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Johnny Marr

On Playland
and Portland

**Marv Ellis and
WE Tribe**

Feed the hungry
with album sales

Liz Vice

A voice signaling
a change

**Kate Power and
Steve Einhorn**

Oregonians
once again

**Jarrold
Lawson**

Soul Singer from Mollala
breaking world-wide

Also Taylor John Williams,
Weresquatch, Horse Feathers,
Cambrian Explosion, LiquidLight
and Dr. Mike Hsu

RIISING STARS

VOLUME 1 ISSUE 2 | JANUARY 2015

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FRONT ROW

FROM THE MANAGEMENT

Identifying rising stars is no hip chase

BY TOM D'ANTONI
EDITOR-IN-CHIEF

"People should discard any notions of hipness or coolness and simply relax and be themselves, whatever that may be."
— a Tweet from Morrissey

Some people think we're way off-base because OMN is not full of snark, because we don't chase fashionable parties and glamorous people, or for not venerating hipsters and everything connected with them.

Even though your eyes may tell you differently as you walk down NE Alberta Street in Portland, we are now living in Post-Hipster Oregon. Not everyone who passionately listens to music is either young or a Portlandian. And, Oregonians of all stripes listen to all kinds of music.

Shocking facts, aren't they? Especially to Millennials who seem to think they invented the universe and that everything that came before them is camp, although they may have never even heard of Susan Sontag (who invented it).

Of course, Hipsters of every era have always been the same. Self-righteously, self-indulgent — right up until the moment a person 10 years younger than they walks by and immediately annoys them with a new kind of cool they hadn't thought of.

Now and then folks have told us (even some within the OMN "family") that we should try to make OMN look more hip. My answer has always been, "Then, what happens a year from now when some other person like you comes along, looks at us, and says the exact same thing?"

Post-Hipster is a continuum. Trying to be hip is like aiming for a set of goalposts in continuous motion that can never be reached.

Hipness, what it is!
And sometimes hipness is what it ain't!
—Tower of Power

It has never been our editorial aim to attract one type of audience over another. That's why you see every kind of music imaginable here, also some that you may have never imagined — Tuvan Throat singing, for example.

We'll keep it fresh and always look for what's new. We'll be clever in our words, photos, podcasts, and videos, but we'll never chase Hip — you can count on that.

So relax, be yourself no matter where you live or how old you are, or aren't. And remember what Ben Sidran says:

*"But when young becomes old
And cool turns to cold
That's when we'll see
If that truth set him free."*



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The mission of Oregon Music News (OMN) is to grow and sustain Oregon's music community by providing an all-genre music platform for comprehensive online and print music journalism.

OMN develops writers, photographers and digital media producers of all experience levels — driven by a passion for music and a commitment to journalistic integrity.

Since its inception in 2009, OMN has strived to:

- Provide training and mentorship for new writers and photojournalists
- Provide a vehicle for established writers/photographers to have their work published/syndicated
- Introduce and promote local artists through coverage in OMN
- Inform community about music events
- Impact local youth music programs through awareness and giving

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From the OMN Photo Archives: Tom Petty at the Moda Center, August 14, 2014 // Jon T. Cruz

HEADLINER

7 Rising Stars Entering Our Galaxy

Oregon is as filled with rising stars as any galaxy in the universe – so many that we can name but a few in print. Some of our writers spotted these stellar talents hitting musical high notes, even speaking with a few as the final strains of 2014 were heard.





JARROD LAWSON

— Soul singer from Mollala, breaking world-wide



Anthony Pidgeon photo

BY TOM D'ANTONI

Jarrod Lawson hasn't exactly been lying in the weeds, waiting for the perfect moment to leap out and become a star — it just seems that way.

For years, he was "that guy." You know, the unassuming-looking dude behind the keyboards, the one with that voice, the one you don't know anything about.

For a long time, it never seemed like he fronted a band, always the consummate side player who blew everyone away. He plays in SoulMates with Jay Bird Koder and Reinhardt Melz, but he's not the front man. He has played with Liv Warfield — with lots of people in lots of situations.

When you saw him and heard him, you always thought, "How can that voice be coming out of this guy?" The voice of Soul Music. The Soul of Soul Music.

When he released his album, *Jarrod Lawson*, all that changed — not so much at home, but in the UK and Europe. He was a hit. A big hit. He's getting ready to tour Japan and Indonesia (might be more stops by the time you read this) and to follow it up with a tour of Europe.

The album is soulful and funky, of course, but what we didn't expect was the level of spirituality and social consciousness in it. Lawson will be taking his band from Portland with him. They are Christopher Friesen (Bass), Joshua Corry (Drums), Chance Hayden (Guitar), Tahirah Memory (BG Vox), Molly Foote (BG Vox) and Farnell Newton (Flugel Horn).

Lawson grew up in Molalla and, sometimes, he looks it. Down to earth, is what I mean. Let's find out how he's handling fame:

Jarrod, you're an overnight sensation. Like you just started working yesterday [laughter]. We know that's not true, but, all of a sudden, you're breaking all over the world. What does that feel like?

It feels like it's happened overnight, to be honest. I dropped this album back in May and, all of a sudden, DJs and this whole Soul Jazz fraternity in the UK found my album, miraculously. I mean, I didn't promote it.

You didn't have the star-making machinery behind you?

No, no, not at all. I just threw it out there and they found it — and everything has changed. I

HEADLINER

probably get a couple hundred messages, through Facebook or my website, every few days. Just coming at me. People wanting to know who I am, or just wanting to express their gratitude for the music, or crazy people out there wanting to know where I live..."What's your address?" [nervous laughter].

That's so weird, because you were the guy who everybody thought was so great, but who was always under the radar.

I planned it that way. Now my plan has been foiled [laughs].

How are you dealing with it?

I'm learning as I go how to deal with... I don't know what the word is, other than stardom. I mean, that's what it feels like when I went to the UK and I've got people knowing who I am; when I walk into a restaurant I've got people saying, 'Look, there's Jarrod Lawson.' It's really weird; really weird. I'm trying to figure it out as I go and keep myself humble.

To be honest, it is a humbling thing to have people know who you are when you walk into a restaurant. It almost makes me do the opposite of what some people would do. I kind of shrivel back. I don't like attention very much.

But, you're accommodating.

Sure, I'm a personable guy.

You're an Oregonian, you've got to be friendly.

Exactly.

But, for a long time, you were the mystery man — and now you're no longer a mystery.

For a long time, I've been associated with other bands — people have seen me doing stuff other than my original music. I think it's important to me that people now start associating me with what's in here [pointing to his chest], what's coming from me.

"I don't know what the word is, other than stardom. I mean, that's what it feels like when I went to the UK and I've got people knowing who I am; when I walk into a restaurant I've got people saying, 'Look, there's Jarrod Lawson.' It's really weird; really weird. I'm trying to figure it out as I go and keep myself humble."

It's certainly in this album. I'm sure a lot of people who had seen you play were surprised at the seriousness of the themes on this album. Of course, that's been in there all the time. These are messages, man, that you're preaching.

For sure. I think that, for me, that's what's miss-

ing from Soul Music these days. I grew up listening to Stevie Wonder and Curtis Mayfield — the cats who brought that social consciousness to music, and I want that when I listen to Soul Music. That's one of my missions, to bring that back.

For instance, "Sleepwalkers" — it's got that socially conscious vibe to it, lyrically. It's talking about people's complacency and unwillingness to

make sacrifices for the greater good. We sit on our couches and point fingers and talk about what's wrong with the world, but we don't do anything about it, do we?

You do realize that sometimes when people come see you, they look at you and ...

I know where this is going... [laughs]

Yes — all of a sudden there's this voice that comes out of you. It takes a little bit to put the two together.

Some cognitive dissonance, right? It is what it is. One of the most asked questions is, "Where does that Soul come from?"

Well, we know what the answer to that is; it's in all of us.

It's either in you or it's not. Some of us know how to tap into that. Or, it's at the surface and readily available, which it always has been for me; it bleeds into how I feel about music in general. [OMN]

TAYLOR JOHN WILLIAMS

— Eugene man finds *The Voice* to be a springboard to stardom



Courtesy NBC

BY SUNNY CLARK

He seemed to come from nowhere to capture national attention among the Top 5 contentants on NBC's *The Voice* — an unlikely path for Eugene native, Taylor John Williams. Not so long ago, Williams had taken a distinctly Oregon trail from Eugene to Portland, developing his talent as a singer-songwriter with a voice all his own. Now, Williams is carefully considering a future so bright no one could throw shade, feeling, "Totally cool... I'm in a good place," he reported in the wake of leaving the broadcast last month, seeming relaxed and relieved.

Back in the Pacific Northwest to decompress from the intense glare of bright lights in the big city, the 23-year-old related that, as soon as he was eliminated from the competition-based, hit series, "Personal stuff shifted... there's a lot of release in being done with the whole process." Despite the intense circumstances, Williams said, "The show — they were all incredibly sweet to me." Still, the young artist added that, while





WERESQUATCH

— Signed to Stormspell Records, headed to Metal fame

BY RUBEN MOSQUEDA

Portland's Weresquatch has been roaming the Portland metro area and beyond, gigging at various dive bars and clubs and opening for national acts like Death Angel, DRI, Scorpion Child, Gypsyhawk, Havok and Early Man. The band's origins date back to 2009, when guitarist Eric Eisenhaur — a native Portlander — founded Dethproof.

Eisenhaur gigged around with Dethproof with a revolving door of members before getting the right people in place, now comprised of Eric Eisenhaur on guitar and vocals; Alex Ponder on guitar; Wes Stotenburg on bass; and Tyler Becker on drums. The new lineup resulted in the rechristening of the band, to Weresquatch, in 2010. Things started to pick up for the band in 2011, when they began to land choice opening slots for national acts and receiving additional exposure.

Eisenhaur explains the origin of the name, "I named the band Weresquatch because that was one of the first songs that I wrote about this idea I had about a beast that was half werewolf and half



Courtesy Weresquatch

Sasquatch." The band clearly has a European thrash metal influence akin to Germany's Kreator.

"The Kreator vibe you hear came into play when I was trying to find my vocal style. It was the clas-

sic story of us being unable to find the right guy, so, then, I gave a try at singing," says Eisenhaur, adding, "The week that I was trying to find my vocal style, I picked up Extreme Aggression and I was mimicking Mille [Petrozza]'s voice and it came really easy to me." While the band has a Kreator influence, by no means are they a carbon-copy, also incorporating other thrash metal influences, such as Megadeth, Metallica, Anthrax and the like, making for a brutal listening experience.

Weresquatch recently signed a deal with Stormspell Records for distribution of their self-produced debut album, *Frozen Void*, for February 2015, which the band had banged out in under a month at Falcon Studios in Portland last September. Weresquatch will have an official record release party close to the album debut in February — Oregon Music News will keep you posted when the

date and venue are confirmed. A west coast tour to promote *Frozen Void* is also expected to be announced. [OMN]

taking part in the process, "I missed music for music's sake." Of the reality television universe in which he found himself, Williams told Oregon Music News:

I immersed myself in the learning process that is The Voice. Growing is a hard thing in front of an audience, but I enjoyed discovering things about my own artistry. I got to explore that. There's a lot of room to grow. It made me test myself... I wanted this to be a learning experience.

The fresh and now-famous contestant gave credit to the coach he'd chosen for providing the kind of leadership he'd needed; saying of the platinum-haired recording artist and No Doubt co-founder, "Gwen Stefani let me do my thing and was always there to gently guide me. That was huge!" The Grammy-winner also paved important artistic inroads with Williams, who reflected, "Collaboration is often very difficult to accept, but it's much easier to trust somebody like Gwen Stefani — and, if you want to write really good songs, you have to be able to work with other musicians. It's a very good thing."

Now in the after-glow of well-deserved, yet sudden, fame, Williams is clear about his goals while sorting out the means and management side of further developing his life as a professional musician. Choosing and settling representation in the business of show is a difficult phase of career growth for any emerging artist. Says Williams, "I'm now anxious to start doing the real work and keep the momentum going," wisely noting that, "It goes fast."

Expect great music to come from this developing talent already a recognizable celebrity both enjoying and humbled by the gush of fans, if his social media pages are any indication. Catch Taylor John Williams around Portland sooner than later



Courtesy NBC

and share the intimate experience of a newly discovered musical genius in bloom before production heads hide him away in rehearsal and recording studios for weeks or months at a time then tour him out of this world — or, at least, way outside of our little world of homegrown Oregon talent. (Lucky Portlandians may even enjoy the gift of a free performance at the Sniff Dog Hotel, where they hold cafe "Meet & Greets" that the down-to-earth rising star still takes a shine to.) [OMN]



Courtesy Horse Feathers

HORSE FEATHERS

— A bright new shade of folk

BY AARON MARTIN

Like front man Justin Ringle, Horse Feathers has seen its share of twists and turns on the road to broader recognition. Horse Feathers began in 2004 as Ringle's solo project after his exodus to Portland from his native Idaho, but the heavy-on-strings quintet we know didn't emerge until 2009, after a last minute opportunity to play the Sasquatch Festival compelled Ringle to flesh out the band with an electric bass. The result was a higher energy performance than the band had achieved before and the rest was, as they say, history.

Horse Feathers' popularity has grown at a slow and steady pace ever since, but not without the occasional bump in the road. Despite 2012's

Cynics New Year making Billboard 200's charts, modest album sales and a grueling tour led Ringle to take a break to reevaluate his path as well as the band's. "When our last record came out, everything I knew about the industry had shifted...

"We needed to be more fun."

and it's hard being a working class, middle-class musician," Ringle told the Oregonian this last November.

But after months of soul searching and the addition of a sixth band member, Horse Feathers returned

revitalized and ready to record their 5th album, *So It Is With Us*. The album topped at 25th on the Billboard 200, and the band continues to gain popularity outside their home here in the Northwest with tireless touring — they just completed a national tour in late 2014, and 2015 will see them on the road again until April at least.

These days, Ringle's songwriting continues to resonate with that ache of deep melancholy that he's known for, but those morosely beautiful vocals of his are tempered now with instrumental accompaniments that move the band's sound ever so gradually toward a lighter, brighter shade of folk. "We needed to be more fun," said Ringle of their new sound. Tempering sadness with a little joy? It would seem they're on to something. [OMN]

CAMBRIAN EXPLOSION

— Endlessly comfortable pillow of music

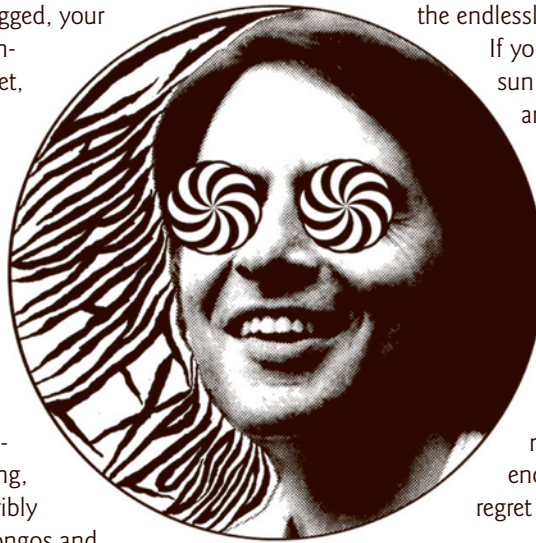
BY CERVANTE POPE

Evolutionarily, the Cambrian Explosion occurred millions of years ago when the surge of animal phyla life forms came into existence. Musically, the Cambrian Explosion speaks of the psychedelic Space-Rock five-some now existing in Portland; the name could not be more fitting. Listening to Cambrian Explosion — let alone seeing them live — is like a surge of hallucinatory vivacity overcoming your being.

This collection of twenty-somethings — Nori Lockhart on guitar/vocals; Austin Trask on bass; Adria Ivanitsky on keys/vocals/percussion/theremin; Ben Dorothy on drums/vocals; and Derrin Twiford on keys — have a more than solid comprehension of the heady, progressively trippy jams that made bands like Pink Floyd so popular in the 70s. Sweeping chordal arrangements couple Nori's blurry vocals,

evoking a feeling like that of a very first puff of marijuana. You almost don't know how to take it; your brain is fogged, your mouth stale with an unquenchable thirst — yet, you yearn for more.

Cambrian Explosion has but one release so far, *The Sun EP*, which they recorded themselves in their jam space. All five songs on the album barrel this strangely magical harmonic drone, perfectly balancing epic guitar shredding, expansive (but not terribly long) jamming, sick bongos and



just the right touch of vocals. The entire EP is instrumentally heavy, letting you sink into the music like the endlessly comfortable pillow that it is.

If you're into reflection, the moon, the sun, the stars — possibly drugs — and allowing your mind to be fully encapsulated; it is in your highest interest to head over to Cambrian Explosion's Bandcamp and listen to *The Sun EP*. They'll release a new song from their next record, a split with legit Portland rockers Foxy Lemon — appropriately named *The Joint EP* — every other Friday until the official drop next year. Make yourself lucky enough to catch them live. You won't regret it. [OMN]



LIQUIDLIGHT

— ... and the journey to musical fulfillment

BY INESSA

For the thoughtful Anthony Medici and Cory West, the journey to musical fulfillment requires immersion in, not only their influences — of which there are many an older generation will recognize (Pink Floyd, AC/DC, The Who, Nirvana) — but also names some might not have heard, like Guided By Voices and Sonic Youth.

These bands have all informed LiquidLight and challenged its players to carve out their path, since 2012, from here in Portland. Zackary Rodrigues and Joseph Arnstein round out the quartet.

It begins with a passion to, "Have something to say," says Cory, to which Anthony counters, "Having a sound." Put those two equations together and you begin to have a trademark to share with others.

With the release of the new EP, *Reactionary*, on January 18th at Holocene, all philosophical and intellectual bits come down to what is in the grooves

— lyrically living up to potential while having something to say, coupled with sound and meaning and not being obvious. That = Deep Flavor.

What happens in the everyday makes this group evolve. Here's the core philosophy: Cory and Anthony have "day jobs" that take them out of the

"Have something to say."

studio or rehearsal and open up creative space.

In a note-to-self moment, I hit pause on Anthony and Cory embracing a "real job." In the case of Anthony, it's a line cook at Kerns Kitchen, while Cory juggles Burgerville and teaching at The School of Rock. It allows them to have room to daydream about what they really want to do,

rather than churn out a living in the music biz, playing material they really don't want to perform — nothing against the fantastic cover band scene we have here in Metro. They are ensuring, not depleting, creative energy for themselves. Sure, there's a stressful side to being unavailable for certain hours. Anthony puts it this way, "Do what you have to do," and then you can do your passion.

Sam Densmore — a musician in his own right — produced the new EP and says LiquidLight, "Sounds jangly and dreamy, yet tough and powerful, like an updated version of many of my favorite bands — REM, My Bloody Valentine — with a nod to late-60s/early-70s power pop, like Big Star. Those guys can really play! A lot of the takes are first or second takes, and most are straight-up performances with little editing or punching-in going on. It's real music played with heart. They've got a ripping live band going, too." [OMN]

Musicians Without Borders

*Dr. Mike Hsu and ARCO-PDX
add Classical to a Rock concert environment*

BY JAMES BASH

There are plenty of medical doctors who play musical instruments, yet, Mike Hsu is unique among them. That's because Hsu, a physiatrist at Kaiser Permanente, is performing classical music with his amplified ensemble called ARCO-PDX. Hsu has the chops; he's been playing violin since he was three years old and piano since he was four, performing with orchestras since he was nine, and composing since he was a teenager. Now, at the age of 36, he's decided to share his love of classical music in a new way, with ARCO-PDX, (an acronym meaning "amplified repertory chamber orchestra Portland").

ARCO-PDX debuted in July and will perform on January 17th at Refuge PDX. Oregon Music News spoke with Dr. Hsu about his creative endeavors.

What got you to start ARCO-PDX?

I've loved classical music all my life. It speaks to me. But, most of my friends don't listen to classical music, or ever go to classical music concerts. I think that some of the problem comes from the way that classical music is

presented. At rock concerts, you are able to stand and move around, talk to your neighbors, laugh, order a drink, that kind of thing. The musicians face you and interact with the audience. Sometimes coordinated lighting is part of the production, maybe pyro-technics too. But, at a classical music concert, you have to sit and listen to something that you've never heard before without any interruption. You can't get up or shift around. That's pretty challenging. So ARCO-PDX is classical music in a rock concert environment.

How is ARCO-PDX different from Classical Revolution PDX or the Portland Cello Project?

Classical Revolution PDX has basically the same mission, and I'm on its Board. But Classical Revolution PDX has focused primarily on chamber music, while ARCO-PDX will work with larger groups. Plus, Classical Revolution is not creating productions that use sophisticated lighting like what we are doing at ARCO-PDX. We are also different from the Portland Cello Project because they primarily play covers of familiar tunes. We are doing pieces that are a gate-



Courtesy Mike Hsu

way for people to classical music.

What pieces will ARCO-PDX play?

The program is all Vivaldi and all Kenji Bunch. We'll play the Vivaldi Double Cello Concerto, featuring Liz Byrd and Hannah Hillebrand. Liz is from Vancouver and is widely known for playing in alt-music groups. Hannah just graduated with a Masters from PSU; she is an ICU nurse, part-time — she suggested the Vivaldi. A lot of it is heavy metal, so to speak. We'll also play Vivaldi's "Storm at Sea," which will feature violinist Andy Sumitani. It's very dynamic and fast. We'll play Bunch's "Swing Shift," a piano trio. Mitchell Falconer is the pianist — he is a new music connoisseur. He has played at Classical Revolution and performs with meticulous discipline. He memorizes everything. After that is Vivaldi's "Winter" from the "Four Seasons" and I'll play the solo for that piece. The last piece is the last movement from "String Circle" by Kenji Bunch. I'll be playing the rhythmic viola part, and we'll have Andy Sumitani, Bryce Caster, and Mike Goffe... Liz Byrd will play the cello part. Cellist Owen Hoffmann-Smith will also play some of the pieces and Skip vonKuske, aka Cellotronik, will open the show.

Who is doing your lighting?

Friends put me in touch with Matthew Rosvold, "Roz," for lighting. He does state-of-the-art concert lighting and has had a lot of success at the Star Theater and the Wonder Ballroom. He has different color schemes and arrangement for the pieces that we will be playing. I give him a lot of leeway because I don't know anything about lighting.

What is your background?

I grew up in a suburb of Chicago and grew up playing in orchestras. I was the concertmaster of the Chicago Youth Orchestra for a year. I went to Harvard where I did my undergraduate degree in Biology with a minor in East Asian Studies. Then, I went to Duke for Med School. At Harvard, I played with the Bach Society Orchestra. That's a student-run orchestra whose claim to fame is that Yo-Yo Ma played with them — probably for one semester. I played with chamber ensembles during my med school years.

How did you get to the Pacific Northwest?

I did a residency in Seattle, and during those four years I played with the Puget Sound Symphony Orchestra. Then I decided to go into research, and looked for a Fellowship and got one which took me to Michigan where I stayed for three years. But, I wanted to get back to the Northwest, which I considered my spiritual home because of the landscape, the hiking, the progressive attitude. A position opened in Portland; so I came here. My wife and I have been here five years!

You also compose music. Are you self-taught?

Yeah, basically. Besides my studies, I've learned a lot by just absorbing through osmosis the styles of all these different great composers. The only music theory class that I took formally was a required class at Harvard, if you didn't major in the Arts. It was called "The Symphonic Century". The professor explained things like sonata form plainly and simply, so that even non-musicians could understand.

I get a lot of inspiration from non-classical music. When I was in high school, I began to write electronic music, using a rudimentary program on a Macintosh called Super Studio Session. The actual program took only 99k of memory. It allowed you to layer up to eight tracks, and my first project involved describing my favorite video game music. Then I began writing more sim-pop new wave music, because that was what I was listening to at that time.

How many compositions have you written?

On the Electronic/Pop-Rock side, I have two albums — about 20 tracks. On the classical side, I have about six chamber works in various stages of completion, a symphonic work that is 17 minutes long and a work for violin and orchestra. One of my compositions won a contest that was sponsored by the Toscanini Chamber Ensemble. That's another group at Harvard.

What does a physiatrist do?

It's kind of like orthopedics and neurology put together without the surgery. We are often involved in rehab, for example, a sprained back. [OMN]

THRILL TO 3 UNDER 30

PDX DEBUT
DENIS KOZHUKHIN
Russian, 28
MON JAN 26

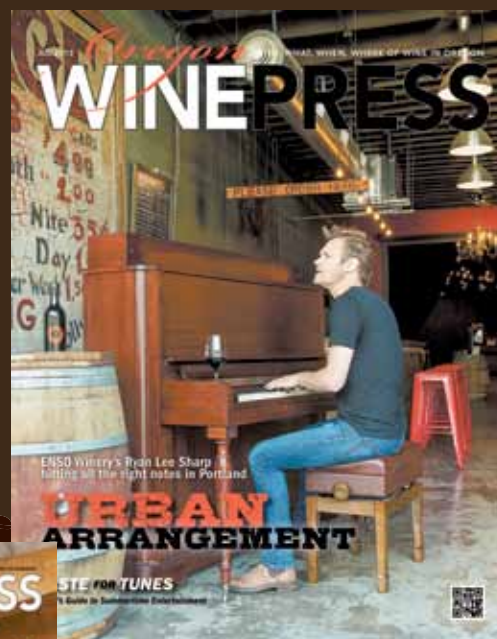
PDX DEBUT
BENJAMIN GROSVENOR
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MON MAR 9

NORTH AMERICAN DEBUT
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Georgian, 27
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THE SCENE



PORTLAND RADIO PROJECT TAKES TO THE AIRWAVES

In February, PRP.fm is hitting the airwaves at 99.1 FM. They've launched a tax-deductible giving campaign to raise the funds necessary for the purchase of a transmitter and other equipment. To support local non-profit radio, just click the "Support" button at prp.fm to "Tune In and Turn On" local music and culture on your FM dial now through January 31st.

TENDER LOVING EMPIRE'S NEW DIGS

Portland-based record label and artistic marketplace Tender Loving Empire opened a new location on Southeast Hawthorne Boulevard on December 4 with quite the celebration in tow. Its headquarters and original shop remain downtown.

WHO STEALS FROM CHILDREN?

\$1,800 worth of samba equipment was stolen from storage at the Faubion Middle School in Portland. They've started a GoFundMe to buy new ones.

CAGE THE PHILANTHROPIST

Cage the Elephant donated proceeds from a Dec. 8 concert at the Crystal Ballroom to help music education in Oregon. Proceeds went to the Oregon Music Hall of Fame's Music Education in Schools Program. Cage's Lead Singer, Matt Shultz, talked with OMHOF Board Member Dave Scott after the benefit, which raised \$7,200 for the Portland-based non-profit. The discussion can be found at www.omhof.org/the-cage-the-elephant-interview.

NEWS OF THE WEIRD

Audiophiles looking for a new way to keep Fido or grandma nearby and on the turntable have no further to look than www.andvinyl.com — they'll press the ashes of someone you love into vinyl you can listen to for all time ...

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Photo by Kevin Tomanka

Marv Ellis and WE Tribe Feed the Hungry With Album Sales

BY KEVIN TOMANKA

"I'm a rapper from Eugene, Oregon." The words can't even leave the mouth of Marv Ellis without making him crack a half-smile. And, why is he smiling? Because in the Hip-Hop world — where your sound and your geographic region go hand in hand — he is an undisputed veteran MC of a beautiful slice of the world that he calls. "North West Fresh."

For his fifth studio album, Marv Ellis continues to push boundaries with the instrumentation of his new live band, WE Tribe. The five-member collaboration includes Marv's longtime bandmate, DJ DV8, on the turntables, Dorian Crow on string bass, Matt Calkins on saxophone and Sage Lien laying down the drum beats on his Ensoniq ASR-10 keyboard. That's right, a string bass and saxophone in a Hip-Hop group; this creates a very unique texture of analog and digital sounds that combine to provide stimulating melodic support to Marv's rhymes.

Conscious rap is Marv Ellis's tool to address current situations in the world, but at the same time, he writes in an attempt to make lyrics that will stand the test of time and never sound dated. Ellis is unified with his brothers-in-arms for the singular goal of spreading positive Hip-Hop from their home scene in Eugene.

Like everything in this world, all this didn't just happen overnight. In 2012, when Marv Ellis stopped playing

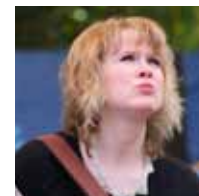
Continued on page 19

Q3 BY SUNNY CLARK

Each month, features writer and copy editor Sunny Clark queues up three of Oregon's music insiders — an artist, an industry pro and an OMN staffer — to ask each of them three questions about their musical and other tastes. Find out: who they're **Queueing** up to hear; what's **Quenching** their foodie desires lately; and who, what, or where has recently made them **Quiver** with delight.

Lisa Mann

Blues Artist



Queued for Kevin Selfe and the Tornadoes and the Ken DeRouchie Band at the Cascade Blues Association holiday party, "Kevin and the band were bumpin' with special guest James Pace (Tommy Castro band) on keys and my wonderful husband, Allen, on bass. DeRouchie served up a plateful of soul, as usual!"

Quenched by Stepping Stone cafe in NW Portland. "Try the 'Mancake' — a pancake as big as a hubcap! Priced right and delicious."

Quivered for Taylor John Williams, Portland busker in the top five on The Voice. "Sounds like Michael Stipe on steroids! If he finds good management, he'll have a great career ahead of him."

Lisa Lepine

Creative Consultant



Queued for "Force-of-Nature vocalist" Kris Deelane. "The fierce front woman of Sharp Little Things and The Hurt moved me to the dance floor at the ever-evolving Mississippi Pizza!"

Quenched by John Harris. "Harris' skill at crafting stellar beers extends to the celestial seasonings emitting from his kitchen. At Ecliptic Brewery's anniversary party, John starred on washboard — guesting with Ed & the Boats — and left me wishing for more music on the menu."

Quivered and "Inspired by Portland's 'Spirit of '77 era, I dream of becoming a soundtrack-making Svengali, curating a Blazer Band with musicians matching the character, charisma and camaraderie of the Portland Trail Blazers. C'mon, who's in?!"

Kevin Tomanka

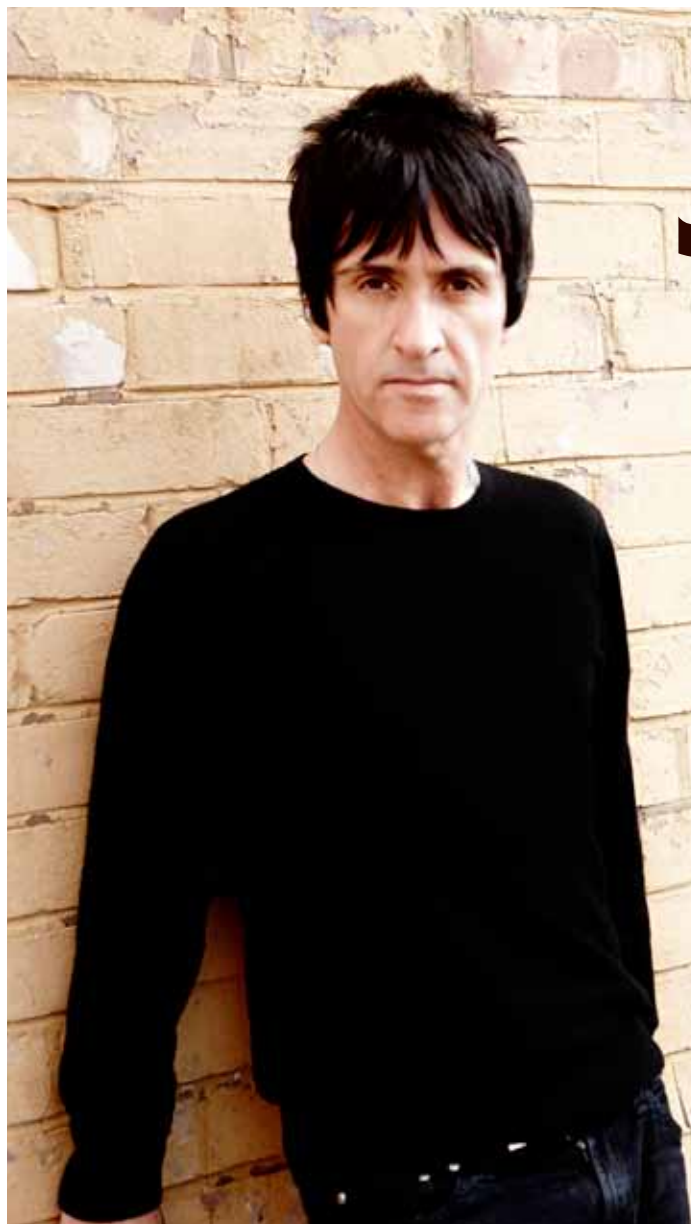
OMN Photo Editor



Queued for "The Afghan Whigs at Doug Fir Lounge; it was great to see an alternative band from the 90s still out touring and making good music."

Quenched at "Bread and Ink with Chicken and Waffles."

Quivers at "The Goodfoot — I love the art upstairs and the low-ceiling rock venue below."



Johnny Marr

on Playland and Portland

BY ANA AMMANN

Johnny Marr may be best known as the founding member of The Smiths, one of Britain's most influential bands of the 1980s, but it's what the sometime Portland resident has accomplished since that's made his career especially remarkable.

Consistently cited as one of the world's greatest guitar players of all time, Marr was presented with the "Gibson Les Paul Award" for artistry and innovation at last fall's Q Awards Show. Performing with an unprecedented number of artists has made him Rock 'n' Roll's eternal "special guest star" and, in 2013, Marr received the NME "Godlike Genius" award.

To the surprise of many, Marr chose Portland as his U.S. home-away-from-

home while collaborating and touring with Modest Mouse for their 2007 album, *We Were Dead Before the Ship Even Sank*.

The reluctant front man took center stage as lead singer with his band, The Healers, at the turn of the century, then released his first solo effort, *The Messenger*, in 2013. Marr wasted no time getting to work on his second solo album, *Playland*, released in October, 2014.

We spoke by phone as Marr and his band were making their way through Canada by bus on their tour of North America. Just before arriving in the Northwest, he canceled the remainder of his tour due to a serious family health crisis. It's clear that Marr honors friends and family; it's what he said he loved most about Portland — the friendships he formed here, and he says his time here is not quite done.

Jon Shard photo

Where do you call home these days?

Hard to say, really, I guess London. I went from Portland in 2011 to Manchester in the UK, then to Berlin for a while and the last record was London. I guess Manchester when I get back, but my intention is to get back to Portland at some time — for how long I don't know — but I don't think my time in Portland is finished, I've got a year or two in me there.

I think it was your relationship with Isaac Brock and Modest Mouse that brought you to Portland, but what is it about the city that drew you to stay a while?

The friendships I have there are very dear to me and I have some people I'm very close to — Gary Jarman from The Cribs and Isaac [Brock] is still somebody I consider a good friend. My time with Modest Mouse was one of the most interesting and happiest times in my life. So, on a personal level, there's that.

I got to see some of the outskirts of Portland and get out to the rivers and in nature a little bit, and I'd like to do more of that. The thing with me is that

whatever place I find myself in, I find myself recording and writing and working, because it's what I love to do. On the rare times when I stop doing that, Portland is a really good place to get out of town. It's unusual in that you've got some really good outdoor stuff to do in such close proximity.

The mountains, the ocean, the Gorge, the desert — we have it all.

There you go, I always forget about the ocean. You get a good balance of city life and the — what's the word I'm looking for? — we call it country life in the UK.

Portland is fascinating for a number of reasons. The culture— music culture and art — is as good as it is anywhere, really. The reason I went back to the UK, though, is that I felt — rightly or wrongly — that I needed to be around more concrete and a more uptight kind of atmosphere, which you can only really get in the UK, or certain parts of Europe. It may have been me projecting some sort of imaginary scenario of what I needed to work in, but it did

the trick. Now I can do what I do anywhere, but I'm enjoying choosing certain cities to inspire me for the solo stuff.

This second record, *Playland*, is mostly about London, and a bit about New York too, but maybe I've got a Northwest solo record in me yet!

So, if you had to go back to London to get some inspiration for your songwriting, what would you say the themes are on *Playland*?

The arcades that were around in the late 70s and early 80s when I was a kid were called Playland and I've used that to describe a certain kind of attitude that I notice in a lot of modern cities in the West — like a metaphor for the way we live our lives in towns and cities.

Then I came across a book called *Homo Ludens* written in the 1930s by a Dutch cultural theorist named Johan Huizinga and it blew me away.

[*Homo Ludens* discusses the importance of the play element of culture and society. Huizinga suggests that play is primary to and a necessary (though not suf-

ficient) condition of the generation of culture. -Ed]

It was along the same lines that I was thinking, these themes of how we run around in pursuit of escapism through consumerism, fetishizing new technology — whatever gadget is going to make our lives better — escapism through all those adult distractions, entertainments and preoccupations. But, what interested me was the idea of whether it is that chase that actually causes the reason for escape in the first place. Needing more and more money to do and have these things — the cause of separation, boredom and loneliness and dislocation, and looking out for why we can't really be with ourselves for more than two minutes.

At no point am I trying to offer any kind of critique or criticism or political rhetoric, it's just an observation and I think they are interesting topics to hang the kind of songs I write on.

I read that you wrote the songs with live performance in mind and having fun on stage when you're delivering this to the audience. Tell me a little about that.

Absolutely. The idea of somebody making solo records could infer that you go down to the shed at the bottom of the garden and either get into some experimentation that you wouldn't normally do with your other band or situation, or maybe you think that it's an exercise in stretching out in a way that you haven't been able to do before. In my case, I've found that it was almost a matter of just trying to put together my own gig on a record. I am not interested at this point in making solo records that are particularly experimental. I wasn't interested in seven-minute orchestral pieces or ambient kind of stretch outs.

I find, if anything, that I've written songs with even tighter arrangements and faster tempos, and most of that was because I have the band in mind and it's the kind of band I'd like to go see myself. I cross my fingers and hope that I am able to pull that off.

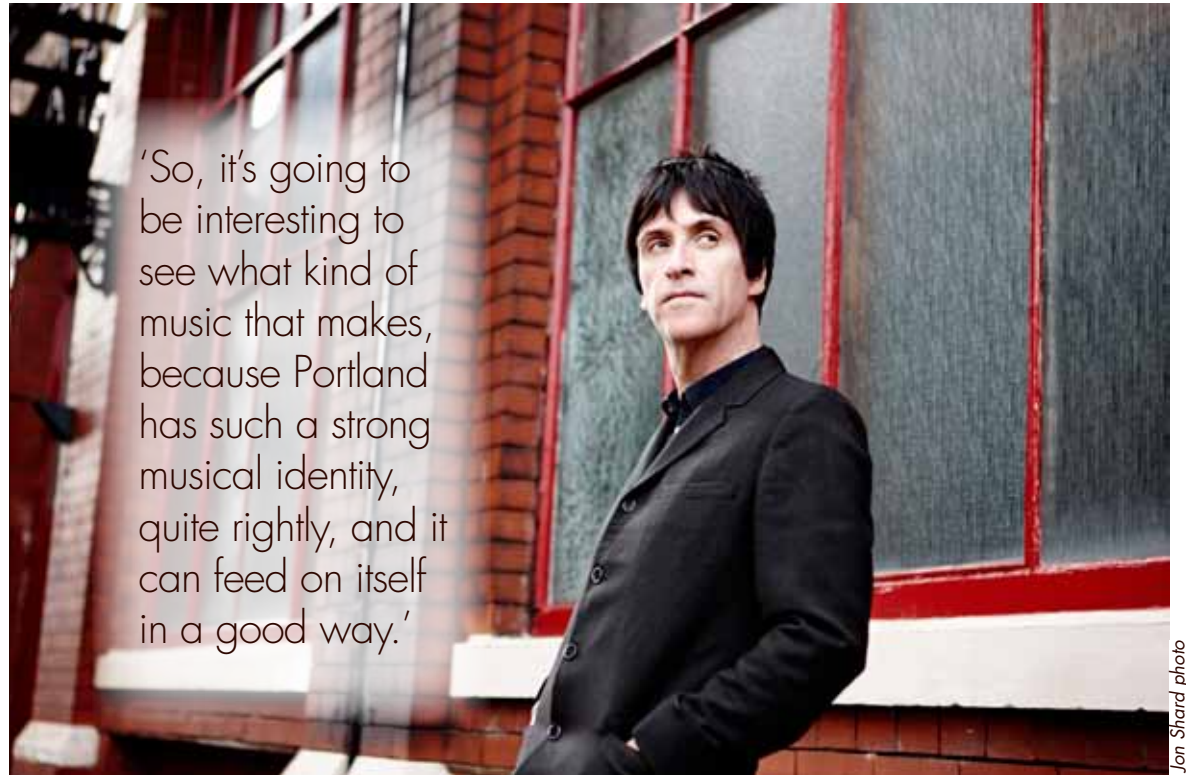
I think there is still a real challenge in writing an upbeat, punchy guitar song with loud drums and a certain kind of sloganeering type of vocal. And, it always has to be a vehicle for my guitar playing, too, because that's what I always wanted to do and I'm looking to be known for that.

I think it's safe to say that getting that "Godlike Genius" award kind of cemented that for you.

[Laughs]

So when you made the decision to put your vocals front and center, being a guitarist, how did that impact your songwriting? Do lyrics come first or do the guitar parts still come first?

Yes, it did change some of my songwriting, because quite a few of the songs start with ideas for lyrics or concepts for lyrics. "Easy Money," for



Jon Shard photo

'So, it's going to be interesting to see what kind of music that makes, because Portland has such a strong musical identity, quite rightly, and it can feed on itself in a good way.'

example, on *Playland*, happened because I felt if I was going to write about living in towns and cities and the concerns that we have — then I couldn't really escape doing a song about money, but it was tricky because it's been done in pop music so many times before, you want to avoid falling in the usual trap. But, then, when I worked out that a way to do it would be to write a song that was really upbeat — and almost lampooning the way we are about money — I was able to see that through. I thought about the words for a long time before I had the music, then the lyrics came together and off I went.

I still write songs around riffs too. The song "Dynamo" was entirely music, as was the song "Candidate", then you get into that situation where the music suggests what you're going to write about. It's worked out very well. Some of this comes from the way I used to write when I first started out before I got well known. It's like muscle memory in a way — certainly the singing and fronting a band — even though I was young when I got known with The Smiths, I did a musical apprenticeship before that where I had to sometimes front bands on my own. But, now I've got a lot more experience and you hope that's going to count for something.

So what else are you reading and listening to these days, besides 1930s Dutch cultural theorists?

I'm reading *Dialogues with Marcel Duchamp* — the artist, a book about Brutalist architecture and a book about the 1920s artist, Paul Klee, from the Bauhaus movement. I'm also reading about the Provos at the moment, they were Dutch political activists. I tend to read a lot about artists, or the culture — that keeps me interested. I don't get too bogged in

novels. Although Russell Brand's recent book, called *Revolution*, is really well done.

The music I'm listening to... there's a group called Childhood who I like quite a lot; and my son's band Man Made are pretty good, and I know I may be biased, but I don't think I am.

He played on your first album as I recall.

Yea, he plays on this new one, too. It's handy to have another guitar player around.

And your daughter is musical too, right?

She sings. I have to try to persuade them to take some time to record backing vocals and that kind of stuff, they're pretty busy, but I use them because they've got a good sound — and, they're cheap!

There's also band out of the UK called Menace Beach who I think people in Portland might like, I think they're quite influenced by the Pacific Northwest sound, shall we say?

What do you consider that Northwest musical identity to be now?

Portland definitely has its own musical identity and it's interesting where that goes. First off, there's always going to be young people in their teens and early twenties wanting to be in bands and making music. I'm often asked — and have been for years — whether I think guitar music is going to be over, and if we're at the end of the music industry as we know it. Sure, business paradigms change, but being in a band and making a certain kind of music — usually DIY — is never going to be unattractive to young people and is always going to give them a voice — and it's just a fucking cool thing to do. That will never change.

The same is going to happen to the Portland music scene as it is anywhere else. The examples of the established bands inspire younger musicians and also provide resources, whether that's studios, music shops, or whatever — you have an environment that you can work out of. And then there's also something important, it's something to react against, too. You have a situation where— certainly I had it in Manchester — where you are encouraged by, and see the example of older bands — in my case it was the Buzzcocks, The Fall and Joy Division that inspired The Smiths, but you want to make it for your own generation, too, and, in some ways, you want to kick against it. So, it's going to be interesting to see what kind of music that makes, because Portland has such a strong musical identity, quite rightly, and it can feed on itself in a good way.

You've had the opportunity to play with so many different artists, are there others you'd like to add to your roster?

One Portland band I'd love to make a record with is The Thermals, because I love them. If that ever came to pass, that would make me very happy.

Before we say goodbye, I want to get your thoughts on this quote by Robert F. Kennedy, "Only those who dare to fail greatly can ever achieve greatly." As someone who has achieved greatly, reflecting on your career these past 30 years, do you still give yourself the license to take full creative risk—and potentially fail greatly—the way you did early on?

That's interesting. My nature has always been that I go where my musical curiosity and intuition leads me. I've been very fortunate, from the age of 15, being so black and white about that. It's led me to some really interesting places. As my move to Portland shows, not everybody is going to uproot and commute to play with a bunch of strangers no matter what. And, it resulted in amazing friendships, a great period of my life, and a record that went to number one in America — against the odds.

But that impulse is coming from exactly the same place as when I was a kid and would get on two buses and a train and go across town to go and play with a bunch of strangers every night in order to learn about playing what was then called Punk Rock, and kind of tough it out.

So, that's kind of evidence of a certain sort of daring. I didn't even think about whether I was prepared to fail, you just put the challenge first. I'd like to think I'm still doing that with my solo career, because I had no idea how that was going to be received. I went into it not knowing that I'd be touring it for a couple of years and that it would go okay, it was just something I knew that I had to do. So, I guess you could say, "He who dares wins," but, as your question pointed out, maybe it's "He who dares to fail wins."

No... [contemplating and laughing], it's "He who dares to fail may win if you're lucky." [OMN]



Courtesy Liz Vice

The sweet soulful purity of Liz Vice and her voice signals a change is going to come to Oregon. We're on the verge of losing our packaging and making it real.

BY CHRISTA MCINTYRE

There aren't a great number of ladies left in this world and by consensus, the gentlemen to compliment them. Perhaps we lost our definitions, by trading and arguing our values with Hallmark cards. To further corrode the sentiment, we live in a bonafide city and our roots are an old gnarled contraption of zines and Weiden+Kennedy broaches. The adages: "What do you do? Where did you matriculate?" have turned to: "What are your handles?" Just as we have glossed over the enormous amount of intellectual and cultural capital waiting at bus stops or every now and then making our pizza or taking our hat and coat, we need to be reminded of what we are passing by and forgetting to remember.

That is to say in plain terms, let us all take a break from 20 years ago and see beyond the veneer of a watered down Fitz and Zelda .com Age. We've been hyped up on image and illustration for too long. We forgot our roots, the little integrities that bind our community. If it wasn't for those, we'd not be the oasis of Portland that we are. There would be no Louie Louie recorded on Burnside. It's time as we pull up our big city britches, to embrace the raw talent we have.

And so sometimes a great song comes out of the chaos. And so sometimes that song is born of struggle.

Liz Vice is a lady. Not of the Emily Post-I-Read-It version, but a woman with grace and presence and the underlying fight which supports it. She's

kind, but daring, honest, and reflective.

When she was a little girl, she'd hide out in the basement unravelling the instrumental music from movies she loved. Her friends with more affluence, would tape the notes on the keyboard her aunt bought, and Vice would take the every good boy does fine to translation. Far away, in Los Angeles her father was in a well known band, but the bonds would not tie, only the mercurial fragments of inheritance. She was given the music, nothing more. The only music she heard was the morning call of her hard worked mother singing the children awake.

As with any lady, she wants to do more, be more. She sifts her ambitions with a huge measure of humility and awareness. She's volunteered with Children's Healing Arts Project (CHAP), Free Arts NW! and Songs for Saplings. She wears her hair natural and elegantly held in place. There's no make up, only manicure; she's steady as a rock. Except those times. Those times come often now, when she has to face all of the plans she made living while dying. She knows it's ok to be weary, to be tired, to wait.

At age 19, part of her body gave out. On the right hand side you can see the 2 simple scars of a survivor, where they placed a semi-permanent port, to expedite the IV process and avoid permanent scarring of her wrists. Each day for three years every platelet of her body was sent through, cleaned and balanced with the help of a machine. It was in this time that Liz Vice took every cell of her body and

Continued on page 19

Oregonians Once Again

Kate Power and Steve Einhorn, former owners of Artichoke Music, move back after four years of blissful exile

BY TOM D'ANTONI

Kate Power and Steve Einhorn have been gone from Oregon for four and a half years. For decades they were the owners of Artichoke Music, a store and teaching center, but more importantly, the hub of stringed instruments and song in Portland.

It was a welcoming place to visit. There was always someone playing an instrument, many times one or both of the proprietors who had a thriving career as a performing/recording duo.

They gave up the store in 2006. In 2010, OMN's Mark Neiman-Ross interviewed them about it.

"We don't miss the store," says Einhorn. (Kate immediately contradicts with a resounding "YES we miss the store.") Einhorn continues, "We miss the people. But they are coming to our shows, and we see them on the road. We're happy the store is in caring hands.

"It was a blast being there. It was the gateway to a tribe. It was the love of music that we all had. Every day was romantic, and it brought in heritage, culture and kids."

In early December they sat on a sawhorse in what would be a room in their new home at the foot of Rocky Butte in Northeast Portland:

Why did you leave Portland?

Kate: To explore the world! And to see if what we were doing here would work in the outer reaches, and guess what?

What? It did!

Kate: Yeah!



Steve Einhorn and Kate Power play a song in their new home that is under construction. // Kevin Tomanka photo

Hooray! Where did you go?

Steve: We hit the road. We took our show on the road. We published a book, *The Ukalaliens Songbook*. We developed a one-hour class... actually I've taught the class in five minutes. In that one hour we have taught thousands and thousands of people their first four or five chords on the ukulele and a bunch of songs.

We bought a very small recreational vehicle and we brought twenty-four extra ukuleles with us...

Kate: Thanks to the Collard Ukulele Company...

Steve: ...and we drove all over the country and taught our class in music stores and libraries and private parties and had a great time.

It sounds like it would be fraught with Albert Brooks problems.

Kate: There are stories. We were living in seventy-two square feet... and it was really fun.

Steve: Except when the GPS tells you there's a wonderful trailer park

or campground and it's not there and you end up sleeping behind a really disgusting-looking something somewhere.

Kate: Or it leads you to the Old Goat Trail...

Steve: ...the Old Goat Trail in Colorado.

Kate: It was our first day of having a GPS and we didn't realize that GPS's in those days didn't do U-turns at all, so you just go forward until you get to where you're going.

Steve: So we had to go a mile uphill on a shale road. It wasn't really a road, it was the Old Goat Trail and it was exactly the width of our wheelbase. And it was snowing. And it was freezing cold outside and there was about a five-hundred foot drop just to our right.

And Kate happened to be driving...she's a great driver, and when I noticed the white of her knuckles, I said, "Stop the car, put on the hand brake and I'll take over." We got to our destination where we were going to be doing a workshop and a

concert and the man there said, "Are you ok?"

I said, "We just drove up the Old Goat Trail." And he said, "Even old goats don't go up that."

So how did you end up in Seattle, or why?

Steve: First we were in Olympia for two and a half years. It was a great two and a half years. Our daughter and grand-daughter live in Olympia. We had a regular class where we taught uke there.

Kate: I had hurt my back from schlepping too many ukuleles on one little trip and I couldn't tour. I'm better now. One day, out of the blue, Dusty Strings in Seattle got in touch with us to say that the director

of their school and concert events was leaving and "we think you guys would be perfect. What do you think?"

So we made a two-year commitment and Steve became a teacher. I was the director of the school and just to add a little sizzle to what was going on and stir it up our style.

But Portland was calling.

Kate: Portland is home.

Steve: Oh, man

Kate: Thirty-five years...family... friends... community... history.

Steve: Kate moved here in 1977 and I moved here in '78. Once you're dug in here, you can't leave for more than four and a half years.

And that's why we're sitting in this house...the bride stripped bare... (laughter)

Kate: At the foot of a volcano. This will be the big chapter. We're going to settle in here.

Continued on page 21

WE TRIBE: Continued From page 14

with The Platform, his last live band, it was obvious that he wanted to make a live band work. But, having a full 10-piece group on hand for every gig isn't very economical or even physically possible on some stages, and in the end it couldn't survive. Not one to be stopped by a setback, Marv kept playing shows to keep his tools sharp and create new material; some of these gigs were as simple as himself and DJ DV8 doing a duo show in a small club and holding it down.

Ellis' last album, *Shadows Mean Light*, comes from this darker point of re-creation, and stands as almost a prophecy of the present — which is a balance that's been hit between the live band sound and doing more with fewer select players, more unified and sustainable. Marv Ellis and WE Tribe's October full-length release, *Five for One*, follows suit with his other albums for having a significant three-word title, this one easily translates to anyone who has dialed a Eugene telephone number.

The 16-track album has deep string bass grooves and catchy vocal hooks lacing

hit tunes like "Super Human" and "Boys in the Woodz." There are also a few minutes paid to instrumental tracks to show off the musical breadth of talent among the group like "Thunder Eggs" and "Jazz Men."

It's not a front — in case you're wondering — these guys do more than just create conscious music; they practice what they preach and they live their art. Ellis doesn't just include a line about global climate change, or helping those less fortunate into his raps because it's trending right now — he goes home and sorts his glass from his paper in the literal sense.

In the very danceable cut "Yew Would," Ellis repeats the lyric, "With eyes on the rich, we give to the poor, WE Tribe." A shout-out to the 99 percent, to the poor and under-served, and to all the cash-strapped people out there. The band brings action to those words with this album. WE Tribe has teamed up to give back to people in need with the Bend-based clothing designer 541 Threads, which creates designs to raise contributions for the Oregon Food Bank. Each album or hat purchased at a WE Tribe show will help feed five people, giving another and more important entendre to the album title. [OMN]

VICE: Continued From page 17

decided to live. While balancing the act of being alive, she went to school and became the first person in her family to graduate with a college degree.

Every Sunday morning, she passes by the facility that cycled her through to another day while on her way to Church. On the surface it's too easy to point out the metaphysical divide of shadows and light, of heavy matter and rising spirit. But that's not how the universe works, it's only when we tend and love as much to ourselves and discover an equal giving to anyone else, do we find home. So, Liz Vice travels forward. For all the things that could break a person: abandonment, poverty, death, there's not a stitch of bitterness to her. She's steady, clear, peaceful, until she has to sing.

From her deep carmeled tenor comes an old voice, a sound we began hearing a hundred or more years

ago. It has the bottom of the Queen of Soul, but the pitch of a true believer. There's no taking a hymn and placing it on its equal opposite of sex; the tone is pure, simple, love. Every pore of Liz Vice echoes honesty, rawness.

Our paths are never straight, traveling from point A to point B. After working in film production and narrating her life and adopted home, another gift came forward: her voice. In our town that thinks like a city, there is an unspoken decorum to leave untouched the spiritual side of person, place and thing. Liz Vice is in love. She loves Jesus. As we go through our new birth pangs, it's refreshing to hear an artist with craft, attention and honesty. Vice can't boast the empty package most newcomers assemble: the website, t-shirt production in development or 100 percent recycled promotional materials. Even as an empiricist, you can't deny she sings from her heart and that it doesn't touch you.



You can hear her live next on January 24th at the Portland Sound Check, Aladdin Theatre in Portland. [OMN]

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And now! Announcing the debut of Coffeshop Conversations with Tom D'Antoni

Intense, hour-long conversations with some very interesting people. A new one every Thursday:

January 15: Skip vonKuske of the Portland Cello Project and Vagabond Opera

January 22: Laura Ivancie, vocalist/composer

January 29: Reggie Houston, New Orleans-born saxophonist/vocalist

February 5: Pilar French, singer/songwriter

February 12: Brian Davis, Pink Martini percussionist

Catch up with our previous conversations at oregonmusicnews.com/podcast and on iTunes.

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Robert Ham – music journalist

Byron Beck – journalist and man-about-town

Art Levine – from Washington D.C., OMN's national editor

Noah Mickens – Impresario of the Wanderlust Circus

Mary-Sue Tobin – saxophonist with the Quadruphonies



The Recording Academy Pacific Northwest Chapter presents:



Panel and Q&A discussion with: Matt Jacobson, Relapse Records, Mike Jones, A to Z Media, Tyler Ferrin, Typhoon | **MODERATED BY ANA AMMANN, OREGON MUSIC NEWS**

Thursday, January 22 @ WHITE OWL SOCIAL CLUB
(1305 Southeast 8th Ave, Portland)
6-9pm (panel begins at 7 p.m.)

Experts in music branding and merchandising discuss the many opportunities associated with this important revenue stream. Through specific case studies, the panelists will demonstrate how to create product lines that engage your fans, propel your marketing message, and protect the integrity of your art. Stick around for free food and drink, and a DJ set by DJ Couches (Chris Slusarenko of Guided by Voices, Boston Spaceships, and Eyelids).

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REVIEWS

PSYCH-ROCK REVIVAL

Moon by You
Vacuum Dream Machine (EP)
Self released



You know those easy summer days that seem about a thousand miles away right about now? No worries, my friend. Listen to the new 7" release by Moon by You and you will be sitting in the sunshine all day long.

The music is a bit like a messy, bottle blonde telling you a good story too boring to believe, but you hang on her every word, loosely because she has a mysterious smile and is wearing a tie dye t-shirt. Moon By You is Sarah Kue (lead vocals), Jake Enger (guitar), Tyler Verigin (drums), Kevin Clark (piano) and Austin

Smith (bass) — players born much later than the music of the 60s that their tunes sound like. But they must be channeling those late greats because the nuances of psychedelic waywardness pelts your soul and you will be reaching for a pair of bell bottoms in no time. "I Got My People" sounds like a song you might catch at a summertime festival where everyone is high just on the goodness that fills the air and "Let You Down" moves you right on over to the next stage for more engaging wonderment of innocence that is between all the words in the song.

Calvin Johnson, who is a mentor for the band, recorded the song at K Records. "Who" is a bit reminiscent of Eric Clapton in those early years and carries on the theme of the not-so-innocent era of exploration and experimentation. It is hard to imagine that this new generation could capture such a delicious, messy era in their sound, but they have done so with flair and crazy passion that makes their music float around you like a wafting cloud of some super specialness.

Catch the album release at Romtoms in Portland on January 15.

— **Dennise Kowalczyk**

JAZZ

John Coltrane
The Offering: Live at Temple University
Resonance Records

John Coltrane had a well-deserved reputation as a master creator and major innovator in the Jazz tradition. In the last year of his life, he performed "energy music" that some find to be a spiritual experience, but others — who greatly appreciate earlier Coltrane recordings — find harsh, angry, even unmusical.

The Offering has been circulated as a bootleg recording for many years. This recording offers better fidelity and a more complete performance than most bootlegs, however, the recording has several drawbacks.

First, the sound is still very poor,

in spite of state-of-the-art re-mastering. The original recording was done with a single microphone, and many passages are unbalanced or distorted. The bassist is essentially inaudible.

Second, Coltrane's group with fellow saxophonist Pharaoh Sanders is joined by two undeveloped saxophonists and four additional percussionists who sit in but do not enhance the music.

It's true that Coltrane was a genius and anything that he played on is worth listening to because of that fact. There is some amazing, deeply stirring music on this CD. Nonetheless, this recording is far too intense for the casual fan or newbie. Even for collectors, the poor sound and six extraneous musicians put this CD near the bottom of the essential list.

— **Stephen Blackman**

CLASSICAL // CHAMBER POP



Portland Cello Project // Jason Quigley photo

Portland Cello Project
to e.s.
Virtual Label

The year of getting to know Elliott Smith. Either all over again. Or. Lucky you. For the first time. This summer there was the documentary, *Heaven Adores You* a love letter to Elliott, produced and filmed by his friends and acquaintances. So now comes this.

You might have picked up the cello in 4th grade as your choice for music class, and yes, Portland Cello Project (PCP) is indeed a cello collective, but can include percussion, horns, and really anything that comes up in their conversation; playing music and venues as disparate as punk clubs, loading docks in NYC, to symphony halls.

Arriving at an Elliott Smith homage is not as random as it might seem. PCP has worked with Jackpot! Studio's Larry Crane since 2008. Elliott helped build the original space in exchange for studio time.

The beauty of *to e.s.* is the approach. The record is an homage to the style Elliott developed inside musical structures. Sparse arrangements ebbing and flowing with odd harmonies that show up. He worked to find mystery in the studio in a process he called "sending out the probe".

Probing musical structure is what PCP does. Among the 6 covers focusing more on that ebb and flow of an ES song, there is the complexity and simplicity, and because there are cellos, sheer sonorous beauty. And there is space between sound. What in Sanskrit is called "matra." You'll hear it on the opening track "Between the Bars" and the ragtag sound of "Everything Means Nothing to Me." The remaining 6 tracks were commissioned by contemporary composers, built on threads of the "musical probe" that was Elliott Smith's calling card. Dive in with PCP. A stunning world of wonder and mystery.

— **Inessa**

METAL // ROCK

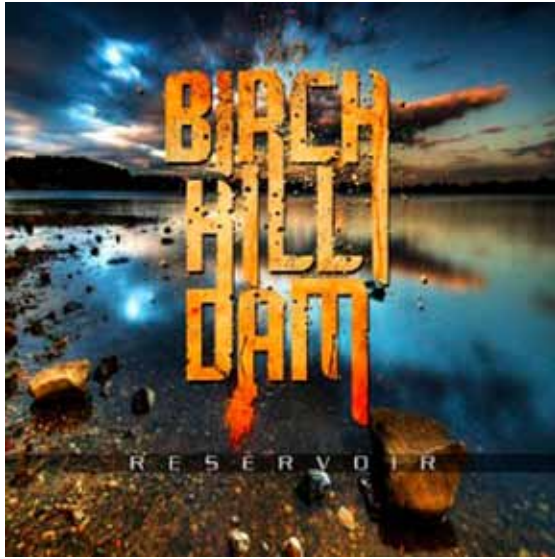
Birch Hill Dam Reservoir BoozeHound Records

Fitchburg, Massachusetts' Birch Hill Dam made their way out to the Northwest a couple of years ago on their tour promoting their previous record *Colossus*. The band put on a battering performance supporting Sweden's The Quill at Dante's.

Fastforward a few years to 2014 and the quintet have unleashed their latest opus *Reservoir*; this marking the band's third independent release. *Reservoir* picks up where their last album, *Colossus*, left off and then takes it to another glorious level. *Reservoir* is a collection of groove oriented, blue collar doom metal with an emphasis on hooks and melody.

Birch Hill Dam are tight band but they've dialed things up on *Reservoir*; the songs are even more memorable and commercially acceptable without sacrificing their signature sound. One noticeable difference with Birch Hill Dam on *Reservoir* is singer Mike Nygard's vocal performance. Nygard showcases his new powerful pipes on the new album and while this equates to a hefty helping of melody; it won't alienate their current fanbase. On *Reservoir*, Birch Hill Dam have set to redefine what we've known doom metal to be and they have achieved their goal. Standout tracks like; "Wasted Times," "Fall Apart," and "Defenders of the Cross" will get your blood pumping and get you excited melodic doom metal again — I promise you that.

— Ruben Mosqueda



Continued From page 21

And you'll both have studios?

Steve: Yes. I'll be doing my art here. I've been drawing and making sculptures out of scrap materials. I don't buy any new materials. And you can play music on them.

And we'll be seeing a lot more of you playing around town?

Kate: Yes!

Steve: And we've got a new band called the Portlanders with Mick Doherty, and Lauren Sheehan and Kevin Shay-Johnson. And between us

we have two-hundred and fifty years of folk songs.

Kate: And everybody's a singer so we have five-part harmony. I'm looking for the right venue for a monthly for that.

Getting back to this house. The one thing that is really extraordinary about it is the opportunity to create a place that's based on what we want to do. So with art, music, writing, teaching we can do all of it here. Steve has his studio where I'm not allowed to go, apparently. (laughs) I'll have mine and we'll have a nice big open space for people to come and sing and play. [OMN]

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GET OUT!

OMN STAFF PICKS

BY SUNNY CLARK
AND ESTEVAN MUÑOZ

The Builders and the Butchers

Saturday, January 10

Doug Fir Lounge, Portland

Folky-Rock, Portland-based band The Builders and the Butchers are well-known for jim-jammin' the night away with their delicious sense of lonesome lyrics and melancholy music. Catch the show at 9 p.m. 21+ \$12.

Skip vonKuske 10th Anniversary Shows

January 12 — Groovy Wallpaper with guest The Sale)

January 19 — Groovy Wallpaper two man band;

January 26 — Groovy Wallpaper with guest Rob Wymia of Floater

McMenamins Edgefield Winery, Troutdale

Much-recorded cellist Skip vonKuske turned his Groovy Wallpaper duo into an unprecedented 10-year residency as Edgefield's Monday night house band. Together with eclectic percussionist Don Henson, he hosts musicians of both local and national note, drawing from all genres. Celebrate a musical legend-in-the-making. 7 p.m. 21+ Free.

"Rockin' The Rose" Classic Rock Tribute.

Karen Lovely
• Lisa Mann
• LaRhonda Steele

Saturday,

January 17

Alberta Rose

Theatre, Portland

Start 2015 with a

triple bill sure to go down in history as three

of the most celebrated women in the Portland blues

scene join forces to put their spin on classic rock

songs.

Doors at 7 p.m. Show at 8 p.m. Minors with parent or

guardian. Tickets: \$18, \$20 at door.

Andrew Paul Woodworth • Redwood Son •

Mudboy

Saturday, January 17

Jimmy Mays, Portland

Two of Portland's finest live acts share the stage for an

energetic evening filled with Indie Rock hooks and fun.

Andrew Paul Woodworth moved back to Portland after

22 years in Los Angeles and now presents his latest re-



Crystal Ballroom 101st Birthday Free-For-All

with Sallie Ford • Thomas Lauderdale • Danny Felts Comedy • China Forbes • Cooper and The Jam
Sunday, January 11, schedule subject to change

McMenamins Crystal Ballroom, Portland

1 p.m. - "You Who," Children's Rock Variety Show featuring Sallie Ford, Stephen Malkmus & the Jicks, Thomas Lauderdale and China Forbes and much more!; **2 p.m.** - Joe Mishkin "The Balloon Guy", Amanda "The Face Painter"; **4 p.m.** - Bloco Alegria; **5 p.m.** - Dirty Revival; **5 p.m.** - Poison Waters & Friends; **6 p.m.** - '80s Video Dance Attack; 6:30 p.m. - Satin Chaps; **7 p.m.** - Bird Courage; **8:30** - Cooper and The Jam

Hot line-up to usher in a cool new year includes Pink Martini's Lauderdale and Forbes, sizzling chanteuse Cooper and the righteous, rockin' Sallie Ford – get some local love before Cooper jets back to LA-LA-Land and Ford heads off to wow them en Français for the next "Paris in Springtime," in support of her first solo album, the rollicking *Slap Back*.

Celebrate the Crystal turning 101 with history presentations and tours; brewery tours and tastings of McMenamins ales; liquors and wines; drink and food specials; passport stamps; birthday beer... need we say more?! Door at 1 p.m. All ages. Free.

lease *Saboteur*, recorded locally at Opal Studios. Signed to Sony Records in the late 90s, Woodworth's first album, with the band, *Elephant Ride*, was produced by legendary bassist, John Paul Jones (Led Zeppelin). Awarded Male Vocalist of the Year at the LA Music Awards in 2006, Woodworth was signed the following year as a solo artist with Rodeostar Records, releasing his second solo album, *Eddy Ate Dynamite*, in 2008, then toured extensively, opening for acts like Deep Purple, Maroon Five, Thin Lizzy and Sheryl Crow.

Woodworth's version of The Beastie Boys' "Fight For Your Right" may sound familiar from the Warner Brothers television series, *One Tree Hill*. His music has also been heard on *Buffy The Vampire Slayer*, Fox's *Roswell*, *Scrubs* and on ESPN. Featured in Woodworth's band are Brian Harrison (guitar, vocals); Todd

Braden (bass, vocals); and Scott Mattern (drums). Enjoy an evening of music, hijinks and frivolity with Woodworth and guests, Portland favorites Redwood Son and special guest Mudboy from Northern California. Show at 8 p.m. 21+ Tickets \$12.

Carpe Diem String Quartet

Saturday, January 17

Winningstad Theater, Portland

If you want to start the New Year right by seizing the day, you better get your philosophically-optimistic butt to a Carpe Diem String Quartet performance — a musical ensemble that fuses the musical likes of Gypsy, Tango, Folk, Pop, Rock and Jazz all into one strange but satisfying musical journey. Show at 7:30 p.m. All ages. \$38.50.

Winter Folk Festival

Tom Paxton • Mike & Carleen McCornack • Larry Potts • Ventucky String Band • Sky In The Road • The Sugar Beets • Pretty Gritty • Debo-rah Henriksson

Thursday, January 15 – Sunday, January 18

Florence Events Center, Florence

Headlined this year by no less than Tom Paxton, the annual coastal event helps bring folk music into local schools, providing free “Kid’s Koncerts” for children. The fair also includes craft demonstrations; art and craft booths; food; a pie-baking contest; and jam sessions. Festival admission includes daily performances. All ages. \$10 – \$40.

Patti Smith

Tuesday, January 20

McMenamins Crystal Ballroom, Portland

Celebrating her 68th birthday recently doesn’t slow down a rebel rocker like Patti Smith. In an interview with Rolling Stone Magazine, Smith says she is looking forward to commemorating her first album on her current tour, “I think we continue to deliver all of these songs sometimes stronger than when I was young. So I’m going to be happy to celebrate it, to perform the album with happiness, not with any kind of cynicism or a cashing-in thing. It will be a true, proud celebration.” Go see why the always-original punk pioneer counts Michael Stipe as her biggest fan. Show at 8:30 p.m., 21+ \$35.

Aesop Rock • Rob Sonic • Homeboy Sandman

Wednesday, January 21

Hawthorne Theater, Portland

The Hip-Hop underground-phenomenon Aesop Rock attacks the city of Roses with his signature ultra-wordy and ultra-elegant lyrical prose while being supported by his two even more underground Hip-Hop acts, Rob Sonic and Homeboy Sandman. Show at 7 p.m. All ages. \$20.

Hillstomp • McDougall

Saturday, January 24

Wildwood Hotel, Willamina

Get your dance on with this kick-ass “Bucket and Slide brand” Junkbox Blues duo whose new song, “Santa Fe Line,” is currently featured on Dan Ackroyd’s Blues Radio spot, “The BluesMobile with Elwood Blues.” The band also recently released a new album on local label, Fluff & Gravy Records, aptly titled, *Portland, Ore.* Hillstomp is known for energetically digging through forgotten backwoods of American music, recycling traditional elements into a refreshing and distinctive brand of do-it-yourself Hill Country Blues Stomp, mixed with North Mississippi trance blues, a bit of Appalachia, and a dash of Punkabilly. It all comes clanging and tumbling from assorted buckets, cans and BBQ lids, all drenched in rambunctious slide-guitar. Despite their homemade instruments and novel approach, Hillstomp is no novelty act; their memorable live performances tap into an unrehearsed

magic, converting outlaws and traditionalists alike from skeptics into preachers of their storied songs. Joined by foot-stomping one-man Americana band McDougall. Show 8 p.m. 21+ \$6.

G. Love & Special Sauce • Matt Costa

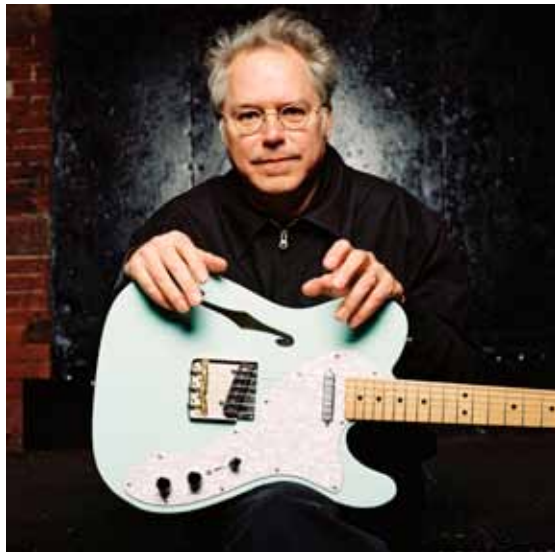
Wednesday, January 28

McDonald Theater, Eugene

Thursday, January 29

McMenamins Crystal Ballroom, Portland

Twenty years after the release of their self-titled debut album and eight years since their last live performance together, the original lineup of G. Love & Special Sauce return with their first album in nearly a decade, *Sugar*. Built on the trio’s signature Hip-Hop-Blues sound, *Sugar* finds vocalist/guitarist/harmonica player G. Love (aka Garrett Dutton), upright bassist James “Jimi Jazz” Prescott, and drummer Jeffrey “The Houseman” Clemens still doing more than justice to groove-heavy, Chicago-blues-infused, stripped-down Rock ‘n’ Roll. Shows at 8 p.m. All ages. McDonald Theater \$25; Crystal Ballroom \$22.50.



Bill Frisell // Jimmy Katz photo

Bill Frisell

Friday, January 30

Aladdin Theater, Portland

Since as early as the 80s, Bill Frisell has dipped his toes into about every genre possible. From Jazz to Bluegrass, the still-musically adventurous Frisell surprised us with a new album in August, *Guitar in the Space Age!* He takes 1960s pop tunes like “Pipeline” and “Telstar” and makes them his own. Show at 8 p.m. All ages. \$35.

Raffi

Sunday, February 1

Aladdin Theater, Portland

Relive your youth with children’s troubadour and independent-label pioneer Raffi, the world’s best-selling and most influential children’s entertainer for over four decades of delighting audiences of all ages with his playful, exuberant personality and irresistibly infectious songs. Raffi has been using his super-powers for good,



Courtesy Raffi

wielding the clout of gold and platinum albums to emerge as a respected advocate on behalf of children, lending his voice, insight and experience to a number of crucial issues. *Love Bug*, Raffi’s first album of children’s songs in 12 years, marks a welcome return for the artist, who has said, “I see this album as a celebration of the real world, in response to the digital overreach that now touches every aspect of our lives,” and “I think that these songs are rich in themes and styles and rhythms, but the main thing is that it’s filled with joy. Essentially, this is an album about love in the real world. When I hear this album, I hear myself strong and smiling.” Raffi recorded much of *Love Bug* in his own living room, accompanied by an extended family of musicians. Shows at 1 and 4 p.m. All ages with parent or legal guardian (free for children under 3). \$25.

London Grammar

Friday, February 6

Roseland Theater, Portland

Vocally channeling the sharp edge of Jefferson Airplane through a musical hodgepodge of Pop, Ethereal and Classical sounds is an odd combination, yet London Grammar has done it so compellingly — and with only one album under their belt — that one can’t help thinking this trio are onto something bigger and better than may meet the ear at first listen. Check them out before everyone else does — ya, you cool! Show at 9 p.m. All ages. \$18.

Over the Rhine

Tuesday, February 10

Aladdin Theater, Portland

Any band that self-describes as, “Post-nuclear, pseudo-Alternative, Folk-tinged, Art-Pop,” probably makes really good music or really bad music. Considering the amount of online support — from their hometown Cincinnati to the prestigious National Public Radio station (NPR) — I’m going to sidle right alongside the former and pronounce this trio tops in, well, the genre mash-up known as “Post-nuclear, pseudo-Alternative, Folk-tinged, Art-Pop.” Show at 8 p.m. Minors under 21 allowed with parent or guardian. \$25. [OMN]

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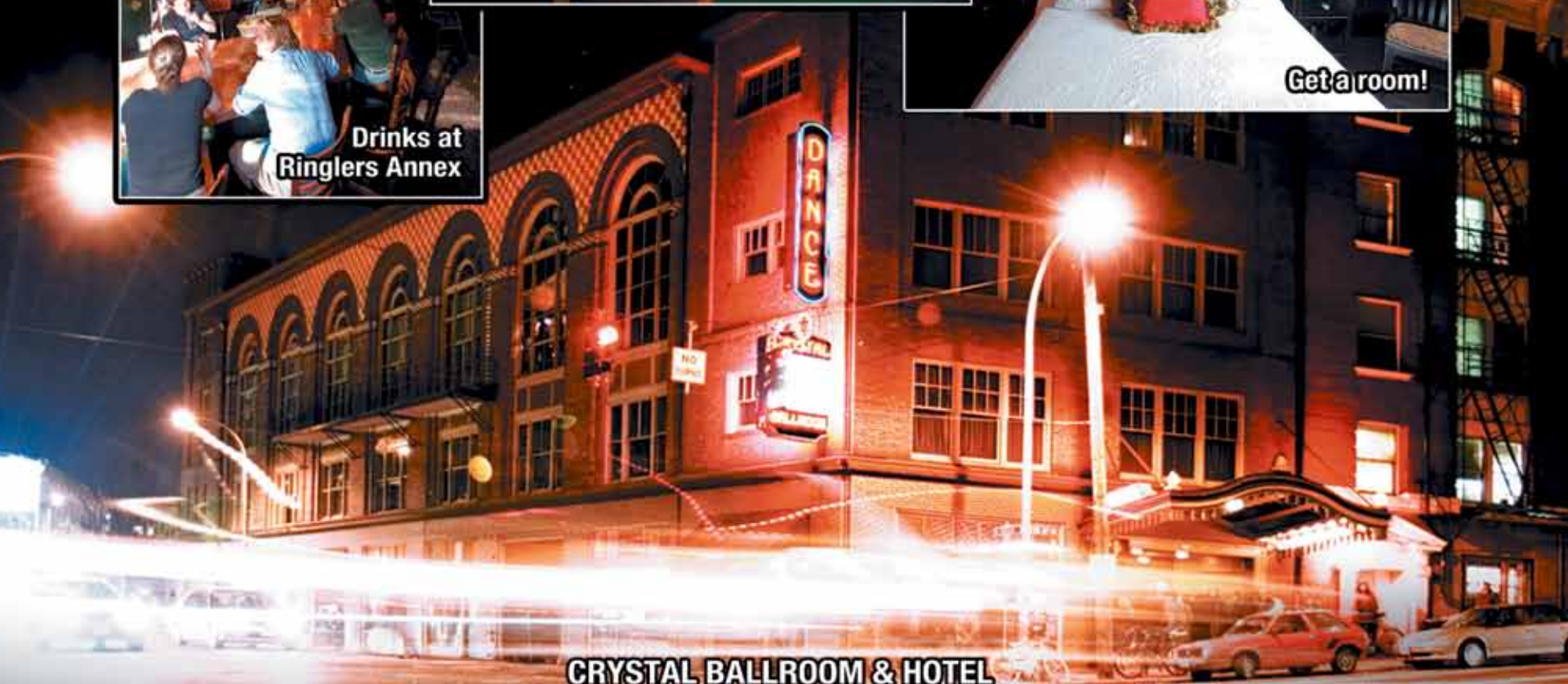
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