

# OREGON MUSIC NEWS

*the magazine*

## THE JAZZ ISSUE

FEATURING

Ron Carter

Freda Payne

Vijay Iyer

Julian Lage

Billy Childs

Becca Stevens

Bill Frisell

Bobby  
**Torres**

40+ Years of  
Drumming

and the full schedule to  
**THE PORTLAND  
JAZZ FESTIVAL**

**PLUS:** TALKING 'BOUT A REVOLUTION (HALL) | REVIEWS | GET OUT GUIDE



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## FROM THE MANAGEMENT

# Oregon is Jazz heaven

BY TOM D'ANTONI  
EDITOR-IN-CHIEF

What? Oregon? Jazz? You mean that music for old folks? The genre that people keep writing about as dying? Heaven?

Well, if not heaven, than a place where Jazz flourishes and grows even among the young. We Oregonians love our passive aggressive contrariness. So when I tell you that there is evidence that Jazz is an increasingly popular genre in general and specifically among (even) Millennials, I can hear you both scoff and cheer.

Yes, there are those who have no idea of the vibrancy and forward motion of today's Jazz, who still have an outmoded idea that it is made by old folks who sit still and listen in boring Jazz clubs. Straw man, I know, but we've all heard these stereotypes.

We know better.

From sold-out shows at every Portland Jazz Festival, to the growing number of international performers brought to town by PDXJazz, the astounding growth in the younger demographics at Jazz radio KMHD, the Creative Music Guild who bring international avant-garde performers here, and the maturing group of performers making what we used to call Indie-Jazz when they were in their 20s and now coalesced around the Portland Jazz Composers Ensemble...we've got the music.

Portland is full of great musicians and teachers. Thara Memory is the best known example, of course, having hatched Esperanza Spalding and many more. Others like Allan Jones and his school, and programs like PSU's Music Department, packed with brilliant teachers like Darrell Grant and George Colligan, keep producing fine musicians.

The finest schools country-wide: Juilliard, Berklee, etc., are full of Oregonians.

We have a large population of mature musicians who play world-wide but choose to live here because they love Oregon: Glen Moore, John Stowell and David Friesen are only a few.

So when you attend Portland Jazz Festival events this month, you will be in happy, Jazz-friendly territory.

Smile, even though it's February.



## OREGON MUSIC NEWS

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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: Cécile McLorin Salvant at the 2014 Portland Jazz Festival, Newmark Theater, February 22, 2014 // Jason E Kaplan



# HEADLINER



Bobby Torres // Jason Kaplan photo

At just the right time, when the glow from the holidays has worn off and we know we've got at least four more months of the chilly damp, here comes the Portland Jazz Festival.

All kinds of Jazz: Bebop, Soul, Latin, Avant-garde, solo concerts, combos, big ensembles, and players from 15- to 87-years-old from all over the world and our own back yard.

OMN is very happy to once again be a media sponsor for PJF. And for the fifth year, we will be presenting and podcasting all of the Jazz Conversations (page 14).

You can count on us for the most comprehensive coverage of PJF. Click on the "Festivals" tab on the OMN web site to check out previous years' coverage.

## Bobby Torres and Luis Conte

### Forty Years of Drumming Together

BY TOM D'ANTONI

Has it really been 22 years since percussionist Bobby Torres started his band? Sure has. Twenty-two years with no signs of slowing down. He is Portland's best known and most beloved percussionist. It's not

news that he was in Joe Cocker's band at Woodstock, or that he was a very busy session player in L.A., playing on lots of hits with many hit makers — from Jackson Browne to Tom Jones to The Captain & Tennille (he was actually on "Do It To Me One More Time") to Kenny Rogers and Gladys Knight, among many others.

That's part of Torres lore.

His children regularly play with him. Daughter Julana and son Carmelo will be on this gig. Drummer Reinhardt Melz, his other son, will not.

Luis Conte was born in Cuba, ended up in L.A., and has built a long career playing in movies and with Madonna, Ray Charles, Phil Collins, Santana, Shakira, Sergio Mendes and many more.

But he's always played with Torres, ever since they met as students. A few years ago, Torres told me this story of another gig with Conte at Jimmy Mak's.

"It was December 20, 2008. I flew Luis in from L.A., Carmelo was here from Austin. We rehearsed and it started snowing the day we

were supposed to play. We did a drum clinic and hardly anyone showed up. We were constantly on the phone with J.D. (Stubenberg) from Jimmy Mak's. 'Isn't looking good, Bobby.'

"By six-thirty we had a hundred cancellations on the reservations. I said, 'We'll can it. We'll have more people in the band than in the audience.' We're hanging around at home wondering what to do, drinking wine. Carmelo played piano, bass, drums, everything... He starts playing piano, Luis says 'Hey, that's great! Let's make up a song with that.' We started adding.

"'Bobby Torres/Jimmy Mak, that's it!' We started making up stuff. Reinhardt was saying, 'Please cancel my reservation.' It was hilarious. You can hear me laughing my ass off. Reinhardt and Carmelo were laughing the way I was laughing. It was a great night. I'm glad we captured it on tape.

"Reinhardt is saying, 'Jimmy, open the door, Jimmy!' Carmelo's saying, 'I got my skis, let's go!' We worked on it till four in the morning. I kept falling asleep. Luis is going to put it on his CD."

OMN talked with Bobby Torres at his NE Portland home:

### You must be excited about this gig at the festival.

Oh yeah, very excited.

I've known Luis for 40 years. I'm bringing up Shoshana Bean who was a lead singer in my band. I'm bringing back Karla Harris from Atlanta. My daughter Julana is singing...my son Carmelo, who played with Jason Mraz and who's with Los Lonely Boys now, will be on percussion.

Shoshana and my daughter grew up together. At 17 she was singing with me at Key Largo.

### Is it easier or harder to work with your kids?

(Pause) Trick question. It's both. I always want my kids around. So it's a fulfilling feeling to have them there when you're playing... I get choked up thinking about that stuff. It took me a long time to get over that. I take it personally. At the same time, when they're there and I hear them... especially Reinhardt, Jesus. Just makes it night and day compared with any other. Carmelo, another freak. It's amazing what they do. I can't do what they do. Not even close.

### How did you first meet Luis?

He met me. He was playing with the Hughes Corporation. We both went to Los Angeles Community College together for music. I dropped out but he kept on going.

"Picking the right people and the right music, of course it makes me feel good."

### What was it about you two that made you hit it off?

He told me that when he first heard me play, he got scared.

### That you were a monster...

...something like that. We would play together, we were hanging out with Carlos Vega... Lenny Castro... all those guys. Fun times.

### What did you really enjoy about playing with Luis?

Rumba... improvising... the Cuban way... (demonstrates on the congas). We've kept in touch all this time. At least once a month we talk to each other.

### What tunes can we expect?

Shoshanna doing "Ain't No Way." She also has a song called "Runaway Train" on her new CD which I re-arranged.

### Has she approved?

Not yet, she'll probably throw a fit. She always does. Just a slight, slight re-arrangement to make it a little more Latin. Just took out a couple of notes.

Karla is going to do "Take Five" from her new CD. She got the rights to Brubeck's lyrics and songs that were never recorded by Brubeck. So she has a whole bunch of songs that he's done.

### And it all revolves around you.

Yeah, it does. (laughs) Picking the right people and the right music, of course it makes me feel good. I'm looking forward to it. [OMN]

# PORTLAND JAZZ FESTIVAL SCHEDULE

DETAILS AND TICKETS AT [WWW.PDXJAZZ.COM](http://WWW.PDXJAZZ.COM)

## FEBRUARY 17

**St. Paul & The Broken Bones** (opening Performance by Sean Rowe)  
8 p.m. Roseland Theater \$18

## FEBRUARY 18, 2015

**Bebel Gilberto** (Opening Performance by Somi)

7 p.m. Newmark Theater \$30-\$38  
The personification of Brazil. The music, the language, the voice, the chops, the beauty, the soul. Bookings are made according to availabilities, but there's no better way to kick off the festival than with the total inspiration she brings.



## The Eddie Parente Trio

7 p.m. Arrivederci \$5  
He isn't called Skip anymore, at least not formally, but he still wails on his violin, an instrument long neglected in the Jazz realm. He's always a joy.



## FEBRUARY 19, 2015

### Blueprints Trio

6 p.m. Camelia Lounge \$5

### PSU Vocal Duo: Paul Paresa & Meghan Wilson

6:30 p.m. Hotel Monaco free

### My Town is Motown: Freda Payne with the Mel Brown Quintet

7 p.m. & 9:30 p.m. Jimmy Mak's \$20-\$25  
See Christa McIntyre's story on her on page 9



### Taylor Eigsti Trio & Joel Harrison's Free Country Ensemble

7 p.m. First Congregational Church \$30, \$15 students

In two settings, the second with an ensemble. There are always unfamiliar names, even to those who are supposed to know. One of the happy parts of the PJF is taking a chance and discovering a musician like pianist Eigsti whom you may have never heard. That's what the Google is for, too.





# PORTLAND JAZZ FESTIVAL SCHEDULE

continued

## The Clackamas Community College Faculty Jazz Septet

7 p.m. Arrivederci \$5

## FEBRUARY 20, 2015

### Ramsey Embick with Michalangela

4 p.m. Hilton Executive Tower @  
The Porto Terra Lounge free

No, I don't know why we don't see more of pianist Ramsey Embick these days. Tough to get gigs what with the loss of several clubs. He can play in any style, including his own. He's a walking musical thesaurus with great chops and a sense of humor.

*Best Bet*



*Friends &*



*Neighbors*

### Mitzi Zilka & Tony Pacini

6 p.m. West Café free

### PSU Vocal Duo: Paul Paresa & Justin Benfit

6:30 p.m. Hotel Monaco free

### Anson Wright & Jasnam Daya Singh

7 p.m. Aloft Hotel @ Cascades Station free

### Elling Swings Sinatra w/ Art Abrams Swing Machine Big Band

7 p.m. Newmark Theatre \$29-\$59

Vocalist Elling has an international following but band leader Art is a beloved part of the Oregon Jazz world. You have to like Frank Sinatra for this one, but even Sinatra detractors gotta love Art.

### Tom Grant & Toni Lincoln

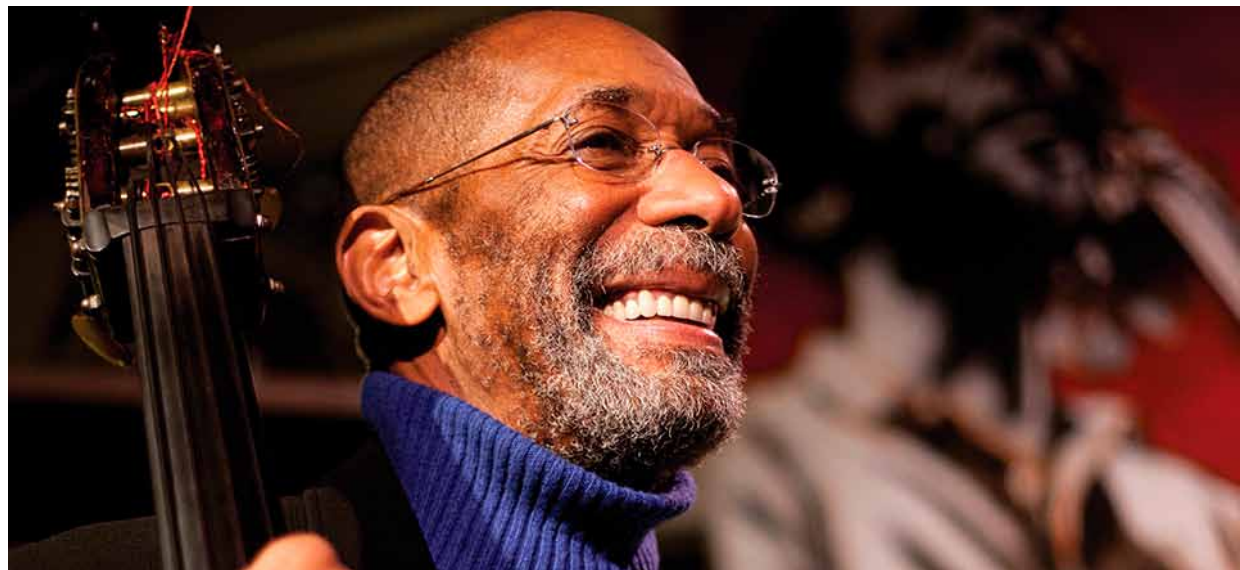
8 p.m. Riverplace Hotel free

### Frank Catalano: Blowin' in from Chicago, For Vonski, Jug, and Eddie Who?

8 p.m. North Coast Brewing Co.  
\$15-\$20

Being called "John Coltrane energy for the 21st Century" by Downbeat can be the kiss of death, but this sax player is navigating those choppy waters very well. Playing here with our friends and neighbors, George Colligan and Dan Balmer, plus two of his Chicago compatriots. A good chance to decide for yourself.

*Discover*



Courtesy Ron Carter

# Ron Carter

## A Benchmark for Professional Musicians

BY KEVIN TOMANKA

Ask someone in the Jazz community about Ron Carter, and you may hear that he has a reputation for being a bit temperamental when interacting with certain players or people in the industry. If one wishes to, they can easily find stories from the past that tell of Ron becoming upset with someone at a session or maybe scolding a news reporter for their ignorance.

It boils down to a respect for the process; and when you have worked hard to attain a reputation and a place in this industry, you respect it, and you can't help but have opinions about those who didn't learn or forget to hold that respect. Not even a musical behemoth like Miles Davis was immune from the fundamental rules that govern a true professional like Ron Carter.

There is another image of Ron out there, as spoken by his peers and music professionals who, above all, defend Ron as the most reliable, trustworthy, sensitive player they know, and how he is their number one call on every gig, regardless of the challenges. And it is actually this reputation that causes the other, because this one is much harder to attain, more difficult to maintain, and can evaporate instantly if the wrong choices are made. Those juicy stories of past conflicts are really just reverberations of reputation maintenance. Yet, they are still the ones that filter into the headlines and rumors of the mainstream.

It's easy to tell which Ron is the real one — he's the one up there on stage, making all the right choices night after night. Watch him at any gig: always impeccably dressed, punctual, articulate, a towering

posture standing with an even taller instrument, his attention focused to a razor's edge. With every note he commands attention, nay, he demands it.

Oregon Music News got to talk with Ron Carter about his music and the trio he will perform with at the PDX Jazz Festival 2015:

### Who's in the trio you're bringing to the Portland Jazz Festival?

Larry Coryell on guitar, Donald Vega on piano and myself. We have a great library and I'm looking forward to playing in Portland, I haven't been there in a while.

### Instead of a drummer, you've chosen two instruments from the rhythm section that can comp and play solo melodies. Did you put them in your trio by design, or did you pick these guys and take them whatever their instrument?

It was by design. When Mulgrew Miller passed away, who was the original piano player of the trio, I needed someone to take his slot, and Kenny Barron recommend Donald Vega. I'm very happy with Kenny's recommendation. Donald is working out very well and getting better each time we play a concert.

I just came back from Japan with Larry Coryell in December. We did a tribute tour with Peter Bernstein called "A Tribute to Jim" where we played songs from the Jim Hall/Ron Carter library in tribute to Jim's passing. So it's all set to go and I'm looking forward to having a chance to play with these guys again.



### What keeps you so grounded and present in today's music scene?

The music is fragile as it is, and you work your lifetime to have a reputation that makes you stay available to various musical projects and various locations to play these gigs. All of that makes for one's career to be extended past its normal point of extinction. I've worked a long time and I still do to play with a certain standard, a certain attitude, a certain goodwill vibe whenever I go to work and people respond and respect that.

### Do you now find yourself holding people to a standard because you're working with them, or do you find yourself now only working with people who hold themselves to similar professional standards?

Some of both. It's hard to have a group that is not

going in the same direction in many avenues. I think if one guy's comfortable with being half-awake for the gig, but if he plays good, that's not enough good for the band if he's not there. If he doesn't wear the uniform or he loses the music, or stuff like that, that's counterproductive to establishing a responsible relationship. I don't see how that band can function as a band. So those kind of bands that stick together with certain rules and regulations, those are the ones that I think are the most successful and are longer lived.

### So as far as planning to come to Portland, is the set-list prepared in advance or do you pick songs a little closer to the show?

I haven't yet but I will before I leave New York. I'll sit down and plan a story, a 90-minute story, and hopefully the audience will leave with some melodies and memories from our story. [OMN]



# Freda Payne

BY CHRISTA MCINTIRE

Freda Payne lives in Encino, California — one in the diaspora of great musicians from Detroit. Her parents grew up next door to the Gordy family and later her little sister, Scherrie, would be a Supreme. She has a strong, bright voice that often breaks out in laughter and song. She loves Cole Porter. Mention a title, she knows all the lyrics. I count myself blessed to have been her private audience.

She started her career off young in the old Detroit, a Detroit that no longer exists, except in memories. She toured the country with Don Large's Make Way for Youth chorus, learning spirituals, Gershwin and standards. Ms. Payne was often singled out as a soloist with Carmen Mathis, two of the three African-American girls in the group. By that time, Berry Gordy had grown

up and was writing hits for Jackie Wilson.

He courted Ms. Payne as a singer and she became his protege for a while. But her mother was worldly and money-wise and she couldn't get a fair contract to be signed. Berry went on to form Motown, Tamla and Anna records with his sisters, and Ms. Payne moved to New York.

New York was a hustling and bustling mid-century modern metropolis in the 60's. She went to the clubs — Village Vanguard, Birdland and the Village Gate — to hear Count Basie, Gillespie, Art Blakey and Nina Simone. She cut a few records, including *After the Lights Go Down Low and Much More!!!*, which included a new Duke Ellington song. Duke Ellington, like Gordy, wanted her to sing, but a good

PAYNE continued on next page

## PORTLAND JAZZ FESTIVAL SCHEDULE

continued

### The Euge Organ Trio

8 p.m. *WineUp On Williams* free  
The "Euge" being drummer Tom Euge Goicoechea plus Teddy Presberg and Dave Fleschner. Fleschner is the organ portion. Euge's New Orleans chops have made him a welcome addition to the PDX scene since he moved here in 2011.

Best Bet



Friends & Neighbors

### Two Grands feat. Rich Turnoy and Clay Giberson

8 p.m. *Arrivederci* \$5

Best Bet



### Vijay Iyer Trio

9:30 p.m. *Winningstad Theatre* \$35-\$45

See Inessa's article on page 10.

### Ezra Weiss Sextet

11 p.m. *ArtBar & Bistro* free

### FEBRUARY 21, 2015

### Taylor Eigsti

4:30 p.m. *Classic Pianos* \$15-\$20

### Kerry Politzer Trio

4:45 p.m. *Brasserie Montmart* free

Another pianist we don't see nearly often enough.

She had a flurry last year around the release of her PJCE album, but not enough. Always a rewarding experience.

Friends &



Best Bet

Neighbors



### Ryan Meagher

5 p.m. *The Mark Spencer Hotel* free

Now a fixture on guitar in the PDX Jazz world. He pulls no punches and is a bulldog. Engage with him.

Friends &



Best Bet

Neighbors



### Go By Plane feat. Dan Balmer, Clay Giberson & Micah Kassell

7 p.m. *Aloft Hotel @ Cascades Station* free

### Christian McBride Trio & Lou Donaldson Quartet

7 p.m. *Newmark Theatre* \$29-\$59  
One of the world's greatest

Best Bet



Continued on next page

# PORTLAND JAZZ FESTIVAL SCHEDULE

continued

bassists in a trio setting and eighty-seven year-old "Sweet Papa" Lou wailing sax in a quartet. This should be one of the special, memorable nights that make the festival all worthwhile. If we have learned anything from the festival bringing in the old cats, it's that you don't have to worry about whether they can still play or not. They can.

**Terry Robb, Dennis Carter & Albert Reda**  
7 p.m. *Aquariva Restaurant @ River's Edge Hotel & Spa* free

**Steve Christofferson & Heather Keizur**  
7 p.m. *Hotel Rose* free

**Young Lions Revisited with Chris Brown & Devin Phillips**

7:30 p.m. *Jimmy Mak's* \$15-\$20  
There's a special musical relationship between the two young(ish) players. Don't let the "Young Lions" moniker fool you. This is no 80's throwback band.



**Ben Darwish & Tim Willcox**

8 p.m. *The Benson @ The Palm Court* free

Willcox is always a very solid, intellectual musician (despite his ever-present sense of humor). The interesting thing here is the return of Ben Darwish to Jazz. He's been exploring other forms for a couple of years and it should be interesting to hear what he's got to say.



**Farnell Newton's Soul III**

8 p.m. *WineUp On Williams* free

No matter who Farnell shows up with and no matter what kind of music he's playing, you cannot go wrong with this concert. Thing is, he plays with everyone so you don't know exactly who or what to expect. This is a good thing. Go and be surprised and delighted.



**Blue Cranes w/ The Lost Trio**

8 p.m. *Alberta Street Pub* \$10

**Ma Fondue Jazz Funk by Nayibe Rojas**

8 p.m. *Arrivederci* \$5

**The Bill Charlap Trio Swings Sinatra: "In The Wee Small Hours"**

10 p.m. *Winningstad Theatre* \$35-\$45

## Payne Continued from last page

contract could not be found. She took her love of the big band sound and Jazz standards to a new level and spread her wings: appearing on Broadway, understudying with Leslie Uggams for "Sophisticated Lady," appearing in "Blues in the Night," and "Jelly's Last Jam." She finished up a run in December with "The Other Side of the Pillow." She's a diva: charming, positive, brassy and strong.

While living in New York, she ran into Brian Holland who with his brother and Lamont Dozier had left Motown and started their own Invictus label. HDH, as they are known, had defected from Motown. While her heart and history lay with Jazz, she was hip to the cross-over, more gentle, R&B playing on the airwaves. Her Broadway work had trained her well and she went back into the studio in Detroit where HDH directed her in one of the biggest roles of her life: the song "Band of Gold."

Backed by the Funk Brothers and her sister, Scherie, the song went gold, reaching No. 3 in the US and No. 1 in the UK. It's considered one of the 500 best songs recorded. Over the years, controversy has stirred on what "Band of Gold" is about:

*You took me from the shelter of my mother*

*I had never known or loved any other  
We kissed after taking vows  
But that night on our honeymoon,  
We stayed in separate rooms  
I wait in the darkness of my lonely room  
Filled with sadness, filled with gloom  
Hoping soon  
That you'll walk back through that door  
And love me like you tried before*

Rumors spread it was about a gay man, who at the last minute can't consummate his cover marriage. It became a hit in the gay community. Ms. Payne believes it's about a girl who is frigid, unable to reciprocate a physical love.

While she is grateful for the exposure "Band of Gold" gave her career, it's just a little dot on the map of all she's done. Since the age of 14, she's been a Jazz singer with a voice that is reminiscent of the greats: Billie Holiday, Ella Fitzgerald, Sarah Vaughn. Her latest album, *Come Back to Me Love*, is a labor of love: Cole Porter, Sammy Cahn, Johnny Mercer songs backing her with a 37-piece group.

Freda Payne will be one of the brightest stars this year at the Portland Jazz Festival. Hear this living legend in the intimate quarters of Jimmy Mak's with The Mel Brown B3 Organ Group. I don't want to be wiping up your tears, if you miss out. [OMN]

# Vijay Iyer Jazz Reshaped

BY INESSA

It's what draws us in and ultimately makes us willing travelers on his journey. Vijay Iyer (pronounced VID-jay EYE-yer) offers a brilliant, unexpected, filled with surprise, tender and often aching beauty in his approach and execution. Not just in the music, but in everything he takes on.

In a recent phone conversation I had with Vijay from his home in Harlem, we began with those all-important baby steps in music.

## Growth Through Discovery

Vijay began studying the violin when he was three-years-old. His older sister played the piano, so around that time he began playing piano by ear. "I don't know if 'playing it' was really the word," he told me. "Banging on my sister's piano was more like it."

He doesn't know what drew him to the piano but what kept Vijay with it was a "combination of opportunity and just the intrigue. It felt good to make sound, and use my body to do it," he recalls. "There's something about music that focuses you and relaxes you, and energizes you. Sort of like a

drug or something." Vijay laughs, "I've been doing drugs since I was three-years-old."

## Working From the Ground Up

Vijay's career has spanned the sciences, humanities and arts.

When I mention to him that it makes sense to me that he's so multi-disciplined, he counters by saying, "I don't feel very disciplined. I guess I like to learn and I like to collaborate, and I like to feel a sense of growth through discovery and working with other people. So I guess just that basic sensibility has led me down a lot of paths. And I should also say, for some reason, people keep on asking me to do things," he chuckles.

"I get invited to write articles sometimes, or give a talk, or collaborate with people who seem to be outside of my area, like write an orchestra piece or string quartet. Or collaborate with poets. It's very organic the way it's been happening," he adds. "It's not like there's any master plan. I work from the ground up. I work with people who are willing to work with me and a lot of it comes from mutual interests and opportunities."

Now 43, Vijay has been doing music for four





Jimmy Katz photo

decades. Music has “never NOT been part of my life,” Vijay tells me. “It’s always been connected to everything else. Where it’s always felt natural to kind of integrate things.” He is a willing integrator, more importantly.

#### Musical Points of Reference

Vijay Iyer, along with Stephan Crump and Marcus Gilmore, who are part of the widely-acclaimed Vijay Iyer Trio, point to obvious influences like Duke Ellington and Ahmad Jamal. But this group’s musical language is informed by much more: Jimi Hendrix’s Band of Gypsys, Miles Davis’s rhythm section, to 70’s music, electronic music and Hip-Hop from its very beginnings to the present.

Jumping from these mighty influences that range from the above, to being called one day to collaborate with Dead Prez, it’s all in the mix. “Oh, I guess I’m a Hip-Hop musician,” Vijay laughs when mentioning the Hip-Hop group.

Vijay tells me everybody in his generation has

grown up with a huge variety of music. Partly because he had music education in his public school, he learned about “classic forms” of music. And not just Bach, Beethoven, and Brahms. More importantly, Vijay discovered “Classic American” music, meaning Jazz. Naturally, Vijay also grew up listening to Classic Rock and Top 40 Radio as well.

Living in the cultural stew of New York City for the last 15 years, Oakland before that, allowed for a pretty amazing blending to happen. Because Vijay is wide open to it, he says, “Most of these areas of music we call ‘genres’ are born out of encounters; what happens when people are in close quarters.” That is the secret sauce for his take on Jazz: a living, breathing, and evolving thing.

#### The Trio

Vijay, Stephan (on bass), and Marcus (on drums) have been together for 11 years. They have other bands, other projects, so they can take that breath

**IYER** continued on page 13

## PORTLAND JAZZ FESTIVAL SCHEDULE

continued

### Fractal

11 p.m. *ArtBar & Bistro* free

### FEBRUARY 22, 2015

#### Dan Gaynor, Bill Athens & Michael Raynor

11 a.m. *Nel Centro @ Hotel Modera* free

#### Becca Stevens

2 p.m. *Classic Pianos* \$15-\$20

#### Lee Konitz Quartet (featuring Dan Tepfer, Alan Jones & Tom Wakeling)

3 p.m. *Winningstad Theatre* \$25-\$45

The name inspires awe. He has accomplished wonders during his long career, playing with Miles Davis, Charles Mingus, Ornette Coleman, Dave Brubeck and dozens of others. And then there is his own singular brilliance. Will be bringing his guitarist Dan Tepfer with him, joined by PDX stars drummer Alan Jones and bassist Tom Wakeling.



#### Shelly Rudolph Wildbird Project

4:45 p.m. *ArtBar & Bistro* free

#### Nicholas Payton Trio & Billy Childs' Map To The Treasure (Reimagining Laura Nryo feat. special guest Becca Stevens)

7 p.m. *Newmark Theatre* \$29-\$49

Payton, the New Orleans trumpeter, returns to Portland with all the fire and wonder you expect. What you may not expect is Billy Childs' tribute to Laura Nryo. See Christa McIntyre's story on page 15.



### FEBRUARY 23, 2015

#### Ralph Bowen Quartet (Feat. Chris Brown, George Colligan & Dylan Sundstrom)

7 p.m. *The Old Church* \$15

Saxophonist Bowen has been on over 70 albums in thirty years, yet we bet hardly anyone has ever seen him play in PDX. He's been with Orrin Evans, Brian Blade and Horace Silver to name a few.



#### Network Trio feat. Charnett Moffett, Stanley Jordan & Jeff "Tain" Watts

7 p.m. & 9:30 p.m. *Jimmy Mak's* \$20-\$25

Bassist Moffett, Guitarist Jordan and drummer Watts are long-time collaborators. Look at this as your time to imagine



Continued on next page

# PORTLAND JAZZ FESTIVAL SCHEDULE

continued

yourself in a club in New York. Moffett last played PJF in 2008 with Ornette Coleman. Nuff said.

## Noah Bernstein & Andre St. James

10 p.m. *Pepe le Moko* @ *Ace Hotel* free

## FEBRUARY 24, 2015

### Tom Wakeling and Dan Balmer

5 p.m. *Marriott Waterfront* free

### Mark Elf Trio w/ Ed Bennett & Ron Steen

7 p.m. *Classic Pianos* cover charge may apply

**NYC to PDX Jazz Project** (under musical direction of Darrell Grant)

7:30 p.m. *Jimmy Mak's*  
\$13-\$18

Darrell Grant leads a group of musicians who played in New

York in the period from 1950-1980. He was there with Betty Carter in the 80's. Details sketchy at deadline. Don't worry. Can't miss.



## FEBRUARY 25, 2015

### Anson Wright & Jasnam Daya Singh

6:30 p.m. *Justa Pasta* free

### The Michael Horsfall Trio

7 p.m. *Arrivederci* \$5

### Marc Cary: For The Love of Abbey — A Tribute to Abbey Lincoln

7:30 p.m. *Classic Pianos* \$15-\$20

This may be the closest we'll get, spiritually, to Hip Hop. The pianist probably is not going to play any but he's of the generation that has never not heard it. A refreshing change and a welcome discovery.



### A Tribute to Michel Legrand feat. Jackie Ryan and 2015 Portland Jazz Master Wayne Thompson

7:30 p.m. *Jimmy Mak's* \$20-\$25

Had some scratching their heads, I know. Singer Jackie Ryan and musical director Randy Porter will no doubt make sense out of it.



Courtesy Julian Lage

# Julian Lage

## And now the hot new major guitar voice

BY NATHAN RIZZO

Julian Lage is one of Jazz guitar's most vibrant and special talents. The subject of the Oscar-nominated documentary "Jules at Eight," Lage, now 27, has been performing and recording with vibraphone legend Gary Burton since the age of 12, holding a seat once occupied by the likes of Kurt Rosenwinkel and Pat Metheny.

Personable and deeply modest despite a near lifetime of ebullient praise, the breadth of Lage's musical inspiration is truly remarkable. Drawing equally from American Roots music and Spanish guitar, Lage can extend the Jazz paradigm to embrace the many colors of his singular and organic musicality — fashioning music in his own image while never betraying the aesthetic and spirit underlying it.

The Julian Lage Trio will perform at the Lewis and Clark College Evans Auditorium, at 7:30 p.m. on Friday, February 27. Lage's latest album, *World's Fair*, is slated for release on February 3.

**What is your first musical memory or recollection — whether it's a specific song, or a part, or a sound, or even an image?**

Oh, good question! What was it? I remember my Dad had John Coltrane's *Giant Steps* on tape cassette. He also had a VHS of James Taylor and their band doing kind of their greatest hits in his barn — I forget what the name of that video was. But I remember listening to Coltrane and watching the James Taylor thing a lot. And that — god, even Eric Clapton *Unplugged* — I would have been about four. I remember when that was on MTV. Those were the three earliest things I can remember right off the top of my head.

And then Clapton *Unplugged* was why my Dad started playing guitar, which is why I started playing guitar. So it all kind of had a domino effect around that time.

**Somewhat paradoxically, I feel like a lot of people with significant artistic talent run the risk of becoming prisoners of their gifts. Yet to me, it seems like having such a profound ability has been very empowering and freeing for you in a lot of ways. What was your relationship to your talent when you were growing up? Did you feel a little**



## Iyer Continued from page 11

and come back to the Trio with fresh minds. But as Vijay tells me, "The main ingredient is patience and faith in the process. We have a lot of trust. It's sort of like a family at holiday. There might be a bit of chaos, but you know that eventually you're having something to eat."

"Trust is almost too loaded a word for what it is," Vijay continues. "When I bring something new for them (Marcus and Stephan), it's spare. Maybe eight measures but there are a lot of layers in those measures. It's vertical rather than horizontal, musically, so you can kind of dig in and examine different layers. There's all this history. But also all this music history we share a love for. Stephan is from Memphis and brings a blues sense to the Trio."

"Marcus's grandfather is Roy Haynes, who played with Thelonius Monk, so it's not just imagination — it's very direct."

We picked up the Jazz thread again in our conversation. "People think of this thing called 'Jazz,' that happened 50 years ago, but there's all this other music that's happened since then. It's important to us that it's all part of the same continuum. And there's also the whole history of Hip-Hop that kind of spans the last 30-plus years. And that is all drawing from that tradition, that history too, and particularly how you articulate the rhythm."

### Break Stuff

The newest Vijay Iyer Trio album is out February 10, 2015. As he laid it out, Vijay brings those eight measures to the band for the formal elements that will be addressed. *Break Stuff* is the result of "shoehorning" and repurposing something that wasn't meant for their format. He says the "break" is "a span of time in which to act. It's



the basis for breakdowns, breakbeats and break dancing. It can be the moments when everything comes to life."

The new album contains all the elements that interest the Trio, from Electronica rhythms to music that owes a debt to Southern Indian drumming, to rhythmic frameworks inspired by West African music. Vijay also pays homage to his own "personal hero of all time," Thelonius Monk by including a lesser-known Monk piece called "Work." He says they added some blank spaces in the track to reflect on what was happening in the song but they altered the form only slightly. Chilling to think Vijay was feeling he was putting his own hands in the exact position, that Monk put his hands on the keys.

Vijay Iyer left me with this thought: "My real goal is for the music to propagate. It's about having an effect on people, about connecting with audiences. That's what music does. It creates this bond that everyone in the room experiences and there are a lot of different ways to do that. I have already accomplished MY goal, by getting to bang around on the piano in front of people." [OMN]

### suffocated or objectified by the prodigy label or anything like that?

Oh, interesting. That's a great question. No, I really didn't, which is kind of crazy because I know a lot of people who have, and I also see how I could have been. I think mainly — I think it's my folks. They were just really, you know — I had opportunities to record or to be in public when I was very young, but I basically avoided it until I was about 21, which was my first record.

My parents, they thought, "Well, it's one thing to have a musical capacity. But to have an emotional capacity that's commensurate — you know, that can support being in the public eye." They were very supportive and very casual, but they were also like, "Look, no one's going to benefit if you're put in an uncomfortable situation."

**That's really wise. Before we wrap up, would**

### you be able to leave us with a special memory, or a story, or a poignant moment from your career if one comes to mind?

Boy, well — you know, a lot comes to mind. It's hard to say one thing. So I think the most relevant thing I'll just say is, last night. Just getting to do what we're doing — what Nels [Cline] and I are doing out on the road right now is really, really special. And we go into these places where I don't know if people totally know what they're in for — if they think it's going to be a loud show, a Rock show, a Jazz show, a trad show. You don't know, you know?

And it's just such a gift to go out there like last night and play for some of these people who are along for the ride, and they are just so giving with their appreciation. I couldn't ask for more and I feel really lucky — and that was last night. And I'm grateful for that. [OMN]

## PORTLAND JAZZ FESTIVAL SCHEDULE

continued

**FEBRUARY 26, 2015**

### Nicole Glover, Lucy Yeghiazaryan & Jon Lakey

5 p.m. Marriott Waterfront free

The saxophonist is coming into her own and deserves a leadership spotlight. If you've watched her on the rise, this may be one of her most important linchpins.



### Karla Harris & Mark Simon

6 p.m. Riverplace Hotel free

### PSU Vocal Duo: Paul Paresa & Kanda Mbenz-Ngoma

6:30 p.m. Hotel Monaco free

### David Friesen w/ Circle 3 Trio

6:30 p.m. Noho's Hawaiian Care on Fremont  
Ccover charge may apply

### What'd I Say, For Brother Ray: Joe McBride w/ Mel Brown B3 Organ Band

7 p.m. & 9:30 p.m. Jimmy Mak's  
\$20-\$25

McBride is a keyboardist, a B-3 player who will bring the spirit of Brother Ray to an audience hungry for it. Find out what he's about.



### Blueprints Trio w/ Mike Horsfall

7 p.m. Arrivederci \$5

### Trio Subtonic

7 p.m. Christo's Pizza free

### PJCE Records Showcase: The Sound of Our City

7 p.m. The Old Church \$15, \$5 students

A full night of three separate programs: first the Metropolitan Youth Symphony Jazz I group under the direction of David Valdez, then the PJCE Records All-Stars, and then The Portland Jazz Composers Ensemble itself featuring the saxophone master John Gross. The cream of Portland players and always an inspiration.



### Chance Hayden, Michael Raynor & Dave Captein

9 p.m. Nel Centro @ Hotel Modera free

# JAZZ CONVERSATION SCHEDULE

## ART BAR PERFORMANCES & PANEL DISCUSSIONS

OMN WILL BE PODCASTING MANY OF THE JAZZ CONVERSATIONS. [WWW.OREGONMUSICNEWS.COM/PODCAST](http://WWW.OREGONMUSICNEWS.COM/PODCAST)

### THURSDAY, FEBRUARY 19

**Becca Stevens and Taylor Eigsti w/ Darrell Grant**

Noon-12:50 p.m. Lincoln Hall #75

**Freda Payne w/ Mel Brown**

6:45-7 p.m. Jimmy Mays

### FRIDAY, FEBRUARY 20

**Freda Payne w/ Will Friedwald-Wall Street Journal**

Noon-12:50 p.m. Lincoln Hall #47

**Vijay Iyer w/ Inessa**

4:30-5:15 p.m. Art Bar

**Kurt Elling and Bill Charlap "Swing Sinatra"**

w/ Will Friedwald- author of *Sinatra! The Song is You*

5:30-6:15 p.m. Art Bar

**Frank Catalano w/ Mike Raynor**

7:45-8 p.m. Jimmy Mays

**Ezra Weiss Sextet featuring Devin Phillips, Farnell Newton, John Nastos, Jon Shaw and Christopher Brown**

11 p.m.-1 a.m. Art Bar

### SATURDAY, FEBRUARY 21

**Nicholas Payton w/ Farnell Newton**

Noon-12:50 p.m. Lincoln Hall #75

**Portland Swings Sinatra w/ Doug Ramsey/Arts Journal Dave Barduin/University of Portland, Tony Starlight**

4:15-5:15 p.m. Art Bar

**Taylor Eigsti w/ Lee Mergner**

4:30-4:45 p.m. Classic Pianos

**Lou Donaldson w/ Christian McBride**

5:30-6:15 p.m. Art Bar

**Young Lions Revisited w/ Chris Brown**

**Devin Phillips, Kamasi Washington, Ralph Bowen**

7:15-7:30 p.m. Jimmy Mays

**Fractal**

11 p.m.-1 a.m. Art Bar

### SUNDAY, FEBRUARY 22

**Billy Childs w/ Steven Cantor**

2-2:45 p.m. Art Bar

**Becca Stevens w/ Jessie Marquez**

2-2:15 p.m. Classic Pianos

**Shelly Rudolph Wildbird Project featuring Chance Hayden, Jasnam Daya Singh, Bill Athens, Israel Annoh**

4:45-6:30 p.m. Art Bar

### MONDAY, FEBRUARY 23

**Charnett Moffett w/ Pancho Savery**

6:45-7 p.m. Jimmy Mays

8-8:15 p.m. (second set): **Ralph Bowen w/ Chris Brown and Quinlan McIntire**

### TUESDAY, FEBRUARY 24

**Darrell Grant w/ Don Lucoff**

7:15-7:30 p.m. Jimmy Mays

### WEDNESDAY, FEBRUARY 25

**Jackie Ryan w/Ezra Weiss (TBD)**

7:15-7:30 p.m. Jimmy Mays

**Marc Cary w/ Darrell Grant**

7:15-7:30 p.m. Classic Pianos

### THURSDAY, FEBRUARY 26

**Joe McBride w/Mel Brown**

6:45-7 p.m. Jimmy Mays

### FRIDAY, FEBRUARY 27

**Julian Lage w/ Dan Balmer**

5-6:30 p.m. Evans Auditorium (workshop and Jazz Conversation)

**Hailey Niswanger w/ Thara Memory**

7:45-8 p.m. Jimmy Mays

### SATURDAY, FEB 28

**Tony Pacini w/ David Kim**

12-12:15 p.m. Classic Pianos

**Lucky Peterson & Larry Coryell w/ Tom D'Antoni**

1:30-2:30 p.m. Classic Pianos

**Sheila Jordan w/ Rebecca Kilgore**

4-4:15 p.m. Old Church (second set)

**Luis Conte w/ Bobby Torres**

7:15-7:30 p.m. Jimmy Mays

### SUNDAY, MARCH 1

**Lawrence Hobgood w/Dan Gaynor**

5:15-5:30 p.m. (TBD)

# PORTLAND JAZZ FESTIVAL SCHEDULE

continued

### FEBRUARY 27, 2015

**Mike Horsfall Duo**

4 p.m. Hilton Executive Tower @ The Porto Terra Lounge free

**Clay Giberson & Jessie Marquez**

6 p.m. West Cafe free

**PSU Vocal Duo: Paul Paresa & Miles Forte**

6:30 p.m. Hotel Monaco free

**Julian Lage Trio feat. Scott Colley & Eric Harland** (Opening performance by John Stowell, Dan Balmer & Dave

Captain: "Remembering Jim Hall")

7:30 p.m. Evans Auditorium @ Lewis and Clark College \$30, \$15 students Read Nathan Rizzo's story on Lage on page 12.

**MS Quintet led by Mary-Sue Tobin**

8 p.m. WineUp On Williams free MS meaning Mary-Sue Tobin. No details. No worries. Will rock.

**Darrel Grant & Marilyn Keller**

8 p.m. Riverplace Hotel free

**Hal Galper Trio w/ Jeff Johnson and John Bishop**

8 p.m. The Old Church \$15-\$20, \$10 students The pianist continues to surprise at an age when many just play their hits. For a guy who played with Johnny Hodges, Galper is as fresh after fifty years as a player forty years his junior. You will be surprised. Surprise is good.

**Portland Jazz Workshop**

Continued on next page

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Courtesy Billy Childs

# Billy Childs Plays Laura Nyro

BY CHRISTA MCINTYRE

Grammy Award and Guggenheim grant-winning Jazz pianist, composer and arranger Billy Childs will be performing at the 2015 Portland Jazz Festival. That's a mind and a mouthful to take in, but Childs, much like his music, is a down to Earth man.

Growing up in Los Angeles, he started learning how to play the piano at age six. He remembers the sounds coming out of his older sister's room and was drawn to the many different albums she would put on. One artist in particular stayed with him throughout his life, Laura Nyro.

Laura Nyro, herself, was a renegade. She grew up in New York City and was singing with groups on street corners in the 1960's. She wrote an immense amount of original songs that took from Rock, Pop, Jazz, Blues, Broadway and her own imagination.

She performed her most well known song, "Wedding Bell Blues," at the Monterey Pop Festival in 1967. Gerry Goffin, Brill Building song writer, Carol King's collaborator and husband at one time, took Nyro under his wing, wanting to fashion her for his own label. It was during the prime time when the singer-song writer would soon dominate the American music scene. Nyro, the iconoclast, self-believer and artist left Goffin unexpectedly to sign with another label. Goffin said he cried for days after she left without notice.

She had experimented with blue-eyed Soul and hinted at a new counter-culture narrative, but in the

70's she took off. Literally. She made her own music, played gigs, lived on farms, was a recluse when she wanted to be, had a child, loved a woman. Nyro grew up in a New York City now long passed, when soul searching was the modus operandi: life was what you embraced, confronted and with which you made a living. She never consciously chose to do cross-over music; she just made it.

Billy Childs remembers hearing that voice and it made him listen to her and to his own voice.

Cross permutation is American art, but we only embrace it when it appears organic and effortless. We don't like seams, unless the seams are shown with intentional regard. In the underestimated magic of the everyday, the modern world hit home. Billy Childs never met Laura Nyro, but he listened to her through portable culture — vinyl, cd, etcetera.

While she sang, played, composed straight from the psyche in a Pop/Rock forum, he took his Jazz training and stretched it, learning from her pursuit of an original song, an original voice, making the cross reference back from a Jazz influence, to an artist simply inspiring and informing another artist. He listened and composed: a dialogue.

Catch me now, this is important. There are lots of biographies, articles written about who influenced who, but there's a solitary life to being an artist. An internal grind that is relentless: we stop, we look,

**CHILDS** continued on next page

## PORTLAND JAZZ FESTIVAL SCHEDULE

continued

8 p.m. *Michelle's Piano & Organ Co.* \$12, \$8 students

### Rae Gordon Quartet

8 p.m. *Arrivederci* \$5

### Hailey Niswanger & PDX Soul

8 p.m. *Jimmy Mak's* \$15-\$20

### FEBRUARY 28, 2015

#### Tony Pacini

Noon *Classic Pianos* \$15-\$20

#### Sheila Jordan & Cameron Brown Duo

3 p.m. *The Old Church* \$20-\$25

Vocalist Jordan and bassist Brown have been touring for ten years. You get to hear the fruit of that partnership.



#### Brooks Robertson

5 p.m. *The Mark Spencer Hotel* free

#### John Nastos & Matt Tabor

7 p.m. *Aquariva Restaurant @ River's Edge Hotel & Spa* free

#### David Kim, Cary Miga & Stu Cook

7 p.m. *Hotel Rose* free

#### Tahirah Memory & Jarrod Lawson

7 p.m. *Westin Portland* free

Vocalist Memory, Thara's daughter, plus Lawson, the next big Soul thing (in Europe so far) in an evening of spiritual Soul music. Go find out why the world has discovered him. She will shortly be accompanying him on his tour of Japan and Europe. He was on the cover of last month's OMN, the Magazine.



#### Cyrille Aimee (opening performance by Trio Subtonic feat. Dan Balmer)

7:30 p.m. *Evans Auditorium @ Lewis and Clark College* \$20, \$15 students

What is she all about? There are dozens of new singers around. Let's find out what she's bringing. We know



Continued on next page

# PORTLAND JAZZ FESTIVAL SCHEDULE

continued

what Trio Subtonic and Dan Balmer bring but how about them together? Should be a very interesting mix.

**Luis Conte with Bobby Torres & His Full Ensemble** (feat. special guest Karla Harris, Julana & Carmelo Torres)

7:30 p.m. & 10 p.m. Jimmy Mak's \$18-\$25

If you've ever seen the two of them when they've played together at Cathedral Park or other places, then you know you're in for a rich evening of Latin Jazz. Bobby's full band. See Tom D'Antoni's interview with him on page 6.

*Best Bet*



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*Neighbors*

**Anandi & Jasnam Daya Singh**

8 p.m. *The Benson @ The Palm Court free*

**Bleu Phonk**

8 p.m. *Arrivederci \$5*

**Chris Brown Quartet**

8 p.m. *WineUp Williams free*

**MARCH 1, 2015**

**Ron Carter & Benny Green Trio**

3 p.m. *Newmark Theatre \$29-\$59*

See Kevin Tomanka's story on page 8.

*Best Bet*



**Laurence Hobgood**

5:30 p.m. *Classic Pianos \$15-\$20*

Most often connected with Kurt Elling, hearing him in a solo context should be intriguing.

**Lucky Peterson** (opening performance by Roseland Hunters)

7 p.m. *Aladdin Theater \$30-\$45*

Rare and very special performance by a musician steeped in the Blues, and who can play many instruments and sing with the best of them. This is a fabulous way to close out the festival. Prepare to clap your hands.

*Best Bet*



**Noah Bernstein & Andre St. James**

10 p.m. *Pepe le Moko @ Ace Hotel free*

For more info visit [www.portlandjazzfestival.org](http://www.portlandjazzfestival.org).

## Childs Continued from last page

we listen and we feel more than an accord at times, a family with others. It's the moment of sitting one on one with someone else, learning and putting our abilities and community into focus. While we negotiate how we communicate, it's good to stop and smell the roses and be glad that we can do this — not rely on a distant relative to sing off key or sheet music to inform our lives and feelings.

Billy Childs was schooled and spent time with Jazz greats fashioning his own voice. He worked with and collaborated with some of his heroes, Freddie Hubbard and Chick Corea included. His inner voice and ear has led to arranging for Yo-Yo Ma, Gladys Knight, Sting and Michael Bublé. His delicate, yet informative touch, influenced all of his work. After 40 years of writing and improvising he went back to his roots, but took all the roots he gathered along the way.

There have been for too long two kinds of performers: the crowd pleaser and the artist who turns

their back and wants the praise. Billy Childs is neither. His music asks for response and you can pick and choose: history, intellect, gut. Unlike most homages, Childs' is with a soul purpose that he recorded *Map to the Treasure: Reimagining Laura Nyro*.

Not in a familiar friendly voice, but one of work. Working with others, working with himself and working with time. He made an album, dedicated to a person that influenced him and fell under the radar.

Listening to Billy Childs re-imagination of Laura Nyro, you believe we are listening to another Gershwin or Cole Porter. Billy Childs has an impeccable ability to bring awareness and grace. Maybe all the psychological adventures of Laura Nyro are with him, but most likely, he was and became a great artist because of a less than five minute memory emanating from his sister's door. And also because of his own hard work.

If you'd like to spend an evening listening to inspiration at the full gauntlet, see Billy Childs. He's one of those artists which will leave you suspended and asking more. [OMN]



Courtesy Becca Stevens

# Becca Stevens

## A New Approach Displays a Different Side

BY SCOTT CUNNINGHAM

One of the great ironies of life is the fact that we often strive for perfection all the while knowing it is not attainable.

For Jazz musician Becca Stevens, this idea provides

a launching point for not only a new album, but in how she defines herself as an artist. In front of her upcoming appearance at the Portland Jazz Festival, I spoke to her from her home in New York City about her forthcoming album and her blossoming career.

Titled *Perfect Animal* and due to be released in



# Portland Jazz Festival Bonus

## Bill Frisell's Wonderous Dream

When Bill Frisell's album *Beautiful Dreamers* was released, he came to Portland to record with producer/engineer Tucker Martine and play a gig. I was doing Wednesday afternoons at KMHD at the time and he came in for an interview.

At one point I asked, "Bill, what do you dream about?" He told me about a dream that had changed his life. Unfortunately, the segment wasn't recorded and since then I felt a great loss in not having documented that dream. So when PDXJazz brought him in for a pre-Jazz Festival concert at the end of January, I did a phone interview with him and got him to tell the dream again:

"As soon as I woke up from the dream, I thought I wish I could keep this with me all the time. It's definitely the best dream I ever had still, in my whole life.

"It was like I was in some old house; dark wood paneling, ornate but kinda funky, but a lot of little passageways, real mysterious place.

"And I walk up a narrow stairway and come into this library, a lot of books and everything is dark, dark wood and bookcases everywhere. And I come into this room and there are these little guys, like monk-looking guys with hoods on. Short guys sitting around a table.

"And I sit down with these guys and one of them says, 'We'd like to show you what things really look like, or what the truth about what really is.'

"And I remember they said, 'We'd like to show you what colors really look like.' And they take out this little box, little case and open it up and there were these blocks of red and blue and green, and these colors were like I had never seen, oh my god, I didn't realize... The red was like you had never seen, just the most intense red, every bit of red that you could ever imagine concentrated into this little block. I was stunned at the beauty of it.

"And they said, 'We know you play music, so we'd like you to hear what real music sounds like.'

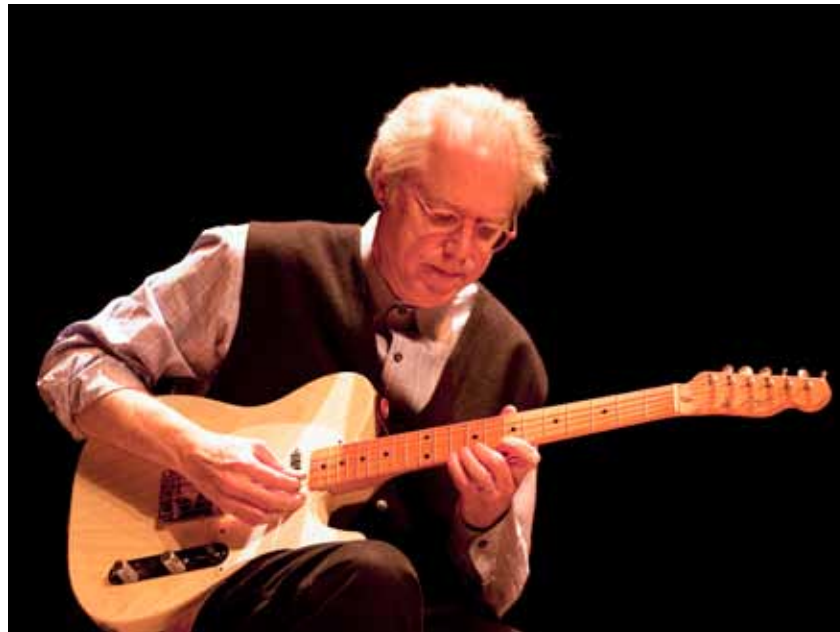


Photo by Anthony Pidgeon

"Well, ok.

"And then it was like this rod was going through my brain. Music was just catapulted, travelling through my head and... that's what... man, if I could get to that. It was like everything I ever heard in my life, happening simultaneously but absolutely crystal clear.

"There was no confusion in it, it was absolutely simple and clear but it was all there at the same time and just moving through me and it was just... WOW... I can't even... It's weird, I've told this dream a few times over the years and I don't even know when this was. Thirty years ago or more when I had the dream.

"But it was... if I could get music to sound like that. It's something I always come back to and think about.

"Now I'm remembering... you know you have a memory. You remember it and then you remember remembering it... I wish I could have that dream another time. That would be too selfish.

"I'm just glad I had it once.

"There's no reason why music can't be all together. It's not meant to be chopped up into all these categories. People aren't meant to be all chopped up into categories. If we could all be together...." [OMN] — Tom D'Antoni

April, the album explores the conundrum of perfection while also breaking new stylistic ground for her as she moves away from earlier work that would be easily viewed as Contemporary Jazz.

In terms of style, the album is intense and raw, reflecting her approach to writing. "Even when I was in my early teens, I gave people a demo of my songs, just singing and playing guitar, and a couple of people were like, 'Becca, are you OK?' I really thought I had given them this really sweet compilation of singer-songwriter kind of tunes."

Authenticity and vulnerability are hallmarks of material packing emotional punch and Stevens wholeheartedly embraces this concept. Singer-songwriter is a much more apt description of her style than a label like Jazz, as the influences of Joni Mitchell and Tori Amos are clearly evident in the album.

"(Mitchell) exists outside of the box, so far outside of the box that she makes the perfect role model for someone like me," she explains. So much so that Stevens' new material is what might be expected if Mitchell and

---

"Even when I was in my early teens, I gave people a demo of my songs, just singing and playing guitar, and a couple of people were like, 'Becca, are you OK?' I really thought I had given them this really sweet compilation of singer-songwriter kind of tunes"

---

Amos were suddenly thrust into a Jazz trio.

"Perfect Animal," the lead track on the album, contains a haunting plaintiveness in its sound. The song is full of roominess and air as it explores gaps between perfection and reality. Unfilled sonic space in the song serves as a metaphor representing the distance between idealistic, perfect love and the lyrical refrain of "what-ever makes you happy."

In writing and recording the album, Stevens says that she "was dancing with this idea of being obsessed with perfection even though you know it isn't real."

Exploring these ideas "is almost like a light-hearted obsession, an awareness and acceptance that it is part of what makes my art what it is. It is part of who I am."

See her Sunday, February 22, 2pm at Classic Pianos, \$15 members, \$18 non-members, \$20 door. Tickets are available at [pdxjazz.com](http://pdxjazz.com). Also with Billy Childs and Taylor Eigsti at the Newmark Theater at 7:30 the same day. [OMN]

# THE SCENE



## FAA ENACTS RULE FOR MUSICIANS TRAVELING WITH INSTRUMENTS

In addition to the glitz of the 2015 GRAMMY Awards show on February 8, The Recording Academy advocates for legislation on behalf of musicians and recently reported a win. Traveling musicians can now be assured that if they board a flight with their instrument, they will be accommodated as long as it meets certain size and safety regulations. This will alleviate frustration for musicians, who in the past were subject to forced gate-checks and the prospect of damage or loss of their instrument. The new guidelines go into effect for all airlines on March 6, 2015.

## NEWS FROM NATIONAL ASSOCIATION OF MUSIC MERCHANTS

The NAMM show is the Superbowl of music product trade shows, with over 95,000 attendees from 90+ countries. This year's event took place January 22 — 25 in Anaheim, CA. Organizers reported a new creative renaissance underway in the industry as an influx of small manufacturers with fresh ideas join the more established brands on the floor with handmade or custom built musical products like long scale guitars, ukuleles, high driven guitar amps and groundbreaking new technologies. The benefit for these small players? They can share the show floor with the big guys and start to build a name for themselves. Summer NAMM takes place July 9 — 11 in Nashville, Tennessee. Read Ruben Mosqueda's coverage of NAMM on the OMN website.

## SCHOLARSHIP APPLICATION OPEN THROUGH FEBRUARY 14

In addition to interactive musical presentations, the Oregon Music Hall of Fame awards yearly scholarships to selected graduating Oregon high school seniors who are college-bound music majors. Since 2007, OMHOF has awarded 26 scholarships totaling over \$35,000. Visit [www.omhof.org](http://www.omhof.org) for details.

## HIGH SCHOOL BAND SELECTED A MINGUS FINALIST

Congratulations to Portland's American Music

Program | Pacific Crest Jazz Orchestra, led by Grammy winner, Thara Memory, for being selected as a finalist in the Charles Mingus festival and competition taking place February 13 — 16, 2015 in New York City. The organization is hosting benefits to defray travel costs. To support them, visit: [www.ampjazz.org](http://www.ampjazz.org).

Memory is also responsible for the new band program at Portland's Dr. King charter school, where 5th through 8th graders learn how to play instruments from Memory himself along with other musicians. The band held their first public performance on Martin Luther King Day.

## LIQUOR STORE AND GALLERY OPENS IN PORTLAND

The Portland DJ/Electronic dance scene is getting an upgrade according to social media. A new club, The Liquor Store Gallery (and Venue), opened on January 31 and bears no resemblance to its predecessor, The Blue Monk. The upper lounge features a grand U-shaped full bar with custom craft cocktails, snack foods, vintage décor and a vinyl only DJ booth. The downstairs basement gallery is an intimate and proper club experience equipped with a full bar, art wall installation and coveted Funktion One sound system. Located at 3341 SE Belmont, Portland, OR 97214.

## NORTHWEST SOUND SET TO DOMINATE THE AIRWAVES IN 2015

It's been a good start to the year for Pacific Northwest bands; it almost feels like it is 2007 all over again with the radio waves thick with those that defined the post-grunge era, Northwest sound. New albums include The Decemberists' *What A Terrible World, What A Beautiful World* and Sleater-Kinney's *No Cities to Love*; as well as new works due in March by Modest Mouse, *Strangers to Ourselves*, and Death Cab for Cutie's *Kintsugi* — completed just before Chris Walla's departure from the band this past September.

Sleater-Kinney's Carrie Brownstein has even got a memoir in the works. All this and it's only February!

## NICK JAINA TURNS A PHRASE

Brownstein isn't the only one putting pen to paper these days, Alt-Folk musician Nick Jaina contemplates life while in a self-imposed silent retreat in his first book, a work of non-fiction, *Get It While You Can*, out now. From the publisher: "As the silent days unfold, Jaina attempts to rewire his own brain in a burst of unpredictable digressions and unsent love letters, musings on the miracles of science and the fallen heroes of popular music. *Get It While You Can* is a late-night ode to the pursuit of sanity."

Got a news tip? Feature Idea? Contribution? Send it to [contact@oregonmusicnews.com](mailto:contact@oregonmusicnews.com)

## Q3 BY SUNNY CLARK

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

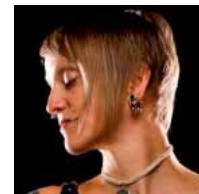
### Shannon Tower

Singer-Songwriter

**Queued** for "Decemberists July 10th at Edgefield; I already can't wait to see them! And, I'm always on queue to hear Patty Griffin's amazing voice and Funk Shui with Sean Nowland on bass."

**Quests** to "Alberta Street Pub for the warm and comforting energy with great live local music."

**Quivers** for "Opal Creek — one of the most beautiful, majestic places I've ever visited."



### Terry Currier

Music Millennium owner

**Queued** for "San Francisco's Chuck Prophet who knocked the roof off the Doug Fir last month — 30 years into his career and he's rocking and writing his best material ever!"

**Quests** to "Waves of Grain at 22nd and Burnside has a to-die-for espresso-glazed bran muffin and, if my appetite is big enough, I'll follow it up with their biscuit...yum!"

**Quivers** for "Metts, Ryan & Collins — one of the most exciting, straight-ahead rock bands to come out of Portland in years. Joe Walsh even commented on Geoff Metts slide playing. Power trio rock and roll!"



### Esteven Muñoz

Filmmaker and OMN Intern

**Queued** for "Ratking! I missed these guys when they came in November because I wasn't 21, but their Hip-Hop album *So It Goes* is so good. A first album, it's really good with surreal and gritty production, and the main rapper, Wiki, pulls off complex, multisyllabic rhyme schemes despite his missing front teeth. They feel instantly iconic and I'll be standing in line to see them when I turn 21 this year."

**Quests** to "Alberta Street's amazing places to eat! I frequently go for the Pineapple Chicken Fried Rice at Thai Noon. Blue Olive Café has an awesome gyro sandwich with amazing fries and I love La Sirenita! Their fish and California burritos are my favorites. Super-affordable Mexican food! I love food!"

**Quivers** for "The discography of Death Grips. They were a band from 2011 to 2014 that managed to release six albums of some of the strangest, most experimental and innovative music I've ever heard. Musically, these guys are everything from Hip-Hop, Punk/Metal, Techno and Industrial all at once; they're completely immersed in their own world and it's utterly fascinating. Their final album is part two of a double album, *The Powers That B*, and has yet to be released. The first single, 'Inanimate Sensation,' was released in December — it's insanity and I absolutely love it!"







The Hall taking shape in January. // Photos by Jason E Kaplan

# Talking 'bout a Revolution (Hall)

*Owners of Mississippi Studios breathe new life into abandoned high school auditorium*

**BY AARON MARTIN**

Mississippi Studios' Jim Brunberg and Kevin Cradock bring forth Portland's newest concert venue. In just three weeks, music lovers will have their first opportunity to check out Revolution Hall, Portland's new midsize music venue in what used to be the auditorium of Washington High School.

Revolution Hall will kick off their preview weekend on Feb. 12 with hot local bands Wild Ones (signed

with Tender Loving Empire) and the Alialujah Choir. On Feb. 13, Revolution Hall hosts activist, author and snarky sex advice columnist Dan Savage with the 'Unlucky in Love Pre Valentine's Pity Party'. And Feb. 14th closes out the preview weekend with Live Wire! Radio, with Luke Burbank, another Portland original.

Revolution Hall's emphasis on booking local acts is no coincidence. In fact, local is key for co-owners Brunberg and Cradock, even down to the financial

institution they chose to help fund their ambitious venture.

Brunberg and Cradock, who also own the successful Mississippi Studios, intend Revolution Hall to fit the area as harmoniously as possible, rather than drastically change the neighborhood's cozy vibe into something it doesn't want to be. The existing dog park in front of the property will remain open, for

**HALL** continued on page 20



## Hall Continued from last page

instance. On event nights, staff will hand out parking maps to ease the potential for clogged streets. The ground floor cafe and bar affiliated with the venue, Martha's, will close at 1 a.m. instead of 2. "We want it to have a neighborhood pub feel," says Brunberg. It's all part of his and Cradock's aim to realize their dream in a way that's conscientious and community minded.

And like any lofty dream seen to fruition, it's been a challenge, to be sure. "There are a hundred and fifty things that need to go perfectly. If the temperature is wrong, the seats are uncomfortable, the sound isn't up to par, the customer service isn't up to par, any of these things can turn an evening out into a poor experience and we want to avoid that. We really respect the people that choose our venues for live music."

To accomplish this daunting task, Brunberg had to turn to some innovative problem solving. Case in point: the chair problem. Those seats you'll sit in during a show have been in that same vaulted space since before light-bulbs were a thing — don't worry, they've got brand new cushions. We tested them.

But while retrofitted furnishings lend a certain antique flair to the hall, retaining them posed a problem. Brunberg recalls, "The seats in the balcony were meant for underclassmen, so they were built too small. There was no way they were going to work." And although the balcony offers clear sightlines of the stage from almost any angle, the steepness of the rows ruled out any modern theater seat on the market. For a solution, Brunberg turned to local craftsman Matt Lackey. "He does high-end artistic projects, and he knows how to make plywood. So right now he's cutting up all the wood and bending it into a giant piece that we will then cut to make the backs that we're going to use for our balcony seats."

But while furnishing the auditorium is important, Brunberg's main focus is the sound. He admits to being something of a music nerd. Besides retrofitting the auditorium with sound



*The Hall is part of what was formerly Washington High School.*

padding, he chose a top-notch Meyer Sound system for the space. "It's called a point array system, as opposed to a line array. It has a bigger, warmer sound in general and has better coverage. We definitely don't want to just scrape by on the sound quality; we want to make a statement."

With the venue's preview weekend fast approaching and the official grand opening set for April, Brunberg, Cradock and team are hard at work making all the pieces fit. That means booking the sort of talent who can fill an 850-plus venue like Revolution Hall, bands from far and wide. Among the local acts Brunberg wants to attract back to Portland is Typhoon. "After they were able to sell out Mississippi Studios, they kinda disappeared for a while until they were



Hence, Brunberg's close attention to sound quality, customer service, and the overall experience. He hopes that,

appreciate the artist. There's nothing about Revolution Hall that'll make people say, 'Hey, look at that incredible chandelier!' It won't be like that at all. It's going to be like, 'Wow, I've never heard that band sound so amazing live.' At the end of the day,

we want people to come to a show at Revolution Hall and say, 'That band sounded amazing live,' because that's the type of audience we're trying to attract." [OMN]

"We definitely don't want to just scrape by on the sound quality; we want to make a statement."

able to sell out the Crystal Ballroom." But it's a tricky balance, because in order to keep booking the sort of talent that can fill a midsize venue, Revolution Hall will have to fill seats.

when those seats start to fill, fans will appreciate the effort that's gone into Revolution Hall.

"The type of audience we want is anyone who comes to really listen and



# REVIEWS

## SURF-PSYCH REVIVAL

**Psychomagic**  
**Bad Ideas**  
Lolipop Records



Psychomagic (the therapeutic practice): spiritual healing that incorporates art and mysticism, a combination of Zen and psychoshamanism.

Psychomagic (the psych-rock band): playful, sunshine-filled sounds of the '60s surfing out of the garage, and in a very whimsical and refreshingly retro kind of way. Whereas the music on the Portland band's self-titled debut album was fueled by colorful pranks and warping freak-outs, their sophomore album, *Bad Ideas*, is a more controlled candy high — a mind- and mood-altering philosophy which has evolved without losing any of

the catchiness that appeared on the first album.

Released in December of 2014 through Los Angeles' cassette label, Lolipop Records, *Bad Ideas* has a little something for everybody and anyone seeking a new beach day soundtrack. Consider "Go-Go Ladies (From Outer Space)" for the cosmic inspired, "Your EBT (Can't Buy My Love)" for all the head-bobbing, hip-swiveling surf punks, and, of course, the album's namesake track, "Bad Ideas," for the creeping, fluorescent monster mashers. There is also the burning, bass-driven "Your Lover," the stoned, skipping la-la choruses in "Flowers in the Sun," and do not forget "Gumball Crazy" to complete your snack shack jams. Remember, Psychomagic is a band holding a silly, childlike comedy in one hand, and with the other hand waving obscurely into the psychedelic distance, directing all listeners and audiences toward a deeper music experience. And if there is one thing for certain, this lively, vibrant experience cannot be attained by taking yourself too seriously, but believe in Psychomagic. This band will show you the way.

— Thea Prieto

## OLD-TIME FOLK

**The Lowest Pair**  
**The Sacred Heart Sessions**  
Team Love Records



It is time to create a playlist for your next road trip, folks, and the trip should take place at a time when the windows can be rolled way down. Be sure to add the new gem of an album called *The Sacred Heart Sessions* by The Lowest Pair so you can enjoy that journey about seven more times than you expected.

Kendl Winter and Palmer T. Lee make up this pair who sing the tunes that remind me of the haunted voices of rustic mountainsides that live with

old, gnarled trees with patchy-like sun streams. Kendl comes from Up North by way of Olympia, Washington, and I feel her homesteading root-like energy thread through her voice in ways that remind me of long ago old time singers. Palmer makes a perfect partner with a voice that calls the dandelions to dance in a circle of Americana gentleness. Listening to this duo feels like a sweet lullaby at times, but my favorite track is "Fourth Time's a Charm" because of that hard

to miss beat of a sassy good story of love that just won't stop. Did I mention that they both play banjoes? That is an added bonus. The simple, pleasant way of taking two charming voices and pairing them with two basic instruments keeps the listening experience as easy as sipping on a cold one on a hot summer day. This music makes perfect sense.

This is the duo's second album and it releases on Feb. 24.

— Dennise Kowalczyk

## RIOT WMMMN ROCK

**Sleater-Kinney**  
**No Cities to Love**  
Sub Pop



Sleater-Kinney had a decade-long, seven-album run that ended in 2005 and supplanted the female Rock band from Olympia firmly into American music history. They were quintessential '90s and on the forefront of the riotgrrrl movement.

After a decade hiatus (during which guitarist and vocalist Carrie Brownstein made a name for herself with Millennials as co-star of TV show "Portlandia"), Sleater-Kinney released its eighth studio album last month, *No Cities to Love*. As one would expect from an aging band's comeback album, it's a mishmash of throwback, fun memories, but just a bit inconsistent and sounds like good musicians "going through the motions." Right?

Wrong.

*No Cities to Love* isn't just relevant in today's world, it's needed. It's ten tracks of brazen Punk adorned with fluid melodies, mature songwriting and a boatload of catchy couplets — without a dud in the bunch. There is no Pop balladry or Prog Rock complications. The trio belts out songs abouts aging, industry, consumerism like they've been repressed for ten years and there's no time to waste (which, in a sense, they have). "We're wild and weary but we won't give in / We're sick with worry / These nervous days / We live on dread in our own gilded age" the trio sings in unison on "Bury Our Friends."

The band is also ornery in all the right places. One of the sharpest, grinding guitar riffs comes on a song called "Fangless." "No Anthem" is the most anthemic of the bunch. And "A New Wave" kicks premonitions of the music industry out the door: "No one here is taking notice / No outline will ever hold us / It's not a new wave/ It's just you and me."

Sleater-Kinney doesn't sit back and muse on the powers that be. They confront, they tug the powers about, and they sound great doing it. With *No Cities to Love*, Sleater-Kinney has retaken its position atop the American Rock hierarchy.

— Ossie Bladine

# GET OUT!

## OMN STAFF PICKS

BY **SUNNY CLARK**  
and **ESTEVAN MUÑOZ**

### 5TH ANNUAL PORTLAND MARDI GRAS BALL • **Mysti Krewe of Nimbus • Reggie Houston • Charmaine Neville**

*Saturday, February 14, 2015*

Mysti Krewe of Nimbus brings 200 years of Mardi Gras legacy to Portland and unleashes it in the Wonder Ballroom to flirt with fancy St. Valentine. This year, a raucous crowd of Mardi Gras Ball favorites welcomes Charmaine Neville from New Orleans to join Portland's favorite NOLA son, Reggie Houston, and the supreme soul of his Crescent City Connection. Mardi Gras Ballers will groove to the Too Loose Cajun Band and Transcendental Brass Band, with traditional festival fanfare added by the Northside Skull and Bones Gang. Plenty of beads to go around, costume contest and a "light taste of Louisiana Cuisine included," plus a pay-and-peel shrimp bar. \$25-\$41. 21+.

### **Jackstraw**

*Tuesday, February 10*

*LarelThirst Public House, Portland*

Mandolins croon the sweet Country melodies of twang-loving Jackstraw. The Bluegrass collective transports audiences to a rural mountain paradise of musical delights at LaurelThirst Public House. 6 p.m. Free. 21+.

### **Alialujah Choir • Wild Ones**

*Thursday, February 12*

*Revolution Hall, Portland*

Adam Shearer and Alia Farah (both of Shearer's namesake band Weinland) and Adam Selzer (Norfolk & Western) combine forces of personal artistry as Alialujah Choir. Sparse instrumentations and stunning three-part harmonies form the signature notes not lost among the many awards lauding the 2012 American short film/narrative music video, *A House, A Home*, based on the song of the same name by Adam Shearer and Adam Selzer, scored by Alialujah Choir and featuring Portland Cello Project. Alialujah Choir helps christen the new Revolution Hall at 7 p.m. Minors okay with adult guardian.

### **Brett Dennen • Willy Tea Taylor**

*February 13*

*Tower Theater, Bend (Sold Out)*

*February 14*

*Historic Ashland Armory, Ashland*

Dennen's amiable Pop Rock has aged just a bit



*Jackstraw // Maurice Spencer Teilmann photo*

over the last decade of recording. His latest album, *Smoke and Mirrors*, has him reflecting as an aging musician now in his mid-30s. Of course, those boyish looks and heart-on-the-sleeve lyrics are still front and center. Show up on time for Willy Tea Taylor, co-frontman of The Good Luck Thrift Store Outfit, whose recent solo album, *4 Strings*, is as beautiful a high desert folk-country album that's out there today. Armory 7 p.m. \$20 advance; \$25 Day of Show. All Ages.

### **BE MY VALENTINE with Patrick Lamb**

*Saturday, February 14*

*Pure Space, Portland*

Portland's darling Lamb invites romantics to a catered dinner and dancing at posh Pure Space while he blows his sultry sax with that sensual satisfaction that smooths your every move. Dinner 7:00 - 8:30, and dancing, 8:30 - 11:00. \$30 - \$75. 21+.

### **Smokey Robinson**

*Saturday, February 14*

Oregon Symphony presents Motown legend Smokey Robinson performing well-known hits sweet as Valentine's Day at Arlene Schnitzer Concert Hall. 7:30 p.m. \$35 - \$97.

### **Filter**

*Saturday, February 14*

*Old Mill District, Bend*

If candlelight tables and roses aren't your thing, try a mosh pit on the year's most romantic day. Twenty years after releasing the hit single "Hey Man, Nice Shot," Filter,

the heavy rock brainchild of former Nine Inch Nails guitarist Richard Patrick, continues to tour, write and produce. Known more for summer tours, Filter headlines this year's Oregon Winterfest. 8:30 p.m. Free with \$10 entry into festival.

### **BENEFIT FOR TOO SLIM • Curtis Salgado All-Star Jam • Guitar Summit**

*Sunday, February 15*

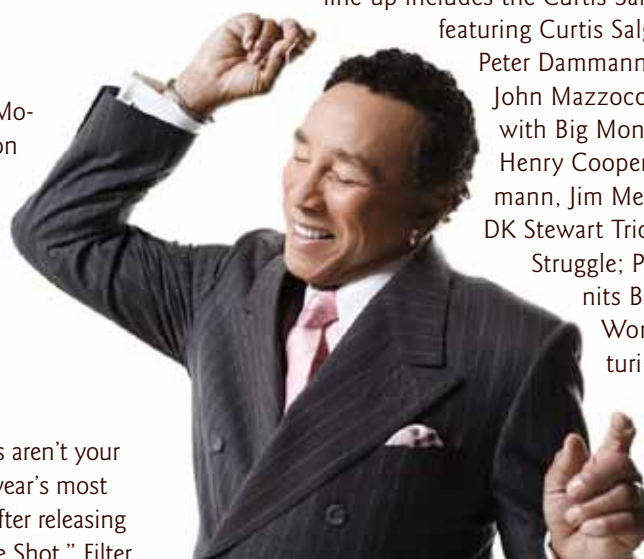
*Crystal Ballroom, Portland*

Joey Scruggs assembled this amazing, festival-grade all-star line-up at Crystal Ballroom to boost the cancer surgery benefit fund for award-winning Hall of Fame Bluesman, Tim 'Too Slim' Langford of Too Slim and the The Taildraggers. Co-sponsored by Cascade Blues Association, Music Millennium, City Graphics and Backwoods Brewery and Oregon Music News, this could be the best 15 bucks you spend all year. The soon-to-be legendary

line-up includes the Curtis Salgado All-Star Jam featuring Curtis Salgado, DK Stewart,

Peter Dammann, Boyd Small and John Mazzocco; Guitar Summit with Big Monti, Robbie Laws, Henry Cooper, Peter Dammann, Jim Mesi and Ty Curtis; DK Stewart Trio; Lloyd Jones'

Struggle; Pin and the Hornets Big Band reunion; Women in Blues, featuring Sonny Hess, Vicky Stevens, Lisa Mann and Rae Gordon; Norman Sylvester Band with



*Courtesy Smokey Robinson*





Flight Facilities // KUHLEKTIV photo

Special Guest Tevis Hodge, Jr.; Mary Flower, Joe McMurrian and Terry Robb; Ty Curtis with Special Guests Kevin Selfe & Steve Kerin. 5 p.m. \$15, \$18 at door. 21+.

### The Mastersons

*Wednesday, February 18*  
*Axe & Fiddle, Cottage Grove*  
Texas born, Brooklyn based, this husband-wife team earned their own record deal while being prominently featured on tour with Steve Earle and his band, Dukes and Duchesses. Alt-country with Pop melodies. Aaron Lee Tasjan opens. 8:30 p.m. \$10. All Ages.

### Seaside Jazz Festival

*February 20 — 22*  
*Five venues, Seaside*  
Make the most of being close to a beautiful coast all year long at the 29th Seaside Jazz Festival (Formerly called the Oregon Dixieland Jubilee). Enjoy Ragtime, Dixie, Swing and traditional Jazz at five Seaside venues. \$20–\$95. Students (ages 14 — 20) 3-Day Festival Pass \$15. Free under 14 with adult guardian. See [www.jazzseaside.com](http://www.jazzseaside.com) for single day prices.

### Flight Facilities

*Sunday, February 22*  
*Wonder Ballroom, Portland*  
Electronic. Accessible. Fun. Flight Facilities is a burgeoning musical duo that brings genuine artistic credibility to a genre too often thrown into a category of “untalented kids

on computers making ‘music’.” Just listen to this music! No matter how computerized it gets, it’s great. 9 p.m. \$20 - 23.

### Hapa

*Friday, February 27*  
*Aladdin Theater, Portland*  
*Saturday, February 28*  
*Shedd Institute for the Arts, Eugene*  
Hawaiian music doesn’t have more lovely a hybrid than Hapa’s “One South Pacific” progeny accompanied by “one guy from New Jersey” (according to the duo’s website). (Diversity is so Portland!) Aladdin: 8 p.m. \$30. Under 21 w/ parent/guardian only. Shedd: 7:30 p.m. \$28-\$34.

### Kindness

*Thursday, March 5*  
*Doug Fir Lounge, Portland*  
Fusing the musicality of Pop, R&B, Electronic, Funk, and even Ambient all into one listening experience is this act of Kindness. The band adds just the right amount of accessibility without pandering to the broadest demographic. 9 p.m. \$14-16. 21+.

### Wolf Alice

*Wednesday, March 11*  
*Bunk Bar, Portland*  
Contemporary groups like this keep the long tradition Brit-Pop-Rock alive with off-kilter, catchy Pop tunes that hearken back to the dive bars of London 50 years ago. Cram your junk into Bunk Bar by 9 p.m. \$10. 21+. [OMN]

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