



OREGON  
MUSIC  
NEWS  
magazine

WWW.OREGONMUSICNEWS.COM

# Red Fang

BELOVED ROCK BAND  
OR ONLINE ROLE-PLAYING  
FANTASY TRIBE?

PLUS: CORRINA REPP | PAT KEARNS (BS4BH) | MOON DUO AT SXSW

VOLUME 1 ISSUE 5 | APRIL 15 - MAY 15, 2015

FREE



# CONTENTS

## THE FRONT ROW

**4** Keep on dancing

## HEADLINERS

**6** Red Fang: OMN speaks with Frontman Aaron Beam

**8** Corrina Repp: The Road Back to Music

**10** Tony Ozier: And the Funk

**12** Pat Kearns: Bright Forecast for Blue Skies For Black Hearts Creator

**13** Spotlight on PDX Spotlight

## THE SCENE

**16** Shy Girls: Unshy State of Dan Vidmar

**17** Moon Duo Marches on Austin at SXSW + Their New Album

**18** Daniel Lanois: A New Album, Multi-media Show and An Affinity for Portland

**20** Keith Buncke: From Lake Oswego to the Chicago Symphony

## REVIEWS

**21** Album Reviews: Lauren Sheehan and Zoë Carpenter, Johanna Warren, and Danko Jones

## GET OUT!

**22** Staff picks for shows to catch around Oregon





# YOUR AUDIENCE IS WAITING...

**OREGON  
MUSIC  
NEWS**

ADVERTISE IN OREGON'S ONLY  
ALL-GENRE PUBLICATION AND  
GROW YOUR BUSINESS ALONG  
WITH THE STATE'S VIBRANT  
MUSIC COMMUNITIES

503-687-1252 | [tcook@oregonmusicnews.com](mailto:tcook@oregonmusicnews.com) 503-687-1247 | [aness@oregonmusicnews.com](mailto:aness@oregonmusicnews.com)



## FROM THE MANAGEMENT

# Keep on dancing

BY TOM D'ANTONI  
EDITOR-IN-CHIEF

*It's not important that you are a good dancer, what's important is that you want to dance.*

"Keep on dancing." That's what Heatwave said in their song "Boogie Nights." Try to separate the image of that era from this idea: everybody talks about music but few talk about dancing to it.

They talk about the people who make it, the industry that manufactures it and the horses they rode in on... leaving us with the one thing that nobody talks about, yet is the real reason we love music.

It makes us dance in whatever manner our souls decide. If we're open enough, we can hardly control ourselves. We are compelled to dance.

*"Dancing is a perpendicular expression of a horizontal desire."  
— George Bernard Shaw*

Think about all of the different kinds of dancing we do. Yes, it does blow your mind when you stop and consider.

And it ranges from ballet and modern dance, the most artistic... Wait, or is it? Who's to say? I was thinking about the range of dance but, really, it's less a spectrum - with one type on one end and another type on the other - than something more like a circle of the dances we do to music.

*"You look ridiculous if you dance  
You look ridiculous if you don't dance  
So you might as well  
dance." — Gertrude Stein*

More people dance to music than sit and listen to it, if you count the unofficial dancing we do every day, head bobbing, finger snapping, and the dozens of ways our butts move in time... or out of time.

It doesn't matter what kind of dancing, either. Everybody's got a right, everybody's got their own dance. Respect it.

*"It doesn't matter if I'm off the beat. It doesn't matter if I'm snapping to the rhythm. It doesn't matter if I look like a complete goon when I dance. It is my dance. It is my moment. It is mine. And dance I will. Try and stop me." — Dan Pearce*

George Clinton once said, "Free your mind, your ass will follow." I think it might be the other way around.



## OREGON MUSIC NEWS

### Publisher

Ana Ammann

### Editor-in-Chief

Tom D'Antoni

### Photography Editor

Kevin Tomanka

### Copy Editor

Christine Autrand Mitchell

### Writers

Robert Ham  
Sunny Clark  
James Bash  
Christa McIntyre  
Ruben Mosqueda  
Matthew Bernstein  
Holly Johnson  
Cervante Pope  
Inessa  
Tony Starlight  
Scott Cunningham  
Nathan Rizzo  
Alaya Wyndham  
Aaron Martin  
Estevan Muñoz  
Stephen Murray  
Stephen Blackman  
Thea Prieto  
Teri Briggs  
Dennise Kowalczyk  
Mellish

### Photographers

John Rudoff  
Jon T. Cruz  
Jason E Kaplan  
Anthony Pidgeon  
Karen Fox  
Henry Ammann  
William Riddle

### Design/Layout

Ossie Bladine

### Production

Teri Gunn

### Advertising

Tammy Cook  
Adriana Ness

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

Reach us at [contact@oregonmusicnews.com](mailto:contact@oregonmusicnews.com) or  
PO Box 5494, Portland, Oregon 97228  
To advertise, email [tcCook@oregonmusicnews.com](mailto:tcCook@oregonmusicnews.com)  
Facebook: [www.facebook.com/oregonmusicnews](http://www.facebook.com/oregonmusicnews)  
Twitter: @oregonmusicnews





Elder Bring 'Em Hung of The Mormon Trannys "VD Massacre" at The Sandy Hut Valentine's Day party, February 14, 2015 // Photo by William Riddle

5 // April 15 - May 15, 2015



**HEADLINER**





**O**regon Music News loves Rock 'n' Roll too so when it came time to feature a Rock band for the cover story there was no question: let's get Red Fang. Over the course of the past decade, the Portland act has been delivering the goods — and has slowly but surely become an underground global act. Red Fang's unadulterated, full-throttle, alcohol fueled brand of Rock 'n' Roll proves that music is the universal language.

Red Fang is comprised of Aaron Beam on bass and lead vocals, Bryan Giles on guitar and vocals, John Sherman on drums and David Sullivan on lead guitar. Red Fang is just as well known for their music videos as they are for their music. The videos showcase the band's 'fun' attitude and how they don't take themselves too seriously. Perhaps that's what makes Red Fang so endearing to the blue-collar guy and gal — they're just like us and they love beer. Oregon Music News caught up with Aaron Beam as the band was gearing up to hit the road once again in support of their critically acclaimed *Whales & Leeches*, which was issued in 2013.

### **What's the biggest misconception that people have about Red Fang?**

That we are a four-piece Rock band from Portland, Oregon. We are in fact some kind of fantasy tribe on an MMORPG (Massively multiplayer online role-playing games).

### **Red Fang is known for the music as well as the striking and humorous music videos. How much pressure has it been on you guys to top the last music video? And are you surprised that people watch music videos?**

Hmm... I'd say that after making such an amazing video for "Prehistoric Dog", I was wondering what (director) Whitey (McConaughy) could possibly do to top it. But then "Wires" was so good and so many people I talked to referred to it as "our video," having never seen the one for "Prehistoric Dog." In the early days, I was a little surprised that videos were as much of a thing as they are. But "Prehistoric Dog" came out in the relatively early days of YouTube. Anymore, people use YouTube as a music player, so it's much less surprising that people would happen upon the official video for a song while looking to just listen to it.

### **You have a degree in biology. Why a career in music when you could have a more stable income working as a biologist? What did your family think about the career change?**

(Laughs) Well, I always had a very strong interest in music. I asked to be put in piano lessons when I was 8 years old. But my parents were shelling out a lot of dough to send me to a very good liberal arts college, which was not really known for its music program. They suggested I major in biology so I would have something to fall back on in case music didn't work out. Turns out music was my fallback for biology (laughs).

### **Red Fang played on Late Night with David Letter-**

### **man last winter. How did that all come together? What was that experience like?**

It was all arranged by Libby Coffey at MSO PR. She is amazing. It was a bit shocking and seemed fake when she first emailed us about it. It said something like, "Ok guys, which of these weekends works best for you for doing Letterman." And I honestly thought it was a joke! The experience was incredible! I likened it to going on a huge scary roller coaster for the first time. Once you get in the car and commit to going, you know you can't turn around. It's pretty scary. But the moment it was over I wanted to do it again. If that is the only national television thing I ever do, I have absolutely nothing to complain about.

### **What's your guilty pleasure band or artist and why?**

I am too old to feel guilty about anything I listen to. I enjoy so many kinds of music and so many artists.

### **Is Dave Grohl really the savior of Rock 'n' Roll as mainstream media and press would like you to believe?**

Hmm... Well, that supposes that Rock wishes to be a mainstream media. Most of the people I know who play in Rock bands do not aspire to mainstream acceptance or success. Dave Grohl is one of the more genuine people making hugely successful Rock music these days, and he has an infectious, crazily positive energy about him. So if anyone should be the face of mainstream Rock, I would say him. Plus, he was in Nirvana.

### **Didn't Red Fang partake in a night of drinking with Slayer once? Who was the last band standing?**

(Laughs) Well, I wasn't drinking at the time, so I wasn't there; but yes, that did happen. The dudes got invited to Slayer's backstage at a festival in Switzerland, and they gave us a bunch of beers and a bottle of vodka, and a bunch of meat which (drummer) John (Sherman) jammed into a plastic cup, which John carried around with him for far too long until our driver made him throw it out (laughs).

### **What's been the hardest decision that you've had to make in your life?**

Yikes! That's a tough one. It was pretty scary leaving my job to pursue music full time when my son was just about to turn 2 years old.

### **What's been your proudest moment to date?**

I am a parent, so the answer to this question is extremely predictable, yet absolutely true. It is every time my son accomplishes something new and overcomes a personal challenge.

### **If you could dictate how you'd check out from this world, how would you like to go out?**

If there is any way to do it without fear or pain, that is what I would choose. [OMN]



Bryan Giles // guitar, vocals



David Sullivan // lead guitar



John Sherman // drums

# The Road Back to Music

*Heartache made Corrina Repp give up music for more than a year, but she embraces a newfound fearlessness with the release of The Pattern of Electricity*



*Photos courtesy  
Corrina Repp*





BY ROBERT HAM

By her own account, Corrina Repp “lost everything that was my life” at the end of 2012.

Tu Fawning, the acclaimed Gothic Folk group that she co-founded, dissolved after one final tour in support of its second album, *A Monument*. Soon thereafter, Repp’s romantic relationship with her bandmate, Joe Haege, also came to an end after eight years.

Both blows flattened her so much that for nearly 14 months afterward, she stopped playing music altogether.

“I put it all in a closet,” Repp said, nursing an early afternoon beer at a bottle shop off Mississippi Avenue. “I didn’t play. I didn’t sing. The idea of playing music was like ripping off a Band-Aid. It would only just remind me of everything I just lost. It would have been too much.”

To understand what a big deal that actually was, keep in mind that the 41-year-old has been making music for almost the entirety of her two decades living in Portland. In the late 90s, Repp balanced recording plaintive, delicate Acoustic Folk for Hush Records with a stint in a psychedelically inclined Pop group called The State Flowers.

As her career moved forward into the next millennium, her music started to expand out, enveloping influences like early Jazz, Country, and the dark visions of Nick Cave and PJ Harvey. And as her reputation grew, she started getting invites to collaborate with like minded artists such as Nick Jaina and Chad Crouch. For a time, she was even a member of Viva Voce, fleshing out that Indie Rock duo’s already monstrous live sound.

In 2007, Repp started Tu Fawning with Haege. The band found her making some major shifts in her musical outlook. She switched from guitar to drums, and started writing from a fictional perspective. Even in the band’s promotional photos and videos, Repp put on the airs of a slightly fractured silent movie star, sashaying through the dark corners and tightropes of the world.

After so many years of forward motion and creative momentum, for it to all come to a screeching halt left her shaken and, as she puts it, “moving through the world like half a person.”

But, she continues, “I had to at least allow the dust to settle and get some perspective to be able to write again.”

When the muse finally struck (aided in part by a request from a friend to write and sing a song as part of a dance performance), the music started flowing quickly. And what poured out of Repp were the nine songs that make up her latest album, *The Pattern of Electricity* (out early next month on Mark Kozelek’s Caldo Verde Records). This new collection marks the emotional journey of the past two years, a movement from sorrow, frustration and anger to empowerment, all mapped through a dense thicket of modern Folk Pop burnished just so with Electronic beats and textures.

The album doesn’t pull many punches. With chillingly direct and poetic language, Repp examines the pieces of her fractured relationship, including her own role in its demise (“I believed in what you were...I won’t make you like me/you know what’s in my heart,” she sings on the spooky “Woods”), while also taking stock of a doomed romance she tried to enter into after her breakup with

Haege (from “Pattern the Cut/Calm Ass Mofo”: “It came from the sea/I explained it to you...and now I know that we never can/’cause now I know I want more”).

“I listen to it now and it feels cathartic,” Repp says. “But maybe there’s this fearlessness and being okay with really laying it out there, really saying what you are writing about. I cried when writing almost all of these songs. It’s the best form of

---

“I had to make some difficult choices and be really brave in order to make this record. I had to make them, though, because otherwise, what do I have to say?”

---

therapy anyone could ever have.”

She certainly seems unburdened now. Though she still harbors some regrets about dragging a poor soul through the flotsam of her previous relationship well before she was ready, the weight of that fraught period looks to have been lifted, thanks to exorcising these demons in song and having a relaxed and joyful time recording them with longtime friend, Peter Broderick, at his studio near Pacific City.

“It’s really interesting to have so much fun making a record that was really, really personal and had a lot of heartache in it,” she says.

She’s also clear minded enough now to accept that maybe the emotional hardships were necessary to urge her along in her still young musical career.

“I feel that had I not gone through what I had gone through, I would not be writing about the same things. I had to make some difficult choices and be really brave in order to make this record. I had to make them, though, because otherwise, what do I have to say?” [OMN]



# And The Funk

*Tony Ozier:  
Producer, musician  
and host of the  
famous Dookie Jam*

**BY TOM D'ANTONI**

**T**ony Ozier is the King of Doo Doo Funk, the Monarch of the Dookie Jam, and is also known as Dookie Green.

And he is one of the busiest music producers in Oregon — about to unleash a new album of Funk-related material in addition to working on a new album from Janice Scroggins' daughter, Arietta Ward, among others, and producing tunes on Farnell Newton's new album.

The Dookie Jam started in 2009. At the time, I wrote:

*At 12:30 a.m. at Calabash, a little club in downtown Portland, Tony Ozier is standing on a table with one hand in the air and the other wrapped around a wireless mic singing, talking, exhorting, explaining and otherwise hosting this weekly funk jam.*

*There's a drummer on traps, one on buckets, another on congas. There are two bass players, a guitarist, several keyboardists, brass players and singers.*

*The music is as funky as it gets in Portland, Oregon.*

*They've been playing the "tune" for about twenty minutes. It may go on for another ten. Musicians have come and*

*Photo courtesy  
Tony Ozier*





gone during this same tune. Ozier has been on the table, on stage, walking through the club and out to the SW 2nd Ave. sidewalk where people are happily hanging and being served up jerk chicken from the barbecue out there.

Or he has given up the mic to a soul singer, an R&B singer, a rapper, or whoever wants to take a crack at it.

"It's an opportunity for everyone to sharpen their skills," Ozier says. "If he can't play, he's going to figure out when he gets up there that he can't play. The cool thing is that there's all this love in the room."

And the funk.

It's still happening every first Thursday of the month at Dante's in Portland.

This is part of an OMN Coffeeshop Conversation, which will run at [www.oregonmusicnews.com](http://www.oregonmusicnews.com) on April 16 and will be available in perpetuity on the OMN Podcast, also on iTunes and Stitcher.

#### So about the new album...

It's called *The Speed of Sound*. It's kind of all over the place. It's a mixture of everything. There's some alternative

R&B on there, there's some stuff that people might consider Poppy, straight up dirty-dirty Soul, and, of course, the Dookie is there.

#### Of course...

Of course. It's gotta have that. I'm excited about it. I've spent some time in L.A. over the last couple of years with some of the people I've done a lot of writing with. So I said, let me go down there and do a bunch of writing. Instead of doing one or two songs, let's go down and get together and just write music.

#### What was that like?

It was enjoyable. It was an experience. We would just sit down and create. We would listen to all kinds of music — the classic Jazz box sets from 20's to 70's, from Big Band on up, Chaka Khan, Jimi Hendrix — as we were writing.

Went back to L.A. to mix it with Rick Clifford who did a lot of that Death Row stuff.

#### You record a lot at your house.

**You even recorded "Peace + Love," Farnell Newton's new single, which you produced and co-wrote with Jarrod Lawson, there.**

I think that's the most important thing, listening to Farnell's record. I don't have a sound-proof studio. I live in a corner house. I have a little room you can barely walk through. It's amazing to listen to those tunes and (whispers)...I cut them at my house (laughter).

#### Do you consider yourself a drummer, a keyboard player or what?

I consider myself a music lover. I just like to play music and sometimes I don't have access to the musicians, and when I don't... that's how I learned to play. I started out playing drums. I was a band nerd in high school. Played drums for my church as a kid. I didn't start playing piano until I was 21.

#### What percentage of what you're doing right now is your own stuff versus producing other folks?

About 25 percent of my own music and 75 percent other folks'.

#### Does that feel good to you?

It's making a living, man. I don't do anything else, it's full-time so it has to be like that because I make money when I'm working with other people. As long as I am able to make music, I feel like I'm living the dream.

I get to do it in front of my kids. They come in and watch...

#### Watch? You put them in your records!

Yeah, I do. Since they've been alive, they've pretty much been on every record I've done. I have a song on the new album and when I did it, the boys were in the room with me. I laid the bass groove down and I had the clap going and they were in there and I said, "Repeat after me..." and I started freestyling over this groove and I was like, "Oh yeah, this is a song." They're on the track singing with me. I gave them writer's credit!

My oldest is King, he's 8, and Zane is 5. [OMN]



Contact Us Today for a Complimentary Design Consultation  
Seasonal Rates Apply  
503-477-5550  
[www.prestigedesigninc.com](http://www.prestigedesigninc.com)



**Patios | Pergolas  
Outdoor Kitchens  
Bars | Decks  
Water Features  
Outdoor Lighting  
Synthetic Turf  
Driveways  
Retaining Walls**







# Bright Forecast

*Pat Kearns is rolling along with his band Blue Skies for Black Hearts, solo work and a slew of other projects*

*Photo courtesy  
Pat Kearns*

BY ANA AMMANN

It's hard to know what box to put Blue Skies For Black Hearts (BS4BH) front man Pat Kearns in — he is equal part songwriter, guitarist, vocalist, band leader, producer, recording engineer and studio owner. When he is not performing with his band or crafting his new solo sound, Kearns can be found crisscrossing the West Coast — sought out by emerging artists no one has heard of yet and nationally known acts such as Moby, to do what he does best — make their music sound great.

For the past 15 years, BS4BH has evolved from Kearns' own studio project with guest musicians into a steadily recording and touring band that has produced six albums. They've opened for Fitz and the Tantrums, Of Montreal, Quasi, and the Minus 5. The current incarnation includes Michael Lewis, lead guitar; Mark Breitenbach, keyboard; Greg Odell, drums; and Dave Berkham, bass guitar.

We sat down to talk about Kearns' past and the trajectory of his career while he was taking a break from mixing songs for a Calgary-based Country band in his NE Portland PermaPress Studios.

## LONG OREGON HISTORY

Kearns' Oregon roots run deep. Two generations before him were born and raised here and his mother

is a member of Rose City royalty — crowned a Rose Festival Princess in her day. Considered a NW musical sovereign himself with recording credits that include The Exploding Hearts, Jerry Joseph & The Jackmormons, pat mAcDonald (Timbuk3) and The Jolenes, Kearns also toured as a live sound-engineer for Spoon and Death Cab for Cutie.

A natural interest in music was sparked while listening to his parents hand-me-down records from the 50s on a McIntosh stereo with Altec speakers.

"That thing looked cool and sounded great. You turn it on and it goes vrrrrmMMM and glows green, it's got big tubes in it. I still have it to this day," Kearns shares, eyes wide, like a kid talking about his favorite remote control robot.

After a few false starts with the violin, drums, and bass guitar as early as first grade, Kearns realized that the instrument he was hearing when he listened to music was the guitar, so that is what he focused on. Involved in theater as a costume designer, his mother would pass along her love of Elvis, while dad, who worked in the steel industry, discouraged his son's chosen path.

Clearly, Kearns paid no heed.

**Blue Hearts For Black Hearts music is often compared to the early American music you were hearing at home. As an anglophile myself, I hear a heavy British influence.**

**self, I hear a heavy British influence.**

I was brought up on all that, but I also had an interest in early American music. I understood very early on what the English and European bands were stealing from America and that really fascinated me. I think the thing that I have in common and what people really pick up on is I'm stealing from both sources, but when you end up stealing from early American sources, it ends up having that sound from the 60s or 70s, and I'm fine with it.

Some of it was my mom's influence of the theater and growing up around show tunes. I was pretty early on an acceptor and had interest in Brill Building and Tin Pan Alley manufactured type songs because the theater district stuff comes out of that tradition and from those places. I like that song structure.

## THE BAND AND THE ALBUM...

*Blue Skies For Black Hearts* is the name of the band's sixth album (released in July, 2014), but their first eponymous one. Kearns says it's the name they started filing the songs under as the band was figuring out what to name the album during the recording process. They kept referring to it that way and, finally, Kearns realized they had found the sound he had been looking to achieve since he first started the band; it was time, it had all come together — the words, the chords, ideas of arranging, then letting



the others hack away at them until they crystallized.

**How are things going with your current release? Any summer tour plans?**

I'm really happy with the band right now, it's sounding really good. We will be doing something, I just don't have any idea what that's going to be (laughing)! That always takes care of itself. I live in Joshua Tree part time so I've been playing solo tours up and down the West Coast because I have to travel quite a bit. I play songs from the record and sell it on the road. It's worked out really nice.

**Tell me about the work you do as a solo artist vs what you do with Blue Skies.**

It's pretty different — the solo stuff only really exists in a live aspect at this point because I'm working on recordings, but no one else has heard it yet. They are a little bit like a yin and yang situation.

The band started as a solo thing for me and does focus around my writing and what I want to do, so there's a very small difference, but aesthetically what ended up happening with the band is you start to write for something that kind of took on its own entity, its own personality. The solo thing just doesn't use those pieces of the puzzle — the structures, those people.

I'm trying hard to keep it to mostly me, maybe a guest musician, two at the most if I'm really fleshing things out, mainly because I want everything to sound so sparse, so intimate. I want my acoustic guitar to sound plunky and folky but also really big. When you start putting in drum sets and loudness, that thing has to become smaller and you don't get that sense that you're sitting right next to somebody.

**When do you think the solo stuff will see the light of day?**

I am about halfway through recording-wise, but I haven't worked on it since before Christmas. I have time set aside in April to do more writing.

**KEARNS**

continued on next page



This month, Oregon Music News is proud to shine the spotlight on media partner, PDX Spotlight ([www.pdxspotlight.com](http://www.pdxspotlight.com)). Together with local nonprofit, Portland Community Media, PDX Spotlight produces a monthly 30 minute TV music performance and interview show that features local talent, hosted by Portland native, Natasha Haynes. The May episode will feature local Power-Pop band Blue Skies For Black Hearts. Show founder and Executive Producer Mike Burling shares his inspiration for launching the series and his desire to promote local talent.

**What inspired you to start PDX Spotlight?**

I grew up in Oregon and have always been a huge music fan. I remember bands in the 80s like Quarterflash and Johnny & The Distractions making a big impression on me and wondering why the rest of the world didn't know who they were. When a group of us started the show in late 2013, it was simply as something fun to do, but we quickly realized that there was a massive pool of talent in Portland starving for exposure.

Our goal with the show now is to help local artists be seen and heard in their own community, as well as be exposed to a much broader audience. I would love for PDX Spotlight to be seen as a launching pad for local bands into the national market.

**How do you work with Portland Community Media (PCM)?**

I can't overstate how valuable our relationship with PCM is. They provide a state of the art television studio and staff to support us during the

night of a taping. Everyone who works on the show is required to go through PCM's certification process, which ensures that we're getting people that are both interested and qualified.

**How does a typical taping go?**

We've got very limited time in the studio so there is a fair amount of pre-production needed to be as efficient as possible. The crew and band show up around 6, and if all is on track, we're taping by 7:30. We have an unbelievable crew of volunteers that make everything happen — lighting, audio, camera angles and everything else.

Mark Dilson, our very experienced co-producer, keeps the pace of the show moving and serves as a great interface between the band and I, since I'm often directing. From recording the

live performance segments to taping the interview, it's about two hours for a 30 minute show.

**The final cut that airs really serves to boost visibility for the artists you feature.**

Definitely. In addition to the episodes being featured on the OMN site each month, we also use social media to promote the artists before, during and after each airing. Aside from the obvious value of the show itself, we like to think of ourselves as an extension of a band's promotional team.

We just finished broadcasting our first full season in February 2015, with episodes that featured Samsel & The Skirt, The Get Ahead, One From Many, and even guitar legend Jennifer Batten, to name a few. Season Two is well underway with Acoustic Minds airing on April 12, and Metts Ryan & Collins is being taped at Opal Studios next month.

**When does the show air and how can people get involved?**

PDX Spotlight airs on Comcast Channel 11 at 6 p.m. the second Sunday of the month, with multiple replays throughout the month. We are always looking for volunteers and considering bands to feature. I'd love to get the local business community engaged too; I'm currently looking for a food sponsor if you know anyone! [OMN]





# FLYERS. PROGRAMS. PUBLICATIONS. PROMOTIONAL. AND MORE.

At Oregon Lithoprint, we'll help you find the perfect marriage of color, size, texture, weight, format and binding. We'll help you publish something unique, something that resonates and something that hits your target spot on, so you can get back to your music.

## OREGON LITHOPRINT

1315 NE Miller St. | McMinnville, OR

PHONE 503-472-5115

TOLL FREE 877-472-1198

FAX 503-434-1462

[www.oregonlitho.com](http://www.oregonlitho.com) | [sales@oregonlitho.com](mailto:sales@oregonlitho.com)



Left to right, Greg Odell, Michael Lewis, Pat Kearns, Mark Breitenbach, Dave Berkham  
// Photo by Brent Angelo

### Kearns

Continued from last page

It doesn't take me that long to execute it, I just haven't had any time to be in the studio because things have been a little crazy lately, but good crazy. I'd like for it to come out soon, but I don't want to self-release it, so if you know any labels, tell them I'm looking!

**So you write songs for your band, record your own music, and you record/mix other bands. What mark would you say you make on someone else's music as a producer or recording professional?**

I have no idea (laughing). Hopefully I just make it sound good. I try not to have a specific thing that I do. I'm thinking and laughing because all the people I am working with right now, I don't think any of them are aware of any of the other things that I do.

I am working on this record right now where we spend a great deal of time in Bob Weir's studio in California, TRI Studios, and I'm working with Dave Schools, the bass player of Widespread Panic, and we're co-producing this record together. The artist who has dragged me along kinda knows where I come from, but even he was surprised that I knew anything about the Grateful Dead, and I know a LOT about the Grateful Dead. He brought me in because he thought I was maybe a Punk Rock guy.

So that's one side of things. I'm mixing a small Country band from Calgary today and I got brought into their fold because they are friends with a Punk Rock band up there that have I mixed,

recorded and produced. I'm doing a mix for Moby next week, and I don't think Moby has any clue of The Exploding Hearts Power Pop stuff that I've done, or any of my work with jam bands, weird Country bands and Punk bands up in Canada. It's bizarre. They are hiring me because they think I'm going to do a good job. They have seen or heard my work and they are hiring me to do my end of the job and get it done.

**Kind of a nice place to be, you're sort of like a music industry insider's secret...**

I feel like a secret! That's how it works for people like me in general. The project I'm working on with Dave Schools, he is talking about hiring all these A-list mixers, they are not household names, but they are big industry names. I was like, 'Whoa! We are talking to Ryan Ulyate? And Jim Scott? But I don't think most people really care about that.

**What do you care about? What do you want for yourself?**

A million dollars, that would be nice...(laughing). You know money is a great thing, and it can certainly buy you great gear. Really, I want to work with great artists and make great art. Music has been my motivation. Music is my art.

*Blue Skies For Black Hearts performs at The Secret Society, 116 NE Russell St. Portland, with The Zags and DJ Hippie Joe, May 2nd. Tickets \$8. 21+ Doors 8:30 p.m., Show 9 p.m. Their PDX Spotlight episode airs on Comcast on May 10th, as well as on [www.pdxspotlight.com](http://www.pdxspotlight.com). [OMN]*



# THE SCENE



## OMHOF SCHOLARSHIP WINNERS!

The Oregon Music Hall of Fame will honor the four recipients of this year's scholarships with a presentation and performance by winners on Thursday, April 30 from 5:30 - 7:30 p.m. at Jimmy Mak's in Portland. Congratulations to:

**Madison Booth** of Ontario High School, Flute and Music Education; **Juan Valdez** of West Salem High School, Tuba; **Trevor Johnson** of West Salem High School, Trumpet; **Emily Wu** of Westview High School in Beaverton, Violin.

## OREGON LAWMAKERS PAY TRIBUTE TO MUSICIANS WE MISS

Salem Lawmakers took time last month during the House Rules Committee proceedings to honor four local musicians who have made a significant mark on the community and have died in recent years with House Resolutions, introduced by Portland Democrats **Rep. Lew Fredrick** and **Sen. Chip Shield**.

The resolutions recognize the musicians and families of **Jim Pepper**, a Native American Jazz saxophonist and composer who honored his Native American heritage with his best-known song "Witchi Tai To," and died at the age of 50 in 1992; treasured Gospel singer **Linda Hornbuckle**, who lost her battle with cancer in October 2014 at the age of 59; Ghanaian drummer and founder of the Homowo African Arts and Cultures organization, **Obo Addy**, who died from liver cancer in 2012 at the age of 76. Thursday, March 26th, HRI was read at the State Capitol to honor beloved Gospel, Blues and Jazz pianist **Janice Scroggins**, as we approach the one year anniversary of her passing to cancer at the age of 59.

## LAURA GIBSON GRATEFUL AFTER NYC EXPLOSION

Oregonian and friend of the local music community, **Laura Gibson**, found herself caught up in New York's East Village explosion on March 26. Living in New York and pursuing her MFA in Creative Writing at Hunter College while also working on a new record, Gibson was at home when a suspected gas-related explosion caused a fire and destruction of the building she was living in.

She escaped from her smoke filled building with just her phone and the clothes on her back. In a letter to supporters on a GoFundMe page set up by a friend, she shares,

*"I am heartbroken for so many who lost so much more than I did.*

*My loss seems like nothing when considering theirs. The only thing that truly hurt to lose was words on paper: the last five years of my writing notebooks, the beginnings of songs and stories, collections of words, phrases, copied poems and passages, lyrics I was working on for the new record, and for the musical I was working on for PHAME Academy. I was sad to lose my guitar and viola, but happy that they were captured on the record I've been making, which is safe in a studio back in Portland. Much of the fiction writing that I've been working on while at school is saved on email. In the end, none of the things I owned really seem to matter that much and even the work that was lost came from me, and I'm still here...."*

*So thank you again for all of the love you've shown me since the fire, the funds will be incredibly helpful. But also thank you for the love you've shown me before the fire. That too would have been enough."*

She asks that her supporters consider giving to some of the other families in great need like **Diane McLean's** and **Mildred Guy's** (also affected by the blast) instead of her, providing links to their information on her GoFundMe page. OMN is glad to know Laura is okay, and is moved by her generous, sharing spirit.

## THE 'COUV ON THE AIR

The wheels are in motion at the Vancouver Radio Project, a nonprofit group seeking to bring low power FM community radio to the people of Vancouver, Washington.

Founders **Dr. John Barber**, of the Creative Media and Digital Culture Program at Washington State University Vancouver, and **Matthew Blanks**, of Rusting Sprocket Art, and project partner **Dan Wyatt**, of the Kiggins Theatre, are in the middle of community partnership and fund raising phases. The project is at 169 founding members and 23 percent of its financial goal.

When funded, the VRP plans to go live at 97.5 FM. It will be a commercial free, locally operated station with an emphasis on independent and local music, conversation and events.

For more information, visit [www.wewantra-dio.org](http://www.wewantra-dio.org).

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

## Q3 BY SUNNY CLARK

Each month, 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.

### Jenni Price

Acoustic Minds Singer-Songwriter



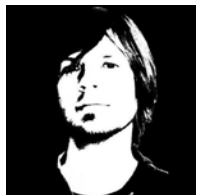
**Queued:** At SXSW Fest! Most inspiring for me was the Halsey and Odesza sets at the Pandora Discovery Den. Such grimy bass-filled beats! One late night we didn't have badges to get in to the Incubus and Tove Lo show, so rocked out from the streets outside... still a great show!

**Questing:** To Austin for SXSW — so much good BBQ! We played all over the city and my favorite venue would have to be The Belmont! Gorgeous, top-notch sound and lighting, and the staff are so kind! I love the Handlebar too, cool rooftop stage and the nicest bartenders around!

**Quivers:** For our whole local music scene... like Liv Warfield — our new age Tina Turner — so poised and powerful, yet sexy and filled with soul and class. And Jarrod Lawson — Portland's darling 'Stevie Wonder' — who released his debut track last year and is jet-setting all over the world. I love his raw, smooth tone, finesse on the piano, and that he's an overall sweetheart!

### Alex Steininger

In Music We Trust



**Queued:** For Filter — I just love 90s Rock in all its forms and they're still great 20 years after the first time I saw them!

**Questing:** To NE 42nd near Killingsworth because I do love me some good rotisserie chicken and really dig Pollo Norte.

**Quivers:** For Dirty Revival — I just heard them and was blown away! I love a good soul singer — Sarah Clarke has an incredible voice.

### Jon T. Cruz

OMN Staff Photographer



**Queued:** To hear Black Pussy — think Black Sabbath meets Hawkwind backstage at Swerve-driver. Minus all the new controversy about the band's name, the music speaks for itself.

**Quests:** To Kenton Club, small and intimate, reminded me of the Satyricon days in Old Town — the audience was one of the loudest I've seen killin' it live in a while.

**Quivering:** For the next big thing from Oregon: Battleme. They just finished touring with Metric. Portland musician Matt Von D is a genuine artist worth listening to.



# Unshy State of Dan Vidmar

*One-man-band Shy Girls gaining national appeal*

**BY CERVANTE POPE**

Dan Vidmar, more commonly known as Shy Girls, fills a void that has been missing in Portland's music scene by seamlessly coupling his smooth, panty-dropper style of crooning with jazzy, funky and soulful beats into a style of R&B that's familiar, comforting, yet all his own. He'll be making ladies swoon across the country this month (supporting his debut mixtape, 4WZ), and in May he will return home to Portland for a show at the Wonder Ballroom. Before he left, I was able to speak with him on his musical process, the racial disparity between himself and the music he creates, and the fact that he actually isn't even all that shy of a person.

**I get a The Weeknd and Maxwell vibe when I listen to your music, and I know that you just recently played with Maxwell, right? Would you say they, in any way, inspired you?**

Yeah, totally! For sure Maxwell! I grew up just listening to that stuff. I toured with him last summer and I got to know him pretty well. The Weeknd is someone that I don't really listen to that much but I get compared to him a lot.

**What comparisons to other artists do you often hear and how do you feel about them?**

People were comparing me to How to Dress Well for a minute and all of the sort of new R&B people...



Gallery Hip photo

which is fine. I feel like people want to label and sort of lump (us) into a category, and make it easier for them to sort of perceive you. I think that takes away from people being able to hear the music for what it is, when they lump it into a box. It's something that I roll my eyes at, but, at the same time, I get it.

**R&B is definitely an African American dominated genre. How does it make you feel being a white fish in predominately black waters?**

I mean, I guess I just make the kind of music that I enjoy and that I grew up listening to, and that I would want to put out in the world. It just happens to be the kind of music that happens to be more black. I don't think it would be fair to say that it would be harder or easier for me, because I'm white, to do what I'm doing.

**What has served as inspiration for your lyrics?**

Anything and everything, but recently it's been interpersonal relationships.

**Do you start with beats first and then lyrics, or the other way around?**

Sometimes I'll start with a lyrical idea or sometimes I'll start with a beat or a choral progression. It's different every time.

**What has made you want to stay a solo artist**

**instead of indulging in a group endeavor?**

Part of it was just out of necessity. I just didn't know that many people that I wanted to work with and also I just tend to work better alone. I'm not always the best collaborator because I know what I want. I can also get things done quicker. Recently, I started working with producers and doing feature work. Now I sort of have the control to work with who I want, when I want, and get what I want.

I swear I'm a really social person in a lot of ways. I have roommates and I don't like living alone, but, for some reason, when it comes to my art, I just like doing it alone. I feel like there's a lot of time wasted in trying to meet in the middle and compromise with everyone.

**If you had to make one judgement on the current state of music, what would it be and why?**

In a lot of ways, I think the current state of music is great because there's more people making music and more people getting it out there relatively easy. I still feel like there's a lack of good channels out there for independent artists to get out there. It's harder for independent artists to break through without some sort of radio or big machine to push. I guess I think that in the next few years there will be some other sort of channels that will allow independent artists to break through. [OMN]



# Moon Duo Marches on Austin at SXSW + Their New Album

BY MELLISH

The tone at South by Southwest (SXSW) in Austin was set early by Bon, my local host and guide, who declared, “I work hard not to strive.” He set a low bar. South by, as the locals would say, made it easy to find bands of all stripes in venues from thrift shops to art galleries, to parks, to parking lots, never mind the innumerable venues-proper making the case for the city’s moniker, “Live Music Capital of the World.”

Portland’s recently relocated Moon Duo (Sanae Yamada and Ripley Johnson) highlighted the Waterloo Records store showcase in the parking lot next door on a sunbaked day at 4 in the afternoon.

The fuzzy hypnotic reverb-drenched drone tone — circa the illegitimate offspring of the Velvet Underground’s *White Light/White Heat* and CBGB’s-era band Suicide — glided out into the day on the sun’s rays.

Fades and guitar pedal delays wisped into on-coming traffic, producing a John Cage soundtrack of found industrial sounds. Humans and machines seemed to combine into new memes. For the first time in band history, a live drummer replaced electronic beats and laid down a combination of tribal skins and pads, later riding maraca on the high hat.

Splashes of psychedelic riffs and deep space keys washed over the crowd, basked by a distorting low male-female hum akin to Brightblack Morning Light.

Built for dark clubs late at night, black clad and sounding like a foreign power, Moon Duo produced a resolutely steady propulsive formation that marched forward like wooden soldiers.

The Fifth Amendment of the Constitution states, “No Soldier shall ... be quartered in any house, without the consent of the Owner...” Moon Duo may have occupied some houses after playing March 28th at Mississippi Studios — the former Baptist Church turned recording studio turned venue — while supporting the recently released *Shadow of the Sun* album, recorded in Portland.

Some six years in, Moon Duo shares equal space with guitarist Ripley Johnson’s incarnation in the band Wooden Shjips, which used to completely overshadow what’s been previously referred to as



Bertelsen photo

a side project.

Launched on March 3rd on Sacred Bones Records, Moon Duo’s latest full length jumps out of the gates with “Wilding,” as if hot on the trail of prey. The break turns like “Roadrunner” by The Modern Lovers, leaving a trail while exploding into the distance.

in the driveway while you’re sinking into your friend’s velvet couch...

“Thieves” masks the vocals behind a gauzy front, enticing forward even as winding stairs lead to labyrinthine dark corners.

Deceptively, “Slow Down Low” picks the pace back up, fronted by Yamada’s Farfisa featured organ. Lyrics emerge slightly more into perceptible focus. Production friendly guitar eases in with a sprinkling of tinkling tambourine, then a second guitar line layer echoes on the fade out...

“Ice” casts a chill alongside Suicide’s first seminal self-titled LP, so unsurprisingly the longest track on the album at 7 minutes, 10 seconds.

Single, by the band’s choosing, more than any music definition of the word, “Animal” closes out the set to evoke a Goth Devo unsuccessfully trying to emerge from the tar pits at the end.

Bonus track, “Cross the Way,” carries itself like a single touching on mid-tempo garage territory, even feeling like a proper solo takes over before unexpectedly the bottom falls out and STOPS. Eyes open, head swivels, looks around, getting bearings, wondering ... if ... it ... all ... was ... a ... dream. [OMN]

Splashes of psychedelic riffs and deep space keys washed over the crowd, basked by a distorting low male-female hum akin to Brightblack Morning Light.

Second track, “Night Beat,” follows and keyboardist Sanae Yamada’s fingers are making my head bob like a voodoo doll. “Free the Skull” hits the open road on track three while leaning back in the driver’s seat, Hunter S. Thompson riding shotgun.

“Zero” hits a New Wave nerve Gary Numan could glower behind. “In a Cloud” slows the pace down on a reflective tone. The car’s cooling down





Daniel Lanois and Brian Eno // Courtesy Daniel Lanois

# Daniel Lanois: A new album, multi-media show and an affinity for Portland

BY STEPHEN MURRAY

Legendary producer and musical alchemist Daniel Lanois brought his new project, *Flesh and Machine*, to the Doug Fir Lounge last month.

"Lanois was a walking concept. He slept music. He ate it. He lived it." — Bob Dylan, on the making of *Time Out of Mind*.

To put it simply, Daniel Lanois is like no other.

Lanois has produced some of the most extraordinary records in the last 30+ years. Among them are biggies like U2's career-defining *The Joshua Tree*, Peter Dinklage's multi-platinum *So*, Emmylou Harris' Grammy-winning *Wrecking Ball*, Neville Brothers' high-water-mark *Yellow Moon*, and the Grammy Album of the Year *Time Out of Mind* by none other than Bob Dylan

— the record, I believe it is fair to say, ushered Dylan out of his 80s malaise and into a new era of reclaimed brilliance and newfound creative vitality.

In addition, he has contributed soundtrack work for projects as disparate as Billy Bob Thornton's small independent film *Sling Blade*, which captured the Academy Award for Best Screenplay, as well as contributions to the hugely beloved television show *Friday Night Lights*.

And as if that weren't enough, Lanois has built a brilliant career as a songwriter/instrumentalist/performer with musically rich, much-loved albums *Acadie*, *For the Beauty of Wynona*, and 2010's triumphant *Black Dub*, his first bandleader project in many years, which featured the dynamic vocals of up-and-comer powerhouse Trixie Whitley.

It's apparent that Daniel Lanois never ceases working, creating, seeking — seeking new records such as Neil Young's 21st century *Le Noise*, based on a nickname Young created for him and his penchant for creating fresh new sounds, which Lanois refused to abandon despite a near-death motorcycle accident he sustained during the record's making; seeking new sonic territory; seeking new forms of expression; and seeking new performance possibilities.

His latest endeavor is the otherworldly *Flesh and Machine*. As a sonic adventurer, Lanois has pushed the envelope once again. The stunning new instrumental album is a jewel unto itself, rife with ambitious and disparate new aural elements. But more than a mere record, *Flesh and Machine* is a launch point for a fresh performance concept/multi-media entity



that is, in fact, unmistakably one of the artist's most adventurous endeavors to date. In a nutshell, he has brought "the studio to the stage." With a crack rhythm section, Lanois "plays" recorded tracks, both conventional and abstract, in real time, manipulating and morphing recorded sounds with only his mixer and a few mysterious devices. In response to the band (and vice-versa), the collective creates a once-in-a-lifetime experience each night. Add to this short films projected on screen and on the musicians themselves, and you have a show unlike anything else.

I had the pleasure of speaking to the musical alchemist to discuss the new project.

When I first spoke to Monsieur Lanois, he immediately professed his personal affinity for Portland.

"Yeah, I really like that city. It has sort of a bohemian community and I appreciate those. I'm a motorcycle rider and you've got Langlitz Leathers, which is a family-owned company, and I bought a pair of motorcycle pants from them from the '50s. Their stuff is of such high quality they'll take trade-ins of their own stuff. And that's probably what's most important and interesting these days about our music..."

Lest you wonder what handcrafted motorcycle pants have to do with Lanois' music, he subsequently segues into how he approaches his craft and how he makes music. But it's worth noting that throughout our conversation he invokes the word "values" numerous times. And therein lies part of what makes Lanois the appreciator of detail he has always been, and the meticulous maverick he continues to be. Thousands of records are released every year. Why has he been the giant he is? Values and an appreciation for dedicated craftsmanship are certainly a big part of the answer.

As the saying goes, "The Devil is in the details."

He enthusiastically elaborates: "I go to my recording studio every day and it's pretty homespun, and I try to bump into things that are special and I nurture them and try to turn them into something.

"But I don't do it alone," he assures me, despite his elevated stature. "I'm very lucky to work with very talented individuals. And, so, however much money you throw at the things, the fundamentals never really change. It's about your taste and your ability to recognize some outstanding moment. You throw some fertilizer on it and try to make it grow. And seeing you guys up in Portland is just a variation

"It pushes the envelope of sonic expectation. And some of the sounds come out and I wonder 'How did that even happen?'"

on that. We pack up our own cases and gear. You might have a great Pro Tool rig, but your computer doesn't send its instruments to the next town. No matter how 'Space Age' things may get, we just roll up our sleeves and get down to it."

It's highly evident that, alongside palpable ambition, this workingman's sensibility and humble approach has been another element to Lanois' magic. While he sometimes may use state of the art tools, his methods have always been unorthodox. The multi-Grammy winner is somewhat notorious for eschewing traditional recording studio environments for more "human" spaces.

He has never crafted any of his masterpieces from the confines of a conventional studio. Peter Gabriel's enormous chart-topper, *So?* A hand-fashioned studio in a

cattle barn in the English countryside, replete with cattle pressing their noses up against the "control room" window. The Neville's *Yellow Moon*? An empty apartment building in New Orleans. Bob Dylan's *Oh Mercy*? Fashioned nearly entirely with two guitars and a beatbox on Lanois' back porch. And Willie Nelson's superb *Teatro*? An abandoned movie theater in Los Angeles.

Lanois has steadfastly worked outside the system, outside the cookie cutter approach — ever more prevalent in today's music production — and yet has managed to create huge records that have captured the imagination of millions, as well as "smaller" recordings that have earned him a cult of ardent fans.

But regardless of the artists involved, the record's premise of large or small, Lanois' M.O. is always essentially the same: no cookie cutter bullshit to interfere with the electricity of the moment. Just as he did with Neil Young's *Le Noise*, *Flesh and Machine* was created in his home studio in LA with open rooms, no isolation booths,

natural sightlines so that all players can see each other — and feel each other's energy — at all times.

And though the new project, *Flesh and Machine*, may have seemingly more esoteric technological elements, Lanois assures me that every night is gritty and full of surprises, not merely for the audience, but for the players as well.

"It pushes the envelope of sonic expectation. And some of the sounds come out and I wonder 'How did that even happen?' I might embarrass myself a couple or three times, but on the fourth maybe I come up with a real doozer. Those are the moments you wait for — I call it 'lift off' and that's where my heart lives. So with all my respect to the past and tradition, and I respect tradition a great deal, I like to try to take things into the unknown and even the future if I can." [OMN]

## Have you heard the OMN Podcast?

All of the Portland Jazz Festival Jazz Conversations from 2010 to 2015. Also Inessa's great interview/music podcasts.

**....and every week it's The Coffeeshop Conversations with Tom D'Antoni!**

Intimate hour-long conversations with some very interesting people. A new one every Thursday.

**April 16:** Tony Ozier – King of Doo Doo Funk

**April 23:** Mary Flower – Blues singer/guitarist

**April 30:** Ron Blessinger –  
Musical Director of Third Angle Ensemble

**May 14:** Ramsey Embick –  
Jazz, Funk, Latin pianist/producer

Available at your convenience at [oregonmusicnews.com/podcast](http://oregonmusicnews.com/podcast), from the OMN podcast tab on our home page, also on iTunes and now on the Stitcher app.





# From Lake Oswego to the Chicago Symphony

*Bassoonist Keith Buncke will join one of America's most renowned orchestras this summer*

BY HOLLY JOHNSON

Keith Buncke, 21, a Lake Oswego native, has an amazing career in front of him — and a pretty impressive one behind him. This summer, he'll be joining the esteemed Chicago Symphony as principal bassoonist, a huge career move for anyone in the highly competitive world of music—and an amazing one for someone his age. A pupil locally of the late Lyle Dockendorff as a pre-teen, Buncke joined the Atlanta Symphony as principal at 20 (he had barely graduated from music school). That was the Curtis Institute of Music, and before that he had studied at Interlochen Center for the Arts as a high school pupil. His earlier activities have included playing locally as a soloist with Metro Arts Young Artists Soloist, Chamber Music Northwest and the Oregon Symphony.

Last month Oregonians were lucky to have him back here as a guest star with the Portland Columbia Symphony in a concert titled "Global Dances."

Steven Byess conducted the orchestra, which performed works by Enescu, Falla and Rimsky-Korsakov. Buncke will play works by Villa Lobos and Carl Maria von Weber.

During a rather quick phone interview with Buncke, who was in New Orleans at the time, we learned about his discovery of the bassoon, his excitement in joining the Chicago Symphony and more.

## How did you settle on the bassoon?

My first instrument was piano, which my mom had my sister and I play. I was six or seven. And then I played the cello when I was nine. I wasn't really in love with either of those instruments, or with music. But when I was about 10 I listened to this recording that my mom had of the Bach Brandenburg Concerto. And I remember there was this one movement, just a trio of two oboes and a bassoon. I really became obsessed with that one part. And I loved the sound of the instrument.

## What else about the bassoon appealed to you?

Well, first of all it has a low pitch, kind of like the cello. I gravitated toward that range. Then also, it's capable of a lot of different characters and colors. I think it can have a plaintive quality, kind of sad, powerful quality, and yet it can be very comical, sarcastic and virtuosic too. So there's a wide range of expressions. And there's always a challenge with the instrument, which keeps it interesting.



Keith Buncke performing with the Music Academy of the West Orchestra, with conductor Tito Munoz // David Bazemore photo

## Talk about getting into the Atlanta Symphony.

My last two years of high school were at Interlochen, and then I went to Curtis for three years. I auditioned for the Atlantic Symphony at the beginning of my third year [he was 20 at the time]. I remember there were several other people in my classes who were also planning to audition. I'd always wanted to play in an orchestra; it was kind of what I was preparing for at school: most wind players at Curtis are trying to get into a symphony orchestra, and the only way to do that was to audition.

## What about your new post in Chicago? That's quite a position.

I'm as surprised as anyone. I start with them this summer. I'm thrilled. I couldn't ask for a better job.

## Talk about your relationship with others in the symphony. Obviously, you're one of the younger members if not the youngest. How does that work for you?

To play in an orchestra with a group of people all of whom love music, love what they do. It's just a

great community to be part of. My experience so far in Atlanta has been that people have been very friendly, open and warm to me. I don't think age is a hindering factor at all.

## So you can go out with someone who's 60 to have a beer, or someone who's 25. It doesn't matter.

Exactly. There might be some small lifestyle differences. It's more likely that I would be having a beer with someone in their twenties than a 60-year-old. But everyone talks to each other, and we do social things together.

## How do your parents feel about your career?

They're extremely excited, thrilled.

## How do you feel about coming home to perform before you set off for Chicago?

I'm really excited about coming back to Portland. I love the city, I grew up there. I think I have a special place in my heart for the city and the area. I haven't played with the Portland Columbia Symphony for many years. [OMN]



# REVIEWS

## PSYCH FOLK

**Johanna Warren**

***nūmūn***

*Fresh/Reference  
Recordings*

I spent the summer in Wildwood, NJ after I graduated from high school. It was during a time when a seventeen-year-old girl could easily talk her way into one of those dance clubs on the boardwalk that served five beers for a dollar. I never would have dreamt that three decades later a musician from Portland would record songs dedicated to lunar magic in a basement in the same city. Johanna Warren's new album, *nūmūn*, serves as homage to the hunk of rock above us.

It is a formation, by the way, that can coax 82 million billions of gallons of water to move in the Atlantic Ocean and I can under-



stand Warren's motivation to honor its power with her music. Warren sprinkles her songwriting with such curious magic, it conjures up cyclical musings of great canopies of old growth trees and snowy white, feathered creatures you can only spot out of the corner of your eye. It is magic that can only be found in this

part of the world and she embraces it perfectly. Tracks like "Less Traveled" inspire me to sway with those invisible lunar pulls and pursue a new tradition of shinrin-yoku (you are going to have to look that one up, folks).

Warren is fearless and lovely in her singing and storytelling. The new album releases on May 19 with a record release show on May 16 at Sun Gate Studio in NE Portland.

—Dennise Kowalczyk

## COUNTRY BLUES

**Lauren Sheehan and  
Zoë Carpenter**

***Tillamook Burn***  
*Self-released*

It's a lovely thing when a family sings and plays music together, even more so when they record and perform as professional musicians.

We have a happy group of them in Oregon: the Torres family, including father Bobby with two sons and a daughter; Janice Scroggins' two daughters are fine singers; as is Thara Memory's daughter, Tahira.

Lauren Sheehan and Zoë Carpenter are mother and daughter with a new EP called *Tillamook Burn* of Country/Piedmont Blues. Perhaps it is because they used to be neighbors of mine and I did a TV story on Sheehan in which I shot the two of them singing together in 2007, but there is



something special that happens when the two of them sing.

Carpenter now lives in Washington, D.C., where she is Assistant Washington Editor for the *Nation Magazine*. She's also written for *Rolling Stone*. Sheehan has continued to build on her past successes, an album every year or so of carefully considered soft-spoken Blues.

It is obvious that the music here is that with which they have had a long familiarity.

They are joined by legendary harmonica player Phil Wiggins on his tune "Roberta," bassist Laura Quigley (Misty River, Flat Mountain Girls), and mandolinist Greg Clarke on the traditional "Honey Baby Blues."

If there ever was a heart-warming labor of love, it's this album. Maybe it'll make you want to sing with your family.

—Tom D'Antoni

## HARD ROCK



**Danko Jones**

***Fire Music***

*New Damage Records*

Throughout its nearly 20 year existence, Danko Jones has evolved into this AC/DC meets Thin Lizzy style Hard Rock band. While not limited to Hard Rock, Danko Jones also culls from their old school Metal and Punk influences for good measure.

Danko Jones is back with its seventh studio album titled *Fire Music*, which picks up where their last effort *Rock and Roll Is Black and Blue* left off. The aforementioned album wasn't their finest moment, or perhaps it was because it followed their critically acclaimed *Below the Belt*. *Fire Music* fairs slightly better than its predecessor. They have righted the ship with such tracks as "Wild Woman," "Body Bags," "Gonna Be A Fight Tonight," and the cliché "Do You Wanna Rock."

*Fire Music* marks the first studio effort with new drummer Rich Knox, who takes over for the departed Atom Willard. Danko Jones has officially gone through more drummers than Spinal Tap. As expected with any Danko Jones record, the riffs are fantastic, the songs have killer hooks and the choruses are extremely catchy. The only black eye on *Fire Music* is the horrendous "Getting Into Drugs." That song is so pedestrian and smells like the cutting room floor.

If you're looking for a good Hard Rock record with massive melodies, fun sing-a-long choruses and mindless lyrical content, then look no further than *Fire Music*.

—Ruben Mosqueda



# GET OUT!

## OMN STAFF PICKS

**BY SUNNY CLARK  
AND ESTEVAN MUÑOZ**

### **STORY ROAD**

*April 14*

*Alberta Street Pub*

Story Road is one of the Pacific Coast's premier traditional Irish bands. The foursome each contribute vocals and more, featuring acclaimed Portland vocalist Colleen Raney on bodhrán and guitar, award-winning fiddler John Weed, celebrated multi-instrumentalist Stuart Mason adding guitar and mandola, and the phenomenal, world-renowned flautist and singer, Hanz Araki. 7 p.m. \$20 (includes \$5 food and beverage credit).



*Story Road // Courtesy Story Road*

### **THE 24TH STREET WAILERS**

*April 15*

*Duff's Garage, Portland*

Nominated for Canada's highest Music Award, the Juno, these rising stars hit Portland after appearing at SXSW while on their US tour. 8:30 p.m. Free. 21+.

### **MELAO DE CUBA ORCHESTRA**

*April 17 & May 30*

*Mississippi Pizza Pub & Atlantis Lounge, Portland*

Portland's Melao de Cuba orchestra transforms elements of Afro-Cuban and Latin music into Jazz-inspired Salsa beats as dance-worthy as they are uplifting. Whether you're a fan traditional Cuban or completely foreign to it's hot Latin style, this small orchestra will make a huge impression with a delicate fusion that transcends genres. 9 p.m. Free with dinner. 21+.

### **THE EXPENDABLES**

*April 18*

*Domino Room, Bend*

Consistently diverse, The Expendables fuse Surf Rock, Reggae, Ska and even Metal into one laid-back, Santa Cruz-style experience. Take your good vibrations to this show or you'll stand out like a backward wave in the ocean. 8 p.m. \$20. All ages.

### **OREGON SYMPHONY AND MAGIC CIRCLE MIME PERFORM "PETER AND THE WOLF"**

*April 19*

*Arlene Schnitzer Concert Hall, Portland*

The acclaimed Magic Circle Mime Co. returns to transform "The Schnitz" into a fantastical theatrical setting where even the Oregon Symphony become characters in this imaginative children's musical. See it for your kids. (Wink, nudge.) 2 p.m. \$10-50. All ages.

### **MAC DEMARCO**

*April 22*

*Crystal Ballroom, Portland*

Beautifully weird — ie: Portland Weird — off-kilter Canadian Mac DeMarco delights and amuses audiences with wonderfully odd Pop songs played on a guitar that looks like a cheap Craigslist score. The celebrated slacker's lovely tunes have a distinctive voice and a genuine spontaneity as infectious as his great, goofy smile. 8 p.m. \$22. 21+.

### **MARTIN GERSCHWITZ**

*April 23*

*Rock Creek Tavern, Hillsboro*

German violinist and keyboard virtuoso Martin Gerschwitz rocked with the best: Zeppelin, Skynyrd, Scorpions. Though many of his musical contemporaries have faded away, this eternally young Rock-n-Roll dynamo is still out there creating Psychedelic



*Bill Rhoades performing at the 2014 Waterfront Blues Festival  
// Courtesy Bill Rhoades*

## Birthday Blues Bash

Help some legendary Bluesmen and Muddy Award Hall of Famers each celebrate their birthdays at *Duff's Garage, Portland*.

### **BILL RHOADES BIRTHDAY BLOW-OFF**

*April 24*

Harmonica Blow-Off creator Bill Rhoades celebrates over 35 tuneless years as a bandleader and Blues DJ in Oregon. 9 p.m. 21+.

### **LLOYD JONES BIRTHDAY BASH WITH JIM MESI AND MIKE CROSS**

*April 25*

Lloyd Jones comes home from his globe-trotting tours to party with PDX peeps! 9 p.m. 21+.

Rock. Watch for a blast back into the late 70s. 8 p.m. Free. 21+.

### **ALBA'S EDGE**

*April 24*

*Tualatin Heritage Center, Tualatin*

To describe Alba's Edge as eclectic is an understatement of epic proportion. Scottish fiddle, Jazz, Funk, Latin American — say what? — but, like any really good band, despite how counter-intuitive its diverse elements appear to be, the singular, cohesive sonic





Courtesy FiliBuStA

experience created in their musical blender spins for itself. 7:30 p.m. \$20 (advance: students/seniors \$15, kids \$10). All ages.

### **SAPIENT**

*April 25*

*Cozmic, Eugene*

For a decade, independent Hip-Hop producer and emcee Sapien has been hands-on with every aspect of his work — mixing, mastering and video directing while carrying a lyrical flow reminiscent of Aesop Rock and Atmosphere. Sapien is a rare musician whose music sounds as original as the personal brand he's building — not much as exciting or impressive as that in any genre. 8 p.m. \$8-10. All ages.

### **JASON ALDEAN**

*April 25*

*Matthew Knight Arena, Eugene*

The immensely successful Country star Jason Aldean has become a national sensation from his catchy, fun tunes coupled with a lyrical sense of modern Pop. Aldean does not disappoint as a modern Country music star. 7:30 p.m. \$30.25-60.25. All ages.

### **FILIBUSTA**

*April 27*

*Alhambra Theatre, Portland*

Musically eccentric producer and DJ FiliBuStA (aka Troy Probst) seamlessly blends Dub-Step and Electro with a dash of Funk into abnormally bouncy compositions. Winner of the Untz Challenge for best DJ, FiliBuStA reminds us that innovative, intelligent — and insanely catchy — tunes will always emerge no matter how marginalized the genre. 7:30 p.m. \$10-15. All ages.

### **OREGON MANDOLIN ORCHESTRA**

*May 1*

*Walters Cultural Arts Center, Hillsboro*

Take this unique opportunity to relish in a literal symphony of mandolins majestically playing glorious melodies as this underrated instrument emerges as unique and powerful. 7:30 p.m. \$15 advance, \$20 at door. All ages.

### **MUSIC MATTERS: BENEFIT CONCERT FOR OREGON MUSIC NEWS AND THE PORTLAND RADIO PROJECT**

*May 2*

*Aladdin Theater, Portland*

See back cover for details.

### **ALLISON SCULL AND VICTOR MARTIN**

*May 2*

### **Laughing Clam, Grants Pass**

Allison Scull and Victor Martin share an infectious, wonderful musical synergy between sweetly-strummed guitar and sexy saxophone, creating harmonious calm with entrancing Brazilian Jazz. Musically lovely, the duo's deeply felt marriage of instruments and talent is a music lover's delight. 6 p.m. Free with dinner. All ages.

### **HOT TEA COLD**

*May 2*

*Cl Bar & Grill, Tualatin*

Groove, Soul, and Funk musical outfit Hot Tea Cold plays from a songbook brimming with energy and tight instrumentation, yet with a significantly loose feel, all the same. Dance it out or enjoy mellow conversation scored by HTC's fluid sounds. Either way, they'll have you smiling ear to ear with their melodies. Show at 8 p.m. Free with dinner. 21+.

### **DOLDRUMS**

*May 5*

*Holocene, Portland*

It's hard to describe Doldrums. Akin to EDM, but with a Psychedelic, surreal swirl flavoring every element of their music. If unorthodox sounds and rhythms combining to create

semi-accessible Pop music intrigues — these are your people! 8:30 p.m. \$12. All ages.

### **LIZ LONGLEY AND ANTHONY D'AMATO**

*May 7*

*Mississippi Studios, Portland*

Singer-songwriters Liz Longley and Anthony D'Amato share a penchant for Acoustic ballads that sound Alternative-Country and a little like Folk. Each separately write songs for acoustic guitar and, though the music doesn't necessarily sound like anything new, it sure doesn't sound old. Live, this duo delivers a charming performance. 8 p.m. \$15. 21+.

### **JOE BONAMASSA**

*May 9*

*Hult Center For The Performing Arts, Eugene*

Joe Bonamassa knows those Rockin' Blues. The music. The swagger. The funk. Technically gifted on guitar, with a powerhouse boom of emotive voice, this performer goes beyond the music. Bonamassa's stage presence is especially powerful because he looks to be having so much fun. You will, too, because passion, talent and confidence make him and his music infinitely cool. 8 p.m. \$72-102. All ages. [OMN]

## Wooden Shoe

VINEYARDS

Music and wine tasting  
by the tulip fields

MITCH LIES TRIO • April 11  
TERRY THE PANMAN BARBER • April 12th  
BRIANNA LEE • April 18th  
ROB RAINWATER • April 19th

March 20th - May 3rd  
12 - 5pm

Woodburn, Oregon  
WoodenShoe.com



# *Music Matters*

a benefit concert

*Saturday*  
**MAY 2, 2015**  
**Aladdin Theater**

**Doors 7PM**  
**Show 8PM**

***Tickets***  
**\$12**  
Advance  
**\$15**  
Day of show  
  
All ages  
accompanied  
by an adult

**Roseland Hunters**  
**Acoustic Minds**  
**Redwood Son**  
**Mbrascatu**  
**Tyler Stenson • Laura Ivancie**  
**Sarah Billings • Jordan Harris**  
**Andrew Paul Woodworth • Pilar French**  
**The Sale • Will West • Amber Sweeney**  
**Rob Rainwater • Michele Van Kleef**

A special evening of performances to show appreciation for two organizations that demonstrate through the work that they do in the community that music matters! Proceeds will benefit Oregon Music News and Portland Radio Project.

