

OREGON MUSIC NEWS

the m

Summer Festival GUIDE

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Soul Twins

OMN speaks with the Shook Twins and AM

PLUS: JOHANNA WARREN | TONY FURTADO | HALEY JOHNSEN | DAVE SNIDER

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CONTENTS

THE FRONT ROW

4 Happy festival time to you

HEADLINERS

7 Soul Twins: The Shook Twins

10 Waking Up to AM

SUMMER FESTIVAL GUIDE

12 A festival for every taste

THE SCENE

15 CD Baby and Rumblefish: Making Profits for Industry Rockstars in the 21st Century

17 Johanna Warren: Song and Spirit

18 Haley Johnsen: From Idol to Identity

20 Tony Furtado: 'The Bell' Rings

21 XX Digitus Duo: Four Hands Are Better Than One

22 Dave Snider: The Distance Between Quiet and Loud

23 #IRespectMusic

24 Scene & Heard: Music Matters

REVIEWS

25 Album Reviews: Guantanamo Bay watch, Damian Erskine, and Dogheart

GET OUT!

26 Staff picks for shows to catch around Oregon



HEADLINERS: AM

Sydney Fox photo



Cover photo by ronitphoto



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FROM THE MANAGEMENT

Happy festival time to you!

BY TOM D'ANTONI
EDITOR-IN-CHIEF

"If your sub culture sets you apart, once everyone else joins in it no longer makes you different. You're just normal.

Young people like festivals to experience the freedom of youth and their own new music, and older people like them too, trying to remember their own youth.

And that kind of child-like freedom is a great part of the promise of any festival: outdoors, open air, camping in the countryside, music and other arts, with a group of like-minded people, seeking relaxation or excess."
— Denise Winterman/BBC

During these days when you close the windows, put on a sweater and turn on the heat one day and reverse the process the next (we call it Spring in Oregon), isn't it fun to turn the pages of OMN the Magazine, and look at all the festival fun we have in store for us?

One catches your eye, maybe you've been there, maybe you've always wanted to be there, but, either way you drift into that space where you remember or imagine yourself outside listening to music you love.

Maybe you're only half-listening, the other half of you with your loved ones taking your attention, or looking out at some mountains, or... you fill in your mental image.

"Festivals are great because you get to just walk around the corner and see a new band that you've heard but not had the chance to check out." — Johnny Marr

For some, these festivals are communal experiences. We tend to be cooped-up during the wet months. The festivals allow us to be with like-minded music lovers, fellow dancers or old friends. For some, these festivals are the only time of the year we see these friends.

And they're fun for the musicians, too.

"I've found that festivals are a relatively painless way to meet people and make a few points that need making, without having to hit them over the head with too many speeches." — Pete Seeger

So even if you're bundled up tonight, spend some time browsing our festival guide and smile.



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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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Blackbear, left, being pumped
up by Mod Sun, right, before
going on stage at the Hawthorne
Theater, March 20, 2015 //
Photo by Henry Ammann

FRONT ROW

Charles Bradley at the Roseland
Theater during the Soul'd Out
Music Festival, April 14, 2015
// Photo by Kevin Tomanka



HEADLINER



Soul. Twins

BY ANA AMMANN
PHOTOS BY RONITPHOTO

The period from mid-May to mid-June, when the Oregon Music News Summer Festival Preview Issue is on the street, coincides with the celestial symbol of the zodiac, Gemini — The Twins.

In keeping with the theme, we thought it would be fun to feature two of Portland's most sought after summer music festival acts in this month's issue, who also happen to be identical twins — Katelyn and Laurie Shook, of the Shook Twins, and Jenni and Amanda Price of Acoustic Minds — photographed amidst the sunshine and blooms of Portland's Crystal Springs Rhododendron Garden.



Originally from Sandpoint, Idaho, Katelyn and Laurie Shook moved to Portland five and a half years ago. Currently on tour with their latest album, *What We Do*, the duo has been on the road with their Indie folk-pop band (that also includes Kyle Volkman, Niko Daoussis and a Magic Egg*). With plans to venture out into newer territories in the East and Midwest, the sisters plan to travel home to Portland in between tours to begin writing songs for a new album, as well as take part in two songwriting retreats.

Q&A with Laurie Shook

What was your first summer in Portland like?

Portland summers are divine. Once we found a couple good swimming holes in the Sandy and Washougal Rivers, we felt better. We are fresh water swimming snobs due to growing up on a beautiful lake in North Idaho.

What was the first music festival in Oregon you attended?

I think Oregon Country Fair in 2009. Man, it blew

our minds. We were hooked. So much effort, love and freedom of expression in one place.

What are your plans this summer?

We'll be playing at 15 or more festivals...the list is long! (See inset.)

Do you have favorites that you like to go back to every year?

It's always fun to be able to go back to certain festivals and establish a reunion situation. There's a lot of festivals that won't book bands two or more years in a row, but we have been going to NWSS, Oregon Country Fair (except not this year, sadly) for six years, and it sure feels like coming home! This will also be our third time in a row at Boats & Bluegrass in Winona, which is a real sweet one. It's nice to see the same faces and really get to know people.

What do you notice changing from year to year at the festivals you play?

We notice that people know us better and therefore give more and more amazing hospitality. They are also growing; more people each time,

more food vendors, etc.

Do you ever attend festivals you aren't performing at?

Rarely. We went to Pickathon twice. The second time we couldn't afford the ticket, so we volunteered at the beer garden. I'll just say that that was a very humbling experience considering that we would have loved to be playing instead. It's tough to go to festivals and not play. To us, that's the best part.

How do you live at festivals? Are you campers, glampers or hotelers?

All of the above. When we fly out to festies, we camp or hotel. Our fave is glamping in our bass player's SWEET "Yeti Bus" — a remodeled/repurposed school bus that's like a small cabin on a lake. We get to live in that for the West Coast festies!

What's the best part/worst part of festival life?

The best part is to hang with all our amazing musical homies that are also playing. Getting to meet new friends and strengthen other relationships. I

love to wander around and people watch, see the joy and freedom on people's faces! I guess the worst part is probably the bathroom sitch. Who likes porta-potties?

What do you like to do on your days off?

We try to go on hikes or explore something cool outside. We also like to lay low and chill hard. Both are important to balance out this scheduled, drivey kinda life.

What items from home do you take with you on tour?

We all like to bring our special blankies and pillows.

Q&A with Katelyn Shook

How alike are the two of you?

We are very similar. We've basically had the same lives! We always had the same jobs, the same friends, the same school and even the same college degree! We always had all the same likes and interests so we were pretty inseparable growing up, and we kept wanting the exact same lives, so we just kept doing everything together! But our personalities continue to take on their own individuality.

Do you spend your downtime together or apart?

We live together, so we do spend a lot of time off the road together, but we also take separate trips with our significant others on our downtime a lot, too.

Do you have the same taste in music?

Yes, and it always has been. Our taste has grown together as well.

Do you listen to the same type of music that you play, or something totally different?

Both. Some of our favorite artists are folk; however, we listen to all kinds of music like Pop and Electronica. We find elements that we like in all genres and it's fun to explore them all to see if any pieces could be added to our sound.

Who are you listening to these days?

Sufjan Stevens, Beyoncé, Dale Earnhardt Jr. Jr., Chet Faker, Jungle, Bahamas, Emancipator, Björk, Gregory Alan Isakov, John Hartford and soooo much to even name, really. We have LONG drives so we listen to tons of people on the road.

If you weren't touring musicians, what do you think your profession(s) would be?

We always thought that we'd be great venue owners! We have so much experience and such high standards after being on the road for half of every

Catch the Shook Twins on tour this summer at festivals across the country!

May

9 – Rogue Valley RootsFest in Ashland OR
22 – MeadowGrass Music Festival in Black Forest, CO
23 – Denver Day of Rock in Denver, CO
24 – Campout for a Cause in Bond, CO,
30/31, June 1 – Ogden Music Festival in Ogden, UT

June

13 – Big Apple BBQ Block Party in New York, NY
20 – Fairfest in Fairfield, IA
26 – Stuart's Opera House in Nelsonville, OH

July

2 – Abingdon Music Experience in Abingdon, VA
3 – US National Whitewater Center in Charlotte, NC
4 – Fun Fourth Festival in Greensboro, NC
9 – New Mountain AVL in Asheville, NC
10 – Eddie's Attic in Decatur, GA
12 – Red Wing Roots Music Festival in Mount Solon, VA
16 – 19, Northwest String Summit in North Plains, OR
24 – Red Ants Pants in White Sulfur Springs, MT
26 – Oyster Ridge Music Festival in Kemmerer, WY
30 – Summer Nights @BioPark Aquarium in Albuquerque, NM

August

7 – Arise Music Festival in Loveland, CO
28 – Fayetteville Roots Festival in Fayetteville, AR

September

25/26 – Boats & Bluegrass in Winona, MN

year that we feel like we'd create a space that would satisfy people very well. Then we could still be in the scene and still have the joy of meeting bands and creating something for audiences to enjoy! Laurie also likes to edit little videos, montages of our tours. And that's kind of what we got our degree in.

What's your favorite food spot in Oregon?

There are so many AMAZING restaurants in Portland that we love to support, like Tin Shed, The Farm, Zilla, and we pretty much go to New Seasons market every day that we're home!

What's your favorite place to hangout/socialize Oregon?

Mississippi Studios in Portland is wonderful and also we absolutely love the Applegate Lodge down in Applegate, OR.

Describe a perfect day in Oregon

The sun is shining and we get a group of friends together and go to breakfast at Tin Shed in Portland, then we'd either go to the Washougal River, or a day hike at Eagle Creek. Then come back to our place in Portland for a backyard BBQ and, after, maybe go to a show down at one of the venues on Mississippi or Alberta Street... makes me homesick just thinking about a day like this! [OMN]

**For the full story behind the Magic Egg, check out Matthew Bernstein's weekly "Music on the Street" feature from November 15, 2014 on www.oregonmusicnews.com.*

Musical twins beyond Oregon...

TEGAN AND SARA

Canadian-born twins, Tegan and Sara Quin, began playing guitar and writing songs at the age of 15. While they don't believe in parents dressing their twin children identically, they admit having a similar aesthetic in hair and fashion. Neither shares any "twin-telepathy," yet they feel they do have "twin-tuition" because they have spent so much time with one another, calling their relationship in many ways like a platonic marriage.

This past month *Rolling Stone* posted to YouTube a short documentary about the relationship they have with their fans, and on June 6th, the duo will be performing in Edmonton during the Opening Ceremonies of the FIFA Women's World Cup Canada. According to their bio, "The sisters enjoy reading, hair, ships, vampires, hot dogs, talking and relating to elderly people, self-soothing, rearranging furniture, and giving excellent advice."

NERVO

Electronic dance music's first sisters — Mim and Liv Nervo — are ranked among the all-time elite DJs in the world according to a poll by DJ Magazine. Their career took off in 2009 when they co-wrote the global hit "When Love Takes Over" for David Guetta and Kelly Rowland, but they had been making a name for themselves in the festivals and clubs of their native Australia, and in London, Ibiza and Las Vegas leading up to that. Having cemented their songwriting prowess with a global No. 1 (plus several other songs for artists like Ke\$ha, Kylie Minogue and Armin Van Buuren), NERVO set out to pursue their own career as artists, quite literally writing their own songs under their own name. In a world dominated by bros, they are one hell of a sister act.

IBEYI

Naomi and Lisa-Kaindé Díaz are the 19-year-old twin daughters of the late Cuban percussionist Anga Díaz. The Paris-based, French-Cuban duo who sing in a mixture of Yoruba (the Nigerian lan-

TWINS continued on page 11



Photo by Kevin Tomanka

Waking Up to AM

Portland natives, Jenni and Amanda Price of AM have been singing for people their entire lives. In fact, in a 2011 interview with OMN, Jenni divulged that their mother says that the identical twins came into the world singing and harmonizing their crying in the crib.

For the past three years, Jenni and Amanda, along with bandmates Aaron Altemose and Josh Lorenzen, have been transitioning from the former

trademark harmonies of Acoustic Minds to changing the game and their name — AM — with their live Electronic Dance Music. The four-piece is on their way to releasing their second album (collectively AM's 7th album).

The band has been busy inking a PR and radio licensing deal, appearing at SXSW, releasing a video for their single "Kitty Kat," driving a GoFundMe campaign, filming a new video for "Quicksand," and

being featured in the season opening episode of PDX Spotlight on Comcast.

Q&A with Amanda Price

What festivals are on your list to attend this summer?

Oregon Country Fair, Blues Festival (one of our

See AM perform at these Oregon/Washington festivals!

May 29 – June 6 – Portland Rose Festival in Portland
June 14 – Pride Block Party in Portland
June 19 – 21 – Conscious Culture Festival in Tonasket, WA
July 10 – 12 – Oregon Country Fair in Veneta
July 17 – 19 – North Umpqua Music Festival in Roseburg
August 7 – 9 – Bite of Oregon in Portland

faves), Bumbershoot, MusicfestNW.

What is your preferred mode of accommodation?

We love glam, love to camp, some would say our camping is like a hotel, but we can't deny the goodness of a nice warm shower and soft comfy bed in a primo hotel.

How alike are you as far as twins go?

Very and not at all, we are the yin and the yang. Super alike, yet completely different.

Do you hang out with each other during downtime?

Mostly together, we own a home and so most downtime we try to do things that are fun or just completely do nothing at all.

Jen says, "Sisters being sisters, and sister time

are cherished moments to me. Although we spend most of our time together singing, it is really nice to have downtime and just hang with my twin outside of the stage and music."

Do you listen to the same music?

YES!

What is on your playlist these days?

Phaeleh, The Flavr Blue, ODESZA, Banks, Beyoncé.

If you weren't musicians, what would you be?

Jenni: A detective, I've always been into solving mysteries.

Amanda: A writer or a teacher or a mom, maybe all of the above.

What do you like most about being twins?

The connection, having your best friend there through thick and thin, someone who knows you, someone who will be bluntly honest with you at all times.

What do you like least?

All of the above! Not having your own entity. Always being seen as a duo and not an individual. Everyone presumes we have the same thoughts, when in fact we think completely differently on most things. [OMN]

Twins

Continued from page 9

guage spoken in West Africa) and English while playing percussive instruments and piano, merge elements of their heritage with their natural love of modern music as teenagers growing up in Paris. The Yoruba people have the highest twinning rate in the world and twins occupy an important position within the Yoruba culture. Ibeyi is pronounced "ee-bey-ee" and translates to "Twins."

BEE GEES brothers Robin and Maurice Gibb were fraternal twins.

BREEDERS lead guitarist and bass guitarist Kelley and Kim Deal are identical twins.

GOOD CHARLOTTE founding members Benji and Joel Madden are twins, they formed The Madden Brothers in 2014 and Benji recently married Cameron Diaz.

Twin sons of Ricky Nelson, Gunnar and Matthew Nelson, who recorded the 1990 No. 1 hit "(Can't Live Without Your) Love and Affection" with their band **NELSON**, are listed in the Guinness Book of World Records as part of the only family to reach number one record state in three successive generations, beginning with Ozzie and Harriet Nelson. [OMN]

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Artwork by Wilke Bergen

SATURDAY, JUNE 27TH
4:00 PM - 9:00 PM



Here it is. Save it. Keep it around. Put it on your refrigerator (if you have a good sized one). You even have our permission to remove the festival schedule pages...as long as you've read the rest of the magazine.

There's a festival for every taste, and since we know most people like more than one type of music, enough festival happiness to keep you busy in perpetuity.

Enjoy!

May

(5/14 - 17) UFO FESTIVAL
McMenamins Hotel Oregon, McMinnville
ufofest.com

This is a weird one. **Free**

(5/15 - 17) APPLE JAM MUSIC FESTIVAL
Williams, Applegate Valley
applejammusicfestival.com
In a big green field with a beautiful view. Some groove, some jam, some rock. **\$-\$\$ [C] [S-d]**

(5/22 - 25) SASQUATCH! MUSIC FESTIVAL
The Gorge, George, Wash.
sasquatchfestival.com
In the Gorge. Sleater-Kinney and other angels in millennial heaven. Usually sells out. **\$\$\$\$ [C]**

June

(6/12 - 28) ASTORIA MUSIC FESTIVAL
Throughout Astoria
astoriainmusicfestival.org
Highlights include Donizetti's *Maria Stuarda* in concert featuring soprano Angela Meade, orchestral works by Beethoven and Sibelius, renowned soloists and ensembles, and Mozart's *The Magic Flute*. **\$-\$\$\$ [S-e]**

(6/14 - 14) GAY PRIDE FESTIVAL
Tom McCall Waterfront Park, Portland

pridenw.com
The rain may have stopped by then but you can bet your last nickel that Martha Wash will sing "It's Raining Men." No matter your orientation, catching Martha is a treat. Lots of other performers. VIP options available. **Free**

(6/18 - 20) HIGH DESERT FIDDLERS COUNTRY MUSIC JAMBOREE
Harney County Fairgrounds, Burns
highdesertfiddlers.com
Annual celebration for group that meets weekly. **Donations accepted**

(6/18 - 21) PORTLAND PIANO INTERNATIONAL SUMMER FESTIVAL
Lewis & Clark College, Portland
portlandpiano.com
Saluting the genius of the legendary Sviatoslav Richter's legacy in a stimulating array of piano-centric lectures, master classes, films, workshops and recitals. **\$\$\$\$ [S-d]**

(6/18 - 21) PORTLAND MID EAST CAMP
Pendarvis Farms, Happy Valley
portlandmideastcamp.com
Belinda Underwood's weekend of music and dance. She's importing talent from all over the world. She'll play and dance too! **\$-\$\$\$\$ [C] [S-d]**

(6/19 - 21) 4 PEAKS MUSIC FEST
Rockin A Ranch, Bend
4peaksmusic.com

Motet, ALO, Rusted Root and lots of Funk, Blues and Americana. Camping included in Festival Pass price. **\$\$ [C]**

(6/19 - 22) WHAT THE FESTIVAL
Wolf Run Ranch, Dufur
whatthefestival.com
Has been called, "The Millennial's Woodstock." Mostly electronic (but not all) in the middle of nowhere. **\$\$\$\$ [C]**

July

(7/2 - 5) WATERFRONT BLUES FESTIVAL
Tom McCall Waterfront Park, Portland
waterfrontbluesfest.com
Buddy Guy, Allen Toussaint, Greg Allman and lots more. Watch for the big OMN the Magazine Blues Festival issue in June. **\$\$ [S-d]**

(7/3 - 5) WHEELER COUNTY BLUEGRASS FESTIVAL
Wheeler County Courthouse Lawn, Fossil
wheelercountybluegrass.org
Way out East in Fossil. No lineup yet, but it's a real full-fledged Bluegrass Festival. **Free**

(7/10 - 12) OREGON COUNTRY FAIR
Veneta
oregoncountryfair.org
Look for the entertainment listings around June 1 or so. They're informal and so so so Oregon. Should be even more fun after the new laws take effect in July. **\$\$ [C] [S-d]**

Key
\$ = 1-25 \$\$ = 26-45 \$\$\$ = 46 - 100 \$\$\$\$ = 100+
[C] = Camping
[S-d] = Single day tickets available
[S-e] = Single event tickets available

(7/10 - 12) YACHATS MUSIC FESTIVAL
Yachats Community Presbyterian Church
fsarts.org
Classical and world music, with daytime seminars. **\$-\$\$\$ [S-d]**

(7/11) MISSISSIPPI STREET FAIR
Mississippi Street, Portland
mississippiave.com/streetfair/
Usually lots of bands. No info yet. The walk up and down the street with the throngs is special. **Free**

(7/11 - 25) OREGON COAST MUSIC FESTIVAL
Various locations, Coos County
oregoncoastmusic.org
From Coos Bay to Bandon and from Broadway to Blues to Classical. A great stop on your trip to the coast. **\$-\$\$ [S-e]**

(7/16 - 19) NW STRING SUMMIT
Horning's Hideout, North Plains
stringsummit.com
Yonder Mountain String Band, Del McCoury...even the Greyboy Allstars. Bluegrass to Americana on a farm. One of the most popular festivals of the summer. **\$\$-\$\$\$\$ [C] [S-d]**

(7/17-18) CANBY'S HAREFEST V
Pat's Acres Racing Complex, Canby
harefest.com
One night of 80s "tribute" bands in Canby. **\$ [C]**

(7/17 - 18) PROJECT PABST

Zidell Yards, Portland

projectpabst.com

Weezer, Blondie, TV On the Radio,
Passion Pit, Buzzcocks and lots more
down by the river. \$\$ [S-d]

**(7/17 - 18) NORTH UMPQUA MUSIC
FEST**

North Bank Rd., Roseburg

numusicfest.com

Roots, Rock, Reggae. \$\$

**(7/17 - 19) WILDWOOD MUSICFEST
AND CAMPOUT**

Roshambo Art Farm, Willamina

wildwoodmusicfest.com

Some call it "Mini Pickathon." Bands
from PDX to Eugene, to Texas to LA and
everywhere. Mostly Americana and
Roots except for Ural Thomas. \$\$\$ [C]

(7/19 - 20) DA VINCI DAYS

Oregon State University, Corvallis

davincidays.org

Pink Martini with Storm Large headlines.
\$\$\$ [C]

(7/24 - 26) NEWBERRY EVENT

Diamond Stone Guest Lodges, La Pine

newberryevent.com

Third annual event that raises funds to
"Defeat MS!" Lineup TBA. \$\$\$ [C]

**(7/24 - 26) NORTHWEST WORLD
REGGAE FESTIVAL**

Scio, Oregon

nwworldreggae.com

No lineup announced yet. They'll get
to it. Dreads welcome. One love on a
summer's weekend. \$\$ - \$\$\$ [C] [S-d]

(7/24 - 26) PDX POP NOW!

Hawthorne Bridge, Portland

pdxpopnow.com

Is this really the 12th? Yes, mostly Pop,



Photo by Kevin Tomanka

but they'll surprise you with how eclectic
they can be. Free

(7/24 - 27) HUMAN NATURE FESTIVAL

Mohawk Loop Road, Marcola

Find it on Facebook

Explore the human psyche: DJs, live
bands, fusion Electronica, art, lights and
more \$\$\$\$ [C]

**(7/25) SISKIYOU FOLK AND
BLUEGRASS FESTIVAL**

Lake Selmac, Selma

siskiyoubuegrassfestival.com

Mountain-friendly tunes in the hills. \$ [C]

**(7/31 - 8/2) CAPE BLANCO COUNTRY
MUSIC FESTIVAL**

Cape Blanco Road, Port Orford

capeblancofestival.com

Blake Shelton, Florida Georgia Line, The

Band Perry, Lonestar and more to kick
yer boots to. \$\$\$\$ [C]

(7/31 - 8/2) OREGON JAMBOREE

Sweet Home

oregonjamboree.com

Keith Urban, Dierks Bentley, Big & Rich.
You don't have to own a cowboy hat to

continued on next page

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On the "Sisters to Smith Rock" Oregon Scenic
Bikeway. Great by car too!

photos by Heirloom Images Photography

May Events



Open at 3pm Monday through Saturday

follow us on Facebook for daily specials and promotions.

Friday, May 1 • 7:30pm • Music by Barbara Cecil

Saturday, May 2 • 7:30pm • Music by Sarah Billings Duo

Tuesday, May 5 • 6pm • Stella & Dot

Wednesday, May 6 • 6pm • TAP TAKE-OVER with Coopers Hall

Friday, May 8 • 7:30pm • Music by The Bylines Duo

Saturday, May 9 • 7:30pm • Music by Lew Jones

Wednesday, May 13 • 6pm • Torii Mor Winery

Thursday, May 14 • 3pm • Naked Winery & Ladies Night

Friday, May 15 • 7pm • Music by Megan Wade

Saturday, May 16 • 7:30pm • Music by O'Harmony

Tuesday, May 19 • 6pm • Art & Wine

Wednesday, May 20 • 6pm • Penner Ash Wine Cellars

Thursday, May 21 • 6pm • Music by Nate Botsford

Friday, May 22 • 7:30pm • Music by Chris Lay

Saturday, May 23 • 7:30pm • Music by Robert Tackett

Wednesday, May 27 • 6pm • Natalie's Estate Winery

Thursday, May 28 • 3pm • Surprise Guest Winery

Friday, May 29 • 7:30pm • Music by Mikael Pederson

Saturday, May 30 • 5pm • Open Mic Night

Saturday, May 30 • 8pm • Music by Joseph Konty

Sunday, May 31 • 3-7pm • open for summer hours, The Bubbly Bar back!

For more details go to 503uncorked.com/events.php

16079 SW Railroad Street • Sherwood, OR 97140 • (503) 217-3350

Entertainment subject to change without notice

FESTIVAL GUIDE

have fun. \$\$\$ [C]

(7/31 - 8/2) PICKATHON

Pendarvis Farms, Happy Valley

pickathon.com

Americana, string bands, singer/songwriters, Indie, Reggae...this has grown to be one of the most popular festivals in the country...right down in Clackamas County. \$\$ - \$\$\$\$ [C] [5-d]

August

(8/2 - 19) SUNRIVER MUSIC FESTIVAL

Sunriver Resort, Bend

sunrivermusic.org

Summertime Classical music in Bend. Straight-ahead favorites at the Resort and other venues. Sean Chen, 2013 Van Cliburn International Piano Competition Crystal Medal Winner included. \$ - \$\$\$

(8/7 - 8) HOMIEFEST II

19665 NE Caulkins Lane, Newberg

What happens when you take a good chunk of Portland's Indie scene to a rural park in wine country? Homies happen. \$\$ - \$\$\$ [C] [5-d]

(8/7 - 9) THE BITE OF OREGON

Tom McCall Waterfront Park, Portland

biteoforegon.com

They have not yet announced the music.

Can vary as they have been known to change music formats from year to year. Keep checking the site. \$\$ [5-d]

(8/7 - 9) WOODBURN FIESTA MEXICANA

Legion Park, Woodburn

woodburn-or.gov

From folkloric dances, salsa dancing, comedy acts to live performances is how they brand themselves. No bands up yet, but you can pretty much guess the genre. \$\$ - \$\$\$ [C] [5-d]

(8/7 - 10) BELOVED: SACRED ART & MUSIC FESTIVAL

Tidewater

belovedfestival.com

An "Open-Air Sacred Music & Art Festival." If you thought the Oregon Country Fair had hippies.... People do come away from this dazzled. \$\$\$\$ [C] [5-d] [5-e]

(8/8) ALBERTA STREET FAIR

Alberta and 10th - 30th Ave., Portland

No performers listed yet, but always lots of fun. Used to be Burning Man PDX. Let's see how it has evolved as the street has changed. Free

(8/8) BRONZE BLUES & BREWS

City Park, Joseph

bronzebrews.com

"The best little fest in the NW?" They might be right. Blues and Soul and Funk in li'l Joseph. Roseland Hunters, Kevin Selfe and more fun. \$\$ [C] [5-d]

(8/10 - 16) OREGON FESTIVAL OF AMERICAN MUSIC

Shedd Institute's Jaqua Concert Hall, Eugene

theshedd.org

The 24th annual celebrates the days of Porter, Ellington, Calloway and more from "The Jazz Age." \$\$\$\$

(8/13 - 16) BEND BREWFEST

Old Mill District, Bend

bendbrewfest.com

They don't list bands, but by evening, you'll probably be all singing together. Free [5-e]

(8/13 - 16) ZIMBABWEAN MUSIC FESTIVAL

Western Oregon University, Monmouth

Take in some international culture at "Zimfest."

(8/14 - 15) WALNUT CITY MUSIC FESTIVAL

The Granary District, McMinnville

mcwalnuts.com

OMN the Magainze production manager Ossie Bladine invites you to attend his party. One for the Ages and Ages. \$ [5-d]

(8/14 - 16) HIGH & DRY BLUEGRASS FESTIVAL

Runway Ranch, Bend

highanddrybluegrassfestival.com

No bands announced yet. Bluegrass and Country in Bend in August. Sunscreen central. \$ [C]

(8/14 - 16) WILLAMETTE COUNTRY MUSIC FESTIVAL

Brownsville

willamettecountrymusicfestival.com

Rascal Flatts, Pam Tillis, Tracy Lawrence and lots more big names. You can camp, too. \$\$\$\$ [C]

(8/15) WEST COAST COUNTRY MUSIC FESTIVAL

Greensprings Inn, Ashland

westcoastcountrymusicfestival.com

For those who like Country music, but not radio Country music. \$

(8/15 - 16) WILD RIVERS MUSIC FESTIVAL

Azalea Park, Brookings

wildriversmusicfestival.com

Hot Buttered Rum headlines a weekend of stringed aficianados. \$\$[5-d]

(8/21 - 23) MUSICFESTNW

Tom McCall Waterfront Park, Portland

musicfestnw.com

All in one place on three days. Indie central. Modest Mouse and many other bands somewhat like them. \$\$ - \$\$\$\$ [5-d]

(8/21 - 23) VANCOUVER WINE & JAZZ FESTIVAL

Esther Short Park, Vancouver

vancouverwinejazz.com

Major, international Jazz. Lineup not yet announced. \$ - \$\$\$ [5-d]

September

(9/4 - 6) FAERIEWORLDS, A GATHERING OF TRIBES

Horning's Hideout, North Plains

faerieworlds.com

They call themselves "the premiere mythic music and arts festival on the West Coast." If you know what mythic means, by all means..... \$\$ - \$\$\$\$ [C] [5-d]

(9/4 - 7) BUMBERSHOOT

Seattle

bumbershoot.org

(9/5) JUNIPER JAM

Walla County Fairgrounds, Enterprise

juniperjam.com

"The Sweetest little music festival in Eastern Oregon." \$

(9/10 - 20) P.I.C.A. : TBA FESTIVAL

Walla County Fairgrounds, Enterprise

juniperjam.com

Internationally famed Contemporary art festival. A lot more than music, but there's always some and it's always eye opening. \$\$ - \$\$\$\$

(9/11 - 13) SISTERS FOLK FESTIVAL

Various location, Sisters

sistersfolkfestival.org

Blues to Bluegrass, any Oregonian who considers him or herself a fan of music must make it to the SFF at least once in a lifetime. \$\$\$

(9/12) ST JOHNS NOFEST

Various location, St. Johns

nofest.net

Filling the square and multiple venues in St. Johns with music. Too early to list bands, but they're claiming 80 of them. Free

(9/24 - 28) DECIBEL FESTIVAL

Seattle

dbfestival.com

[5-e]

October

(10/2 - 4) BEND FALL FESTIVAL

Downtown bend

c3events.com

Free concerts on two stages. No bands listed yet. Give them a break, it's not until October. Lots of other activities. Free

(10/2 - 4) SOUTHERN OREGON MUSIC FESTIVAL

Various locations, Medford

sasmusicfest.org

Formerly the Medford Jazz Festival.

\$-\$\$[5-d]

(10/3 - 5) OREGON COAST JAZZ PARTY

Newport Performing Arts Center, Newport

oregoncoastjazzparty.org

A medley of performance, education and panel discussions. The best collection of Jazz musicians you'll find in one Oregon spot outside of PDX Jazz.



THE SCENE



Indie Musicians Profit with Industry Rock Stars CD Baby and Rumblefish

BY SUNNY CLARK

*"this ain't no party
this ain't no disco
this ain't no fooling around"*
-Talking Heads, *Fear Of Music* (1979)

Even as musicians seek to revive and retain the elegance of low-tech instrumentation, music, as an industry, went hi-tech a long time ago. Now, earning your due as a 21st Century minstrel is complicated, but — with the right guidance and options — it doesn't have to be.

Every independent artist working in music today needs to educate themselves about how to monetize their beats in the new economy. Long gone are the days of garage-band-makes-good-playing-local-gigs-wins-Grammy and global distribution can launch with your first recording.

Contrary to popular opinion, rather than it being more difficult to make a living as a musician, it's easier and cheaper than ever to have your own music widely distributed and even to become an international sensation. However, sifting through the myriad new services available

for digital music distribution alone is not what a musician wants or needs to be doing with their creative selves.

Enter the distributor who contracts directly with artists. Digital media has now made music publishing and licensing surprisingly accessible to individual artists and musicians who no longer have to wait and hope to be among the chosen few to secure a record deal. Today, bands can simply order 1,000 of their own CDs in jewel cases for as little as a dollar each from companies like Disc Makers, then secure direct distribution funnels. Or, if you're Portlandish (or, just really like quality sound), they'll even cut your vinyl records.

Oregon is home to two of the most avant firms leading the way. Each founded in the 1990s, CD Baby and Rumblefish complement each other's services so thoroughly that they're all a musician needs for worldwide distribution, including securing licensed uses of their music by third parties. (CD Baby became Disc Maker's sister company in 2008, when it was acquired by the manufacturer, so there's an ease of process

PUBLISHING continued on next page

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 **Questioning** to with their other appetites; and who, what, or where has recently made them **Quiver** with delight.

Sara Jackson-Holman
Singer-Songwriter



Queued: Illmaculate... Ural Thomas and the Pain blew my mind in the recent past. Always love shows put on by friends' bands, like Thanks and Orques-tra Pacifico Tropical, too.

Questioning: I'm pretty thrilled about the Portland Mercado, which just opened near my house. There are amazing food carts, a market, a coffee shop, a juice store, wine/beer, everything one could want!

Quivers: Natasha Kmeto. Everything she does is magic.

Jared Mees
Tender Loving Empire, Co-Founder



Queued: Magic Sword. Recently saw them at Doug Fir. What a spectacle of a show that band puts on... glow in the dark swords everywhere and a smile on every face!

Questioning: I have been going to Floyd's Coffee Shop a bunch lately. Their breakfast burritos can't be beat. Oh, and Donny Vegas' Taptails and Hot Dogs on Alberta is not to be missed — Moscow Mules on tap and killer high-back booths.

Quivers: Willis Earl Beal — making some of the most interesting experimental music out there right now, ambient and soulful at the same time. His performances are awesome, too, because you really never know what's going to happen next.

Henry Ammann
OMN Staff Photographer



Queued: My favorite Portland artist, Michael Zoah, has been performing to sold out crowds around town after releasing his new single, "Stay For The Night."

Questions: You can find me in the Pearl at my favorite restaurant, Tilt. From coffee and pastries, to specialty burgers and sandwiches, Tilt's hip and modern space has made me a loyal customer... Very popular on weekends, with both a unique bar and a hipster feel.

Quivering: I've recently discovered Portland artist Shy Girls and, from the first song I heard, I've become a fan — hope to see him at a live show very soon. [OMN]

Publishing

Continued from last page

between these two as well.)

As service providers to music artists, CD Baby and Rumblefish each work to stay on the cutting edge of new developments, distilling them down to what works best for indie bands and artists. One complements the other with programs that combine to empower musicians, enabling a living to be earned from their art using the many available income streams now populating a growing digital landscape.

CD BABY

CD Baby is the largest distributor of independent music and artist profits on the planet, having now paid out over \$300 million to musicians worldwide. Furnishing iTunes with 17 percent of their music catalog, profitably distributing CDs and creating new revenue streams — like sync-licensing at over \$1 million in sales and counting. CD Baby has the numbers to impress anyone looking to create an income from their musical art. “Made in Oregon” never sounds quite so fine as when it’s accompanied by the golden ring of “ch-ching! ch-ching!”

With nearly a decade under his guitar strings as Marketing Manager, Kevin Breuner recalls well the music industry status quo before CD Baby:

“I started playing music in college in the 90s — unless you had a record deal, you really didn’t have access to the fans. Artists have so much access to the marketplace now and are directly connected to their fans. There’s so many different ways that we’re helping artists make money from their music now — we have lots of artists making thousands of dollars a month just from YouTube. We’re always opening new revenue streams and publishing about new ways to monetize music on our website.”

Most musicians are unaware of just how accessible CD Baby is to them. A single \$59 sign-up fee and a 9 percent cut of sales gets you distributed by CD Baby — to iTunes, Spotify, and other major music platforms — for life.

“Artists need to take advantage of all the revenue streams available,” Breuner said. “The rep is always that



Paul Anthony and clients brainstorm at Rumblefish headquarters. // Courtesy Rumblefish

it’s rough to make it in the music business — it always has been! Now, though, distribution is far and wide.

“Artists tend to think too locally. The audience is worldwide on the web. Often, when our artists monetize YouTube, for instance, they’re shocked that they start making money.”

For musicians today to earn a living at their craft, Breuner informs that they grasp that “it’s a pie... artists who want to make a living from their music should understand that you need to participate in all those revenue streams, every slice of the pie.”

With no print advertising, CD Baby truly represents the digital age in music and is known for offering artist education and guidance — from monitoring ASCAP and attending global conferences, to navigating the latest technology and international licensing.

There’s more to it than creating and maintaining funnels for artists to make and collect revenue.

“As a musician, I’d been using CD Baby since 2003 — always one of the few online resources that informed you about the business of music.”

Then, as now, CD Baby was a place to discover and monetize your options with all-inclusive services.

Highly active on social media, regular Twitter chats now invite members and would-be members the first Wednesday of each month, with topics posted ahead of time. A recent topic was “Your Best Touring Advice.”

Breuner’s “DIY Musician” podcasts

are well worth the listen. “I try to interview people who will help move independent artists’ careers forward,” says Breuner. “A lot of Oregonian industry insiders, like editors, bookers... I’ve had Alicia Rose and Alex Steininger on, for instance. Everything about music promotion, booking shows and publishing is discussed.”

Sharing a marketplace and a similar artist-centric ethos, Rumblefish acts as a partner company (that employs numerous former CD Baby staffers), assisting with things like YouTube monetization for musicians.

RUMBLEFISH

With a \$5,000 investment from a law professor impressed with his fledgling legal and business acumen, the world’s first music micro-licensing business was founded in Oregon by a law school dropout of the first degree, Paul Anthony — and you can’t get more indie than him.

Anthony, ironically, had been expelled from business college for — of all things — starting a business. Rather than slither gently away from the dubious powers that be, he audited law classes for the next year to learn all he could about the copyright laws he’d predicated his rumbling business upon.

Not one to bear a grudge, Anthony came full circle last year when he founded an endowment at his would-be alma mater. The Rainmaker Fund offers an annual award of \$5,000.

Working with thousands of labels,

the growing empire of Rumblefish now licenses music from bands and record labels to the tune of three million songs, with another 10,000 titles being added weekly from essentially every country in the world. All media, including film, television and even Muzak — the once-dreaded “elevator music” now spinning indie tunes — are part of the Rumblefish roster.

“The segment we pioneered is music micro-licensing, where you put music into social videos,” Anthony said, describing the roots of Rumblefish. “For instance, if you shoot a video on Instagram, you’re presented with a few options before you share, offered the opportunity to pick a song. Apps and websites using video pay us for access to music and we pay the artists. Now we license over four billion YouTube views each month from over three million songs in our catalog.”

Top performing indie artists earn \$50,000 to \$150,000 a year from micro-licensing alone, and Rumblefish also licenses synchronization rights.

“Any image synchronized with music requires digital music streaming or sync-licensing,” says Anthony, adding that “just five or 10 years ago, micro-licensing wasn’t really useful to you. Now, the whole world is switching from traditional media to online video and we’re excited to be on the leading edge. We have a whole editorial team that curates the entire process and we’ve been doing it since before YouTube.”

During the interview, Anthony predicted that Rumblefish will “probably break our 100,000/100 millionth license today, soon to be a half million licenses a day. It presents incredible opportunities for musicians to have their music licensed.”

Anthony sees no end to micro-licensing opportunities for artists. “(Especially) now that everyone with a cell phone is a filmmaker. We’re excited to see how far it goes.” Plus, as Anthony remarked, “CD Baby is so good at creating a lot of independent artist opportunities” that the monetary landscape is wide open for musicians in ways not even fathomed in the disco days of yore.

Starving artists are a stereotype we’d all like to put to rest and the digital age may yet surprise us by doing just that. [OMN]

SONG and SPIRIT



Courtesy Johanna Warren

At the perfectly impressionable age of 13, Johanna Warren saw the light.

BY ROBERT HAM

It was in the first year of her teens that she joined a gaggle of high schoolers on a trip to see The White Stripes play live in the sticky summer heat of a Georgia summer. She remembers every last detail of that night, especially when Jack and Meg finally took the stage, an experience that she described to the website Smoothie Tunes like this:

"[T]he band played, and in my memory I see my whole body being vertically penetrated by a column of lightning. It was the loudest, sexiest, most electrifying thing I'd ever experienced, and in that moment I felt in every inch of my body that I wanted to be that, whatever it was."

While Warren still resonates with the feeling of that one incredible night, the path she has chosen, musically speaking, has led her in a direction far away from lacerating garage Rock.

Her Folk-based sound is much more delicate, almost frail. The two albums she has released to date highlight her gently-picked acoustic guitar playing and her crystalline vocals; a combination that can cut right to the core of anyone within ear-shot, causing them to completely stop in their tracks or at least feel a small shudder of emotion rumble through their being.

"A lot of that is working with my engineer Bella Blasco," she said, fighting slightly to be heard on the phone over the wail of a passing freight train. "She's a songwriter herself and is so gifted at hearing what a song wants to be. Ever since I started working with her, we've looked at a song as a spirit and tried to listen for what it wants to express and how it wants to express itself. Our job is giving it what it needs and getting out of the way."

Like her music, Warren doesn't really sound of this world. Her perspective and worldview gives her the air of a spirit, floating through her days feeding off the auras of the people she encounters. Not to say that she sounds zonked out or wispy. Rather, she sounds completely at peace and completely connected to forces outside of herself, open to listen to the music of the spheres or, as with her work as a Reiki healer, able to transfer the energy

of the universe through her hands.

Her latest album is a pure reflection of this feeling. It's entitled *nūmūn*, a word that should be pronounced "new moon." She uses the songs on it to pay tribute to the lunar cycle. The links are necessarily direct, apart from the gorgeous instrumental "Apogee," which uses its title as a foundation for a clatter of percussion and synth drones — all the better to evoke the feeling of being as far away from someone or something as you can get.

Otherwise, she uses poetic license, exploring the pain and joys of life, and the cycle of life and death. *nūmūn* feels like an album-length reminder of impermanence; that every emotion, just like every person's stay on this planet, is temporary. But there's that beautiful balance of knowing that, for now, we can count on the earth spinning and rotating around the sun.

If we dare try to sum up the album in one song, a good choice would be "That Is Why." The lyrics caution us that "all we know how to do is run, run, run, run, run..." The full collection of songs attempts to counter that, taking its time to unfold and sweeping us along on its quiet path. It feels sacrilegious to put *nūmūn* on shuffle with the rest of your iTunes library.

The heart of Warren's work as a musician emanates from her attempts to, as she says, "transcend mundane boring reality, and enter another space that's more interesting and colorful and magical." She feels that same spirit within her favorite songwriters — Nick Drake, Joni Mitchell, and Elliott Smith — her patron saints who helped her find her current sound rather than following in the footsteps of Jack White.

"They created my understanding of what songwriting could be," she says. "It's hard to believe so many people could connect with it. They're being so honest and specific about their own personal experiences. Yet they tapped into something that a lot of people can resonate with. They set the bar really high with what's musically possible in the structure of a three-minute song."

Kind words for some musical legends that have already had heaps of praise thrown upon... and the type of language that will surely be used about Warren's work before too long. [OMN]



Katy Weaver photo

From Idol to Identity

Like her songs, Haley Johnsen's burgeoning career is defined by epic moments

BY ANA AMMANN

It was a last minute decision to join the thousands of people in line that afternoon in February 2012, in Portland, when *American Idol* auditions rolled into town, and then 23-year-old Haley Johnsen knew what a long shot it was.

Still, she could afford to roll the dice. She was on the cusp of finishing her degree at Oregon State University, where she had spent four years slowly cultivating a discipline for singing and

performance through classical vocal training and performing as a hobby alongside her studies, and she really didn't know what she was going to do after graduation.

Overnight, Johnsen would be cast into the national spotlight when she captivated *American Idol* Season 11 viewers and made it all the way to the Top 24 semifinals before conceding.

For artists that come through the Idol machine, living through the experience in front of millions of devoted viewers and discriminating judges, like Steven Tyler, Randy Jackson and Jennifer Lopez, can be either a make it or break it one. What it did for Johnsen was confirm that she could — *and should* — pursue a professional music career based on the response judges and audiences had to her performances.

"*Idol* was the steppingstone that persuaded me to believe in myself as an artist and performer, and it confirmed that I had the talent to make music my ultimate focus," Johnsen reflects. "I have always known that I would make singing a part of my life, but it wasn't until I began to explore and grow in my writing that I realized I had the potential to make music professionally. Being surrounded by so many other gifted and passionate musicians ignited a fire in me to carry out my dream as a singer/songwriter that I hadn't thought I was capable of before."

Over the course of the last three years, Johnsen has written and recorded over 100 songs. With the help of Portland-based producer, Rob Daiker (Katy Perry, The Fame Riot, Christian Burghardt), the two began a collaborative process of selecting the ones that would best represent Johnsen's range and songwriting abilities.

"The songs are mostly about the extremes in life that I was faced with — sort of like a scrapbook of what I was going through: leaving Hollywood to come back home to Oregon; discovering who I was as a person; figuring out what I wanted my life to look like; and finding my own authenticity as a songwriter," Johnsen said. "My best songs are the blatantly honest ones. Sometimes my lyrics are things that I wanted to say to someone, but couldn't find the words in the moment. Later those words show up perfectly as the pre-chorus to a song. Other times, I was just trying to work out a problem or express to myself a sense of acceptance of whatever I was going through. They are cathartic that way."

Johnsen's influences range from the eccentrici-

ties of bands like Radiohead and Pink Floyd; to Classic, Folk and indie-Rock vocalists such as Eva Cassidy, Nicole Atkins, Florence Welch and Brandi Carlile — all artists with a flair for the dramatic in their delivery.

"From a melodic standpoint, I have a hard time writing songs that don't build to an epic moment," she said. "As a naturally louder singer, it is really fun for me to play with more intricate melodies that move around a lot and reach a point where I can just belt it out with big lunged choruses, taking the song in a direction the listener won't expect it to go."

"I visualize my songs in a linear way when I write them, but imagine the places where the song needs to rest, climb, and then soar — sort of like a journey to a destination."

The final result of Johnsen and Daiker's collaboration is a seven song EP, *Through the Blue*, written by Johnsen, arranged and produced by Daiker, and recorded with guest instrumentalists including drummer Joe Mengis (Priory, Climber, Casey Neill Band). It serves as a personal reflection upon this season in Johnsen's life — the transitions she faced, the relationships that were impacted, and the lessons that came from her experiences.

"What I have discovered in writing these songs is that there is peace in struggle. As I grow, I am learning to accept the ambiguity of life, while discovering who I am."

Haley Johnsen celebrates the release of her debut EP Through the Blue, Saturday, June 6 at the Aladdin Theater, performing with My Brothers and I. Doors 7 p.m., Show 8 p.m. Tickets \$12. Minors allowed when accompanied by parent or legal guardian. [OMN]



Courtesy My Brothers and I

MY BROTHERS AND I SIGN TO EXPUNGED RECORDS, CELEBRATE CO-HEADLINING ALADDIN SHOW WITH HALEY JOHNSEN

Portland-based independent record label Expunged Records recently announced the signing of My Brothers and I, a five-piece indie-Pop outfit that includes brothers David (lead vocals), Erik (bass/vocals), and Scott Wurgler (drums), as well as childhood friends Jordan Roach (guitar) and Johnny Iliyn (keys/vocals). The brothers have been writing, playing and performing together since 2002.

The band will celebrate the signing with a co-headlining show at The Aladdin Theater on June 6 with Haley Johnsen.

My Brothers and I will enter the studio with producer Skyler Norwood at Miracle Lake Studios (Blind Pilot, Horse Feathers, Priory) this spring to record their debut full-length to be released in the summer.

"We are excited to hit the studio this spring and start working on our first full-length album," the band said in a press statement. "When a label like Expunged Records believes enough in your music to invest in you it is extremely validating as to what we've done so far. That support and belief is also a driving force for us as we move into the next chapter of our career. We can't wait to share our new music and, in partnership with Expunged Records, bring our music to a brand new national audience." [OMN]

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- May 28:** Peter Vaughan Shaver – Music/entertainment lawyer, record collector
- June 11:** Lloyd Jones – Blues/Soul singer/guitarist and teller of tall tales

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'The Bell' Rings

Banjo virtuoso Tony Furtado releases his 17th studio album

BY NATHAN RIZZO

Arguably one of the country's foremost banjo virtuosos — as well as an adept songwriter and slide guitarist — Portland-native Tony Furtado is a consummate multi-instrumental talent whose stylistically variegated discography is a testament to his artistic singularity.

Interviewed in advance of the release of *The Bell*, his 17th studio album, Furtado speaks to the origins of his passion for the banjo and his recent re-discovery of the instrument. Furtado also delves into the creative mechanics and broader inspiration underpinning the remarkably articulate songwriting and emotive depth showcased on the album, which is set to be released during a May 16 event at Portland's Alberta Rose Theater.

What initially led you to the banjo? It doesn't seem like an instrument that a lot of kids would gravitate to.

I was just always interested in instruments and music — it was something fascinating for me. The main reason I got into it, though, was I took an intro to music class, and you had to make a little instrument out of household items and do a report on that instrument.

At the time, I was really into making the balsa wood airplanes, and I made a little banjo out of a pie tin and paper that I stretched over the top of it. I put a stick on it, and rubber bands for frets, and nylon fishing string. I was like, "Wow, that was fun! Now what's the banjo about?"

I read that it came from Africa, and that you could play all kinds of music on it from Jazz to Celtic music, to something called Bluegrass. So I finally said, "I want to take lessons on this instrument." So that's what I ended up diving into.



Tony Furtado performing with bassist Sam Howard at the 2014 Waterfront Blues Festival. // Photo by Kevin Tomanka

I was going through a situation with someone at the time I was listening to *The Bell*, and the line, "Don't waste your hammer on a broken bell" kept playing in my head. I was thinking, "This is so appropriate right now." [laughs]

[Laughs]

Can you talk about the record at all?

Well, the first thing that comes to mind is that it's influenced by several things. One is the death of my father.

A number of those songs are directly me thinking about my dad passing. There's a song on there called "Lie Alone." That's basically me thinking about my mom and what she was going through right after my dad died. So that was me dealing with that. It was me putting myself in these different narratives to process through.

And the thing about it is, all this is wrapped up with this complicated

thing in my head now that I've got a son. He's two and-a-half. My wife is Stephanie Schneiderman, and she's also a musician here in town.

Right.

Yeah, we had Liam two and-a-half years ago. And my dad died three and-a-half years ago. So there are these complicated emotions in my head. I'm thinking about times when Liam goes to another level of being a little guy. And I think back, "Wow, I wonder if this is what my dad felt when I was his age?" Or, "What was it like for my dad?"

I start to understand my dad and the way he was with me. My dad was a really loving and genuine, and generous guy. He was tormented by demons, because he was also an alcoholic and he had a lot of shit going on. But he was really warm — just a wonderful father. And I had to process this. So these songs kind of came out with these different

narratives, and that was my way of working through it.

How do your songs normally develop? Is your process somewhat segmented? Or do you really have to sit down, isolate yourself and focus on writing for sustained periods of time?

I really have to focus on it — at least to kind of get the process going. And then I have to get into a routine. If I'm going to the well every day, then they come. If I'm not, they don't tend to come — if I'm not focusing on it and working on it.

The same goes for instrumentals. I kind of need to be going to the instrument, and then they start coming to me. I don't like to try to force it, either.

I really appreciate you taking the time to talk. I'll see you May 16!

Alright, buddy — I appreciate it! I'll see you. [OMN]

Momoko Muramatsu and Maria Garcia: Four Hands Are Better Than One

BY KERRY POLITZER

What's better than the sound of one world-renowned Classical pianist? The sound of two, of course. That is what Portland music lovers have in store for them on May 14, when the XX Digitus Duo performs at the Historic Old Church on a seven-foot Fazioli provided by Portland Piano Company.

The duo is comprised of New England Conservatory alumnae Maria Garcia and Momoko Muramatsu. Between them, the two pianists have performed in over a dozen countries in a variety of formats. They've been featured at elite festivals like Tanglewood and Aspen, and with the Mark Morris Dance Group. Now, after focusing on solo and chamber works, Garcia and Muramatsu have decided to take on the challenge of the duo piano format. (The name of their group, XX Digitus Duo, in Latin means Twenty Fingers.)

"I both love and hate the piano four-hand format," Garcia says. "It is super-challenging to play four-hand piano music. Your range is limited — one person gets pedal, the other doesn't. Half of the music rehearsals are about finding fingering and choreography that works towards comfortable music playing.

"Sometimes, there is a poorly conceived spot. Who takes that line or that note? Do we rearrange it? Can you please put more pedal? No... could you play more legato? That's with four-hand piano playing. In essence, you are both manipulating one instrument with limited space and unique challenges to make it sound complete. And for that kind of work, you need to be the kind of friends who don't get offended easily."

Echoes Muramatsu: "Some of our friends have commented that our rehearsal process can be pretty feisty. Often we are in loud discussions about who is taking up too much space on the keyboard and bench or whose elbow is pushing the other person out of the way. It is like any other close friendship where we have to be honest and trust each other."

Garcia and Muramatsu have been friends ever since they attended New England Conservatory of Music. This closeness figures into their music-making: "I feel our longtime history and friendship makes our duo unique," Garcia explains.

The two also share international backgrounds and musical interests. Garcia is a native of Puerto Rico and Muramatsu is Japanese but grew up in El Salvador and Brazil. Both pianists have a great love for Latin American works, some of which will be



Courtesy XX Digitus Duo

on display at their upcoming concert. The duo will perform Puerto Rican composer Juan Morel Campos' "Four Puerto Rican Danzas," which features traditional dance rhythms like the habañera. In addition, they will play a piece that is a veritable encyclopedia of Brazilian folk tunes, Darius Milhaud's "Le Bœuf Sur Le Toit (The Ox on the Roof)."

"This is a musicologist's dream!" Garcia says of the piece. "For us, the appeal of it is that it's a crazy ode to all that is Brazilian music, which is one of my favorite types of music. Milhaud shared this fascination for this country's beautiful music as he quoted upwards of 30 of its folk melodies in their original form. Sometimes they are in melodic counterpoint in different keys, making for a fabulously wild musical experience.

"There's a wonderful article by Daniella Thompson in which she researched and found the original names of these tunes. Within it you can hear what the original piece sounds like and how Milhaud uses them."

The XX Digitus Duo will also premiere "Dialogues," a new piece written by composer Ken Selden, another alumnus of New England Conservatory of Music.

"This is an expanded version of a brief sketch that I composed in November 2014, inspired by the playful and fantastic creativity and artistry that I observed in the friendship and rehearsal process of the tremendously talented and entertaining XX Digitus Piano Duo," Selden said. The piece features jazz harmonies, which the composer describes as "hovering clouds of color."

Garcia and Muramatsu have a recording available at their website and eventually plan to release a full-length album. Other plans in the works include collaborations with visual artists and ballet companies, and performances of transcriptions of Rock music and orchestral scores. The duo also plans to continue their educational outreach activities — they have already performed a popular series of children's concerts in Portland.

The XX Digitus Duo will perform their formal Portland recital debut on Thursday, May 14th at 7 p.m. at The Historic Old Church (1422 SW 11th Ave., 503-222-2031). General admission tickets are \$20 at the door and \$15 in advance (reserve at www.xxdigitusduo.com). Senior citizen tickets are \$10 and student tickets are \$8. Children under 8 are free. [OMN]

The Distance Between QUIET and LOUD

BY WILLIAM KENNEDY

To understand the work of Eugene-based musician and visual artist Dave Snider, you have to first understand loud and quiet beyond the definitions of pure volume and dynamics.

For Snider, quiet is distance — such as the plodding, minimal drumbeat and sparse, brittle guitar from “The Thickness,” the lead single of *Sun Ghosts*, the new release of Snider’s band Testface. And for Snider, loudness has mass — the metallic bass riff that propels album-track “Swamp Wisp’r.” What also interests Snider is where weight and emptiness meet, like a feathery, melancholy memory from childhood.

The self-produced “Thickness” music video features a young Snider stand-in, laying on his back, daydreaming to the clouds. “Trickle down tiny rivers in your mind,” Snider sings in an unadorned tenor; twangy, not in a geographically specific sense, but a sound that’s grown naturally, a vine that’s allowed to wander at will. What the boy sees in his dreams are images of 1970s PSAs and Saturday morning cartoons alongside child’s play and imagination — all presented in a grainy, washed-out color palette, a palette that infuses much of Snider’s work.

“I get inspired from a good number of sources, such as friends, fragments of my day, spending time in my skull, visual phrases, audio sketches,” he tells OMN. For Snider, there’s an edge of sadness to remembering. Memories define space between now and then, larger than the space between the notes and sounds throughout *Sun Ghosts*.

“I grew up with metal and when I was a kid nothing could satiate me more than heaviness,” Snider says, “Then years went by and I shelved all of it and explored everything else. I started playing the quietest music my head could handle.

“My father was a composer and my mother en-



Eugene's Dave Snider releases labor of love, Sun Ghosts

couraged me in different directions as well. I started hearing all these minimalist folks songs I was writing in a more orchestral way. Then, eventually, I guess I came full circle again because I just can’t stop listening to thick, sticky heavy rock.”

While *Sun Ghosts* is the heaviest we’ve heard Testface, Snider says don’t get used to it.

“Testface could stay heavy for a while longer, but I’ve been listening to a good deal of Byrds and Sadies and Jack Rose, so who knows what happens next, might have to take it out a notch.”

Snider says production on *Sun Ghosts* began three years ago at the Magic Closet in Portland’s Sellwood District with sound engineer Ian Watts. “We have a good relationship. He gets what I’m trying to do. On the record is Jake Pavlak [Ferns, Yeltsin] on guitar and James West on drums.

“I play bass and guitar. We had been playing as a trio for a couple years at this point. I’m a big fan of the trio dynamics, especially when it comes to making decisions.” Snider says Testface is a project that over the years has gone through many permutations. “The very name ‘Testface’ is from an old painting where a central figure has a cyclic rotation of faces, expressions and masks passing before its head,” Snider says.

“Testface was a solo project from 1993 through sometime around 2002,” Snider said. “I had always fleshed out kernels of songs on a 4-track and let them expand or contract as needed. There is no one way for me, as things can gel quickly and simply or be tossed around for years until they find a home in a live set.”

Snider’s day job is in commercial art and visual design. He finds Testface and his personal visual art projects an escape from the world of clients and deadlines. “During the day, I work in design and architecture, which is very heady and sometimes



anal,” Snider jokes. “Measuring spatial relationships between elements and balance and consistency and brand, blah, blah, blah ... Well, music and painting are an escape from that for me.”

After so many years, *Sun Ghosts* has finally found release on digital and vinyl formats, and Snider hopes listeners consider the work as a whole — not just individual songs.

“It’s been an MP3 shuffle culture for a while now, and a lot of kids with micro attention spans can’t or don’t remember what it was like to spin the whole record or make a record with that intention.

“The single will always be popular, but for me this record is a snapshot in time, and I believe in the importance of the order of songs on your record.”

For Snider, pressing to vinyl is a labor of love.

“I love the format and what I created with this album is more of an art piece. It’s a three-color silk-screen and a high quality archival print to go along with multicolored vinyl. It ended up costing me twice as much as what I’m selling them for.” [OMN]

#IRespectMusic

Fair Play Fair Pay Act: An attempt to get musicians paid

**BY PETER VAUGHAN
SHAYER**

A bill was just introduced in Congress that would radically amend the federal copyright law to provide fair treatment of radio stations and artists for the use of sound recordings.

On April 13, 2015, Representative Jerrold Nadler (D-NY) and various co-sponsors introduced the Fair Play Fair Pay Act in Congress. The Bill contains a number of features, most notably a provision that would provide public performance royalties to recording artists and the owners of sound recordings.

There are two copyrights associated with music: sound recording rights and musical composition rights.

Unlike long-established public performance rights for songwriters and publishing companies, the United States has never granted similar rights for sound recordings and is one of the only major countries on Earth that does not provide for the payment of sound recording public performance royalties. We are in the proud company of China, Iran and North Korea in this regard.

Commercial radio stations in the United States have long benefitted from this odd loophole and have not had to pay sound recording public performance royalties to recording companies. The \$17.5 billion-dollars-a-year radio industry has strenuously resisted efforts to enact similar legislation and are lobbying against The Fair Play Fair Pay Act.

One popular theory put forward by the broadcasting industry was that radio provided a promotional platform for recording companies and that, as the stations were already paying musical composition public performance royalties (via ASCAP, BMI, and SESAC), there was no ultimate detriment to the recording companies or, in turn, the performing artists themselves.

Also, federal copyright law itself did not recognize artists' or record companies' right to obtain copyright protection for sound recordings until February

of 1972, although pre-1972 sound recordings are covered under applicable state laws. Relying upon this quirk in the copyright laws, many digital broadcasters have avoided paying any public performance royalties for pre-1972 recordings at all, cutting out an important potential revenue source for many early bands and musicians. The Fair Play Fair Pay Act seeks to rectify this issue by requiring all broadcasters,

We are in the proud
company of China, Iran
and North Korea in this
regard.

including digital broadcasters, to pay legacy artists and labels their due.

With the passage of the Digital Performance Right in Sound Recordings Act of 1995, Congress created a limited sound recording public performance right for digital transmissions of sound recordings, such as

for Internet, satellite and cable systems purposes, whereby performing artists and owners of sound recordings were legally entitled to obtain royalties for the public performance of sound recordings that they either owned or on which they performed. The collection agency SoundExchange was created to collect and distribute these digital sound recording performance royalties to artists and labels.

Similarly, if and when The Fair Play Fair Pay Act passes, it would provide artists and sound recording owners with royalties for performances of sound recordings by terrestrial radio stations and other broadcasters outside of the digital realm. The Fair Play Fair Pay Act eliminates dis-

tinctions between broadcasters and would apply to any parties exploiting music for public performance purposes. SoundExchange would be the likely collection agency for such royalties, and would distribute sound recording royalties in percentages similar to those currently in place for digital sound recording performance royalties — roughly 45 percent to artists and featured performers, 50 percent to the sound recording owner and 5 percent to background musicians and vocalists.

The Fair Play Fair Pay Act contains exceptions and limitations for fees to be assessed to small radio stations, college stations and public broadcast outlets.

The Fair Play Fair Pay Act also provides for the creation of a mechanism whereby producers and engineers, the largely unsung heroes of the music business, would, at the discretion of artists and recording companies, be entitled to directly receive a small share of collected sound recording performance royalties.

The Fair Play Fair Pay Act would not, however, create any changes to the copyright law regarding the federal protection of pre-1972 sound recordings. [OMN]



Screen shot of www.irespectmusic.org

SCENE AND HEARD AT

PHOTOS BY JOHN RUDOFF
AND HENRY AMMANN

Music Matters

OREGON MUSIC NEWS THANKS ORGANIZER JOSH MALM (REDWOOD SON) AND THE COMMUNITY OF MUSICIANS WHO PUT ON A GREAT SHOW AT THE ALADDIN THEATER ON MAY 2.



Above, The Roseland Hunters perform at Music Matters, a concert supporting Oregon Music News and Portland Radio Project. // John Rudoff

Left: Songwriting duo Bre Paletta and Justin Bennett of The Sale perform. // John Rudoff

Right: Modern folkster Will West, left, and eclectic electro-violinist, Tim Snider joined forces on stage to create a memorable musical performance. // Henry Ammann



REVIEWS

SURF ROCKABILLY

Guantanamo Baywatch
Darling... It's too Late
Suicide Squeeze Records



Have you ever been to Hawaii? I haven't, but for some reason I always think of *The Brady Bunch* episode when one of those Brady kids really pisses off the Tiki god for using an idol for some neck candy. Well, now I have a new image of The Aloha State courtesy of Guantanamo Baywatch.

The trio mashes up surfer, psychedelic, teaser sounds that seem like they made this way back when, at

least long before these musicians were even a glimmer in their parents' eyes. It is a fun and a randy romp on some made-up beach never discovered on some random coast. Tracks range from a lamenting desire to be heard on the track "Too Late," to bouncy and juicy good fun on "Mr. Rebel." You will take a trip, my friend, to a place you always longed to be in order to hang out with those cool kids too hip for the mainland. The music sounds a bit rascally and cowhand-like. Imagine a cowgirl on a surfboard. That could, like, totally happen, but in this case it is Jason Powell (guitarist and vocalist), Chevelle Wiseman (bass) and Chris Scott (drums) raising some holy heck and channeling some such craziness that is, well, kind of fun. If it swells: ride it, dude. I don't know about you, but I'm feeling stoked. The new CD releases on May 12 and rumor has it that there will be 1,000 dreamy copies on vinyl.

—Dennise Kowalczyk

GARAGE ROCK

Dogheart
What Burns The Best
Self-released



Dogheart has left a great first impression on the Portland music scene with *What Burns The Best*.

The trio of native Oregonians — Matt Jenkins (guitar, vocals), Cameron Hering (drums) and Gray Hildreth (bass) — bounced around

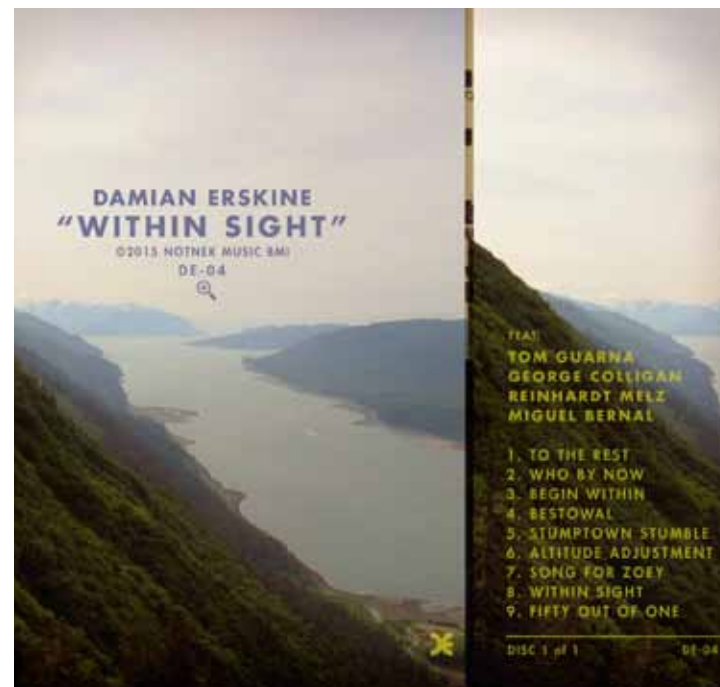
various bands and projects before hooking up in early 2014. They wasted little time getting into The Secret Society recording studio and releasing what's sure to be one of the best debuts of 2015.

From the first notes of opener "Night Jewels," the album walks the line between polished and haggard. It mixes together notes of 90s Alternative, Power Pop and Post-Punk. Laden with hooks and smart, catchy song writing, tracks like "Pumpkin Face" and "Dead Love" snarl like a Morphine hit while surfy numbers like "Lose Me" and "Bulk & Binder" perfect that jangly-rock sound that the radio loves.

If you're in need of some bare boned rock tunes, look no further than the 10 burners of *What Burns The Best*.

—Ossie Bladine

JAZZ



Damian Erskine
Within Sight
Self-released

This is the long-awaited new album from bassist/composer Damian Erskine's own band. One reason why we may have been waiting so long is that he's in so many other bands. He's in the hot new Soul band, the Roseland Hunters, who have their own new album coming out in June, produced by Los Lobos' Steve Berlin.

He travels the world playing pop with Gino Vannelli as well as many other projects including recording with uncle Peter Erskine. Matter of fact, the only tune on *Within Sight* not solely written by Damian Erskine is co-written by Vardan Ovsepian, who recorded with Damian on uncle Peter's album *Joy Luck*.

It is time to place Damian Erskine in the list of great (not to mention world-famous) Oregon bass players...Glen Moore, David Friesen, Scott Steed, Dave

Captain, Ed Bennett...I could go on. For some reason Oregon has always had more than its share of virtuoso bassists. It's silly to try to rank them 1 through 10, but you can put Erskine right up there with the best.

He is joined again by his partner in odd-meters, drummer Reinhardt Melz, and if you know of a pair of musicians who are more in-tune with each other, please tell me. George Colligan is inspired and inspiring on piano and keys. Tom Guarna adds sweetness and light on guitar. Guarna provides melody and Colligan lightning to the thunder of Melz and Erskine.

There is no more recognizable bass sound on earth than Damian Erskine's. This is the best new Jazz album to come out of Oregon in 2015 and will be right up there at the end of the year. Expect it to break nationally, too. It was worth waiting for.

—Tom D'Antoni

GET OUT!

OMN STAFF PICKS

BY ESTEVAN MUÑOZ

PAULA BYRNE

May 9

Camellia Lounge at Tea Zone, Portland

Portland Jazz vocalist Paula Byrne is joined by pianist George Mitchell and bass player Dan Presley for a night of lush instrumentation and entrancing, soulful crooning. 6:30 p.m. \$10 at door. All ages.

THE RENTALS / REY PILA

May 10

Hawthorne Theatre, Portland

The Rentals power-Pop present a sound that is everything at once: fun but raw, accessible yet unorthodox, and calls to mind what an early Weezer may have evolved into. Mexican-Rock band Rey Pila opens. 7 p.m. \$15. 21+

LEWI LONGMIRE AND ANITA LEE ELLIOT

May 10

Edgefield, Troutdale

Plucking his guitar with a Southern twist, join Rock & Roll veteran Lewi Longmire and vocalist Anita Lee Elliot for an acoustic show in the Edgefield "wine tunnel". Get your drink and jam on! 7 p.m. Free. 21+.

SAX AND THE SYMPHONY

May 11

Arlene Schnitzer Concert Hall, Portland

Featuring one of today's finest Jazz saxophone players, James Carter, Sax and the Symphony sends sprawling scores from West Side Story to the Latin sounds of Roberto Sierra's "Concerto for Saxophones," so yes, you will look smarter for going to this. 8 p.m. \$22-99. All ages.

BIG MONTI

May 13

Trail's End Saloon, Oregon City

Blues-Rock may have peaked with Jimi Hendrix, but Big Monti offers a worthy substitute: Blues from the heart that cuts through your soul. 7 p.m. Free w/meal. 21+.

MACKINTOSH BRAUN

May 14

Doug Fir Lounge, Portland

Electro-Pop Portland group Mackintosh Braun specializes in creating ethereal and elegant but



James Carter takes center stage for Sax and the Symphony // Doug Coombe photo

deeply emotional music, all through an electronic filter - imagine your computer having a beautifully sensitive soul and this is it. 9 p.m. \$10-12. 21+

NO / / / SÉ

May 16

The Know, Portland

NO / / / sé is a blood-pumping, visceral, and intense Punk band that offers an intellectual experience equivalent to a scraped knee, but necessarily reminds us that we are alive. 8 p.m. Tickets at door. 21+

RHIANNON GIDDENS

May 19

Aladdin Theater, Portland

With her debut album dropping earlier this year, Rhiannon Giddens is gracefully tapping into America's deep musical roots of Blues and Folk with as heavenly of a voice one can find. 8 p.m. \$29.50-32. Minors allowed with guardian.

PATCHY SANDERS W/ LINDSAY LOU & THE FLATBELLYS

May 20

Applegate River Lodge, Applegate

This Ashland-based alt-folk orchestra comes with endorsements from Mason Jennings and The Milk Carton Kids' Kenneth Pattengale. Riding momen-



Courtesy Lana Del Rey

tum from a solid 2014 festival season, Patchy is an ensemble to keep an eye — and ear — out for. 8 p.m. \$15. All ages

MEXICAN GUNFIGHT

May 21

Rock Creek Tavern, Hillsboro

With the grit of Blues and the soulfulness of Gospel, local band Mexican Gunfight creates Southern hospitality for your ears. 7 p.m. Free. 21+

LANA DEL REY

May 22

Sleep Country Amphitheater, Ridgefield

I cannot tell if enigmatic Orchestra-Pop-Weirdo-Goddess Lana Del Rey makes great or terrible music, and that divisiveness is intriguing enough for a ticket purchase - at least for me. 7:30 p.m. \$25-79.50. All ages.

THE JUNGLE BOOK: PACIFIC DANCE ENSEMBLE / NEWPORT SCHOOL OF ARTISTIC MOVEMENT

May 22-24 / May 29-31

Newport Performing Arts Center, Newport

Let's all go back to a time in our childhood before the bills, before the existential dread, before the constant array of complications that randomly occur, and let's enjoy a high-caliber Jungle Book musical with insanely well trained artists. May 22, 23, 29, 30: 7 p.m. May 24, 31: 2 p.m. \$15 adult, \$10, student/child. All ages.

THE DECEMBERISTS / SPOON

May 22

Les Schwab Amphitheater, Bend

Indie rock bands The Decemberists and Spoon have a lot in common with each other musically, and a single venue with the same sonics could be deliciously Indie, or may be even too Indie. We shall see. 6 p.m. \$42-45. All ages.

ROBERT PLANT & THE SENSATIONAL SPACE SHIFTERS

May 25

Les Schwab Amphitheater, Bend

Musical legend Robert Plant is still rocking and rolling and this time with his backing band, The Sensational Space Shifters, a musical indulgence into the Classic Rock arena with everything from soaring guitar riffs to epic orchestra numbers. 6:30 p.m. \$49-99. All ages.

THE EAGLES

May 28

Matthew Knight Arena, Eugene

Rock and Roll Hall of Famers, The Eagles, find themselves on the road for some more Bluegrass-Rock extravaganzas. 8 p.m. \$46-176. All Ages.



Photo by Autumn de Wilde, courtesy The Decemberists

MAJESTIC CHAMBER MUSIC: THUNDER EGG CONSORT

May 29

Majestic Theatre, Corvallis

Consisting of members who have gotten musical training from the finest institutions in the world, this piano quartet promises to be nothing but majestic and an elegant extravaganza. 7:30 p.m. \$5-15. All ages.

J BOOG

May 30

Hawthorne Theatre, Portland

Good vibin' R&B/Reggae singer J Boog makes the kind of music that calls to mind the beach vacation all of us daydream about: lovely, breezy, and always extraordinarily melodic. 7 p.m. \$18. All ages.

MIAMI HORROR

May 31

Holocene, Portland

Managing to be both danceable and abstract, Miami Horror is a Nu-Wave, Indie-Tronica musical outfit determined to make you float in their dreamy world of sonics. 8:30 p.m. \$13. All ages.

OF MICE AND MEN

June 1

Roseland Theater, Portland

California Metal-Core / Nu-Metal may sound a tad annoying to some, but Of Mice and Men is unique in their ability to strike a broad enough demographic while also adhering to the artistic standards of their genre - no easy feat. 7:30 p.m. \$22. All ages.

NEUTRAL MILK HOTEL

June 3

McDonald Theatre, Eugene

With their legendary album *In The Aeroplane Over The Sea* becoming entry-level music appreciation for the millennial generation, Experimental-Indie Neutral Milk Hotel relishes in wildly inventive instrumentation. 7 p.m. \$49-199. All ages.

HALEY JOHNSEN / MY BROTHERS AND I

June 6

Aladdin Theater, Portland

Up and coming Portland singer/songwriter Haley Johnsen and Indie group My Brothers and I could be the next big things for the City of Roses, so catching them early in their blossoming careers could be good music cred 10 years down the road when they're selling out stadiums. 8 p.m. \$12. Minors under 21 w/guardian. [OMN]

Live Music & BBQ

CARLTON  CELLARS

May 23rd, Saturday

Noon-5pm

\$10 Admission

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— TOM WAITS

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