



K. FLAY IS HERE TO STAY

By Gracie Beaver-Kairis

On Tuesday October 11, The Community Center for the Performing Arts proudly welcomes K. Flay to the WOW Hall.

On her most recent album *Inside Voices/Outside Voices*, Grammy-nominated rapper and singer K. Flay is getting personal. Comprising two EPs released separately in 2021, the album explores different facets of the artist's mind. In an interview with *Alternative Press*, she explained, "[this project is] the representation of my own id, in terms of the parts of my psyche and the part of my brain that is primal and impulsive, a little bit reckless, loud and sometimes destructive."

In the traditional K. Flay style, the album bends genres, swinging from rap to alternative rock to pop, all delivered in her signature throaty cadence. Her clever and relatable lyrics explore topics like the end of a bad relationship (single "Four Letter Words"), anger at the current political state of the US ("TGIF"), and the increasingly-toxic online landscape ("I'm Afraid of the Internet"). In the song "Weirdos," K. Flay embraces her own inner "weirdness" and encourages others to do the same. K. Flay is known for her frequent collaborations with other artists, and *Inside Voices/Outside Voices* is no exception, featuring cameos from alternative rock heavy-hitters Tom Morello and Travis Barker.

K. Flay got her start as a musician when she was a Stanford undergrad, and she has released three full-length albums since 2014. Her song "Blood in the Cut," is certified Gold, was nominated for a Grammy for Best Rock Song in 2017, and was featured on *Bojack Horseman*. In 2020, she released an EP of covers of songs by Offspring, Green Day, and Limp Bizkit. The same year, she also released the pandemic-themed single "Zen", a collaboration with rockers X Ambassadors and Grandson.

Because K. Flay is both creative and prolific, she keeps her fans guessing with what she is going to do next. Just in July, she released the single "Rag Doll", a collaboration with up-and-coming singer poutyface. K. Flay is also a champion for the LGBTQIA+ community and for abortion rights, and recently put out a comic "Journey to Leopard's Mind", with proceeds going to ProjectQ, a non-profit whose mission is to help queer youth navigate the world through self-empowerment.

K. Flay is also known for her passionate, high-energy live performances. Any and all fellow weirdos will not want to miss this one.

Tickets are \$22 Advance, \$25 Day of Show. VIP Tickets are on a sliding scale from \$65 - \$125 depending on the package purchased. Visit wowhall.org for more information on package details.

Doors open at 7:00 pm and showtime is at 8:00. ★

INSIDE THIS ISSUE

QWANQWA ★ EXECUTIVE DIRECTOR CORNER

BEARLY DEAD ★ QANON ANONYMOUS PODCAST

BINO RIDEAUX ★ MELT-BANANA/WAND/DEAF CLUB

SATSANG / SOL SEED ★ SEAN HAYES

MAGDALENA BAY ★ 5 BANDS, 5 BUCKS

SHAKY HARLOTS/SHADOWGRAPHS/FORTY FEET TALL
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BRITISH INVASION

By Gracie Beaver-Kairis

On Friday, October 7, The Community Center for the Performing Arts proudly welcomes Yard Act with special guests Gustaf to the WOW Hall.

YARD ACT

Everybody seems to want a piece of Yard Act. Since the release of their debut album, *The Overload*, in January 2022, the Leeds-based post-punk foursome has been short-listed for the 2022 Mercury Prize, named the most-booked act of European music festivals this summer, and performed on *The Tonight Show*.

Oh, and in July, they got in the studio with one of their biggest fans, Elton John. John, who had already been vocal about his love of Yard Act's music, collaborated with the band on a new version of their single "100% Endurance". Featuring John on vocals and piano, this new rendition of "100% Endurance" also features a new arrangement

and lyrics.

In addition to "100% Endurance", the band has released five other singles off of *The Overload*, including "Payday", "Rich", and the title track, which is featured on the soundtrack to the latest installment of the *FIFA* video game series.

So why has *The Overload*, a 37-minute-long, anti-capitalist whirlwind of a record, been striking such a chord with listeners in 2022? Guitarist Sam Shijpston told NME, "There's a lot of humor on there, buried among the more social commentary aspects of it. That's quite refreshing."

He's not wrong. Although *The Overload* tackles serious social issues such as wealth inequality, hypocritical politicians, and gentrification, the album's lyrics are peppered with tongue-in-cheek jokes and deadpan humor. It's easy to imagine singer James Smith smirking as he delivers lines such as, "And I'm hellbent on expanding my heaven-sent empire, ethically / But not at my own ex-

pense, no."

This line comes from "The Incident", a song off of *The Overload* that is told from the perspective of a slimy capitalist. In fact, many of the songs on *The Overload*, along with songs off of Yard Act's 2021 EP *Dark Days*, are told from the perspective of a first person, fictional narrator.

Smith has loftier ambitions overall for the lyrical content of the hard-rocking album, telling NME, "Lyrically, I think it's a record about the things that we all do - we're all so wired into the system of day to day that we don't really stop and think about the constructs that define us. But also beyond that, it's kind of exciting, because there's still so much we don't understand; how a hive mindset is forged, how information spreads, how we agree and presume things without thinking."

It's possible to take a deep dive into all of Yard Act's lyrics and map out how characters recur in songs. **CONTINUED ON PAGE 2**

WOW HALL NOTES

The Community Center for the Performing Arts is located in the Historic Woodmen of the World Hall, 291 W 8th, Eugene, OR, 97401. (541) 687-2746. Box office hours Mon-Fri 1:00-4:00 PM. info@wowhall.org / wowhall.org. Printed by The Columbian Commercial Printing Services. Circulation 2,000. Copyright 2022. All rights reserved.

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QWANQWA PLAYS WOW HALL

On Monday, October 17, The Community Center for the Performing Arts proudly welcomes Ethiopian band QWANQWA to the WOW Hall.

QWANQWA is a supergroup of musicians from the baddest ensembles of Addis Ababa. Brought together by a shared passion for the power of Ethiopian music, this group shines in experimentalism based on the virtuosity of rooted traditions. With swirling masinko (one-stringed fiddle), wah-wah-violin, bass krar boom and the unstoppable rhythm of heavy kebero (goat-skin drum) beats, powerful traditional lead African diva vocals, QWANQWA keeps the people wrapped in celebratory attention. After making a splash at world renowned festivals Roskilde and WOMEX, and after three European tours under their belt, this world traveling ensemble is hitting the road for a MacArthur Foundation backed Debut US tour in 2022.

QWANQWA draws inspiration from East Africa regions of Ethiopia and beyond. Delving deep into regional beats and moods, the repertoire ranges from a trance-like song of the Eritrean tribe of Blen to a Somali rock number to Mahmoud Ahmed sing-a-longs. The music is characterized by tight arrangements and extended experimental moments. The live show ranges from intimate to wild, from whispery conversations to full blown rock shows, and it is hard to believe these psychedelic sounds are coming from traditional harp and violin. It is driving, powerful and different than anything else coming out of Ethiopia in this current Golden Age of Ethiopian music.

The ensemble was founded in 2012 by American vio-

linist Kaethe Hostetter, who first worked in Ethiopian music as a founding member of the critically acclaimed Debo Band. Since relocating to Addis in 2009, she has participated in numerous exploratory and professional projects, as she honed her sound and immersed herself further into the culture of her surroundings. In this sense, QWANQWA, the Amharic word for “language,” is a project creating dialogues between cultures.

Current members of QWANQWA are Endris Hassen (mesenko), Kaethe (violin), Bubu Teklemariam (bass krar), Selamnesh Zemene (vocalist), and Misale Legesse (kebero). They have appeared internationally with Getachew Mekuria, The EX, Thurston Moore, Fred Frith, Butch Morris, Debo Band, Nile Project, Fendika, Mahmoud Ahmed, Mulatu Astatke, Addis Acoustic, Ethio-color, Atse Teodros, Mohammed “Jimmy” Mohammed, and Imperial Tiger Orchestra, and have played stages from Lincoln Center to Bonnaroo, Jazzfest (New Orleans), Moers Festival, Roskilde, WOMEX, WOMAD and more.

An integral and constant presence in Addis Ababa nightlife scene, QWANQWA has been featured in Roskilde 2016 (Northern Europe’s biggest music festival).

Their 2022 tour of the US is a 48 date US tour backed by the MacArthur Foundation.

Since their founding in 2012, QWANQWA have released three albums: *Volume One* (2014) and *Volume Two* (2015), and *Volume Three* (2020).

Tickets are \$18 Advance, \$22 Day of Show. Doors open at 7:00pm and showtime is at 8:00. ★



YARD ACT & GUSTAF FROM PAGE 1

It’s also possible to reflect on the cryptic-like recurring motifs in the lyrics and music videos and meditate on their meanings.

It’s equally enjoyable to just turn up the record loud and rage along.

GUSTAF

Hailing from Brooklyn, post-punk five piece Gustaf was born when Tarra Thiessen (vocals, percussion) was headed to perform at SXSW and asked Lydia Gammill (lead vocals) to help drive her van. Serendipitously, Thiessen’s original tour fell through, which led to Gammill proposing they put a new band together instead. Since then, Gustaf has been hard at work playing hundreds of shows, building a live following for their music and amassing notable fans like Beck and Matt Shultz (Cage the Elephant).

Gustaf landed a record deal with Royal Mountain Records and in 2021 released their first full-length album, the deadpan-yet-danceable *Audio Drag for Ego Slobs*. In an interview with Vice, Gammill explained the album’s title: “[Audio drag is] an umbrella term for what our music explored in a way: that technical element of a pitched down vocal pedal...An ‘ego slob’ is the translation of the outside world within the context of yourself and being messy doing it.”

Tickets are \$18 Advance, \$22 Day of Show. Doors open at 7:30pm and showtime is at 8:30. ★

EXECUTIVE DIRECTOR’S CORNER

Hello Members

Election season is upon us! We are holding our Annual Membership meeting via ZOOM on Sunday, November 13th at 4:00 P.M.

The purpose of the Annual Membership meeting is to elect new board members for 5 positions and to approve the Bylaw updates. In addition, I will be giving an updated budget presentation with lots of good news to share.

We will be providing a timeline on when and how to submit your interest in being a candidate for the Board of Directors as well as providing details on how to communicate to membership in a timely manner. Please be on the lookout for emails from me and postings on the WOW Hall’s website.

Our Annual Membership Party will be **Saturday night, December 17th**. Plans are now underway for a lively evening, and we will be sharing more details with you online and in the next issue of NOTES.

If you would like to become a WOW Hall member or would like to renew your membership, please

contact Bob Fennessy at membership@wowhall.org”

SOME WOW HIGHLIGHTS: NETWORKING WITH THE STATEWIDE INDEPENDENT VENUE COALITION

I participated in a networking event in Portland to meet leaders of other venues around the state and to learn how Rob Nosse and Daniel Gomberg, two leading legislators have worked to deliver funds to Oregon venues. Big thanks to Board member, Mike Walker for connecting me with other venue leaders and for helping the WOW Hall be part of a statewide effort.

FUNDING PARTNER ANNOUNCEMENTS

The CCPA Development team is thrilled to announce that we have gained several new funding partners as we begin the new fiscal year. These collaborations will support us in growing brand-new programs; inviting more diverse performers to the Hall; fundraising more effectively; increasing our outreach; mentoring young people interested in the music business; and promoting the WOW Hall as a vibrant community resource.

The WOW Hall was selected again this year for the “American Rescue Plan” funding, through the State of Oregon’s “IVC: ARPA Phase 2” program, helping independent venues to recover from the repercussions of COVID. We are so grateful to the legislators, who advocated tirelessly for our industry and kept many venues from closing entirely, and are eager for the opportunity to continue to grow as a community resource despite the challenges of the past two years.

Our gracious thanks goes to the Marie Lamfrom Charitable Foundation, whose significant Operating Support grant will offset staffing costs to help us promote the values of diversity, equity, and inclusion. We will be designing new programs, doing community outreach and volunteer recruitment, and partnering with other nonprofit organizations to increase representation and bring people together.

We are pleased to have been selected for a Lane Arts Council Community Arts Program grant this year. One of just ten Eugene-area organizations chosen, the WOW Hall will use this funding to design a formal-

ized mentoring program for young people (far beyond volunteering for shows) to prepare them with practical skills and resumé-building to explore careers in the music industry.

The Oregon Arts Commission has also pledged continued Operating Support funding this year. This unrestricted funding allows us to explore and develop new programs: not just to rebuild after the pandemic closure, but to bring the Community Center for the Performing Arts into a new era with expanded programming, more extensive community usage of the Hall, and connecting people of diverse backgrounds, enriching lives through the arts.

We extend our thanks to all of our major donors for their generous support and look forward to announcing many new exciting programs, performers, and partnerships in 2022-2023!

WE WELCOME VOLUNTEERS!

The WOW Hall is building on all that has worked well in the past and moving into an even more dynamic future. We welcome volunteers to support performances and our maintenance.

We are also looking for community members and WOW members with subject matter expertise, avail-

able time, and the ability to work collaboratively in the following areas:

HR, Finance, or Historic Preservation contact the Internal Affairs Committee

Contact: Board member Linda Dievendorf
 Internal.affairs@wowhall.org

Board Policies

Governance Committee
 Contact Board Vice Chair, Ed Kashin
 governance@wowhall.org

Fundraising, Programming, and Communications

External Affairs Committee
 Contact: Co-chairs Board members, Allison Carter and Mike Walker
 External.affairs@wowhall.org

Please come to our open board meetings to meet folks and get involved. There is much to do, and you are most welcome. You will find the link on our Zoom link on our website.

Give me a call if you have a question, idea, or suggestion for us. You can reach me at 541-687-2746 or director@wowhall.org

Stay Tuned, there is lots more to come!

Deb Maher
 Executive Director



GET ON THE BUS WITH BEARLY DEAD

On Saturday, October 8, the CCPA proudly welcomes Bearly Dead to the WOW Hall

Join New England's Premier Grateful Dead Tribute on their debut West Coast tour at The WOW Hall in Eugene, OR! Bearly Dead provides high-energy, up-tempo takes on Grateful Dead classics, deep cuts, and more.

Bearly Dead is an all-star cast of players with deep roots in the New England jam & festival scene. While the band plays all of the Grateful Dead classics, they also dive into an extended catalog, which may include any song that any member of the Dead ever performed. With over 230 songs in rotation and new material being added all the time, Bearly Dead performs wildly different setlists every night and ensures that each show is a unique experience. With no designated "Jerry" or "Bobby", this band is able to breathe new life into songs with their fresh, high-energy approach to them. Bearly Dead is a setlist-nerd's dream!

Founded during an intense

snowstorm in April 2015, Bearly Dead played its first show at Church of Boston, marking the beginning of its hallowed Wednesday Night Residency. In September of that year, the church was sold and the band found a new home on Wednesday nights at Thunder Road in Somerville. During their 5 years at Thunder Road, Bearly Dead was nominated twice for the Boston Music Awards "Live Music Residency of the Year," and burst onto the scene as New England's premier Grateful Dead tribute band. The phrase "Never Miss A Wednesday Show" became ubiquitous around Boston...and you really never knew what might happen! Bearly Dead's Wednesday Night Residency at Thunder Road continued unabated every week since its inception in September 2015 until the club's closing in 2020. Thunder Road was a beacon to all musicians on Wednesday nights to join in the fun, with notable appearances by Mike Campbell (Tom Petty & The Heartbreakers), Paul Wolstencroft (Slightly Stoopid), Steve Molitz (Particle/Phil Lesh &

Friends), Kebbi Williams (Tedeschi Trucks Band), Rob Compa (Dopapod), Hayley Jane (Hayley Jane & The Primates), Johnny Trama (Dub Apocalypse), and Gary Backstrom (Gary Backstrom Band); and a surprise appearance by Jerry Garcia's "Wolf" guitar in 2018 on Jerry Garcia's birthday! The Wednesday Night Residency was briefly revived in 2021 at The Burren and Sonia before officially ending in May 2022.

The band has had the opportunity to play at some of Massachusetts' most prestigious venues, including The Paradise Rock Club and The Worcester Palladium, as well as headlining turns at The House of Blues Boston, The Sinclair, and The Middle East Downstairs. Bearly Dead has also become a staple in the New England festival scene with appearances at Jerry Jam, Disc Jam, Wild Woods, Luna Light, Wormtown, Yasgur Road Reunion, Great North, Kind Mind Campout, and many more.

Tickets are \$15 Advance, \$18 Day of Show. Doors open at 7:00pm and showtime is at 8:00. ★



REPTILIAN RECON

On Saturday, September 10, the Community Center for the Performing Arts welcomes the hosts of the QAnon Anonymous Podcast to the WOW Hall on their Pacific Northwest Reptilian Recon Tour.

QAnon Anonymous (QAA) is an investigative journalism podcast that analyzes and debunks conspiracy theories. It is co-hosted by Travis View (pen name of Logan Strain),

Julian Feeld, and Jake Rockatansky, alongside British correspondent Annie Kelly and Canadian correspondent Liv Agar.

The QAA Podcast covers conspiracy theories of the post-truth era stating "We explore online fever swamps and trip over deranged historical facts that make conspiracy theories sound sane."

The podcast premiered in Au-

gust 2018, around 10 months after the first couple of posts made by the person claiming to be 'Q' on the 4chan message board. NPR called QAA "a podcast that tracks and debunks online conspiracy theories", initially focusing on the QAnon conspiracy theory, but has since widened to discuss related conspiracy theories in general and the history of conspiratorial thinking in other time periods.

Tickets are \$30 in advance, \$35 day of show. Doors open at 7:00 pm and showtime is 8:00. ★

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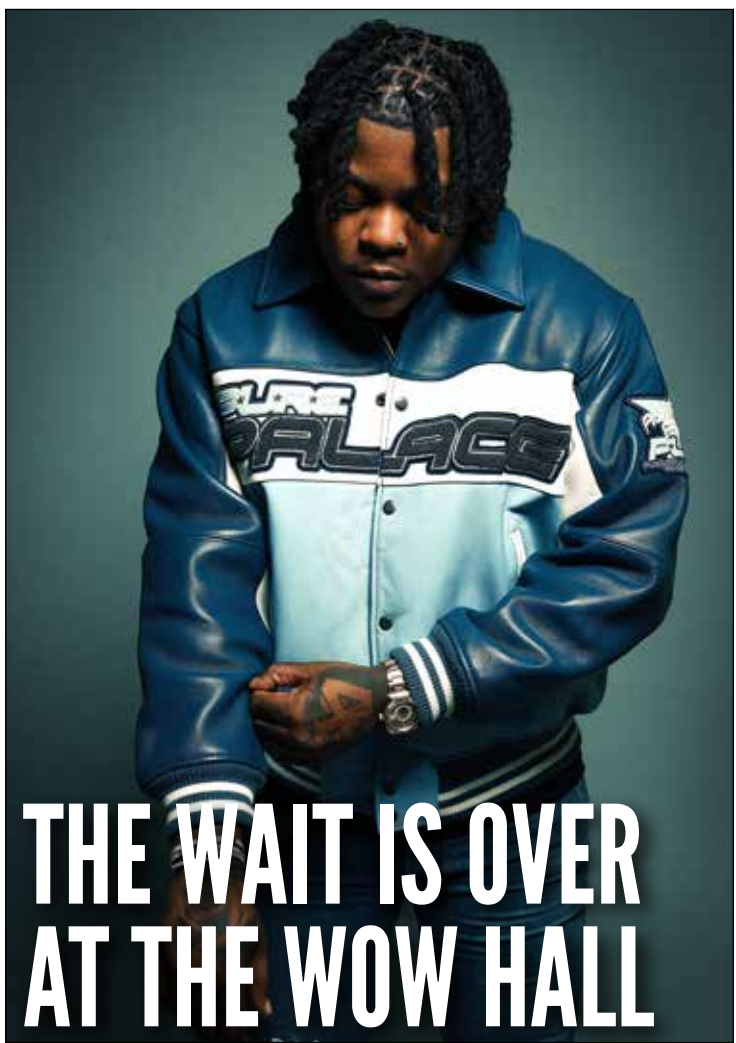
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THE WAIT IS OVER AT THE WOW HALL

On Sunday, September 18, The Community Center for the Performing Arts presents Bino Rideaux live at the WOW Hall.

Los Angeles-based rapper Bino Rideaux delivers confident rhymes about the daily struggles of street life. He received attention through numerous collaborations with his close associate Nipsey Hussle, including the 2017 mixtape *No Pressure*, and has also worked with rappers like Casey Veggies, G Perico, and Blxst. While his earlier material was often brash and volatile, his sound has grown smoother and more Auto-Tune-heavy with releases like 2019's *Sorry 4 tha Wait* and 2020's *Outside*, his first proper full-length. In 2022, he issued *Sorry 4 tha Wait II*.

Rideaux first started releasing music around 2016, issuing mixtapes such as *Le' Garçon* (with DJ Carisma) and *Life Is Like a Movie*, and making appearances on tracks by Nipsey Hussle and Johnny Cinco. *No Pressure*, an eight-song mixtape with Hussle, appeared in 2017, and Rideaux's EP 4 was released in 2018. Following Hussle's untimely death in 2019, Rideaux recorded the vulnerable "Of All Things" in tribute. *Sixtape* (with Blxst) and *Sorry 4 tha Wait* both appeared the same year, in advance of Rideaux's debut studio album. Released in May 2020, *Outside* included the spotlight track "Cold Feet" with Ty Dolla \$ign. *Sixtape 2* (again with Blxst) followed the next year, and *Sorry 4 tha Wait II* appeared in 2022.

Tickets are \$25 in advance, \$30 day of show and are \$125 for a VIP Meet and Greet. Doors open at 7:00 pm and showtime is 8:00. ★



A NIGHT OF NOISE

On Wednesday, October 5, The Community Center for the Performing Arts and 1988 Entertainment presents Melt-Banana, Wand and Deaf Club live at the WOW Hall.

MELT-BANANA

Melt-Banana is a Japanese noise rock band that is known for playing extremely fast grindcore and noise music mixed with experimental electornica and pop-based song structures. Since forming in 1992 the band has released ten albums and toured worldwide extensively.

WAND

Wand is an American psychedelic rock band from Los Angeles, California, formed in 2013. The band consists of Cory Hanson (vocals, guitar), Sofia Arreguin (synth, vocals), Robert Cody (guitar), Lee Landey (bass) and Evan Burrows (drums).

Since their formation, the band

has released five albums in five years.

DEAF CLUB

Deaf Club is a savage sound bath dripping with sardonicism: a blast-beat-centric hardcore punk assault channeling crust, thrash, and grind (un)sensibilities. Succinct pauses, surreal frequencies and effects, breakneck pace and sharply hurled vocals characterize the band's aesthetic, which seems as though it is rooted in a sort of nasty-sound-

meets-highbrow-message ethos. Justin Pearson (The Locust, Dead Cross, Planet B), Brian Amalfitano (ACxDC), Scott Osment (Weak Flesh), Jason Klein (Run With The Hunted), and Tommy Meehan (The Manx) approach music as an opportunity to confront our collective sicknesses. So whether you think the music is a radical disruption to the airwaves or just headache-inducing noise, you can feel free to tell them the brutal truth—they can't hear you anyway.

Tickets are \$25 Advance, \$30 Day of Show. Doors 7:00pm, showtime 8:00. ★



SATSANG AND SOL SEED

On Thursday, October 13, the Community Center for the Performing Arts proudly welcomes Satsang with special guests Sol Seed to the WOW Hall.

SATSANG

"I just want to write and perform songs that touch the heart and help others". Letting go of genre, expectation, and boxes, Satsang has leaned into the power of songwriting to drive their forthcoming release, *Flowers From The Fray* (the band's 5th album in 6 years) due out Fall 2022.

Recorded and self-produced

with the help of bandmate and longtime collaborator Parker Brown, this record finds the duo tucked away in a secluded cabin in Southwest Montana digging back into the foundation on which Satsang was built on "These songs were all so personal to me" says Drew McManus. "Whether it was really sifting through the stage of life I had found myself in which was a kind of dark night of the soul, or leaning into the love of my wife. This record is truly me bearing my heart. I needed to seclude myself to find out where these songs wanted to go, and having

Parker's musical guidance had a big hand in that."

This record, coupled with the band's last release *All. Right. Now.* is a maturing, a growing into the songwriter and musicians that the band was destined to be. A settled and firm foundation of influences and sound that brings every external aspect in and finds it internalized and distilled into "Flowers From the Fray."

SOL SEED

Born of the woods, rivers and waterfalls of Oregon, reggae-fusion group Sol Seed sports diverse vocal



WHAT MORE COULD YOU NEED?

styles, an eclectic sonic playbook and ethereal world music influences. With a broad spectrum of musical tastes, Sol Seed flips between genre influences such as rock, soul and hip-hop over a solid reggae backbone. Committing themselves to tending a fellowship between performer and listener, the audience becomes a part of the music, creating a unique and unforgettable live experience, centered in the heart space.

Since their latest release, *The Spark*, which reached top 30 on iTunes charts, Sol Seed has embarked on multiple cross-country

tours, growing its fanbase from the roots up and sharing stages with the likes of Stephen Marley, The Wailers, Slightly Stoopid, Rebelution, Tribal Seeds, The Black Seeds, The Green, The Expendables, Pepper, Fortunate Youth, and many more. New and old listeners alike can expect music that rallies and inspires from a career that has spanned over a decade and hails from the Pacific Northwest, where the trees grow tall and the roots dig deep.

Tickets are \$20 Advance, \$24 Day of Show, \$75 VIP. Doors open at 7:00pm and showtime is at 8:00. ★



OF MONTREAL PLAYS WOW HALL

By Jordan Mainzer

On September 16, The Community Center for the Performing Arts proudly welcomes Of Montreal to The WOW Hall.

Like their most beloved albums, Of Montreal's 18th full-length *Freewave Lucifer f<ck f^ck f>ck* is a poppy, spritely record born out of a period of intense grief. Isolated, Kevin Barnes, the Athens, GA collective's only consistent member throughout its history, decided to dive into free associational lyrics and washy and chopped sonic experiments as a way to process the death of both their mother and their dog, not to mention the collective trauma of the COVID-19 pandemic.

Though 2020's bright *UR FUN* was Of Montreal's most recent album for longtime label Polyvinyl, they self-released *I Feel Safe With You, Trash* in March 2021 on Bandcamp as part of the band's Patreon. It's the latter whose process and mindset became influential in the making of *Freewave Lucifer f<ck f^ck f>ck*. Barnes went into the studio and recorded a little bit each day, not trying to force any sort of aesthetic but making themselves work nonetheless. Naturally, some of the songs were inspired by what was going on in their life. "Marijuana's a Working Woman", referring to Barnes' choice to switch out alcohol and welcome weed during the pan-

dem, sports psychedelic funk and piano obscured by effects, a sonic manifestation of their newfound drug of choice. "Ofrenda-Flanger-Ego-à Gogo", on the contrary, juxtaposes sparkling synthesizers with lilting acoustic guitars, two cleaner sounds. From dance tunes to baroque pop to brooding 80s synth anthems, *Freewave Lucifer f<ck f^ck f>ck* covers a lot of ground but never strays from Barnes' ethos of catharsis.

Of the album's title, Barnes explains very matter of factly that the reference to Lucifer is not a negative one.

"Lucifer is definitely more of a friend to humanity than God," Barnes says. "Jesus is fine, but Lucifer seems more helpful to humanity. Lucifer gets a bad rep because of superstition. The whole thing's made up anyways, but if I were to pray to anything, I'd be more likely to pray to Lucifer than I would to some saint or whatever."

The aesthetic of the album isn't radically different per-se from other Of Montreal albums, but it definitely has a unique sound to it.

Barnes explains that it indeed has a sadness to it.

"My mom died last year. My dog also died, the dog I had for 15 years. COVID endlessly continuing. I was in a dark place," he says.

"When I'm in that dark space,

I try to escape through music, through a different realm and mind space that's more positive or amputated from the sad reality. In a way, being able to make the record was a therapeutic experience for me. Sonically, my influences were really just everything I listened to in my life up until this point, and trying to imagine future sounds as well."

As far as what is on the horizon for Of Montreal, Barnes shares that he is working on another album and has three songs done so far. With 18 studio albums already out, he explains his process in an analogy.

"Sometimes, it takes a bit of time to catch the spirit of what I want to do next. I can tread water and float around in the studio and make something usable for the next thing I put out. I have to work that way. It would be pretty easy to not make anything ever and stare at the wall. That's what I love about making records. When I physically hold the vinyl or CD, I can think, '2018 didn't get sucked into some vacuum. I have proof I existed.' So I'm always trying to work on things and get into the headspace that will be inspiring and stay in touch with that side of my brain so it never goes to sleep."

Tickets are \$20 Advance, \$25 Day of Show. Doors open at 7:30 and showtime is at 8:30 pm. ★



NO "APOLOGIES" NECESSARY

On Saturday, September 17 The Community Center for the Performing Arts proudly welcomes David Ramirez to the WOW Hall.

DAVID RAMIREZ

By breaking through heartache, Ramirez has gone on a search for understanding. The Austin, TX, resident and frequent traveler to clubs, theaters and listening rooms all over the country, has come to a phase in his creative life where the tears have dried and moving on looks like the best option.

That change in perspective hasn't erased the weary searching that has characterized Ramirez's sparse Americana songwriting for more than a decade. It just means the questions he's asking on his new album *Apologies* have changed.

"There's less to do with heartache and a lot more to do with personal struggles, and hope. I see a lot of hope in these songs," Ramirez, 29, says. "I've been working on these and many other songs for a couple years but I didn't know what I wanted this album to say until right before going into the studio. Once I finished 'An Introduction' I knew this was going to be a very personal album."

That song finds Ramirez standing in a Roman cathedral looking for God – singing atop a simple but driving shuffle – while the sparse acoustic guitar-and-voice number "Goodbye" shows him closing the book (and setting it ablaze) on a relationship that seems to have left him permanently unsettled.

Whether solo or with accompaniment, Ramirez and his characters make an impression, which is why Paste magazine called him, "The best damn songwriter you don't know yet" and folk stars The Civil Wars praised him as "Soulful, stirring, heartbreaking."

With *Apologies* Ramirez has widened his view but is looking outward as intensely as ever. The answers might elude him – as they do all of us – but the questions he's asking ring honest and true.



SHARON SILVA

SHARON SILVA

The Los Angeles-based Silva, known for her fiery vocals in The Wild Reeds, continues to forge a new path for herself. Sung with a pensiveness, nuance, and depth that can only come from real-lived experience, her songs tap into a rich interior world where feelings of loss, accomplishment, and love all coincide—where complexity is met with curiosity and a lustrous hopefulness. Her debut single "Spitting Image," was produced by Marshall Vore (Phoebe Bridgers) and features vocals from Jake Bellows (Neva Dinova). Her newest single, "Scorekeeper" produced by Ryan Pollie, features musical contributions from LA favorites Christian Lee Hutson, Harrison Whitford, Thomas Berg and Julian Harmon. Silva recently finished recording her debut album with Pollie; more news coming soon.

Tickets are \$20 in advance, \$25 day of show. Doors open at 7:30 pm and showtime is 8:30. ★

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22 & GOOD 4 U

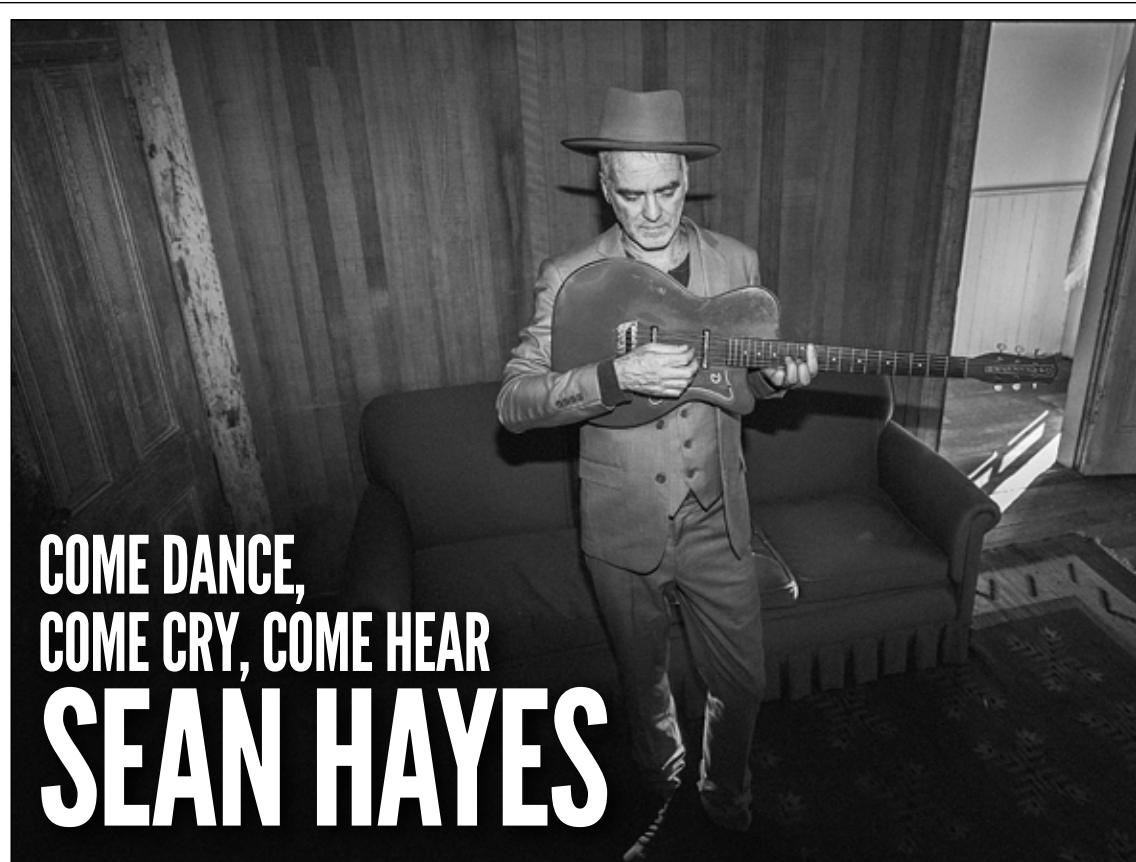
On Saturday, September 24, the Community Center for the Performing Arts proudly welcomes 22 & good 4 u: A Taylor Swift vs. Olivia Rodrigo Dance Night at the WOW Hall.

'22 & good 4 u' is a dance party for lovers of Taylor Swift and Olivia Rodrigo, playing music all night long from the likes of both artists for you to dance to.

Taylor Swift is a multi-Grammy award-winning American singer/songwriter who in 2010, became the youngest artist in history to win the Grammy Award for Album of the Year. In 2011 Swift was named Billboard's Woman of the Year. She also has been named the American Music Awards Artist of the Year, as well as the Entertainer of the Year for both the Country Music Association and the Academy of Country Music.

Olivia Rodrigo released the heartrending debut single "Drivers License" in January 2021. The song hit No. 1 on the Billboard Hot 100 and was the first song with more than one billion streams in 2021. She followed that up with the acclaimed album "Sour" (2021).

Tickets are \$22 Advance, \$25 Day of Show. Doors open at 7:30pm and showtime is at 8:00. ★



COME DANCE, COME CRY, COME HEAR SEAN HAYES

On Tuesday, September 20 The Community Center for the Performing Arts proudly welcomes Sean Hayes to the WOW Hall.

Sean Hayes is a Bay Area singer-songwriter who makes music to dance to or cry to, or maybe both at the same time. He was born in New York City, raised in North Carolina, and honed his earliest musical chops in a band playing Irish and old-time tunes — but his unique style of deeply felt, R&B-inflected folk really matured during his two decades singing and playing in cafes, bars, and night clubs of San Francisco.

His voice layers wonder and heartache upon grit and gravel, sex and soul. He's dueted with Aimee Mann; been covered by the Be Good Tanyas; and toured with Anais Mitchell (performing songs from *Hadestown*, before it was an award-winning Broadway show). His songs have appeared on NPR, NBC and HBO.

Be Like Water, out Nov. 19,

2021, is Hayes' ninth full-length, and his first record in five years — a time period in which, after nearly 20 years in San Francisco, Hayes moved north with his family to Sonoma County. The resulting songs are warm and enveloping, bluesy and lived-in, and have the feel of someone stretching out their legs on a back porch, perhaps a little unused to having the space to do so.

Album opener "Shine" sets the tone — it serves as a get-well note and rally cry for his friend Charley Crockett, the acclaimed country-blues singer who underwent heart surgery in 2019. On tour together in 2016, the musicians bonded over their shared history of busking — of singing for the joy of it in the humblest of settings.

"Tell me how you keep believing, is it just a feeling?" asks Hayes over layered, effervescent guitar, before landing on the song's hymn-like refrain: "You shine when you're singing; keep shining, keep

singing."

Other inspirations run the gamut: sly, funky jams like "Bell" and "Gold Tooth" revolve quite literally around a celebration of the bell shape and Hayes' gold tooth, respectively; while "Joy" is a seductive, slow-burning afternoon love song, and "Invisible Weight" sings the praises of a simple apology, no matter how long overdue. Taken together, these tracks comprise a meditation on balance and acceptance — on learning to see life's bruises and heartaches as necessary parts of the ride.

"To me, the phrase Be Like Water is about being patient," says Hayes, of the record he made during a year when such a mantra felt perhaps more necessary than ever. "Rolling with your nature, and trying to stay present. I think of it as James Brown meets the I Ching: You have to get up to get down."

Tickets are \$20 Advance, \$25 Day of Show. Doors open at 7:00pm and showtime is at 8:00 pm. ★

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MAGDALENA BAY GOES MERCURIAL

On Saturday, October 1, The Community Center for the Performing Arts welcomes Magdalena Bay to the WOW Hall.

Embracing the volatility and vulnerability of the real world, LA-based indie-pop duo Magdalena Bay create a reality of their own — one that is equally shimmering as it is self aware.

The band have used social platforms to dispatch their music, and what you might call their philosophy, in hypnotic, ephemeral bursts. To Mica Tenenbaum and Matt Lewin, reality can be unmade, manipulated beyond all recognition; their project is as much musical as it is an experiment in pop persona and visual aesthetics.

In October 2021, Magdalena Bay released their debut full-length LP, *Mercurial World*, via Luminelle, to critical acclaim. Written, produced, recorded, mixed and mastered by the duo, *Mercurial World* proposes an abstract theory of time and explores the staggering "what ifs" that make up the human experience. With roots in prog-rock and inspired by bleeding edge producers like Charli XCX and Grimes, the duo creates striking yet self aware soundscapes and visuals that are becoming their

true Magdalena-Bay-world signature. With a live show as captivating and dimensional as the music itself, 2022 boasts a sold out North America headline tour, and support dates with the likes of Flume, Porter Robinson and Charli XCX. Approach-

ing actuality as a construct allows Magdalena Bay to enact their own, one that is committed to nothing but expanding the possible.

Tickets are \$20 Advance, \$25 Day of Show. Doors open at 7:00pm and showtime is at 8:00. ★





5 BANDS 5 BUCKS

On Friday, September 30, the Community Center for the Performing Arts proudly welcomes Henry's Child, Hyper Sloth, OTHRYS, Minor Anomaly and Sad Reason to the WOW Hall for a special show we're calling 5 BANDS, 5 BUCKS.

HENRY'S CHILD

The early/mid 90's were an amazing time for live music and the Northwest music scene in Eugene was drenched in talented and exceptional bands. This creative collective included Henry's Child.

Henry's Child was part of the Eugene art culture, concocting a mix of psychedelic, heavy and sometimes eclectic music that not only fit well with the time but strongly stands up today. It was this varied mix that quickly brought Henry's Child to the forefront of local and regional bands. In fact, Henry's Child was so diverse that they opened for national acts like "Five for Fighting" (in San Francisco) and "Testament".

What made Henry's Child stand out is a combination of stage presence and recognition outside the state, with Preliminary Grammy Award nominations from NARAS and a regimented touring schedule before the days of iPhones and Facebook.

Henry's Child is back. Older, but wiser and able to display the maturity of a band who didn't rely on a formula to succeed. Henry's Child produces music that spans any sort of "generation gap" and can go from delicate to brooding in a matter of seconds all while still captivating the audience.

HYPER SLOTH

Hyper Sloth is a four piece rock and roll band with melodic metal overtones. All four members are seasoned musicians who are very focused and driven by their passion to create. With their combined talents and experience in the scene, they formed this all original band from the ground up in Feb. 2014 and just finished their first EP *Crack The Whip*. Hyper Sloth takes their music very seriously but at the same time they are sarcastic pranksters that love to just have a great time and play some rock "n roll.



OTHRYS

OTHRYS is a melodic heavy metal band out of Portland, Oregon and is a project with heavy riffage and melodic undertones.

MINOR ANOMALY

Minor Anomaly is a new northwest Hard Rock band formed from the ashes of a couple northwest heavy weights.

Drummer Zach Rowe is hailing from Oregon Prog/Metal band '30 Pound Test'. In '30 Pound Test', Rowe had shared the stage with heavy hitters such as Serj Tankian (of System of a Down), Every time I die, Trivium, Soulfly, Prong and many more.

Bass Player and vocalist Floyd Jr McCullough is coming from two different heavy hitters in the local Oregon scene. McCullough is known for being the lead singer and bass

player for local band Forrestal's Fall in which Rowe was also the guitar player. Forrestal's Fall was a staple in the Eugene and Pacific Northwest music scene throughout the 2000's.

Guitar Player Xion Zoa is a Texas transplant known locally as the guitar player and drummer from the Linden Wood Band, as well as the guitar player for Americana band Jake Payne and the Dixie Creek. Together the three have created a magical musical relationship that can only be explained as a MINOR ANOMALY

SAD REASON

Sad Reason will be joining the four other bands for this heavy rock show.

Tickets are \$5 Advance, \$5 Day of Show. Doors open at 7:00 pm and showtime is at 7:30. ★



PNW GARAGE ROCK RUMBLE

On Sunday, October 2, Shaky Harlots, Shadowgraphs, Forty Feet Tall, Gentle Being and Common Koi are coming to the WOW Hall.

SHAKY HARLOTS

Coming from Ashland, Oregon, The Shaky Harlots have been refining their garage rock sound since August of 2017. With Laramie Ryan Crow and Casey Julian Minnick on guitar, Kaity Arango on bass, Andrew Peel on drums, and BrynnaDean singing lead vocals, this garage rock group has an unmistakable sound that offers diversity to the scene.



SHADOWGRAPHS

Shadowgraphs is a neo-psychedelic band from Portland, OR. Equally inspired by classic psychedelic pop and modern indie rock, the new album finds the band branching out and incorporating shoegaze, post-punk, and dream pop influences into their sound. The resulting album calls to mind the effervescent melodies of labelmates Sugar Candy Mountain, the ghostly atmosphere of Papercuts, and the twisted pop sensibilities of Chris Cohen.



FORTY FEET TALL

Forty Feet Tall is a Post Punk/alt rock band from Portland, OR. Diving head first into a new fast paced raw music bent with splashes of punk and psychedelic rock, they consistently leave it all out on stage. Originally from LA, the band is composed of Cole Gann on guitar and vocals, Brett Marquette on bass, Jack Sehres on guitar and Ian Kelley on drums.

GENTLE BEING

"Gentle Being" is a combination of a lot of different things that seem like they might not go together, but somehow do: a lead singer who sounds like Joni Mitchell, two guitars, loud fast drums and a definite flavor of jazz as the cherry on top of the hard rock cake.

Vocalist Emma Nagel, lead guitarist Bodhi Lennox, rhythm guitarist Alex Goodwin, bassist Owen Burgi and drummer Isaac Luger, make up Gentle Being, a new college-age band taking over the Eugene music scene.

Though both guitarists are familiar faces in the scene, Gentle Being is an entity all its own. With plans to record and release music this year along with a Valentine's Day show at the Big Blue House, these Gentle Beings are rapidly climbing to prominence within the local music scene." - *The Register Guard*



COMMON KOI

Bringing all the energy of the ocean, Eugene dance-rock band Common Koi is always ready to party, their debut record "Pond" was recently released on May 27th.

Tickets are \$12 Advance, \$12 Day of Show. Doors open at 6:00pm and showtime is at 7:00. ★

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★ **SEPTEMBER-OCTOBER 2022** ★

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY					
			Classes & Workshops Mondays: Dance Empowered with Cynthia Healey 5:30 - 6:30 pm Tuesdays: Coalescence: Community Ecstatic Dance Doors 5:00 pm, Somatic Lab 5:15 Music 6:00-8:00 pm Wednesdays: Dance Empowered with Cynthia Healey 5:30 - 6:30 pm Saturdays: Dance Empowered with Cynthia Healey 9:00 - 10:00 am Sundays: Coalescence: Community Ecstatic Dance Doors 10:00 am, Somatic Lab 10:15-11:00 Music 11:00-1:30			LIVING LOVING LED The Blue Aces Zeppelin Tribute/ Hard Rock Doors 7:00 pm, showtime 8:00 \$15 advance \$20 day of show 3					
Shellac Shannon Wright Rock Doors 7:00 pm, showtime 8:00 \$18 advance \$22 day of show This show has been rescheduled from 2021. All original tickets will still be honored at the new date.	5	Amigo The Devil with special guest Katacombs Folk Rock/ Alternative Folk Doors 7:30 pm, showtime 8:30 \$20 advance \$25 day of show 6	7	8	9	QAnon Anonymous Podcast Live: Reptilian Recon Tour Live Podcast Doors 7:00 pm, showtime 8:00 \$30 advance \$35 DOS 10					
	New Volunteer Orientation Community opportunity Doors 7:00 pm Free 11	12			Of Montreal Indie/Alternative Rock Doors 7:30 pm, showtime 8:30 \$20 advance \$25 day of show 15	16	David Ramirez Sharon Silva Singer/Songwriter Doors 7:30 pm, showtime 8:00 \$20 advance \$25 day of show 17				
Bino Rideaux Doors 7:00 pm, showtime 8:00 \$25 Advance \$30 Day of Show \$125-\$125 VIP Meet and Greet 18	19	Sean Hayes Singer/Songwriter Doors 7:30 pm, showtime 8:30 \$20 advance \$25 day of show 20	21	22	23	22 & good 4 u: A Taylor Swift vs. Olivia Rodrigo Dance Night Pop DJ Dance Party Doors 7:30 pm, showtime 8:30 \$22 advance \$25 DOS 24					
	New Volunteer Orientation Community opportunity Doors 7:00 pm Free 25	26			5 BANDS, 5 BUCKS Henry's Child Hyper Sloth OTHRYS Minor Anomaly Sad Reason Hard Rocky/Heavy Doors 7:00 pm, showtime 7:30 Tickets \$5 advance 29	29	Magdalena Bay Indie Pop Doors 7:00 pm, showtime 8:00 \$20 advance \$25 day of show October 1				
Shaky Harlots Shadowgraphs Forty Feet Tall Gentle Being Common Koi Hard Rock/ Alternative Rock Doors 6:00 pm, showtime 7:00 \$12 advance 2	3		Melt-Banana Wand Deaf Club Rock Doors 7:00 pm, showtime 8:00 \$25 advance \$30 day of show 4	5	Yard Act Gustaf Indie/ Punk Doors 7:30 pm, showtime 8:30 \$18 advance \$22 day of show 6	7	Bearly Dead Jam band/ Grateful Dead Tribute Doors 7:00 pm, showtime 8:00 \$15 advance \$18 day of show 8				
Rivalz Xiibling Black Magdalene Doors 7:00 pm, showtime 8:00 \$10 Advance \$15 Day of Show 9	New Volunteer Orientation Community opportunity Doors 7:00 pm Free 10	K.Flav Rock/Rap Doors 7:00 pm, showtime 8:00 \$22 Advance \$25 Day of Show \$65-\$125 VIP 11		Satsang with Sol Seed Indie/ Folk Doors 7:00 pm, showtime 8:00 \$20 Advance \$24 Day of Show \$75 VIP 12	13	14	15				
	QWANQWA Ethiopian/World Doors 7:00 pm, showtime 8:00 \$18 Advance \$22 Day of Show 16	17					18	19	20	21	22



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