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Hey Marseilles



Pink Martini



Natalie Merchant

>>>> October 18

SONIC EVOLUTION

Ludovic Morlot, conductor
Hey Marseilles / Seattle Symphony

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>>>> April 20

PINK MARTINI with the Seattle Symphony

Eric Garcia, conductor
Pink Martini / Seattle Symphony

Pink Martini's signature sound blends the diverse genres of Latin, lounge, classical and jazz. Hear them live with the Seattle Symphony in this one-night-only concert.

>>>> June 22

NATALIE MERCHANT with the Seattle Symphony

Natalie Merchant, vocals
Seattle Symphony

Natalie Merchant joins the Seattle Symphony for one night only at Benaroya Hall, in a concert featuring music from her highly acclaimed symphonic album, *Leave Your Sleep*.

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Shelby Lynne

Since dueting with country legend George Jones more than 20 years ago, Shelby Lynne has earned her own adoration. Fresh off the release of her 12th full-length album, *Revelation Road*, the Alabama native will perform music inspired by her country predecessors updated for a new generation of broken-hearted pop fans. **Saturday, 8:30 p.m., Triple Door**

Mad Rad

Still reeling from the alleged assault of a Tractor Tavern sound technician, this Ballard-based folk crew.... Wait, what? Oh yeah—Mad Rad beat up a Neumos bouncer! Also, they play electropop hip-hop that makes young women do bad things. **Thursday, 11:15 p.m., Neumos**

Male Bonding

Male Bonding takes cues from early-'90s punk and grunge, with some Beach Boys added for vocal melodies. The London band's recent Sub Pop release, *Endless Now*, is filled with urgent/slack songs that are perfect for long drives and sweaty gigs. **Saturday, 11 p.m., Chop Suey**

Man Man

Man Man's swinging acid-Vaudevillian chamber rock and unpredictable, theatrical concerts have earned a dedicated following on both coasts. Mustachioed frontbro Honus Honus (Man Man likes likes repetition repetition) brought in a new band to record this year's *Life Fantastic*, but strangeness and intensity—and now lasers—remain Philly crew's M.O. **Saturday, 11:15 p.m., Laser Dome**

Metal Chocolates

A collaboration in

experimental hip-hop between OC Notes and Rik Rude, Metal Chocolates runs wide with otherworldly soundscapes ("Glass Elevators"), humor ("Chocolate Grills for Cavities") and regional content ("Pioneer Square Powdered Donuts"). Don't sleep on this show: The duo has played only a handful of times since their live debut last year. **Friday, 7:30 p.m., Triple Door**

Midday Veil

See the interview with Emily Pothast, page 45. **Saturday, 9 p.m., Rendezvous**

Gabriel Mintz

Few Seattle guitarists coax poetry from their instruments like Gabriel Mintz. Even more impressive is the soulful croon the singer uses to deliver his odes to the dusty West, recreational drugs and chain supermarkets, subjects treated with an expert lyricist's reverence and delivered with lucid jams. **Thursday, 7:45 p.m., Crocodile**

Mudhoney

There's more blood-and-guts rock 'n' roll left in Mudhoney than bands half its age. Since the late '80s, the Seattle rock wrecking crew has played the type of blistering, fist-pumping, head-banging concerts that first put this rainy little burg on the musical map. **Saturday, 10:30 p.m., Neumos**

Nazca Lines

Frontman Cory Alfano's sharp vocal cadence and unearthly howl are hypnotic; his band's knack for tension and release exhilarating. At the Drive-In comparisons exist for a reason, and that's not a bad thing. **Thursday, 8:15 p.m., Comet Tavern**



SHELBY LYNNE

Nightmare Fortress

Spawned from Seattle's late and beloved audiovisual spectacle Sleepy Eyes of Death, the appropriately-named Nightmare Fortress is an immersive experience that drenches audiences in mellifluous melancholy. **Thursday, 9:25 p.m., Showbox SoDo**

Kris Orlowski

Indie-folk artist Kris Orlowski elevates clichés like love, loss and the search for meaning with his impassioned acoustic strum and breathy, heart-melting tenor. The occasional string quartet or chorus of voices might take the stage to hammer the sentiment home but never strip Orlowski's songs of their intimacy. **Saturday, 7:45 p.m., Crocodile**

Ozomatli

After 15 years, Ozomatli is more relevant than ever. The party-starting Voice of the People, Ozo represents the loud minority that, soon enough, will be America's majority. The 10-member LA band fuses Latin rock, hip-hop, funk and indigenous African rhythms, and begins and ends each concert with a parade through the crowd. ¡Ya se fue! **Saturday, 11 p.m., Showbox SoDo**

Pickwick

See "Universal

Motown" on page 53. **Friday, 9:30 p.m., Crocodile**

Picoso

Not up to speed on Latin geography? *No problema*. Picoso's congas, trumpet, timbales and flamenco guitar will transport you to the heart of Puerto Rico, Spain and North Africa, where the folk music of the Berbers adds extra oomph to this seven-piece Seattle collective's urban-Latin sound. **Saturday, 9:25 p.m., Showbox SoDo**

Pogo

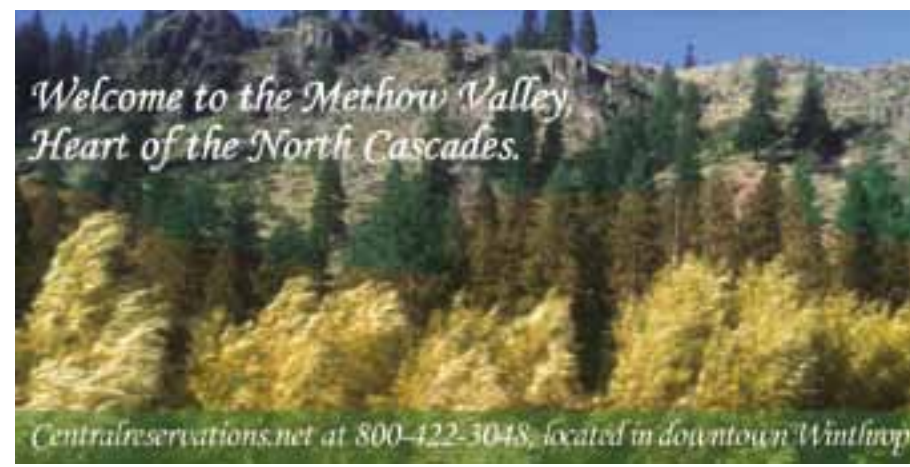
As Pogo, Nick Bertke slices and dices soundtracks from film and TV—*UP*, *Mary Poppins*, *H.R. Pufnstuf*, and *Toy Story*, to name a few—to create dance tracks drenched in nostalgia. This isn't just kids' stuff; the Australian artist has also given the Pogo treatment to *Terminator 2*. **Thursday, 11 p.m., Chop Suey**

The Replacements All-Star Tribute

See page 38. **Friday, 9:00 p.m., Comet Tavern**

Richard Cheese

Imagine "Weird Al" doing covers in the style of Frank Sinatra! Appreciate the juxtaposition of bawdy rap and metal hits styled in sophisticated jazz arrangements!



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If you've ever posted the clip of Will Ferrell violently crooning “Black Hole Sun” on Facebook, you want to see Richard Cheese.

Friday, 8:30 p.m., Showbox Market

Robyn
Swedish diva Robyn makes mainstream pop songs that are OK to like. She writes indelible hooks for sing-along tracks heavy on electro and R&B that appeal equally to Madonna and Britney fans (she's toured and sung backup for both) and more up-pity pop enthusiasts (she's collaborated with Röyksopp and Basement Jaxx). See page 31.

Thursday, 9:30 p.m., Paramount

Rose Windows
With eight bandmembers, video projections and a ripping rock 'n' roll flute, Rose Windows build titanic musical experiences that risk visceral overloading audiences into a deeper concert experience. Yes, it's trippy. Yes, you should try it.

Saturday, 8 p.m., Comet Tavern

School of Rock
School of Rock director Kris K's one-word description of SoR's festival performance: “GRUNGE!” That's correct—Kids born a decade after Kurt Cobain's death will play Seattle's signature sound. Really well. At the Laser Dome. This will make you feel simultaneously

old and young.

Thursday, 6:30 p.m., Laser Dome

Seapony
Lead by Jen Weidl's shrugging, sweet vocals, Seapony takes twee back to basics. The Seattle band charms with jangling guitar, tambourine and deceptively simple drum parts, all of which commingle in the shadow of bands like Heavenly and Beat Happening.

Friday, 7:45 p.m., Moore; Saturday, 11 p.m., Rendezvous

Shabazz Palaces
“It's a feeling,” Shabazz Palaces MC Palaceer Lazaro purrs on the group's celebrated debut album as a warm, digitized beat oozes beneath his words. That mantra sums up the Seattle hip-hop innovators' entire oeuvre. There's a lot to intellectualize in the music—notions of identity, evolution, isolation—but there's even more to feel.

Friday, 8:30 p.m., Triple Door

Slow Dance
Slow Dance's unofficial coming-out happened in July with “Melter,” a fidgety, electro-hip-hop dancefloor heater and its appropriately dance-mad video ('90s Midwest rave represent!). At Block Party, MC Murder Dice rained 20-dollar bills from the stage while producer/DJ Rudy rode atop the Cha Cha crowd

Seapony

CHRIS MANSFIELD of Fences

Since the release of his band's eponymous debut a year ago, Chris Mansfield has toured continuously, spending months at a time away from his Seattle home, playing his melancholy, angst-ridden pop songs in clubs large and small. He has also gone sober, recorded a song about it with Macklemore and decided to move to the East Coast, a fact he shared with *City Arts* during this month's cover shoot. A few days later, while he was staying at his mom's farm near Sumner, Wash., we talked over the phone. MARK BAUMGARTEN

Are you still growing the mustache?
No. It's over. Now I'm going to just stop shaving completely.

Usually musicians move to Seattle and then grow a beard. You're doing the opposite.
I just figured it would be more my style to finally adapt as soon as I left.

Why are you moving?
My girlfriend lives in New York and a lot of my family lives there. When I think about flying to Boston, playing with a new band and starting a tour, I have this very strange feeling that I'm going home. It feels really good. But I still want to play Seattle. I'm excited to go back and play City Arts Fest.

Are you going to be playing new material when you come back? What is the new stuff like?

Yeah, I will. A lot of the new songs have to do with soil and water as sort of an oppressive force, being buried or drowned or baptized. A lot of the new stuff is also sort of religious in a weird way. By no means am I religious, but it's sort of this weird thing that happens when you're by yourself and speaking out with your guitar, inevitably you end up speaking to someone, and I end up calling that someone “God.”

Your past songs have never seemed colored by religion one way or the other, but you do sport the upside down cross as a symbol. Why?
I'm not trying to make a protest against any religion at all. The symbol is more of a personal statement about feeling abandoned. I was searching for a way to convey that feeling and get people to look and ask, “Why would you do that?”

Q&A

PHOTOGRAPHY BY GARRETT KELLY (SEAPONY), NATE WATERS (MANSFIELD)

CONTINUED ON PAGE 54



PHOTOGRAPHY BY NATE WATTERS

UNIVERSAL MOTOWN

Pickwick started out playing the music everyone else does. Now it's playing the music everyone loves.

BY JONATHAN ZWICKEL

The residential neighborhood squeezed between Northgate Mall's sprawl and Lake City Way is a sidewalkless lattice of narrow streets and traffic circles. At 9 p.m. on a Thursday, not much is going on. So little, in fact, that the bass thumping from one modest, low-slung ranch house carries across and down the dark, lamp-lit street.

On the house's front step, sounds of electric guitar, live drums and amplified voice make it clear: A rock band lives here. Scotch-taped to the front door of the house is a note hand-written on a piece of typing paper:

So sorry if we're too loud. If you're annoyed, leave us your phone number + we'll work something out. —The Loud Jerks Next Door

Inside, just beyond the entryway, stairs lead down into a basement lit by Christmas lights. Here the six guys in Pickwick are rehearsing.

"TTB," Galen Disston called it earlier that day. "Tightening the belt. Building muscle memory."

Thursday nights like this broke Disston's band out of the basement—where they've met twice a week for three years, despite complaints from neighbors—and gave it a career.

Pickwick is a band on a mission. After languishing for years in a self-imposed creative purgatory, Disston and Pickwick now answer a higher calling. It's the same call that Sam Cooke and Otis Redding answered 40 years ago: soul. As Disston puts it, "the best kind of music that exists."

"You don't have to be someone to interact with it," he says later over lunch. "You can just be who you are and it makes sense."

Born in Orange County, Calif., Disston was raised alongside his dad's Bob Dylan records. In junior high he fronted a Grateful Dead cover band; in college at UC Santa Cruz, a quiet singer-songwriter band. In 2006, he followed his then-girlfriend/now-wife to graduate school in Seattle. He launched Pickwick with guitarist Michael Parker, Parker's brother Garrett on bass, drummer Matt Emmett and keyboardist Cassady Lillstrom. They were a folky Americana outfit—a dime a dozen in Seattle, then as well as now—and they knew something was wrong.

"I was sabotaging our folk stuff because I felt like it wouldn't measure up to anything else," Disston says. "I knew it would get

pulled apart because there wasn't anything inherently us or unique about it."

KEXP provided Disston an epiphany. Working one morning as an insurance rep at Valley Medical Center in Renton, he caught Sam Cooke's "A Change is Gonna Come" pumping into his cubicle over the radio. He was a fan of Oliver Wang's Soul-Sides blog, a repository for the LA musicologist's investigations into hip-hop's roots in soul, funk and blues. His wife's favorite song is Otis Redding's "Try a Little Tenderness." But he'd never heard the 1963 classic, written by Cooke in response to Dylan's "Blowin' in the Wind" and adopted by the Civil Rights movement.

I was born by the river in a little tent/and just like the river I've been running ever since...

"I'm sort of sick of playing to a room of white people nodding their heads," Disston remembers thinking. "I wanna diversify. I

"We've interpreted that genre through our modern Seattle indie rock lens."

wanna play something that feels the way I feel when I hear Stevie Wonder. I wanna start making real music that everybody can connect with, with their bodies and their hearts, not just their heads, which is the way I had interpreted most of the music I listened to in Seattle up to that point. I totally was inspired by that song and wanted to take that risk."

The first risk was taking his epiphany to the band.

"Michael started on a riff one day, and I was upstairs taking a shit, heard it through the floor and went downstairs to the microphone and started singing," he says, laughing. "That's 'Hacienda Motel.' It just came out."

Named after the \$3-a-night South Central LA flophouse Cooke was killed in, "Hacienda Motel" is Pickwick's first would-be hit, in line with indie-soul favorites like Spoon and Cold War Kids. It opens with simple, thrumming bass and breakbeat drums and courses over

hard-syncopated electric guitar and churchy organ, all of which fall into a deft, metered groove after the first chorus. Disston's voice strains righteously on the lyrics, the sound of a 28-year-old "post-Christian trying to figure out what to make of all the baggage," as he describes himself.

"Talk about self-imposed religious or non-religious boundaries... I feel like I set those boundaries: This is what I want to do. This is the kind of music I'd rather be making," he says. "Once we allowed ourselves that confined freedom to give it a shot, it started working. In a way that was effortless, where before it was very calculated."

The band soon entered the studio to record with friend and Grammy-winning sound engineer Kory Kruckenberg. They released "Hacienda Motel" as a vinyl 45 about a year ago, the same time they recruited Kruckenberg as Pickwick's sixth member. ("It helped that I had a vibraphone and they wanted that in the band," Kruckenberg says.) Like other band members, he will soon quit his day job to focus entirely on the group.

This past June at Columbia City Theatre, Pickwick surprised a packed house with a song delivered a capella doo-wop style, finger-snaps and all, spotlighted on the venue floor. Two months later at Doe Bay Fest, at Parker's suggestion, 60 or so audience members rushed onto the stage and cracked its foundation. In August, Pickwick led a Mural Amphitheatre crowd of a couple thousand in a full-blown dance party.

Momentum continues to build. Last month they signed to the Billions Corporation, a Chicago-based booking agency with a roster that includes Sharon Jones & the Dap-Kings, Death Cab for Cutie and Fleet Foxes. They record their debut full-length with an undisclosed bigwig producer this fall and begin their first national tour next spring.

"It's important that people understand that we're not a soul revivalist band and we're not attempting to do what Otis or Sam Cooke have done," Disston says. "We can't touch that. That stuff is perfect. But we've interpreted that genre through our modern Seattle indie rock lens. That's what we do. We're able to do it effortlessly. Everybody has their part. And if people aren't into it, fuck 'em. We've found our sound."

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ALLEN STONE

in an inflatable raft.
**Thursday, 8 p.m.,
Neumos**

Smokey Brights

When Hounds of the Wild Hunt bassist Ryan Devlin partnered with What What Now guitarist Mike Kalnoky, it was natural to assume that the resulting band would be heavier than, say, the Doobie Brothers. Not so! Smokey Brights play pop ballads that belong on 1970s AM radio.
**Friday, 10 p.m.,
Rendezvous**

Sons of Warren Oates

Think of Sons of Warren Oates as the soft-strumming, country-folk yin to the Maldives' hard-stomping, country-rock yang. Maldives frontdude Jason Dodson sings longingly with a faded-corduroy voice—one of the best in Seattle—while Kevin Barrans plucks banjo and Seth Warren saws fiddle. Expect special guests.
**Friday, 11 p.m.,
Rendezvous**

Stag

The members of Stag are not trying to make it. A band of veterans from That Petrol Emotion, Sanford Arms, the Mellors, Jackie on Acid and Red Jacket Mine, Stag's number one priority is having fun. Fortunately, they're studied musicians whose idea of fun is playing power-pop

that would make Alex Chilton proud.
**Saturday, 8:45 p.m.,
Comet Tavern**

Allen Stone

Allen Stone is the unlikely of soul singers. The shaggy, bespectacled Chewelah, Washington, native with Stevie Wonder's vibrato and Prince's range performs a winning take on '70s soul-pop that's gaining notice in the wider R&B world, earning him a recording session with Raphael Saadiq's rhythm section.
**Thursday, 8:30 p.m.,
Triple Door**

Strong Killings

Strong Killings are characterized by caustic wit, aggressive edges and a sense of fearless abandon. At their core is an innate sense of pop, but their battered, bloodied and bruised exterior is evidence that they are as masochistically interested in crafting hooks as hooking audiences.
**Thursday, 9 p.m.,
Comet Tavern**

Tea Cozies

Purveyors of garage rock grit and Brit-pop bounce, Seattle's Tea Cozies recently invested in new hardware, including a Nord keyboard, a 1960s Harmony Rocket hollowbody, an army of tambourines and former Fleet Foxes drummer Garrett Croxon. Hot liquids are not advised on the dancefloor.
**Saturday, 10 p.m.,
Rendezvous**

CONTINUED ON PAGE 58

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BY REGINA TAYLOR
DIRECTED BY ANDREW RUSSELL
OCTOBER 20 – 23

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Writer, illustrator and performer Daniel Barrow animates live

BY LEAH BALTUS

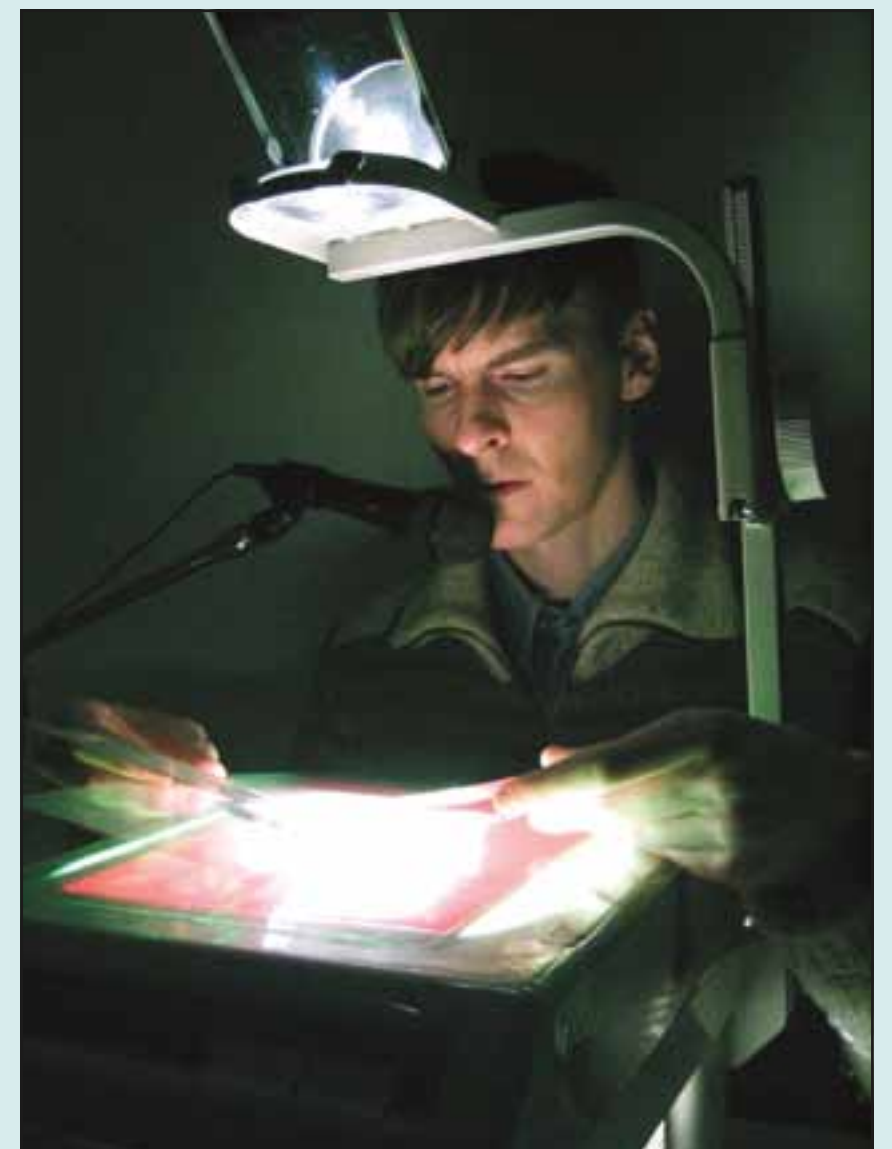
In a dark room full of people, Daniel Barrow sits beside an overhead projector, his gentle voice unfurling the story of an art student turned garbage collector who chronicles the lives of the people around him in a bizarre sort of telephone directory. Barrow narrates while his hands manipulate layers of illustrated Mylar transparencies over a video projection to create a moving narrative with live animation.

Barrow is performing *Every Time I See Your Picture I Cry*, a dark, funny show about an outcast who digs through detritus as part of an intimate art project that gets stopped short by a maniacal killer. As the garbage collector snoops into people's windows and dumpsters, the killer follows behind him, knocking off one person at a time. Barrow's award-winning piece, which has toured widely since its premiere in 2008, features a modest, sweet score by Amy Linton of the Aislars Set.

"I came to performance by accident," Barrow says, on the phone from his home in Montreal. While studying art history in college, he gave a parody lecture that ignited a love affair with obsolete technology, the overhead projector in particular. In the years since, he's developed his own cinematic visual language and narrative style.

"It's really about stacking all my visual ideas into a story," says Barrow, whose work nods to graphic novels, cartoons and film. "I'm drawn to artists who wish to depict emotional experiences in a very vivid way. I watch a lot of horror films."

Like the drawings in all of Barrow's productions, the candy-colored illustrations in *Every Time I See Your Picture I Cry* are florid, meticulous, obsessive. The piece began as a fixation



with drawing telephone books and eye-droppers. "It starts with specific visual ideas, this inclination to draw gestures over and over again," he says. Then it evolved and developed over a long period. A first draft of *Every Time I See Your Picture I Cry* emerged in 2002 only to be overhauled and workshopped twice more before its 2008 premiere. To date, Barrow has performed the piece more than 100 times around the world, mastering its rhythm. His Oct. 22 performance at the FRED Wildlife Refuge is his first performance in Seattle.

Though Barrow could produce his work as a graphic novel or an animated

film, performing live is his way to "moderate a sense of intimacy and strike some emotional chords" with himself and his audience. Full of empathy and introspection, *Every Time I See Your*

"I'm drawn to artists who wish to depict emotional experiences in a very vivid way."

Picture I Cry is testimony to human resiliency; its protagonist overcomes great physical and emotional pain by focusing on the detailed lives of others.

"I don't have a specific mission, but I definitely have some preoccupations," Barrow says. "If you were to distill my work into a central message or theme, it's about articulating the beauty in sadness, exploring visual history, a depiction of melancholy."

PHOTOGRAPHY BY SONIA YOON

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Thao with the Get Down Stay Down
Like a post-millennial Edie Brickell, Thao Nguyen leads a spunky, strummy indie rock crew with deft electric guitar and a voice equal parts aloof and alluring. Unlike Paul Simon's spouse, she's also a badass beatboxer.
Saturday, 10:30 p.m., Crocodile

That 1 Guy
As That 1 Guy, Oakland-based solo weirdo Mike Silverman sing-raps songs like "Buttmachine" and "The Moon is Disgusting" while plucking his single-stringed Magic Pipe, a homemade instrument somewhere between washtub bass and drum machine, the design for which came

Seattle hip-hop to a higher plane through live instrumentals, aggressive delivery and uplifting lyricism. They released their debut earlier this year, delivering a message of funk, soul and positivity.
Saturday, 10:10 p.m., Showbox SoDo

USF
On record, USF is all echo-laden ambience, electronic fantasy music that reaches from deep, dark underwater chasms to the brightest corners of outer space. On stage, the Seattle duo makes you wanna dance.
Friday, 11 p.m., Chop Suey

Unnatural Helpers
Righteously hard-rocking Unnatural Helpers is mostly Dean



VIRGIN ISLANDS

to him in a dream.
Thursday, 10 p.m., Chop Suey

Thee Emergency
Students of garage rock, Thee Emergency put on the ballsiest damn school recital around. Fronted by powerhouse vocalist Dita Vox, revved up by the guitar of Matt "Sonic" Smith and a badass rhythm section, the Seattle scene vets make timelessness timely. See interview with Dita Vox on page 32.
Saturday, 9:45 p.m., Neumos

Theoretics
Seattle's Theoretics work hard to take

Whitmore, backed by whoever is in his garage at the moment. Not surprisingly for a band with a singing drummer as a frontman, rhythm rules and their shows are really loud.
Saturday, 10 p.m., Chop Suey

Viper Creek Club
Two-man Viper Creek Club seemed to beam into Seattle from nowhere last year, crafting minimal, late-night electro-pop and remixing local hip-hop and indie rock luminaries. These insider's outsiders fall in with recent downtempo soul stars like James Blake

and SBTRKT. There's a place for them here.
Thursday, 8:15 p.m., at Chop Suey

Virgin Islands
Born from the ashes of the Cops (since-revived), Virgin Islands is a band that likes politics in its rock. They recently released *Ernie Chambers vs. God*, an album named for a lawsuit filed by a Nebraska congressman against the Supreme Being that's brimming with fight songs.
Saturday, 9 p.m., Chop Suey

Whalebones
Hey man, is that *Freedom Rock*?? Well, turn it up! Seattle trio Whalebones released its eponymous debut earlier this year, a bell-bottomed, leather-vested collection of bluesy, psychedelic, ramble-rock jams straight out of *Easy Rider*.
Saturday, 9:30 p.m., Comet Tavern

William Elliott Whitmore
Diesel locomotive on overdrive, gravel on a cold tin roof, grizzly bear on a whisky bender: How to describe the sound of William Elliott Whitmore's singular voice? The Iowa-born former punk-rock roadie now makes his living as a proletariat bluesman, carrying on the troubadour tradition with a banjo and an axe to grind.
Friday, 10:30 p.m., Neumos

Witch Gardens
The year-old Witch Gardens is three-quarters amateurs, with relatively experienced guitarist/vocalist Casey Catherwood holding together its shambling compositions. That's not a knock: the innocence of the performers shines and lends a sprightly energy unavailable to the well-trained.
Saturday, 8:15 p.m., Rendezvous

YACHT
Initially the solo project of Jona Bechtolt, YACHT recently added vocalist Claire L. Evans and backing band the Straight Gaze (zing!) to the lineup. Unlike many of its peers, YACHT's hybrid of dance punk and alt rock doesn't date easily; its early work sounds as fresh as new album *Shangri-La*.
Thursday, 8:15 p.m., Paramount

Yuni In Taxco
Yuni in Taxco sounds like music you might hear at a sock hop in some distant land, songs burnished with surf guitar and shot through with dreamy harmonies that relocate the Beach Boys to another hemisphere.
Friday, 7:45 p.m., Crocodile

ARTS
Jose Bold's Seateeth
See interview with John Osebold on page 63.
Thursday & Saturday, 10:30 p.m., Theatre Off Jackson

Color Me Obsessed
See "The Band That Wasn't There," page 38.
Friday & Saturday, 7 & 9:30 p.m., Northwest Film Forum

The Ecstasy of Influence
Literary mastermind Jennifer Borges Foster (of *Filter* literary journal) hosts an evening with Heather McHugh, local super-poet (see page 26), and three of McHugh's former students: Kate Lebo, Kary Wayson and Erika Wilder. The evening features readings by all four, along with music by old-timey bluegrass band the Tall Boys. Chrom-A-Matic, a visual art collective born out of late-night cabaret, paint live during the whole thing.
Thursday, 8 p.m., Town Hall

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Carolee Schneemann. *Meat Joy*. 1964. Chromogenic color print. Courtesy the artist. Photo: Al Giese.



JOHN RODERICK of the Long Winters

It's been five years since John Roderick released an album with his band the Long Winters. For fans of the Seattle native's lyrical wit and propulsive, hyper-melodic pop, it's been a long wait made both more bearable and more befuddling by the 43-year-old musician's inescapable presence. In this time, Roderick has found a bride, fathered a child and transmitted his every waking thought to nearly 13,000 followers on Twitter. MARK BAUMGARTEN

It seems that you are always working on something aside from the next Long Winters album. You've helped BOAT out with their next record, appeared on various podcasts, are taking care of a baby, you update your Twitter account obsessively, and attend photo shoots in garish clothing. If you had time to add one more thing to that list, what would it be?

I would pursue some money-earning activity. None of the things you mentioned pay me a cent.

And what about that Long Winters album? Is there any hope for it? Absolutely. But I'm not motivated by the frantic release schedule of careerist music-industry types. I'm too old to be panicked into rushing out a new record just to keep my name in the papers. When my record's finished, I'll put it out.

If a tweet is the social media equivalent of a seven-inch single, what is the equivalent of a full-length album? Ten tweets.

Will the Long Winters be putting one of those out soon?

I will definitely be putting out 10 tweets soon. Watch for a special download code!

What is the last thing that you wrote that you didn't share with the entire world?

A list of names of all the people I'm going to kill.

Will you share it with us? I want it to be a surprise.

I understand that you'll be performing as part of the Replacements All Star Tribute. What is your fondest memory of the band?

I saw the Replacements once, at the Paramount back in the day. They were fucking terrible.

What is the greatest love song ever written? Why? "God Only Knows" by the Beach Boys. It speaks for itself.

What is the greatest hate song ever written? "How Do You Sleep" by John Lennon.

Genre Bender
See "Collaboration Frustration," page 42.
Friday, 7:30 p.m., Can Can

Movie Sing-Along
These cult classics are reason to pull out a wig or rat your hair. Add your voice to a chorus of fanatics who know every word at these sing-alongs. Long live the movie musical!

Hedwig and the Angry Inch
Thursday, 8 p.m., SIFF @ Uptown

Purple Rain
Friday, 9:30 p.m., SIFF @ Uptown

Grease
Saturday, 7 & 9:30 p.m., SIFF @ Uptown Theatre

Erin Leddy's My Mind is Like an Open Meadow

Hand2Mouth Theatre returns to Seattle from Portland with this celebrated full-length production based on the year Erin Leddy spent living with her grandmother in 2001. The Hand2Mouth gang layers an audiovisual landscape over Leddy's live performance to create a moving meditation on consciousness, memory and generation.
Friday, 10:30 p.m., & Saturday, 4 p.m., Theatre Off Jackson

Red Light Nights
Canoe Social Club presents Red Light Nights, a series inspired by Amsterdam's

notorious vice district. It includes an installation by Tim Stackpole, interactive video by Dayton Allemann, micro-drama performances by the Satori Group and a slice of *Riddled*, a new play by Marya Sea Kaminski. Check out the artists in the window and/or pay Art Madame (and curator) Daryle Connors for a private trip to a back room for an intimate creative encounter with the artist of your choice.
Thursday, 6–10 p.m., Paramount Theatre

So You Think It's Dance: Show (+Tell)

First there will be performances by dancers with a tendency to ruffle people's feathers, namely Jessica Jobaris, Cherdonna & Lou and Douglas Ridings. Following said rabblousing, boylesque star Waxie Moon joins a panel of critics—Brendan Kiley (*The Stranger*), Sandi Kurtz (*Seattle Weekly*) and Leah Baltus (*City Arts*)—to talk about what distinguishes dance from performance art, political protest and cabaret, and whether or not those boundaries matter. Velocity's executive director Tonya Lockyer hosts.
Saturday, 5 p.m., Velocity

Steve Cuiffo Is Lenny Bruce
There are imitations—and then there's Steve



ERIN LEDDY

PHOTOGRAPHY BY NATE WATERS (RODERICK)

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friday | october 14
The Nines

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8:00 PM | \$10 ADVANCE | AGES 21+

saturday | october 28
Bastard of Reality with No Quarter

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Plate, Qing dynasty, 1736-95, Chinese, porcelain with coral-red glaze, gold inscription, Seattle Art Museum, Eugene Fuller Memorial Collection, Photo: Paul Macapia

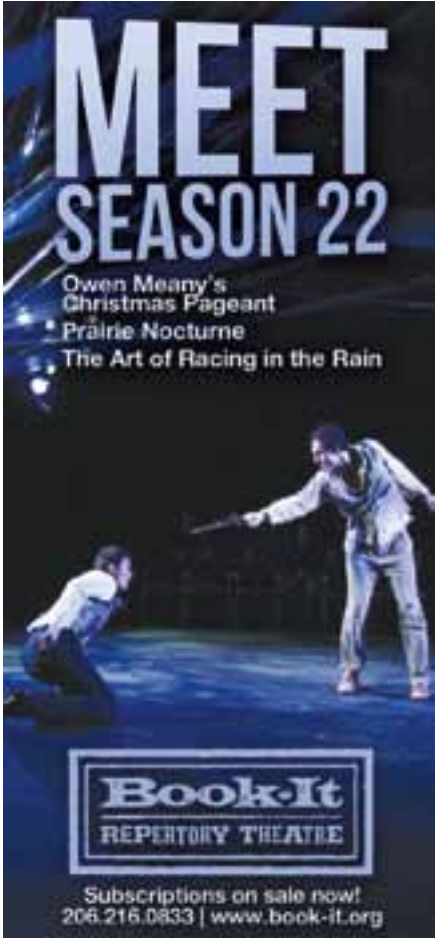
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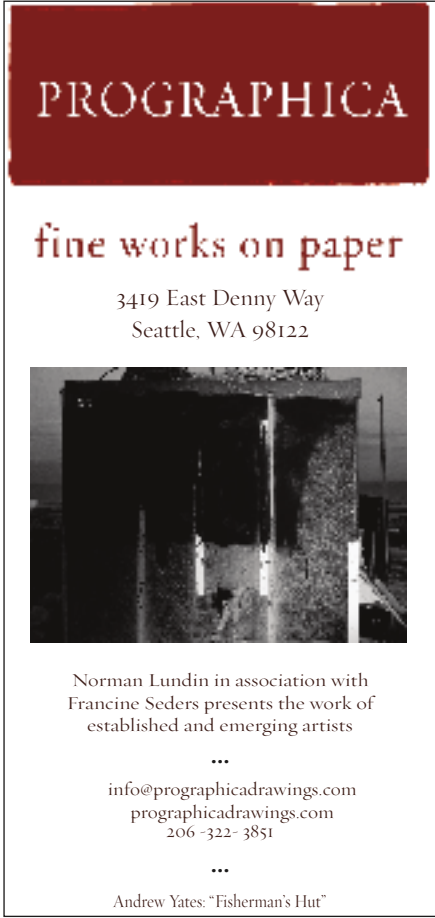


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Andrew Yates: "Fisherman's Hut"

Cuiffo's Lenny Bruce, which resurrects the late comic from the dead with uncanny, spot-on renditions of Bruce's take on race, religion, sex, drugs and politics. **Saturday, 10:30 p.m., Can Can**

Thriller Dance Class
Known collectively as Dance Belt, dancers Inga Ingenue, Lou Henry Hoover and Waxie Moon can teach anybody Michael's moves. All ages and abilities are welcome. Here's your chance to prepare for future flash mobs and cultivate an exceptional party trick, just in time for Halloween. **Friday, 4 p.m., Velocity**

VITAMIN WATER CULTURE CLUB at FRED
Daniel Barrow's Every Time I See Your Picture I Cry
See "Transparency and Layers," page 57. **Saturday, 8 p.m., Culture Club**

Factory: NW Hip Hop Redesigned
The Members Only crew assembles more than 50 local singers, rappers and beat-makers for this

Celebrity Karaoke
Witness some of the finest local pipes in action as 20-plus festival artists and Seattle celebs belt out your favorite power ballads and pop obscurities with competitive gusto. Arts impresarios and husband/wife duo Eric Fredericksen (Western Bridge) and Betsey Brock (Henry Art Gallery) host. **Thursday, 9 p.m., Culture Club**

City? Arts? Festival?
Arts Leadership Lab hosts this chat to determine whether or not the arts belong in a city or a festival, whether cities should have festivals, whether our city has enough arts in its festivals and what *City Arts* could do to make the festival more useful and relevant for the city and the arts. No circular logic allowed. **Saturday, 4 p.m., Culture Club**



WAXIE MOON

PHOTOGRAPHY BY ANDREW WAITS (WAXIE MOON), NATE WATTERS (OSEBOLD)



Q&A

JOSE BOLD of *Seateeth*

John Osebold, aka Jose Bold, is having a big year. His musical *Spidermann* made a splash in New York in March and last month he received a Genius Award from *The Stranger*. Meanwhile, Osebold continues to perform with his band, "Awesome," and pumps out copious volumes of new work, including *Seateeth*, an experimental piece of theater ostensibly about a literary reading. LEAH BALTUS

What inspired *Seateeth*?
Two things happened: I saw the cross section of a sperm whale at the Bishop Museum in Honolulu and I read my first book by Haruki Murakami. I really connected with Murakami's writing, particularly the recurring structural patterns in his novels. Then, in June, I read a surreal little essay I wrote for the release of Jennifer Borges Foster's *Filter vol. 3*. I started having delusions of being an author. So I decided to build a story inspired by *Moby Dick* (which I haven't read) and structured as a Murakami novel.

How is this show different from your past work?
Mostly, I write short unstageable plays, song lyrics, strange poetic meanderings and Facebook status updates. With *Seateeth*, I'm taking a chance not only on my ability to write a good story, but also on presenting it in a way that explodes the literary reading format.

How does it feel to be on your own

without a band, a cast or some kind of team?
Going in with a team sets me at ease, but I also like the thrill and freedom of flying alone. I get protective of my vision when I'm generating a project, so sometimes I need to be selfish and hog the sandbox. Of course, I'm never completely alone—it'd be a mess if I couldn't bounce ideas off others.

What do you think makes you such a prolific artist?
A lot of things I've made have arisen from the impulse you experience when you make a joke. "You know what would be funny, if you did that same thing on stage for two hours but in a penguin costume covered in blood," or whatever. The whim you toss out for a laugh, that's the source of my ideas.

What's the upside of working in so many disciplines?
Larger candy selection.

And the downside?
Stomachache.



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one-time performance. Participating artists—including OC Notes, Katie Kate and Vitamin D—have been grouped into teams, with each team responsible for creating an original song. Their 17 original songs debut at this event, along with some special 2x4 DJ sets. The whole thing will be recorded live for later distribution. **Friday, 11 p.m., Culture Club**

Pie Life

Extreme pie enthusiast Kate Lebo and KUOW's Jeannie Yandel assemble a bunch of vivid storytellers (David Schmader, Tilson, Shauna James Ahern, Sara Dickerman) to spin some yarns about pie. After the nostalgic hilarity concludes, a pie contest ensues—and you are welcome to bring your own homebaked entry. The Tall Boys provide ambient twang. **Saturday, 1 p.m., Culture Club**

Pop-Up Art Market

Creations and publications will be for sale from an array of artisans and cohorts, including LxWxH, Marquand Books, Cairo Collective, Iron Curtain Press, Free Time Industries, R&L Goods, Ladies & Gentlemen, and Iacoli and McAllister. **Thurs–Fri, 4–7 p.m., Sat, 1–7 p.m., Culture Club**

Selling Without Selling Out

Don't be a commercial sucker. This happy hour with Washington Film Works reveals viable means to work in film while scratching your creative itch and scratching up some scrilla at the same time. **Thursday, 4 p.m., Culture Club**

Visual Art

Curator Sierra Stinson joins forces with more great curators to install

a new exhibition each day, collectively showing a diverse range of visual artworks in the Culture Club at the Fred Wildlife Refuge.

THURSDAY

Here's where it gets weird—and utterly compelling. **Free Sheep Foundation** (DK Pan and Nko) present artists Dan Hawkins, Charles Krafft, Robb Kunz, Steven Miller, Kelly O, Alexandra Roxo and No Touching Ground in a show titled *Love & Anguish: collected acts of transgression*. (*The Headless Hunter*, a new zine, also debuts at this show.)

FRIDAY

Michael Van Horn presents Sol Hashemi and Jason Hirata, a pair of collaborating artists who use whatever media they want to explore Japanese rock gardens, audiophilia and seasonal décor, among other things.

Klara Glosova and **Sierra Stinson** host a visual arts happy hour. Artists Greg Lundgren, Gala Bent, Jim Demetre, Lindsey Apodaca, Joey Veltkamp, Susan Robb and Robert Yoder use visuals and video to fill various glasses with various concoctions as you sip your actual drink.

SATURDAY

Serrah Russell and Amanda Manitch present *Lightness*, featuring local artists working with illumination. Artists Susie J. Lee, Justine Ashbee, Gretchen Bennett, Zack Bent, Saskia Delores, Francesca Lohmann, Jess Marie and Jennifer Zwick, Rodrigo Valenzuela explore glow and glare in a heady investigation of philosophical weightlessness and physical ethereality.

Feel the Vibration

Crystal Castles prove the true rebels don't always walk alone **BY RACHEL SHIMP**



Toronto's Crystal Castles, named after She-Ra's home (not the early-'80s video game) have been smart, and a little lucky. Composer Ethan Kath found singer Alice Glass in 2004 when she was 15, singing in a punk band called Fetus Fatale. The notoriously secretive electronic producer saw Glass as the missing link to his music.

He was right. On *II*, the group's latest release, Glass's frequently manipulated voice alternates between a shriek and a siren song, elevating the music beyond the blog-house and nu-rave it kept company with in the late '00s.

Released on the Cure's longtime Fiction label, *II* features Robert Smith's plaintive vocal on the single "Not in Love," an ode to romantic ambivalence. Smith's cameo, in keeping with the band's goth-pop underpinnings, should earn them an even larger following. But despite the starpower, it isn't the album's strongest song.

II picks up where the cool

electro-pop energy of previous Crystal Castles tracks like "Vanished" and "Magic Spells" left off. Ear worm melodies feature on numerous potential singles. The band's evolution is reminiscent of Portland's Glass Candy and the Shattered Theatre. Over 10 years, Glass Candy moved from no-wave to retro disco, carving a unique musical niche. They—and other forward-thinking avant-garde duos like the Knife, Salem and Adult.—make dance music sound punk.

The band's nihilism, tempered by youthful energy, has ignited crowds.

Global touring since 2008 has refined Crystal Castles' performance, and their profile has risen higher on reports of Glass' bratty, destructive onstage behavior. If they weren't dancing, you might wonder if they're having a good time.

Live, the band's nihilism, tempered by youthful energy, has ignited crowds from Coachella to Glastonbury. When the band hits Seattle on Oct. 20, expect the addition of a live drummer, while strobe lights and smoke transform Showbox SoDo into a rave.