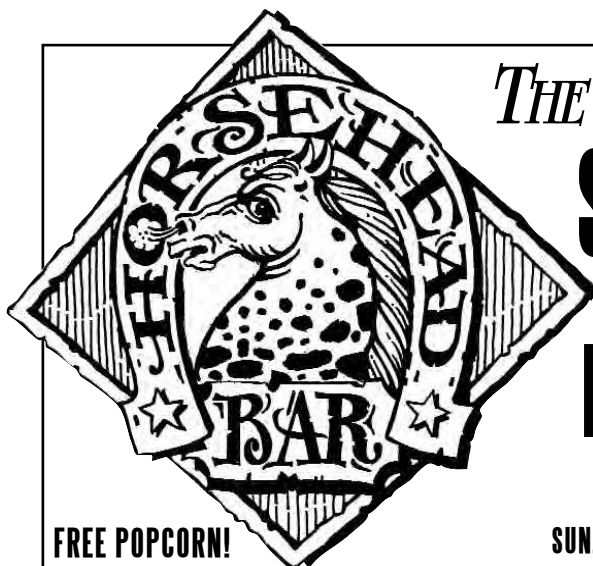




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Keller Comes to Town

One man band antics never get old.

Using unique tape loops and electronic effects in his live sets, Keller Williams creates a multi-dimensional sound that masks the complexity behind this whimsical soloist.

It started out of necessity. "I couldn't afford other players," Williams explained over the phone from his home in Fredericksburg, Va. So he learned to create the full sound of a band. By himself. No splitting the pay at the end of the night. No group dynamics. Just Keller and his amazing show. He makes it sound easy. Despite the horrible array of things that could go wrong while performing live (push the wrong button or kick a power cord and the audience gets treated to a verse of silence), Williams executes the process seamlessly.

To explain Williams' audio illusions, you have to start with his variety of instruments, both digital and acoustic. He performs with a massive arsenal of guitars including a specially designed eight string guitar, which provides the normal sound of an acoustic with the added range of several bass strings. He also plays bass and slide guitar. Apart from that, Williams utilizes a range of MIDI electronics to create the sounds of a variety of rhythm instruments. And throughout the show, he runs

his own sound board. "I keep myself entertained," he said. "The more experimental I get the more interesting it is to me."

Williams' lyrics, along with his range of whistles, beat boxing, and strange duck call noises, complete the full band sound. Once a beat is established through several hisses, "whoop" and "bump" sounds, the rhythm is looped and Williams can do what he does best: say funny things.

His most recent album, a live two-disc set titled *Stage*, captures Williams' genius and personality in his natural habitat, in front of an audience. He does several tongue-in-cheek covers including "Rapper's Delight," "Under Pressure" and "Don't Stop 'til You Get Enough." But on Williams' original "Gate Crashers Suck," his wit shines through. He tells of how one year while following the Dead, his vacation was cut short by a bunch of "gate crashin' stinky bastards."

His loyal following, earned through long tours with groups such as the String Cheese Incident, will relish another chance to catch Williams' unique live performance. And if you're standing outside the McDonald Theatre on the day of the show after tickets sell out, remember, there was a time when Williams played to a disinterested crowd at Sam Bond's.

ew

Roots, Rock, Reggae

Hasidic Jew sings reggae like Marley.

On Saturday, Feb. 12, John Henry's and Oregon Hillel welcome the hottest Jewish reggae singer around: Matisyahu.

'Scuse me?

Yes, Matisyahu Miller is a Hasidic Jew from Brooklyn, with the curls, black hat and beard, and he sings reggae in perfect Jamaican patois. In fact, he also does an exceptional beat box! This modest, 24-year-old former hippie, who actually lived in Bend for a few years, has performed on the Steve Harvey Show, Jimmy Kimmel Live and Last Call with Carson Daly. If you need more testament to his talent as a reggae vocalist, he recently sold out the Knitting Factory in NYC.

Much more than a novelty, Matisyahu successfully integrates his knowledge and love of reggae music with his love for Judaism. It's not much of a surprise that this devout Jew would seek out reggae as his vehicle for relating his faith. After all, because of its roots in the Rastafarian religion, reggae often revolves around subjects of spirituality.

Regardless, anyone can appreciate his talent and passion. He will perform with a three-piece band and DJ Kal El from John Henry's. Reggae vs. Hip Hop night will open the show. - Steven Sawada