



Dosh's Lost Take

Dosh may still be kind of a wild card name on the indie music circuit, but Martin Dosh is no stranger to the avant-garde hip hop and experimental rock scene he and his peers at Anticon helped pioneer. After moving back to his childhood home in Minnesota – to live with his parents after growing tired of his transient-stoner, Dead-head caravans up and down the East Coast – Dosh soon hooked up with Andrew Broder and became a touring member of Fog. Shortly after that, the crew at Anticon caught on to his abilities as a drummer, electric pianist, producer and virtuosic, loop-building sound collagist, and released his self-titled debut album.

Now with his third official record, *The Lost Take*, Dosh augments his one-man-band project with a bevy of live players and a much more adventurous sound that effectively disassembles the laptop rock archetype and recasts it in a much more vibrant light. A master sampler, using found sound, recorded music and live-recordings, Dosh smashes, slices and reimagines the poten-

tial latent both in indie rock and electronic music. Echoes of Blockhead and Bonobo resonate through tracks like "The Lost Take," while songs like "A Ghost's Business" sounds much more akin to the work of The Books. A wild card still, but with a new album that sounds so refreshing and crisp, Dosh could very well break big this year. Dosh plays with Electric III and Organized Sound at 9 pm Sunday, Feb. 4 at Sam Bond's Garage. \$6. 21+ show. – *Steven Sawada*

Better Things

Singer-songwriter **Dar Williams** has never lived on the West Coast, but when she talks politics, she sounds like any good Willamette Valley-ite. "I look down at my outfit and think, 'These shoes are five years old; these socks are organic; these pants are from Levi's, which provides domestic partnership benefits.' We have an opportunity every day to make one choice that's better than another." Maybe it's because she went to Wesleyan and lived in Massachusetts' Pioneer Valley for most of the 1990s, but she's capable of a Saturday-Market-worthy analysis of why we should buy earrings from a local artisan instead of Target: "To help that person make \$18,000 a year and not have to work at Target. OK, you're not breaking up a monopoly, but you're helping independent people thrive." Um, Dar, we're all about that here. She laughs, "Well, New York is catching up."

Williams, whose now-classic folk albums *The Honesty Room* (1995) and *Mortal City* (1996) launched her music career, remains independent, politically thoughtful and personally interested in developing many facets of her vocation. Writing two middle-reader novels, *Amalee* (Scholastic, 2004) and *Lights, Camera, Amalee* (Scholastic, 2006), along with having a young son, has slowed her song writing

down, but she's still planning to record her seventh major album in the fall. Her most recent album, 2005's *My Better Self*, includes bluesy tunes, contemplative scenes and wickedly smart political commentary, not to mention an Ani DiFranco duet on a cover of "Comfortably Numb." Williams tours regularly near her home in upstate New York, where she worked last fall on a successful campaign for Democratic candidate John Hall and where she wields her outrage about an unsafe nuclear power plant on the Hudson River. But she rarely visits the West Coast, especially without a band. Those who enjoy her chatty, witty, wonderfully intimate acoustic performances should not miss this chance to see her in Corvallis and nod along as she talks about local businesses or creative kids – not to mention the chance to sing along to the ever-popular "The Christians and the Pagans" or (this writer's favorite) the cellphone-lit "Iowa." Williams plays with Portlander Anne Weiss at 8 pm Friday, Feb. 2 in the Corvallis High School Theater. \$24.50.

– *Suzi Steffen*

Truth in Publicizing

Sometimes, new CDs come with incomprehensible press releases. You think you're getting a jangly pop band and you get murky metal instead; you think someone's a singer-songwriter and it



The Broken West

turns out they create soundscapes of noise. But every so often, the press release, like Goldilocks' bowl of porridge, is just right. Such is the case with L.A.'s **The Broken West**, whose debut album, *I Can't Go On, I'll Go On*, was preceded by an email describing Merge Records' new band as "A little Wilco + Teenage Fanclub with sparkly California pop added." Yes, that, with some Spoon (an underlying piano that leaps out and take the lead now and again) and a generous handful of Big Star sprinkled on top.

The Broken West (formerly The Brokedown) plays poppy rock that's more jaunty than jangly; these songs are sweet and buoyant but not crowded with overexuberant guitars. It's music that could fill a small bar or a spacious hall, shaping itself to a room with insistent, straightforward rhythms and a classic rock sense that takes a little bit from all those albums your older sibling tried to convince you were cool when you weren't quite old enough to properly appreciate them. What results is timelessly summery – that California pop thing, exemplified by "Down in the Valley" – but with the requisite talent for the downtempo and contemplative, as with "Like a Light," which continually hints at the stomping end of an otherwise soft, acoustic, tambourine-accented song.

The Broken West plays with Hello Stranger (lead singer Juliette Commagere wields a keytar, so don't miss that) at 9 pm Wednesday, Feb. 7 at Sam Bond's Garage. \$5. 21+ show. – *Molly Templeton*



Dar Williams

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