



The June Umbrella

**Protection From the Rain**

Two years ago, we profiled bandleader Brian Hall's band The Glorious Bride in *EW's* first *Locals Only* issue. Now, Hall – who has also played around town solo – is back with a new band, **The June Umbrella**, which apparently formed not long after that Glorious Bride write-up. Hall is still on a definite and appealing indie rock track, and the June Umbrella takes a turn for the Northwestern and the New York: Two clear musical references are the delicate, nostalgic yearning of Death Cab for Cutie (the chorus of "Harvest" is a dead ringer for a DCFC tune) and the shimmering, arpeggiated guitar lines of Interpol (particularly on "Icicles," which also shows the electronic handiwork of DoublePlusGood). With drummer Adam Beam, guitarist Josiah Henley and bassist Claire Staley (replacing Hannah Sledge, who played on the record), Hall has put together a tidy, over-too-quickly debut for his new band. Neatly produced and confident, the band's self-titled EP manages to sound familiar without sounding as if it's drawing straight lines from the musicians' favorite bands to their own songs. Certain lyrics have a definite spiritual bent, but in an accessible way; others are unabashedly lovestruck or draped with the descriptive imagery of a short story. A welcome addition to the Eugene music scene, The June Umbrella plays a CD release party with Cabinessence and the Tiffany Lamps at 7 pm Friday, March 2 at Cozmic Pizza. \$5.

– Molly Templeton

**Born Again a Second Time**

I know I'm not doing **Brian Vander Ark**, formerly of The Verve Pipe, justice by bringing this up, but I just can't help myself. My friend's 16th birthday was full of girlish fun, like shopping and getting our hair cut. Well, her cut ended up being much shorter than anticipated. As her dirty blonde shag lay across her face, all I could think was, "She looks like the dude from The Verve Pipe." The rest of the night was spent belting out, with youthful enthusiasm, lyrics to "The Freshman."

Now that that's out of the way, Vander Ark – no longer part of The Verve Pipe – has kept up his musicality by releasing a few solo records, beginning with 2003's *Resurrection*. Though he lay to rest his '90s rock guitar for an acoustic and replaced melodramatic lyrics for more heartfelt ones, Vander Ark still manages to balance super depressing songs (like one about dying in a hospital bed) with more toe-tapping ones like "Survival." Both fans and Vander Ark newbies will appreciate the softer, less '90s angst side he has to offer.

Keeping with the softer side of things, the L.A.-based **AM** will round out the show, bringing with him the new face of pop music. The singer-songwriter has gained popularity through song placement on shows like *The Real World* and *Men in Trees*. AM's airy pop songs are catchy yet cheesy in the same way Ben Lee and Coldplay songs are. But I think we can all agree: Cheese is good ... mostly. Brian Vander Ark and AM play at 6:30 pm Saturday, March 3 at John Henry's. 21+ show. \$10 adv., \$13 door. – Amanda Burhop



Brian Vander Ark

**Trip the Light Mozartastic**

Put on that party bonnet and kick up your booted heels! Oops, that's just the poster talking: The **Oregon Mozart Players**, promoting the "Music from the Dance" program, chose Renoir's *Dance at Bougival* to push the show. But the program is more ballroom than Renoir's music hall flirtation despite the leadoff piece, Bartok's Rumanian Folk Dances. The UO's Dean Kramer, pianist extraordinaire, plays the solo bits in Mozart's ninth piano concerto in E Flat (K. 271), which includes some dance-y sounds even if it's not precisely a dance. And then there's Debussy's *Petite Suite*, which recalls both formal dances and celebrations. Of course, ending without more Mozart wouldn't be right (it's the Mozart Players, after all!), so the last piece is a set of six German dances, K. 571. Concert notes say that these German dances are "clever hackwork" because of their court-ordered formal structure, but come on – Mozart's inventiveness was not squashed by formal structure. That's probably when you'll want to break out your best moves and fill the aisles and balcony of Soreng Theatre with your best (formal) moves.

At a UO faculty concert not too long ago, I overheard a member of the OMP board telling someone else that the OMP was in great financial shape again – which is wonderful; how Eugene supports so many classical music experiences is beyond me, but it's definitely a boost to that "Greatest Village for the Arts" thing. And we want to keep it that way, no? So get out your fancy dancing togs and head to "Music for the Dance." The Oregon Mozart Players play at 8 pm Saturday, March 3 and 2:30 pm Sunday, March 4 at the Hult Center. \$15-\$30. – Suzi Steffen



Sebadoh

**Classic Sebadoh Lineup Tours Again**

"On my way to a temporary dream." Thus began the first song on **Sebadoh's** third album, 1990's *The Freed Weed*. When Barlow and company sang those words, they had little idea of the permanent impact they would have on the face of indie rock. At the time, following Barlow's departure from Dinosaur Jr., they were still somewhat obscure, but by 1992 Sebadoh was well-known thanks to their Sub Pop debut *Smash Your Head on the Punk Rock*.

Fifteen years later Sebadoh remains an indie rock touchstone, lauded for their geeky aesthetic as much as for the lo-fi approach to music making they pioneered. Barlow's intentionally low-tech recording style matched his folky-intellectual approach to rock and only heightened his bandmate Eric Gaffney's frequent psychedelic freak-outs.

Last year it was announced that the classic Sebadoh lineup of Lou Barlow, Eric Gaffney and Jason Loewenstein would reunite and tour for the first time in 14 years. Their Eugene WOW Hall show will be six gigs into their almost two-month cross-country tour.

Sebadoh began in 1987 as a Barlow solo project. Gaffney quickly joined up, and Loewenstein hopped aboard in 1989. Fans endured frequent line-up changes, but it was this trio that was responsible for the classic albums *Ill*, *Bubble and Scrape* and

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