

The Quiet Unquiet

Sinking into the exquisite sounds of Warpaint

Shifting, mercurial, affecting, sinister, rumbling, alluring, ominous, swirling, immersive, subtle, sleeky, sneaky – Warpaint’s debut full-length album, *The Fool*, calls up giddy adjectives, sentence fragments and swaying submissiveness, not clear-headed criticism. It’s a record for sinking into, for experiencing on headphones that block out the rhythms of ordinary life. The quartet’s earlier release, the *Exquisite Corpse* EP, was a tease, a too-short set of polished but not yet shiny tracks that peaked at “Billie Holiday” and crested before a listener was ready for it to be over.

The *Fool* is something else. The L.A.-based quartet – two members of which, I’m obliged to mention, are originally from Eugene – had been through multiple drummers before finding Stella Mozgawa, who you’d never guess just became a steady member of the band as they

finished demos for *The Fool*. Cohesive and compelling, the record sounds like the work of a band that knows each other backwards and forwards, like they could pick up at any point in any song without missing a beat or a breath. Vocals overlap and repeat, and lyrics turn from promise to portent without the faintest shift in the singers’ tone. It’s disconcerting and promising, the way Theresa Wayman and Emily Kokal, who both sing and play guitar, weave a net of harmony and traded lines – a net that could catch you safely as quickly as it could tangle you right up. “Now I’ve got you in the undertow,” they promise on “Undertow,” the record’s first single. “Why you wanna blame me for your troubles? You better learn your lesson yourself / Nobody ever has to find out what’s in my mind tonight,” the song continues as a quietly insistent bass line builds and pulses, incredibly precise and impossibly flowing.

Warpaint’s songs crossbreed angular, laser-cut percussion and guitar lines with subtle bass and drawn-out, sweet-voiced sentiments that ring like gentle threats. They’re going to keep you, whether you like it or not. “Don’t you call anybody else baby / ‘cause I’m your baby still,” Kokal sings on the quiet, unnerving “Baby,” a lament, a plea and a promise. Her voice echoes over an acoustic guitar that’s a dramatic change from the rest of the record, where the comparisons are less clean-and-simple singer-songwriter than Britpop, shoegazer or post-punk: you might hear the atmospherics of the Cure, the moody darkness of Joy Division, the textures of a handful of 4AD bands, from early Lush to Blonde Redhead.

Live, Warpaint is transfixing and confusing: Where’s the time go? Which song is this? How many have they played? What happened? The songs uncoil and hang in the air, resonating with a peculiar certainty. But it’s not the introspective experience the beckoning guitars and aching vocals might suggest; instead, it’s muscular and confident, all that quiet building richly

behind the band’s cheery, effortless stage presence. A strange chemistry, a sense that there’s something going on behind and beneath the music, makes the experience unusually spellbinding.

“What did you whisper in my ear? What was the answer you wanted to find out?” Wayman cries on “Shadow,” a dynamic tease of a song with more questions than answers. “I adore your face,” one of them repeats on “Majesty,” spare and spacey, with a synth that bubbles up through the quiet, later to be joined by rich piano and that insistent, assertive percussion. “Could it be that you are my majesty?” Somewhere in the lyrics there’s a story about getting what you wanted, only to find you don’t want it anymore. But the song is anything but wallowing; the vocals are matter-of-fact, distant and cool, and everything simmers and shifts, Mozgawa’s drums taking center stage as the singers repeat, “You could’ve been my king.” Warpaint doesn’t need a goddamn king. **EW**



Warpaint, PVT, Yeltsin and Family Band
Thursday, March 17
8 pm • WOW Hall
\$10 adv., \$12 door.



FOR YOUTH DEVELOPMENT
FOR HEALTHY LIVING
FOR SOCIAL RESPONSIBILITY

HAVE FUN MAKE FRIENDS PLAY TENNIS

Sign up for Spring Break Tennis Camp!
Registration is going on now.

Quick Start ages 4-10

March 21-23
M/T/W 3:00-4:00

A fun, engaging program to teach the fundamentals of tennis.

Tennis Strategies 1 ages 10 & up

March 21-23
M/T/W 4:15-5:30

Cost

Y Members
\$10/ day or \$25 for all 3

Potential Members

\$12/day or \$30 for all 3

More information or register at the Y’s Tennis Center, or call 541 683 3410.

Ask about our Adult Spring Break Camp too!

EUGENE FAMILY YMCA
2055 Patterson, Eugene OR 97405
P 541 683 3410 www.eugeneymca.org



SUMMER CONCERT SERIES

TIX ON SALE THIS SATURDAY

AQUALUNG ALBUM LIVE ON STAGE PLUS OTHER FAVORITES!

JETHROTULL.COM

JUNE 16 • 7PM

FOOD BOOTHS & BEER + WINE * GATES FOR THIS SHOW WILL OPEN AT 5:30 PM

Produced by KESSEY + H
WELLS FARGO
Nancy's
JERRY'S
The Register-Guard
WEEKLY

TICKETS AVAILABLE THRU SAFEWAY TICKETSWEST OUTLETS OR BY CALLING 1-800-992-8499. ALSO AVAILABLE ONLINE AT WWW.TICKETSWEST.COM OR THRU THE HULT CENTER BOX OFFICE.

FOR MORE INFORMATION VISIT WWW.THECUTHBERT.COM