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for the Performing Arts

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Friday, June 26

Oregon Bach Festival:
**Storm Large-Seven
Deadly Sins**



Saturday, June 27

Oregon Bach Festival Kids:
Let the Wild Rumpus Start



Friday, July 10

Oregon Bach Festival:
Canadian Brass



Saturday, July 11

Oregon Bach Festival Kids:
Super Powers!



Wednesday, August 5

BRIT FLOYD: **Space &
Time World Tour**

HultCenter.org
541-682-5000



THE COSMIC DARK

L.A. electro-pop duo **Ultra Violent Rays** draws comparisons to darkly sensual and moody acts like Portishead.

The band describes their sound as “the hypothetical sonic lovechild of Siouxsie Sioux, Phantogram and the movie *Blade Runner*.”

Ultra Violent Rays’ current single “Wish” is propelled by hypnotic, electronic drums, a ghostly whistle, shimmering and watery keyboards and vocalist Cooper Gillespie’s ethereal voice — borrowing an irresistible hook from childhood: “Wish I may/ Wish I might/ Find the words to make it right.”

Elsewhere, “The Voyageur” begins with a minimalist groove that recalls, surprisingly, Michael Jackson’s “Billie Jean.” The song soon culminates in a cinematic, sci-fi climax featuring a keyboard hook straight from Depeche Mode.

And the song “Vegas” has the somber, urban feel of Massive Attack — dark and foreboding, like driving late at night through the empty streets of a big city.

“We’re excited to bring our dark, female-fronted electronica back to Eugene,” the band tells *EW* via email. “The staff and the patrons [at Luckey’s] are always awesome.”

“We write songs that are alive, entities unto themselves,” they explain via press release. “Though we live in the cosmic dark, our live show is a gigantic psychedelic wave of color, light and sound.”

Ultra Violent Rays play 10 pm Saturday, June 27, at Luckey’s; \$5. 21-plus. — *William Kennedy*

SEATTLE FOLK FUSION

Daniel Blue — who once made love in the bathroom at Eugene’s Ninkasi Brewery — grew up in a highly religious family where he wasn’t allowed to listen to secular music.

Now, he’s the frontman of **Motopony**, the Seattle sextet that fuses Northwest indie folk with the current electronic craze.

Nothing epitomizes Motopony’s genre — or lack thereof — more than “Wait For Me,” a track off their eponymous debut album, produced by hip-hop and electronic producer Buddy Ross. The song starts simply, with just acoustic guitar and Blue’s folky voice, but then come trippy synths and electronic harmonies rivaling Odesza.

After the first album, Blue decided to expand the band, which now has six members who write songs together.

Motopony recently released its third album, *Welcome You*, which took the band to India and back, returning with a sitarist (à la The Beatles).

“I think that it does have sort of an eclectic appeal, but we’re odd in that we have six writers and six different tastes coming into the music itself,” Blue says. “We just boil it down until everybody’s happy. And it’s a fucking long process, but noble.”

Blue says he views this collaborative process as a spiritual experience.

“I love collaboration; I really believe in it,” he says. “I think human unity is the most powerful force on the planet.”

And for the future? The philosophical frontman isn’t worried: “I think we’ll just proceed to be influenced by the random chaos theory of the direction of the art.

Motopony performs with **Tristen** and **Big Harp** 8 pm Sunday, June 28, at WOW Hall; \$8 adv., \$10 door. All ages. — *Sophia June*

