

SICK AS FUCK

It wasn't many years ago that San Diego rapper **Twisted Insane** was homeless, struggling to get by, hustling CDs for food in mall parking lots and on busy sidewalks. Bouncing from one metropolitan area to another, the horror-core hip hopper would build a following and relocate, honing his craft while building a small but viciously loyal fan base.

With the word-of-mouth success of 2006's *Shoot For The Face*, Twisted saw some traction, with copies selling out and remaining out of print, giving him a Tech N9ne-level of underground success. Building on that steam, Twisted has released five full-length albums since (with the newest, *Voodoo*, pending) as well as building his Brainsick Muzik into a multi-artist label comprised of other overlooked yet relentless and deserving emcees who have also risen up from nothing.

That underdog focus lives on with The Brainsick Muzik World Tour, a DIY national tour relying heavily on good old-fashioned pavement pounding and making personal connections to spread the word. The tour, booked by and featuring Twisted and The Brainsick family, intends to share its unholy gospel with the country, recruiting converts and keeping it gangsta.

Joining Mr. Insane for this massive evening will be the rest of the Brainsick Muzik roster, including **C.Ray**, **Kamikazi**, **Bishop**, **ISO**, **Dikulz** and **Z & Redro**, as well as local rappers **AreaKode Assassinz**, **Locsta**, **Emphasis** and **S.W.P.** at 9 pm Friday, July 31, at Cozmic; \$17-\$22. All ages. — *Joshua Isaac Finch*



MAKIN' WHOOPEE!

Roll Jimmy Kimmel, Elvis Presley and Jim Carrey into a single explosive entity and you might come close to Eddie Cantor's impact on American entertainment.

Rising from an impoverished Russian Jewish immigrant New York family, the little, bug-eyed and singing waiter parlayed his broad talents and irrepressible personality to vaudeville before doing a decade on Broadway at the Ziegfeld Follies, eventually becoming one of the dominant figures on American radio in the 1930s and '40s.

Chart-topping singer, author (more or less) of seven books, a recurring Looney Tunes character and namesake for a Parker Brothers game, Cantor also starred in the then-new medium of television, hosting his own comedy show and becoming the first star to be censored on TV — where he's lately returned, six decades after his death, as a character in the HBO series *Boardwalk Empire*.

What made Cantor a movie star was the 1930 film version of Gus Kahn and Walter Donaldson's Broadway hit, ***Whoopie!***, whose original 1928 musical version opens Friday, July 31, at The Shedd and runs through Aug. 9. The typically breathless story — essentially one big chase scene — involves a mean, jilted sheriff; the dizzy young beauty he intends to marry but who loves her childhood sweetheart (the son of Pueblo Indians); a

hypochondriac; a wealthy one-percenter and his crazy kids; and a gaggle of other characters.

But you don't see these Jazz Age musicals for the zany plot — it's the songs that make them memorable, and *Whoopie!* packs some doozies: "Love Me or Leave Me," "My Baby Just Cares for Me," "Yes, Sir! That's My Baby" and, of course, the then-naughty title tune "Makin' Whoopie." The Shedd will bring us as close to the Flo Ziegfeld original as possible (including tap dancing) in this fresh staging directed by Peg Major and a squadron of Shedd regulars, including music director Robert Ashens.

Whoopie! is part of one of Oregon's most valuable musical institutions, the Shedd's annual **Oregon Festival of American Music**, which this summer spans nine concerts, films, talks and more. This year's theme is the Jazz Age, the 1920s and early '30s period that starred everything from Cantor to Louis Armstrong to the Gershwins to Eubie Blake to Cab Calloway to Duke Ellington.

No one in Oregon knows how to present that music in historical context more entertainingly than OFAM, especially with this summer's excellent musician lineup: reedman **Jesse Cloninger**, pianist **Ted Rosenthal**, trumpeters **Byron Stripling** and **Tim Clarke**, singers **Siri Vik**, **Evyne Hollens**, **Ian Whitcomb**, **Shirley Andress** and many other veteran Shedd performers.

A convenient kickoff moment for the era: George Gerwshin's immortal *Rhapsody in Blue*, a dazzling romantic liaison between jazz and classical music that

highlighted famous bandleader Paul Whiteman's (in) famous 1924 concert at New York's Aeolian Hall called "An Experiment in Modern Music." OFAM's Aug. 11 opening gala features excerpts from that historic show, including Gershwin's piano-powered tone poem and other jazzy '20s classics by Ellington, Armstrong and more.

The Aug. 12 concert ignites a celebration of so-called "hot jazz" by stars like Bix Beiderbecke, Frankie Trumbauer, Red Nichols and more, including songs by one of the era's greatest songwriters, Hoagy Carmichael. The rest of the fest looks just as spiffy, as we'll explain in our next installment.

While OFAM specializes in playing old music as originally intended, Portland's electrifying amplified chamber ensemble **ARCO-PDX** does the opposite: brilliantly deploying rock 'n' roll amplification, lighting effects and a visceral, dramatic approach to the music (played from memory) to bring the excitement of a rock show to classical music. On Aug. 8 at Cozmic, ARCO plays 20th and 21st century music by long time Oregonian **Ernest Bloch**, the great West Coast ultramodernist and world music pioneer Henry Cowell, Arvo Pärt, Dmitri Shostakovich and Polish composer Henryk Górecki — but *not* his famous third symphony. Instead, it's his *Harpichord Concerto*, played on electric keyboard here. The show also features a U.S. premiere by Russian composer Andrei Eshpai and opening performer **John Berendzen**. — *Brett Campbell*



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