

O U T & A B O U T

Kimbra

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... balances of extremes indicative of the entire show. *Carolina* came on next with more raw voice than the album version along with extra dip a dots that will surely evolve with the tour? A little *90's Music* came over the speakers, but played live, it should be spliced with a slower version of the song; read below.

Settle Down, the hit that set up her previous album 'Vows', pushed whatever beachcombers were left into the deep water. Why? Here's another of Kimbra's talents: having multiple versions of her songs so an audience gets surprised with each interpretation - this performance was a hybrid of the online NOWNESS and Spotify videos. The five musicians onstage hit some great notes and changed up the pace. Loved the speaking instead of singing in places, too; it made it a bit more manic.

Nobody But You (one of my two favorites) brought it on. And wow, she sang with a harsh, authoritative voice and then let it slip into an airy ribbon of breath that crescendoed with the band's move into a electropsychadellic bumping beat. Hard not to move during this. A fellow member of the audience who last saw Kimbra with his mom right before she died a few years ago got into it at this point and was feeling good from here on out. Pretty cool.

The keys carried *Something in the Way You Are* with their ambience, dueting with the singer toward the end... and the audience sang the whole way through. *Everlovin' Ya* had a humidity that percolated from its pulse, and onstage it got more broken down to some basic sound than the album and they had fun doing it.

Goldmine transitioned best from album to stage. The rhythm captivated, and the lights transformed her sharp-edged silver dress into gold. Somehow it unbuilt itself but kept some kind of structure after it faded out. *Two Way Street* was announced onstage as being 'pretty relevant'; don't know or mind the reference, but all right. More voluntary audience participation throughout.

Speaking to the keyboardist and bassist after the show, they were most curious about which songs made people want to sing. That's cool, it wasn't about how they played - good guys. *Rescue Him*, with its warehouse feeling, had snapping vocals weaving through the synth. Once again, a soft lead out from the climax of the song, a bit over-ethereally. *Madhouse* was shrilling and dramatic, got the groove on like Prince does, and warped everyone for a bit. *Cameo Lover* got the crowd singing again with its really soft composition inside a crazy echo. Good drumming. *Miracle*, the album's current single, exhibited a voice and electric guitar pairup, with vocal percussion, too.



The lights shine gold on Kimbra at her first concert ever in San Francisco. The Independent stage was filled by Timon Martin (guitar/vocals), Stevie McQuinn (drums), Ryan Abraham (bass), and Taylor Graves (keyboard/vocals).

Photo by Michael Spinetta.

As You Are, played for the first time live, was the showcase. The sentiment and emotion behind the effort were reciprocated by the loudest crowd response of the night. Each sweet creep of a syllable became a new word as only the keyboard backed Kimbra. The tune climbed up a mountain in heavy humidity and rested in powdered snow at the summit. Sorry if that's too synesthesiatic a description; it was that good. *CIMH* got the big fluffy clothes back on to rock out with the pimp out. The band turned it back then dialed it up. The disembodied *Something in the Way You Are* fed into the crowd's backing vocals again, and finished off the night with high excitement.

Oh, one last ocean reference... Maybe we need our version of the offshore New Zealand pirate radio ship Radio Hauraki 1480 AM in the 60's, and maybe it should play a little Jean Luc Ponty, Kiri Tekanawa, and Kimbra. Take the time to listen; something's always coming in with the tide...

The staff of the Independent is friendly and helpful and make it worth visiting again. After a show there, I recommend a date at Grubstake on Pine Street. Yummy midnight food.



Portalupi Wine Tasting and Food Pairing

By Eva Dunn

We arrived for a 3-day stay in Windsor at WorldMark, and upon checking in, we were given a complimentary wine tasting for two at The Portalupi Wine Tasting Room in Healdsburg, one block off of Healdsburg Square, in Sonoma County. We made an appointment for mid-afternoon so we could enjoy Healdsburg Square afterwards.

The tasting room was an eclectic, inviting space with a lilac microfiber couch and a glass-topped table for the wine tasting and pairing. Portalupi Winery has grown since 2002 and in 2011 opened a tasting room at the heart of Northern California, in Healdsburg. In 3 ½ years since they opened, the reception by the wine community and the general public has established Portalupi as a boutique, family wine destination. We loved this tasting room immediately. Expecting either tall bar stools or no seating, I was pleasantly surprised to see the very chic, comfy sofa on entering the room.

The room was a combination of rustic and cozy, a warm and inviting space with a hidden back dining lounge for larger groups. On warm days they open up the large floor to ceiling windows for al fresco wine tasting. Unusual shaped bottles of wine, their signature milk liter, glass containers, were stacked in wooden crates next to the small refrigerated deli case stocked with a variety of charcuterie, prosciutto, cheese, and savory spreads.

Holding wine was the common use of such bottles in Italy in the early 20th century. Portalupi wine began many years ago in a small coastal town in Nortberg, California where Tim Borges and Jane Portalupi first met as children. Now a husband and wife team, they have traversed the gamut of the premium wine business for nearly 30 years.

They started Portalupi in 2002 to make and deliver exquisitely crafted wines worthy of their generations of Italian history in winemaking. Portalupi wine is a celebration of their reunion and a tribute to their rich ancestry. Portalupi launched Vaso di Marina, an Italian blend bottled in a milk jug, when they opened their tasting room in 2011.

The origin of Vaso di Marina goes back to Marina Portalupi, who in a tiny village in the hills of Piemonte, Italy, mastered the art of field blending with grapes from her family vineyard to make the perfect red wine. Just as she had done in Italy, when she opened Luna Park Grocery in San Jose, California, she kept a small barrel of her vino di tavola to serve in her store. And every day, customers would bring in empty milk bottles, or whatever vessel they had, to fill up and take home. It is in honor of Marina and in her spirit that

Portalupi makes Vaso di Marina. Our wine host that day was Tim Borges, so knowledgeable and entertaining; his expertise so enhanced our tasting experience. We were the only ones there on a weekday, late afternoon and it made us feel like special guests.

Four select pairings were prepared for us which included a new release, and it was set out perfectly on a curved, rectangular glass serving dish; we made ourselves comfortable which was easy to do in this delightful space.

Presentation of the food pairings was beautiful and as Tim poured the very generous tastings, he would relate a short history of the wine, its region, and foods it would enhance on a menu, along with other food pairing suggestions. It was a most delightful experience--relaxed and educational.

As we swirled, sniffed and tasted the wine, along with small savory bites, the enhanced pairing was evident. The salty with sweet; the pungent with crisp; they brought out the best in the wines. The history of the Portalupi wines span not only Sonoma County, but also their Italian and Portuguese roots.

I was so taken with the amazing buttery prosciutto paired with the 2013 Pinot Noir, Sonoma Coast, that I inquired ...

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