

**OREGON**  
**MUSIC**  
**NEWS**  
*the magazine*

# REBECCA SANBORN

Genre  
Crusher

CELEBRATING  
WOMEN IN  
MUSIC

**Featuring:**

Beth Harrington

Natasha Kmeto

Christa Wessel

Corin Tucker

Alexa Wiley



PLUS: NORMANDY GUITARS | DIRTY REVIVAL | SHAMROCK & ROLL

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## FROM THE MANAGEMENT

# Women's voices matter

BY ANA AMMANN  
PUBLISHER

March is women's history month, a perfect time to reflect on the progress pioneers in women's rights and feminist movements have made, while also celebrating those around us who continue to break through.

The entertainment industry is still lagging when it comes to equal opportunity, and the recent award ceremonies in Hollywood shone a bright light on that. Regardless of your politics, or whether you agree with Patricia Arquette's Oscar stand calling for wage equality and equal rights for women, there is still significant room for improvement where women are concerned, just look at the numbers.

Studies on women's employment in the arts published on [womenarts.com](http://womenarts.com) show the disparity — fewer than 1 percent of the works programmed by the American Symphony Orchestra League represent works by women; just 9% of directors in the top 250 domestic grossing films in Hollywood were women; and the New York Times Book Review, the most powerful publication in the world of book publishing, has been called a "boys club", limiting opportunities for women to break through in the literary world.

At the 57th Grammy Awards show, it was the first time since 1999 — sixteen years if you're counting — that a female fronted act took home the award for Best Rock Song, and the second time ever that a female, St. Vincent, was awarded the prize for Best Alternative Music Album. Has it really been that long since a woman was worthy of that honor?

The stories that get told in our society — through our music, film and books — in large part shape our culture, and there is power in that. Women bring a different perspective to storytelling and our voices should be heard. This month's issue features one of the Northwest's great storytellers, Grammy-nominated filmmaker, Beth Harrington, whose documentary about country music pioneer-women Sara and Mother Maybelle Carter and the Carter/Cash families, is a lesson in American music history. Rebecca Sanborn, featured on our cover, is an artist who transcends labels. Natasha Kmeto is among the few women making a name for herself in the male-dominated electronic music scene, and a look back at an interview with Sleater-Kinney's Corin Tucker revisits the impact of the Riot Grrrl movement.

Oregon is home to some fantastic organizations that work to foster creative exhibition and performance opportunities for girls and women — Rock 'n' Roll Camp for Girls, Siren Nation and Portland Oregon Women's Film Festival (POWFest). We've included a list of several women's arts organizations to familiarize yourself with — to support, and explore your creative side.

Our state is bursting with talent crossing all boundaries of culture, color and community. What you will see every month in our pages, and daily online, is inclusive representation across ages, genres and gender. The artists we think you should know about based on their talents.

At the end of the day, I think what female artists look forward to most is the day when there are no counts or news items for how many of us received awards, but rather when we are all looked at blindly and evaluated solely for our abilities and contributions.

Maybe Supreme Court Justice Ruth Bader Ginsburg has the best idea about women's equality. When asked when there would be enough women on the court, her answer was, "When there are nine."



## OREGON MUSIC NEWS

The mission of Oregon Music News (OMN) is to grow and sustain Oregon's music community by providing an all-genre music platform for comprehensive online and print music journalism.

OMN develops writers, photographers and digital media producers of all experience levels — driven by a passion for music and a commitment to journalistic integrity.

Since its inception in 2009, OMN has strived to:

- Provide training and mentorship for new writers and photojournalists
- Provide a vehicle for established writers/photographers to have their work published/syndicated
- Introduce and promote local artists through coverage in OMN
- Inform community about music events
- Impact local youth music programs through awareness and giving

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Liv Warfield at the Doug Fir Lounge, February 9, 2015 // Photo by Kevin Tomanka





Bebel Gilberto at the Portland Jazz Festival, Newmark Theater, February 18, 2015 / Photo by John Rudoff

# HEADLINER

"There's no other feeling like when a group comes together and is lifting up the song and everyone is listening, and playing is almost secondary."

— Rebecca Sanborn



Anthony Pidgeon Photo



# Providing the Crush

BY TOM D'ANTONI

Rebecca Sanborn is a keyboardist and vocalist. She is a member of Portland's beloved Indie/Jazz/Punk/Intellectual (I could go on a naming spree) band the Blue Cranes. She is also a member of Swansea, a trio which she started as a duo with her husband, percussionist Ji Tanzer, also the drummer in the Cranes.

Although the Cranes are on Cuneiform, a Jazz record label, they feel just as much at home in a Punk club as they do in a Jazz club. Sanborn says she feels more at home in a Punk club. And the band has played both the Portland Jazz Festival and PDX Pop Now!

Swansea also features Kyleen King, who plays guitar and sings, which Sanborn and Tanzer do also. You can call them an Indie band, if you want. All of the projects Sanborn is involved in are hard to define — this is a good thing. They have been backing up Loch Lomond in the past few months, while they work on their new album for a Spring release. Sanborn promises a different sound for the new album.

In addition, she won't talk about the work being done on the new Blue Cranes album. All she'll tell us is that there will be some guests playing along. No word on when that will drop, and although she won't say yes or no, it appears that they haven't started recording yet.

The Q&A below is from an OMN Coffeeshop Conversation, an absolutely riveting and delightful hour talk we had which was wide-ranging: from her childhood, to the joys of being married to Tanzer and having him play in both bands (no irony, she means it), to Millennial behavior and a lot of other things.

You can find it on the OMN Podcast page, on iTunes and the Stitcher app.

I wondered just how she fits in with the Cranes.

**You've got these gigantic personalities in saxophonist Reed Wallsmith and Joe Cunningham in the band, it would seem like it would be easy to get subsumed, not only by the gigantic personalities but the fact that they are saxophone players who make grand statements. How did you originally get with the band?**

Blue Cranes started out as a duo between Reed and Ji. A million years ago they went to high school together at Grant. Ji was a couple of years ahead of Reed. They played one year together.

When Reed came home to Portland from college and he was starting his own project, which was only him, called The Reed Wallsmith, which is so deeply funny to me, he wanted to play with Ji and they started working up some material. Next came (bassist) Keith Brush and it was a trio for a long time.

I was a huge fan of the band. Then Reed went through trying to add different players, some guitar players, looking for a different harmonic element. Those particular voices weren't speaking to him for actualizing the music as he wanted it to be heard.

He asked me if I wanted to try to see if...he didn't couch it in terms of "are you good enough to join the band," it was always about the music. Is this combo going to serve the song? I was terrified, of course, because I'd been soloing for so long, or in a duo. It really pushed me to become a better player...still is, every time, pushing to become a better listener, better ensemble player.



John Rudoff photo

He liked the way the keyboards worked with what he was doing and kept that. We were together as a quartet for a while and then Reed brought Joe on to play at an album release. After that show...those two have an amazing connection, it's rare, it's beautiful, it's this spiritual thing that you can almost see when they play together.

It was so obvious to all of us. We all wanted Joe to join and that's our current formation.

**So what do you see as your role in the band?**

Just doing what the song tells me to do. We all have ideas, depending on who wrote the song. We arrange together, but a lot of it is getting out of the way of the song.

**What do you mean?**

Not making any one individual voice speak over the statement of the song. When you have conversation, it can get exciting and you talk over each other. There's parts where that occurs in all conversations, but conversation is based on listening. It's the same with playing music.

There's no other feeling like when a group comes together and is lifting up the song and everyone is listening, and playing is almost secondary. And so if any one of us finds that we're playing too much, it just never feels right.

So my role is just to be a part of the group and make the song CRUSH PEOPLE (laughter). Even if you don't know that I'm subtly raising my volume pedal and changing the tremolo, so it's starting to become more agitated and there's this big atmospheric thing behind...even if you don't know that that's happening, but you feel something in your chest, and all of a sudden you're standing in the crowd and you're overwhelmed by the emotion in the song...that's the goal.

Look what that keyboard player just did.

**Rebecca "the Crusher" Sanborn....**

(laughter)

The nickname I never had in soccer. [OMN]



# Crisis to Comfort

*Alluring and emotive, Natasha Kmeto's reputation is expanding on the verge of Inevitable's release*

BY ROBERT HAM

Natasha Kmeto's first album, *Crisis*, was aptly named. It was a beat-heavy exploration of the frustration and confusion, and lust and joy of an unsettled romantic relationship, an especially critical situation when it became apparent her partner might be gone for good.

In the time since she wrote and recorded those songs, things are much more settled. She and that same partner are now engaged with an eye on a fall wedding. And the acclaim that she received for *Crisis* found a very welcome benefactor in Dave Sitek, one of the founders of Indie Rock futurists TV on the Radio, who brought Kmeto along as an opening act for his band's recent U.S. tour and is releasing her next album on his Federal Prism label.

So, although she faced a number of trials to get to this comfortable place, it feels now like Kmeto was destined for these bigger and better things. Hence, the name of her second full-length album: *Inevitable*.

"I feel like this record is a counterpoint to *Crisis*," Kmeto said recently over coffee. "There was a resolution to a lot of the stuff I was discussing on that album for me. It fell into a place where I knew it was going to work out. A lot of these songs are coming from a powerful place rather than a desirous place."

There's still plenty of desire oozing through many of the songs on *Inevitable*, but the yearning is far more physical than emotional ("You thought that you knew everything that there was to me/until I'm taking over," she sings over the sultry electro-trap beats of "Peak.") But there's no denying the brawn and confidence of this album.

Every track feels so much bigger and more spirited than anything Kmeto has made before. The beats have a little more flash to them, with deep



Photo courtesy Natasha Kmeto

bass responses and swimmy synth tones that invoke the spirits of early Boards of Canada and Kanye-adjacent producers like Hudson Mohawke. It's more of a piece of modern R&B than the current strain of EDM, heavy laden as it is with emotion and heat.

*Inevitable* also marks a rare move by Kmeto to hand over at least some of the creative control of the album to another person. Although she recorded all of the music in her bedroom (the same place where she has put together all of her previous work), she laid down all the vocals in Sitek's L.A.-based studio and left the mixing in the hands of in-house engineer Matty Green.

"I actually hate mixing my own stuff," she says. "It's always been a necessity because I'm not just going to give my baby over to anybody. But from the first song he mixed I knew, 'This guy understands what I'm getting at.' I could try and describe what I was looking for and he knew exactly what to do."

The album also represents the first time she brought in another singer to join her on a song. Not just any singer, mind you, but TV on the Radio

vocalist Tunde Adebimpe who added his dynamic tones to the sweat-inducing "Grind."

"I was trying to get Ish[mael Butler] from Shabazz Palaces on that track, but it fell through timing wise," Kmeto remembers. "Dave said, 'What about Tunde?' I was like, 'I didn't know that was an option!' We cut in 20 minutes. It's not like I had to tell him what to do. I would have a really hard time telling a guy like that what to sing."

The inclusion of all these male voices and hands into the project does come with its complications. Like so many solo female acts, Kmeto has a frustrating time trying to assure some less enlightened music fans that she is the person who programs every beat, writes every lyric, and plays every instrument on every song she releases.

"When I was on the road with TV on the Radio," she says, "I made a point of saying, in the middle of my set, that the reason I'm up here alone is because I am the one doing everything. It's just not part of the discussion. I have a hard time taking offense to it. It's mostly ignorance, not maliciousness."

That said, even though her lyrics don't touch on political subjects,

having a female artist on stage looping synth lines, building beats from scratch, and singing her heart out on top of it is a huge statement, especially in an electronic music scene dominated by either male braggarts or female mouthpieces singing songs written by male producers.

When I make that comment, Kmeto couldn't have responded faster in agreement.

"Absolutely! I made a conscious decision early on to not ostracize myself in a way where I could be pigeonholed as a woman or as a lesbian or as an Asian-American. I wanted to keep my music at the forefront with a storyline people can relate to without realizing they were relating to this queer woman. That's political in and of itself. But it's also in how I perform and how I speak about certain issues in interviews that makes me more proactively political. No matter what, I think it needs to be out there." [OMN]

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# The Winding Stream: The Carters, The Cashes and The Course of Country Music

BY ANA AMMANN

Beth Harrington is a storyteller. The stories she tells are about those people, places and things in our culture that need to be remembered, shared and passed on. As a documentary filmmaker for the past 30 years, Harrington has produced, directed and written her own films, as well as researched and developed shows for PBS, WGBH and Oregon Public Broadcasting. Her most recent film is one for the history books — the chronicle of the Carter and the Cash families, the music they made, and the course of Country music that sits at the heart of American culture.

After more than a decade of hard work, the film had an incredible debut in 2014 that started with its world premiere at SXSW. From Austin, the film made its way to over 27 festivals across the U.S., took home seven major awards and garnered much praise in *Variety*, *Rolling Stone*, *Billboard*, *The New Yorker*, *The Hollywood Reporter* and many other film publications.

Harrington, a Bostonian at heart, now resides in Vancouver, Washington. She talked with me about her love of music and passion for storytelling, when the film was in its final stages of production.

## LOVE OF MUSIC LIGHTS A FILMMAKING SPARK

A Rock and Roll singer in a former life, Harrington spent several years performing and touring as a member of Jonathan Richman and The Modern Lovers during the 80s. The first time she combined her love of music with her passion for documentary filmmaking, the result was her Grammy nominated documentary, *Welcome to the Club: The Women of Rockabilly*, which told the story of pioneering women in Rock and Roll such as Brenda Lee, Wanda Jackson, Janis Martin and a cast of colorful female rockers that the world wasn't quite ready for. Elvis Presley himself was still a boy and Jerry Lee Lewis and Roy Orbison were not yet household names when some of these women were breaking ground with Rockabilly.

The film's narrator was no stranger to pioneering women in music: Rosanne Cash was the oldest of seven children in the blended family of Johnny and



The original Carter family on Border Radio // Photo courtesy Winding Stream

June Carter Cash, one of the most influential families in American music history. Cash lent her voice to tell the story of these fascinating women.

## A STORY THAT NEEDED TO BE TOLD

It was not lost on Harrington, as she was filming *Welcome*, that there was another story within it about the legacy of the Carter-Cash family that needed to be documented and preserved for future generations. Having taken part in the making of the *Women of Rockabilly* documentary, Rosanne Cash had been thinking the same thing. There was no film that told the whole story, which began in the 1920s with A.P., Sara and Maybelle Carter (aka The Carter Family), The Carter Sisters, Johnny Cash's connection to the family, through to the current generation and the impact this family has had on Americana music.

## THE FIRST INTERVIEW IS AMONG THE LAST

So, in September of 2003, Harrington boarded a plane to Nashville to start documenting this legacy by interviewing Johnny Cash. It had been just four months since the passing of his wife, June Carter Cash, and would prove to be days before his own. This would be among his last interviews.

The result of Harrington's 10-plus years of dedication, effort and investment, is a beautifully crafted 90-minute music history and performance film that traces the legacy of this multi-generational family that has influenced and literally forged musical history, told through interviews with members of the family and celebrated by performers such as Sheryl Crow, Kris Kristofferson, George Jones, John Prine and the Carolina Chocolate Drops. It should be required viewing for all Americans. [OMN]



# Bringing The Story To Life: Q&A with Filmmaker Beth Harrington

**How did you come to conceive the initial idea of creating a Carter-Cash documentary? What inspired you to do it?**

While I was working on *Welcome to the Club*, I kept encountering people who talked about how much they were influenced by the original Carter Family. Also, more than a few of the women I interviewed knew and toured with either Johnny Cash or Mother Maybelle and the Carter Sisters, or both. And, of course, Rosanne was the narrator of the film and she had similar connections.

I said to myself, 'When this is done, I need to broach the subject with Rosanne and see if she'll make some introductions.' Well, she was one step ahead of me. Shortly after I finished *Welcome to the Club*, Rosanne wrote me an email saying she'd just gotten back from the Carter Family Fold in Virginia where she'd been visiting with Johnny and June and their extended family, and she'd thought that I should be down there making a film about this legacy. That sure made it easy for me to ask her to make those introductions.

**How important to music history was it that two musicians at the center of the "Big Bang of Country Music" were women? Do you think they have received the recognition they deserve?**

I think it's incredibly important that Sara and Maybelle were there at the start. Their presence helped shape what we now think of when we talk about roots music or country music. Specifically, Sara's vocals — which are a self-possessed, stark style of singing — as one of the first and earliest female singing stars defined a certain country Gothic sound. And then there's Maybelle's innovative guitar playing — particularly her style called "the Carter scratch" — playing lead and rhythm on one instrument, out of necessity, trying to make the act's music sound fuller than three people.

That's a style that generations of guitarists have adopted and think of as essential to that music. But it really didn't exist before her. I think it's also important to note that these women knew their way around their instruments and the stage and took music making seriously. Maybelle enjoyed it more than Sara, but they were both pros. And, I don't think many people know all that about these women. They do deserve more recognition, for sure. Because of this, *The Winding Stream* project partnered with Portland's Rock 'n' Roll Camp for Girls during our Kickstarter promotions. We like what the camp is about and we think the spirit of Sara, Maybelle and the Carter Sisters



Beth Harrington photo

is embedded in what they do at the camp.

**What about this story has changed in the years you've been working on it?**

The biggest thing that's changed is that so many of our first-person witnesses to this history have passed on: Johnny Cash, Janette and Joe Carter, Mike Seeger, historian Charles Wolfe — these folks knew the original Carters and their stories. So, we've had to think about how to present that material recognizing that the storytellers themselves are gone. This has also made me feel more protective of this material. These were some of the last living witnesses to the story and we got them on camera.

**In addition to securing interviews with a large number of family members, several music legends and current artists make appearances to share a story or a song. What is the connection they convey between the music they are making/have made with the Carter-Cash family?**

I think these artists all have some point of connection. For some, it's a friendly, personal link to Johnny and June as in the case of George Jones or Kris Kristofferson. For some, they're part of the story — the Nitty Gritty Dirt Band recorded an album with Mother Maybelle and other artists in 1972 that helped forge some important links between Rockers and Country artists. Some represent historical connections; for example, in our interview with Dom Flemons of the Carolina Chocolate Drops, he talks about the African-American blues guitarist Lesley Riddle — who collected songs with A.P.

**HARRINGTON** continued on next page



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Life would be a  
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— FRIEDRICH NIETZSCHE



## Harrington

Continued from last page

Carter and the 'Drops — singing one of the songs that we believe Lesley found with A.P. in the black communities of the South.

Some of them just have a love and vast personal knowledge of the Carters, like Murry Hammond of the Old 97's, who recorded a side project CD with several Carter cuts on it. But, when you get down to it, many, many musicians from a wide variety of genres cite the Carters as influences — from Woody Guthrie to Elvis to Beck.

### What do you want people to most know about your journey creating this film?

I guess I'd just like to say two things. One is that, though this has taken many years to make, maybe it will be better because of the wait. A lot of love and care has gone into it — not just from me, but everyone who's been involved. And that leads me to the second thing: I am extremely grateful for all the help I've received along the way — from my friends and crew, but also from people who just love this music, love history, and love Indie filmmaking. I am blown away by the outpouring of support in the years we've been at it. Total strangers offered all sorts of assistance — not just financial. It's helpful, humbling and deeply appreciated!

■■■

Harrington is in the last stretch of fundraising in order to cover some unexpected rights licensing fees, insurance and distribution costs. If she can reach her goal of \$15,000 in the next few months, she can get the film released semi-theatrically this Fall in key cities and out to universities, theaters, museums and the general public, through platforms like iTunes and Netflix. Harrington happily noted that the project was recently granted \$42,500 by the Marie Lamfrom Charitable Foundation, which is dedicated to youth and the need for music education.

If you or someone you know would like to help bring this important story to the world through a tax deductible donation, please visit [www.thewindingstream.com/donate](http://www.thewindingstream.com/donate). [OMN]

[Editor's note: OMN Publisher Ana Ammann is a member of The Winding

# The End of the Road for Divaville

BY CHRISTA MCINTYRE

With a song in our hearts and a fond farewell, an era is ending. On February 25, after 20 years, the effervescent voice of Christa Wessel, who has curated the great vocalists of the American Song Book, closed the red velvet curtains for Divaville at KMHD.

From mothers, daughters, sons and fathers, janitors doing their nightly sweep to former mayors, we all tuned in on a weekly basis to get our fill of playlists put together with love and a caring hand as only Christa could do.

The dictator of this tiny island in a sea of 21st century listening that is experienced primarily alone, Christa charted a new course that took the voices and sentiments of the past and made a living connection. Dino, Sinatra, Bing, Nat, Judy, Billie, Blossom, Carmen, Bobby all entered our homes gathering around a fireside chat. What we all will remember most is the Queen of Divaville — that beautiful blonde, "the vitamin on legs," Betty Hutton. She did not need her Bromo-Seltzer handy.

Christa Wessel is a classically trained musician who made her own degree at Northwestern University. While in Chapel Hill, North Carolina, she took the opportunity to learn how to DJ at the Duke University Radio station. One day a friend handed her a CD of Betty Hutton: the last track, "Doctor, Lawyer, Indian Chief," changed her life. Divaville began as a tribute radio show to the female vocalists of a bygone era. Within a few months the men were included, too, and bygones became bygones. The salt and sugar of the American libretto created a bridge for Wessel and for us. What was seemingly the music of our grandparents, great-grandparents and great-great-grandparents was our



Photo courtesy Christa Wessel

music and Christa helped us share it with each other. She expanded her voice on the All Classical FM Portland station. Her sincerity and knowledge of music came to bloom and she branched out interviewing young Portland musicians. She also plays the fourth French Horn in the Sunnyside Orchestra.

It is perhaps an insider secret but Christa Wessel and Betty Hutton have much in common. They both have a fire, a sweetness, an innocence and intimacy. The Möbius Strip remains unknown, as to whom furthered whom: Betty Hutton changed Christa's life course, but Christa gave new ears for the Pepsodent entertainer. They both contain a great passion for music and how they express it.

Christa followed David Byrne across the Atlantic, up into the Northern Countries and on her ankle carries the Luaka Bop symbol as a tattoo. It is a rare occasion to sit with someone who is down to earth, yet contains within them a diverse and expansive catalog and love of music and music history.

It's been a long and difficult deci-

sion for Christa, she didn't want to let anyone or any listeners down, but she wanted Divaville to end on a good note. It was hard for her to not well up when I spoke with her, most of all because of the support from Portland's community who tuned in, and her friends, such as Tony Starlight. She met Tony as a recommendation after moving here and was impressed with his ability to bring the great male vocalists back to life on stage, as well as having a common bond with songs.

Most radio programs across the United States are taped, not live, and when they end, they simply end. It speaks to the power of the music and Christa's touch that Divaville will be given a great send off.

The long train to Divaville will end on Wednesday, March 25th with a bust-out bang with Tony Starlight and a star studded local cast of vocalists and musicians. Tickets are selling fast, so reserve your place and a place in Portland's history, "'Cause you know, know, know it couldn't be true, that anyone else could love you like I do." [OMN]





Photo courtesy Corin Tucker

# Riot Grrrl to Riot Woman

## A conversation with Corin Tucker

BY ANA AMMANN

*As Sleater-Kinney makes their way around the world touring their latest album, No Cities to Love, we wanted to revisit our conversation with Corin Tucker about the impact of the Riot Grrrl movement. This excerpt is from our interview that originally ran on October 5, 2010. Sleater-Kinney returns to Portland on May 5 for a sold-out show at the Crystal Ballroom.*

Growing up in Eugene, Corin Tucker was ready for a revolution when she arrived at Evergreen College in the early '90s. What no one could have predicted, was how she would become an integral part of a wave of feminism that would seek to reclaim the female identity through empowerment and addressing issues of sexuality, rape, and domestic abuse head-on through the music of bands like Bratmobile, Bikini Kill, Team Dresch, Excuse 17 and The Butchies, as well as her own efforts in Heavens to Betsy and Sleater-Kinney.

**TUCKER** continued on next page

## Tucker

Continued from last page

*Some were gay, some were straight, some were in college and some were working class. Some could really play and some really couldn't (yet), but nothing could overwhelm what they had in common: the burden of being a woman in a male-dominated society. The music that emerged — fast, jagged, full of fire — gave full voice to a community of women whose feminist theory was loud enough to rattle the windows and shake the ceiling. — (Corin Tucker Press Release)*

In 1994, the year that Tucker graduated from Evergreen, her band with Tracy Sawyer, Heavens to Betsy, disbanded. Meanwhile Tucker's own music career was just getting underway. She began jamming with Olympia singer/guitarist, Carrie Brownstein who performed with Excuse 17. Those sessions would ultimately develop into a dynamic partnership and a band that would be named after an Interstate 5 off-ramp in Lacey, Washington where they used to practice. It took a while before the two would find a drummer that fit, but in 1996, after seeing them play a show and hearing through a friend that they were looking for a drummer, Janet Weiss got the gig.

For 11 years, these feminist punk-rockers became a force to be reckoned with. For women to whom making music was what really mattered, Tucker found herself becoming overwhelmed with the exposure — from being featured in *Time Magazine* as "the Best Rock Band in America," to television appearances on David Letterman and Conan O'Brien — and questioned if the band was in the right place, not wanting to conform to anyone else's idea of who she should be.

In 2000, Tucker married filmmaker Lance Bangs and soon after started a family. When Sleater-Kinney went on an indefinite hiatus, Tucker was happy to be able to stay home to raise her family, take her kids to the park, get to know her neighbors and pursue her own musical interests.

**What was it about the Riot Grrrl Movement that drew you to it in the early 90s — did you happen into it attending college in Olympia, or did you seek it out?**

I think that a bit of both happened at the time; I was going to school at Evergreen and really liked their alternative idea of education. I became friends with Molly (Neuman) and Alison (Wolfe) from Bratmobile and went to the first Bratmobile and Bikini Kill show. That freshman year, my video partner from college and I were filming a lot of bands for a project about the music scene in the Northwest — there was this "little" music scene happening in Olympia and Seattle, so we would go film all these bands. I ended up being really influenced by the things Bikini Kill and Bratmobile were saying — these ideas about feminism and culture and music that I found to be extremely interesting and influential. I eventually had a falling out with my student friend and we wound up having to make two different films because mine was about riot grrrl and hers was more about the Seattle bands that were becoming popular, mostly male bands. Mine was like, "Look out! These women are going to change everything!" and I wanted to be part of it. That video has actually just gone into the archives of the New York City Fales Library; they have started a Riot Grrrl archive there. It's called "A video by Corin Tucker."

**What kind of impact on feminism or society do you feel the movement had? Twenty years later, have things changed?**

We have taken some steps forward, and riot grrrl was a part of that, but I don't think it had a huge impact culturally. The strength of riot grrrl, and what I thought was really important about it, was the act of taking feminist ideas out of academic language and culture and bringing them into everyday life for young women in a language that wasn't alienating, that spoke to the kind of everyday struggles women have. I also think that it addressed this cultural idea that women were second class, that women were just not as cool as men or not as entitled as men, or whatever. Music was the vehicle for change — women were suddenly going to be the band leaders and in charge of everything, not just the girlfriends of the guys in the band. That is specific to this kind of Punk Rock culture that it



Photo courtesy Sleater-Kinney

came out of, but it translated culturally — the idea that women were going to be leaders — not just in the workplace, but in their cultural roles, in their relationship roles, and in their personal relationships too.


So, yes, I think progress has been made. I don't think it is as rare for women to be seen in those leadership roles. It's not been that long of a time historically in terms of the feminist struggle, but I do think we have taken some steps forward.

**As a key player in that movement, and now the mother of a daughter, what about your contribution to this time in feminist music history do you want her to understand most?**

I would like her to know and feel that taking risk in life is really worthwhile. I think one of the hardest things for young women is a fear of failure — they don't want to be seen as stupid or make a big mistake in front of everyone. That is what was so powerful about riot grrrl; it was this group of women that banded together and said, "We are all going to do this, and yes it will seem stupid to our male peers and they will ridicule us," but it just spread like wildfire and bowled everyone over. The idea that taking that risk is ok, even failing is ok.

The failings that riot grrrl had were huge. It had a lot of the same failings as the larger feminist movement in that it was mainly addressing the concerns of white, middle-class women, instead of reaching out racially and in terms of class. What I'd like to pass on to my daughter and other young women is, take the risk! You might write some songs that suck; your writing might not be very good at first; your science project at school might not succeed on the first try. Take those risks anyway. [OMN]





# Alexa Wiley's Call of the Wild

**BY INESSA**

Even though I don't think it every day or even muster the courage for it every day, putting ourselves into challenging and unknown territory, being actively curious about the mystery and taking innate joy in being wild, as Alexa Wiley describes it, is really at the root of any creative work. This mantra is deeply woven into the newest album, *Alexa Wiley & the Wilderness*.

Alexa has purposefully searched out that which is unpredictable and wild about herself. And it does mean taking a chance at getting lost in the wilderness of oneself.

It's an art. Alexa suggests we take a chance taking that trip into the wild and unknown. It might be in the service of her creative work, or in the service of others, who are indeed lost in their lives. In the case of her artistic projects, it might also mean to purposefully connect with others

who take different paths than she does, in their approach to making music.

The new album, *Alexa Wiley & the Wilderness*, takes in a little of all that and more with song titles like "Lost in the Wild Inside" that reflect this special journey.

On Alexa's new collection of songs and poetry, and Irish penny whistles, tenor sax and tenor banjos, clarinets(!) and ukes and five-string banjos, there's so much opportunity to get lost.

The album brings in multi-instrumentalists like Steve Dearborn, who is heard variously on flute, Irish tenor banjo, guitar, mandola, and 12-string guitar. Gregg Williams directs this undertaking. Tim Sproul offers up poetry! Belinda Underwood serves on her upright bass and Rachel Rice is there to do backing vocals. An inspired ensemble on the new album that Alexa describes as "wild metaphorical music that rocks!" [OMN]

# SUPPORT WOMEN ARTISTS NOW SWANDAYPDX

The arts are all interconnected. They offer different ways of communicating your story, your truth. Whether you choose to tell it on a canvas, with a pen, using a camera, or an instrument, the feelings, words, visuals, notes, each create an experience that allows us to connect with one another.

There is something about where we live that encourages creative expression and Oregon's artistic community is second to none. Well, technically, we're tied for second place with Orlando, Florida (and were beat out for the top spot by San Francisco) based on a ranking published on Real Estate Blog *Movoto.com* on the "Top

Ten Most Creative Cities in America." According to their scientific algorithms, Portlanders are not shy about their creativity, sharing our likes for art and music more than other cities on Facebook. Insofar as music instructors go, we host the second largest population who call this innovative haven home; we have the eighth most art schools per capita in the nation; and add to that tons of galleries, bookstores and art supply stores.

As OMN celebrates women this month, we particularly want to celebrate the female artists around us. Make a point to discover a new artist and help celebrate SWAN Day (Support Women Artists Now

Day), an international holiday on March 28th designed to showcase the power and diversity of women's creativity.

Encourage a woman in your life to express herself in a new way by sharing this list of women's arts organizations to get her started. And to ensure your kids — girls and boys — get some early exposure to our favorite art form, we've also included some of the best youth music education programs in the Portland area.

*We'd love to grow this list and hear about other music-related non-profits in communities outside of Portland, please send them to us at [contact@oregonmusicnews.com](mailto:contact@oregonmusicnews.com).*

## ARTS ADVOCACY AND EDUCATION

### WomenArts

[www.womenarts.org](http://www.womenarts.org)

WomenArts is a worldwide community of artists and allies that works for empowerment, opportunity, and visibility for women artists. They provide a variety of free online networking, fundraising and advocacy services, and organize Support Women Artists Now Day (SWAN Day), an annual international holiday celebrating women's creativity in all its forms. Their motto, "We believe in the power of women artists to create, connect, and change the world."

### Oregon Women's Caucus for Art

[www.oregonwca.org](http://www.oregonwca.org)

[www.nationalwca.org](http://www.nationalwca.org)

OWCA's mission is to cultivate diverse cultural interaction and goodwill by providing a platform for women artists of different cultures and nations to exhibit together while providing the public an opportunity to access the thoughts and feelings of multi-national artists and their common aspirations in relationship to life, art, and aesthetics.

## WOMEN IN MUSIC AND PERFORMANCE

### Siren Nation

[www.sirennation.com](http://www.sirennation.com)

Siren Nation's mission is to inspire and empower women of all ages to create their own art and to highlight the many achievements of women in the arts. Showcasing and creating performance and exhibition opportunities for women throughout the year, including an annual festival each November featuring the original work of women working in music, film, fashion, performance and visual art. Siren Nation's annual tribute

to Billie Holiday, "Lady Sings the Blues" will take place Saturday, April 18 at The Alberta Rose Theater, Portland.

### N.W. Women's Music Celebration

[www.nwmusiccelebration.com](http://www.nwmusiccelebration.com)

An opportunity for women to come together for two and a half days filled with music. Whether you're a beginning musician, an accomplished performer, or someone who just enjoys music, there is a place for you. Running for over 20 years, this camp is held at YMCA Camp Collins in the middle of the woods on the Sandy River. Workshops include: tin whistle, ukulele, fiddle, bass, mandolin, Celtic guitar, banjo, rock guitar, duet harmony, choir, Shona singing and loads more! \$310 for lodging, meals and all workshops. April 24 - 26, 2015.

### Resonate Choral Arts

[www.resonatepdx.org](http://www.resonatepdx.org)

Resonate Choral Arts is a non-profit organization in Portland that promotes growth, learning, service and connection through singing. The women's choir called Murmuration will serve as a mentoring choir for young women at Portland's Franklin High School.

### Soromundi

[www.soromundi.wix.com](http://www.soromundi.wix.com)

Celebrating 25 years, Soromundi is a non-auditioned, lesbian community chorus based in Eugene. Striving for inclusion and accessibility at many levels, the choir is open to all women, every performance is wheelchair accessible and sign-language interpreted, and no one is turned away for lack of funds.

## WOMEN WRITERS

### Portland Women Writers

[www.pdxwomenwriters.com](http://www.pdxwomenwriters.com)

Portland Women Writers' passion is to

offer a safe environment where women can access their creative power, express their authentic voices, and co-create a vibrant and supportive community of women of all ages and backgrounds. Beginning and seasoned writers welcome.

## WOMEN IN FILM

### POWFest (Portland Oregon Women's Film Festival)

[www.powfest.com](http://www.powfest.com)

POWFest places a spotlight on women filmmakers by showcasing their work and strengthening the community of women in film; featuring the work of today's top women directors, and honoring the true pioneers while providing support and recognition for the next generation of leading women filmmakers. New in 2015 is POWGirls, a workshop for girls 15 - 18 to help girls realize their power, creativity and voice in media production and encourage them to explore opportunities as future filmmakers. This year's festival takes place March 12 - 15 at The Hollywood Theater, Portland.

### wif-pdx

[www.wifpdx.org/](http://www.wifpdx.org/)

Women In Film is a non-profit membership organization dedicated to elevating women in film through education, outreach and professional development in the entertainment, communications and media industries; hosting monthly networking and meet-up events in Portland.

## YOUTH MUSIC PROGRAMS

### Rock 'n' Roll Camp for Girls

[www.girlsrockcamp.org](http://www.girlsrockcamp.org)

Founded in 2001, the Rock 'n' Roll Camp for Girls is a 501(c)(3) non-profit, building girl's self-esteem through music creation and performance. Providing workshops and technical training, the organization

seeks to create leadership opportunities, cultivate a supportive community of peers and mentors, and encourage social change and the development of life skills for girls aged 8-17. Programming has grown over the years to include after-school programming, Hip-Hop Elements and even a Ladies Rock Camp!

### My Voice Music

[www.myvoicemusic.org](http://www.myvoicemusic.org)

My Voice Music is a nonprofit organization that engages youth in music and performance in order to promote self-esteem, social skills and emotional expression. All services are provided for free, or at a "pay what you can afford" rate, to the youth we serve. Instruments, instruction and funding are provided through the generous support of the community, volunteers and partnerships. Spring Break Rock Camp takes place March 23 - 27.

### Ethos

[www.ethos.org](http://www.ethos.org)

Ethos is a Portland-based non-profit organization that offers music lessons, classes, camps and workshops for students ages 2 and older. Ethos was founded in 1998 by a group of dedicated volunteers who believed that all kids should have access to music education. Spring Break Rock Band Camp & Hip-Hop Camp takes place March 23 - 27. Ovation, Ethos' Gala and Benefit Auction will be hosted at The Sentinel Hotel on April 9th.

### Youth Music Project

[www.youthmusicproject.org](http://www.youthmusicproject.org)

The Youth Music Project is a nonprofit 501(c)(3) organization based in West Linn dedicated to providing outstanding rock, pop, and country music education for youth by offering free or low cost lessons, free instrument use, and exceptional performance opportuni-

ties. In addition, the project provides students with a performance venue equipped with sound and video recording capabilities. Classes are offered year-round and include private lessons, group ensembles, and some seriously sweet summer camps.

### School of Rock

[www.schoolofrock.com](http://www.schoolofrock.com)

Started in Philadelphia in 1998, the School of Rock offers an after school music performance program for 7 - 18 year olds, with over 100 schools world-wide. Since the Portland school opened in 2006, local students have performed with artists from Death Cab for Cutie, Frank Black from the Pixies, Red Fang, Portugal. The Man, and others. Students can take weekly private lessons in guitar, drums, bass, vocals, or keys, in addition to weekly group rehearsals that prepare kids to take the stage and put on a real rock show. An adult program is also offered (Saturdays), as well as school break and summer camps.

### The American Music Program — Pacific Crest Jazz Orchestra

[www.ampjazz.org](http://www.ampjazz.org)

The American Music Program's Pacific Crest Jazz Orchestra is a nationally recognized leader in educating 7th - 12th grade students in American Art Music — Jazz, and is a registered 501(c)(3) based in Portland. Under the direction of acclaimed Jazz Trumpeter Thara Memory, the Pacific Crest Jazz Orchestra regularly competes in — and wins — student competitions across the country. Students in this magnet school program are recruited from culturally diverse backgrounds throughout the Portland, Oregon metropolitan region. The program's goal is not only to perform the music of American culture but also to imbue its finest qualities in the representative lives of the students, their families and the community.



# THE SCENE



context, it makes perfect sense that the white chorus members didn't sing.

## NEW MUSIC WILL BE RELEASED ON FRIDAYS STARTING THIS SUMMER

The International Federation of the Phonographic Industry (IFPI), the voice of the recording industry worldwide, has announced that after consulting with artists, musicians unions, record companies and retailers, the release day for new music will be aligned internationally on Fridays at 00:01 local time starting this summer. Release days currently vary from one country to another, causing frustration for consumers when music fans in other parts of the world can access new releases before them. As well as helping music fans, the move will benefit artists who want to harness social media to promote their new music. The move to an aligned global release day will also reduce the risk of piracy by narrowing the gap between release days in different countries.

## BLACK IS THE NEW BLACK

Multi-platinum rockers and Oregonians, Everclear, will release their ninth studio album, *Black Is The New Black*, this Spring, and like so many other artists these days, they're looking to crowdfunding platform Pledge Music to raise funds for the release and provide some unique experiences to fans — everything from access to the album download before it is available anywhere else (\$10) and signed CDs (\$25) to private Skype performances (\$500), getting a tattoo with Art (\$1,000), a dinner party (\$7,500) and a private concert (\$50,000). Five percent of all pledges raised will go to the Musician's Assistance Program.

## SOUL'D OUT FESTIVAL RETURNS TO PORTLAND APRIL 14-20

The lineup for the Soul'd Out Music Festival contains its usual artistic breadth: from Yasiin Bey (Mos Def) to CeDeLL Davis, to Vieux Farka Touré. Along with its headliners, this year's festival has significant focus on Portland, Northwest, and West Coast artists throughout the lineup for its seven-day festival across 11 venues in Portland from April 14-20. All tickets are on sale now at [souldoutfestival.com](http://souldoutfestival.com).

## HONORING OREGON WOMEN

The Oregon Commission for Women will host the 30th annual Women of Achievement Awards honoring the contributions of five exceptional Oregonians. This year's awardees Lisa Schroeder, Cheryl Strayed, Peg Malloy, Jill Tanner and Joanne Verger will be recognized at a ceremony attended by the Governor and members of the Legislature on Saturday, May 2, 2015 at the Oregon Convention Center in Portland. Later that week, on May 7, at The Nines Hotel in Portland, the Equity Foundation hosts their Women Who Lead luncheon celebrating women making a difference to improve the lives of all people in our community in business, education, women's health, sports and more. [OMN]

## MUSIC STEALS THE SHOW ON HOLLYWOOD'S BIGGEST NIGHT OUT — AND A KEY MOMENT IS MISSED

The music performances dominated this year's Oscars ceremony, from the lighthearted Lego Movie's "Everything Is Awesome" by Tegan and Sara, performed with The Lonely Island and other guests; to Glen Campbell's solemn "I'm Not Gonna Miss You" from the documentary about his personal decline into Alzheimer's. The six months of intense vocal training Lady Gaga spent to prepare for the 50th Anniversary of *The Sound of Music* tribute paid off as her spirited performance was a high point in the celebration, met with backstage praise by Julie Andrews herself. Many Oregonians were wishing that neo-Portlanders and descendants of The Von Trapp Family Singers, who have recently toured with Pink Martini, had been invited to join her on stage for the number.

But one of the most powerful musical performances in Oscar history was delivered by John Legend and Common, winners of the Best Original Song Performance, for their duet "Glory" from the film *Selma*. They captured the powerful imagery of crossing the Edmund Pettus Bridge, and in it, a hidden message that almost everyone missed.

Everyone except one writer, Aliza Worthington, at The Broad Side.com. She writes:

*The chorus was made up of both People of Color and white people. The white people, however, weren't singing. They simply marched in step, and side by side with the Black people on the stage. The only voices we heard were the voices of POC. White people showed UP. They walked. They stood shoulder-to-shoulder. They marched. And they let the people of color do the talking. They stood silently so Black voices could be heard. What a brilliant piece of staging that should really resonate, I thought."*

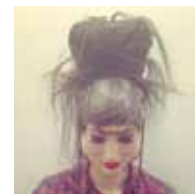
*In their acceptance speech, John Legend quoted Nina Simone, saying, "It's an artist's duty to reflect the times in which we live." Worthington noted, "Too many people of color are crying out for justice and too many white people are just talking right over them. So, considering this*

## Q3 BY SUNNY CLARK

Each month, Sunny Clark queues up three of Oregon's music insiders — an artist, an industry pro and an OMN staffer — to ask each three questions about their musical and other tastes. Find out: Who they're **Queuing** up to hear; where they're **Questioning** to with their other appetites; and who, what, or where has recently made them **Quiver** with delight.

### Luz Mendoza

Y La Bamba Musician



**Queued:** At the Doug Fir for Sonny and the Sunsets from San Fran — love that band!

**Questioning:** To The Liquor Store in the old Blue Monk space on SE Belmont. I'm excited to see what's going to happen... good stuff, good room, vibes, sound, great bands, great location!

**Quivers:** For the artist community that I am just grateful to be part of; I'm always crushing on their creative endeavors. Mel Baker from The Breaking Yard has been a huge inspiration — and she's such a babe! — Lynnae Gryffin, Esme Patterson, Nick Delffs. Catherine Feeny and Chris Johnedis blew my mind in December: super crush! I love watching Máscaras play... totally hot.

### Adam East

Alberta Rose Talent Buyer



**Queued:** Because I was especially excited about a few shows that really delivered: Lloyd Cole at the Alberta Rose — so great to hear those classic songs stripped down to voice and guitar; Gregory Alan Isakov at the Wonder Ballroom — he's got a great band (plus, Shook Twins rocked the opening set, singing some sweet and spooky harmonies with Gregory); Raffi at the Aladdin Theater was seriously, hilariously great.

**Questioning:** To Blossoming Lotus Happy Hours for cheap, gourmet vegan food and drinks.

**Quivers:** For Edna Vazquez — I love whatever she does, and she does so many things musically. And, Liz Vice — she is so awesome.

### Christa Morletti McIntyre

OMN Writer



**Queued:** For *Cyrano* at Portland Center Stage (April 4 - May 3). I loved the José Ferrer film adaptation of this story so much as a teenager that I looked up the real Cyrano's dockets in the Paris police files and even took up fencing with an accomplished Olympic instructor nicknamed "Papa Smurf." I was eventually thrown out for trying to actually sword fight.

**Questions:** To Terrell's Texas Barbeque on NE 18th and Dekum. This is the real deal — kind of like entering a time warp. There's an 18-foot-long smoker out front nicknamed "Baby" and usually some Isaac Hayes playing. I haven't had 'cue this good since the last time I was in the South.

**Quivering:** To see who Revolution Hall books in the next year.



Jim Normandy, owner of Normandy Guitars // Photos courtesy Jim Normandy

# Getting the Right Feedback

BY RUBEN MOSQUEDA

Salem, Oregon's Normandy Guitars are on a mission to dispel the myth that aluminum, rivets, and guitars can't be used in the same sentence.

Normandy Guitars impressed at their product booth at the 2014 NAMM show. Founder and CEO Jim Normandy, has been in the business for a little over six years. In that short time span he's earned a reputation for his innovative designs and his use of aircraft grade aluminum over the customary woods to make his stringed instruments.

The process of making each guitar takes roughly three months, according to Jim. When asked why he uses aluminum, he answered, "I couldn't afford a bass guitar at one point so I set out to make my own. People were surprised that the aluminum bass guitar I was playing didn't have a metallic 'ting' to it. It sounded like a wooden instrument. I feel it sounds better because aluminum sustains better and doesn't get the kind of feedback that wood does."

It was about eighteen years ago that Jim constructed his first bass guitar. There were several materials that Jim considered for his first guitar before eventually settling on aluminum. "I don't know if you'll believe this, but using wood wasn't something I considered," said Normandy. With the material for use in place it was a matter of finding the precise thickness for the instrument to get the desired tone and sound. Of course, this is easier said than done but Normandy was up to that challenge.

Though the company is still relatively new in comparison to companies such as Fender, Gibson, etc., Normandy Guitars has secured a number of well-known endorseses that include a who's who in the world of Rock music, such as former Filter bassist Phil Buckman, Buckcherry's Stevie D, Black Robot's Andy Andersson, Slaughter's Mark Slaughter, Portland's Black 'N Blue guitarist Shawn Sonnenschein, and Rock 'n' Roll legend Rick Nielsen of Cheap Trick, among others.

"Rick is a really cool guy and it's an honor to have him playing my guitars. As you know, he's a guitar connoisseur — he doesn't take many guitars on tour but has one of mine with him on the road with him," added Normandy.

Currently Normandy produces an arsenal of guitars that includes an Aluminum V, the Aluminum Archtop guitar with the Bigsby Vibrato Tailpiece, the Aluminum Hardtail Archtop with the Tune-O-Matic Bridge, the Archtop Bass, the Alumicaster, and they rolled out their brand new Alumicaster Bass at the 2012 NAMM Show. "The Alumicaster needed a big brother, so the obvious thing was to make an Alumicaster Bass," said Normandy.

In addition to the instruments handling like their wooden counterparts, they are completely made in the U.S.A. and the guitars come with their own custom guitar case. [OMN]



*A series where OMN talks to local people and personalities about their relationship with music. Music matters and we want to hear about the music that matters to you!*

# *Music on the Street*

See more interviews at [oregonmusicnews.com](http://oregonmusicnews.com)

## Lily and Madeleine

BY MATTHEW BERNSTEIN

Lily & Madeleine Jurkiewicz are two talented young siblings who are fast becoming household names. What began with a hobby of posting cover songs on YouTube has taken these sisters from Indianapolis to national exposure. The duo has toured with sold out shows and recently were at the Doug Fir Lounge in Portland on February 18. With a goal of releasing an album per year, they are 2/3rds of the way there with their release on October 28, 2014 of *Fumes*. Music on the Street caught up with the pair via email to learn more about what makes them sing.

### **What role did music play in your life growing up?**

**Madeleine:** Music is one of my favorite things in the entire world and I've loved it for as long as I can remember. Our mom has a beautiful voice and she would sing to us when we were little. She taught us little songs and how to play the piano.

**Lily:** We were always singing around the house. Music has always felt like a big part of my identity too. We went to a school that had a big emphasis on sports and because I'm not very athletic, music was my hobby.

### **What has been your path so far?**

**Madeleine:** We've had many inspiring music teachers who taught us to love music and aspire to play for the rest of our lives. I never thought about making music my career though. I don't know why I didn't. It just seemed like a hobby. It wasn't until we met our manager, Paul Mahern, that we really considered doing this for real.

**Lily:** When I was 14, my parents won a ukulele in a church auction. I taught myself how to play, made

*Photo courtesy Lily and Madeleine*

**MOTS** continued on next page



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## MOTS

Continued from last page

up my mind that I wanted to be a musician, and just about a year later we met Paul and started writing songs for our EP.

### What do you like best about what you do?

Madeleine: Writing and performing is very intimate and it's neat to be able to connect with people on that level. It feels more impactful than your average desk job. No offense to those with desk jobs, it's just a different environment.

Lily: Even if no one likes what I create, the fact that I have a comfortable and satisfying way to express my thoughts and feelings through songwriting, and performing, is a very comforting

thought. I also love connecting with people our age, especially girls. I want to inspire other ladies to do what they love and to take care of themselves and to feel passionate about something. Music is the best way I know how to express myself and one of the most beautiful art forms.

Lily: I just want other people to understand how I feel and hopefully relate to me. If I can help someone identify or find resolution in something that they're feeling, I'm happy. Music is a huge part of my identity and it will always bring me joy.

### What have you learned through the process?

Madeleine: Personally I've become a lot more confident in myself as an artist and as a woman in the world. I have

"Even if no one likes what I create, the fact that I have a comfortable and satisfying way to express my thoughts and feelings through songwriting, and performing, is a very comforting thought."

thought.

### What have been some highlights?

Madeleine: We've gotten to meet and perform with some incredible musicians. Shannon Hayden is a cellist from Illinois who tours with us and has played on all of our studio albums. When we first met her, Lily and I were blown away by her talent and musicianship, but as we've gotten to know her we now consider her to be one of our best friends. I can't imagine working without her.

Lily: Definitely traveling a lot and getting to meet and work with such amazing people.

### What do you hope to convey with your music?

Madeleine: I hope that people from many different backgrounds and all ages can connect to our music. We've gotten lots of comments from older people that they feel nostalgic listening to our music or they're surprised that we feel the same way they feel even

bad anxiety about a lot of stuff and performing can be kind of uncomfortable, but I've surprised myself by becoming stronger and more sure of myself.

Lily: To always have good intentions, realistic expectations, and confidence in what you believe in.

### What or who inspires you musically?

Madeleine: I'm very much inspired by modern classical composers like Hans Zimmer and Dario Marionelli, who are just two of my favorites. It's one thing to be able to write a song for guitar and piano and voice, but to write an entire symphony of sound for multiple instruments is incredible! I'll never be able to fully understand it but I'll always admire it.

Lily: I'm inspired by artists and other individuals who work hard and are dedicated to what they do. I'm not a huge fan of Katy Perry's music but after watching her tour movie I gained a lot of respect for her because you can tell she really works hard. [OMN]



# Dirty Revival: From the Basement to Tucker Martine's Recording Studio

BY NATHAN RIZZO

Already one of the most powerful live acts on Portland's club scene, Neo-Soul collective Dirty Revival has been making a strong case for broader acclaim. Drawing on a variegated cache of stylistic influences applied in a classic R&B context, the group's singular handling of a deeply-held musical tradition has carried them from a NE Portland basement to headlining shows and a run of coveted opening slots for Lyrics Born, Slick Rick, and funk legend George Clinton.

Endearing themselves to fans with direct, genuine songwriting and a well-curated repertoire of cover tunes, the group's ascent has been swift. However, Dirty Revival's forceful live performances are what make the band special. Boasting a wealth of substantive musical talent, the group's rhythm section of drummer Terry Drysdale, bassist Jon Shaw, guitarist/MC Evan Simko and keyboardist Karl Ludwigsen lays down a groove of near-palpable heft, providing a foundation for the soaring vocals of lead singer Sarah Clarke — arguably one of the most immense and commanding voices in Portland music.

Requesting to be interviewed as a group, OMN sat down with the band during the recording of their first full-length album at Tucker Martine's Flora Recording and Playback. Reflecting on Dirty Revival's beginnings and stylistic antecedents, band members ponder the group's burgeoning notoriety and speak to their experience with the recording process. The group also touches on the mechanics of its approach to songwriting and its plans leading up to the album's release, tentatively scheduled for September 2015.

**Can you give an overview of how the band got going — you guys started out in a basement, right?**

Clarke: It was originally at the old house that Ken [Drysdale] and Terry shared together - Evan moved in later — and they were just jamming and playing together. They wanted to form some sort of group. Ken really just wanted to do it for fun, but when you have musicians that are good...[laughs]

**One thing I've been surprised by is how rapidly the band has taken off. What would you attribute that to?**

Clarke: Well, nobody sucks, which is important! [laughs] A lot of the right place, right time.



From left to right, Evan Simko, Sarah Clarke and Terry Drysdale of Dirty Revival // Man/The/Cam Media photo

**Drysdale:** Anthony Sanchez was a big part of us getting those early gigs. He threw some really frickin' sweet stuff our way. Nappy Roots at the Star Theater was probably one of the bigger turning points of the second year.

**Let's get up to the record. What was that process like? Was it intimidating at all?**

Clarke: It was tiring. I think we put in 55 hours in five days, or something like that. I think it was more than that — like 60. I started smoking again. [laughs]

But it was really, really long and stressful. And there's so many things where you go into it and you feel like — I was convinced that I was prepared and ready. And I was not, you know what I mean? Which is fine. That, I think, happens.

Day two was pretty epic, though. On day two, we cut five tunes in one day.

**That's amazing! So you had things pretty wired before you guys went in?**

Clarke: Yeah. I've never spent this much time preparing for album as I did with this album. We worked a lot. There was a lot of work. But it's going to be great.

[Farnell Newton] is actually going to help us with the entire album horn-wise. We're going to use his horn players as well as our horn players — definitely his trombone player is going to play on the album. Also,

Reinhardt Melz is going to play percussion, and he's fucking killer. We've just got a lot of really good people.

**What's the release schedule looking like?**

Clarke: September. We were originally talking about May or something — that's probably when it's going to be done-ish.

**Up until that point, will the band be trying to play out a bit more? Obviously, you've got something great in store for March.**

Clarke: We have the Crystal Ballroom with George Clinton!

We're headlining a show in late March at Alhambra, and then after that, there's just a bunch of little things. We're playing the Joshua Tree Music Festival, which is big for us.

**Just to conclude, what's been this band's best or most special moment to date?**

Clarke: One time, Evan broke a door! [laughs]

But to even consider that we are getting to that level enough that we would be doing this thing - it just seems unreal. When you think it's not going to get better, it gets better. So when you say, "What's the most amazing situation you've had to date?" It's really hard to pin down, because every time something cool happens, it feels like that's it.

And then something else happens! [OMN]

# SCENE AND HEARD AT THE PORTLAND JAZZ FESTIVAL

PHOTOS BY JOHN RUDOFF



*Lou Donaldson at the Portland Jazz Festival on February 21, 2015, Newmark Theater*



*Farnell Newton at the Portland Jazz Festival  
on February 19, 2015, Newmark Theater*



*Nicholas Payton at the Portland Jazz Festival on February 22,  
2015, Newmark Theater*





# Parenthetical Hits (Of The '70s)

BY TONY STARLIGHT

For whatever reason, (and I'm sure it's a good one) too many 70s songs, (and especially those known as AM Gold) have parentheses in their titles. This phenomenon begins around 1970 (the year that I was born) and by 1978 (the year I was eight) is all over (as in, done). Why?

*Parentheses: a word, clause, or sentence inserted as an explanation or afterthought into a passage that is grammatically complete without it.*

Of the more than 100 hit songs that employ this affectation, only a handful are justified. Gilbert O-Sullivan's "Alone Again (Naturally)" perfectly meets the criteria of an afterthought. Both "Evergreen (Theme From A Star Is Born)" and "Theme From Rocky (Gonna Fly Now)" are great uses of parentheses because they serve as explanations. They're movie themes (although each uses the parentheses in a different part of the title. Hmm.). Even Don McLean's "Vincent (Starry, Starry Night)" is a fair usage because "Vincent" appears but once in the lyrics and "starry, starry night" opens each verse.

Then we have "(You're) Having My Baby." Useless. Either remove the parentheses or eliminate the phrase entirely. As the definition clearly states, the passage is "grammatically complete without it." They're all like that:

- Brandy (You're A Fine Girl)
- (They Long To Be) Close to You
- (Hey, Won't You Play) Another Somebody Done Somebody Wrong Song
- (You Make Me Feel Like A) Natural Woman
- Mamma Told Me (Not To Come)
- Love Story (Where Do I Begin?)
- Long Cool Woman (In A Black Dress)
- Ain't No Woman (Like The One I've Got)

- Get Down, Get Down (Get On The Floor)
- December 1963 (Oh, What A Night!)
- That's The Way (I Like It)
- Country Boy (You Got Your Feet In LA)
- Ain't Gonna Bump No More (With No Big Fat Woman)

Mixing and matching yields some fun new results:

- Alone Again (Oh, What A Night!)
- Natural Woman (Naturally)
- (They Long To Be) A Long Cool Woman
- Ain't Gonna Bump No More (Gonna Fly Now)
- Country Boy (Where Do I Begin?)
- (You're A Fine Girl) (I Like It) (Get On The Floor)
- (You're) Havin' My Baby (In A Black Dress) (Theme From A Star Is Born)

Here are a few songs that in my opinion could have used parentheses:

- Cat's In The Cradle (Dad is Emotionally Vacant And It's A Vicious Cycle)
- Three Times A Lady (I Like Big Butts And I Cannot Lie)
- Margaritaville (The Ballad of The Tropical Idiots)
- Disco Duck (Really? Good Lord! Kill Me Now!!)
- Saturday Night (Do We Have To Spell It Out?)
- Chevy Van (Chester The Molester)
- Ramblin' Man (Deadbeat Dad)
- Bad Bad Leroy Brown (You Don't Mess Around With Jim)
- You Don't Mess Around With Jim (Bad Bad Leroy Brown)
- I'd Like to Teach The World (Especially This Band) To Sing
- Precious and Few (Are The Moments of Our Career)
- Heart of Gold (Voice of Rubbish)
- Gypsies, Tramps and Thieves (Meet The Oregon Assembly) [OMN]



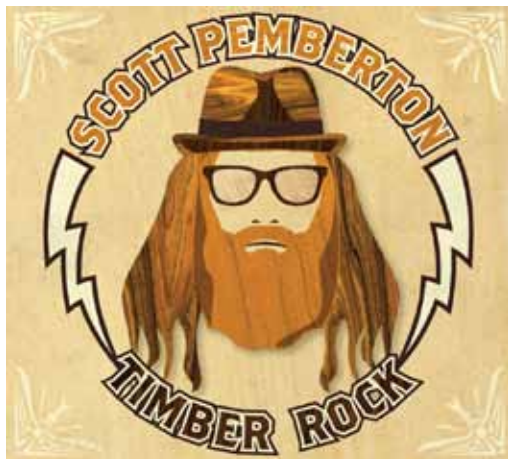
## SHAMROCK & ROLL

### OMN's St. Patrick's Day Playlist

Whether you are hosting a gathering or just getting ready for a jig out on the town, OMN has compiled a playlist of some notable Irish musicians that includes a little something for everybody. Sláinte!

1. The Chieftains – The Dublin Reels
2. The Dubliners – The Wild Rover
3. The Irish Rovers – Drunken Sailor
4. The Clancy Brothers – Jug of Punch
5. Flogging Molly - Drunken Lullabies
6. Dropkick Murphys - Kiss Me I'm Shitfaced
7. The Pogues with Kirsty MacColl – Fairytale of New York
8. Thin Lizzy – Whiskey In The Jar
9. Stiff Little Fingers – Gotta Getaway
10. Rory Gallagher – Bullfrog Blues
11. The Boomtown Rats – I Don't Like Mondays
12. The Waterboys – The Whole of the Moon
13. Van Morrison – Days Like This
14. Celtic Woman – My Lagan Love
15. The Irish Tenors – Danny Boy
16. House of Pain – Jump Around
17. The Corrs - Runaway
18. Enya – The Celts
19. Snow Patrol – Open Your Eyes
20. Damien Rice – Lonely
21. The Frames – Falling Slowly
22. U2 – Wild Irish Rose
23. Sinéad O'Connor – Take Me To Church
24. The Script – Army of Angels
25. The Cranberries – Salvation

# REVIEWS



**Scott Pemberton**  
**Timber Rock**  
Self-released

Scott Pemberton released his new album *Timber Rock* this February at the Star Theater in Portland. It is his second studio album with acclaimed producer Steve Berlin, and like Scott's own personality, this album represents the Pacific Northwest from front to back. To put all you Ethnomusicologists on alert, he's coining a new genre here. Scott explains the origin of the title in the liner notes, *Timber Rock*. "That is the best way to describe my music. I feel like the influence of Portland's diverse musical community is right there in the music."

The native Oregonian is not new to keep-



Photo by Kevin Tomanka

ing it local. He is a Portland fixture and a model for the hard-working solo artist. His commitments are toward his band; building his fan base steadily and sustainably; his commitment to perpetually improving on his instrument to push musical boundaries; and "Go Team" is possibly his favorite shout out. He's well aware and not secretive of his secret weapon, it is this team of Pemberton momentum that, like Portland itself, is beginning to

gain popularity beyond the tall fence of the Pacific Northwest. On last winter's East Coast tour, the band arrived to discover sell-out shows on multiple locations. Now they will return with a new offering to show people country-wide what *Timber Rock* really sounds like. Don't miss a chance to see Scott Pemberton and his band live here in Portland on Thursday, April 16 at the Wonder Ballroom. [OMN]

— Kevin Tomanka

## Have you heard the OMN Podcast?

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**March 12:** Inessa – Music radio journalist

**March 19:** Andrew Paul Woodworth  
singer/composer/actor

**March 26:** Dennise Kowalczyk – of the late KZME

**April 2:** Carlton Jackson – drummer for all seasons

Available at your convenience at  
[oregonmusicnews.com/podcast](http://oregonmusicnews.com/podcast), from the  
OMN podcast tab on our home page, also  
on iTunes and now on the Stitcher app.





## JAZZ



**Hailey Niswanger**  
**PDX Soul**  
Self-released

Put aside all you knew about Hailey Niswanger. Well, not that she's a very talented saxophonist, but as far as what you may have heard her play in the past — don't forget it, just put it aside. She's released a 100 percent Soul album featuring the cream of Oregon's Soul, Funk and Jazz musicians.

Of course, given the fact that in order to survive as a professional musi-

cian in Oregon, it helps if you can play in all of those genres, the cream has risen to the top in her band. Consider that these folks have played a huge part in this album: Thara Memory (producer/trumpet/vocals/arranging), Janice Scroggins, Errick Lewis, AG Donnalioia, Louis Pain, Brian Foxworth, Israel Annoh, Christopher Brown, Stan Bock, Renato Caranto, Andy Stokes, Tahirah Memory, LaRhonda Steele and George Colligan.

Makes you want to pull out your plastic just from those names, doesn't it?

Who knew Niswanger was funky? Well, know it now. This is a mixture of original instrumentals with songs like Barbara Mason's "I'm Ready" and Al Green's "Take Me To the River."

There is not a hint of Smooth Jazz, don't worry about that. Niswanger wails, struts and does all the things that a funky saxophone player is supposed to do. Yes, it's a surprise. A very happy one. [OMN]

— Tom D'Antoni

## ACOUSTIC BLUES



**Doug MacLeod**  
**Exactly Like This**  
Reference Recordings

He doesn't record other people's tunes. The masterful acoustic Blues guitarist and singer only records his own. He has done that again on this album which follows up his award-winning *There Is a Time* from 2013, which won Blues Music Awards' Best Acoustic Album. He won Best Acoustic Artist Award that year, too.

Co-produced by former Oregonian

(and KMHD DJ) Janice Mancuso (we knew her on the air as simply "Jan") and featuring Oregon drummer Jimi Bott, with Mike Thompson on keys and Denny Croy on bass, MacLeod has spun another web of stories and song destined to catch you and not let you go.

The title refers to his predilection for saying from the stage, "This song is going to go exactly like this." He asks, "Haven't you felt slighted when an entertainer says the song is gong to go something like this? What's that mean? The people in the previous town got the real version the other night?"

He's like that.

Even though all of the songs are originals, he nods in tribute to Louis Jordan, Wes Montgomery, Jerry Reed, Tony Joe White, John Lee Hooker and Duke Ellington.

After nineteen albums, this true troubadour is trying to get to Oregon before long and sing for you. [OMN]

— Tom D'Antoni

## INDIE ROCK



**Lost Lander**  
**Medallion**  
Glad I Did Recordings

Listening to the newest offering by this band, I am reminded a bit of the Thompson Twins — a fabulous dance band from the 80s for those who might not know. Lost Lander certainly puts their unique majesty into all the songs on this album.

*Medallion* is comprised of eleven delicious tracks that will prompt every listener to bounce a bit in each step they take as they walk around, whether in the woods on Mt. Tabor or while sitting at some coffee shop. All in all, a fine album for anyone who 'gets' the special musical sound of bands that comes out of this part of the world. Bandmates Matt Sheehy, Sarah Fennell, Patrick Hughes, and Dave Lowensohn demonstrate a rock-solid synergy in their playing and storytelling. *Medallion* also features Beirut trumpet player Kelly Pratt, Akron/Family's Dana

Jenssen, Death Cap For Cutie guitarist Dave Depper and new bass and guitar player, William Seiji Marsh.

It was a challenge to suss out any tracks as my favorite as each track perpetuates a familiarity that is both comfortable and pleasantly subtle. At the risk of playing favorites, I really enjoyed "Gemini" for the gentle stroll down memory lane (see first sentence) and "Give It Time" for its poignant sadness bordering on intense heartbreak. I also enjoyed "Sunburns," namely, because I could really get an earful of Fennell's voice, more so then from any of the other songs. Here is a group of musicians dedicated to the craft of making great music and making sure it gets out in the world to enjoy.

Lost Lander will be part of the 2015 line up of the Treefort Festival out in Boise, Idaho on March 27. [OMN]

— Dennise Kowalczyk



# GET OUT!

## OMN STAFF PICKS

BY **SUNNY CLARK**  
and **ESTEVAN MUÑOZ**

### **DOOMTREE, HELLFYRE CLUB**

*Tuesday, March 10*

*Hawthorne Theatre, Portland*

Musical collectives-slash-record labels Doomtree and Hellfyre Club have been supplying the Internet with abstract, left-field, independent Hip-Hop for the past seven or so years. With the prolific number of artists and projects both teams have under their belts, this show will be a colorful hodgepodge of existential rhymes over esoteric instrumentals. 7 p.m. \$16. All ages. \$18 at door.

### **PAT TRAVERS BAND**

*Friday, March 13*

*Tonic Lounge, Portland*

Catch one of Kirk Hammett's (Metallica) favorite shredders when Canadian rock guitar legend, keyboardist and singer Pat Travers stops in Stumptown on his Can Do World Tour. 8 p.m. 21+. \$30 – \$75.

### **ANNALISA TORNFELT ALBUM RELEASE • WITH THE SOUND OUTSIDE (FEAT. SALLIE FORD) AND SPECIAL GUEST MICHAEL HURLEY**

*Saturday, March 14*

*Alberta Rose Theatre, Portland*

Black Prairie fiddler and vocalist Annalisa Tornfelt steps out with a new album and brings along some very special guests for a great night of music at the 'Rose. 8 p.m. Minors with adult. \$15.

### **EDewaARD**

*Saturday, March 14*

*Spinella's off the Wall, Gresham*

Edewaard is a young musician making sweet, crooning Pop with complex compositions and emotionally powerful lyrics way mature for his tender age of 24 that draws from



Los Lobos // Whiskey River photo

an interesting range of musical influences — Pop-Rock, with a touch of Country and some strange 80s New Wave. Enjoy this fresh music over a relaxing dinner. 7 p.m. All ages. Free with dinner.

### **HUNTER & THE DIRTY JACKS**

*Monday, March 16*

*Johnny B's, Medford*

Hunter and the Dirty Jacks have been a band only two years, yet-with one album under their belt and another coming out this Spring, these industrious musicians making "Retro Fresh Rock & Roll" just may have a long career in front of them. (And, what an intimate venue to catch such jammin' cats at!) 8 p.m. All ages until 9 p.m. Free with dinner.

### **KRIS DEELANE'S SUN CELEBRATIONS: EQUINOX**

*Friday, March 20*

*Edgefield Winery, Troutdale*

From the the nationally acclaimed acoustic rock duo Adam East and Kris Deelane, the beloved Alt-Rock band SweetJuice and her own band,

The Sharp Little Things, powerhouse Kris Deelane brings her love of Rock, Folk, Punk and Soul to fans of all things bright and shiny during this vernal Equinox. 7 p.m. 21+. Free.

### **SHPONGLE**

*Friday, March 20*

*McDonald Theatre, Eugene*

Psychedelic pioneers Shpongles have been reshaping craniums with sonic textures since 1996. Ride the crescent tides of the 5th dimension with live Electronic Trance and Ambient music — a transcendent show will roll at 8 p.m. \$52.30. All ages.



Ewan Dobson // Courtesy Ewan Dobson

### **LOS LOBOS**

*Sunday, March 22*

*Elsinore Theatre, Salem*

Multiple Grammy-winning Portland sweethearts, Los Lobos, have been bringing it home since the 1970s with a body of work blending Blues, Country, Folk, Soul and good ol' fashioned Rock 'n' Roll. Sounding just like the stuff of legends; join these true musical craftsmen on the auspicious occasion of their 40th anniversary. 7:30 p.m. All ages. \$42-\$52.



Edewaard // Whiskey River photo



## EWAN DOBSON

Wednesday, March 25

Aladdin Theater, Portland

After finding his audience on YouTube, Acoustic-Metal guitar virtuoso Ewan Dobson is touring in support of two albums he released in 2014, one of which was recorded in isolation in the backwoods of Canada — yeah, he's one of those eccentric/visionary, super-dedicated musicians! 8 p.m. 21+ unless with guardian. \$17 advance, \$20 at door.

## GLADYS KNIGHT

Friday, April 3

Spirit Mt. Casino, Grand Ronde

At 70-years-young, this Grammy Award winner still has the chops that made her one of the great soul singers in history. 8 p.m. \$30 and up. 21+.

## YELLE

Monday, April 6

Hawthorne Theatre, Portland

By making buoyant, uncomplicated, shamelessly joyous Electro-Pop music, Yelle has become "le dernier cri" in her native France. If one is looking to simply shake their rump and forget all the world's troubles in a night of neon-splattered, vibrant music, then give Yelle a holla from the dance floor. 7 p.m. All ages. \$20 advance, \$23 at door.

## ESCHER STRING QUARTET CHAMBER MUSIC CORVALLIS

Friday, April 10

Austin Auditorium at Oregon State University, Corvallis

The critically acclaimed Escher String Quartet show through Chamber Music Corvallis promises a night of Classical music rapture that'll



Yelle // Photo courtesy Sonar Press

have everyone wishing they took those violin lessons when they were younger. This foursome is so good that I'm green with envy as bright as a shamrock. 7:30 p.m. All ages. \$29

## OLD SALT UNION

Saturday, April 11

Wildwood Hotel, Willamina

Sunday, April 12

Dante's, Portland

Stretching the boundaries of traditional bluegrass with uncanny pop sensibilities, Old Salt Union's reputation has been building since its 2012 inception. [OMN]



Escher String Quartet // Laura Rose Photo



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