

Emmylou Harris Tribute Album Features West Coast Disciples

'To Emmylou' is a compilation of covers by Los Angeles-based artists



Emmylou Harris is honored on 'To Emmylou,' a tribute album by several California-based artists. Michael Ochs Archive

By Steven L. Betts – June 3, 2016

Because she has long been an impeccable interpreter of other songwriters' material, Emmylou Harris's gift for songwriting has too often been overlooked. That situation will be remedied in part on June 3rd, when Fleeing Ghost Records releases *To Emmylou*, an eclectic tribute to the Grammy-winning songbird's original compositions from several up-and-coming bands based in Los Angeles.

The Alabama-born musician, whose career-defining years in the burgeoning country-rock scene of California have earned her the honorary title of Godmother of Americana Music, may not have the extensive songwriting credits of some of her peers, but for nearly five decades her soul-searing takes on the works of others have established the gold standard of artistic interpretation.

To Emmylou opens with a punchy rendition of the singer's grief-laden 1975 tune "Boulder to Birmingham" from *Tall Tales and the Silver Lining*, the musical project of multi-instrumentalist Trevor Beld Jimenez. The subsequent tracks range from the airy and intense "Boy From Tupelo" by indie quintet Wires in the Walls, to the propulsive Hard Bargain cut, "Six White Cadillacs," from the four-man band Burning Jet Black, **to Ashleigh Flynn's spare and heartbreaking acoustic version of "Red Dirt Girl," the evocative title cut from Harris's 2000 LP**, her first to feature material primarily written solo by the Country Music Hall of Fame legend. Other highlights include Great Outwest joined by Harris soundalike Lindsay Carter Coates for "Rhythm Guitar," a track from the groundbreaking *Ballad of Sally Rose* concept LP, released in 1985 and featuring songs co-written by Harris and then-husband Paul Kennerley.

In January 2015, Harris and her songs were the subjects of an all-star musical tribute concert in Washington, D.C., featuring Mavis Staples, Martina McBride, Milk Carton Kids, Lucinda Williams and more. In honor of the singer-songwriter's Nashville-based animal welfare charity, Bonapartes Retreat, 20 percent of all proceeds from the sale of *To Emmylou* will be donated to animal rescue charities.

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<https://rollingstone.com/music/news/emmylou-harris-tribute-album-features-west-coast-disciples-20160603>

ALBUM REVIEW

A Live Extravaganza

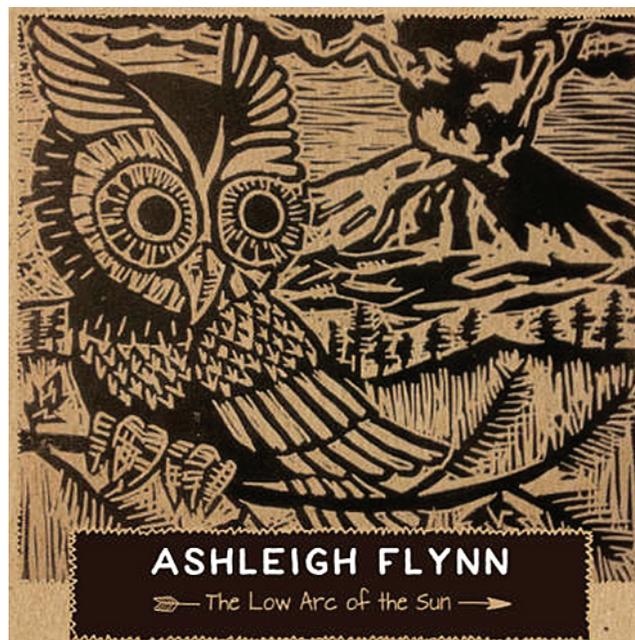
Ashleigh Flynn - *The Low Arc of the Sun*

BY LEE ZIMMERMAN

APRIL 17, 2016

ASHLEIGH FLYNN'S latest, *The Low Arc of the Sun* (self-released April 19), demonstrates both her vibrance and versatility when it comes to exercising the vast arc of her musical gift. The Portland, Oregon-based singer-songwriter's albums have always found her probing the wider depth of Americana, but here, in an eight song set recorded live before an appreciative audience in 2014, she runs a musical gamut that takes her from the rowdy, rollicking traditional-sounding country of "Don't Leave Me Lonesome" and the popular Buck Owens standard "Tiger By The Tail," to more reflective ballads of insight and circumspect such as "Winter Song" and "Fallen."

The songs in-between -- like the traditional-sounding narrative "Barrow" and the daunting but defiant "Much Too Proud" -- prove that, no matter the tone or the topic, Flynn is well-equipped to handle what needs to be expressed. Her able five-piece band -- **Kathryn Claire** (fiddle, harmonies), **David Gerow** (electric mandolin), **Don Henson** (piano, typewriter, percussion), **Allen Hunter** (bass) and **Joe Trump** (drums) -- are also well up to the task, allowing *The Low Arc of the Sun* to shine brightly indeed.



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JAMBASE

GO SEE LIVE MUSIC

High Sierra Music Festival :: 07.03.14-07.06.14
Plumas-Sierra County Fairgrounds :: Quincy, CA

Dennis' Saturday Highlights

Ashleigh Flynn & The Back Porch Majority – 1:00-2:30 PM – Grandstand Stage

Everyone smitten with Lucinda Williams, Patty Griffin and Gillian Welch should run, not walk, and immediately spin *A Million Stars*, the latest album from this Portland, Oregon-based singer-songwriter. Taken into the open air at High Sierra in a lovely day-starting Grandstand set, Flynn's newest songs stomped their boots, plucked heart strings and generally charmed the britches off folks. Flynn is funny and slyly sincere, a storyteller able to snag details from the immediate moment, the night before, and whatever else floats into view to forge stage banter filled with off-handed wisdom and earthy understanding – fitting given how her tunes bulge with both traits.

Backed by one of the most intuitively graceful bands at this year's HSMF – **Kathryn Claire** (fiddle, vox), **Jen Forti** (washboard contraption, vox) and **Ted Russell Kamp** (upright bass) – Flynn revealed what a whiskey drinkin' gal with a big heart and a lot of bruised living behind her can do, embracing humanity as it is and not as we might like it to be. I dig her undisguised feminism, which smacks less of what Joan Baez and Gloria Steinem stirred up and seems more interested in simply making sure the contributions of women – particularly the outlaws and rabble-rousers of America's past – aren't forgotten.

Balancing the scales is always a good thing AND an intrinsically American value. "Here's another song about drinking too much booze...and I recommend you do it. Hair of the dog and all that," cracked Flynn, and her observations about the 24/7 nature of things at High Sierra were on-point and often hysterical. Everything about her set and the second set on Sunday in the Big Meadow made me tell the band afterwards, "I could listen to y'all play every day" (especially if they play such a nifty version of John Prine's "Paradise"). So nice in every little way.



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<https://jambase.com/article/review-and-photos-high-sierra-quincy>

NO DEPRESSION

LIVE REVIEW

Vancouver International Folk Festival Vancouver, B.C.

BY SKOT NELSON

JULY 25, 2014

WHILE FRIDAY NIGHT AT the Vancouver Folk Festival focuses on main stage performances, the rest of the weekend on the sprawling festival grounds of Jericho Beach is as notable for its smaller workshop performances. This was especially true this year. This particular Saturday started with the official public announcement of Joan Baez's cancellation. Perhaps in some kind of karmic sympathy, the day's weather forecast -- originally a bit ominous -- took a turn for the brighter...

As a morning starter, I opted to visit a workshop aptly named *Carefree Highway* and hosted by locals Fish & Bird. With both Great Lake Swimmers and **Ashleigh Flynn & the Back Porch**, the tiny stage was packed but all eyes were on the Kentucky visitors. Clustered around a single microphone rather than individually amped, the most visually striking thing wasn't even the upright bass constructed from a wash basin. Standing in front was a washboard player with an assortment of small cymbals and cans attached to her washboard. It was pretty obvious that this was going to be something a little bit different.

The workshop unfolded nicely, with the Great Lakes Swimmers' cover of the titular Gordon Lightfoot song a particular standout. As a follow up to that, Miranda Mulholland's voice was paired beautifully with Tony Dekker's for a rendition of Gram Parsons' "Song for You" that would have done Parsons and Emmylou Harris proud. **Ashleigh Flynn** and her ragtag band of musicians, clustered around that single microphone, delivered a solid set of southern bluegrass tunes and made this the ideal place to start a day. That single microphone thing really worked...

In the end, the day can probably be best summed up with a few short lessons:

- Into every life a little rain must fall. If that rain comes in the form of a cancelled headliner, sometimes the audience is OK with it.
- **Sometimes all you need is a lot of talent, a single microphone and a few home made instruments. Well done, Ashleigh Flynn...**



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COUNTRY STANDARD TIME

Ashleigh Flynn

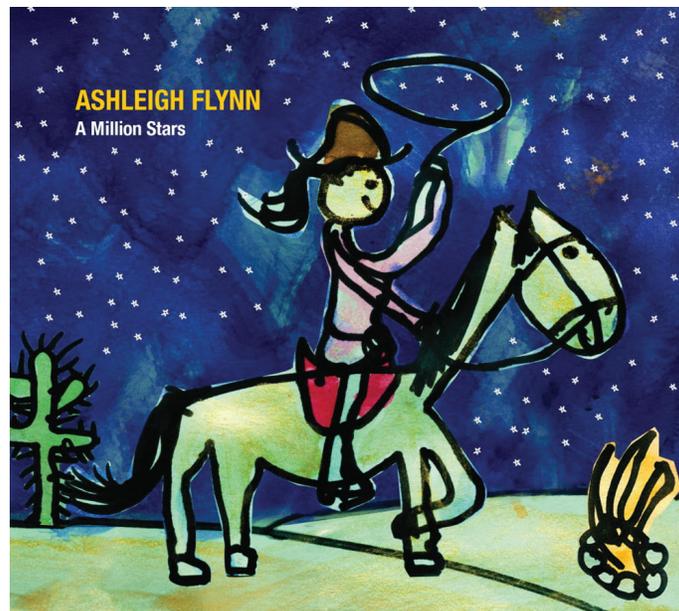
A Million Stars – 2013 (Home Perm)

Reviewed by Henry L. Carrigan Jr.

On the fourth album released on her label, Home Perm, Ashleigh Flynn continues to do what she's always done best: seduce us with lively stories backed by tender, raucous, and rollicking instrumentals. In the tales on "A Million Stars," Flynn celebrates and recovers for our view the lives of the numerous women - some well-known, such as Calamity Jane, but others unnamed - who participated in the westward expansion but whose exploits often go untold. Her long-time collaborator Chris Funk, of The Decemberists and Black Prairie, produced the album and plays multiple instruments on it, and her pals Todd Snider, Annalisa Tornfelt and others join her on the excursion.

Every track showcases Flynn's effortless ability to range over musical genres from bluegrass to rock to jazz. The album opens with a spare arrangement of banjo, guitars, organ and shuffling drums - The Devil Called Your Name - and moves quickly into Dirty Hands and Dirty Feet, a bluegrass romp featuring Tornfelt's tasty fiddling that celebrates Loretta Lynn, as well as Patty Loveless and Kathy Mattea. In sprawling, booming New Orleans jazz, and in a sound reminiscent of The Beatles' Rocky Raccoon, Flynn winks and nods at the wiles, guile, and grit of "Stumptown's fairest queen," Portland's infamous bootlegger known only as "Prohibition Rose." How the West was Won, a tale of Calamity Jane, gallops out of the gate, rocking with the riffs of the Eagles Outlaw Man, and the refrain "Janie had herself a horse" recalls Aerosmith's lyric "Janie got a gun." The gospel-inflected See the Light features Snider as the "voice of reason" who condemns irrational religious arguments and urges, like the song's lyrics, that we all look for the light shining in each of us, and the song concludes with a sweet angelic chorus echoing an "amen."

Flynn's wry, inventive, and slyly humorous stories, soaring voice, and eloquent command of diverse musical genres shine brightly upon us, casting out darkness and lighting the corners of our world.



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<http://www.countrystandardtime.com/d/cdreview.asp?xid=5102>



COLUMNS

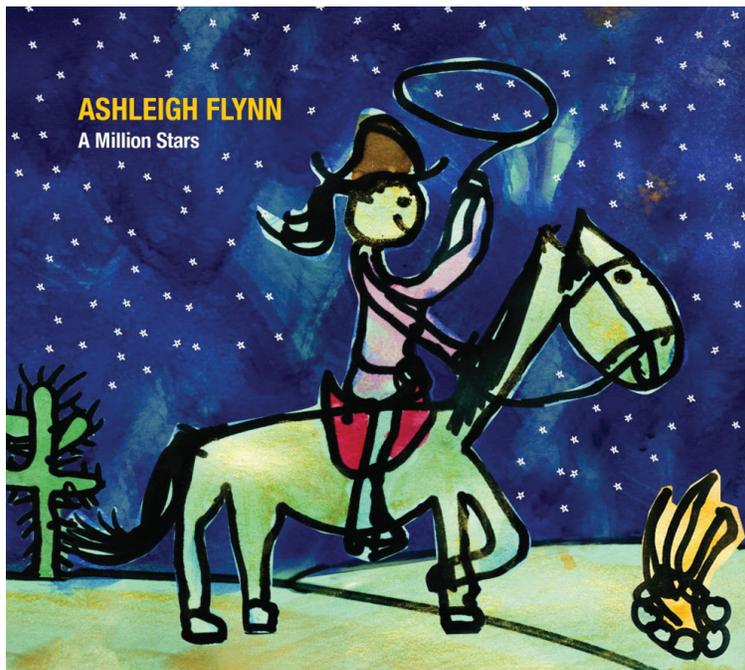
RANDOM PICKINGS WITH LEE ZIMMERMAN

By Lee Zimmerman

July 8, 2013

DISCS FOR DISCOVERY

Ashleigh Flynn projects a similar feeling of affinity for all things traditional with *A Million Stars* (Home Perm Records), an impressive showcase for Flynn's homespun vocals and ever-shifting melodic palate. While songs like "Rainy Days" and "A Little Low" seem to emphasize the mellower side of Flynn's whimsical musings, other tracks reflect an artist who imbues her style with a wink and a nudge. "How the West Was Won," "New Angel in Heaven" and "See That Light" would likely find ready acceptance in the neighborhood honky-tonk, but the track that's especially noteworthy is "Dirty Hands and Dirty Feet," a steadfast ramble that shows both conviction and creativity. *A Million Stars* puts the focus on a star that's on the ascent.



Album Artwork: Cecilia Hartge

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<https://thebluegrasssituation.com/read/random-pickings-with-lee-zimmerman>

The Oregonian

Ashleigh Flynn debuts 'A Million Stars' on Friday at the Alberta Rose Theatre

By Ryan White, The Oregonian
on February 13, 2013

Ashleigh Flynn: 8 p.m. Friday, Alberta Rose Theatre, 3000 N.E. Alberta St.; \$10 advance, \$12 door; Sarah King opens

Imagine being an African American woman in 1928 singing the lyric, "Went out last night with a crowd of my friends/They must have been women 'cause I don't like no men." Ma Rainey didn't just sing it, she recorded it, and Paramount, who released "Prove It On Me Blues," advertised it with an illustration of three women headed out for the night, a policeman watching them from the shadows. "What's this?" the ad reads. "Scandal?"

"They're so brave," Portland singer-songwriter Ashleigh Flynn says of Rainey (considered the mother of the blues) and her crew, which included Bessie Smith. "They probably didn't feel brave. They were just having fun and following their hearts."

A mere 84 years later (this past October), Flynn and her crew -- fans, friends, anyone who wanted to pony up for access to a recording party -- gathered to help Flynn finish her first record in five years. One of the three songs worked that night was a boozy, juke joint-inspired take of "Prove It On Me Blues."

"These women in these stories, they deserve to be known," Flynn says.

"A Million Stars," the finished product she'll celebrate tonight at the Alberta Rose Theatre, is full of those stories, many pulled from the edges of history and the frontiers of this country. Stories of determined women cutting their own path through the world.



The title track follows Cattle Annie and Little Britches, outlaws who roamed the plains in the 1890s moving liquor and possibly disguised as men. There's an ode to Calamity Jane ("The West Was Won"), and another to Prohibition Rose, who legend suggests had a hand in about every vice available in Portland once upon a time. "Dirty Hands and Dirty Feet" is inspired by Loretta Lynn.

"A Little Low" was written for Flynn's friend Nancy Bergeson, an assistant federal public defender whose 2009 murder at her Portland home remains unsolved.

"Now you're hanging up there on the moon, a laughing smile and twinkling eyes," Flynn sings. "I bay like an old hound dog. I'm missing you across the miles."

Flynn's go-your-own-way spirit, so evident in the story-songs she writes, helps explain why it has been five years since she released her last record, "American Dream."

"When I have to produce something, it's up to me," she says.

She's been busy. There's the day job; Flynn's a grant writer for Cascadia Behavioral Healthcare. And since "American Dream," she's toured Europe four times -- and stopped at music festivals like Bonnaroo, Bumbershoot and High Sierra. She's opened for John Hiatt, Shawn Colvin, the Wood Brothers, and toured with Nanci Griffith.

Perhaps more important than any of those, she's become a regular opener for Todd Snider, the Beaverton-born Americana star who now lives in east Nashville. Snider makes a cameo on Flynn's new record, offering an anti-bullying sermon on "See That Light" with the same sharp wit that has propelled his career.

What finally pushed Flynn to deliver the new record was a painting. Cecilia Hartge, Flynn's 13-year-old niece, is the artist (she did the painting when she was 9), and what she put on paper was a girl on a pony, rope at the ready, under a vast, starry sky.

It got Flynn thinking about the women of the frontier. "What would my experience be like?" she wondered.

From there, she went looking for the characters that populate "A Million Stars." Hartge's painting became the cover, and Flynn went to work with multi-instrumentalist Chris Funk (the Decemberists, Black Prairie) producing, and brought in many of the usual and talented suspects. All of Black Prairie is on there. Members of the Stolen Sweets add vocals on four tracks.

The next challenge was figuring out how to release the record. She held a party at the Portland studio/office space of Search Party Music and raised \$2,000. She turned to Kickstarter and, as of Tuesday morning, had raised more than \$10,000 against her original goal of \$3,000. A \$1,250 grant from the Regional Arts & Culture Council is earmarked for a new digital store. And she plans to make a push to Americana radio stations and other media outlets. "To market it with a little bit of oomph," she said.

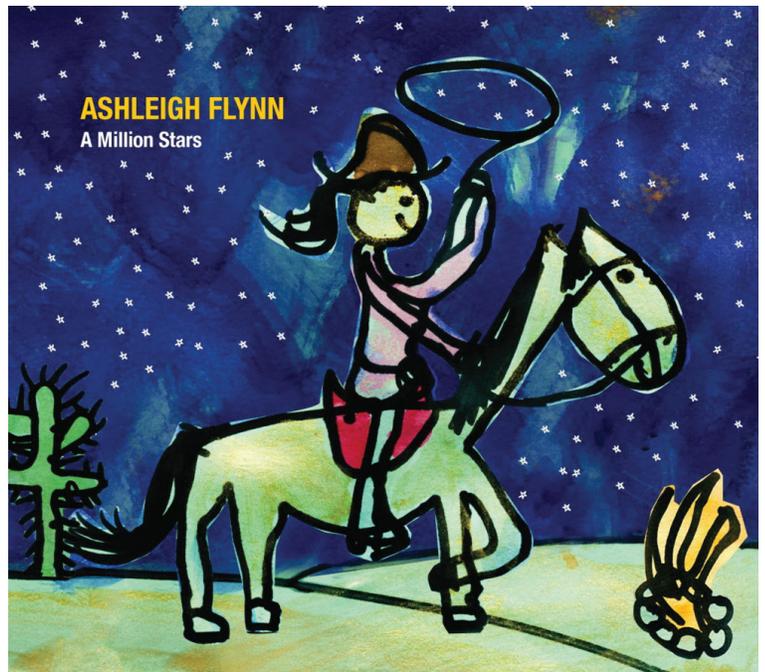
The characters of "A Million Stars" deserve it.

-- Ryan White



PHOTO: Richard Hallman

Ashleigh Flynn celebrates the release of her fourth album, "A Million Stars," on Friday at the Alberta Rose Theatre.



ALBUM ARTWORK: Cecilia Hartge

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http://www.oregonlive.com/music/index.ssf/2013/02/ashleigh_flynn_debuts_a_millio.html



'See That Light' with Ashleigh Flynn & Todd Snider... Leave Those Gay Kids Alone

June 26, 2013 by dreamspider

Ashleigh Flynn's song "See That Light" is an anti-bullying tune, in which the storyteller is a young kid in love with her or his best friend until they realize that's not allowed. Todd Snider plays the preacher with a talking blues part in which he appeals to folks to smarten up, to get along... and to leave gay kids alone.

Ashleigh says, "Seems there is a rising tide of acceptance among the majority of Americans towards equal rights for all citizens regardless of sexual orientation. Bring it on. Wash away the irrational phobia. I am extremely hopeful that my GF and I will be able to enjoy the same rights as heterosexual couples. We have been together for ten years."

When Ashleigh set out to work on her new album A Million Stars, her song "See That Light" came to her as a simple little ditty as she stared at the moon rising up over the Columbia River. She calls it "a tribute to faith in love because from my vantage that's the most important thing we know amidst all the mystery of life and death. It just so happened that I was likely singing it to a gal." With that notion, she realized that her little ditty had more of a message, so she wrote the part she could hear Todd saying "Now Brothers and Sisters... let's leave those gay kids alone. Let them love each other. They aren't hurting anyone..."

Todd says, "I knew this song before Ashleigh recorded it, from touring together, and was honored to be asked to be part of her record and especially in a way that would give me opportunity to stand publicly for the gay community."

To celebrate Supreme Court rulings in favor of gay rights, the Equal Rights Campaign and in honor of June being Gay Pride month, Ashleigh is offering "See That Light" featuring Todd Snider as a free download to listen to and share with your friends -> <http://bit.ly/176N2a1>



ASHLEIGH FLYNN with TODD SNIDER

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<https://dreamspider.wordpress.com/category/ashleigh-flynn/>



Music for the bleeding edge



Bonnaroo 2007: Interview

By: Anna Gazdowicz

OURSTAGE at BONNAROO

OurStage, a 100% democratic online music competition, brought their three winners to Bonnaroo this year to perform intimate acoustic sets for festival-goers. One of the winners, Ashleigh Flynn, whose lovely country/Americana set and sweet, pure vocals gave her audience a much-needed dose of honey, was nice enough to answer a few questions about her experience with OurStage and her overall music career:

1) Can you tell me a little about your experience with the OurStage competition? How you became involved in the first place, how it's been since then, etc.?

I was invited to participate in OURSTAGE by Jay Sweet – editor at large for PASTE Magazine – which is my FAVORITE! I started to dally in songwriting in college which is where Jay and I met. Used to perform on friends porches and such. Had lots of fun. Since then I have produced 3 CD's and have started touring in the last two years more nationally. Jay and I recently reconnected, he seemed to dig my songs and off I went. OURSTAGE has provided me with an exceptional opportunity to put my stuff out there among folks like me, and lo and behold I've been bubbling up to the top of the pot (top ten) each month since it started. As a result, I have gotten some coverage in PASTE, been invited to both Bonnaroo and to the Edgefest with the Cowboy Junkies w/ Boston Pops...and hopefully more to come as things are still going well on the OURSTAGE site. My tune SELKIE is in the top ten for Acoustic as we speak...

2) How was your overall experience at Bonnaroo? I caught most of your performance, and it was just lovely!

Bonnaroo was a blast. OURSTAGE styled me...saw some great music, all the BBQ and beers I could muster (once I figured out that they had given me a backstage pass....) Also, I happily rekindled my relationship with the southern summer (I grew up in Kentucky) – 95 degrees Fahrenheit at noon....but the drought in the SE is massive...so the dust was NUTS.... Next time I go I am intendin' to play the which, what, this or that stage with my band...but that's another story!

3) What are your upcoming plans as a musician? Tour, album, etc.?

My upcoming plans are many...mostly just world domination in the most benevolent sense. I am putting a new (my 4th) record out late fall/early winter...planning on it being my first MASTERPIECE! Will be a record for everyone...full of hope, a little sorrow, and lots of fun – America at its best and worst.... Going to Europe in the Autumn...then hitting the road in a big way to give what feels like my little baby a proper introduction to the world.

You can check Ashleigh out at www.ashleighflynn.net

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<http://www.treblezine.com/bonnaroo-2007-appendix/>



OREGON ARTS COMMISSION

For Immediate Release March 28, 2017

2017 Individual Artist Fellowships Announced Salem, Oregon

Agnieszka Laska, a Portland-based dancer/choreographer and the founder of Agnieszka Laska Dancers, is the 2017 recipient of the Oregon Arts Commission's honorary Joan Shipley Award. Laska leads a group of seven Oregon artists selected for the Arts Commission's 2017 Individual Artist Fellowships. The 2017 fellowships support artists working in the performing arts; visual artists are reviewed in alternating years.

The Joan Shipley Award is named for Oregon arts leader Joan Shipley, who passed away in 2011. Shipley was a collector, philanthropist and supporter of many arts and humanities organizations. In 2005, she and her husband John received an Oregon Governor's Arts Award. Many in the arts community also counted her as a mentor and friend.

The Arts Commission's fellowship program is available to more than 20,000 artists who call Oregon home. Fellows are recommended by a review panel of Oregon arts professionals who consider artists of outstanding talent, demonstrated ability and commitment to the creation of new work(s). The Arts Commission reviews and acts on the panel's recommendations.

The following performing artists were awarded 2017 fellowships: Agnieszka Laska (Joan Shipely Award), Portland; Oluyinka Akinjiola, Portland; Leah Anderson, Ashland; Douglas Detrick, Portland; **Ashleigh Flynn, Portland**; Eliot Grasso, Springfield; and Lydia Van Dreel, Eugene. Brief biographies and photos follow.

Ashleigh Flynn, Portland 2016 was a terrific year for Ashleigh Flynn (see EPK here). She released a LIVE EP, "The Low Arc of the Sun," which has received acclaim from notable Americana rags including No Depression. She was featured by Folk Alley during her stay at 2016 30A Songwriter Festival. Flynn also recently contributed to an Emmylou Harris tribute CD for which her version of "Red Dirt Girl" received accolades from RollingStone and Elmore Magazine. Of late, Flynn has performed at 30A Songwriters Fest 2016, Red Ants Pants 2016, Delfest 2015, High Sierra Music Festival 2015 and Vancouver Folk Festival 2014. She has toured the country both under her own name and as support for such notables as Todd Snider, Hayes Carll, the Wood Brothers, Billy Joe Shaver, Nanci Griffith and more - all with great reviews and a growing fan base.



Ashleigh Flynn: Center

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Regional Arts &
Culture Council

RACC awards \$733,608 in project grants for 2017

POSTED ON DECEMBER 15, 2016 AT 4:19 PM.

PORTLAND, ORE — The Regional Arts & Culture Council (RACC) has awarded \$733,608 in grants to 92 local artists and 52 nonprofit organizations for artistic projects that will take place in calendar year 2017. This represents a 10% increase over last year thanks to increased funding from Multnomah County, the City of Portland and RACC's workplace giving campaign, Work for Art. Additional funding was provided by Clackamas County, Washington County and Metro.

"As 2016 draws to a close, we can start looking forward to a tremendous variety of innovative arts activities scheduled to take place in 2017," said executive director Eloise Damrosch. "I am especially pleased that 57% of our grants this year are going to artists and organizations that have never received RACC project grant funding before."

Some examples of funded artists and organizations that are receiving their first-ever project grant from RACC include:

Ashleigh Flynn, \$5,600 in the Music category to help create an LP record of self-penned Americana songs inspired by "Rosie the Riveter," whose brand inspired a social movement in America. The recording will feature a band of highly talented musicians, all female, over 40 years old, and many who identify as LGBTQ, and will culminate in a celebratory performance at McMenamins Mission Theater.

RACC's peer review process involved 46 community volunteers who served on 14 different panels organized by discipline. They were guided by staff during the months of October, November and December, evaluating proposals based on artistic merit, audience development and financial accountability. Most volunteer panelists (96%) served on a RACC grants panel for the first time. The RACC Board of Directors unanimously approved all panel recommendations on December 14.

More detailed summaries of each grant are available at <http://bit.ly/RACC2017PG> (PDF).

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<https://racc.org/2016/12/15/racc-awards-733608-project-grants-2017/>