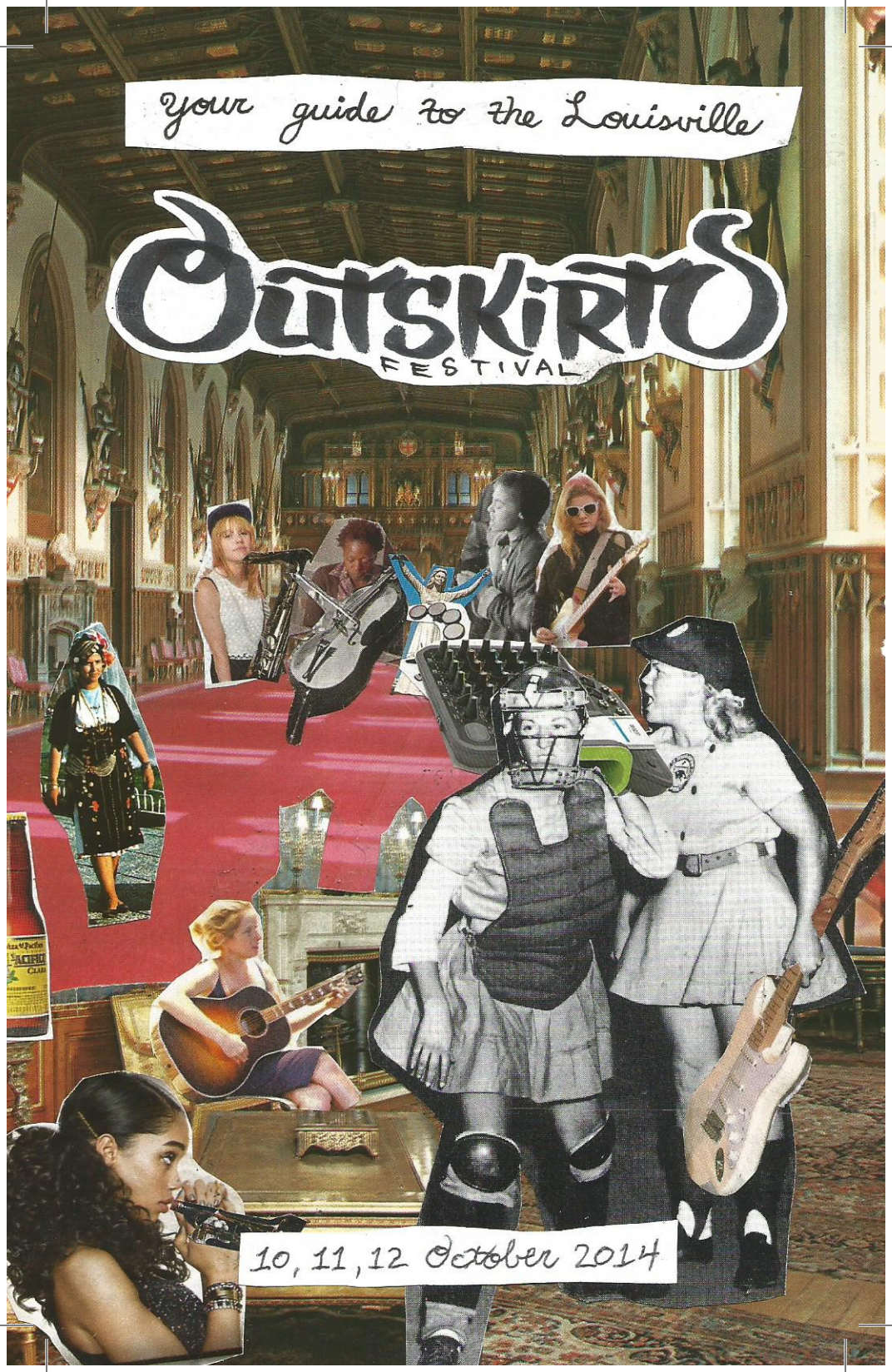


Your guide to the Louisville

OUTSKIRTS

FESTIVAL



10, 11, 12 October 2014

LOUISVILLE OUTSKIRTS PERFORMERS

Abiyah :: Cincinnati, Ohio

Collage Hip Hop with electronic and avant-garde influences.
abiyah.com

Absolutely Not :: Chicago, Illinois

Catchy, distorted punk marries a b-movie horror soundtrack.
facebook.com/AbsolutelyNotMusic

Antietam :: New York City, New York

Dreamy, upbeat, indie rock legends.
antietamtheband.com

Billy Goat Strut Revue :: Louisville, Kentucky

New Orleans inspired Jazz. Smooth, languid, relaxing.
billygoatstrutrevue.com

Bridge 19 :: Louisville, Kentucky

Earnest, lyrical, harmony driven alt-folk.
bridge19.com

The Cell Phones :: Chicago, Illinois

Bass dominating, staccato heavy dance punk.
cellphonesband.com

Cher Von :: Louisville, Kentucky

Atmospheric, trance-like, ghostly sound experiments.
chervonmusic.com

Circuit des Yeux :: Bloomington, Indiana

Airy, looming neofolk with dark sounds hidden in the shadows.
circuitdesyeux.net

Drinking Woman :: Louisville, Kentucky


90s Louisville music vets reunion, featuring Tara Jane O'Neil.
history.louisvillehardcore.com/index.php?title=Drinking_Woman

The Fervor :: Louisville, Kentucky

Crooning, lush, piano laden indie rock.
thefervor.bandcamp.com

Juanita :: Louisville, Kentucky

Rotating ensemble crafting bluesy/Jazzy experimental rock.
facebook.com/JuanitaLouisvilleBand



Lozen :: Tacoma, Washington
Droning, experimental, heavy-metal two piece.
lozenpower.bandcamp.com

Lady Pyramid :: Louisville, Kentucky
Harmony heavy pop with a 70s revival influence.
ladypyramid.tumblr.com

Mahogany Reign :: Cincinnati, Ohio
90s reminiscent, east coast influenced hip hop.
mahoganyreign.bandcamp.com

Maiden Radio :: Louisville, Kentucky
Wistful, old-time country music.
olkentuck.com/artists/maidenradio

Sandpaper Dolls :: Louisville, Kentucky
Somber, chilling, experimental acappella trio.
facebook.com/SandpaperDolls

Shannon Wright :: Atlanta, Georgia
Dark, dramatic, impassioned singer/songwriter.
facebook.com/shannonwrightmusic

Tara Jane O'Neil :: Los Angeles, California
Dulcet tones and dreamy, lush soundscapes.
tarajaneoneil.com/

Trophy Wife :: Philadelphia, Pennsylvania
Downbeat, melodic emo/post-hardcore.
trophywifetheband.bandcamp.com

Twin Limb :: Louisville, Kentucky
Haunting chamber folk Accordion/Percussion duo
twinlimb.com

Tweens :: Cincinnati, Ohio
Fast, fun, lo-fi garage rock.
tweensband.tumblr.com



Twenty First Century Fox :: Louisville, Kentucky
Party rock, noise pop five piece.
facebook.com/21stCF

Blythe of the Ball
Motown, Rock and Roll, Doo-Wop
rocksexy.blogspot.com

Kim Sorise
Old school Funk and Soul
facebook.com/GlobalGrease

plus local DJ sets by

FESTIVAL SCHEDULE

OCTOBER 10TH, 11TH, and 12TH

Friday

Doors at 7 PM

- 07:30 Lady Pyramid
- 08:15 Twenty First Century Fox
- 09:00 Lozen
- 09:45 Circuit des Yeux
- 10:30 Tweens
- 11:30 Billy Goat Strut Revue
- 12:00 Kim Sorise

MAIN SHOWS AT THE NEW VINTAGE

2126 S Preston Street

ALL AGES

Saturday

Doors at 5:30 PM

- 06:00 Cher Von
- 06:45 Sandpaper Dolls
- 07:30 Absolutely Not
- 08:15 Trophy Wife
- 09:00 The Cell Phones
- 09:45 Shannon Wright
- 10:45 Drinking Woman
- 11:30 Juanita

Sunday

Doors at 5:30 PM

- 06:00 Twin Limb
- 06:45 Bridge 19
- 07:30 The Fervor
- 08:15 Maiden Radio
- 09:00 Tara Jane O'Neil
- 10:45 Antietam

Saturday Night Late Show

at the Cure Lounge

(21 and up!)

1481 S Shelby Street

Abiyah

Mahogany Reign

Blythe of the Ball

WE
DEMAND
ROCK

MANDOS
&
BANTOS
FOR
SINGLE
WOMEN!

LONG
SKILLS - TWE BE
YORK'S
PUNK
WITTEN
SWIMMEN N?

TEACHER
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Q&A WITH THE ORGANIZERS

CARRIE NEUMAYER AND STEPHANIE GARY
(AKA ONE HALF OF JULIE OF THE WOLVES)

What was the inspiration for this fest?

Stephanie Gary: When I was playing with Venus Trap, we'd talk about how cool it would be to do something like this. It was always a fantasy. Recently we've been playing shows with more women, and the atmosphere is always positive. We wanted to recreate those shows on a larger scale.

Carrie Neumayer: I knew about Ladyfest and the Girls Rock Camp Alliance. I thought why doesn't Louisville have something like this. I hoped someone would do it, but no one did. So we did it.

Why might there be more women in the scene now?

SG: I'd like to think there weren't a lot of role models in the past, but there were some and that just kind of built. Carrie was a role model for me when I moved here, and maybe I was one for someone else.

CN: Stephanie and I were once photographed with Salena, Miranda and Shawna from Iamls. It was for Velocity in 2005 and they had us jump in the air. It read 'Women In Rock!' It was just us. Here we are... us five.

How do you avoid the tokenism of 'women in music', while having efforts like Outskirts?

CN: We've worried about it, but locally female bands and performers just don't end up with the same attention. We want to give them due recognition.

SG: And make it obvious that this isn't a novel thing.

CN: A possible name was No Novelty Fest.

SG: We thought it might be too harsh.



Why did you include such a diverse lineup?

SG: To break the expectation of “women's music.” That is not a genre; women are musicians, musicians play music, these are different styles of music. We want to appeal to different people and encourage girls who maybe

don't want to play punk and want to do country or folk.

You're scene vets. How was it being a young girl when you first started going to shows?

CN: I was 13, it was high school granted, but I remember girls were more likely to be called posers. Your motives were more questioned.

SG: That word sounds strangely familiar. We heard it earlier today.

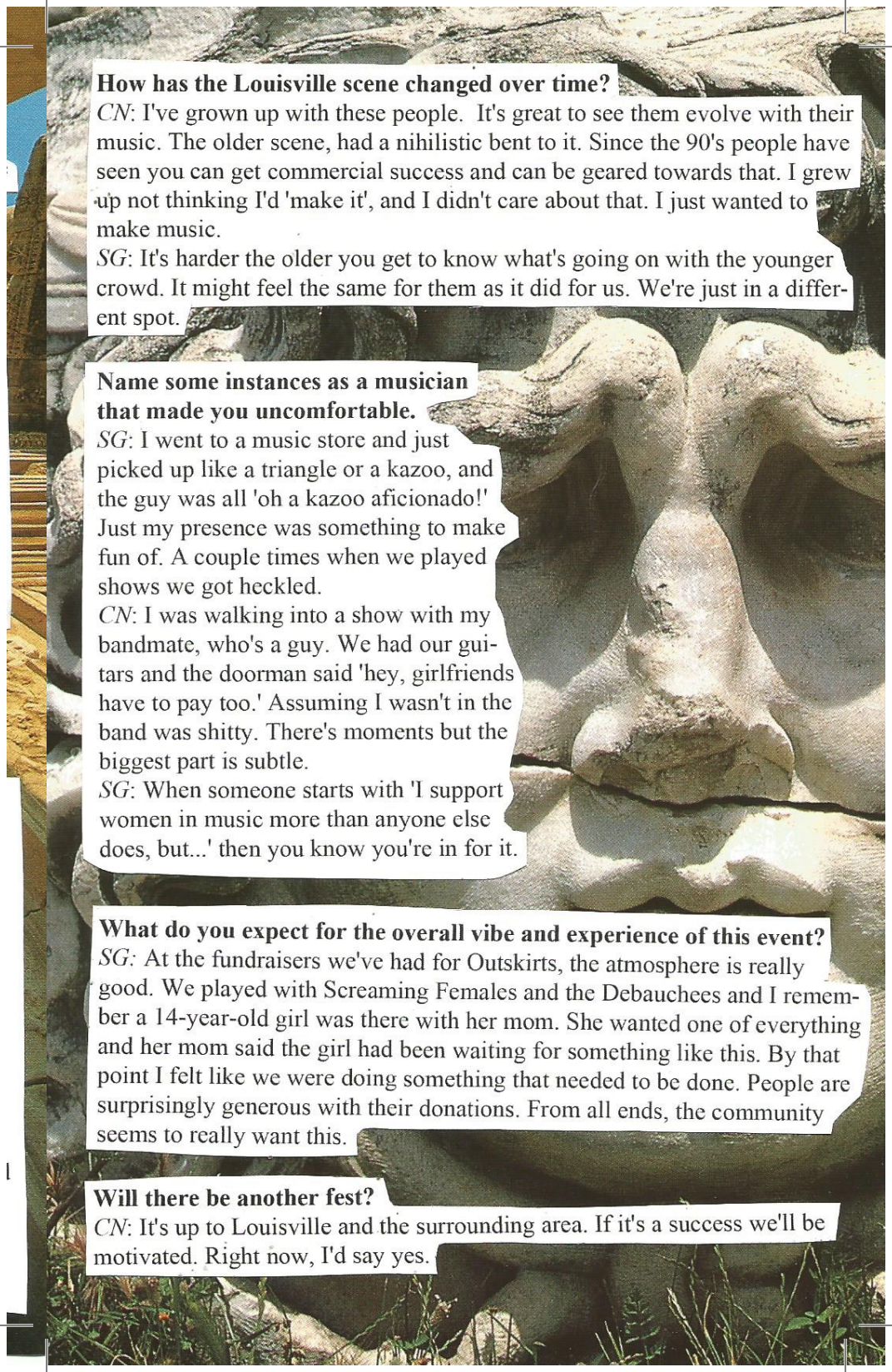
CN: There were three women I looked up to who were playing. I knew I wanted to be doing that. I got my courage from them. Being in a band built my confidence.

SG: I grew up on a farm without cable. There were no record shops or shows. I was sheltered from alternative culture and you didn't see mainstream female

musicians unless they were singing or playing piano. I tried the piano, but it wasn't for me. I started hanging out with guys in bands, and I was waiting for someone to ask me to be the singer. Finally I was like 'screw it. I'll find some other girls that don't know what they're doing and we'll make a band.' I began seeing other women in rock. PJ Harvey was a huge influence to me. I was trying to prove myself, and I was probably kind of bitter. I didn't like going to music stores. Every time I was complimented by guys at shows I wouldn't buy it. My favorite part was writing or recording, not performing. Eventually you get and give more understanding.

CN: In school I felt like a weirdo. Finding shows made it okay to be different and I was drawn to that. I saw Endpoint and Fugazi and they were saying things I connected to, about being a community and being okay being yourself. I was inspired by that, but it was harder taking part when you didn't see yourself represented as much. It was the alternative to the other crap I wanted no part in.

SG: I tried yearbook, track, cheerleading. I didn't fit in until I found the 90s grudge scene, and if you wanted to be part of that you were gunna have to hang out with a lot of dudes.



How has the Louisville scene changed over time?

CN: I've grown up with these people. It's great to see them evolve with their music. The older scene, had a nihilistic bent to it. Since the 90's people have seen you can get commercial success and can be geared towards that. I grew up not thinking I'd 'make it', and I didn't care about that. I just wanted to make music.

SG: It's harder the older you get to know what's going on with the younger crowd. It might feel the same for them as it did for us. We're just in a different spot.

Name some instances as a musician that made you uncomfortable.

SG: I went to a music store and just picked up like a triangle or a kazoo, and the guy was all 'oh a kazoo aficionado!' Just my presence was something to make fun of. A couple times when we played shows we got heckled.

CN: I was walking into a show with my bandmate, who's a guy. We had our guitars and the doorman said 'hey, girlfriends have to pay too.' Assuming I wasn't in the band was shitty. There's moments but the biggest part is subtle.

SG: When someone starts with 'I support women in music more than anyone else does, but...' then you know you're in for it.

What do you expect for the overall vibe and experience of this event?

SG: At the fundraisers we've had for Outskirts, the atmosphere is really good. We played with Screaming Females and the Debauchees and I remember a 14-year-old girl was there with her mom. She wanted one of everything and her mom said the girl had been waiting for something like this. By that point I felt like we were doing something that needed to be done. People are surprisingly generous with their donations. From all ends, the community seems to really want this.

Will there be another fest?

CN: It's up to Louisville and the surrounding area. If it's a success we'll be motivated. Right now, I'd say yes.

STUFF TO DO IN LOUISVILLE

Za's Pizza -- Great pizza, beer, cheese sticks, and more.

1573 Bardstown Rd

Bahn Mi Hero -- Quality Vietnamese sandwiches. Cheap + affordable.

2245 Bardstown Rd

Dragon King's Daughter -- Asian Fusion. Try their tacos!

1126 Bardstown Rd

Four Pegs -- Pub faire central. Delicious food, delicious beer.

1053 Goss Ave

Santa Fe -- Authentic mexican grub. Look for the pink building.

3000 S 3rd St

FOOD



BARS



The New Vintage -- You're more than likely here, grab a drink!

2126 S Preston St

The Cure Lounge -- Host of the late night show! Fun environment, great DJs.

1481 S Shelby St

The Louisville Beer Store -- Casual spot to chill with one of their many beers.

746 E Market St

Nachbar -- The hip neighborhood spot, great patio and jukebox.

969 Charles St

Groucho's Karaoke -- Louisville's only hipster karaoke bar.

935 Goss Ave

Sunergos -- Stop in right next door to the venue for some delicious tcold brew!

2122 S Preston St

Heine Brothers' Coffee -- Great coffee and vegan snacks/wraps.

822 Eastern Pkwy

Highland Coffee Company

1140 Bardstown Rd

Quills Coffee

327 W Cardinal Blvd

COFFEE



Carmichael's Bookstore -- Locally owned, locally loved books.

1295 Bardstown Rd

WHY Louisville -- Knick knacks and offbeat memorabilia.

1583 Bardstown Rd 40205

Derby City Chop Shop -- Get your hair did!

1233 Bardstown Rd 40204

Dot Fox -- Fashionable and unique clothing.

1567 Bardstown Rd 40205

Fat Rabbit Thrift -- Books, movies, clothes, lots of quirky tchotchkes.

1000 E Oak St.

SHOPPING/MISC



Astro Black Records -- Experimental and Jazz oddities.
1000 E Oak St

Guestroom Records -- Premiere source of all things Indie Rock.
1806 Frankfort Ave

Modern Cult Records -- Great place for metal and hip-hop
2001 Frankfort Ave

Underground Sounds -- The classic record store here, near 20 years running!
2003 Highland Ave



RECORDS

Days Inn Louisville Central University and Expo Center
1620 Arthur St

Hilton Garden Inn Louisville Airport
2735 Crittenden Dr

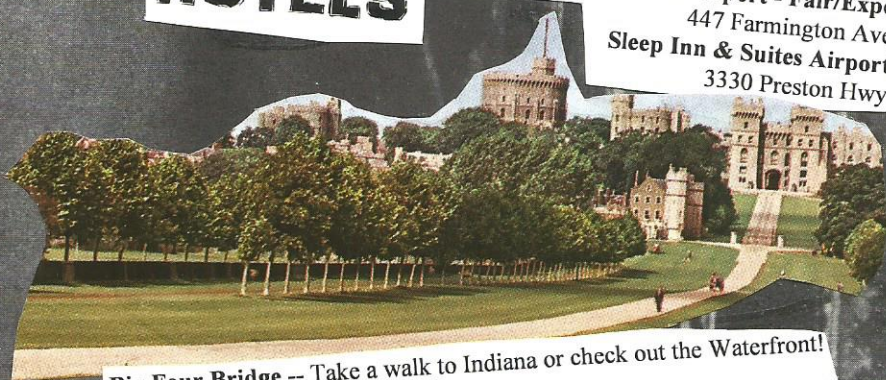
Ramada Limited Louisville Near Expo Center
2912 Crittenden Dr

Holiday Inn Louisville Airport - Fair/Expo
447 Farmington Ave

Sleep Inn & Suites Airport
3330 Preston Hwy



HOTELS



Big Four Bridge -- Take a walk to Indiana or check out the Waterfront!
1101 River Rd

Cherokee Park -- Great outdoors spot to spend the early afternoon and explore.
745 Cochran Hill Rd

21C Art Museum -- Inspiring art and dynamic installations.
700 W Main St 40202



FREE STUFF



E HILL ST
DOWNTOWN/INDIANA
SOUTH

TIP!: Check out the E MARKET/NULU/ BUTCHERTOWN areas!

THE CURE LOUNGE

PRESTON HWY

S SHELBY ST

Nord's Bakery and Sunergos coffee

zanzibar

65

EAST

THE NEW VINTAGE

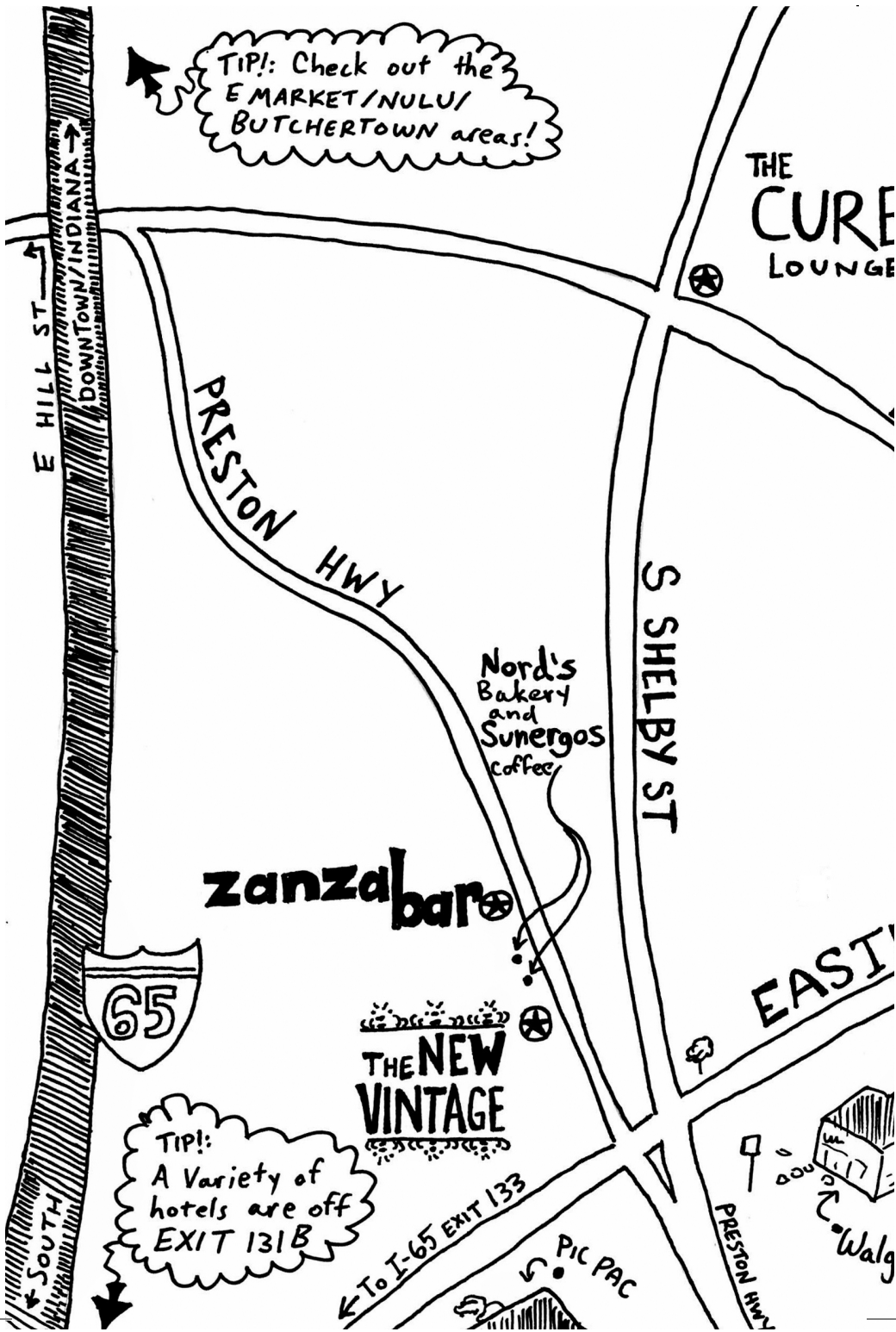
TIP!: A Variety of hotels are off EXIT 131B

To I-65 EXIT 133

PIC PAC

PRESTON HWY

Walgreens

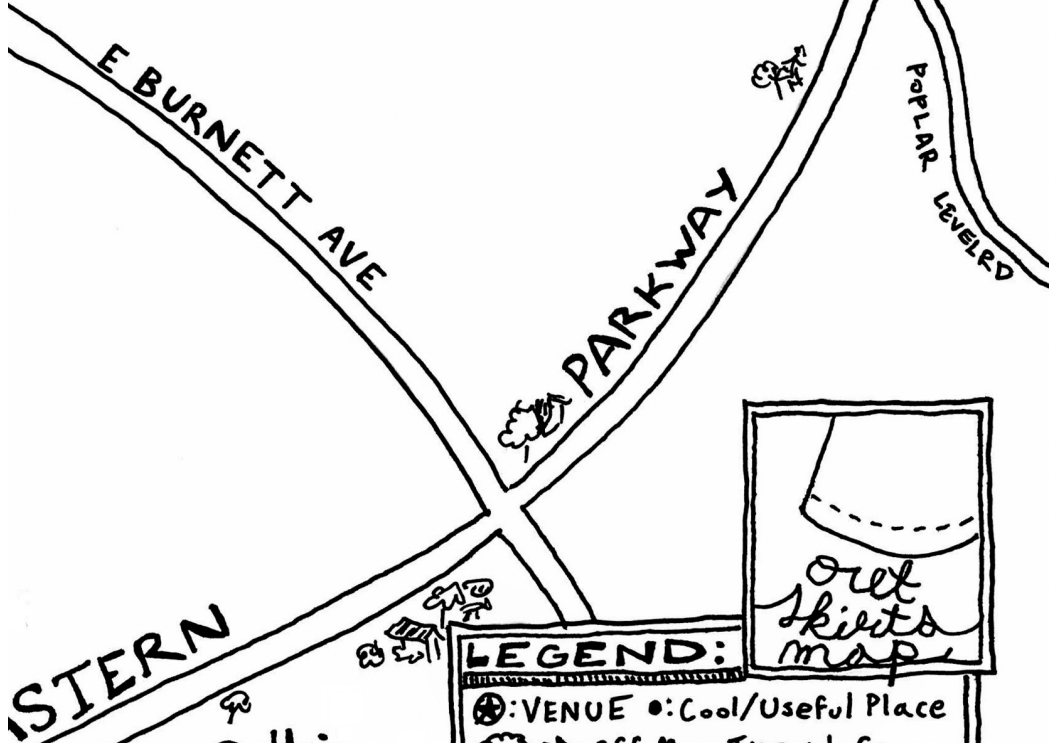


IRE
UNGE

To: FOUR PEGS, GROUCHO'S, NACHBAR (on Charles st.)

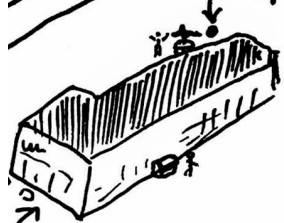
KROGER

To: BARDSTOWN RD, Food, bars, shops, etc.



STERN

Heine Bros. Coffee



LEGEND:

- ⊙: VENUE
- ⊙: Cool/Useful Place
- ☁➔: Off Map Tips + Info

*: Phone numbers/Addresses Can be found on Page

*: Major/Important Roads Only represented here.

*: This map is stylized; our city's curves are at least quite less delicate.

-sk

CHER VON



When did you start doing music? How did you get to the place you're at now?

I started making music when I was 9 years old, writing pop songs on the piano. Over the years I was lucky enough to come across different genres and styles, and there were a few key artists that changed the way I thought about music completely. I had realized for the first time just how boundless music could be. Every song has potential to be its own little world in just a few minutes. That really struck me and is always in the back of my mind when I make music these days.

The sounds you make come from a wide array of sources, could you go in to what's in your regular arsenal for sound creation? What's the strangest thing you've used?

I like to use these big tin cookie cans that are usually for sale in bulk at flea markets after Christmas. They have a very nice natural echo to them that I never get sick of. Aluminum mixing bowls, jars, lots of high-end sounds usually make their way into my set. I don't think I've used anything too strange, maybe a bowl of rocks?

Tell me about your new album "Gol," what was the impetus behind creating an album using only breathing and "mouth sounds"?

I've been really into exploring minimalism this year, and had a similar intention with Klik. Klak., but felt I could go even further with it. So I decided to record some improvised sessions at home, and try to leave them as simple and bare as I could (aside from some editing). What naturally came out was what I love to do most; breathing, warbling, and mouth clicks.

Experimental music seems to have a hard to define point between improvising and having a finished product, how do you know when something is complete?

I have a hard time figuring that out sometimes, but I guess it helps if you have a specific intention for what you're making. I'd say it's a lot like writing songs in a style that has a more defined structure, it's hard to say when a song is finished.

LADY PYRAMID

is Katy Hartman (Guitar, Vocals), Natalie Sturdevant (Bass)
Anna Roeder, (Keys, Vocals, Tambourine), and Katie Levy (Drums)



I feel like Lady Pyramid's mantra is "Friends Having Fun," how do you feel about being associated with good vibes, positivity, etc?

Katie Levy: That's what the songs are about, but also how we approach playing our shows.

Katy Hartman: The world is kind of f**ked up, but you change it in small ways as you can, through music you can spread good vibes.

Anna Roeder: Inspire people to feel good about life, and keep moving, keep their heads up and notice the blue sky.

Do you think that established mood puts limits on what you as a band can do?

AR: I don't think so, especially with some newer songs we've been able to weave in some darker sounds or subject matter that gives it a little bit more range. So I feel like, even though life isn't all sunshine-

KH: -it's about bringing light out of darkness.

Natalie Sturdevant: I think we've been moving in that direction, even with instruments, like the korg, but it's in a good way.

Cont. on next page

Explain the difference in working in different lineups, a three piece, a two piece, acoustic, Pyramids of Paradise.

AR: It's all the same mission: spreading good vibes, whether there are two of us or five of us up there. The mission is the same, that it's worth doing just to share these ideas.

NS: It's great that other people can pop in to the lineup and know our songs. The sound may change a little, but it's the same goal in mind.

What does the future of Lady Pyramid look like?

KH: A hiatus but not for long. Anna might be traveling and Katie is moving to New York.

AR: This fall we have some fun stuff coming up: The Outskirts Festival, our album release. There may be a little break, but hopefully we can pick it up again, maybe tour, and work on a second album.

ABSOLUTELY NOT

is Donnie Moore (Vocals, Guitar, Synth, Bass, Percussion),
Madison Moore (Synth, Bass/Keys, Vocals), and Jenna Horwath (Drums)



Looking at your photos, the band seems to have a real unique style, like a funky neon halloween sort of feel. Is this intentional, and does it inform the music, or vice-versa?

Yes, this is very intentional. We like having all aspects of Absolutely Not to be linear.

You are pretty adherent to the 2-minutes or less song, what does writing in shorter form help you accomplish that may be a bit more difficult in the long form?

Longer punk/rock/garage songs can get repetitive or boring (for the most part), so we think it's better to just get in and out with a sucker punch, rather than have folks begin to trail off.

I heard you played Threadless' HQ, how did that happen?

Threadless contacted us to play their HQ because they were fans of our tunes, and randomly have free shows that are open to the public, but are mainly to entertain their staff on lunch breaks, how cool is that!?! And yes, we had a blast! They are a great company staffed by even greater people.

Female mud wrestling, performing alongside comedians and drag shows, you must have some crazy show stories. What is a memorable experience you had on stage?

Madison - Having Chicago drag queen, Lucy Stooles, dance and sing along with us on stage. Love her!

Jenna - Playing our SXSW kick off show at the Hideout, because everyone thought my jokes were hilarious that night. Oh, and also what Madison said.

Donnie - Recently people have been getting more interactive with us live by either grabbing Madison's tamborine and playing along, singing the choruses at the top of their lungs, or clapping on rhythm, so pretty much anytime that happens, it becomes my new favorite live moment. Oh, and also what Jenna and Madison said.

Your last two releases, while extremely catchy and satisfying, surprisingly don't even clock in at 30 minutes collectively. Is there a full length in the works?

Thanks for the compliment! We try to release new music constantly, so we aren't thinking of length necessarily, more so which songs we like enough to record (laughs). Our next two releases will be coming in late winter. One is a split 12' with our best buds Rat Hammer, and the other being a single for a Berserk Records compilation.

TWENTY FIRST CENTURY FOX

is Miranda Cason (Guitar, Vocals), Laura J. Quimby (Guitar, Vocals, Keys)
Sean Gardner (Guitar), William Baumler (Bass), and Gregory Ward (Drums)



It's been about a year, year-and a half since your last release (the Noise Pollution split 7" with Madame Machine), how do you feel the band has changed since starting on the full length to now?

Laura J. Quimby: I feel like we've gotten more complex.

Sean Gardner: I feel like we were doing way more stuff about pets, then we were doing stuff about sports, now we're doing stuff about butts. That's the main evolution of this band I think. The ultimate goal is to sound like a dixieland band, so everybody can play the same melody in different ways, so it's cacophony and harmony at the same time.

I definitely get the impression that you are a tight knit band, and all having experience in numerous previous bands, how do you think being in other bands has helped you approach writing, performing, and generally interacting with one another in this band?

Miranda Cason: I think you go on what you knew from previous bands when you try and do something different. I feel we've all been trying to do something different than previous bands.

SG: We're all laid back personalities. We're all non-... I don't want to say "problematic." Everybody is kind of supportive of everybody, nobody is ever mad for doing something they're not on board with..

GW: You play in bands long enough, you kind of realize people are going to do what they're going to do, we're all kind of supporting players, it's all a real democratic process.

SG: This is definitely one of the most collaborative bands I've worked in.

Does it feel difficult to maintain a consistency in sound given you all are songwriters in your own right?

SG: I don't think we have a consistency – the instrumentation is pretty consistent.

MC: We talk about that a lot, you know. We sometimes do a hip-hop song.

William Baumler: ...and that last song we played tonight was more of a surf rock song.

You started off as a B-52s cover band, but what other bands influenced you?

GW: Television?

SG: We've ripped off Television at least twice. Skynard? They were doing three guitars long before we were.

WB: Would you say Sleater-Kinney? Wild Flag?

Lastly ,Twenty First Century Fox, I've seen interviews before but nobody has ever mentioned the name. It seems just like a field day for a corporate lawyer.

WB: That's never occurred to us.

GW: I have no idea what you're talking about at all, and if you think the name Twenty First Century Fox is owned by anybody else, then I would either ask you to present papers, or this interview is over.

WB: Please for god's sake present us with some cease and desist orders.

Oh, that's not my job. I wouldn't do that.

GW: Do you know who would? Can you get in touch with them?

TWIN LIMB

is Lacey Guthrie (Accordion) and MaryLiz Guillemi (Drums, Guitar)



What's the process of bringing a solo Lacey or solo MaryLiz song to life as a Twin Limb song?

In the beginning, we would bring our own ideas to the table by sharing audio files with each other, briefly stew on them, and have solid ideas once we came together for practice. Now-a-days, we don't really work on our own as much, but we often write together during practice, usually by accident. One of us will start playing something amazing, the other will jump in and we will drone on for a long time until we die of joy. We'll record these experimentations, listen to them later, and build on that idea during the next practice. We don't really consider any of our songs 'finished'. We like the idea of a song reshaping itself over time, so we're always toying with ideas on existing songs too.

Though you are pretty stripped down, it doesn't seem like there needs to be a single thing more to your live setup. If you could add anything, would you? What would it be?

We're working on incorporating elements that would still only require the two of us to operate (a loop pedal, some vocal effects, different, smaller instruments that can be played during certain parts of certain songs). We'd like to have our own projector soon - Maryliz has been working on programming some projected visuals that respond to sounds and movement. As far as other members/major instruments go, we'd fantasized about playing with an upright bassist. Also, Maryliz needs a timpani.

Aesthetic is pretty intentional when you two perform. You are facing each other, not the audience, there is minimal lighting yet heavy decoration, you sometimes have sequin fabrics or giant wizard tapestries, what does this bring to the table?

These aesthetics are mostly added for our own comfort. Sometimes, we really need the wizard to hang out with us, because he makes us feel like we're in a safe zone and can therefore be as weird as we want. We're more comfortable in the pitch black darkness, but since people insist they should be able to see us, we keep the lighting as dim as possible. We can be picky about the color of the lighting, as it helps to set the mood and create a certain kind of atmosphere. We haven't always performed facing each other, but it was something we did in our practice studio. One day, we just realized it was silly to try it any other way. #eyecontactiseverything

Without much fanfare, you released a 7 song EP last month, and are planning out enough material for TWO more releases. To have so many songs and to play so often sets a momentum for Twin Limb. Not that it's a bad problem to have, but does it ever seem like too much or too demanding?

We've definitely been producing a ton of material, and at this point our current level of output seems sustainable. We're constantly writing new songs and it's natural. That being said, we both strongly believe in setting our own pace and certainly don't want to force anything, so if there comes a time that we're not spinning out new songs at every practice we'd both be okay with that and focus on perfecting and experimenting with our current collection of songs. We're hoping to release our first full-length next spring, and we'll probably take some time before we start working on the arrangements for the second. It's true that we look at our collection of songs and are like 'hoooooooooow cow that's a lot of stuff', but like you said, that's not a bad problem to have. :)

TARA JANE O'NEIL



I feel like the fact that a long-awaited Rodan compilation album and the release of a solo LP earlier this year is at least somewhat demonstrative of your range as an artist. What sort of similarities does the TJO of now share with the one in those old recordings? If you could pass along any advice, what would you give?

its hard to say what the similarities are, as i am the person(s) we are talking about. those recordings span 20 years and ive had quite a few lives, musical and otherwise. i think that there is a cumulative thing that happens in a life, so sometimes the music is on the same continuum, and sometimes the music is in response to the music that came just before, and sometimes the music reacts to the original musical soil either as an embrace or a release. so its abstract like that. but i can also reveal that some of the music on Where Shine New Lights was written with those old days in sight. --advice. hmm. to thine own self be true? get a job?

Trying to ask who you most enjoyed working with seems like a rather hard question to answer, so instead, what is it you enjoy getting the most out of collaborations with other performers?

every collaboration is a conversation. ive had the honor and challenge of working with a rangey bunch of performers over the years. each time is (hopefully) different, which brings the thrill and the fear of the unknown. then ultimately, some kind of a thing gets made and thats always a beautiful thing. individual growth for all involved.

Are there any styles of music that appeal to you that you'd like to explore in future projects?

i feel like this last record was the resolve of the kind of records ive been making and chasing since the first solo record in 2000.

at this point im interested in making New/Next Age sounds, and straight up sweet country music.

I've only seen you a few times, but it really feels like much is possible at a show of yours, do you find it's difficult maintaining a signature sound if you're performing solo vs with a bigger group? Do you feel tonally or lyrically something gets added or lost in the exchange?

i havent tried to maintain a signature sound, that would be difficult because of what you said. i like collaboration and i like the material opening up and changing with each ensemble that plays it. this even happens when im doing solo shows. something is always added and lost. the recordings are a document and they last. i gave up the desire to reproduce recorded material at performances many years ago. it made my life much better. and it made the music much better. the songs are there, and also the guidelines for the vibe and color, but theres not a fixed music that i try and recreate each time i take the stage.

ALL INTERVIEWS BY ALEX GLASNOVIC



OUTSKIRTS FEST

PRESENTS

THE

ROCKSHOPS FOR GIRLS

While hosting fundraisers and forming the lineup for the Outskirts Festival, there was an intimate show you probably missed. Musicians, organizers and volunteers of the fest gathered one day to make a band, write a song, and play a show in about one hour.

“We chose an instrument we had never played or wasn't comfortable for us. We got into bands with people we'd never played with,” said Outskirts organizer Stephanie Gary. “We went through the whole range of emotions you're going to feel from this experience.”

The challenge was ultimately a test run for the Rockshops for Girls. The Rockshops will provide a crash course for girls to form bands and perform their own song over the span of two days.

The workshop emphasizes creativity over perfectionism and inclusion over criticism. While the program welcomes newcomers and a beginner's edge to music making, the organizers are aware of what may inhibit creativity other than a lack of technical skills.

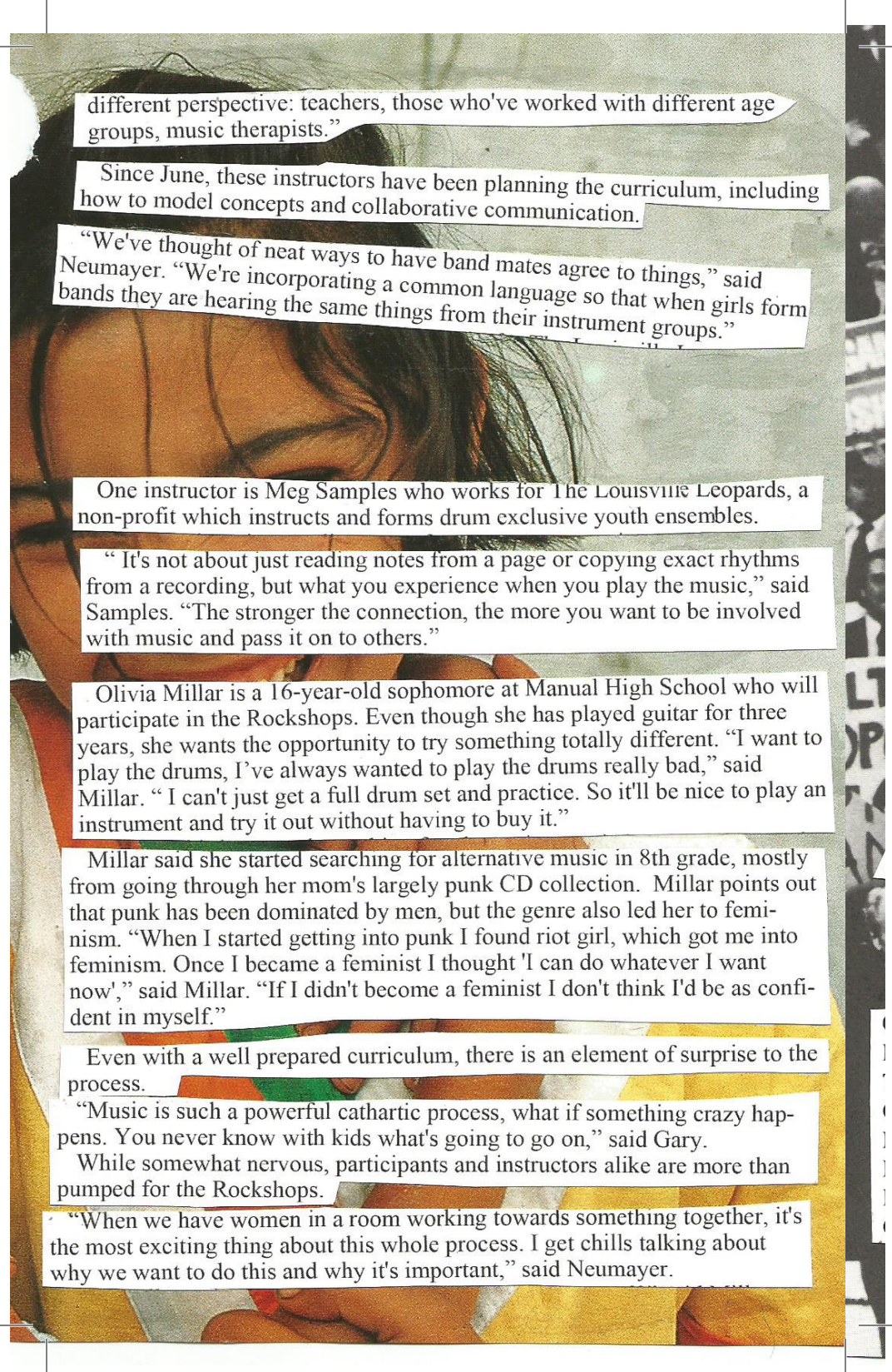
“We put girls in a small box, worrying about how they come across to people,” said Gary. “Any type of music lets you say 'I'm more than what I look like. I'm what's inside that I'm letting out and showing people.' That's something I hope they can learn faster than I did, because it took me a long time.”

Held at Lincoln Performing Arts School, over two days campers will pick an instrument, learn basic techniques, choose their own band and practice with the help of a band manager. At the end, each band will perform a song they wrote for an audience of their peers and family

“There will be different levels of experience, from no experience to someone who's been playing for several years,” said Gary.

These shops will pair up to 40 girls with 17 Louisville musicians, many who are playing the fest.

“We had a vision and rough structure, but once we threw it out to these women they really ran with it,” said Gary. “Everyone is coming from a



different perspective: teachers, those who've worked with different age groups, music therapists.”

Since June, these instructors have been planning the curriculum, including how to model concepts and collaborative communication.

“We've thought of neat ways to have band mates agree to things,” said Neumayer. “We're incorporating a common language so that when girls form bands they are hearing the same things from their instrument groups.”

One instructor is Meg Samples who works for The Louisville Leopards, a non-profit which instructs and forms drum exclusive youth ensembles.

“It's not about just reading notes from a page or copying exact rhythms from a recording, but what you experience when you play the music,” said Samples. “The stronger the connection, the more you want to be involved with music and pass it on to others.”

Olivia Millar is a 16-year-old sophomore at Manual High School who will participate in the Rockshops. Even though she has played guitar for three years, she wants the opportunity to try something totally different. “I want to play the drums, I've always wanted to play the drums really bad,” said Millar. “I can't just get a full drum set and practice. So it'll be nice to play an instrument and try it out without having to buy it.”

Millar said she started searching for alternative music in 8th grade, mostly from going through her mom's largely punk CD collection. Millar points out that punk has been dominated by men, but the genre also led her to feminism. “When I started getting into punk I found riot girl, which got me into feminism. Once I became a feminist I thought 'I can do whatever I want now',” said Millar. “If I didn't become a feminist I don't think I'd be as confident in myself.”

Even with a well prepared curriculum, there is an element of surprise to the process.

“Music is such a powerful cathartic process, what if something crazy happens. You never know with kids what's going to go on,” said Gary.

While somewhat nervous, participants and instructors alike are more than pumped for the Rockshops.

“When we have women in a room working towards something together, it's the most exciting thing about this whole process. I get chills talking about why we want to do this and why it's important,” said Neumayer.

Thanks + Acknowledgements

The Louisville Outskirts Festival is founded and organized by:

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Thanks to all our volunteers for helping make this festival happen!

Kentucky Foundation for Women

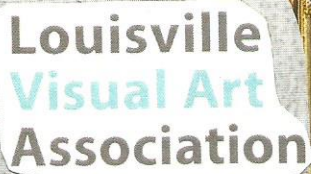
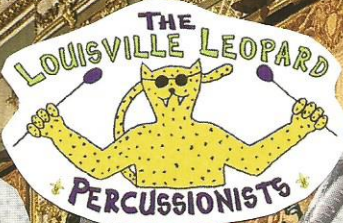
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