



**Double the Joy**

Monday morning writing awaits, and iTunes opens up. Decision time: Kick-ass jazzy standards with a contemporary twist? Or e.e.cummings set to speedy honky-tonk, seriously flipped and sung sideways with a smile? Hey, that's what the shuffle function takes care of: I can hear both **Erin McKeown** and **Kris Delmhorst** in a tumbled joyful mix of strong, individual voices. And then there's my white-girl ecstatic folkie-dancing when the word comes: Kris and Erin in a double bill at the WOW Hall! Yes.

Delmhorst gained a following on the folkie circuit with 2001's *Five Stories*, a masterful album of solidly crafted gems like the creativity-inspiring "Little Wings" and the achingly lovely "Broken White Line." *Songs for a Hurricane* came out long before Katrina, but the smartly agonized "Wasted Word" and "Too Late's Come + Gone" serve as

reminders of devastating loss. Delmhorst is working on a new album, but her most recent, 2006's *Strange Conversations*, cleverly set various poems to music that fits each poem. My fave might be "Light of the Light," from Whitman's "Passage to India," or then again, it might be "Since You Went Away" from a piece by James Weldon Johnson ... or wait ... oh hell. Who can choose?

McKeown, who played a big-voiced part in Gabriel Unger's "Voices on the Verge" tour in the early Oughts, kicked over the traces and went out on her own not long after *Distillation*, her first album on Signature Sounds, and she records at a fever clip. *Lafayette*, a rockin' live album that still can't quite convey McKeown's laser beam stage presence, arrived hard on the heels of 2006's gorgeously brilliant *Sing You Sinners*. *Sinners* got McKeown into *People* magazine, charmed listeners all over the world and was the album with which she finally burst onto the scene in Eugene last February, burning up the boards at the WOW Hall. Along with Delmhorst, she'll do it again at 8 pm Sunday, Nov. 11, at the WOW Hall. \$10 adv., \$12 door. — *Suzi Steffen*

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