

KARL: Of all the places you'd expect to have a musical tradition, Seattle is pretty far down on the list.

VANCE: Yeah, I mean, a city known for two hundred days a year of rain and another a hundred of gray skies shouldn't really be a match for the outbursts of passion and creative energy that music demands.

KARL: Yet Seattle has seen its fair share of great artists and prodigies.

VANCE: Today, we dive into the music of Seattle and the city's complicated relationship with it.

[intro music plays]

Voice 1: Seattle is...

Voice 2: Well, we don't use umbrellas.

Voice 3: Coffee.

Voice 1: Computers?

Voice 3: It's a city with a needle.

Voice 2: Home to Sasquatch!

Voice 4: Home to the Museum of History and Industry.

Voice 2: Innovation.

Voice 1: Rain!

Voice 3: A story.

Voice 4: A history.

[intro music finishes]

KARL: I'm Karl.

VANCE: And I'm Vance. We're youth advisors at the Museum of History and Industry in Seattle.

KARL: And this is Rainy Day History, a podcast by the MOHAI Youth Advisors that explores inclusion, exclusion, objects, people, and how the Seattle we know-

VANCE: the questions we grapple with now about what it means to be a Seattleite—

KARL: Are all part of a bigger story.

VANCE: This season, we're taking a closer look at the physical and intangible marks that aspirations of growth have left on the city and ways periods of growth have impacted Seattle communities differently.

KARL: This season was also recorded from our homes via the wonderful internet during the coronavirus pandemic.

VANCE: So stay safe, stay healthy, stay at home, and enjoy the show, whether it's raining outside or not.

[rain sounds fade in and out]

KARL: Now, although this episode will be focused on the 90s era Seattle music scene, I don't want to give the impression that Seattle music began and ended with grunge. From the budding days of American music - when Seattle was divided between rowdy burlesque shows and jazz clubs and high-brow orchestras - the city has been of some significance.

VANCE: Yeah, Woody Guthrie wrote some of his best songs in this city, inspired by the beautiful scenery. Ray Charles recorded his first songs here, later describing the city as "vibrant" and having a pleasant atmosphere.

KARL: Seattle? "vibrant"?

VANCE: Yeah! Seattle! This is a man who had seen Miami, Atlanta, Los Angeles - of all those places, and Seattle is the vibrant one.

Anyways, Seattle also played host to two other legends of African-American music. Both were born here, and both attended Garfield High School. One of them was Jimi Hendrix, probably the greatest guitarist who ever lived. He was born and raised in Seattle, and got his first gig at a Jewish temple on Pike St. While he had most of his success working in London, he returned often, and was buried here after his death. Quincy Jones was the other, one of the most influential jazz musicians of all time, renowned composer, and prolific music producer who worked on some of Michael Jackson's most successful albums.

KARL: Hey! What about another Garfield High School alumni, jazz singer Ernestine Anderson? We did an episode about her in season 1 titled, "A Voice Like Honey At Dusk," which is how Quincy Jones once described her. Moving on, now that we have established Seattle isn't just about grunge...let's talk about grunge!

VANCE: Well, here we are now, entertain us.

KARL: It's impossible to talk about Seattle music without talking about the only Seattle act the rest of the world seems to know about. I mean, Vance, how 'bout you take this, you're our resident Nirvana expert.

VANCE: Uh, thank you Karl. So, I first discovered Nirvana a couple of years ago and have been just enamored with their music ever since. So, Kurt Cobain is the main musician, he's like 70% of the band I'd say, although the other performers are certainly important. Kurt Cobain sang, played guitar and wrote most of the lyrics and a lot of the songs. He was born in Aberdeen and he and his friend Krist Novoselic the bassist, formed the band in 1987. They played a lot of live shows before recording their first album *Bleach* released in 1989. Eventually they toured Europe and added Dave Grohl, the drummer. Their first mainstream success was with their album *Nevermind* (which is one of the greatest albums ever made), and boosted grunge into the

mainstream. One of their last albums was a live recording of the popular MTV *Unplugged* show, which was released after Kurt Cobain's death, and that won a Grammy. They are considered the flagship band of grunge, and the rise and fall of grunge can be traced alongside Nirvana starting in 1991 with the success of *Nevermind* and losing popularity in 1994 with the death of Kurt Cobain. They are still considered one of the greatest bands of all time, and their songs and albums still have radio play today.

KARL: Yep, it's shocking how they became so successful.

VANCE: What do you mean?

KARL: I mean, come on. A garage band with absolutely no musical knowledge? How did they make it work?

VANCE: Just because they didn't know any music theory doesn't mean that they didn't make good music. For example, one of their more popular songs "In Bloom" uses a strange power chord progression, the 1-4-5 and then flat 7th that is not generally seen in pop music. With the help of producer Butch Vig, they transformed from a garage band to masters of the studio as well. Several tracks include double-tracked vocals and studio effects such as pans and loop that help give Nirvana their dense and powerful sound. No matter what your opinion on them, it is undeniable that Nirvana revolutionized the face of rock music forever.

KARL: Beyond Nirvana, however, there is an entire world of music inspired by grunge or part of it by the mid-1990s. You've got Soundgarden, Pearl Jam, Alice in Chains, Mudhoney, and Screaming Trees, just for starters. These bands didn't necessarily ride the Nirvana bandwagon to stardom, grunge had already got its start with Melvins all the way back in 1983, but Nirvana's *Nevermind* album rocketing to number one *did* launch Seattle overnight into the spotlight.

VANCE: Soundgarden started in 1984, but they, and a bunch of other bands, would switch up their lineup, their attitudes, and their approach to music. In the mid-1980s, it was unclear whether the future of rock was going to be alternative or the techno-centric style of 80s pop.

KARL: Seattle hosted the whole scene for a couple of years at places like the Crocodile and the Showbox, but when Nirvana became a hit, the people who stuck with alternative rock knew it was time to cash in.

VANCE: These bands were, however, caught in an unfortunate split. They were at first ignored for not being Nirvana and then hailed as the next Nirvana. Even with that in mind, commercial success soon reigned in the grunge industry. Pearl Jam's debut album *Ten* hit #2 on the Billboard 200, and Soundgarden's *Badmotorfinger* went double platinum in the US. Many grunge bands saw national and sometimes international success.

KARL: Which, ironically, was somewhat antithetical to the very concept of grunge as anti-commercial and anti-societal. Soon Macy's, Marc Jacobs, Old Navy, every clothing store in the nation caught on to the trend of flannel shirts, ski hats, etc. that still characterize the "Northwest" look today. They raised the prices to an extreme as well; a flannel shirt that had cost \$5 in 1985, ten years later cost upwards of \$50.

VANCE: Merchandise was just everywhere, the bands were swarmed with offers for every kind of commodity: clocks, t-shirts, guitars, water bottles, and even movie offers!

KARL: Of course, as with any musical movement, there was soon a concerted response to grunge. Early on, it was the expected animosity. They were called Satanists, demon worshippers, sex cults, and a symbol of the corruption of fine American youths.

VANCE: This has typically been the response by older generations to musical trends. Some people thought rock was turning everybody into Satanists and hippies; some people thought rap was unrefined and advocated for violence and drug abuse, et cetera et cetera... the list goes on.

KARL: The more accepting members of the public, however, took issue with the grunge movement for a different reason. Taking a look at the grunge bands that first appeared on the scene, it's immediately apparent that they were composed entirely of male members. Hence, a new movement called Riot Grrrl (spelled G-r-r-r-l) began to demand their share in the spotlight by 1991.

VANCE: This movement was the vanguard of third-wave feminism, focusing on expressions of individuality and diversity that the enforcement of traditional gender roles had denied women. These Grrrls were out to prove that they weren't prim and proper and emphasized their anger at the state of progress for women.

KARL: This movement began, like its predecessors, with a declaration – this time in brash, loud, mosh-worthy musical form. In 1991 K Records, an independent label with significant punk credentials, organized a festival in Olympia, the International Pop Underground Convention, with the opening night headed by an all-female lineup.

VANCE: It was everything grunge was and more. Their music went beyond anger, beyond pure emotional expression, they spoke out against rape, sexism, domestic abuse, misogyny, and racism. It was as much a musical phenomenon as it was a radically political one.

KARL: Grunge bands generally supported the movement, speaking out specifically against prejudice. In the liner notes of Nirvana's *In Utero* album, Kurt Cobain wrote, (quote) "If any of you hate homosexuals, people of different color, or women, please do this one favor for us – leave us the [BEEP] alone! Don't come to our shows and don't buy our records!"

Vance: Similar to the attitude taken by the boys in Seattle, Riot Grrrl culture rejected consumerism and the commercialization of their sentiments. Their platform was greatly expanded by the release of "zines," short for "fan zine". They were more akin to a periodical, made very simply, but proclaiming the values and platforms of the Riot Grrrl movement using visually striking art and community discourse.

KARL: Unfortunately, bands like Bikini Kill, Bratmobile, and Sleater-Kinney would soon discover the same thing their male counterparts had found, that no musical revolution was free from the ever-growing reaches of capitalism. Inevitably, these passionate cries for liberation and justice were reduced to bubblegum-colored "girl power" merchandise for girls ages 6 to 19. Even as the

movement waned in the mid-1990s due to this, zine production grew ever more ambitious as Riot Grrrl continued to build connections and solidarity for women.

VANCE: All the while, Seattle hip hop was emerging as a phenomenon, beginning with a group called the Emerald Street Boys in 1981. They played mainly parties and dances around the local area but were pioneers nonetheless. In any case, the hip hop scene soon began to explode with Nasty Nes. He had a radio show on KKFX 1250 AM called FreshTracks, which was the *first* all hip-hop radio show on the West Coast. *Seattle* had a radio hip-hop show *before* LA!

Karl: The Emerald Street Boys did the intro to the show, which was a mix of fresh rap songs from local and nationally known groups, plus a master mix of scratching and cuts by Nes himself. It was wildly popular, and the hip hop subculture quickly gained momentum. In 1984, Nasty Nes met Anthony Ray, the one and only SIR MIX A LOT.

Vance: Whaaaaat?

Karl: Yeah, at a show at the Central District Boys and Girls Club of all places. Nes invited Sir Mix A Lot to play his tracks on his radio show, and when he founded NastyMix records, Sir Mix A Lot's record "Square Dance Rap," was the first one released on the label.

VANCE: The record was Sir Mix-A-Lot's first commercial success, and he would follow it up with more hits, like his ode to Capitol Hill "Posse on Broadway". However, his biggest success came with the song, "Baby Got Back."

KARL: "Baby Got Back" was an instant smash hit in 1992, rocketing to number 1 on the US Billboard Hot 100 chart and spending five weeks there, right before the beginning of the transformation of hip hop into a more adult genre. Despite being ostensibly a female objectification song, the song had its merits. It was advocating for acceptance for a wide range of body types, especially those of Black women who are often stigmatized for certain features.

Vance: Despite his later success, Sir Mix-A-Lot's career was hampered by one significant issue. The 1980s rap scene was city-centric and continued to be for the next two decades or so. Sir Mix-A-Lot suffered from a lack of (quote-unquote) "street cred," by representing Seattle, a city known less for the poverty and discrimination that rap rails against than coffee and rain. Now don't get me wrong, Seattle was by no means a paragon of equality. Redlining severely affected the Central District, Seattle's predominantly African-American neighborhood, and Seattle was also subject to over-policing and violence during the 90s era "war on drugs" that larger cities like LA and New York experienced. It just didn't influence the city's national image to such a degree.

Karl: This would go on to consign Sir-Mix-A-Lot to one-hit-wonder-dom. The hip hop scene in Seattle has remained largely alt in nature. Despite acts like Jake One, Blue Scholars, Boom Bap Project, and Vitamin D (to name just a few), the local hip hop scene has been largely underrepresented in the story of Seattle's music history.

VANCE: It wasn't just the city's image and the changing times that doomed Seattle hip hop, legislation was also to blame. The aforementioned animosity had continued since 1985 when the Seattle City Council had passed a law called the Teen Dance Ordinance, or TDO, to stop

supposed (quote-unquote) “abuse” at teen dance venues. What started as a proposal to curb the worst excesses of the teen club scene, inspired by revelations of sexual abuse and drug trafficking at a club called the Monastery, the law soon became a strict prohibition on nearly all all-ages events.

KARL: The law made all-ages shows prohibitively expensive to put on- it required venues to hire expensive off-duty police officers for security and purchase pricey insurance. It also imposed several age restrictions, and no all-ages events were allowed at any establishment that served alcohol, even if the bar was completely shut down. So while Seattle was made world-famous by its youth-headed musical revolution, its own teens couldn’t really go see the shows. The restrictions put the kibosh on the teen music scene and earned Seattle a bad reputation among promoters.

VANCE: Kio Novina, a talent agent at the time, said in 1999 that quote, “Seattle is one of the worst cities to book all-ages shows in. Some of the bigger bands we have, like the Beastie Boys and Beck, got where they are because of kids. We get bands that [avoid Seattle because] they can’t do an all-ages show.” end quote

Karl: Young music fans were often forced underground, or into the suburbs, to find their entertainment. To get around the law, bands would play shows in garages and skating rinks, and new all-ages venues started popping up outside Seattle, like the Old Firehouse in Redmond (still around today!) The Teen Dance Ordinance had a particularly stifling effect on the nascent rap scene, typically dominated by young artists and young audiences.

VANCE: Even though the Teen Dance Ordinance suppressed all performances for younger audiences, enforcement was particularly severe for the few hip-hop venues remaining. Gabriel Teodros, a hip hop artist who grew up in the era of the TDO, said that the police would bust into establishments to say “you can do any kind of music you want to do here, but we don’t want to see you do any hip-hop.” The Seattle police force was almost entirely composed of white officers, who saw hip hop as naturally subversive and promoting gangs and violence. Despite this, a few venues still dared to play hip-hop, from Hidmo restaurant in the Central District, to the old Langston Hughes Cultural Center on Yesler.

KARL: Nevertheless, the youth and artists of Seattle soon became increasingly discontent with the status quo. The first significant attempt to repeal the Teen Dance Ordinance came in 2000, the City Council, surprisingly, voted for it, but the Mayor, Paul Schell, vetoed it. Several organizations were founded around this time to both promote all-ages shows in Seattle and attempt to repeal the TDO yet again. The Vera Project, funded by local industry, artists, and the City of Seattle, dedicated itself to organizing all-ages concerts and performances. JAMPAC, or the Joint Artists & Music Promotions Action Committee, was a loose collective of local artists, including Nirvana bassist Krist Novoselic, who advocated for the total repeal of Teen Dance Ordinance and all related legislation. By this time, the abolition of the Ordinance had become a cause celebre of sorts, and the movement built up enough steam that by 2002, it was finally repealed.

VANCE: Here to talk with us today is Tova, an all-ages show-goer and member of the TeenTix New Guard.

[jaunty piano music starts playing and fades out in underneath]

TOVA: Hello, my name is Tova Gaster, she/her or they/them pronouns, and I am a representative from the TeenTix New Guard, which is the youth leadership board of the arts accessibility nonprofit TeenTix. So, TeenTix is a Seattle based non-profit which is dedicated to making the arts as accessible for youth as possible. So that means removing both the financial and the cultural barriers that prevent teenagers from feeling like they belong in the arts community and feeling like they can access the arts. So that's mostly done through the pass program, which is where if you're a teenager, so ages 13-19, you can sign up for free on the TeenTix website and then you get a pass in the mail or digitally, and that pass lets you access 75 different arts organizations in the Seattle area for \$5 tickets. So you can go to the Seattle Rep, or pretty much most like, theatre or dance organizations in the area.. you can get tickets for \$5!

VANCE: Why was it something that you wanted to get involved in?

TOVA: So I got involved with TeenTix as a freshman and I'm a senior now, so that was 4 years ago. And...I didn't have a super strong arts background like, I liked art, and I do art on the side but it wasn't like, my career passion or anything. But TeenTix just seemed like a really welcoming community and... with a really good mission and a way to get involved in the arts community in a way that otherwise would've been inaccessible. Cause TeenTix really does put in a lot of work, and grow like a really strong community around getting teens empowered by art, and so I wanted to get involved in that.

VANCE: So could you describe your concert going habits, or how often do you go to shows, who do you go with...

TOVA: So these days, not going to a lot of shows (chuckles)

VANCE: Yeah

TOVA: But pre-pandemic pre-quarantine...let's see, I feel like I probably go to a show or go to a concert maybe every other weekend, most weekends...and I've been doing that since maybe Sophomore year, so for the past 2 years. There's definitely lulls where I don't go to shows a lot but yeah. It's like a weekend thing for me. And I'll just like, find out about random shows via Instagram, people I follow, and also via the TeenTix calendar or the *Stranger* music calendar.

VANCE: Cool. Do you have favorite venues to go to?

TOVA: Yeah there are a few venues that are reliably all ages which is nice. So venues like Vera Project, which is always all ages which is really convenient. And also Hollow Earth Radio in the Central District is like kind of under the radar, it's like this little radio station by the bike store on Union and they always have like, all ages shows. It's like a really kind of like, nice cozy space.

VANCE: So what's the environment like in those venues?

TOVA: Um, I'm usually one of the only young people, which is a little bit of a weird vibe. (laughs) Um and it's usually a lot of Seattle music nerd type people which isn't always the most welcoming environment. But...it usually actually, it's usually is pretty welcoming and depending on the show, it depends on how like, lively it is.

VANCE: What do you love about going to see live music?

TOVA: This has been on my mind a lot lately because that's not something we can do right now. And although I can obviously listen to music at home and I can obviously like dance in my own kitchen or whatever... the energy of being around other people and having that collaborative, collective experience where you're all coming to the music and sharing the energy... and obviously I guess depending on the show but dancing – I really, really miss dancing with other people... yeah and just being up close and personal with the artist, and like witnessing them connecting them with their own music is really special.

VANCE: What kind of music do you go to see? What kind of bands?

TOVA: Let's see what do I, what do I like? I don't know, I feel like I have pretty eclectic tastes but... I go to some like, local hip hop shows; I go to some local kind of like, acoustic indie-type shows; I kind of like to - I sometimes go to bands that I don't actually know just to check it out.

VANCE: Are there any local artists that you're a fan of?

TOVA: Ok a lot of my favorite local artists have moved away in the last couple of years. So like I really like Do Normaal, who's like a local experimental hip hop artist but she just moved to California. Who else do I like? I really like Black Belt Eagle Scout who's like a indie musician who's from pretty near here. I really like Guayaba, who also does like – sorry I have a really hard time with genre names cause I think that a lot of the time they don't really mean anything (laughs). But Guayaba's also kind of like, experimental hip hop. Okay - so this is a little bit random and niche. But some of the coolest all ages music events I've been to have actually been part of the Balkan music scene here (laughs) which isn't something that a lot of people talk about and it's really random but...there's some kind of like, Balkan and Balkan brass bands that play all ages shows that are mostly kind of like... old Greek people dancing around in a circle but the music's actually kind of great. And that's actually a really welcoming community, so I like to go to those when I can.

VANCE: What sort of reputation do you think that all ages shows have in the community?

TOVA: Um, I think that for venues... venues a lot of the time are resistant to hosting all ages shows just because it's so much about their revenue from the bar. And so if there's an all ages show at like, a venue that doesn't usually do all ages shows then they have to deal with hiring extra security to deal with the all ages ordinances, and their bar sales go down. So I think that all ages shows... I don't know - are a little bit of more of like, a niche thing in the music world just because it's less profitable, and there's less incentive.

VANCE: How would you say the pandemic has affected the way you can stay connected to local music?

TOVA: It's honestly just kind of wrecked it. I know that a lot of artists are kind of live streaming their shows, but I have a hard time engaging with it like that. I don't know, the Instagram livestream format just isn't ideal for me. (laughs)

VANCE: Yeah

TOVA: So I've still been listening to a lot of local music, and I've been talking about music with my friends, and making playlists, and stuff like that, but in terms of directly, tangibly supporting and engaging with local music, that's kind of fallen off the wagon for me. Although, okay yeah with TeenTix, I'm also the editor of the TeenTix arts criticism blog where we employ youth writers to review local events. And so next weekend I'm editing a review of the Earshot Jazz Festival – so that's local music...because they've been – they're livestreaming their shows.

VANCE: How would you describe the Seattle music scene in general?

TOVA: Um, Seattle music scene... I mean it's changing a lot; the city is changing a lot. The city is rapidly gentrifying and so a lot of my favorite artist have left or been priced out to try and find success elsewhere or just cause they can't afford Seattle anymore. Which is sad to watch. But there is still like a really thriving active creative community here. And I would say that especially the queer community around the music scene, and queer artists and creators are definitely one of my favorite parts of the Seattle music scene.

VANCE: Yeah, so why do you think Seattle seems to produce so many different styles of music, genres, amount of artists, and variety?

TOVA: Well, I think it has a reputation as a... creative progressive place, and so people do kind of flock and migrate here because it has that reputation and those communities form and are able to maintain and propagate themselves. Beyond that I don't really know; I've lived in Seattle my whole life, so this is all that I know. Um but it is kind of strange living here as its changing and gentrifying because you hear a lot of the nostalgia for like the old Seattle or like the Seattle of the 80s or 90s, but that's not a Seattle that I ever really knew, I've just kind of watched that kind of, slow gradual shift as I've grown up here.

I think of Seattle music now as Seattle has grown and that reputation as a like a...creative center has cemented... I think that we've seen a lot more, like we've seen more big acts outside of Seattle... but it is true that now that Seattle is like a larger city and has a larger creative community and audiences, we do get a lot of big touring acts which is nice. And those are often all ages cause their at larger Seattle Theatre Group venues.

VANCE: Is there anything else that we didn't ask that you'd like to share?

TOVA: I guess I would just say that even when the arts don't seem all that accessible for teens or even when it seems like there's not really an accessible community for us there... if you just start going to events and bringing friends and showing up places then that's a really good step towards breaking down those barriers. Cause if there's teens visible in the audience and teens visibly engaging creatively with local art and local music, then it just creates a positive feedback loop

and more teens will get involved, and we can...we can all make choices, and we can all make steps towards making artistic communities accessible and engaging for youth.

[jaunty piano music fades in and plays out]

EMILY: Hi, I'm Emily, the adult mentor for the MOHAI Youth Advisors. To close out, I have a few questions for our hosts about their thoughts on what we've heard.

What was the most surprising or interesting thing you learned when researching or doing the interview for this episode?

VANCE: Grunge seems to define Seattle. But just the idea that the mainstream grunge scene really only took place for like 3-4 years, and that it happened so quickly, from basically 1991 to 1994 is like the peak range of grunge. And well, yeah like Pearl Jam is still releasing albums today and they were touring, a lot of the bands were touring afterwards. It's just kind of, it was just surprising for me to see that mainstream grunge basically died with Kurt Cobain.

Another surprising thing that I found was again, I mentioned this at the top of the episode, but Nirvana didn't really know much about music theory but they were still able to create these still like, technically incredible songs. Kurt Cobain was the master of creating catchy melodies. He just knew it, he could hear it. I wish I was that good with music. (laughs)

EMILY: Why was this topic something that y'all wanted to explore?

VANCE: It might be kind of obvious for me. I'm just am a big fan of...Nirvana especially, but grunge music in general. Jimi Hendrix is one of my favorite musicians too. Seattle music is a big part of my life and the music that I consume.

EMILY: What do you think about when you think of Seattle music?

KARL: yeah, so like many people, the first few things my brain goes to are Nirvana and Hendrix (laughs) as the most famous Seattle musicians I'd say.

VANCE: Kind of almost underground music scene with a bunch of, just a bunch of music venues and clubs with just... bands playing and a lot of live music. I think Seattle is almost unique in that way, in the 90s especially, where it was just a lot of live music and a lot of clubs and -

KARL: A vibrant scene

VANCE: Yeah a vibrant scene. And it's interesting with the Teen Dance Ordinance how that affected all that.

KARL: I wonder if Seattle has recovered since then. I mean, the internet is not good for clubs.

VANCE: Certainly.

EMILY: How do you generally engage with music as a fan?

VANCE: I personally collect CDs and vinyl (laughs). I listen to some music on streaming platforms, but I like having the physical thing and I have a sound system and everything and like, I love vinyl records.

KARL: That's awesome.

VANCE: Yeah. That's how I – how I engage with music. It's expensive though, which is annoying... so I have to really pick and chose what kind of music I want to listen to.

KARL: Yeah I don't know if anybody still does this but I listen to the radio...

VANCE: Hahaha! Yeah in the car in the car I do.

KARL: Yeah and I also have a large collection of mp3 format.

VANCE: One thing that is a great thing for music is just festivals and like fairs and stuff. So, I went to I think it was just like an arts fair in Kirkland or Edmonds. It was Edmonds, and it was just a couple of bands playing and there was a literal dad band playing called Skinny Blue and I bought their homemade CD, and they're one of my favorite bands so...

KARL: Awesome!

VANCE: Music is a great way for people to kind of come together and it really works at fairs and just like outdoor music venues and stuff like that.

KARL: And there's always Folklife and Bumbershoot

VANCE: Yeah yeah for sure.

EMILY: What do you think that this history kind of like the history of 90s Seattle music and the Teen Dance Ordinance helps us understand?

KARL: Well, I certainly think it helps us understand the history of the music scene, particularly that pivotal period in the Seattle music scene and through that it does help us understand something about that period in Seattle's history, the culture at the time. You learn something about the state of music in general, what was popular, what was topping the charts in that period and how much of it was Seattle based.

VANCE: Its' just interesting to see ... how... I think of Seattle as a very creatively focused and a very progressive city and the music scene certainly helps with that. I mean Jimi Hendrix was revolutionary, grunge was revolutionary. So... I mean it was all about progress too - with the riot grrrl movement? That's all about progress and feminism and change and that's what we're focusing on this episode is just cause and effect and change in Seattle. Um... to see something like the teen dance ordinance that was so old fashioned and just like complete disconnect between... between generations is just surprising. So

KARL: And between the government and the people

VANCE: Yeah exactly. It's again Seattle like defying my initial idea, my expectation, of what Seattle was.

EMILY: Hm.

KARL: Yeah Seattle is multifaceted.

VANCE: Yeah certainly.

KARL: It defies categorization.

VANCE: Yeah (chuckles).

[ending theme music plays music]

KARL: Thanks for listening to this episode of *Rainy Day History*. We hope you enjoyed what you learned.

VANCE: And a thank you to Tova for sharing with us about all-ages shows. And if you're interested in TeenTix, you can learn more on their website at teentix.org, that's t-e-e-n-t-i-x-dot-org

KARL: To learn more, check out the show notes for research highlights and to hear some of the music we mentioned in this episode. You can also visit the mohai website at mohai.org that's m-o-h-a-i-dot-o-r-g.

VANCE: You can also follow us on instagram @mohaiteens and follow the museum @mohaiseattle.

KARL: When we safely re-open, come and visit the museum in sunny South Lake Union Seattle!

[jaunty piano music starts and plays out underneath the credits]

TK: Hello, this is TK - and I'm here with the credits! Stay tuned through the end for a sneak peek trivia question from India!

Thank you SO much to Tova, and thanks to the TeenTix New Guard for being awesome!

The script was researched by Jason, written by Jason, and edited by TK & Vance. This episode was produced by Vance and edited by Karl & Vance. Show notes and transcripts were built by Julia, Ziah, India, & Ethan. Marketing help came from Ziah.

This season was imagined by the 2020 MOHAI Youth Advisors. The podcast was developed by the 2019 MYA. Grace designed the logo, and Finch wrote the theme music and performed it along with Tyler and friend of the pod Sylvie Wang.

Thank you to all of our MOHAI staff cheerleaders, and special thanks for this season goes to Chris, Leonard, Sondra, Tori, and of course Emily T.

[8-bit elevator music starts playing and plays softly underneath]

INDIA: Hi! It's your trivia queen, India. Last time we asked: Which Seattle-area band was formed first? And the answer was B, Soundgarden. Soundgarden was created first, in 1984, followed by Nirvana in 1987. The Presidents of the United States of America formed in 1993, and The Postal Service came last in 2001.

Here's a bit of a preview of what's coming up in the next episode: What was Cal Anderson (the person, not the park) known for?

- a. Politics
- b. Art
- c. Journalism
- d. Union organizing

Find out the answer on the next episode of *Rainy Day History!*