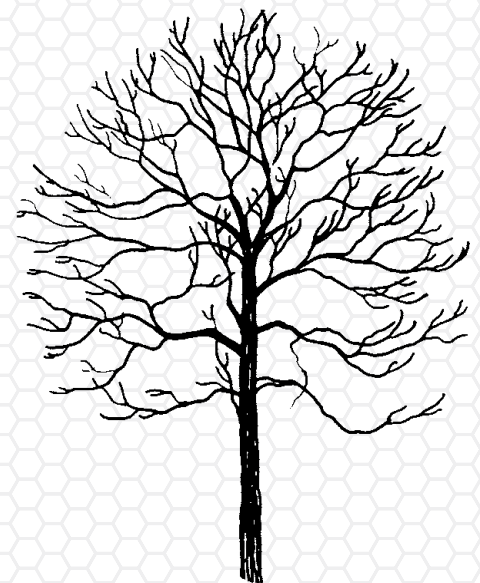


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SALLY SELTMANN PRESSKIT 2010



SIGNS OF LIFE IN MUSIC, FILM & CULTURE

Paste

March 2010

NEXTBESTOFWHAT'SNEXTBESTOFWHAT'SNEXTBESTOFWHAT'SNEXTBESTOFWHAT'SNEXTBESTOFWHAT'SNEXTBESTOFWHAT'S



→ SINGER/SONGWRITER

SALLY SELTMANN HOPELESS NOSTALGIC

In high school, Sally Selmann received a mixtape of old Marilyn Monroe showtunes from a teacher and instantly fell in love. Intrigued by the crackly recordings, sweeping orchestral arrangements and clichéd lyrics, it was the beginning of a lifelong obsession with what the 34-year-old singer/songwriter now calls “old worldy things.” “With something like an antique dress, you imagine it figured in all these romantic scenarios, but really you have no idea what happened in it,” Selmann says from her home in Sydney. “There’s a mystery to it.”

This fascination continues to influence many of Selmann’s compositions. Her husband, Darren Selmann of Australian electronica group The Avalanches, has an eclectic vinyl collection—including Doris Day and 1950s Disney soundtracks—and she has sampled from these vintage LPs in a number of her songs. On “I’ve Got You and You’ve Got Me,” from her 2004 album *The Last Beautiful Day*, she found a fragment from some old, forgotten song in the collection, played it backwards and then looped the reverse sample to form the underlying melody.

While her third album, *Heart That’s Pounding* (coming in April), features more actual instruments and less sampling, Selmann hasn’t given up her old-world motif. The video for lead single “Harmony To My Heartbeat” showcases the muted colors and shaky, off-kilter camera angles of an old home movie; the title track is a love song that echoes the dramatic earnestness of old Technicolor musicals as she sings, “Without you for just 10 days, well, I feel like I’m gonna die.” A layer of full, simple harmonies reinforces her wide-eyed declarations, a testimony to The Ronettes, she says. (Even “1234,” the indelible pop song she co-wrote with Feist, bears the twinges of Selmann’s signature nostalgia, if not her name on the track.)

These songs may sound poppy and carefree on first listen, but each one is tied to dozens of old, untold tales. “If you look closely,” Selmann says, “you’ll see a kind of darker layer.”

SALLY SELTMANN
HOMETOWN: Sydney, Australia
ALBUM: *Heart That’s Pounding*
FOR FANS OF: The Cranberries, Feist, Eleri Mandell

Photo by Oliver Tschernitz

RACHEL DOWRY

SELF-TITLED // JANUARY 24, 2010

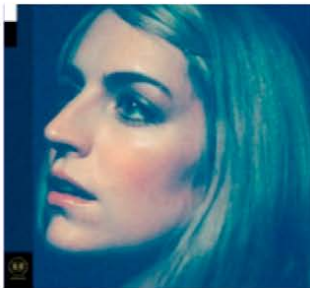
self-titled *daily*

January 24, 2010

FROM THE STACKS: Sally Seltsmann



We get a lot of crap CDs at the self-titled offices. But once in a while, a pleasant surprise slips into our promo stack. Here's a recent delivery that knocked the s/t staff on its collective ass.



The Artist/Album: Sally Seltsmann, *Heart That's Pounding* (Arts & Crafts, 2010)

The Vibe: Formerly known as the underrated yet acclaimed New Buffalo, the Australian singer/songwriter returns with her first album as herself. The confidence shows. Equal parts-Nico and Feist (no coincidence there Saltmenn co-wrote "1,2,3,4"), *Pounding* does anything but. It's soft, melancholic, yearning, delicate and overwhelmingly heartfelt. Cafes everywhere will trade in their copies of The Reminder post haste.

RIYL: Listening to a recently dumped friend over cups of chamomile tea, Autumn all year around, mainstream crossover because this bawdy Electroclash-influenced glam girl backlash has to happen soon

Recommended Tracks: "The Truth", "Harmony To My Heartbeat", "Book Song"

THE FRISKY // MARCH 31, 2010



March 25, 2010

Frisky Q & A: Singer/Songwriter Sally Seltsmann Chats About Her New Album

By Ami Angelowicz



The moment Sally Seltsmann started to sing at the Presbyterian Church during SXSW, my ears instantly perked up. Maybe it was the sound of her angelic voice in a dimly lit church or her jaunty, delicate melodies that got me. After hearing her perform songs from her soon-to-be-released album, *Heart That's Beating* (due out on April 6), I couldn't wait to meet her. I sat down with the Aussie—who used to perform under the name New Buffalo and who wrote Feist's mega-hit "1, 2, 3, 4"—over some French toast at The Old Pecan Street Café. And she was just as lovely and ethereal in person as she sounded in church.

The Frisky: Is this your first time at SXSW? How many shows did you play while you were here?

Sally Seltsmann: Yes, this is my first time. We're doing our third show today in three days. I'll be back to tour in the States this summer as well.

The Frisky: I saw your show at the Presbyterian Church and I really enjoyed it. The acoustics in there were pretty amazing. You sang a lot of songs from your new album coming out on April 6. What was the process of making the album?

SS: I made two albums as "New Buffalo" and those were produced and recorded by myself. But this new album was co-produced by Francois Tetaz. So it was recorded in a proper studio, but I still did some stuff in my home studio. We worked on it gradually and did lots of pre-production where we sat together around the piano and I played him all of the songs I'd written. We talked about what the songs were about and how to analyze the lyrics. We tried to think about what instruments and arrangements would bring out the songs best. I liked doing that. It was like studying a poem or something. And it was as though it wasn't my song anymore because I was looking at it through his eyes. I tried to be open to all of Francois' suggestions. He really brought the best out of me and kept me focused. He tried to make the album really "me" and I think that he was really positive and enthusiastic. When I work by myself, I tend to go into this weird, dark hole and don't talk to anyone. So working with him was great.

The Frisky: What do you hope that fans will take away from your new album?

SS: It's very sing-a-long with catchy melodies and I hope that women—because I'm really into trying to encourage other women—take from it that you can be a really strong and powerful woman, but also very feminine. I sing a lot about what it means to be a woman, the feelings that women have. So, yeah, I hope that women will connect with that and like it. And men as well. There are a lot of sensitive men out there.

The Frisky: Who are your musical influences?

SS: While making this album, I really got into The Bangles. I love Susannah Hoff's vocal performance on the song "Eternal Flame." She captures the beauty of that song in a really immediate way. I'd been listening to lots of classic pop songs like "Manic Monday" and "Eternal Flame" trying to think about why songs like that are always on the radio and so many different people can connect with them. So I was quite into doing a pop sort of album that was still pretty feminine in terms of the lyrics but also a little left of center.

The Frisky: Do you have a specific creative process for writing songs?

SS: It's usually quite different. Sometimes it comes out straight away or sometimes I sit at the piano for a while. Sometimes I try to think of a theme or an idea and write a whole song about it. Like the song "On The Borderline" from my album. I wrote it thinking I was going to give it to someone like Cyndi Lauper but ended up keeping it for the record. I've always been really interested in women like Princess Diana who have Borderline Personality Disorder. She was really beautiful, but had all these complications underneath. So, that's what "On the Borderline" is about. I wrote it to sound like a straight breakup song, but it's just about fear of abandonment. I relate to women like that—not because I have Borderline—but I'm drawn to complicated people and the front they put up.

The Frisky: What's your favorite song on the album?

SS: I really like "The Truth." I wrote that song about hosting a dinner party and feeling like none of the guests were being themselves. I feel like that in general in life sometimes. But, then again, in a way I can be a bit like that as well.

The Frisky: You used to go by the name "New Buffalo." Why did you decide to use your own name for this album?

SS: It was always a little confusing for me and I'd composed some music for a play and I felt really weird being credited as "New Buffalo." It was easier just to use my own name. For this new album, I felt ready not to hide behind a stage name anymore. I guess I always used it before because I am quite shy. I've also never been interested in achieving fame.

The Frisky: So, you say you're shy. Does that make it difficult to be a performer?

SS: Yes and no. The older I'm getting, the more and more I think, "This is what I love doing." And you just kind of get over it.

The Frisky: You co-wrote the song "1, 2, 3, 4" with Feist. What was it like working with her?

SS: Well, I wrote the song and gave it to her. Then she took it away and started playing it live. She asked if she could change some of the lyrics and she gave it a more upbeat feel. And then it got on her album and it was on the iPod commercial. Everyone seemed to really love it. It just kind of happened in this really organic way.

The Frisky: Did you know her before you wrote the song?

SS: I toured with her in Canada. It was at the end of the tour that I wrote the song. I got to know her and we went to her mum's house in Calgary and had dinner. I felt like I really liked her as a person and she's a really great performer, so I knew that whatever she did with the song would be amazing.

The Frisky: You're married. How do you keep your marriage strong while you're on tour?

SS: He plays drums in my band now. I used to miss him like crazy and hated it. Now we're touring together and we really love it.

The Frisky: How long have you been married?

SS: We've been married for six years but we've been together for about 13 years. We've lasted the longest out of all of our friends. All of our friends have broken up.

The Frisky: Yeah, a lot of people break up, huh? As you know, we talk a whole lot about dating and relationships here at The Frisky. How have you kept your relationship alive for 13 years? Do you have any tips?

SS: I think we were just really lucky. I met him when I was really young and I think we're just really suited for each other. I think it's really good to encourage your partner to do what they love. He's really into motorbikes and at first I thought it was weird. But now I know that it's what he loves. Going out on date night is good and having special little holidays together.

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MTV // FEBRUARY 10, 2010



The Ladies Behind Your Favorite Ladies

By Courtney Smith

Let's go behind the (iron) curtain of the music industry today for a little peek at who wrote what. We, for whatever our vote is worth, don't begrudge pop stars their ghost songwriters. If it was good enough for Ella Fitzgerald then why the hell not let Britney Spears get away with it? What we think is so interesting is the unexpected female minds behind some of your favorite hits.

You learned to love her after the Apple iTunes and *Grey's Anatomy* placements. What you might not have realized, unless you're a music snob/nerd, is that Leslie Feist's first album, *Let It Die*, was 90% cover songs. She broke into self-writing for the second album, including her breakthrough "1 2 3 4," which was co-written by fellow Canadian **Sally Seltmann**. Who dat, you ask? Seltmann used to perform under the moniker New Buffalo but is of late releasing an album on Arts & Crafts Records (also the home of Los Campesinos! and Broken Social Scene) under her own name. Get a free **download** and check her out.

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DECEMBER 05 | JANUARY 06

NEW BUFFALO ★★★½

The Last Beautiful Day


[ARTS & CRAFTS]

Former solo artist finds niche with subdued indie release

From the opening shuffle and sampled strings of Sally Seltmann's debut album as New Buffalo, one presumes this might be indie rock's version of adult contemporary. Fortunately, her child-like vocals and cut-and-paste arrange-



ments help alleviate some of these fears. Although Beth Orton and the Dirty Three's Jim White stop by to lend some help, Seltmann plays almost all the instruments on her orchestral, almost-show-tuney picture songs, full of swells and valleys of emotion and tone. Still, the record—a statement of jazz samples and swirling keyboards—feels like a truly personal affair.

Jonah Flicker 

ANTHEM // JULY, 2007

anthem

NO. 29 JULY/AUG 2007



NEW BUFFALO

Americans are unable to imitate it, the English mock it, and most Australians cringe at it. It's that distinctive Aussie twang. When it rolls out of the radio in a rap song, it sparks a "U.S. v. us" debate, and when it's exaggerated by earnest female singers with guitars, it conjures unappealing images of whiny white girls with dreadlocks.

Sally Selmann is a different story. As New Buffalo, her unequivocally Aussie lilt underlines the honesty and raw emotion of her music. In songs like "I'm the Drunk and You're the Star," Sally's delicate, hushed voice soars and wraps around gentle piano melodies, her subtle sense of humor sneaking through a sound that doesn't seem to belong to this time. Recorded in a tin shed by the sea, her latest album, *Somewhere, Anywhere*, vibrates with personality and transports you to your own quiet place for dreaming.

www.newbuffalo.net

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NEW YORK TIMES // AUGUST 21, 2005

The New York Times

Arts & LEISURE

PLAYLIST | Kelefa Sanneh Sunday, August 21, 2005



New Buffalo

"The Last Beautiful Day" is the intoxicating album by Sally Seltmann, an Australian who records as New Buffalo (www.newbuffalo.net). The album was released in her homeland last year, and on Tuesday the Canadian indie-rock label Arts and Crafts is to issue a North American version. Ms. Seltmann's marvelous songs make themselves visible slowly, as deceptively casual tunes and arrangements hint at shivery pledges and pleas. Perhaps nothing is more memorable than what she does with the titular word in the song "Yes," bending it upward until you can't tell whether it's a question or an answer.

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