

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

December 2007

Number 12

River City **BLUEGRASS FESTIVAL**



Inside...

- ✦ Ramblin' Mike: Inspiration in the Far West
- ✦ Kids Korner: Hannah Montana in Seattle
- ✦ Strange Strings: Uncommon Instruments - Part III
- ✦ Musical Therapy: Sound Healing with Gongs

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GALLOPING GOSSIP

December 2007



BY JAN DENALI

Hi Everybody.

Here we are approaching the winter solstice. Are you coping all right? It seems like the perfect time for the spirit-lifting camaraderie of live music. It's a priceless Tuesday evening, both warm and dry. I have arrived at **Ravenna Third Place Books**, home of the long-running **Tuesday Victory Open Mic**.

The patio entryway is spacious, partially covered, open and inviting. Instrument cases are leaning against a wall. A duo is strumming softly, singing face to face. They and others are warming up for the show. It's all about the integration of live music into an evening at the bookstore. A browser in one section has a backpack guitar case strapped on. In the café, the gas fire flickers. **Mark Iler** is setting up sound. **Ron Dalton** is taking signups. Both have rich histories volunteering for the open mic and also as performers.

The atmosphere is one of mutual respect and support. Although most performers tonight are regulars, MC **Alan Kausal** welcomes two new acts. A solo **accordionist named Val** played two sweet, lilting, eastern-flavored tunes. The second new performer, named **Abacus**, told us she found the open mic through a Web search. Her enthusiasm and snappy backbeat made it easy to join along with her singing on "Me and Bobby McGee" by Kris Kristofferson and Fred Foster. Altogether a lovely evening.

*** **Holly Near** performed at a concert for Vashon Allied Arts. I've always liked the way she mixes her music and the spoken word of engagement.

We've received some interesting factoids and thought-provoking tidbits in the mailbox--thanks so much to folks for writing. I love hearing from you and value the communication loop. Feel free to send me a note with whatever news you have--my e-mail address is at the end of this column.

*** **John Nelson** has a new CD called **Tengo Ranchito**, and Egan's Ballard Jam House was the site of a release party. As of this writing I haven't heard the CD, but I did hear John share one of his solo guitar tunes as a tribute to guitarist **Keith Terredine** after Keith's unexpected death last year. It was a beautiful tribute. John's new album is a mix of folk, blues and country. **Alice Stuart** and **Orville Johnson** among others help make that happen.

*** Harpist **David Michael**'s summation of the bureaucratic malfunction perpetrated by a Washington State Ferry captain against a long-

standing tradition: "After more than 17 years of regular performing aboard the Port Townsend/Keystone ferry and playing for some 50,000 passengers a year, I was finally shut down in early August of 2007." Although David is still allowed to play, he is "ordered not to make any money on state property." David sent a thorough accounting of the subsequent goings-on. It has been his 15 minutes of national fame, he says. He included links to interviews, editorials, buzzing blogs, AP wire and radio stories and a satire on the security threat David poses. May I contribute the question (and the impossible-to-resist reference) **Who will protect us from the harpist of mass destruction?** David's Web site is www.purnimaproductions.com, which includes ideas on who to write expressing appreciation for many years of music on the ferries and urging a resumption of same.

*** What do you get when two luthiers collaborate? If it's Seattle's **Cat Fox** and **Rick Davis**, you get a guitar-making school and also matrimony. Congratulations to you! It sounds like a great match. *** I hear that the former Seattle alt-country duo **Truckstop Souvenir** says hi from Fairfield, Iowa. **Dennis and Laury** are busy wrapping up their new album and hosting shows on KRUU-FM 100.1, which streams on the Web. They're also playing bigger and bigger venues all over the Midwest.

*** **Phil Katz**, Seattle area player of Métis tunes, is broadcasting this info from **John Arcand**, the *real* fiddler on the roof. To raise money for a new roof over the performance space at the **Métis festival** he heads, John and Freddie Pelletier were lifted up to the roof of the downtown Saskatoon, Saskatchewan credit union on Oct 15. The sounds of sweet fiddle music filled the air of downtown Saskatoon as pledges and donations were taken. The Métis, pronounced MAY-tee, have been historically known as Bois Brule (mixed bloods). The Métis Nation consists of descendants of marriages of Cree, Ojibwa, Saulteaux, Menominee, French Canadians, Scots and English. The Métis Homeland includes the Canadian heartland provinces and parts of Montana, North Dakota and Minnesota. Find out more, see the beautiful Big Bear fiddle being raffled and donate at www.johnarcandfiddlefest.com.

*** **Dan Carollo** says "I'm relocating to Dublin, Ireland for a few years for my 'day job.' However, I still plan to make it back a couple times a year

for a gig or two. Several tracks from my latest CD *Miles From Dublin* will be featured in an upcoming independent film called "The Dark Horse," directed by Seattle director Corrie Moore. More information at www.celtograss.com.

*** To close my report this month, I'd like to tell you about **Crossroads Mall** in Bellevue. Who would expect one of my favorite places would be a mall? But this place is different--there's a lot of good live music at Crossroads, for free. For example, for 17 years, Crossroads has offered **Cultural Crossroads** in early November, "celebrating our community's cultural riches." This year there were more than 30 performances on two stages plus an international bazaar. For free. What more could you ask? Well, there's a lot more. Besides easy parking (I wish I knew about bus access), a food court adjacent to the permanent stage, a pleasant assortment/range of people and free Wi-Fi, there is live music **every Friday and Saturday evening**, and not only that, soundman extraordinaire **Bob Conger** is usually at the sound board. (He misses a night or two on occasion, such as when he recently drummed with Brian Butler at the New Orleans Café in Pioneer Square.) I hung out for a **Thursday Victory Open Mic** recently, which was MC'd by **Jim Nason**. Performers got three songs each, and the stage has been brightened up--many performers took advantage of the resident piano. A highlight for me was **Skoogy**, the final performer. Her voice is strong and fluid, and her piano provided the perfect sound blend. Jim accompanied her on washtub bass, to surprisingly good effect. He is a member of the **Emerald City Jug Band**, as well as **The Other Band**.

OK, I'll stop. My enthusiasm is on a roll but my deadline has passed. Before I sign off, I'd like to wish you the best in holiday seasons--I'll see you in the pages of the February '08 edition. I'd also like to throw out a pledge and a challenge. I pledge to increase the number of female performers at the Crossroads Open Mic by stepping up myself. Thank you, Skoogy, for inspiring me. Perhaps it was an anomaly that you were the only one this particular night. In any case, **I challenge you ladies/women to join me in taking the Crossroads stage on first Thursdays.** See you soon, Jan
Ms. Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says, "Please feel free to write me at FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events, particularly of the low cost and/or regional artist(s) and/or family-oriented variety."

RAMBLIN' MIKE Inspiration in the Far-West



BY MICHAEL GUTHRIE
PHOTO BY ANDY ANDERSON

I tried my best to procrastinate long enough to miss the Far-West Folk Alliance Music Conference but I suddenly awoke from my day dream in time to register for the conference and at least get a partial discount. As it turned out, even the \$185.00 admission at the door for the 3-day event is a bargain.

I even volunteered for a little more of a discount and helped do the sound check for the main showcase on Saturday night, my bonus for helping was getting to meet Freebo; one of my bass player heroes.

The Far-West Folk Alliance Music Conference was held in Vancouver, WA, only a hop, skip and jump from Seattle—nothing like having this incredible resource in your backyard. The new Hilton Hotel opened its doors with a big welcome to the conference and was full of musicians, agents, radio folks, house concert promoters and some real nice folks, like Rick Ahern (volunteer coordinator,) who just appreciate music and want to help out. Far-West is an all volunteer organization and what makes this conference work are its volunteers.

This was my first music conference, which is probably why I hesitated to register. All I can say now is that I came home with a lot of inspiration from some awesome musicians and I got to hang out in a hotel full of love and passion for the music we all love. I made very little effort to sign-up for the showcases offered, but all along I thought I would just go and get my feet wet and see what it was all about. Just hanging out in the exhibit room would have given me the opportunity to meet almost everyone there.

The whole 3rd floor was dedicated to “Gorilla Showcases.” Each room being sponsored by an organization or an individual, featuring a different musical act every 20 minutes, during the allotted times. Booking agents, radio DJ’s and musicians wandered from room to room, listening to showcase after showcase. If you book your own showcase you also have a room to stay in and

you can charge other musicians to play their 20 minute slots, of course these all fill up fast as many musicians play 10 or more different showcases. I thought about putting on my own showcase but decided I wanted to be free to wander without that responsibility.

Beside the 3rd floor festival of Gorillas, there were some larger showcases on the 2nd floor as well as some excellent workshops. I attended a workshop on the pros and cons of hosting and playing House Concerts, which gave me some valuable insight into that arena. I also saw Tom May and Dick Weissman give a couple real nice intimate solo performances in one of the 2nd floor showcases.



ROSALIE SORRELS

Folklore Pro, 1671 Appian Way, Santa Monica CA 90401 (310)451-0767 Fax 458-6005

I was reading the guidelines for beginners playing the Gorilla Showcases and one of them said to play songs that were upbeat. I wondered if that excluded songs about current affairs around the globe, many of which are far from upbeat. I thought to myself, if I were

to play a showcase would I exclude songs by Phil Ochs, Pete Seeger, Bob Dylan, Joan Baez, Woody Guthrie and Richard Farina? Has the Folk Genre become a crowd pleasing/family friendly/homogenized music form for the sake of success in ones folk music career?

One of the highlights of the conference for me was at the main showcase on Saturday night. This showcase, as well as the one on Friday night, featured performers that were selected from the applicants who registered early. Rosalie Sorrells gave a great performance full of charisma, wit, social commentary and passion. Rosalie, now 75 years of age, brought the crowd to their feet for an encore and then again as she left the stage. This was truly a majestic moment for those in tune with the body of work she has contributed to Folk Music and the Folk Music Community.

On Saturday afternoon I attended the 3rd Annual Best of the West Awards, which were held after the catered lunch. Elaine and Clark Weissman (founders of Folk Alliance) were given an award for all their years of hard work and Rosalie Sorrells was also awarded for all her years of contributions to the Folk community as a musician and a producer. These folks are the reason why we have a Folk Alliance which has gone international with regional branches like Far-West. I learned a lot from the many speakers and from listening to the stories told by Clark Weissman and Rosalie Sorrells.

I highly recommend this conference for anyone who wants to showcase their music or to just go and see how other musicians approach the business of music. There is so much going on you won't have a dull moment and of course don't plan on sleeping very much. Far-West Folk Alliance has a regional conference every year so stay tuned for next years conference somewhere on the West Coast!

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW.

He is a Victory Music sound volunteer, has produced his own CD., owned his own coffee house/cafe (The Village Green Cafe) in Kaslo, BC, '73-'79 and he studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA, in '87.

Contact: moorafa@mindspring.com or Visit: www.moorafa.com

RIVERCITY BLUEGRASS FESTIVAL

BY ALEX PERLMAN

Get On Board - I can *hear* it. Do you hear it? Well it's a comin'; coming down the tracks and it's right on time. It's the 4th Annual RiverCity Bluegrass Express and it's headin' for Portland, Oregon January 4-6, 2008. Chris and Chuck Palmer's crew have once again done an outstanding job of creating an exciting and star studded festival performance roster.

Now for those of you who are not Bluegrass aficionados, ponder this: RiverCity is based on a blend of cross-genre music – about 70% Bluegrass and 30% Americana Roots (everything from Folk to Texas Swing to Gospel and Country music). What an absolutely refreshing idea that acknowledges the melting pot of our great North American/Canadian musical heritage!

And in case you're wondering how to get yourself down to Portland in the middle of winter with gas at over 3 bucks a gallon – you might consider traveling right to the Festival from either Bellingham or Seattle via The RiverCity Bluegrass Jam Train!

That's right, exclusive face-to-face seating in chartered rail cars will give you the opportunity to jam all the way to and from Portland. But wait, there's more! You get the Jam Train ride bundled with your festival weekend pass (\$125.00 value if bought alone), plus your two person room and ground transport to and from the Festival from the Portland Amtrak station for a very reasonable per person package price originating from either Bellingham or Seattle. Space on the Jam Train is limited so don't delay. Book your Jammin' ride on the rails ASAP by calling 503-282-0877 Mon-Fri 9am-4:30pm. For details please visit <http://rivercitybluegrass.com/> and look for the Jam Train link.

At a glance: The Who's, Where and When of RiverCity Bluegrass: Two Great Stages – Tons of Great Music

Coast Stage: (Main stage)

Friday - Sam Hill; BBQ Orchestra; Tim Obrien; David Grisman Quintet; Jimmie Dale Gilmore, Joe Ely & Butch Hancock (The Flatlanders)

Saturday: Jackstraw; Misty River; John Reischman; Darol Anger and the Republic of Strings; Bryan Bowers; Dry Branch Fire Squad; Rhonda Vincent and The Rage; Dan Tyminski; Del McCoury Band; Marty Stuart & His Fabulous Superlatives

Sunday: Rhonda Vincent; Dry Branch Fire Squad; David Grier; Darol Anger; Bryan Bowers; Doyle Lawson & Quicksilver; The Seldom Scene

Cascade Stage: (Lobby stage)

Saturday: Cross Eyed Rosie; Tracks; Runaway Train; Rachel Harrington; Kung Pao Chickens; Ida Viper; Chickweed; The Buckles

Sunday: Young Bucks; New Old Friends; Misty River; Jackstraw; Whiskey Puppy; Lost in the Fog

Workshops: Performers will hold workshops on banjo, mandolin, guitar, vocal harmony and stage presence. A special workshop for advanced mandolin players will be presented by Master player David Grisman. Workshops begin at 10am on Saturday and Sunday. Additional workshops are being scheduled.

Doors Open: Friday 4:00 pm, music from 5:00pm- close; Saturday, opens at 10:00am, music from 11:00am to 1:00am Sunday; Sunday, opens at 10:00am, music from 11:00am to 8:30 closing.

Tickets: Weekend Pass: \$125.00. Friday night passes are \$35.00. All day Saturday passes are \$55.00, Saturday night tickets are \$35.00. All day Sunday passes are \$50.00. All are available through TicketsWest by phone at (503)224-TIXX, on the web at www.ticketwest.com or at any Portland area Safeway outlet.

Jamming: Friday, en route to Portland if you're on the Jam Train Express (or would that be the JamTraks Express?); Daily in the Convention



Above: Dan Tyminski Photo by Tracy Brown

Center, above the main lobby and/or anywhere that won't interfere with on-stage acts; Saturday night the Red Lion Hotel (across the MAX rail line from the Convention Center) is hosting a late night jam, from 10pm to 6am Sunday in the Grand Ballroom, with food and beverage available. Jams in previous years have resulted in wonderfully blended sounds from old masters and young prodigies. Official festival Jam Instigators are Portland based **Kathy Boyd & Phoenix Rising**.

Festival Munchies and Ethos Youth Academy: On-site food and beverage service at the Convention Center includes a beer/wine garden. All beer/wine garden profits will go to festival co-sponsor ETHOS MUSIC CENTER, a 7-year-old non-profit whose mission is to provide music lessons and instruments in the K-12 Portland public school system. The Ethos Youth Academy makes its debut at RiverCity Bluegrass Music Festival with a January 4, 2008 day-long workshop that will culminate with several students playing at the Festival Academy organizer, Chick Rose an Ethos volunteer who has worked in the Wintergrass Academy in Tacoma, is leading the program. Ethos' name comes from the ancient Greek Doctrine of Ethos that held that music can change your thoughts, moods, and actions. For more information visit www.ethos-inc.org

More of the Who's-Who at The RiverCity Bluegrass Festival:

This writer was doubly saddened by the recent passing of **Porter Waggoner**, not only due to the loss of a fine performing artist of his stature but also because Porter was to be the featured headliner at the 2008 edition of the RiverCity Bluegrass Festival. While "The Thin Man from West Plains (MO)" will be greatly missed, those who will perform in his stead constitute a veritable Who's Who listing of national, regional and local bluegrass acts.

For simplicity's sake here I have elected to not list the astronomic number of Grammy and IBMA awards won by all the fine artists playing this year.

Absent Porter, **Marty Stuart** will be fronting his own band, **His Fabulous Superlatives**. Marty, known as the "Renaissance Man of Country Music," has had a distinguished career mixing it up with folks from Lester Flatt to Bob Dylan and Johnny Cash. Marty will close out the show Saturday night.

Back by popular demand with grand flair and promising audience appeal are (the ever popular IBMA Best Female Vocalist) **Rhonda Vincent and The Rage** and, of course (Del-Heads rejoice!), **The Del McCoury Band**. As national acts go these folks are just about the most down home and approachable lot this writer has ever met. Another



group with broad audience appeal is **The Seldom Scene**, which brings an impressive line-up of artists, (including Ben Eldridge, Dudley Connell, Fred Travers, Ronnie Simkins and Lou Reid) who have been performing together for the better part of 30+ years.

One of this writer's favorite returning artists is the DAWG-Master himself, fronting his **David Grisman Quintet**. His performance at the Festival last year can only be described as spellbinding, where he was joined by his son, Sam, playing stand-up bass.

If you liked George Clooney's voice in the song "Man of Constant Sorrow" (from the movie "Oh, Brother Where Art Thou?"), be sure to not miss **Dan Tyminski's** performance on Saturday night. Dan, who just may be the closest thing bluegrass music has to a Renaissance man, is an accomplished mandolin player, guitarist, recording engineer and producer, not to mention a superb vocalist. Dan's career includes time in two of contemporary music's most prominent ensembles – the Lonesome River Band and, for the past thirteen years, as guitar player and vocalist with Alison Krauss and Union Station.

Representing more than three decades' worth of country and bluegrass acumen **The**

Flatlanders, those Texas titans Joe Ely, Jimmie Dale Gilmore and Butch Hancock, will perform on the main stage Friday night.

Personally, this writer is looking forward to hearing fiddle prodigy **Alex Hargreaves** tearing up his bow with **Darol Anger and The Republic of Strings**. In 2005, 2006 and 2007, Alex won the Championship Division of the Oregon Oldtime Fiddlers Contest. In June, 2006, Alex won the Junior Division (ages 17 and under) at the National Oldtime Fiddlers' Contest at Weiser, Idaho. In 2007, Alex became the youngest person ever to win the Grand Champion division at the National Oldtime Fiddlers' Contest at Weiser, Idaho.

Accolades for every group that will play the Festival are just too numerous to mention and a short blurb about each would take up this entire issue of The Review. Suffice it to say, you'll enjoy all 12 of the Pacific NW Bluegrass bands appearing at the Festival every bit as much as those big name national acts that come at you with glitz and glitter.

So, whether you risk the road or take those JamTraks south to Portland, be sure to get your fun time on at the 4th Annual RiverCity Bluegrass Festival. -- Don't miss it now, y'hear?

REVIEWS

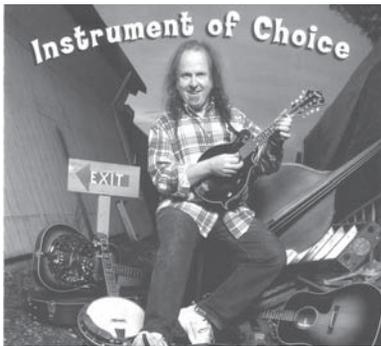
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Local Bluegrass

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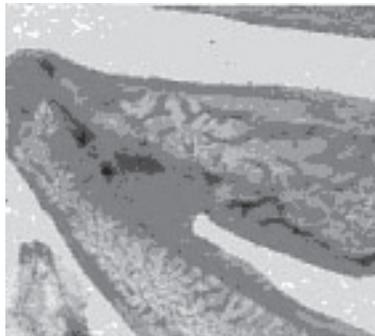


Ol' rockhound Terry Shaw unplugs the axes and plugs in the energy and invention on this great throwback to the days of Do It Yourself. On the cover, he's seated on a pile of instruments, and yes, through the magic of overdubbing, he plays them all. This album of instrumentals is a non-stop delight, full of teasing references to rock, country, jazz, blues and bluegrass classics, all playfully and suggestively titled. "Yanni B Good" takes some of the schmaltzmeister's riffs and rocks 'em up, Chuck-style. "Romanian Rush" has Eastern European folk music entering the jet age. "Redneckin'" (are these great titles, or what?) honks on some good ol' country, but just to keep you on your toes, references some of the ballads rather than the rockabilly. The production is good; rarely do the seams show. Shaw's instrument of choice, the mandolin, sounds a little muted here and there, but the banjo rings the way it ought to, the bass thumps righteously, and the dobro and guitar are muscular. Shaw can slow things down to a pensive pace, and never runs out of sweet licks and all-pro phrasings, but mostly keeps things rollicking along. (Tom Petersen)

Local Country

ADAM HILL: FOUR SHADES OF GREEN

Self-released - myspace.com/mradamhill or
www.CDBaby.com



Adam Hill's avant garde style of country-bluegrass may not be to the liking of old school roots music fans, but they love him on Indie country radio. If you check out his myspace you'll see what I mean. His new self-released CD *Four Shades of Green* is different. Just listen to his series of sound scape interpretations of "Down in the Valley," tracks 1, 5, 10 and 13. None of them sound like the song I know by that name. He does a very effective version of "Banks of the Ohio," however, combining it with Ledbetter's "Good Night Irene" and an ethereal, if not indecipherable, whisper track. "Portland Winter Blues" is a jazzy Dixieland-style tune complete with trumpet, trombone and Hill on banjo. Hill has written about half the songs on this CD and with the exception of trumpet and trombone, as noted above, he plays all the instruments. His vocals are less than polished but they're pleasing, and his tunes have a country swing that is enjoyable as well. There is a playful quality to Hill's music. It's weird, but it's fun and original in a familiar way. Hill has performed with members of the David Grisman Quintet, the Gerry Mulligan Big Band and the band from Prairie Home Companion. Hill has played at venues throughout California,

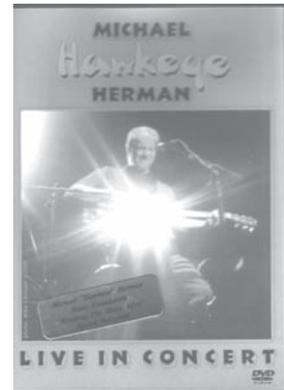
Oregon and Washington, and he was featured artist-in-residence at the Wildacres Retreat, Little Switzerland, NC. He has also been awarded a residency grant from the Helene Wurlitzer Foundation, Taos, NM. If you're looking for a unique approach to Bluegrass style music, Hill could be your man. (Heidi Fosner)

Local DVD

MICHAEL "HAWKEYE" HERMAN:

LIVE IN CONCERT

Topaz Productions, DVD-0200,
www.hawkeyeherman.com

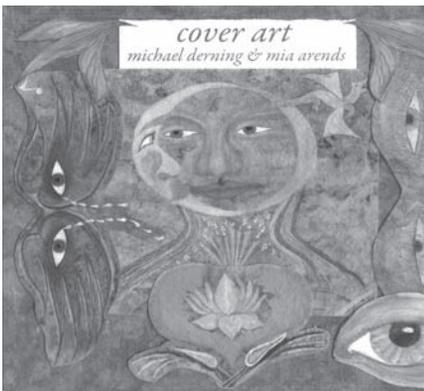


Longtime Northwest favorite, by way of Chicago, Hawkeye Herman is here captured on video for those who haven't had the chance to see him in person. Understand, seeing him in person ought to be a personal priority, because Hawkeye is a captivating performer. He's a Blues guitar master, having grown up just in time to learn from the original greats back in the Windy City, then move to the San Francisco Bay Area in the late '60s to absorb the nascent West Coast Blues, and he tells this story while demonstrating those styles. Hawkeye is a master storyteller, too, and much of his show is chatting and spinning yarns over some chords, like a long, streaming talkin' blues. He's erudite and very funny, with a droll delivery and

an expressive mug, but under the fun there's also a passionate social activist. His rap is laced with political barbs and wry commentary, and the concluding piece on this video is his take on Hurricane Katrina. He's a man with a message, and one remarkable discovery the viewer will make is that this DVD, in addition to being great entertainment, is pretty instructional, too – you learn a lot of history and politics, plus you can see his fingers and frets clearly enough to cop some licks! The production quality is modest, with a slight graininess and a single-camera view enlivened by occasional zooms, but who needs to count the hairs in his beard from every angle? The sound is fine, the performances are marvelous (there are two hour-long shows here, plus the Katrina video), and you'll want to watch it again and again. (Tom Petersen)

Local Folk

MICHAEL DERNING & MIA ARENDS: COVER ART
Finn Boy Records; available from
www.cdbaby.com



Victory readers know it doesn't take lush instrumentation and extensive production to make music musical. Kirkland's Michael Durning and Mia Arends remind us here just how unadorned song presentation can be and still please. On this CD, there's but one guitar and no more than two voices, much of the time just one. In the few places where QChord digital instrumentation or even just extra reverb is added, most Victory types (Victorians?) will wish they'd stuck with just the voice and guitar. As the title indicates, this is a collection of covers, ranging from Tom Lehrer to Blind Boy Fuller, Bob Dylan to Warren Zevon, with lots of Randy Newman throughout. Durning is agile on guitar, able to dense up his jazz chords beautifully, rip off blues figures, or deliver

finger-picking patterns that stay simple to stay clean. Both voices are beautiful — sometimes too much so. At times the vocal delivery is too precisely measured, diction staying crisp in blues that should be slurred. When Durning and Arends cover Lucinda Williams, you realize how much of the power of Williams' lyrics is in her almost catatonic phrasing. Similarly, it takes guts to cover a McGarrigle song, knowing the listener can't not compare you to the sisters' reedy voices and unique harmonies. But does that mean we'd rather not hear people sing McGarrigle songs? The CD is extremely generous, with 21 cuts totaling 68 minutes of listening time. Arends supplies intriguing cover art. (L.A. Heberlein)

Local Folk

JEAN MANN: DAISIES AND FIRE
Blue Flower Friday Records, self issued



The gritty, determined spirit of Jean Mann is the firm foundation that her latest release is built upon. *Daisies and Fire*, as the name suggests, juxtaposes elements of sun-warmed meadows filled with flowers and intensely challenging personal struggles with everything in between. Mann's breathy, ethereal vocal style floats like hand painted textiles on a prairie breeze. The lazy, hazy "Blue Sky" languishes in an indigo jazz mood brushed with a little easy going scat, light and airy. "Pull Over" is sultry and sexy in its simplicity and raw honesty; not too heavy on the instrumentation, which is perfect for the bold lyrics. The lighthearted step to "Side by Side," co-written with musical partner Bill Corral, is well decorated with complex instrumental backing. "Carnaval" is a unique and playful surprise, every bit as bizarre as the name suggests. The shadow of Joni Mitchell stands in the wing of "Your Voice," slightly edgy and anxious. The poetess in Mann

really shines in "Mosaic," lost and searching in philosophical thoughts. Imaginative but simple graphics adorn the jacket and liner notes. *Daisies and Fire* might best be served by candlelight with a glass of wine – enjoy. (Nancy Vivolo)

Local Folk

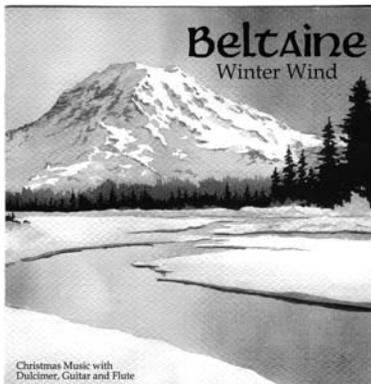
BETH WHITNEY: LEAVE YOUR SHOES
Malamute Records; available through
www.CDBaby.com



Heads up: From the town of Snohomish comes Beth Whitney, who bought a guitar a few years ago to see if she could work up something to go with the remarkable poetry she was writing while still in her teens . . . and boy, did it ever work out! Major next-big-thing potential here. Even in our modern, wired-up times, Ms. Whitney managed to grow up in a large family that stayed closer to the bucolic side, learning country music by listening to her mom hum along in the car. She debuts with *Leave Your Shoes*, sounding more experienced and polished than many artists years older and two or three albums along. Whitney tends to write about life's pains and disappointments, but she's a couple shades brighter than, say, Jesse Sykes, whose work this most closely resembles. She knows how to set up a song well, even rassin' some free verse into a chord pattern, which, again, is remarkable for someone who has only been at this a short while. The one cover on the record is "Wayfaring Stranger," which fits very well thematically but sounds like a pale fallback compared to her original material. Catch her soon – she's still in the small venues around the Sound, but she's got the potential to be up and outta here in a hurry now that this record's on the streets. (Tom Petersen)

Local Holiday

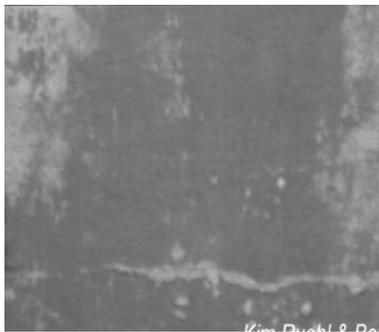
BELTAIN: WINTER WIND
www.beltainemusic.com



Winter Wind is a beautiful journey through the history of Christmas music, spanning the globe from the 13th century to the present. The bright and festive sounds of acoustic guitar, hammered and mountain dulcimer, marimbula, flute, and penny whistle combine in folk inspired arrangements, with dance-like qualities and a celebratory air throughout. Brian Baker's guitar work shines, with gorgeous solos in "What Child is This," "The Wassail Song" and "Baloo Lammy." The sweet, clear dulcimers and the dulcet tones of the flute and penny whistle offer a gentle touch to these winter songs. The care that went into the execution and arrangements of the music is also apparent in the packaging, with a lovely, tranquil painting by Eileen George gracing the cover, and thorough liner notes sharing a brief history of each song. The repertoire is mostly familiar songs of the season, with a few that are less well known, such as "Up on the Housetop," a 19th century American tune, and "There Comes a Galley, Laden" from 14th century Germany. The delightful musical surprises that leap out of well-worn songs help keep this CD from adding to the glut of overplayed mall music. The touch of the major mode in "What Child is This" adds a distinctly Renaissance lift to the end of the tune. "Jingle Bells" springs out of the traditional Scottish song "Mari's Wedding" with upbeat syncopated rhythms. Brian Baker, Kris Chase, and John Keys, the talented musicians that are Beltaine, hail from Portland, and perform in concerts and at festivals throughout the Northwest. Winter Wind, their third CD, is a wonderful way to add brightness and warmth to the holiday season. (Hilary Field)

Local Jazz

KIM RUEHL & BETA MAX:
BETTER LATE THAN NEVER
self issued; www.betamax.com



Street poet meets new age/old time music in *Better Late Than Never* by Kim Ruehl and BetaMax. There is an experimental free form flow to the songs on this CD; not quite jazz yet with that feeling. A sort of contemporary beatnik style, lyricist Kim Ruehl takes the lead while Karen Lindenberg provides the vocal harmony as well as keyboards with Dean Luce on mandolin, guitar and accordion assuming the third point of the triangle. Navigating the city streets and the metaphors that can be found while strolling through life are contemplated in "Siren Song." "Risk" has a broadness to it that seems to float about on clouds of sustained sounds, clearly a work in progress. "Darkness" captures the essence of the deep recesses of the word itself as it spirals downward. Free-spiritedness celebrates "Right of Way" with some tasty mandolin work by Luce. It's always nice to share the innocence of up and coming artists as they test the waters of performance art and this recording is a nice first effort. (Nancy Vivolo)

Local Sea Songs

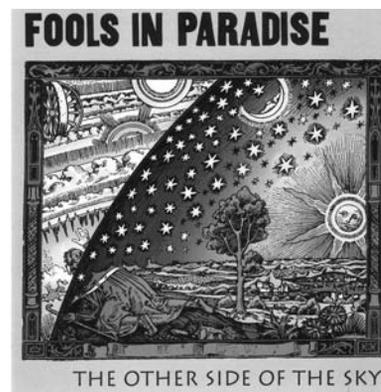
WILLIAM PINT AND FELICIA DALE:
THE SET OF THE SAIL
Waterbug records – info@waterbug.com
www.waterbug.com or www.pintndale.com



William Pint and Felicia Dale keep traditionals current on their 8th CD *The Set Of The Sail* - a beautiful and thoughtful collection of French traditionals combined with recently written sea songs and shanties of old. Pint and Dale's gorgeous harmonies and arrangements are authenticated by the hurdy-gurdy, pennywhistle and personal connections to the sea. In fact, *The Set Of The Sail* is dedicated to the memory of Felicia's father, Captain E. L. Dale, who was a sailor most of his life and brought back to his family tales and treasures from ports far away. Felicia's mother was Paris-born and raised her daughter on Vashon Island, where Felicia spent her early years sailing the waters of the Northwest and learning the French songs of the seafaring tradition. William Pint - a fan of The Kinks, The Beatles and The Who - found his way to traditional music via British folk groups. Some of the harmonies on *The Set Of The Sail* are evocative of Fairport Convention. Pint left his Wisconsin home in 1977 to study music and ended up in the Pacific Northwest where he was led to explore the songs of the deep water sailors. In 1979 he recorded an album of Irish tunes for Folkways Records with his band Morrigan. Pint and Dale sing with an emotional intensity that brings the stories in these songs to life. They've done their homework too. The song choices and combinations are thematically unified and make listening to *The Set Of The Sail* very satisfying. They include: "Fanfare/Go From My Window/Northern Tide/Out On The Ocean," "Adieu Les Filles De Mon Pays," "Jack Tar Ashore," "The Handsome Cabin Boy," and according to the liner notes, Henry David Thoreau's favorite song "Tom Bowling." If you want to sail the seven seas from the comfort of dry land, it's easy enough to do with *The Set Of The Sail*. (Heidi Fosner)

Local World

FOOLS IN PARADISE:
THE OTHER SIDE OF THE SKY
www.FoolsInParadise.com



“Tis but our foolish natures producing all the world’s want and suffering, for in truth we inhabit a veritable paradise.” This quote by Chadwick Merlowe closes the liner notes of Fools in Paradise’s new CD, *The Other Side of the Sky*, and opens up the world that this group embraces. 72 minutes of upbeat, joyous, and thoroughly infectious rhythms and melodies jump off the CD, with music that warms the room and livens the spirit. Fools in Paradise is Portland’s six piece band led by Kite Giedraitis, playing traditional music of Zimbabwe, South Africa, Guinea and Ghana. The authentic sound of African instruments, many of which were handmade by Kite, include marimba, mbira, congas, djembe, dundun and hosha. Saxophone, pennywhistle and guitar coexist with the traditional instruments, seamlessly blending the colorful palette of ancient and new. Several members of the group trade off lead vocals, keeping the sound varied and interesting, from the rich soulful tone of Saffire Bouchelion’s velvet vocals, to the playful and forthright styling of Kite Giedraitis. Fools in Paradise specialize in performances for children and families, but when Kevin Finkle cajoles everyone to “Jump, jump jump! Jump, jump jump! Shake, shake, shake! Shake, shake, shake!” in the catchy “Hama Dzedu,” it’s hard to imagine anyone of any age sitting still. Erin Middleton, Noah Peterson, Eric Orem, along with special guests Sherry Costar and TJ Arko also add their vocal and musical gifts to the album. Fools in Paradise are popular performers in festivals and in schools, where they are part of the Young Audience’s “Run for the Arts” program. One can imagine that the uplifting listening experience on this CD is even more enhanced in a live performance, where their ethnic attire, exotic instruments, and high-energy music offer an engaging gateway to African history, language, and culture. (*Hilary Field*)

BLUEGRASS

GRASSTOWNE: THE ROAD HEADIN’ HOME
Pinecastle Records PRC1158

This is a debut recording?!? Well, this quintet of seasoned bluegrass musicians may have taken many a long road to find the crossing that brought them together, but the world is a better place because they did. The genre of bluegrass, so firmly rooted in the everyday lives of the working class people, is washed in warm hues of musical color and the dust raised on *The Road Headin’ Home* settles in time for the evening concert

on the front porch. This one will truly set your mind at ease. “Home,” a poignantly touching tale of an aging but dedicated family man existing mostly on memories, is a sweet blend of joy and sadness painted beautifully by the vocal lead of Steve Gulley, who is also the song’s author. “Grasstowne City Limits” showcases the vintage instrumental skill of each member stepping in and out of the spotlight then blending back in flawlessly – tight and seamless. Sorrow, sweat and the hell of working underground is captured in a mournful minor key with three part harmony led by Alan Bibey and richly adorned by dobroist Phil Leadbetter. My heart simply broke when I heard “If I Knew Then” but I don’t know whether it was due to the vocal tenderness of Gulley, the harmony created when Bibey and Leadbetter joined in, the beautiful lead guitar in drop-D tuning or the rhythm and bass line. My head turned and time stood still for the entire 4:46 minute track. That they can so effectively pull this lovely ballad off with such style says something about the collective heart and soul of the band. “Patchin’ It Up” finishes the CD off with a thoughtful measure of grateful humility and is delivered with a delicate touch. A finely crafted recording, *The Road Headin’ Home* floats to the top. (*Nancy Vivolo*)

COUNTRY

TIM CARTER: BANG BANG

Tree O Music – www.myspace.com/timcarter57
or info@carterbrothersband.com

Tim Carter of the Carter Brothers, well known in Nashville and elsewhere for their brand of roots music, has produced a solo CD that would make his famous kin proud. None of the songs on *Bang Bang* sound like “Wildwood Flower,” or “Keep on the Sunnyside,” but many of the elements are there: exceptional banjo and guitar playing, no frills vocals and superbly arranged songs. Tim has written or co-written 9 of the 10 songs on this CD and he plays banjo on most of them- mandolin and guitar on a couple of them. His brother Danny Carter plays top notch guitar behind Tim’s banjo and vocal accompaniment on the very bluesy “I’m King of the Hill,” which is followed by a banjo, dobro lullaby that is about as pretty as a song can be. The diversity of the songs on *Bang Bang* reveal Tim’s talent as musician, songwriter, singer and recording engineer. “The Signs,” written by Carter and

Tim Stafford is an eerie song about snake handling in the church. “Where I Belong” and “Into Carrowkeel” are songs about Ireland from whence the Carter brothers and bassist Ross Sermons have recently returned, after touring the country and performing at the Johnny Keenan Music Festival. This prestigious festival in the Midlands of Longford, Ireland brings together acoustic musicians from around the world. The Carter brothers have played there 3 years consecutively and have been invited to play there again in 2008. Brother Tim has done a fine job on *Bang Bang*. This CD would make an excellent gift for any Alt/Country or Carter Family music lover. (*Heidi Fosner*)

SHANNON WURST: SUNDAY PIE
Hogs and Hominy Records
www.shannonwurst.com

With a name like *Sunday Pie*, Shannon Wurst’s first official CD sounds like a family recipe and it is. Shannon’s sweet and sassy vocals are the main ingredient. Add the flat picking of her stepfather Ed Carr, the songs and harmonies of her southern rocker father, Ronnie Wurst, a little help from her Ozark Mountain musician friends and you’ve got a full flavor country sound guaranteed to satisfy. There’s not a bad track on *Sunday Pie*. Shannon’s approach to a song may have been influenced by Dolly Parton, Loretta Lynn and Gillian Welch, to name a few, but her authentic country voice — she is from Arkansas after all — is unique. Her song writing isn’t half bad either. Shannon wrote three of the songs on *Sunday Pie*: “Cash on the Barrelhead,” “Big Papa,” and “Patsy Montana.” The latter is a toe tappin’ tune with a little yodeling that really shows off Shannon’s voice. Animal sounds, slide guitar and lyrics like “I’m a needin’ lovin’ like hogs need slop,” make “Big Papa” a fun song. But I like Shannon’s song “Cash On The Barrelhead” best, having a soft spot for songs about girls making moonshine just like their Daddies did. The songs on *Sunday Pie* are rife with the sentiment and clichés that make country music what it is, but when you back them up with such good fiddle playing, mandolin, banjo, bass and guitar playing, you end up with something as irresistible as *Sunday Pie*. I expect we’ll be hearing a lot more from Shannon Wurst. I hope so. (*Heidi Fosner*)

Continued on page 20

VICTORY Calendar

DECEMBER 2007

Please enter your calendar data on the Victory Music Website by the Second Monday of November for December listings! If listed after the Second Monday, your venue will still be on the website.
www.victorymusic.org

12/01/07 Benefit Concert for the Butch Baldassari Medical Fund Dusty Strings 3406 Fremont Ave. N. Seattle 7:30 pm \$25 John Miller and John Reischman, Orville Johnson, John Miller, and Grant Dermody, and John Reischman, Trisha Gagnon, and 206-634-1662 or www.dustystrings.com

12/01/07 Carrie Clark & the Lonesome Lovers Sunset Tavern 5433 Ballard Avenue NW Seattle 10pm \$7 Americana Cabaret. www.carriec Clark.com for more details. Including, Conrad Ford and Nathan Wade & the Dark Pioneers. carriec Clark

12/01/07 Eric Madis Trio Vino Bella 99 Front St. Issaquah 7:30-11:30 pm N/C Guitarist-vocalist Eric Madis, upright bassist Ted Burik & drummer Don Berman play bluesy jazz. www.ericmadis.com

12/01/07 Everett Chorale Everett Performing Arts Center 2710 Wetmore Ave Everett 7:30 pm \$16 "A Holiday to Remember" with music from a variety of world cultures, religions, and regions.

12/01/07 Hank Cramer & Constellation's Crew Battelle Auditorium George Washington Way Richland 7:30 pm \$11 Sea shanty concert, accompanied by video tour of historic sailing ship USS Constellation 509-528-2215

12/01/07 Magical Strings 29th Annual Celtic Yuletide Concert First Congregational Church 1126 SW Park Ave Portland 7:30pm \$18-\$25 A lively gala of seasonal music, song and dance with the Northwest's Boulding Family and guests Philip Boulding, 253-857-3716, www.magicalstrings.com

12/02/07 Everett Chorale Everett Performing Arts Cen. 2710 Wetmore Ave Everett 3 pm \$16 "A Holiday to

Remember" with music from a variety of world cultures, religions, and regions.

12/02/07 Gypsy Soul's Acoustic Christmas Triple Door 216 Union Street Seattle 7 pm (all ages) & 9:30 pm (over 21) \$18 adv/ \$20 door GypsySoul.com. Canadian/UK Duo that creates soulful acoustic rock with Celtic/Americana roots. 206-838-4333

12/04/07 Celticladda / Musician's Contradance Workshop Dusty Strings 3406 Fremont Ave. N Seattle 7:00-9:00 p.m. \$35 New Hampshire-based contradance band Celticladda will teach traditional New England repertoire and new tunes too. Adam Burdick 206-634-1662

12/04/07 The Dickens Carolers Seattle Municipal Tower 700 5th Ave Seattle 12-1 pm FREE A cappella holiday favorites from ladies and gents adorned in Victorian attire of tailcoats, top hats and velvet dresses. For more info, check out <http://www.seattle.gov/seattlepresents>

12/06/07 Bobby Medina Quartet City Hall Lobby 600 4th Ave Seattle 12-1 pm FREE Trumpeter Bobby Medina has toured with artists Ray Charles and Mel Torme. He combines flavors of jazz and latin music. <http://www.seattle.gov/seattlepresents> or 206-684-7171

12/07/07 Deb Seymour (Solo) Pegasus Coffee House 131 Parfitt Way SE Bainbridge Island 7:00 \$5 donation Wry musical humorist with soul [music@debseymour.com/](mailto:music@debseymour.com) www.pegasuscoffeehouse.org

12/07/07 Goran & Adrijana Alacka with Dragi Spasovski Greenlake VFW Hall 7220 Woodlawn Ave NE Seattle 9:00pm \$15/\$13 Dance party to live Macedonian folk music.

12/08/07 Dusty Strings 22nd Annual Open House Dusty Strings 3406 Fremont Ave N. Seattle 10:00 am - 9:00 p.m. Free! Dusty Strings invites all for treats and a full day of free performances by outstanding Northwest musicians. Gary Davidson (206) 634-1662

12/08/07 Eric Madis & Pete Martin Dusty Strings 3406 Fremont Ave. N Seattle 6-9 pm. Contact Dusty Strings Guitarist/vocalist Eric Madis & mandolinist Pete Martin share their swing, jazz & blues at Dusty Strings' Winter Concert www.dustystrings.com

12/08/07 Gene Tagaban "One Crazy Raven." Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$10, HS students & kids 1/2 price Tlingit storyteller & actor, brings his tales to life with traditional musical instruments & dance in one-man production 367-0475, hend@stolaf.edu, hallerlake.info/artsevents.html

12/08/07 Tania Opland & Mike Freeman Seabold Second Saturday coffeehouse 14454 Komedal Road NE Bainbridge Island 7:30 pm \$5.00 Monthly coffeehouse at Seabold Hall. Different featured act every month. Open mic at 7:30 pm. Feature around 9 pm. www.opland-freeman.com

12/08/2007 Magical Strings 29th Annual Celtic Yuletide Concert St. John's Episcopal Church 114 20th Ave SE Olympia 7:30 pm \$18 - \$25 A lively gala of seasonal music, song and dance with the Northwest's Boulding Family and guests Philip Boulding, 253-857-3716, www.magicalstrings.com

12/08/2007 Swamp Soul Cajun/Creole/Zydeco Dance Band The Highliner Pub 3909 18th Avenue West

(at Fisherman's Terminal) Seattle 8-11 pm, FREE dance lesson 7:30 pm \$10 (Over 21 only) Traditional & contemporary Cajun, Creole & zydeco dance music from Louisiana. MUSIC: www.swampsoulband.com/music.html 206-283-2233; www.swampsoulband.com

12/09/07 Dragi Spasovski 3-CD Release Dinner Show Cafe Paloma 93 Yesler Way (at 1st, in Pioneer Square) Seattle 6:00 pm \$10 cover + dinner Join Radio Skopje recording artist Dragi Spasovski & Goran & Adrijana Alacki for an intimate celebration of Dragi's CDs. Sedat Uysal (206) 405-1920 www.izvormusic.com

12/09/07 Lance Frodsham & Aaron Nachtigal Dusty Strings 3406 Fremont Ave. N. Seattle 12:15 p.m. and 2:45 p.m. \$35 Get ready for holiday merrymaking! Christmas carol workshops for Appalachian dulcimer and guitar. www.dustystrings.com 206-634-1662

12/09/07 Magical Strings Celtic Yuletide Concert Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 3 p.m. \$16-20 Yuletide music with Irish dancing, storytelling and more. 253-856-5051

12/11/07 Ballard High School Chamber Orchestra Seattle Municipal Tower 700 5th Ave Seattle 12-1 pm FREE Holiday favorites and selections from Tchaikovsky and Handel performed by some of Ballard's best young artists. www.seattle.gov/seattlepresents or 206-684-7171

12/13/07 Ancient Victories Open Mike Antique Sandwich 5102 N Pearl Tacoma 7 - 11 pm \$5 G, \$3 Sr, Kids & Victory Members Historic Open Mike for musicians who played Chris Lunn run Open Mikes in California &

Washington from 1963-1990 253-863-6617, Chris Lunn, POB 7515, Bonney Lake, WA 98391

12/13/07 Seattle Presents-Medieval Women's Choir City Hall Lobby 600 4th Ave Seattle 12-1 pm FREE Guest conductor Nancy Zylstra leads the choir in a program of 15th century English music including festive carols. <http://www.seattle.gov/seattlepresents> or 206-684-7171

12/14/2007 Magical Strings 29th Annual Celtic Yuletide Concert Urban Grace Church 902 Market Street Tacoma 7:30 pm \$18 - \$25 A lively gala of seasonal music, song and dance with the Northwest's Boulding Family and guests Philip Boulding, 253-857-3716, www.magicalstrings.com

12/15/07 Reilly & Maloney Holiday Concert Maple Leaf Lutheran Church in Meadowbrook 10005 32nd Ave. NE Seattle 7:30 pm \$15 Four-annual holiday visit with Puget's Sound by beloved duo. www.livelocalmusic.org, 206.729.0820

12/15/2007 Magical Strings 29th Annual Celtic Yuletide Concert First Covenant Church 400 E. Pike Seattle 3:00 pm \$18 - \$25 A lively gala of seasonal music, song and dance with the Northwest's Boulding Family and guests Philip Boulding, 253-857-3716 www.magicalstrings.com

12/16/07 Alan Frederickson Ens Elks Lodge/Ballard 6411 Seaview Ave NW Seattle 12:30-5 pm \$11. & members \$8. Transplanted from Colorado to the NW for our listening pleasure. 425-776-5072

12/18/07 Windsong Seattle Municipal Tower 700 5th Ave Seattle 12-1 pm FREE This festive flute and string trio rings in the season with classical flair and holiday favorites. <http://www.seattle.gov/seattlepresents> or 206-684-7171

12/20/07 Northwest Chamber Chorus City Hall Lobby 600 4th Ave Seattle 12-1 pm FREE The chamber chorus celebrates its 40th anniversary season singing a holiday program of traditional favorites. <http://www.seattle.gov/seattlepresents> or 206-684-7171

12/22/07 Michael Guthrie El Diabolo 1811 Queen Anne Ave N. Seattle, Washington 98109 Tips welcome Singer/Songwriter, Old Time, and Blues www.moorafa.com 206-285-0693

WEEKLY VENUES

SUNDAYS

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood Sign-up 4:30 pm, music 5-7 pm Free victory@nwlinc.com

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.com 7281 W Lake Sammamish Pkwy NE Redmond 4 pm, Free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome susanmcburke@msn.com

Every Sunday Irish Music Session Fados First Street and Columbia Seattle 4 pm free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7-9:30 pm donation. 2 song night.

Every Sunday Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam Maridel Fliss - Mfliss@aol.com

Every Sunday Irish Sean-nos Dancing Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle 4-5:30 pm \$15 sliding scale Rhythmic, playful, inventive! Sean-nos is old-style Irish step dancing similar to Cape Breton or flatfoot clogging. www.myspace.com/seannosseattle, maithcailin@yahoo.com

TUESDAYS

Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm Free Bring your axe. Acoustic blues and singer/songwriter. 360-740-4312

Every Tuesday Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free Open to players of all Celtic traditions.

Every Tuesday Old Time Social Open Jam every Tuesday! Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free Open old-time jam - see www.oldtimeseattle.com for details

Every Tuesday Victory Music Open Mic at Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign-up 6-6:45 pm music 7p.m. donation

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) Signup 6:30 Music 7-10 pm \$3, \$2 members Piano & sound sys. provided.

Every Tuesday holotradband New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 pm Free Acoustic 253-212-0387

Every fourth Tuesday Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) Open jam for hammer dulcimer players. 7 pm Free Rick Fogel at 206-910-8259

WEDNESDAYS

Every Wednesday Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10 pm Free An open, intermediate Irish session. Tune list avail: home.comcast.net/~burtdabard 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 pm A jazz legend in Seattle. 206-622-2563

Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9 pm free Acoustic open mic, singer/songwriters welcome 360-740-4312

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe Jam- live & on-stage! Any genre. Smoke free. 7:30 - 10 pm Donation

THURSDAYS

Every 1st Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6 - 9 pm Free. Food Court Stage has a piano & great sound system

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 .m 425-806-0606

Every 1st Thursday Bob Jackson quartet featuring Buddy Catlett New Orleans Restaurant 114 First Ave S Seattle 7-10

pm no cover 206-622-2563

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30 - 10 pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10 pm Free Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

Every Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10p.m. no cover Swinging hot jazz 206-622-2563

Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 pm Open mic music and poetry 206-208-3276

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Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6 p.m. music 6:30 pm Free Courteous crowd 360-568-2472

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Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrell's Restaurant 11000 N. Meridian Puyallup 2 - 5 pm Free This is an open Irish/Celtic session for beginner and intermediate players Non-smoking. Jamie Marshall Lowellirih@yahoo.com

KIDS KORNER

Hannah Montana in Seattle: The Kid's and Dad's Eye View

BY GUEST COLUMNISTS EMMA RATSHIN (AGE 8 1/2
AND ANDREW RATSHIN (OLD ENOUGH TO BE EMMA'S DAD

Last week my Dad took me to my first rock concert. Armed with earplugs and open minds, we went off to Key Arena in Seattle to see Miley Cyrus and her alter ego, Hannah Montana. There were a lot of screaming girls even before any music started. Dad and I actually played a game where we counted all the Hannah Montana wigs. We found one triplet of wigs (and they were all wearing sparkly hats) and around four doubles. The stadium was huuuuuge!!!!!! There was one girl in front of us, she had to be around five, and she was jumping up and down, punching the air, and shaking her hips. I did not feel like dancing; I'm not really a dancing kind of girl. I like Hannah Montana, but not like these girls did. I saw one boy in the whole stadium (except for the Dads.) I had no idea how we got tickets, I didn't ask to go, but one day my Dad said "I got some tickets to Hannah Montana!" Turns out, he joined the Miley Cyrus fan club and got advance tickets. So, my dad, along with a gazillion eight and nine year old girls, is a bona fide Miley fan.

The Jonas Brothers came out first as the opening act. They were actually really good. First of all, they weren't lip-synching, and they were good musicians. And very tall! I enjoyed their songs. I particularly remember one of them doing a back flip. Otherwise, they were pretty much just standing in place and singing. After a twenty-minute intermission, Hannah Montana came out, and there was a whole lot of screaming. I actually had to cover my ears (with my ear plugs in), A lot of "I Love You Hannah!" signs went up. She asked every one to sing and dance with her, and I, of course, did not follow that rule. As I mentioned before, I like Hannah Montana, I'm just not the singing/dancing/screaming type of kid. I noticed that she was extremely tall (a giraffe of a person). Her music was wonderful! Her encore, the song "I Miss You" was beautiful. There were backup singers and dancers. There were fireworks and sparklers. We had wonderful seats, and since everything was projected on a big screen, we could see every detail.

The Jonas Brothers came out again and sang a song with Hannah, and then they did a song by themselves while Hannah was changing into

Miley Cyrus. When Miley came out, she had brown hair, and different clothes. In my opinion, Miley rocks a little harder, while Hannah has perfect little pop songs. Miley really gets in there. I liked them both. Overall, it was actually a really good concert. I'm really glad I went.

The Dad's Eye View

By Andrew Ratshin

Hello. My name is Andrew, and I'm a Hannah Montana fan. I've been a Hannah Montana fan ever since the television show started last year, and I was looking forward to taking my daughter to her first-ever rock concert, featuring Hannah Montana, Miley Cyrus and The Jonas Brothers.

I think the thing that's always impressed me about the Hannah Montana Show is that Disney cast someone who can actually sing. I'm not talking oh-isn't-she-cute-let's-turn-her-into-a-singing-star kind of thing, like they've done time and again; Miley Cyrus, who plays Hannah Montana, actually has quite a set of pipes on her. So, Disney created a show, hired great pop writers to write great pop songs, put the show on their own network, released the CD (which instantly hit number one on the charts) on their own label and promoted it at their own parks and on their own radio station. It's enough to make you sick, except, like I said, Miley Cyrus can sing!

The "Best of Both Worlds" tour featured Miley in her Hannah Montana persona AND as herself. You wouldn't think there would be much of a difference but, as Emma mentioned in her part of this review, there's a whole different feel to the Miley Cyrus portion of the show. That's probably because she writes the songs that she performs as herself. Although they might not all be the perfect pop masterpieces that the other writers write for her Hannah Montana character, they're awfully good for a 14-year-old. (The latest CD, also number one in the country, is a double-disc release that features Hannah Montana songs on disc one and Miley Cyrus songs on disc two. And whenever she appears in character somewhere, it's

billed as Miley Cyrus as Hannah Montana . . . this girl's got a great lawyer!)

So, how was the show? It was really quite perfect. The Jonas Brothers opened with a solid set of their hit songs singing live. That's right, no lip-synching for the Jonas Brothers who, by the way, write great pop/rock songs. They're sort of like a rock version of Crowded House, if the members of Crowded House liked their music loud and were only 15 years old. The three brothers struck every rock star pose, said every little rock star cliché and really entertained the mostly tweener girl audience.

Hannah Montana was even more impressive. Her band was tight, the sound was clean, and she wasn't lip-synching either. To be honest, I wasn't expecting her to sing live because these songs, along with her solo set in the second half, are pretty demanding and she really never lets up. She sang strong, she sang in tune, and she sang live! The band (five musicians plus two backup singers) was solid, and with the help of some backing tapes, the sound was reminiscent of the recordings. The staging, flashy lasers and dancers kept the show's momentum and entertainment quotient high. When Miley Cyrus took the stage as herself, the show became a bit louder with a harder rock edge. The performer was in complete control as both Hannah Montana and Miley Cyrus. At 14 years old, she's already performing with the confidence and audience connection that some veteran acts are still searching for. I was a fan before we went to the show; I'm more impressed having seen her live.

Emma Ratshin is a third grader at Lowell Elementary School. Andrew Ratshin is her Dad.

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MUSICAL TRADITIONS

Pacific Northwest Folklore Society Concert Reviews

BY STEWART HENDRICKSON

In the October Victory Review I wrote about the upcoming reunion concert of Don Firth and Bob Nelson. Bob and Don were folksingers in Seattle in the early '50s and '60s. This was a period prior to the *folk scare* of the '60s when folk music was being rediscovered in Seattle. Now that their concert is past, I would like to say more about this interesting period of folk music here, and present two reviews of their concert.

In the early '50s the folk music scene in Seattle consisted of Walt Robertson, "the Dean of Northwest Folk Music," and some students around the University of Washington. One of those students was Don Firth, who with Walt Robertson and a few other students, founded the *Pacific Northwest Folklore Society*.

According to their mission statement, *The Society is devoted to the understanding and development of the folklore of this area. Collection, study, preservation, publication, and performance are all aspects of the Society's activities. The people of the Pacific Northwest are heir to a rich heritage of legend, song, dance, and other forms of lore. This study greatly aids the understanding not only of ourselves, but of our forebears and the land from which they sprung.*

The Society sponsored many concerts, including some by Guy Carawan, Earl Robinson, Pete Seeger, and Sonny Terry. They also had 'hoots' and organized some street fairs featuring folk music and crafts in the U District.

Unfortunately, the Society fell victim to the McCarthy-era red scare when folk musicians were thought by some to harbor Communist sympathies, if not actual party membership. It was inactive for many years. But a couple of embers remained, and we recently brought it back to life (see: home.comcast.net/~pnwfolklore/index.html).

Coffee houses in Seattle where folk singers would perform and 'hoots' would happen included The Place Next Door, The Pamir House, and The Cafe Corrobboree in the U. District.

Walt Robertson had a weekly 15-min TV program in the early '50s on KING TV where he sang folk songs. In 1959, Don Firth did a television series, "Ballads and Books," on KCTS-TV. Don and Bob Nelson also did occasional TV and radio broadcasts of folk music in the early '60s.

During the '62 World's Fair in Seattle these local folksingers performed in front of the United Nations Pavilion at the Seattle Center, and an LP recording of their concerts was produced.

These interesting times were relived in the concert by Bob Nelson and Don Firth.

During the '62 World's Fair in Seattle these local folksingers performed in front of the United Nations Pavilion at the Seattle Center, and an LP recording of their concerts was produced.

Concert Review By John Ashford: Local guys sing folk... (John Ashford has been around folk music for over 70 years. He was a member of the *Pacific Northwest Folklore Society* in the early '50s, and later president of *the Seattle Folklore Society*.)

On October 14th the duo of Bob Nelson and Don Firth presented ballads and tunes, some new and a few that I've enjoyed many times. The setting for the concert was a church with a beautiful old world interior. The hard pews and lack of amplification did not seem to dampen the enjoyment of the audience. The two men have a loyal following and one that knows the repertoire. Their audience attends to hear certain favorites and recover the memories of folksong gatherings held in Seattle's University District in the '60's and '70's or beyond.

The material of the two singers consists largely of songs collected, not written, although Bob sang one song that he wrote. Don is an uncompromising singer of British Isles ballads, some performed in Scottish dialect. It was refreshing to hear him do traditional ballads, such

as Three Ravens and others dealing with soldiers and maidens.

Bob, also, is uncompromising in his enthusiasm for folk songs. Close your eyes and you're back in a coffee house in the 1950's.

When he entered the stage, Bob asked the audience, "How many of you are surprised to see me in church?"

I wasn't a bit surprised. Bob's religion is folk music.

He has to be considered the dean of Northwest folksingers due to his longevity and undying faith in the music. His songs are mostly optimistic and energetic, with a thumping accompaniment. Exceptions were the unaccompanied "Sully's Pail," a haunting song about a mine tragedy written by Seattleite Richard Gibbons, and "Wild Flying Dove" by songwriter Tom Paxton.

Both Firth and Nelson are singers of the folk revival. They present their songs with a point of view, whether or not it is stated. Their performance is an advocacy of traditional songs from historical periods, labor conflicts, or an anonymous poet's heartache. The category broadens to include anything else they enjoy singing.

I have heard many of the same songs performed in clubs in Vancouver, New York, California, and even in village pubs in England. A case of familiarity breeding conviviality.

Not only is there an audience for this music in Seattle, there is an international audience. It's their music, after all.

Concert Review By Jordan Myers (John Ashford took his 18-year-old grandson to the concert. It was Jordan Myers' first folk concert.)

The light from the stained glass windows washed the little church with an autumn glow as we filed into the pews, excited murmurs filling the space where we waited for the music. As Bob Nelson and Don Firth were being introduced, I felt like I was looking in on a closely knit family joining in reunion: the audience, the announcer, the performers- there was an intimacy that truly surprised me. As they began, a complete hush fell over the crowd, allowing their voices and the sounds of their guitars to fill every corner of the room. Watching the two perform, separately or in unison, one feels that behind their good-humored faces hides the history of hundreds of lives. Simple and real and earnest, they are like actors of short stories, giving us a small slice of another era through which we can enjoy a full spectrum of feeling and experience that would otherwise be entirely lost in the sands of time. Though reading

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STRANGE STRINGS

Uncommon Instruments: Played by Groups we Love - Part III

BY HARRY "DOC" BABAD

WITH PERMISSION FROM THE VARIOUS INTERNET SITES MENTIONED!

In this third article in my Uncommon Instruments series, I'll talk about the cittern, the hurdy-gurdy and the zither. The world being the way it is—music being a universal ambassador—these instruments have comparable relatives in both the Middle East and in India. As you may recall, I started this hunt by checking out the instruments played by some of my favorite groups. I spun a few CDs, and then picked the instruments I knew too little about, or the ones that sounded interesting that were new to me. I then searched the Web to find descriptions, backgrounds and things to pass on.

I know that autoharps and hammered or mountain dulcimers also have strings, but they are hardly uncommon. I'm going to discuss the zither in part because I'm old enough to still remember and enjoy the theme from "The Third Man," an outstanding 1949 action adventure film starring Orson Welles and Joseph Cotton in a film noir setting. It's a film you young folks shouldn't miss.

The Cittern



The cittern is a member of the lute family and dates from the Renaissance (1300-1600). With its flat back, it was much simpler, and therefore

cheaper, to construct than the lute. In addition, it was easier to play and keep in tune and, being smaller and less delicate, far more portable. Thus, although all classes played it, the cittern was a premier instrument of casual music making for the common people, much like the guitar today.

The Renaissance cittern was one of the few metal-strung plectrum-plucked instruments of the period. Generally, it had four courses of strings. The cittern uses a range of only a major 6th between its lowest and highest strings. The tuning and narrow range allow the player a number of simple chord combinations useful for both simple song accompaniment and dances. Its bright and cheerful sound made it a valuable counterpoint to the gut-strung instruments of the time.

The name cittern has lately been used to describe a bewildering variety of 8-, 9-, 10- and 12-string instruments of the mandolin family with a short scale length and necks shorter than 22 inches. The current use of the name cittern is attributed to Stefan Sobell, a British luthier. Sobell devised a pear-shaped, 8-string instrument influenced by designs of English and Portuguese guitars with flat backs, ovoid bodies, and double-course strings. It resembles the bouzouki in appearance.

The music store Lark in the Morning has some fine looking flat-backed Celtic 10-string instruments (tuning C-G-D-A-E). I also found a 9-string instrument on the site and a domed-back 19th century German style cittern, but the tunings were not listed.

Some noted cittern players are John Peekstok of Telynor, Jim Barnes of the Gallaways, Dan Tuttle of Campbell Road, Graham Carder of Blackthorn, Carlos Alden of Celtic Nots, Robin Bullock, Tanya Opland and Wallace Hood of the Irish Rovers.

A last word on the cittern. The more I read, the more confusing things got. I call it the cittern-bouzouki paradox. It's a little like the Heisenberg uncertainty principle that is key to quantum mechanics. Alternatively, a mangling of the Bard might be appropriate: Does a cittern by any other name play as sweet?

Confused? So am I. Read on, and check out the article "Ancient Tones — The bouzouki's long journey from rembetika to rock 'n' roll and beyond" by Paul Kotapish, which you can find at www.acousticguitar.com/issues/ag89/bouzouki.html.

Hurdy-Gurdy

(Excerpted in part from The New Zealand Hurdy Gurdy Page by Greg Whitcomb)

Hurdy-gurdies were fairly common throughout most of Europe from the 12th to the 19th centuries, and were played by everyone from blind beggars to the nobility. The court of France developed an interest in the hurdy-gurdy in the early 18th century, and their style of instrument has become the "standard" instrument. It is called the *vielle a roue* and has six strings. However, other strong hurdy-gurdy traditions, including stringing variants remain in other European countries.



Above:
Hurdy-gurdy – also known as a wheeled fiddle

The hurdy gurdy is a mechanical musical instrument that generates a sound somewhere between a fiddle and a bagpipe. (Some folks think it's the worst of both.) In fact, a stringed bagpipe isn't too bad a description. A handle on the rear of the instrument turns a wheel of about 7-8 inches in diameter located just in front of the melody string(s) bridge. The wheel is coated with resin, in a similar manner to that of a violin bow.

One or two strings that are in contact with the wheel and stopped at suitable intervals by tangents produce the melody. The tangents that stop the melody strings are attached to finger-operated keys that change the vibration length of the string, much as a guitarist uses their fingers on the fretboard of a guitar. The keys protrude from one side of the instrument's keybox. There are between two and four other strings that contact the wheel, and these

are all drones. Most hurdy gurdies have multiple drone strings, which provide a constant pitch accompaniment to the melody.

The drones make the hurdy-gurdy sound similar to a set of bagpipes. A small movable bridge on one of the drones can be made to vibrate rhythmically by cranking the wheel harder, and this buzzing is used for a rhythmic accompaniment to the tune. It turns out that the hurdy-gurdy is a tough instrument to learn to play well. All strings that are in contact with the wheel are wound with a thin covering of cotton wool at the area of contact—to prevent premature wearing of the strings, and to improve the sound. The correct application of cotton and resin are the “Catch 22s” of hurdy-gurdy playing. You can’t play properly until you get them right, but you don’t know whether or not you’ve got them right until you’ve learned how to play.

“Apart from its (very) unique tone, the singular distinction of a hurdy-gurdy is the sound made by the “trompette” string, also known as the “chien”, “dog”, “%#@#! thing!” etc. This string runs over a small bridge that is located by a projecting tongue into a slot in an adjacent drone bridge. This small bridge is made so that it will pivot on the edge that butts up against the adjacent bridge. A small amount of sideways force is applied to the trompette string by a special tuning peg located on the tailpiece of the instrument. When this force is correctly set, the trompette string will normally act as a drone, but a flick of the wrist when turning the wheel will cause the buzzing bridge to sound.” (From www.kaon.co.nz/greg/gurdies.html/.)

For more information, check the Olympic Musical Instruments Web site at www.hurdygurdy.com/faq.htm. Also, the Lark in the Morning Web site has an excellent history of the hurdy-gurdy and a setup and maintenance article.

My favorite hurdy-gurdy players include Felicia Dale of Pint & Dale, Magical Strings, James Funke of the Celtic Nots, Jake Walton of the Gallaways, Dorothy Carter of Mediaeval Baebes and Anna Peekstok of Telynor.

The Zither

The zither is a stringed instrument, mainly used in folk music, most commonly in German-speaking Alpine Europe. Like many other stringed instruments, acoustic and electric forms exist. In the acoustic version, the strings are stretched across the length of the sound box, but neither version has a neck. They can be divided into two classes, the fretted concert zithers and fretless

zithers. The word zither is also used to describe a large family of stringed instruments in which the strings do not extend beyond the sounding box. A form of psaltery, the guitar zither is closely related to the autoharp.



Above: A traditional concert zither

In the music world, the zither is famous for its role in providing the soundtrack in the opening scene of the classic film “The Third Man.” The instrument also has a prominent solo in one of Johann Strauss II most famous waltzes, “Tales from the Vienna Woods.” Shirley Abicair, the well-known Australian-born singer, popularized the zither when she used it widely for accompaniment in her popular TV shows, live performances and recordings in Britain in the 1950s and 1960s. I vaguely remember hearing some of her recordings on the radio. What was fascinating to me as a European-born young teenager was I thought that all zither players had to come from Vienna—the idea of Australia or even Britain was strange.

The zither has a wooden frame, across which are stretched about thirty strings. Five of these strings are used for the melody and are above a fretted fingerboard. The rest of the strings are used for harmony and are not fretted. Lark in the Morning has a guitar zither handcrafted in Germany by world-renowned artisan C. Hopf that offers 21 melody strings plus 5 chord courses with 4 strings per chord. With a two-octave range starting at middle C, this wide-open, steel-stringed instrument is a joy to play and hear, and it offers extra chromatic notes to play in the keys of C, G and D. Available chords include A, D, F, G, C. Check it out at larkinthemorning.com/default.asp/.

A Fine Hammered Dulcimer

The family of instruments discussed in this article also includes the hammered dulcimer, biblical psalteries, and the Appalachian dulcimer. When you get to your favorite festival, get right

up close and see what less familiar instruments your favorite nautical, Celtic or ethnic group is playing.

Below: Hammered Dulcimer



“Doc” Babad resides in Richland, Wa. He volunteers for the 3 Rivers Folk Society and if you go to the Tumbleweed folk Festival, you will find him wandering through the festival selling buttons. He is the author of e-Talk. If you want to receive his monthly newsletter, please write to: hbabad@owt.com

Musical Traditions Continued from page 15

a history book can give you times and places of events and an idea of what happened, an essential grain of humanity is lost in transition from the lives of history to the text. Bob played a few songs of cheek and vigor that had me envious of such a vital, simple time, wishing I could travel back and sit around a campfire with the protagonist, or be told secondhand of the extortion of a father by his daughter and her beloved. One song struck me in its beauty of form and execution: a simple, sad Scottish ballad of longing sung by Don without accompaniment. His great voice rose and rumbled up in mourning to haunt the rafters of that fragile church with the memory of a love now centuries dead; the beauty of the ballad and of his steady voice struck me with a kind of pure sadness that is all but impossible to find in modern music— for a moment I felt as if I, too, were wandering the hills and valleys of Scotland singing a hopeless plea for companionship. I had always liked folk music, but never really pursued it— after seeing Bob Nelson and Don Firth perform, I have no choice but to seek it out whenever possible.

Stewart Hendrickson is a Chemistry Professor at Emeritus St. Olaf College, Research Professor Emeritus – University of Washington, and in his new career, an unemployed folk musician (voice, fiddle, guitar; www.stolaf.edu/people/hend/music.html). Contact him at hend@stolaf.edu for questions, ideas or comments.

FOLKING AROUND

First Community Re-Visited



PERCY HILO

My first meaningful experiences in culture and community (meaning the first ones I consciously claimed as my own) were as a working-class hero and peacenik in Cleveland from Summer of 1970 to August of 1972 and took in the complete counter-culture hippie experience of the time. Included in this was an introduction to folk music as a functioning part of the local scene, and the history of common people in their joys and sorrows as told through traditional songs and tunes and contemporary songs that brought history and tradition up to date. It was mostly acoustic but slowly opening up to amplification and played almost exclusively on traditional folk-related instruments. Several of these artists were considered to be important for more than just their music and the Case-Reserve University station, WRUW-FM (which played a wide variety of esoteric and valuable musics in the pre-spirit of our KBCS-FM), was a centerpiece of folk sounds and progressive politics. I didn't write or play at the time but I got deeply into the scene as a fan, and for several months before leaving Cleveland I had two weekly folk shows on the station.

Now we fast-forward 35 years, and having re-visited the scene several times in recent years, I'm taken with the urge to recover some memories and bring this period up to date in a good way. Thanks to Larry Bruner, my oldest friend and arguably Cleveland's most knowledgeable and dedicated folk music lover, ample information was available.

Larry is a longtime activist with the Cleveland area's Folknet organization, puts out the group's monthly newsletter, the Continuum, and reads the upcoming calendar of folk and related events at WRUW on Saturday mornings. During this last October's visit I tagged along at the station and as he rode around town delivering one thing and picking up another, and it was apparent from all of the above that Cleveland was still a vital town for various styles of folk music, albeit in a lower-keyed atmosphere than in my day. Instead of a generation getting excited by the discovery of new (to them) styles like mine did, these styles are now a respected part of the musical geography and interested people simply take them on and eventually fit right in.

And WRUW is as vital, versatile, and active as I remember it, with programmers who are friendly, receptive, and on top of the local scene and with a collection that dates from the Stone Age to the latest releases. I was greatly pleased to see this.

Of all the performers in my early Cleveland experience, there were two who stood out for their all-around ability as well as their humble presence in the community and openness to new talent. One of these is Alex Bevan, who was already breaking out of the local box and building a national reputation for his excellent and appropriate picking, a voice both powerful and sweet, fine original songs, and a captivating stage presence. His first record (yes folks, a record) came out in 1971, and he's been producing them ever since as he's continually expanded and improved all facets of his presentation. It's been about 40 years as a folk-styled music maker and Alex still gigs about 10 nights a month in addition to specialty performances (kids, etc.); he stands as a strong and positive influence on younger players contemplating a career in the folk arts or community-based music in general.

The other story is more bittersweet but equally important to some of us who are veterans of that time and place. John Bassette was Cleveland's leading folk performer in the late 60's and 70's: An alternately booming yet gentle voice that found the appropriate emotional feel for each song, tasteful and supportive guitar work, a repertoire of remarkable originals and meaningful covers that ran the gamut for themes of the day and folk musical stylings, and a robust, friendly stage presence that was irresistible. In addition, John was a genuinely nice guy who had time for people, possessed a compassionate understanding of the way life works, and always had an encouraging word for his peers, aspiring artists, and most anyone else whose path he crossed. He was my first personal folk music mentor (more important than celebrities because I could see it all unfold in front of me), he was respected by the community in general, and the future lay invitingly ahead.

However, with the advent of the 80's, John's long and winding road took him in a direction none of us, including John, could have foreseen. Some legal problems (with the double whammy

of being a counter-culture black man), self-esteem issues, and the inability or unwillingness to hold on to his community led to a disintegration of his career and many years spent living in poverty and virtual seclusion. Then a few years ago John suffered a stroke and spent his last decade living in assisted-care facilities. During this period a few old friends saw to it that he received adequate care. Alex Bevan re-mastered some of John's recordings and released a compilation. Then as the end was near, 17 artists performed their favorite Bassette songs for a tribute CD, with profits going to educational endeavors in John's name. They played it for John shortly before his death (11/9/06 at 64) and it made his last days happier. These recordings and the feeling they engender are John's true legacy and are more than worth a listen. To order or receive info on the music of John or Alex you can go to www.jimballardmusic.net or email Larry Bruner at larry@folknet.org. It'll be money well spent.

All told it was a nice way to reacquaint with the Cleveland scene and to confirm that all is well, veteran artists are still in the saddle, some young people are taking an interest in the scene and injecting new energy and creative ideas, and Cleveland's folk scene will continue to evolve in much the same way as ours in Puget Sound and many other cities across the country. It's a sweet and positive feeling to take from my trip and carry on into the Solstice Season and New Year.

I did have one disturbing cultural experience in Cleveland but it wasn't the direct fault of any one person or group. One of my old favorites from the blues and country-rock scenes during my formative years in the culture is Jesse Colin Young. He made much good music as front man for the Youngbloods before building a successful solo career in which he introduced a more jazzy and sophisticated sound, kept the blues while eschewing the country, and dropped the decibel level enough to still rock without ruining his hearing or blowing away an ever-aging fan base. I went to see him with Larry and Marsha and he was excellent. He has a finely-honed four-piece group that gives his well-respected originals and well-chosen covers just the right treatment, and with Jesse's voice having aged like a fine wine and his guitar playing better than ever, it made for an enjoyable evening for the audience, who relished the memories while also relating to the new songs.

I always try to focus on quality over quantity, but when So what could be wrong with this picture? The size of the audience, that's what! you're in a 600-seat venue and only 100 of them are filled, that's simply not enough for an artist of this stature who still has it. I mean, it seemed as if there

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MUSIC THERAPY

Sound Healing with Gongs

BY SHA'ARI GARFINKEL

“You’ve GOT to go, Sha’ari. You need to get grounded, take care of yourself, learn how to stand firm.” That’s what my friends told me back in Houston, Texas, 1995. They were trying to get me to go to a yoga class offered by the gifted teacher, Satya Shepherd. I had been dragging myself through a painful divorce and it seemed as if my life was collapsing around me like a house of cards. They were right.

I finally managed to get up the motivation to go to a class at the Spectrum Center, one of the first holistic healing centers in Houston. Founded in 1988, they opened their doors to bring metaphysical, Eastern, alternative therapies and bodywork philosophies together for learning and health.

The class itself was amazing. I had never felt so connected to my physical body and its subtleties. For the first time, I became aware of a pulsing strength inside, an energy I later learned to identify as chi. Even my tongue was buzzing! But it was the meditation portion of the class that proved to be the most life changing for me. Satya led us through a short relaxation. And then it began.... the slow, deep voice of the 30” Paiste gong vibrating through the floor, filling first my ears, then my head. *Poco a poco* (little by little), the voices grew into a rich complex choir of overtones. Wave upon wave of sound crashed over me, underneath me, even through me, disentangling the mess that my life had become. It was as if a multi-dimensional world of sound was opening its arms to me, beckoning and enveloping. I willingly stepped inside that sound (an experience which became a common metaphor to invite clients into the healing space). Then, the floodgates crashed open and I dissolved into a pool of tears, my body wracked with sobs. I cried and cried, like I’d never cried before. Afterwards, though exhausted, I felt an unfamiliar peace creep over me. The worst was over and my emotional healing could begin. That was my first experience with the healing power of gongs and from that moment on, I wanted one. I wanted more.

I had already been practicing as a nationally board-certified music therapist and was employed as an expressive arts therapist at the Shalom Center, a treatment and renewal center for Catholic clergy

located in a rural area outside Houston. Luckily, I had a boss who was willing to let me tread new paths, a yoga teacher who trusted me enough to lend me her gong and guys (I was only working with priests at that time) who were good-natured enough to try whatever their kinda weird but nice Jewish girl from the big city offered. The men who came to the center were dealing with deeply personal issues. Their needs and backgrounds varied but many possessed a predisposition toward religious experiences. After the first session, the surprised priests described meaningful spiritual impressions and encounters, not all of which were “Catholic.” That was when I began to understand that the gongs could be a gateway to the sacred.

Fast-forward ten years to Seattle, WA. Along the way, I have accumulated advanced training in mental health and sound therapy in addition to eleven gongs, the most stunning and powerful being the 38” Sun from the Paiste Planet gong series. Each month for the last three years, a group of people shows up for the gong bath meditation session. I call it a “bath” because we are literally immersed in the vibration. It is out of this group that the richest and most profound multi-sensory experiences have come. I look forward to these with great anticipation and the experiences never cease to amaze me. Sometimes I think, “oh, last time was just a fluke” and that it will be boring or even annoying for the participants. But that never happens. It is not uncommon to hear them speak of tactile sensations that seem to reach a cellular level.

Each session begins with all of us seated in a circle. I provide some information and demonstrations with the gongs. We each state our reasons for attending. Some people come out of curiosity or the need to relax. Others have very specific reasons. As people speak, I take special note of their comments and integrate them into my present musico-therapeutic self (this probably seems really strange to some of you and I admit it sometimes seems that way to me, too!). When all have shared, I take these needs into my playing, selecting rhythms, pitches and instruments based upon both my knowledge and intuition of psychophysical acoustics or, how sound affects us.

Following a guided relaxation induction, I begin playing. I never know what I will play until I start. Each time is different, a unique healing sound collage created for that evening alone. After the gong bath, we re-group and check in. That’s when I hear the most amazing responses. One participant who had been in a serious automobile accident described how he felt that the insistent pulsing emitted from the Venus and Uranus gongs was dissolving the damaged areas in his leg. Shortly after this experience, he told me that one of the scheduled surgeries was cancelled, declared unnecessary by his orthopedist. Another matter-of-factly explained how intense bluish-white heat was rushing through her broken ankle and pouring out of the soles of her feet. She called the next day to say that she was pain free for the first time in months. One man had been dealing with repeated physical abuse as a child and the resultant guilt and self-hatred. With tears in his eyes, he shared that his heart seemed to “unroll itself, unraveling its tattered edges.” He went on to say that he experienced the sound as “love,” that it had leapt inside him, filling his chest to the maximum capacity. “I always wondered what people meant when they said ‘full heart.’ Now I know.”

There are many schools of thought on sound healing, from opening chakras with certain pitches to emotional awakening using particular keys & rhythms to theories on the vibrational aspects of our internal organs and total selves. None have been “proven” scientifically. It is certainly not important to me whether one believes them or not. I trust in and dispute each of them at different times...or sometimes simultaneously. But each one has the potential to ring true in its own way and its own personal and cultural context. What I do know is that the use of music in ritual and within the confines of a healing relationship is thousands of years old. With, or in spite of my education in the fields of music and sound therapy, I am part of this tradition (although I doubt that insurance companies would reimburse for this type of work!). Me... and the gongs.

Sha’ari Garfinkel, LICSW, MSW, MT-BC, FAMI is a licensed independent clinical social worker in Washington State, board-certified music therapist, Acutonics practitioner and Fellow in the Bonny Method of Guided Imagery & Music. Her curiosity about cultures and healing has taken her all over the world. She practices music and sound psychotherapy out of her West Seattle Hummingbird Studio.

FOLK

PATTY STEVENSEN AND CRAIG SIEMSEN:

ONE PERSON

Larrea Music PO Box 11542, Milwaukee, WI 53211 www.pattycraig.com also available on www.CDBaby.com

One Person is a CD of pretty voices and instruments well played. The songs are a mix of the light hearted and tender, some of them originals and some from song writers Sara Carter and Kate Wolf to name a few. This married folk duo from Wisconsin has created a family friendly CD that sounds like your very own house concert. Patty is an accomplished piano player and composer. You can hear lovely keyboard playing on her composition "Diamond Glider," track 14. She also plays guitar and harp. Craig is a flat picking guitar player and mountain dulcimer player. Together they make some beautiful and fun music. *One Person* is the first recording of this folk duo, though both Patty and Craig have done solo projects. For more information on these two accomplished musicians, visit their website at www.pattycraig.com. (*Heidi Fosner*)

TIM PAK & SEAN MADIGAN HOEN:

KILLED OUR DARLINGS

Down Peninsula, DPA #013

A friend remarked not long ago, "Ever notice how many former Punks and Grunge artists are now coming back as acoustic, roots guys?" He's onto something. So is Tim Pak, ex rocker on half of this odd, two-EPs-on-one-disc release. Pak has that mature, "honest," powerful, weathered sounding voice that we all wish we had, and he plays some mean ol' guitar. His original songs are terrific, especially "In My Car," a big wide slab of Americana reminiscent of Springsteen's or Mellencamp's best dark acoustic work of the mid '80s. Pak covers the entirely fitting "Lost Highway," but also "Goodnight, Irene," an unsettling choice for the end of a set of just five tunes . . . that's otherwise in the middle of an album. Part II belongs to Hoen, a younger fellow formerly of various belligerently named bands, former screamer of various scary sentiments. Where we can believe that Pak has been a country troubadour his whole life, Hoen, however good,

still sounds like a Punk who just discovered what hangs on the *other* wall at Guitar Center. He also can't let go of his amp, so his acoustic's got a pickup in it and things are pretty cranked up. The bonus track on *Killed Our Darlings* unites Pak and Hoen (they are otherwise not on each other's tunes) for "Like a Hurricane," the Neil Young cruncher: distorted electric turned to 11, and a banjo, and both singing dreadfully. What to make of it? (*Tom Petersen*)

JAZZ

FALKNER EVANS: ARC

Consolidated Artist Productions,
CAP 1008

Pianist Falkner Evans heads up a trio, with Belden Bullock on bass and Matt Wilson on drums. *Arc* strikes a nice balance between toe-tapping familiarity and stimulating artistry. Where some trios get lost in busy complexity, while others go Lounge, this group executes the tricky licks without alienating the audience. A good example is their take on Trane's "Central Park West," a scholar's delight but also one of that icon's most popularly accessible tunes. Evans's dry confidence with the sturdy beat keeps the listener hooked. As if engaged in a little "evolution of jazz" recital, the next cut is fusionist Wayne Shorter's "Fee-Fi-Fo-Fum," a seminal hit from that subgenre. Bullock, naturally, gets the solo on that one, but instead of the low rumbles, he takes it way up the neck. Evans wrote most of the rest of the tunes on *Arc*, and he wields a lively pen. The opening cut, "Regatta," is a delight, as is the intriguingly entitled "Bar Enigma." Another excellent composition is "Make Tracks, Child," a perky stop before the album winds down with a brooding, shuffling "Come Rain or Come Shine." Good, good! (*Tom Petersen*)

OLD TIME

COUSIN EMMY AND HER KINFOLKS: 1939-1947

Bear Family Records, BCD 16853 AR

History and nostalgia often cruelly leave major talents ignored and forgotten. Fortunately, we have Bear Family Records to find them and restore them, and to do the job right. This little album is simply stunning all the way through, from its repro weathered 78 album packaging to the Decca label

on the disc itself to the painstakingly restored recordings. Cousin Emmy was a brilliant multi-instrumentalist, songwriter, and over-the-top showman who cut a swath from the Grand Old Opry in the late 1930s to the Louisiana Hayride in the late 1940s. Weary of the road, she abruptly retired to quiet domesticity, save for brief guest spots during folk revivals at the urging of Pete and Mike Seeger. This collection contains her small output of official releases, 14 tracks cut after the War that include her radio hits "I Wish I Was In Bowling Green," "Johnny Booker," the definitive "I Wish I Was A Single Girl Again," and the Bluegrass all-timer, "Ruby" – *which she wrote*, dear children. The rest of the disc is three 15-minute radio shows from 1939, with many different tunes, and some repeats. Interestingly, these live cuts are frequently better than the controlled studio versions released later, in particular "Ruby." The Osborne Brothers' familiar hit version clearly copies Cousin Emmy's early, speaker-shattering, radio-only delivery, not the record that followed. The radio shows leave on Cousin Emmy's homey admonishments to children listening to attend church and do well in school, and the lugubrious MC's introductions. This is a trove of great Americana, an important find, and belongs in the collection of all pickers and fans of Country and Bluegrass. (*Tom Petersen*)

JAMES LEVA & PURGATORY MOUNTAIN:

WINKIN' EYE

Copper Creek; generally available

Fiddler James Leva has been playing Old Time flavored music for a while now. He is well known for his association with such groups as Plank Road and the Freewill Savages and for his work with Carol Elizabeth Jones. This is his fourth album with his current group. The band is the usual Old Time congregation of banjo, fiddle and guitar, with a percussionist added. The album starts with a rollicking version of the old classic "Sugar Babe" and runs through thirteen more exciting tunes. Most are traditional, though a few are originals. Of the originals I liked the instrumental "Jim and Arnold" the best. It's a rousing piece and Old Timey to the core. The traditional numbers are all well chosen and in the main show off James' fine fiddling very well. Of these I especially liked the pairing of "Fortune" with "Winkin' Eye." All in all, a worthy effort. (*Lars Gandil*)

Folking Around Continued from page 18

could've been a soccer game held in the empty space and none of the audience would've gotten hit. Unacceptable! And the deeper problem is that I'm not sure how to go about solving it or if a solution is possible. A large portion of the audience for that particular era have gone through a series of changes (death, ailments, slowing down, family and other obligations, changing of lifestyles, etc.) that prevent many of them from getting out as often or at all, and with younger audiences into far different musics (as my generation was, and as younger audiences always are) it's liable to get even harder for some of these old masters to continue with their concert careers. I guess it can't be helped, but it saddens me nonetheless because it's always hard to watch a good thing die out.

One thing we can do is to make a conscious effort to support these players by voting with our dollars. I remember how important it was, as a kid, to catch the old blues, country, and folk performers while they were still above ground, and I believe the same holds true for my generation's leading lights. So as we head into a new year, let's resolve to give some love to our old-timers (and maybe even introduce people to them), while remaining open to the exciting new sounds that will expand and change music for the better. Namaste, Percy

(All comments welcome: Percy Hilo, POB 21761, Sea. 98111-3761, (206) 784-0378, percivalpeacival@myway.com)

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BY ALICE WINSHIP

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