

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

October 2008

Number 10

It's Back to School Time!!

Many Places to Learn
Around the Sound.

Inside...

- ✦ **Portland: The State of the Folk, As I See It**
- ✦ **Accent On Music Therapy: ... Drum Circles in Iraq**
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Cover photo: Supplied by Dusty Strings
Cover Design: Anita LaFranchi
On the Cover: Dusty Strings Shop

Victory Review is published monthly by *Victory Music*
P.O. Box 2254
Tacoma, Washington, 98401-2254
www.victorymusic.org
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Victory Music is a Washington State non-profit organization that retains all rights to printed materials. Columns and reviews published in the *Victory Review* reflect the opinions of the writers, not those of *Victory Music*.

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Our Mission Statement

The purpose of Victory Music is to support acoustic music in the Northwest, by fostering a community that nurtures musical growth, creativity and the appreciation of acoustic music.

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GALLOPING GOSSIP

October 2008

*** Sad news - Northwest musician, **George Chudacoff** passed away on August 25, 2008, at his home in Vancouver, WA. George was well-known and highly respected, especially in the Bluegrass and flat picking circles of the Portland/Vancouver area. He taught guitar, banjo and mandolin throughout the Northwest and at the annual Puget Sound Guitar Workshop. George recorded a CD entitled "*Unfinished Business*" which features talented musicians such as **Carol Harley** and **Laura Quigley** of Misty River, **Wayne Henderson**, **Helen White**, and others. The CD represents George's thirty-year career of playing, recording, and teaching music in the Pacific Northwest. Victory Review recently reviewed the highly-praised CD in the November 07 issue, and it is available for purchase via CD Baby. George was 59 years old and had battled cancer for 2.5 years. He outlived his prognosis by about 1.5 years from the time he was diagnosed with brain cancer. Even though the Northwest music community has lost a wonderful musician, his music will continue to live. Thanks to the efforts of a number of George's friends, A CD of his music was realized months before his death.

*** **Dick Weissman** has two new books out. *Banjo A-Z* is a new banjo method, with a CD, that includes the usual aspects of banjo picking, such as frailing and bluegrass, but also

extends into world music styles, exotic tunings and blues, among other topics. The publisher is Alfred Music.

Dick is also the second author of the book Music Publishing: *The Roadmap to Royalties*. The lead author is Ron Sobel, the CEO of North Star Media, a Los Angeles company that specializes in placing music in film and television. The publisher is Routledge.

*** Deb Seymour and the Debonairs will be headed south for the first time in ages- they will be making their debut appearance at the Mandolin Cafe in Tacoma on Wednesday, October 8th. "

*** Victory long-distance member **Joe Jencks** and his lovely wife **Lynn Jencks** have recently re-located from Cincinatti, Ohio to Evanston, Illinois where Lynn was recently accepted at Northwestern University Department of Religion's Medieval Christianity at the end of this month. For Joe, who is origally from Illinois, it is a Midwestern Homecoming . Joe's most recent CD, "*The Candle and The Flame*" was named as one of Dirty Linen Magazine's - Best Of 2007"

*** **Hank Cramer**, **Tillers Folly**, **Peter Yeates**, and others are slated for the Celtic Festival at the Galway Bay Irish Pub in Ocean Shores, last weekend of October. "**Tillers Folly**", featuring their songs of Northwest Seacoast history,

performed at theatres in Longview, Washington, and Ridgefield, Washington, to enthusiastic crowds in September.

*** There is a great new venue in Vancouver, Washington, run by a bona fide folksinger! The "Irishtown Bar and Grill" is a big place, with a great location, at I-205 and Mill Plain in Vancouver. Peter Yeates is the proprietor; a Celtic balladeer and singer-songwriter for over 30 years. He is currently booking music on Tuesdays, Wednesdays, Fridays and Saturdays. www.irishtownbar.com

*** **Tom May** and **Hank Cramer** are joining forces for a concert at the charming Merc Theatre in Twisp, Saturday, October 11th, at 8 pm. **Tom May** has just returned from concerts in Juneau and Skagway Alaska, sponsored by the Arts Councils of those towns. He will also be in Friday Harbor in the San Juan Islands, at the Front St. Ale House, on September 26th and 27th. He had a very successful summer tour, featuring stops at the Trout Lake Festival of the Arts, Rock Springs, Wyoming, and Denver, Black Forest, and Trinidad Colorado, among many others.

*** **Percy Hilo** sends greetings from India. He'll be back on the 15th of October and then will send greetings from Egypt where he'll be from October 31st till November 15th. He promises to return w/a boatload of stories, song ideas and insights from both countries and will appreciate your willingness to let him run on and on about it.

We are always looking for your gossip. Weddings, deaths, gigs, interesting stuff are always welcome. Want to see YOUR name in print - send it on in to the gossip! web_dancer@mindspring.com

ON THE AIR

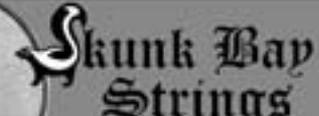
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FROM THE EDITOR

We Welcome your Letters

BY ANITA LAFRANCHI

I want to hear from **YOU** the readers! What are you thinking? One of the purposes of the Victory Review is to bring together this huge network of musicians and people who admire acoustic music. If you have a concern, issue, or remarks you would like to voice – this is the venue for that need. To start off “*Letters to the Editor*” I asked my writers what they thought about the Victory Review, and the following is the views of several writers of this magazine.

I know this is their opinion, so I want to hear yours too! I’m just as far away as your keyboard! victoryedit@mindspring.com

From Dick Weissman:

For me, Victory is a valuable resource that enables me to read about independent music in the Northwest. As a listener, it tells me about new artists, or the new work by artists with whom I am already familiar. As a writer and musician, it affords me the opportunity to have news about my latest projects get out to musicians and music fans. I really enjoy the sense of community that the magazine offers to its readers. Dick Weissman

From Percy Hilo:

Yes, The Victory Review is still relevant to the Puget Sound music scene. It may not seem that way because Victory has been at low ebb for awhile for reasons that aren’t important anymore. If we can resurrect Victory the following reasons will hold true as to the meaning of the Review.

Victory is a community in itself, and there is a need to have a publication that covers the Victory happenings. Lots of organizations have one and so should we. We need to be able to inform our members and appreciators of what’s up with us and our constituents.

The review covers an area of the music scene that is not entirely covered by the rest of the print or vocal media and a portion of our community would go un-served without it.

Victory has, over the years, covered a wide variety of music and ideas about music:

Folk, acoustic, blues, country, jazz, new age, kids music, songwriters, traditionalists and so forth. It depends on who we can recruit, what we want to feature and what our writers are interested in. But there’s no doubt that we have the organizational ability to spread out and be informative while also being entertaining.

Editors Note: If you can’t support the Review with advertising, perhaps you can refer a friend that needs an ad in the Review. We really need more revenue to support the printing of this magazine. Gig ads are another way to support us!

Our calendar, when it is fully researched, is welcomed and read. I know this personally because people have mentioned it to me when they don’t feel that it’s inclusive enough. A full calendar seems to be attractive to people who tend to pick up the review.

The cover articles are informative and a big help to the subjects. It gives them a chance to reveal themselves, their ways of creating, influences, and so forth in an intelligent and colorful manner.

People simply like it. Of course we have to have enough going on to make it full and likeable but we can do it and they will like it again as they have in the past.

So there you have it. Let’s attempt a major effort to re-organize, bring back the energy of the Lunn/O’neill era, get a regular concert venue with weekly gigs. Help us recruit interested parties to volunteer as in the past when we were healthy and a force in the community. Namaste,

From Stewart Hendrickson:

I’d like to tell you why I think the Victory Review is an important part of Victory Music. As you know, I have been with Victory Music for a long time and through many ups and downs, from the Youth Hostel Venue, Valdi’s Ballard Bistro, The Still Life, Ravenna Third Place Books, and now the Q Cafe. And I have been a regular contributing writer for the Victory Review since Feb. 2002,

The one thing that has held this organization together is the human element of our great acoustic music community. The physical and

financial aspects of VM may disappear, but it is basically the community of musicians that will enable Victory Music to continue. That is the essence of Victory Music.

The one thing that continues to bring this community together is the Victory Review. Yes the open mics are the other part of this, but each open mic represents only a part of the community, while the Victory Review represents the whole community. It reaches out to the greater Puget Sound area from Portland to Bellingham, and beyond. The Review is the glue that holds the Victory Music community together.

The Victory Review is also read on the internet all over the US and the world. For example, I received this email from a librarian at the Library of Congress after my column in VR on *Of Scales and Modes* (September, 2006): “Just a note to say “good job” on your September ‘06 Victory article on modes. We archive the magazine here, but I may photocopy your article for a “modes” subject file; it’s such a clear and basic explanation for our researchers who are interested in that. Keep up the good work! Best, Jennifer Cutting Folklife Specialist (Reference) Archive of Folk Culture, American Folklife Center Library of Congress 101 Independence Ave., SE Washington, D.C. 20540-4610 email: jcut@loc.gov “

And another email for my column *Attributions* (April, 2006): “Dear Victory Music and Stewart, I especially enjoyed Stewart’s “Musical Traditions” article -- “Attributions” -- in the April 2006 issue. May we reprint it in our newsletter? If so, can you send me the text via email, either as an attachment or as straight text? Looking forward to hearing from you. Caroline Caroline Batson, Editor, CDSS News Country Dance and Song Society PO Box 338, Haydenville, MA 01039“

These are just two examples of responses I have had to my articles in VR - I have had others also. I feel privileged to be able to write for the Victory Review and to share my ideas on music and the history of traditional music in Seattle and the Pacific Northwest. I hope we don’t lose this important connection to our musical community.

From Dan Roberts:

Recently, there was an exchange of e-mails among members of the AFM Local 76-493 Free-lance Services Committee. Victory Music and the Review came in for several positive comments. Keep up the good work!

IT'S BACK TO SCHOOL TIME!!

Many Places to Learn Around the Sound

BY TOM PETERSON

PHOTOS SUBMITTED BY DUSTY STRINGS

Dusty Strings, the famed acoustic music store in Seattle's Fremont neighborhood, officially inaugurates a whole new companion to their instrument retail and harp and dulcimer manufacturing this month: a music school for acoustic instruments. For years, of course, the store has hosted workshops, some with celebrity instructors. Like other music stores, Dusty Strings has been a place to connect with local private tutors (see sidebar). When the harp and hammered dulcimer manufacturing moved to a new facility in Interbay two years ago, the store had new space to work with, and the old factory floor was remodeled and divided into concert space and classrooms. This paved the way for the establishment of a regular school.

Dusty Strings founders Ray and Sue Mooers have long thought about stepping up educational offerings. More than hosting seminars or renting lesson space, the Mooers' felt a need to fill the gaps beginning to show in the traditional folk processes: while more people than ever are buying instruments and learning to play, some people's schedules keep them away from the jam scene. Other customers wanted intensive lessons before going public, and wanted the chance to learn where they could try different instruments while their skills evolved. The Mooers' also heard from parents whose children wanted to learn to play instruments not taught at "traditional" music centers or at school.

The establishment of a formal school for acoustic / folk instruments answers these needs. The school is under the direction of Adam Burdick, a choral music conductor by training and a business start-up dynamo

whistles, banjo, and folk vocal stylings. The staff is composed of noted area teachers, most of them familiar faces either as past workshop instructors or as famous performers, including the great Orville Johnson on dobro, longtime experts Zak Borden (mandolin) and Cathy Britell (autoharp), and harmonica master Grant Dermody. In a dazzling joining of forces, Rick Fogel, builder of Whamdiddle hammered dulcimers, will be on the Dusty Strings school staff.

Classes will be weekly and will run through a twelve-week quarter. Dusty Strings will continue to offer weekend seminars workshops for people who just want to brush up, or for those occasions when a national star like Mike Marshall or Cathy Fink is in town. The remodeled space has made room for them to greatly expand their private lesson program.

As with other music schools, instrument rental will be available. Dusty Strings can offer some of their top-quality, brand-name products for rent, rather than generic, student-grade instruments (to a point – you can't borrow the Roy Rogers model Martin!) Rent-to-own plans, similar to those offered by other stores for band instruments, will be available in the future, too, making an attractive deal for students.

The Dusty Strings Music School will have a free open house Saturday evening, October 4, for the curious and prospective students to check out the facilities and meet the teachers.

The teachers will also be performing at the Open House. A schedule of classes, teacher biographies, and other school details can be found on the Dusty Strings website, music@dustystore.com.



Above: Bill Tipia leads a violyn class

in practice. The school has a schedule of classes for guitar, mandolin, dobro, ukulele, fiddle, harp, dulcimer (Appalachian and hammered), autoharp, harmonica, flutes and

IT'S BACK TO SCHOOL TIME: MANY PLACES TO LEARN AROUND PUGET SOUND

Although the new Dusty Strings Music School fills a niche, music schools abound around the Sound. Students and experienced musicians of all ages have many options for finding professional help while learning. Here's a sampling; looking through the phone book or searching the Internet will reveal yet more options. When shopping for any school, students are encouraged to visit, observe, and try out a number of different schools, tutors or teaching arrangements before beginning lessons, to find the best "fit." Also, inclusion (or exclusion) in these articles does not constitute an endorsement or commentary by Victory Music or the Victory Review.

Most of the older, established local chain music stores have surprisingly broad offerings that go beyond their bread and butter, the school band family of instruments. **Kennelly Keys** and **Mills Music** in the Seattle area have tutors at hand or regularly using their practice rooms for various styles of acoustic guitar, and often mandolin and banjo. Similarly, in the South Sound, venerable **Ted Brown Music** hosts lessons and seminars. All of these stores are a good source for violin instruction, although usually in classic stylings, not fiddling. (Notably, Ted Brown Music, as a supporter of Wintergrass Kids Academy, has been equipping itself to serve young bluegrassers.) Each branch usually keeps a list of referrals. All of these stores, and others like them such as **Music 6000** in Olympia and **Pacific Music** in Redmond, have instrument rental plans, with rent-to-own options available.

Although best known as the place rock stars go for vintage electrics, **Guitarville**, in Shoreline just north of Seattle, is half acoustic. Several staffers and a number of top-notch local tutors use Guitarville's upstairs practice rooms for lessons, including country and bluegrass guitar, mandolin and banjo.

Seattle has two long-established drum schools, **John's Music Center** and the **Seattle Drum School**, with individual and group lessons and activities for every permutation of percussion, including a wide variety of folk and ethnic styles and instruments.

For younger players, the traditional music schools such as the **Suzuki Institute** and **Music Center of the Northwest** have long been the place to go to learn to read music, practice technique, and learn to play in ensembles. These schools principally cater to budding classical violinists, but sometimes offer classes in other styles (such as Celtic) or have strong ties to instructors who will conduct private lessons in non-classical styles. **Fremont Music School**, just a few blocks from Dusty Strings, is similar but includes piano and ensemble classes for young rockers.

Most music stores, whether or not they offer lessons or classes on site, either offer a referral service or have helpful staff with "connections" to the local network of teaching professionals and/or folkies who tutor on the side. **Petosa Accordians** posts a long list of squeezebox instructors on its Web site; fiddle and bass players can inquire at **Bischofberger's** or **Hammond Ashley**, while bluegrassers know to check the bulletin board or ask at the counter at the **Folkstore** in Seattle, for example.



REVIEWS

To Submit your CD for Review - Please send to the Victory P. O. Box in Tacoma. This is the **only** way to get your CD reviewed.

LOCAL

Local Folk

MJ BISHOP: PULL OF THE MOON

Self released: www.mjbishop.com



Haunting as Lake Erie itself, the song “Up North” is filled with an intangible beckoning force; subtle, deep and otherworldly. There is so much sweet longing in “No Stars Tonight,” enhanced by a weeping steel guitar and empathetic cello and bass lines behind Bishop’s soul-baring vocals. On the lighter side of irony, “This Way and That” is a crazy, mixed-up funny look at one of those whatcha-gonna-do days. The ‘grassy wail in Bishop’s style works magically with the accordion and the delicious accent of gentle brush strokes in “Ode to Big Blue” and then blends exquisitely with the harmony of Thornton Bowman in “All Over Again.” Bishop in fact surrounds herself with a number of heavy hitters in the Northwest music scene and each one contributes striking gems of their own making to this truly special recording with lots of detail and delicate touches. A bluegrass influence is woven in and out of a number of tracks on this release and “Far Cry” is a classic example of that kicking-up-the-dust-on-a-back-road-less-traveled feel. Speaking of travel, “Highway” is

saturated with that open road longing and big sky color. “Hobo Dream” is a delightful way to finish off *Pull of the Moon*, as it leaves the listener hungry for whatever Bishop comes up with next. (*Nancy Vivolo*)

Local Folk

TAMARA LEWIS: LIVING DOWN RIVER

Self released: www.tlewismusic.com



We loved Tamara Lewis’s debut CD last year, and her sophomore effort is even stronger. She is an assured performer with an assertive, distinctive sound whose songwriting constantly twists and tweaks the familiar themes. The new CD, *Living Down River*, shows her increasing sophistication, with some jazzy phasing working its way into her country-ish, bluesy vocals. The tunes themselves show a lot of confidence, musically; Lewis got into performing as an adult and so already had plenty of life experience to pour into her lyrics, but her advancement indicates an otherworldly intelligence and work ethic! The album opens with the gently rocking “I’ll Come Home,” which gives way to the gently assuring “Better Day,” which has a distinctive melody melding a lullaby theme and some country crooning. The twang gets turned up a notch on “Love Song To The Midwest,” which has pal Nancy K. Dillon’s fingerprints on it. Lewis has a good hurtin’ song with “That Leavin’ Sound,” featuring some

ethereal steel guitar. The song likely to attract the most attention, as it fully lives up to its catchy title, is “Cold Coffee, Warm Beer.” Lewis doesn’t leave it at catchy, though, as so many Nashville hacks would these days – she’s fully metaphorical here. That’s what sets her apart: she takes the deeper look. Even on the album’s plugged-in cut, the southern rock honker “Big City Blues,” she’s got insights like “No matter where I am, I’m in somebody’s way . . . no one says hello, unless they’re askin’ for change.” The album is beautifully packaged, and Lewis is committing 10% of the net to Chronic Fatigue and Immune Dysfunction Syndrome research, too. Tamara Lewis is a star! (*Tom Petersen*)

Local Folk

THE OTHER BAND: NEXT

Self released: www.THEotherband.org



THE Other Band unfairly hogs three singer-songwriters, any one of whom would be plenty for most bands. The CD opens with a Kathe Davis song that describes a houseplant that only wants a little sunshine and a bit of water, a Subaru that has cheerfully taken her 200,000 miles, and asks, “Why ain’t more things like that?” Davis’s writing is grounded in detail: both the house plant

and the Subaru have names. The song makes you want twelve more like that. But then there's James Nason, who writes with the wry self-deprecating slyness of an Andrew Ratshin. Nason gives us an ode to Jolt Cola, then later a funny/sad story that drops you straight into the middle of a hot romance with a dangerous woman whose dad is the sheriff, and it's not for another verse or two that you realize that this death-fear-enhanced passion is the fantasy of a retail clerk putting clothes back on the rack that customers have tried on. Paul Sandoval contributes love songs with imaginative twists. "Falling in Love" opens with a vocal hook that could have been a hit for the Coasters, "Do You Want Me" would have been great for Dion DiMucci, and "Do You Want Me" sounds like Steve Earl updating "Return of the Grievous Angel." All the songs are presented in effective arrangements, these three playing a variety of instruments backed by the always-right-where-he-should-be bass player David Pengra. The ensemble can not only put together a catchy and engaging sound, they can put together a *different* catchy sound appropriate for each song. Driving into the mountains for a hike last weekend, I left the CD in the player for the more-than three-hour drive, then enjoyed getting back to the car for several more rotations all the way back home. My wife and I compare the "earworm" capacity of songs □ their ability to burrow into the brain and play themselves whether you want them or not. If you held an earworm contest, Nason's "Hula Rocka Who" might win the grand prize. Luckily it's such a sweet song that, unlike some earworms, you don't mind it using you for a host organism, you're happy to let it play you for days. (L.A. Heberlein)

BLUEGRASS

BETH STEVENS & EDGE: STRONG ENOUGH
Pinecastle Records, PRC 1164

Beth Stevens was one half of the Stevens Sisters, a bluegrass duo well received on the acoustic music circuit back in the '90s and early 2000s. Her sister's retirement from the road has banjo pickin' Beth heading out in her own direction, and it's strongly independent. Instead of carrying on with the formula that brought her initial success, she has an assertive new acoustic country sound. The songwriting is especially strong – even somewhat clichéd stories like "The Filly and the Farm" (girl

wins horse race, pays off the mortgage) are so well worded as to sound totally original. Stevens is a very strong vocalist, with some particular, ingrained hics and habits that set her apart from the current crop of bluegrass songstresses, who all seem to sound like Allison Krauss these days. Stevens' bluegrass chops are in full flower on a great cover of Big Mon's "Close By," a song only the spectacularly capable ought ever attempt. There are also a couple of duets on this album, one with Steve Gulley, and the other with Dale Ann Bradley – the latter, "Sweet Peace," being the stronger of the two. Stevens' banjo playing is as solid and versatile as ever, though it seems to be mixed down a tic, as the banjo often is these days, for some reason. No matter: a sterling solo debut. (Tom Petersen)

BLUES

BOYES, BRILL & DELGROSSO: LIVE FROM BLUESVILLE
Blue Empress Records, #BE-205

It may not be a new idea, playing hardcore blues on bluegrass instruments, but darned if I can think of anyone who does it better than Fiona Boyes, Mookie Brill, and Rich DelGrosso. This is one tuff, barbecued, greezed up record, but one that is consistently surprising, thanks to DelGrosso's mandolin. He's not the only news, here, though – Fiona Boyes is a terrific blues singer, right out there in Bonnie Raitt territory, with a deep, genuine feel. On *Live From Bluesville*, the group does their take on a bunch of blues classics, with versions of Sonny Boy Williamson's "Early In the Morning," Howlin' Wolf's "Smokestack Lightning," Big Boy Crudup's "My Baby Left Me," and Lightnin' Hopkins' "Shotgun Blues" that are as good as the best covers, but made fresh and exciting by the unique instrumentation. Their originals stack up very favorably, too--so well, in fact, that they surely do the covers because they *like* to, not because they *need* to. DelGrosso gets pugnacious with his "Hard To Live With" and "Get Your Nose Outta My Bizness!" while Boyes vamps and vents with her "Homegrown Sin" and "Two Legged Dog." As we head toward the end of the year and start thinking about favorites, this one will surely be there. (Tom Petersen)

CHILDREN'S

MARK DVORAK: WHAT A WONDERFUL WORLD
Waterbug, WBG 0086

This is a sampler, compiling sixteen years of songs for the wee set. Mark Dvorak was one of the earlier Children's artists to dig a little deeper into pop and jazz. Where Ella Jenkins and Pete Seeger taught kids their folk roots, and Raffi recreated the schoolyard singalongs, Dvorak saw that the Great American Songbag deserved a place for kids, too. While Dvorak has the light, lilting, non-threatening voice that plays well for kids, he's not too ooey-goey, nor are his arrangements watered down. This latter attribute also put him in the vanguard, as full-strength arrangements have only really come in within the last decade. Parents will find this an entirely enjoyable record, and the inclusion of "Blue Skies," "I'm My Own Grandpa" and "Tumblin' Tumbleweeds" have exactly that cross-generational appeal that inspires sharing between kids and parents and grandparents. Indeed, come to think of it, quality Children's recordings of the ol' chestnuts can be a "gateway" for younger parents, as well. (Tom Petersen)

COUNTRY

VINCE HATFIELD: A LITTLE MORE TIME
Blue Moon Records, DDCD0714

Sociologists and deep thinkers have been warning us that the increasing fragmentation of our lives, especially into little cocoons of micro-genres of music, single-source news outlets, and niche lit, is an unhealthy thing, and, well it is. Breaking these bad habits, though, is easier said than done, and attempts to "be different" are often so calculated and safe as to be of little use. Somebody has to get crazy, do something so outlandish that the world can't help but pay attention, and the results are so unsettling that it . . . works! This is where Vince Hatfield comes in. At first appearing to be an utterly conventional country singer, just hear what he's got on *A Little More Time*: "Stuck On You," the Lionel Richie song! "See The Funny Little Clown," the Bobby Goldsboro song! "I

Won't Last A Day Without You," the Carpenters' song! Is he *kidding*? NO. These are *great*. They are *country*. "Won't Last A Day," especially, now sounds like a tune everybody in a Stetson should have been covering for the last 30 years. The rest of the record is in the same vein; Hatfield goes the songbook of Nashville ink slinger Bobby Carmichael frequently, with delightful, faintly retro, results. Good on you, Vince Hatfield. Good on you. (Tom Petersen)

MICHAEL PAUL: IT'S COWBOY TIME

Self released: www.musicbymichaelpaul.com

Listening to Michael Paul's CD is like an escape to the country heartlands, down to earth, simple and pure, with straightforward lyrics and an easygoing, enjoyable feel. Michael Paul sets the mood for the disc with his country rock ode to the simple pleasures of cowboy life. "Put on my hat, get on my horse, it's time to ride, it's cowboy time." The last track echoes that sentiment, but this time he rides out on a Harley. In between the horse and the hog there is a very tender song, "I Are An Angel," which is a lovely story that will tug on heartstrings. Paul turns the inevitable hairline woes into a swinging "Five Head Blues." "Rocket Planes and Baseball Games" is a song that touches upon a father's joy in his newborn son. In "Step Back," Paul's optimism and faith offer hope in a difficult world. These and other songs, composed by Michael Paul and his wife, Tammy Mallett, give this disc an appealing honesty and charm. (Hilary Field)

FOLK

ARCHIE FISHER: WINDWARD AWAY

Red House Records www.redhouserecords.com

Archie Fisher is Scotland's foremost troubadour and known throughout Britain as the host of BBC Radio Scotland's award winning "Traveling Folk" show, which he has been hosting for the past 25 years. Recognized for his contributions to Scottish folk music, he was inducted in the Scots Traditional Music Hall of Fame in 2006 and awarded an MBE (Member of the British Empire) by Queen Elizabeth. Seeing his long-awaited CD from Red House Records (12 years!) in the group of CDs assigned to me to review was like finding a polished gem among simpler precious stones. It simply stands out.

I had intended to save listening to "Windward Away" after I had listened to all the other CDs, but like a shiny bright gem I was attracted to it whenever I had a moment. Finally, I gave in to my cravings and slipped the disc into my CD player and lost myself for a while. Actually, "Windward Away" counts as two different works. While working on the CD, Archie discovered a copy of an old recording he made in the 1970s. He'd been looking for these tracks for years and finally found them through a friend after 30 years. Upon hearing the recordings again, Archie knew he had to include them with "Windward Away." I couldn't agree more emphatically. The title track evokes the beauty of the Scottish ballad. Intense imagery lends a haunting air to an age-old theme. "Ontario Dust" summons all the best Archie found in his touring with Garnet Rodgers. Fisher's poetic ballads soothe and caress their way into your thoughts. Gently strong, familiar. The lost tracks add more than a retrospective view. They reinforce the status rightly held by Mr. Fisher, a foremost artist. The older tracks fit seamlessly with the newer ones and leave you with a satisfied feeling. It's not a CD that I would put on to liven a party. I'd listen to it while reading, cat in my lap and a gentle rain falling outside. I know, that's how I listened to it for the first time. Very satisfying, and quite a remarkable CD. (Matthew Moeller)

ROSALIE SORRELS:

STRANGERS IN ANOTHER COUNTRY

Red House Records, RHR CD 214

The great folk singer Rosalie Sorrels was one of Utah Phillips' oldest, closest friends and collaborators. She has also been one of the foremost promoters and interpreters of the late Golden Voice of the Great Southwest, so it is only fitting that she should be the one to record this collection of songs – not a tribute, or farewell, so much as an affirmation and assurance that Phillips' songs will again, and always, have the audience they deserve. Utah's storytelling, union rabble rousing, and hilarious monologues sometimes overshadowed what a great songwriter he was, and Sorrels has assembled a very fine collection of great, poignant works that will open up fresh appreciation for an artist too often known only for "Rock Salt and Nails" and "Orphan Train," neither of which are included here. Sorrels also records some spoken-word pieces, reading essays and repeating some of Utah's observations from his radio days, but most of *Strangers* is music.

Sorrels has that same, indomitable, worn warmth in her voice that Utah had, and she sounds stronger and clearer on this disc than she has of late: one can sense the inspiration. The backing musicians – many of them big stars, too, like Ungar & Mason and the McGarrigles – also play with a spirit of conviction that is palpable. Red House has gone all out to facilitate the best production (Sorrels hop-scotched around the country to be able to include so many of Utah's friends and admirers) and create a beautiful package for this essential album. (Tom Petersen)

JAZZ

FABIAN ZONE TRIO: THE MASTERS RETURN!

Consolidated Artists Productions, #1010,
www.christianfabian.com

Sometimes it takes a new musician to remind you what you like about classic music. Bassist Christian Fabian steeps his third Fabian Zone Trio release in bebop and classic Jazz, choosing tracks by Dizzy Gillespie, Herbie Hancock, Charlie Parker, and Miles Davis, along with three new compositions of his own and two by his band mates. The twelve cuts were all primarily recorded in one or two takes, like artists used to do, and the spontaneity and loose feeling reminded me of all those classic jazz reissues getting extra attention over the last few years. These sixty minutes swing by with such confidence and grace you'll check the clock and hit the repeat button. For this version of the trio, Fabian picked Mike Longo on piano and Lewis Nash on drums, with Jimmy Owens and Andres Boiarsky adding sweet horn work on multiple tracks. Besides Fabian, all the other musicians had played with one of the great masters covered on this disc. *The Masters Return* is not a step down for any of them. (James Rodgers)

GROMKO: CONVERT AUGUSTINE

Self released

The smooth and sophisticated jazz feel of this disc belies the very personal statement of love and faith that resonates throughout GromKo's debut release, *Convert Augustine*. Sarah Gromko is a vocalist and composer and the leader of the jazz fusion band GromKo. Except for two

standards that bookend the CD, the music consists of GromKo originals. Sarah Gromko's voice encompasses the range of a fine dramatic actress, in turn conversational, sultry, emotional, and angelic. (*Hilary Field*)

SINGER SONGWRITER

DEBORAH GREENBLATT: FIDDLE FABLES

Self released: www.greenblattandseay.com

I can't recall exactly where or when I first came across the music and talent of Deborah Greenblatt. These days the memory tends to blend together all the glimpses, of the past, over a certain age. It was such a delight to find *Fiddle Fables* in the stack of CDs to be reviewed. To any and all students of the fiddle, any other instrument and folk music, this collection is intended to be an inspiration. In fact, it's probably helpful to anyone that is struggling to learn to play a musical instrument. We can be all too serious in our endeavors. It's good to laugh at ourselves now and then. If you're sweating about the idea of your first gigs, then there's something for you. The experienced musician or performer can also take a turn at being the target of Linda's lovely voice. Most of the songs spring from the collaborative wit of Deborah Greenblatt and David Seay. They've brought forth of wealth of recordings and books of fiddle tunes, cello, viola, recorders, harmonica and tin whistle. You've probably got at least one of them in your library. I smilingly relate to the sentiments of "Shopping for a Fiddle" in my insane quest for "just one more instrument" ("Credit card limit, here I come!"). Then, on to "Practice, Practice, Practice", a delightful reminiscence of having to practice every day under your mother's all seeing eye. "Follow the Lead Sheet" has a wonderful gospel arrangement that perfectly suits the semi-divine status of sheet music given by our music teachers. Myself, I never could follow the music precisely. I always felt there was a different way to play a tune.

Fiddle Fables is a fun CD. Greenblatt plays that extraordinary five-string viola while David Seay backs up on guitar. The vocals are simple and pure, true to the musical heritage she draws from in Avoca, Nebraska. The harmonies don't intrude on the melodies. I like that a lot. If you're a fiddler, then you probably have a CD by Deborah Greenblatt. If you're a singer like me, there's plenty to steal here. As the saying goes, "Only

steal from the best. *Fiddle Fables* certainly meets that criterion. (*Matthew Moeller*)

KITTY DONOHOE: NORTHERN BORDER Roheen Records; www.kittydonohoe.com

I love this job. I get to listen to some of the finest music before most of you even know that it's available. It gives me a feeling of guilty indulgence. Something like having an extra helping of pie when no one is looking. *Northern Border* from Kitty Donohoe is an extra indulgence I've guiltily and selfishly kept. To be honest, I had to look at Kitty's Web site to become acquainted with this fine singer. I confess that I'm ignorant of so many fine artists. I'm so glad to have met the music of this Michigan artist.

Northern Border is Kitty's fourth songwriter CD. Her last CD *This Road Tonight* was released in 2002. It was very well received and reviewed in *Dirty Linen*, *Sing Out!* and *Victory Review*. I wish I had been the person to review it. I want to add more of Kitty Donohoe to my music collection. *Northern Border* has a Celtic flavor through several of the tracks. Kitty's use of the cittern, fiddling by David Mosher and the marvelous uilleann pipes played by Tyler Duncan, make you feel you were in the moors fearing the banshees and yearning for the warmth of the pub. The monumental song "There are No Words" deserves more prominence that is has on the album. The song has won awards, acclaim and been chosen for a documentary about 9/11. It's a moving song that stands by itself in moving portrayal of loss. Kitty Donohoe's voice is strong, rich and pure. Her soul is deeply entwined in the tunes with an Irish flair, but I listen to "100% Chance of the Blues" and wonder if there isn't a gutsy blues singer hiding in there somewhere. It would be interesting to explore. I want this CD and so do you. I've already got my copy. It's up to you to go out and get yours! (*Matthew Moeller*)

DENICE FRANKE: GULF COAST BLUE Certain Records DF0004; www.denicefranke.com

Denise Franke makes you think of Lucinda Williams, of Emmylou Harris produced by Daniel Lanois, just a little bit of Tracy Nelson, but most of all of Eliza Gilkyson. No wonder that last: the CD is produced by Gilkyson's producer Mark Hallman and Gilkyson herself shows up singing backing vocals. Franke lives

in Galveston (though the album was put together in Austin), and the record is definitely Gulf Coast all the way through, several different sides and feels of Gulf Coast. Most of the songs are stories, little movies with interesting characters and three acts of narrative development. The sound is utterly professional without ever sounding corporate. Hallman contributes several instruments, including Hammond B-3 organ, electric guitar, and bouzouki, but many songs are presented with just Franke's voice and guitar. The one that touched me most, and that stays with me, is "Brand New Sky," a song Taj Mahal could sing: "Hush little baby, don't you cry / Daddy's gonna find you a brand new sky/ Sweet Magnolia coming through the air/ Daddy's gonna take you there." (*L.A. Heberlein*)

SPOKEN WORD/ SINGER SONGWRITER

EVALYN PARRY: SMALL THEATERS

Borealis – BCD181, www.evalynparry.com

Free flowing between song and spoken word, *Small Theaters* is the perfect match for a rainy afternoon indoors with a cup of tea and a side of contemplation. Parry meets a "Sailor" and invites you to listen in as he tells his story through her song. It is a very personal touch that brings the character to life in such a way as to let you see the smoke curling from the cigarette that he holds between stained and gnarled fingers. The ghosts that he speaks of rise out of the water before you. There is the desperation of time running short in "Honey" the drama of life's uncertainties nestled with the familiar. Just when you thought all suffragettes had long tucked themselves neatly into the pages of history, Parry sings out with "Girls" to remind us that there is still work to be done. There is a rhythm and faded color washed into the storytelling quality that whirls and weaves the words and melody in "The Countess" followed by "Lady Margaret" which becomes decidedly darker and gothic. "The Stars" conversely brings a feather light levity back to the mix. Disc two, dedicated to spoken word, starts out with a strong gut punch with "14 (for December 6)" recalling the 14 women that were killed on December 6, 1989 at L'Ecole Polytechnique in Montreal. This is a raw and boldly honest look at the true state of equality and

Continued on page 15

VICTORY Calendar

OCTOBER 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in November's magazine, please submit it before the second Monday of October. If posted later, then Your venue will still be on the website.

www.victorymusic.org

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@nwlink.com

Second Sunday Cape Breton/ Celtic Bayou Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm,

Sunday Irish Music Session Fados First Street and Columbia Seattle 4 pm free

Sunday Music Community Resources Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

Sunday Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam

Sunday Irish Sean-nos Dance Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle, WA 4-5:30 pm \$15

10/19/08

Holdstock & MacLeod Pacific NW Folklore Society Concert House Concert NW Seattle (Broadview Neighborhood) Seattle 4 pm concert, 6pm potluck & jam \$10 suggested donation Singers of traditional British Isles folk music, performed together over 20 years hend@stolaf.edu, 206-367-0475, pnwfolklore.org

MONDAYS

EVERY

Every Monday! Marc Smason Trio Ugly Mug Coffee House 11425 Rainier S. Seattle 8:30 - 10:30pm 206 760-1764

10/13/08

Hank Cramer Library 265 Weston Street Kahlotus 4pm Free "Songs of The Cowboy", sponsored by Humanities Washington 509-996-3528

10/20/08

Hank Cramer Asotin County Library 417 Sycamore Street Clarkston 7pm Free "Songs of The Cowboy", sponsored by Humanities Washington 509-996-3528

TUESDAYS

EVERY

Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm Free

Tuesday Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free

Tuesday Old Time Social Open Jam. Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free

Tuesday Victory Music Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just South of the Ballard Bridge Sign up: 5:45 - 6:15 pm Music: 6:30 - 9 pm Cover charge:

\$2 mem, \$3 everybody else. Musicians do not pay to play. Large venue, family friendly. 206-352-2525

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.

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

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

Fourth Tuesday Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

10/07/08

Hank Cramer "Songs Of The Cowboy" Lynden Library 216 4th Street Lynden 7 pm Free An "Inquiring Minds" program sponsored by Humanities Washington. Hank sings traditional songs of the American cowboy. 360-354-4883

The Kingston Trio & Brothers Four Washington Center for the Performing Arts 512 Washington Street Olympia 8 pm Varies Golden Anniversary Tour for the favorite groups of the 50's 360-753-8586

10/14/08

Hank Cramer Library 50 N. Canal Boulevard Basin City 5

pm Free "Songs of The Cowboy", sponsored by Humanities Washington 509-996-3528

10/21/08

Hank Cramer Dayton Public Library 111 S 3rd Street Dayton 6:00 pm Free Songs Of The Cowboy - sponsored by Humanities Washington 509-996-3528

WEDNESDAYS

EVERY

Every 1st Wednesday Irish Hooliey Tugboat Annie's 2100 West Bay Drive NW Olympia 8 - 10 pm 360-943-1850

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

Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9 pm free

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe 7:30 - 10 pm Donation

10/08/08

Deb Seymour & The Debonairs The Mandolin Cafe 3923 South 12th Street Tacoma 7:30-9:30 pm \$. Tacoma's hip singer-songwriter cafe musicwoman@debseymour.com

The Kingston Trio & The Brothers Four Auburn Performing Arts

Center 915 Fourth Avenue NE
Auburn 8:00 pm Varies Double
concert by two of America's fa-
vorite groups of "The Great Folk
Scare" era 800-836-3006

10/15/08

Hank Cramer Library 118 N.
Columbia Avenue Connell 7:00
pm Free "Songs of The Cowboy",
sponsored by Humanities Washing-
ton 509-996-3528

THURSDAYS

EVERY

Thursday Live Jazz Jam As-
teroid 3601 Fremont Ave N. #207
Seattle 9:30 - 1am No Charge

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

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

1st Thursday Bob Jackson quar-
tet featuring Buddy Catlett New
Orleans Restaurant 114 First Ave
S Seattle 7-10 pm no cover
206-622-2563

Thursday The Fourth Ave Celtic
Session Plenty Restaurant/Pub
Fourth Ave. and Columbia St.
Olympia 7:30-10 pm no charge

Thursday Giants Causeway Irish
Session Giants Causeway Irish
Pub 201 Williams Avenue S.
Renton 7-10 pm Free

Thursday (except 1st Thursday)
Ham Carson Quintet New Orleans
Restaurant 114 First Ave S Seattle
7-10 p.m. NC 206-622-2563

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

10/02/08

Hot Club Sandwich - Smokin'
Hot Gypsy Jazz Seattle City Hall
Lobby 600 Fourth Ave Seattle

Noon - 1 p.m. Free Smokin' hot
Gypsy jazz inspired by the swing
bands of the '30s and '40s Office
of Arts & Cultural Affairs

10/09/08

Eduardo Mendonça - Contem-
porary Brazilian & Bossa Nova
Seattle City Hall Lobby 600 Fourth
Ave Seattle Noon - 1 pm Free The
Brazilian singer, guitarist and com-
poser plays original songs. Office
of Arts & Cultural Affairs

10/16/08

Hank Cramer Library 101 East
Main Street Othello 3:30 pm Free
"Songs of The Cowboy", sponsored
by Humanities Washington 509-
996-3528

Hank Cramer Library 1320 West
Hopkins Street Pasco 7 pm Free
"Songs of The Cowboy", sponsored
by Humanities Washington 509-
996-3528

Robin Holcomb Seattle City Hall
Lobby 600 Fourth Ave Seattle Noon
- 1 p.m. Free Holcomb will perform
new music with bassist Geoff Harper
and saxophonist Hans Teuber. Office
of Arts & Cultural Affairs

10/23/08

Tom Varner Seattle City Hall
Lobby 600 Fourth Ave Seattle
Noon - 1 pm Free Critically ac-
claimed Jazz French horn pioneer
Tom Varner premieres new works.
Office of Arts & Cultural Affairs

10/30/08

John Dylan Seattle City Hall
Lobby 600 Fourth Ave Seattle
Noon - 1 p.m. Free Lead singer of
the electro-infused rock group Ter-
rene, John Dylan gets intimate for a
solo "laptop-n-guitar" powered set
Office of Arts & Cultural Affairs

FRIDAYS

EVERY

Every Friday Open Mic Wired
and Unplugged Internet Coffee
House 717 First Street Snohom-

ish signup 6 p.m. music 6:30 pm
360-568-2472

Friday Glenn Harrell Meconi's
Pub & Eatery 709 Pacific Avenue
Tacoma 4 - 7 pm No Cover Acous-
tic 253-212-0387

Friday Open Mic Rockhoppers
Coffeehouse 8898 SR 525 Clinton
8 pm \$2. park in Mukilteo, hop on the
ferry, take free transit to top of the hill.
www.ferryfolk.com 360-341-4420

10/03/08

**Paul Benoit and Andrea Witt-
gens** House Concert Capitol Hill
Seattle 8-10:30pm, doors open 7
pm \$15 donation Singer-songwrit-
ers/acoustic/folk/pop/blues/roots
206-328-2479

10/10/08

Mick Knight & Orville Murphy
- Pacific NW Folklore Society Way-
ward Coffeehouse 8570 Green-
wood Ave N Seattle 8-10 pm free,
donations accepted Mick Knight,
finger-picking blues guitarist &
singer. Orville Murphy, harmonica
player & singer. hend@stolaf.edu,
pnwfolklore.org

**The Kingston Trio & The Broth-
ers Four** Western Washington
Univ Perf Arts Center 516 High
street Bellingham 8 pm \$50 The
great folk groups of the 50's and
60's perform together at WWU
360-650-6146

10/17/08

Gary Benson Coffee to a Tea 4541
California Avenue SW Seattle 8-10
pm free Come to the West Seattle
Junction for an acoustic evening with
Gary Benson at the unique Coffee to
a Tea 206-937-1495

Hank Cramer Library 3803 West
Van Giesen West Richland 7 pm
Free "Songs of The Cowboy",
sponsored by Humanities Washing-
ton 509 996-3528

Hank Cramer Library 902 Sev-
enth Street Prosser 3:30 pm Free
"Songs of The Cowboy", sponsored
by Humanities Washington 509-
996-3528

10/24/08

Chic Gamine Kent-Meridian
Performing Arts Center 10020
SE 256th Street Kent 7:30 pm
\$20 general,\$18 senior,\$18 youth
Hailing from Winnipeg's French
Quarter, vocal super-group Chic
Gamine joins Kent's Spotlight
Series. 253-856-5050

Steve Wacker and **Brad Warren**
Egans Ballard Jam House 1707
Market Street 7 pm Good food
and a full bar.

SATURDAYS

Every

Every 2nd & 4th Saturday Taco-
ma Irish Sessioners Antique Sand-
wich 5102 N. Pearl Street Tacoma
2 - 4 pm Free Traditional Irish mu-
sic at the intern. level. www.launch.
groups.yahoo.com/group/TacomaIr-
ishSessioners/

10/04/08

Dusty Strings Music School
Open House Dusty Strings 3406
Fremont Ave. N Seattle 7:30 pm
FREE! Dusty Strings now has
lessons and classes! At the Open
House, meet the teachers, see
them perform, and tour the school.
Adam Burdick

Gary Benson C&P Coffee House
5612 California Avenue SW Se-
attle 6:00pm-8:00pm free An
acoustic evening with Gary Benson
in the unique atmosphere of the
C&P Coffeehouse... 206-242-
3232

Gordon Bok with special guest
Carol Rohl Phinney Neighbor-
hood Center Community Hall
6532 Phinney Ave. N Seattle 7:30
pm \$18 Gordon Bok and guest,
Carol Rohl, bring songs and stories
from tMaine Sandy Macdonald,
Seattle Folklore Society

Hank Cramer Soap Lake Library
Highway 17 Soap Lake 12 noon
Free "Songs Of The Cowboy",
sponsored by Humanities wash-
ington 509-996-3527

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FOLKING AROUND 10/08 Folklife Moments

PERCY HILO

Every year, as Folklife approaches, excitement fills the thousands of “FolkLifers” from the United States and even Canada. After all, this is OUR cultural celebration and is so inclusive of practically every culture in our city, state and region that there is truly something for everyone who identifies with one or more forms of what is known as folk and beyond. Of course it’s a good ol’ time for artistry, crafts and socializing. For each person it comes down to choosing which of the many activities he or she will participate. Every “FolkLifer” remembers moments that make a day or entire fest worthwhile in one way or another.

There are occasions where things do not go seamlessly. Overall, we rarely experience a negative moment. If we do, I always know that things will be handled professionally and that we’ll be back on track in no time. Unfortunately the media, which has often been kind to us, has a tendency to play up the negative. For some perverse reason this emphasis seems to draw readers, listeners and viewers. This leads me to want to emphasize Folklife moments that are positive and tone down any bad press of negative Folklife moments. I want to perpetuate more of the good while eliminating the bad and to persuade our public and media on what stories and events to prioritize.

Let’s begin with self-interest since the human condition infuses each of us with some of it. Let’s say that you participate in music or dance. You aren’t a pro but love to perform and Folklife provides one of your few opportunities to do what you love for an appreciative audience. Maybe you’ve cultivated a family unit that performs together and in which you take the extra special pride of watching your children follow in your cultural footsteps. Perhaps you’re not performing but a dear friend, family member or student of yours is on stage and it makes their day and uplifts yours to be there for them.

Perhaps your moment is the once a year re-connect with loved ones who share culture but due to busy schedules and geography are unable to share much time. The festival may be free (you

may choose to donate because you care) but these moments with friends and family are precious for cultural reinforcement. Catching up on the year and watering the garden of your relationships is worth the cost of the trip to the festival.

Maybe some of your moments are just walking around and catching strangeness in action, like entering the Roadhouse and observing 600-700 dancers all smiling at the same time. Or dropping in on a children’s program and watching the little people dance their hearts out. Or perhaps it was a sense of joy you felt at the realization of all the various music, dance and craft styles surrounding you over 4 full days and nights or the feeling of hope in seeing so many diverse cultures successfully interact when they all bring their healthiest qualities to the party.

For others among you Folklife serves as a first exposure to folk culture. It opens up a whole new universe of enjoyment and possibilities that you can begin to foster. Even better if you experience an epiphany that prompts learning a new musical or dance style or instrument that may fill a previously vacant space in your life and become important in following your bliss and expanding your community.

Sometimes a Folklife moment occurs outside the actual festival but is obviously Folklife related. The many after-fest parties on Saturday and Sunday where we sing, pick and BYOB can make for important connections and many a warm memory. And at this year’s fest we had a pre-fest healing ceremony on Monday morning provided by the urban Indians from this year’s cultural focus; a generous contribution that was enlightening and very well received.

This listing of Folklife moments could go on indefinitely with all of the personal stories people have collected while attending the 37 annual festivals. Together they would cover everything that makes us the fascinating and irresistible event that we are and that enables us to keep delivering a festival that can be free and operating on donations, grants and sponsors. In other words, a Folklife moment is a positive

moment in which the colorful aspects of our common lives can be shared with family and friends in healthy and cooperative atmosphere.

While there are memorable Folklife moments, it is necessary to mention non-Folklife moments. And what, you might ask, is a non-Folklife moment? It’s any act or condition that violates the above atmosphere. Like any organization, we at Folklife do our best to provide a blissful and hassle-free event. Still we all remain human, and this allows for the occasional violator among a hundred thousand good guys. A non-Folklife moment occurs when one act of violence taints many years of good acts. When someone violates the first amendment with words and pictures that are deeply offensive and accusatory that is a non-Folklife moment. Every artistic, physical, and financial contribution to the festival is a Folklife moment while deciding not to contribute is a non-Folklife moment. Our task (as previously stated) for ensuring that there will be at least 37 more Folklifes is to cultivate these precious moments while eliminating the negative ones. I am pleased to note that we are taking steps to ensure peace and tranquility as the fest which includes dealing with the misguided individuals who confront our community with manifestly poor taste and the results should help upgrade an already pleasing atmosphere at Folklife 09.

So what should we watch out for in our attempts to problem solve. The major mistake would be an over-reaction to them. We appreciate our friendly relationship with the police and are pleased that we haven’t given them too much extra work in the past (unlike any college football game), but rousting our youth at the rhythm stage after one unfortunate incident is overkill. Kids are not the problem! They need a place to congregate and go through their scenes (didn’t you?) and Folklife provides one. If we look beyond their dress and other factors of youth we’ll find that the vast majority of them to be well behaved and headed towards a productive future.

Even worse than police hassles would be the specter of bag checks at the gate. I experienced that during Bumbershoot at the stadium entrance and boy, did that ever suck! Putting this into practice at Folklife would greatly hamper the feeling of the festival possible even to help to kill it. We simply cannot allow this to happen! Our staff is working with the city on all of these issues and we’re confident that a solution can be

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CD Reviews Continued from page 11

women's rights. "Bottle This!" articulates how gullible we can be when marketers tell us what we really need and we swallow it – right down to that last drop. Parry is a wordsmith in the true sense of the word and the melody is the tapestry to which she stitches her craft; beautifully done. (Nancy Vivolo)

WORLD MUSIC

LAWRENCE BLATT: FIBONACCI'S DREAM

self released – LMB Music,

www.lawrenceblatt.com

This is music that feeds your soul. The opening number, "Bern, the Bear" is broad and expansive, capturing the essence of the free roaming bears near Bern, Switzerland. "Una Vida" is as vital as the title implies and incorporates traditional Latin American charango as well as a variety of percussion instruments backing the driving, energized guitar. All instruments are played by Blatt throughout this recording. The title track is deliciously complex in sound and structure and was inspired by the mathematics and calculations of the work of Leonardo Fibonacci during the 13th century. Lawrence Blatt is an absolute master in precision, delivery and style and this is proved up in this golden nugget of musical treasure. I love his ever-present return to the mathematically influenced themes not only in music, but in virtually everything around us in our daily lives. To create an entire CD that flows from song to song in musical narrative illustrating this idea is sheer genius and delicately beautiful at the same time. In the center point of the CD, "Five Nights" has an interesting genesis that then builds with childlike pleasure to a happy ending. "Catalina" is like a gentle breeze blowing off salt water that fills me with a nostalgically sweet yearning. Blatt comes from a more than well-rounded musical background incorporating influences of everything from classical to folk to jazz with plenty of international stops along the way. He is one of the hottest rising stars today and is consistent in his ability to wow crowds wherever he performs. *Fibonacci's Dream* is Blatt's second release and one worth adding to your collection. (Nancy Vivolo)

MODDATHIR ABOUT WAFI: TOOLA

Nesma #0701, www.nesma.es

Some instrumental records evoke such strong mental imagery and grandeur, the listener is almost happy there isn't a movie or pictures to accompany the music as they would pale in comparison. While some filmmaker might be willing to pick up the challenge of using one of Moddathir About Wafi's compositions from *Toola*, I'd prefer to close my eyes and just listen. Wafi is an amazing composer and oud player, and surrounds himself with an army of Egyptian musicians, including at least seven violinists. Clocking in at almost 50 minutes, these six long pieces feel traditional and modern, bridging old world and modern Egypt, while also pushing it forward. At times, the string section created a wave of sound that threatened to flood the piece, and then the oud and the percussion would float to the top, bobbing in the sun. Truly mesmerizing music and I take it back: if a filmmaker could equal the music with their images, I'd want to see it, bathing two of my senses in beauty. (James Rodgers)

Calendar continued from page 13

The Hayburners/Anna Coogan/Fasten With Pins The Rendezvous Jewelbox Theater 2322 Second Ave. Seattle 7pm \$10(21+ only) Acoustic Folk, and beautiful A Cappella - mixed delight! info@thehayburners.com 425-226-7716

SATURDAYS

10/11/08

Gaelic Storm Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 pm \$20 general, \$18 senior, \$18 youth Featured in Titanic, Gaelic Storm brings a unique blend of Irish melody and world rhythms to Kent's Spotlight Series. 253-856-5050

Jonatha Brooke Shorecrest Performing Arts Center 15343 25th Avenue NE Shoreline 7:30 \$20/22 Jonatha Brooke plays from "The Works" her new Woody Guthrie collaboration album. She's set music to Woody's lyrics

The Righteous Mothers Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC mem., kids \$6 Four funny, philosophical female folk-rock musicians. Northwest's foremost musical performing groups for past 26 years. hend@stolaf.edu, 206-367-0475, hallerlake.info/artsevents.html

The Kingston Trio & The Brothers Four Bremerton Performing Arts Center 1500 13th Street Bremerton 7:00 pm Varies "Tom Dooley" meets "Green Fields" -- it's 60's folk night! 800-838-3006

The Kingston Trio & The Brothers Four Everett Civic Auditorium 2415 Colby Avenue Everett 8 pm Varies The two top groups of the Folk Era share a Golden Anniversary Tour 800-838-3006

Hank Cramer & Tom May In Concert The Merc Playhouse 101 S Glover Street Twisp 7:30 pm \$15 a "double feature" with two of the Northwest's most popular traveling folksingers 509-996-3528

10/18/08

Hank Cramer Library 810 Home Drive Benton 2 pm Free "Songs of The Cowboy", sponsored by Humanities Washington 509 996-3528

Hanneke Cassel Phinney Neighborhood Center (Brick Building) 6532 Phinney Avenue N Seattle 7:30 pm \$15, \$13, kids half price 1997 U.S. National Scottish Fiddle Champion brings a new flair to trad tunes and exuberant, captivating originals. <http://seafolklore.org/reserve.html> 206-528-8523

Jolie Holland with Michael Hurley Capitol Theater 5th Avenue SE Olympia 7:30 \$20.00 Tickets available at www.buyolympia.com and at Rainy Day Record in Olympia. Ticket information call 360-357-4755. Bill Leonard, 360-280-3227

William Pint & Felicia Dale The Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8 pm no cover Sea Music & Halloween Songs 360-440-0654

10/25/08

Hank Cramer Anderson Island Community Center Island Center Anderson Island 7:00 pm Free Sea Shanties of the Pacific Northwest, sponsored by Humanities Washington 509 996-3527

Maria Dunn Phinney Neighborhood Center - brick building 6532 Phinney Avenue N Seattle 7:30 pm \$14, \$12 SFS/PNA/Senior, \$7kids Award winning Canadian singer/ historian Maria Dunn has a clear warm voice and gentle humor. Seattle Folklore Society www.seafolklore.org

KIDS KORNER

Practice, practice, practice!

BY HILARY FIELD

Fall is here and school is in full swing. This is the time of year when instrumental lessons start up for many kids. It might be for the first time, or it might be after a little summer break. I have contributed columns about the art of practicing in the past, but I continue to learn so much from my students that it seems worthwhile to compose some more tips to help keep the enthusiasm up.

The prospect of playing an instrument is undeniably exciting for a kid. Soon enough though, the young student finds out that the reality of practicing does not always match their image of a guitar hero or a hot violin whiz. Although consistency and concentration will help instill motor memory and technical skills, practicing does not always need to feel like endless mind-numbing repetitions. Creative expression is still at the heart of music making, whether it is a fiddle tune, pop song, or a baroque suite. During home practice, the best a parent can do is help set the child up for success, be there for support, and also know when to get out of the way. Here are some tips that I have found helpful as a private teacher and as a parent of a music student.

Set up a Space

Consistency is a huge factor in developing strong skills. Kids generally thrive with routine. Setting a time and place for practicing will help establish this routine. It will help if the student has his or her own space for practicing, with all of the materials (books, music stand, etc...) set up and ready. Finding a spot that is away from too many distractions is also helpful.

Set up a Time

Timing is also crucial. Everyone has their own personal clock and a time of day that is most conducive for concentration and creative expression. A kid might be completely wiped out after a day of school and homework and can't even think about practicing scales and arpeggios after dinner, so perhaps it would be best to practice before school. It might take a little bit of trial and error to find the right time of day. Once

established, most students will naturally gravitate to practicing as part of an every day routine, such as brushing teeth and eating meals.

Set up a Routine

It is generally agreed that consistency and focus are more important than quantity of practice, especially in the beginning, in order to develop practice habits that will yield positive results. Dr. Suzuki, the great music philosopher and teacher, believes "you only need to practice on the days that you eat."

Although practicing every day may not be an option for everyone at all times, (sickness, vacations, and sometimes just life gets in the way) practicing on most days is an excellent goal.

Get Organized

Practicing at home might feel like one giant blank slate unless the practice activities are organized into manageable bits with realistic goals. I find that a list helps to keep track of what to practice, specific goals to attain, and reminders of how to get there. There might be special sections that need extra attention, and that could be listed with a specific amount of repetitions (for young children that might be the same number as their age.) The list could be divided into categories such as technique, sight-reading, new material, review material, and improvising. For kids who really need to break out and play, this could be encouraged with a section for free play on the list, especially after they have worked on other goals. A teacher or a parent who attends the lesson could provide a list. A list helps make the lesson time more tangible, with some definitive things to accomplish during the week. If a student runs into a very busy or tiring schedule one week, they may choose at least a few items from the list, and still accomplish some goals and continue to progress.

Focus on a Goal

Each practice activity will be more easily managed if it is organized with a focus. With young kids, it is best to limit the focus, and add other aspects gradually. Perhaps try one

hand at a time on piano and focus on fingering, or practice a tricky rhythm away from the instrument. Find goals that are within reach, and then move on. When new pieces and techniques feel frustrating and overwhelming, remember the saying by Lao-tzu, the ancient Chinese philosopher, "a journey of a thousand miles begins with a single step."

Keep it Fun

One roadblock some families run into is a power struggle during practice times between parent and child. Even if a parent repeats just what the teacher said in a lesson, it sounds and feels different coming from a parent. If you find yourself coming to an impasse during home practice, take a break, or find another way to communicate. For instance, instead of pointing out a mistake, ask your child to help you figure out a section. The act of teaching you reverses the usual power structure, and helps the student organize and hear their practice goals. Instead of demanding a certain amount of repetitions, find a fun way to look forward to each repetition. If your child likes to draw or build with blocks, they might earn a line to draw with each repetition, or a building block. Older kids might have fun with the metronome, increasing the tempo for each correct repetition of small sections. (This is actually a great practice method for musicians of any age.) Try not to personalize any critique, and to keep it light and fun. Music lessons will be most rewarding when the student feels free and confident enough to let the music be a vehicle for their own personal expression. The journey along the way is just a series of steps to their own artistic development.

Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to contact hilary@mulberrybushmusic.com

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MUSICAL TRADITIONS

Musical Sentences

BY STEWART HENDRICKSON

It is the end of August as I write this column. I have just spent the past six days in the hospital recovering from intestinal bleeding and a broken rib with a punctured lung (I'll spare you the gory details!). I'm doing fine now, but I need to get this column in by the end of the week, so I'll recycle a column from October, 2006.

This column grew out of some summer foolishness. A thread on the Mudcat.org titled "musical sentences" began: "During a quiet spell in chat we started bandying about daft sentences made up of tunes." Starting with about five sentences in that thread, I couldn't resist adding some of my own. And then I couldn't stop! The rules are simple, just use titles of tunes to make up sentences. They can be outrageous or just plain daffy. Irish tunes are the best; you can just list a bunch of titles and then mix and match. The titles of Irish tunes have absolutely nothing to do with the tunes. They are just devices for remembering tunes and telling others what tunes you might play; much better than "let's play that tune I don't know the name of but which comes after that other tune, you know!" Tunes associated with songs usually are named after the song. But other tunes are named by something the composer associates with the tune, such as where it was composed, what happened at the time, or simply an outrageous title guaranteed to get one's attention and thus propagate the tune. So here we go. Five of these sentences came from the Mudcat.org, the rest I'll have to take responsibility for (I won't tell you which!).

Step It Out Molly, we'll dance to Fagin's Jig as they Smash The Windows at The Little Beggarman's house in Kildare Town, All In The Month Of May! The Little Beggarman took off his Mason's Apron when he danced at Mairi's Wedding. And Hardiman The Fiddler played the Kesh Jig while The Boys Of The Lough danced with The Limerick Lassies. Kiss Me Kate and Strike The Gay Harp. Wink Her Aside and offer A Fig For A Kiss. Behind The Haystack he Merrily Kissed The Quaker's Wife (or she Merrily Kissed The Quaker). Last Night's Fun was Rolling In The Ryegrass with The Sligo Maid. Last Night's

Fun became no Lark In The Morning. I was Tripping Up The Stairs to My Darling Asleep in the room with The Dusty Windowsills as The Lark In The Morning whistled Music For A Found Harmonium. Drowsy Maggie awoke on the Banks Of The Bann as The Wandering Minstrel sang The Aaran Boat Song. If I Had

The titles of Irish tunes have absolutely nothing to do with the tunes. They are just devices for remembering tunes and telling others what tunes you might play;

Maggie In The Woods we would take The Gravel Walks to The Banks Of Lough Gowna where I Buried My Wife And Danced On Her Grave. I took The Jaunting Car to Take You Home Kathleen to see your Irish Eyes Are Smiling when you talk to The Drunken Sailor. Paddy O'Brien said it was The Devil In The Kitchen, but it was only The Ass In The Graveyard. Although he was told to Nail That Catfish To The Tree, Moses Hoed The Corn instead. Before anyone could object, he was Done Gone. The Maid Behind The Bar and the Cook In The Kitchen ran Off To

California on a New Rigged Ship sailing Over The Ocean on The Rolling Waves. The Ships Are Sailing in The Dingle Regatta past the Sailor On The Rock. My Ass Ran Away on The Tar Road To Sligo as The Wild Irishman chased the Rambling Pitchfork past The Liting Banshee. The Flowers Of Edinburgh were blooming in the New Mown Meadow as a Piper On Horseback chased The Wee Rabbit up Spencil Hill.

The Pigeon On The Gate flew Over The Moor To Maggie as The Foxhunters chased The Old Grey Goose, while The Cat That Ate The Candle and The Fox On The Prowl ran through The Hole In The Hedge. Billy In The Lowground went Over The Waterfall and found Angleline The Baker in The Crisis on the Craigs Of Tumbledown Mountain. The Cat That Kittled In Jamie's Wig chased The Butterfly along the Cliffs Of Moher while The Connaughtman's Rambles took him down The Road To Lisdoonvarna and then to Galway Bay and the island of Inisheer. "Saddle The Pony for A Trip To Durrow," said Lucy Campbell to The New Policeman. Rakish Paddy robbed The Bank Of Ireland, but all he got was an Old Penny. The Drunken Landlady said Farewell To Whiskey as she slid down Denis Murphy's Slide to Welcome Whiskey Back Again. "When Sick Is It Tea You Want?" asked The Wise Maid. Farewell To The Troubles Of The World, Pull The Knife And Stick It Again. My Mind Will Never Be Easy with The Fly In The Pint and The Eel In The Sink. Sailing Into Walpole's Marsh in Splendid Isolation, My Love Is In America.

Kick The World Before You, Some Say The Devil's Dead, but The Scolding Wives Of Abertarf are not. Bang Your Frog On The Sofa, Flick It Up And Catch It, and Wallop The Cat From Under The Table.

Tickle Her Leg With The Barley Straw (or Get Up Old Woman And Shake It), Old Hag You've Killed Me. Tell Her I Am, The Wind That Shakes The Barley or The Floating Crowbar. Now it's up to you to play this game and see how many more you can add. How about starting with Shove The Pigs' Foot A Little Further Into The Fire...? Cheers!

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

PORTLAND

The State of the Folk, as I See It

BY TOM MAY

When Anita asked for articles this month, I thought about a subject that Bill Staines and I used to chew on every year in Omaha Nebraska (usually after some good red wine).

Now admittedly, Bill and I are “oldtimers”; I am 55, Bill must be just around 61 years old now.

We are from a different time and tradition than young folks who are performing and working hard at making a life in the arts now. But among the major differences in the performing atmosphere, the country, and the traveling life that a folksinger must adopt; there are troubling signs we would discuss (and argue) about, when the lights got low and the empty bottles would accumulate.

In all the arts, the apprentice studies the predecessor, becomes familiar and conversant with acknowledged gifts of previous generations, and eventually, moves on to create his/her own art.

The performing arts often exercise a different process, especially in recent times, as the “cult of celebrity” and the lure of “big money” drives young musicians.

I too often see performers mounting the stage whose primary desire is to be famous, (the malady of our age) rather than to play music. David Amram, the great songwriter/arranger/conductor, talks about the danger of the singer presuming he is more important than the music or the song. It would do a great deal of good for every performer to practice humility. Be grateful, so that music finds its way through you. Have it represent more than just yourself.

Sadly, most of the young folk artists I speak to cannot look beyond themselves and their own music. They are totally unaware of, and disinterested in traditional song; in the role of music in the labor history of the U.S., which has given each of us a lifestyle unimaginable a century ago; in the rich foundation of acoustic blues, on which much of our contemporary music is built.

Yes, folk music can be many things; but I believe, as do many others, it has a greater responsibility to be more; more meaningful, more thoughtful, and more hard-hitting than other forms of “entertainment” So, by all means; write

love songs, funny songs, and even pop songs; but go beyond that. Write or sing a song that involves history, education, traditional stories, what people do for work. Write, speak, and sing about topics that go beyond your personal experience. Otherwise, both you and the music we represent are marginalized and serve little more than one man’s or woman’s ego.

Even beyond the performance of music there are other ways musicians in our community

Don't call yourself a folk musician if you are not willing to give, listen, write, donate as well as receive.

can give to the proliferation of folk music. Why in the world are Victory, the Seattle Folklore Society, and similar organizations that represent us all having trouble finding writers and volunteers? If all we represent is ourselves, we have no business being in this genre of music. Don't call yourself a folk musician if you are not willing to give, listen, write, donate as well as receive.

Please, learn more and think about WHY you are doing this music. Listen to Woody Guthrie records, which are readily available. Listen to Utah Phillips recordings. Listen to Rosalie Sorrels, her humility and the power of her stories. Listen to Irish traditional tunes and songs, traditional blues by Sonny Terry and Brownie McGee, Mississippi John Hurt, and other masters.

Sit down and learn a set of traditional songs that have stood the test of time. (I'm not talking Neil Young or Jewel when I say that, either) It's OK, you can sing these traditional songs your

own way; that is what makes them the great songs that they are. Bob Dylan, Bruce Springsteen, Conor Oberst, all did that; why shouldn't you?

As a result of the times we live in, and the incredible array of entertainment choices, the roots/acoustic/folk music world doesn't have as many venues to play as it once did, or outlets for the music to be heard. This may dissuade some artists from playing less lucrative music such as Folk. Real artists, however, do not create or perform for any reason other than the integrity, strength, and grace of the music. If an artist is able to live by the fruits of their creativity, all the better; but money has very rarely been the reason that lasting works in music, dance, or literature were created. I find the flaunting of “cribs”, “rides” luxury homes, jewelry, etc. by so called “artists” to be obscene.

I am so grateful for the life I have had making music, traveling, and performing. I still believe, and have always believed, that if you go into it with the right intentions, work ethic, and talent, there is no occupation more rewarding. Just always remember Woody's caveat, about his guitar and music being there to Comfort the Afflicted....and Afflict the comfortable.....

Read some (all) of the books listed below. They will give you ideas and direction too.

Suggested Reads:

The Mayor of McDougal Street: Elijah Wald, with Dave Van Ronk (an autobiography of Van Ronk during the Sixties) Di Capo Press

Which Side are you On?: Dick Weissman, Continuum press

The Incomplete Folksinger: Pete Seegar, Di Capo Press

I just can't help but singing: David Dunaway

These are just a start.....but a good start. All are available through Amazon.com, and lots of other places.

Tom May has been a folksinger full time for 36 years, has 12 albums and a book out, and has played in every region of the U.S, and Canada. He also produces a radio program, “River City Folk” heard on over 150 public radio stations each week and on XM satellite radio, channel 15.

ACCENT ON MUSIC THERAPY

Rhythm Salam: Drum Circles in Iraq

BY CHRISTINE STEVENS

TAKEN WITH PERMISSION FROM HER WEBSITE

A contagious rhythm broke out in Northern Iraq this past November, 2007. The five-day drum circle leadership training program hosted by Kurdistan Save the Children (KSC) (www.ksc-kcf.com) with support from ACDI-VOCA, (www.activoca.org) marking the first time international relief organizations have used music making for conflict-resolution, economic development, youth empowerment, therapy, and peace-making.

"You cannot imagine. Our lives in Mosul are terrible; this is like a dream for us. We have come together to share and learn". These were the words of a 23-year old student of English from Mosul, Iraq. The student was one of 38 hand-picked participants from seven different governances in Kurdish Iraq in a five-day conflict-resolution and leadership training program using recreational music making in the form of drum circles.

The American training team was led by author and music therapist, Christine Stevens, who has been leading drum circles for disaster recovery work and corporate team building worldwide for over fifteen years. The team also included Constantine Alatzas and Mark Montygierd.

According to principle organizer of the project Melinda Witter, Community Economic Development Director for ACDI-VOCA, "we were able to see the group from a diversity of religious and ethnic sects, unite into a bonded community. They discovered and implemented key leadership skills within the drum circle program to address elements of peace-making, youth empowerment, economic development, alternative health applications and preservation of drumming which is indigenous in the Iraq culture."

Most sessions were conducted in a local youth center. The group also made a visit to a rehabilitation center, where children suffering from crippling disabilities were able to participate in a shared activity with their friends and families. Christine's team also held a youth activity day for 45 young teenagers with Kurdistan Save the Children and a local drumming group that just recently returned from a tour in Italy.

In the course of the training program, leaders became drummers and drummers became leaders.

The final activity was a demonstration of drumming by the group for friends, family, and local politicians. The event had a surprise visit by the first lady of Iraq, Mrs. Hero Ibrahim Ahmad, wife of President Jalal Talabani

The participants shared their comments at the end of the training. "I never realized the power of people making music together. Everyone can make music! This program has been the best five days of my life."

Many were moved by the experience of working with people from many different areas of Iraq. "Travel has become too dangerous, so meeting people from Tikrit, from Kirkuk, from Sulaymaniya is a wonderful thing for us. We can share our lives and cultures".

Results

With a ninety-two percent satisfaction rate, the participants clearly enjoyed the training and found it very beneficial. Many participants would be enemies with one another simply by definition of race and religion, yet they demonstrated an 80% level of connection with their fellow trainees. Through group drumming, clearly peace-making did occur.

Following the training, drum circles are starting in the following places. Specific locations are withheld for security reasons.

- * Seven youth activity centers in northern Iraq will begin weekly drum circles for over 300 children.
- * A children's rehabilitation center will offer weekly drum circles for staff and for patients and families.
- * A cultural center will begin drum circles.
- * An orphanage will begin drum circles for thousands of children who've lost their parents in the war.
- * A performance ensemble of drummers will offer drum circles in their community and integrate drum circles into their performances.
- * A university will offer drum circles for students.

In the words of an officer for Kurdistan Save the Children, "This program is good for conflict resolution and reconstruction for our people. The drums create a new way of talking to each other. Through drum circles, we will bring more people together."

Christine Stevens is a modern day troubadour who introduces people all over the world to musical expression in the form of drum circles. Through her company UpBeat Drum Circles, Christine offers programs for corporate teambuilding, diversity training, and personal growth seminars. A featured speaker, Christine is equally at home in the middle of a 1,000-person drum circle or on the podium addressing thousands of professionals. As Director of Music Therapy and Wellness Programs at Remo Drum Company, Christine has led music and wellness seminars in England, Japan, Hong Kong, Korea, Taiwan, and the United States.

<http://www.ubdrumcircles.com>

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Folking Around: Continued from page 14 worked out that will enable a full flowering of the festival, assure the safety of everyone on the grounds and allow for police and security to perform their jobs as required without being overbearing.

In closing, let me thank the City of Seattle, Seattle Center and the Police Department for working with us all these years. I look forward to many more years of constructive inter-action as we continue to celebrate our culture and community. And speaking of continuation, finances are crazier than ever and we now have another large debt to retire. I mean, what's the use in solving our problems if we're not going to be here? So we'd be grateful to those of you who have not yet made a financial contribution if you'd go to www.nwfolklife.org or call the office at (206) 684-7300 and arrange to join Friends Of Folklife or make some other form of donation. Thanks for your concern and I'll see you at Folklife 09 to make some more Folklife moments.

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

TUMBLEWEED

Recap 2008

PHOTO ESSAY BY BOB MORGAN

*Right: Ron Dalton, Jim Portillo,
Bill Murlin, and Bill Rose*

Below: Lynn Morgan

Center: Peggy Sullivan and Ron Dalton

*Bottom Left: Nancy K Dillon and
M.J. Bishop*

Bottom Right: Steve Wacker



*Next Page:
Upper Left: The Whateverly's*

*Bottom Left: Lynnette Hensley and Larry
Braumbum*

Upper Right: Michael Guthrie

*Lower Right: Unknown person, Lola
Pedrini and Kathy Pedrini*

MARITIME MUSINGS

Holdstock and MacLeod

BY MATTHEW MOELLER

Holdstock and MacLeod
October 18, 2008
8:00 PM
Center for Wooden Boats
Seattle

The festivals are done for the year. It's a quiet and melancholy time when I think over the events of the summer and remember the great times we had. I can still hear the songs ringing back from the rafters and running off through the trees.

At this time, as I write this, I still haven't found a new place for the monthly sea chantey sing-along. The Northwest Seaport (NWS) facilities are gone. They've been bulldozed into oblivion by the City of Seattle. I'm both outraged and hopeful. Outraged by the callousness of the

municipal juggernaut and hopeful that this punch in the nose will awaken the petty minds of the NWS board of directors and they'll do something constructive, like resigning in mass.

That's why I'm grateful for folks like Philip Morgan (The Cutters) and Wayne Paulsson. Philip runs the NWS concert series. Wayne is the only NWS board member that has put in a huge amount of time on promoting maritime music. They have, along with others including Alice Winship and myself, worked and sweated and worried and laughed through difficult times and found strength and built a community amongst ourselves.

You usually don't hear much about the people who work behind the scenes. We go to concerts to see the musicians and performers, but we would have no concerts if not for the tireless workers arranging for venues, providing sound

reinforcement, distributing flyers and contacting folks via email, providing refreshments and selling our CDs. As a performer and one of the invisible minions I want to say thank you to people like Lola, Anita, Allen, Alice, Chris, Mikki, Mark and many many others. I could easily use up an entire page just thanking the folks that make live music a vital part of our lives. Thank you everyone for a great summer.

I'm just another loud mouth with a monthly column to write. I see things that need to be done, but I'm almost powerless to make a difference on my own. I write about them in hope that I'm not alone, that there are others in my community. I've been lonely, at times.

I'm not a leader, but I know one when I see one. I can also recognize those who care so much about something, that they'll attempt what cannot be done, regardless of the potential outcome. I have seen those same people fail, as I have failed before, to see their hopes realized. And, I watch them pick themselves up and try it again. Don't pat these people on the back! Help them to their feet and walk with them!



CLASSIFIEDS

Please submit Classified ads to victoryedit@mindspring.com. (Do not use the old yahoo account.) Mail payment to Classifieds, c/o Victory Music, POB 2254, Tacoma, WA 98401-2254. Classifieds ARE DUE by the 1st of the month to ensure publication in the next issue. All Classifieds must be prepaid. Classified rates are 50 cents per word with a minimum of ten words. (\$5.00) These ads are for individuals, musicians, and groups selling instruments, accessories, PA gear, lessons, services, etc. Free ads to people who just want to jam (use the jam word, not for jobs) or song circles. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.

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MUSICIANS

OLYMPIA BASED TRIO, 'Gaelica' playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at www.gaelica.us and contact us at: ingridferris@aol.com

MUSICIANS WANTED for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

WEDDING RECEPTIONS AND PRIVATE EVENTS Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 danc@celtograss.com - www.celtograss.com

HARMONICA player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact stillwillow@comcast.net.

MISCELLANEOUS

ROBINSKI'S GROOVY MUSIC - Deluxe Sheet Music Service - Lead Sheets, Chord Charts, PDF Songbooks, Piano Lessons - Transcribe/Transpose/Arrange - Let us [chart your songs](mailto:chart_your_songs@206.350.DLUX) 206.350.DLUX

BLUEGRASSERS: Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: Nwbluegrass Info: JoeRoss - rossjoe@hotmail.com Subscribe@Yahooogroups.com

FESTIVAL & ARTIST CONSULTING with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

ARTS-BASED, Non-Profit Organization looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."

GREAT PRICES ON BLUEGRASS DVDs Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out: www.bluegrassdvd.com.

VOLUNTEERS

VICTORY MUSIC
needs a few good Volunteers:

CD Reviewers: Contact - mtson@icehouse.net
Writers: Contact victoryedit@mindspring.com

Distribution needed. As of Jan 2009 Victory Music will need a distributor for the Pioneer Square (maybe 5 stops) and the University area (maybe another 5-6 stops) **All opportunities are Volunteer positions!**

Victory Music needs storage space. If you have storage available, please contact Lola at: victory@nwlink.com. This is one way you can really help Victory Music! Storage needs to be heated and somewhat accessible.

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3223 15th Ave W, Seattle 98119
 (just south of the Ballard Bridge)

206-352-2525 www.qcafe.org

Sign up: 5:45 - 6:15 pm

Music: 6:30 - 9:00 pm

Cover charge: \$2 members,
 \$3 everybody else.

Musicians do not pay to play.

Wonderful large venue, very family friendly.

Coffee, tea, soft drinks and pastries available.



OCTOBER MUSIC

- 2nd **Bob Jackson Band**
 3rd **Tim Sherman Allstars**
 4th **Ray Skjelbred 5 - 8 pm**
Tim Sherman Allstars 9 - 1 am
 10th **Danny Ward and Reality**
 11th **Ain't No Heaven Seven 4 - 7 pm**
Overton Berry CD Release Party 9 pm - 1 am
 17th **Nick Vigarino and Meantown Blues**
 18th **Blues Orbiters 5 - 9 pm**
 24th-25th **Jeff and the Jet City Fliers**
 31st **Two Scoops Moore**

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotradjazz	7:00 - 10:00 pm
Wednesdays	Legacy Band w/Clarence Acox	8:00 - 10:00 pm
Thursdays	Bob Jackson Band (2 nd)	7:00 - 10:00 pm
Thursdays	Ham Carson Group (9 th , 16 th , 23 rd & 30 th)	7:00 - 10:00 pm

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Web - www.neworleanscreolerestaurant.com/

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Wednesday, November 5, 2008

7:30 pm

\$29, \$27, \$25

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Each has enthralled audiences with their solo performances. Each has collaborated with the other: his song is on her latest album, *The Phenomenal Ruthie Foster*; her voice is on his latest, *Get Onboard*. Now they are taking their collaboration to a new level. On November 5, each will perform solo sets, and both will perform together, in one evening that will leave memories for years.

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Sign up - 4:30 PM
Music 5 - 7 PM

TUESDAYS

Antique Sandwich
51st and N. Pearl, Tacoma, WA
253-752-4069
Music 7 - 10 PM

Q Cafe - Ballard
3223 15th Ave W, Seattle 98119
(just south of the Ballard Bridge) 206-352-2525
(\$2 cover Mem. \$3 Every one else - Musicians \$0)
Sign up: 5:45 - 6:15 pm
Music: 6:30 - 9:00 pm

1ST THURSDAY

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15600 NE 8th Street - Bellevue, WA
Sign up - 5:30 PM
Music 6 - 9 PM

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OCTOBER CONCERTS

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6532 Phinney Avenue N, Seattle
Tickets: www.BrownPaperTickets.com

Saturday, Oct. 11 7:30pm \$15
Bill Staines
Opener: The Cutters
Phinney Neighborhood Center

Sunday, Oct. 12 7:00pm \$15
Susan Werner
Opener: Kym Tuvim
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Saturday, Oct. 18 7:30pm \$15
Hanneke Cassel
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Saturday, Oct. 25
7:30pm \$14
Maria Dunn
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