

VICTORY REVIEW

Acoustic Music Magazine

Volume 30

September 2005

Number 09

Pike Market
4th Annual
Buskers' Festival

Inside...

- ✦ The New Island Music Guild Hall
- ✦ Darrington Bluegrass: Festival Review
- ✦ Letter From the Editor
- ✦ Tumbleweed Performers by Category

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THE RAMBLIN' MIKE

A Bounty of Talent



BY MICHAEL GUTHRIE

As some of you know, open mic attendance is usually down during the summer. It's a good time to play more songs, though, because fewer people sign up. Of course, this will only be the case until fall's busy season sets in.

Some people have gone to an exotic island. Helen Mallary, a regular at Victory open mics, is spending some time in Oahu, Hawaii. Thanks to the Web, I was able to interview her in time for this article. She has a message for the Ravenna Third Place Books folks: "Tell everyone at the bookstore I said aloha from Oahu and that I love them all. I'll see you all soon."

Helen is passionate about playing her violin and has been delighting folks at the Ravenna open mic for quite some time now. Besides her classical background playing recitals and youth orchestras, she loves to play traditional dance music. One night she gave us her own version of "Orange Blossom Special" with some classical jazz thrown in—I believe she said she was going to use the arrangement for an audition she was practicing for.

I put my pen into cyber space drive and asked Helen (on Hawaii time) a few questions:

What made you decide to start playing open mics?

My dad kind of suggested the open mic as a way to cope with my stage fright. It's also to help me in working with a mic and on my stage presence.

How old were you when you gave your first performance and how old are you now? Where have you played and where do you want to play?

I was about five years old when I first performed. I played the ABCs, outside my house, on a violin that I took from my dad's bedroom. I'm 18 now, since June. I've played in school talent shows and school events, at the Pike Place Market, at Folk Life and Bumbershoot, at open mics and in community/youth orchestras. I'll be continuing to play at Ravenna Third Place Books and at my recitals or youth orchestras in Mt. Vernon. Hopefully one day I will make it to Carnegie Hall (practice, practice, practice).

How has the Victory open mic influenced you and your music?

Well, it's like practicing for future performances—so I can get rid of the stage fright and actually focus on phrasing the music.

What are your goals in music and what are your current plans for your music?

I just hope to continue music in life no matter what. I thought about being a rock star while I'm still young and still continue the violin. Then when I reach middle age, I thought of making a career as a solo violinist and make it at least as big as Vanessa May or Yo Yo Ma. But for now I'll be trying to plow through Cornish College of the Arts.

There you have it. An open mic is a community of folks, both performers and



Above: Jim Santanella

listeners, who nurture each other and create a music forum where people like Helen Mallary can work on their craft of performing.

Jim Santanella, a regular at the Highliner Pub Showcase, is another new musician to the scene who is passionate and committed to giving his music to the people. His lyrics are clear and supported by solid guitar work, and his meter is relentless. He can rock out or sing a ballad, and he has produced two CDs of his own. He has been seen giving away his latest, *Yellow Sky*—go see him perform and maybe you can pick one up.

His journey began in 1989 in the very small town of Millington, New Jersey, where he and some friends had a band during high school. In 1990, Jim attended New Hampshire College and began writing songs and traded his amp for an acoustic guitar. After college he moved to Manhattan, took a night job in the graphic arts field and continued writing songs. At this point he began the study of Bel Canto singing at the Singers Forum in New York City under Liz Russo and Phil Campanella. For three years he developed tone and performance technique. He then moved to the East Village where he recorded his debut release *East 5th Street*.

In the summer of 2000, Jim moved to Seattle. The west coast life style took awhile



Above: Helen Mallary

to adapt to but Jim finally settled into the music scene and in 2004 he released his new CD, *Yellow Sky*, which has been described as dark folk for its honesty and starkness. Many people have said that if your song is good, you should be able to make it work with just a guitar and vocal. Jim has it down—I have seen him solo several times and he is solid. His guitar work uses many varied textures and rhythms behind his rich, soulful vocals.

He has added some sparse percussion and harmonies to make this CD, giving his songs a little more depth. The CD ends on a great duet with Jim's son Beck joining him on "All Done." This CD is by a true renaissance man—Jim created the stunning graphics himself and released the CD under his own label, Squatter Records (www.SquatterRecords.com).

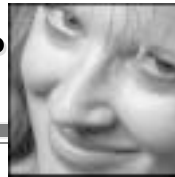
The Ramblin' Mike hopes to see you out there listening to this great abundance of creativity around us. The open mic scene here in the Seattle area is rich with talent, even during the slow summer season. Many of the hit songs you hear on the radio originated in a

Continued on page 5



GALLOPING GOSSIP

September 2005



BY DEB SEYMOUR

“Try to remember that kind of September...” sings the Gossip Girl in the shower, while soaping behind her ears. “Ahem,” chimes in the Horse-With-No-Name, the Gossips not-so-wet-behind the ears four-legged musical expert, “like the shower is the only place you think you sing?” Well, I do confess...the shower, the living room, the car, the ferry, the aisles at Home Depot whilst dancing with a 2X4, and most recently at the **Pegasus Coffeehouse Open Mic** on Bainbridge. Oh my gosh—what a cool place! Co-hosts **Norm Johnson** and **Rick Barrenger** have created a warm, cozy space at Pegasus, with the coolest of uber-cool vocal mikes (like you don’t have to eat the mike in order to be heard. You can keep your focus on your cookies instead!) Other folks in attendance: **Larry Dewey**, **Kaitlin Rose**, **Highway 322** and newcomer to town **Peter Spencer**, a highly talented singer-songwriter and deft on-the-fly guitarist. (We know, we put him to the test!)

The Pegasus Open Mic is on Sundays from 7-9:30 and the coffee shop is walking distance from the Winslow ferry dock. Signup is first come, first served, and the list rotates around several times—two songs per turn. Check it out at www.pegasuscoffeehouse.com.

* A fine afternoon of traditional tunes at the **Seattle History House** July 31. Victory open mike regulars **Jerry Middaugh**, **Stew Hendrickson**, and **Morgan and Graves** took the stage, along with **Orville Murphy**, singing traditional songs of Scotland, Ireland, Appalachia, and more. The Gossip’s favorite story of the afternoon was from Mr. Murphy, who related a little Murphy family history to the audience: “Before Prohibition, my father was a distiller. During Prohibition, he was a distiller. And after Prohibition? He was still a distiller...”

* So it seems that someone finally heard my plea in May’s column about looking for former Victory musician **Jim Farrand**, and guess what? We found him! After touring widely in the mid-‘90s with his critically acclaimed albums *3 AM on a Tuesday* and *January Sun*, Jim went underground for a while, but for good reasons. “Well, yes,” he says, “I guess I did kind of disappear! Becoming a dad had a lot to do with that, plus the discovery that my muse was

starting to take off in a different guise: that of a visual artist. I am happy to report that I am now in my second year in the Visual Arts program at Seattle Central Community College, and am hoping to get into both commercial art design as well as hone my personal passion for watercolor.” Needless to say, Jim, wife Denise, and sons Connor (age 6) and Everett (age 2) are fine, well, and living in Shoreline. Jim welcomes hellos from any old Victory pals at jfarrand@earthlink.net.

*Speaking of change, what a night for **Real Change** news! On Wednesday, July 13, **Conor Byrne’s** generously opened up its doors for a benefit concert for **Real Change** (Seattle’s newspaper serving the homeless) and it was virtually a who’s who of the Victory crowd in attendance, as well as other locals: **Eva Tree**, **Stanislove**, **Michael Guthrie**, **Alan Kausal**, **Lauren Gaudinier**, **Kathie Shannon**, **Blue Ize**, **Kym Tuvin**, **Alan Camhi** and others all came, sang, ate, drank, and made merry. The event was hosted and organized by the hard-working **Barbara Buckland**, our favorite local music maven, and a good time was had by all.

* Last but not least, speaking of **Kym Tuvin**, the Gossip finally got to sit and chat a bit with this talented singer-songwriter at the **Real Change** benefit. Kym has been on the road for the past two years, touring cross country, but has decided to take a break and settle back into the Puget Sound area for a while: “We all need vacationing!” she says. Welcome back to Kym!

* Well, that’s about it for the Gossip Girl this month. Happy September! –GG

Got something we should know? EMAIL US! victory_gossip@yahoo.com

Deb Seymour Seattle’s “wry musical humorist,” not only sings in the shower as well as on stage, but recently finished an exciting summer of interning at Bainbridge Island’s YES! Magazine, A Journal of Positive Futures, which reports on current sustainable living practices. (www.yesmagazine.org) You can catch her whipping up her own positive future on Sept. 4 at the Tumbleweed Festival in Richland and on Sept. 20 at the Madison’s Café Songwriters Showcase in Seattle. Visit www.debseymour.com for more info.

Ramblin’Mike continued from page 4

songwriter form, where the song held its own with minimal accompaniment. You may hear the birth of a future hit at your open mic experience. If you have an open mic story, send it to my e-mail address below.

Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest and is a Victory Music sound volunteer. He has produced his own CD and run his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC from 1973-79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987.

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

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

Friday, September 9 - Second Friday Sea Chantey Sing swings back to its usual place on the space/time continuum. 8 PM, between the ship and the shop at Northwest Seaport, South Lake Union Park. Co-leaders are Percy Hilo and J.W. Sparrow. Come lead or request a nautical song or join in on the choruses. No admission charge, but donations will be solicited and accepted. Snacks, drinks and gift shop browsing available. Info available at (206) 447-9800 or www.nwseaport.org.

Saturday, September 17 - 8 PM at the historic ships pier at South Lake Union Park. Northwest Seaport Maritime Concert Series presents Mariide and J.W. Sparrow with Joe De Benedictis. Mariide Widmann, matriarch of maritime music in Seattle, has the saltiest female voice around. As Philip Morgan once said, “Anyone who thinks women can’t sing sea chanties hasn’t heard Mariide.” J.W. Sparrow is one of our most inventive regional songwriters, with many memorable maritime songs, some of them set locally. Along with keyboard wizard De Benedictis, this is a two-piece band that will have you looking for the other two players. Admission is \$10 general, \$7 seniors, students and maritime heritage organization members. Snacks, drinks and gift shop browsing available. Info available at (206) 447-9800 or www.nwseaport.org.

PIKE MARKET 4TH ANNUAL BUSKERS FESTIVAL

BY DIANE SCHULSTAD

Sunday, September 18, 10:00 a.m.-5:00 p.m. Pike Place Market

Busker. Is it a word that you've heard before? Have you always wondered what it meant? The word "busker" has been kicking around since the 17th century (at least according to the *Oxford English Dictionary*). If you trace it back through time and various permutations, its earliest antecedent is an obsolete French word: *brusquer*—to seek. An intriguing origin of the word that now defines the time-honored profession of performing in the streets for one's living: *to seek*.

Intriguing origin, indeed. Because, when you think about it, there certainly is a "seeking" element in busking. Seeking for a receptive audience. Seeking for imaginative ways to capture and keep that audience's attention. Seeking for truths about life not readily apparent through following the standard order of things.

Of course, street entertainers never have—never could—fit easily into the standard order of things. On the contrary! Performing on the streets has always been a threat to the status quo from a variety of standpoints. There's the economic factor, for example. Jim Page explained the perpetual difficulty to me: "The exchange rate is too fluid. When I go to the store for a loaf of bread, it will cost \$3.50... no compromise, that's it. \$3.50. But when you hear a street performer do a song, *you* decide what the cost will be: 50 cents, three dollars, maybe nothing. That such an economy can exist within the wider society has always been problematic." There's the political factor (horrors for the royalty, the politicians and the ecclesiastical authorities throughout the ages!): how *does* one control and censor what is said on the streets? After all, a street performer is under no

patronage that can ensure a favorable "review." The busker could say... ANYTHING! If performances take place in a public street or square, the public's opinion may be swayed... much to the dismay of generations of powers-that-be.

Because of such economic and political dilemmas, institutions as diverse as the Roman Catholic Church and puritan parliaments have

during his reign (813-840), Louis the Pious (Charlemagne's son) excluded all entertainers without noble protection from "the privilege of justice," making them outlaws legally. In 1530, Henry VIII ordered minstrels to be licensed (they were amongst a long list of folks that Henry VIII ordered to be licensed); those who did not comply could be *whipped* for two consecutive days!

With such grim sanctions, you might think that street entertainers would have scattered long, long ago. But the prohibitions had entirely the opposite effect: they only increased the ingenuity of many generations of performers to finagle ways (no matter what the cost!) to amaze, amuse and enlighten their audiences in public spaces.

So you can appreciate (can't you?) the glorious, and sometimes perilous, nature of busking?! And you have *your* chance this month to celebrate and support those inspired, individualistic performers that have caused such a ruckus throughout the centuries. Right here in the Northwest! Attend the **Busker's Festival!** It takes place on **Sunday, September 18th (10 a.m. to 5:00 p.m.) at the Pike Place Market in**

Seattle! It is the grand event marking the end of Seattle's Buskers' Week, a week declared by the Seattle City Council as a tribute to Seattle's esteemed street entertainers—the first Monday after Labor Day through the following Sunday. In addition to the usual busking spots, there will be two sound stages at each of the north and south ends of Pike Place Market and one acoustic stage in Post Alley between Pike and Pine Streets; more than 30 performers are slated to perform.

Although the Buskers' Festival will (hopefully) *not* be fraught with dangers of death



From Left to Right: Jim Page, Jim Hinde, and Aris the Spookman

tried, unsuccessfully, to repress the busking tradition. The quashing attempts have gone on for centuries. In ages past, the penalties for performing on the streets could be dire! Once upon a time (451 B.C.), the Roman Republic compiled laws—known as the Laws of the Twelve Tables—prohibiting the singing or composing of *libelli famosi* (songs that could be tagged as libelous). The punishment for disobedience? Death!!! Numerous examples throughout history can be cited to show the formidable influence of buskers (they *must* have had formidable influence if such laws were created to control their voices). Two more extreme cases in point:



Above: Rio Cole

or thrashings for the buskers, bringing off the event is certainly taxing for our local heroes. For (and you must understand the enormity of this statement), the Buskers' Festival is *produced* by our Northwest buskers. They are not the performers solely, in this instance. Producing means planning the event from "soup to nuts," if you will. It means organizing and scurrying about doing the errands involved with making the event happen, in addition to entertaining on the streets (the day-to-day job!). The Festival is dreamed and schemed by the Pike Market Performers Guild: it is one of the Guild's *raison d'être*. A subcommittee of the Pike Market Performers Guild is formed, eight months in advance, to attend to the chores of the Buskers' Festival. This year, Artis the Spoonman, Niceol Blue, Emery Carl, David McKesson and Greg Spence Wolf comprise the Festival Committee, with JimHinde and Jim Page serving as the Festival Committee co-chairs. Working hand-in-hand with the Pike Market Preservation and Development Authority (a financial sponsor of the event) and the market vendors, the buskers attend to all the myriad components that will eventually provide for our entertainment.

The first task is to produce the poster (this year's, by Sai Porter, is on the cover—although you are definitely missing out not seeing it in full color!). Applications from potential artists (particularly Market artists) are sought and thoughtfully considered. Sai's entry was chosen this year partly because he is a busking *artist!* He handpaints postcards in Victor Steinbrueck Park, at the north end of Pike Place Market. If you observe the cover carefully, you will see that the whole is formed by a quilting of individual postcards, representing the buskers of Pike Place

Market. Once the art for the Festival is chosen, Melody Bostad, of One Eye Designs, takes over the graphics: she designs and turns out the posters, the street banners, the t-shirts.

The street entertainers must be solicited to apply and must be selected for the Festival schedule. The participating musicians, dancers, jugglers, magicians, balloon twisters (etc.) are chosen through a jury selection process. Interested performers for future Buskers' Festivals, be forewarned: you *must* be a committed busker (that means that you must be playing on the streets for tips) to be considered. (Those that are street performers for the Market, particularly those that are actively involved in the Pike Market Performers Guild, are given special attention in the selection process.) It is a



Above: Emery Carl

Buskers' Festival, after all! And truly so... there is no promise of payment from the Festival organizers, since all sponsorship funds "go operational" (although in past years, the participating buskers have always received a modest honorarium). The hat *will* be passed! The busking tradition *will* be sustained!

Oh! And there's the assortment of odd bits and pieces that you mustn't forget in producing. Getting the risers for the stages. Arranging for electricity and sound equipment. Organizing volunteers. The buskers and volunteers are there on the day of the Festival, scampering hither and thither from dawn to dusk. But joyfully... What a *bash!*

So come on down to see what our buskers have concocted, just for you! For *your* amusement and bemusement! Because the Buskers' Festival is particularly arranged to lengthen the festival season and welcome the

"locals" back to the Market, after the height of the tourist season is over. The farmers will be there, with the finest of their produce. The buskers will be there with the finest of their entertainment.

And remember: when you support the buskers—when you throw that money into the hat—you are celebrating centuries of folks speaking their minds, no matter what the cost. One of our own outspoken Seattle street entertainers, Artis the Spoonman, speaks words of a philosophy that has resonated throughout the centuries: "What's really important is people overthrow the system that's dumbing us down and we realize it's our culture, not our world. The world is a system of cycles, healthy cycles, and if we're not healthy, we don't belong." These celebrations and festivals and events are essential. We all need them; everybody needs them. They are cultural necessities, in order to evolve our diets, our languages, our clothing, our economies, our ethnic diversity, our politics... everything, every damn thing."

For more information on the Pike Market Performers Guild, visit their website at www.pikemarketbuskers.org. Historic references were distilled from a vast and rich history of buskers, detailed in a marvelous book (difficult to obtain, since it's now out of print) called "*The Buskers: A History of Street Entertainment*" by David Cohen and Ben Greenwood. There's so much more to discover!

Below: An Unknown Busker



REVIEWS

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LOCAL

Local Singer-Songwriter

MICHAEL McDAETH: SHINE IN REVERSE
(self released, www.mcdaeth.com)
available through CDBaby



If we may talk turkey, readers of this magazine likely don't fit Michael McDaeth's demographic, and vice versa. For ten years, he's been a local star to those who like things loud and peevish and aren't too particular about musical technicalities. His sixth solo release since the demise of his aptly-named band Weeds is an all-acoustic double CD, so think of it as taking acoustic music in an uncommon direction. It's two-plus hours of highly personal, ideosyncratic two chord rock: howlings about Gen X dead ends, inappropriate girlfriends, pharmaceutical misadventures, interspersed with random bitter cynicism. To be fair, some of these observations have a certain beauty, but they are odd flowers on a scorched earth. It's tough listening, and McDaeth is quite content to play the anti-Guthrie. He's a guy with a guitar out to sing you some songs that run you down, make you feel sorry for yourself, and get you thinkin' that you're too this or too that. The biggest target is McDaeth himself, though, and he unflinchingly admits to all the above-named shortcomings and transgressions. Shine in reverse, indeed. *(Tom Petersen)*

Local Singer-Songwriter

MIKE CAMPBELL: MARS OUTBACK
(Gold-N-Moose MDC444MO)



Meet the three Mike Campbells! Campbell number one: Lovin' Mike! There, fresh back from the barber, in his favorite sweater, holding the 000-45 just the way the Mel Bay shows it! Ready to turn your heart to taffy with ooey gooey odes to the love of his life. Why, just starting the record is "Falling in Love"! And being away from his native Alaska (and you, sweetums) is like "Christmas Without Snow." Lovin' Mike has that kind of deep, lush baritone that brings him to within some synth strings of being a Roger Whittaker soundalike. But wait! He's not! He's . . . Stout Hearted Mike! All 250 burly pounds o' him in 'is kilt, ready ta slap yer back 'n' order up tha next pint o' somethin' ta put hair on yer chest! He tells the barmaid, in the best song about beer since "Non Barleycorn", to put that Budweiser "Back In The Clydesdale" and bring 'im a Guinness. Stout Hearted Mike sings about his buddy "Whiskey John", too, takes a whirl on the "Turnagain Waltz", and celebrates the hunting season with "First Kill." Now look outside! Kicking back in a lawn chair on the side of a glacier, it's Campbell number three: Good Time Mike, the Bush Pirate, King of the Puffinheads! With his Aloha shirt and gotohell pants at 10 below, he's here for the party up in Number 49, with a hilarious tale of the Iditarod gone crazy, and of a goofy gambler

called the "Seventh Son." The three Campbells wrote all the songs on **Mars Outback** between them, and if you don't like one of them, you've got the other two to adore, and that's enough to put this CD in the collection. *(Tom Petersen)*

Local Singer-Songwriter

REACHING HOME: MATTHEW MOELLER
(self released, mm-1927)



Shantyman and all-around entertainer Matthew Moeller, familiar to Puget Sound folkniks and boatniks, reaches home with his first solo CD, and a fine one it is. Backed by a who's who of local exponents of sea-related music and lore, Cap'n Matt has a sweet and melodic collection of originals that heartily evoke life on the ocean without turning cloying or to parody. The music is buoyant, kept bobbing by Mike Murray's banjo and Dan Roberts' mandolin. The recording has a great "live" feel, with Moeller's voice well out front, crisp and intimate. The CD is peopled with the expected characters, old salts whose ships may never come in, gentle drunks, wise sailors and blind fiddlers, but Moeller sings with a wink in his voice – these sailors have some tall tales, but tales they are. Tales you'll not grow tired of hearing. *(Tom Petersen)*

(New Age Instrumental; Local)

DAVID MICHAEL & CHRISTOPHER OF THE WOLVES: IN THE MOMENT

PPCD-1019 - Purnima Productions, P.O. Box 317, Port Townsend, WA 98368
www.purnimaproductions.com



One of the key exponents of what might be called “energy music” (yes, I made that up)—because it facilitates movement of energy flows, both in meditative and in exuberant ways—David Michael continues to produce an outpouring of valuable recordings. This reviewer, quite frankly, is overcome by smarmy, violent thoughts in the presence of much so-called New Age music. Not so with Michael’s rhythmic improvised melodies on the Celtic harp. The recording at hand was developed from hours of excited and contemplative give-and-take between Michael and the remarkable Christopher of the Wolves, who was experimenting for the first time with the Swiss hang drum—which sounds like a cross between a Caribbean steel drum and meditative Tibetan bowls. Throughout, Christopher tends to pull both musicians into gentle repetitive riffs that flow like rivers of energy, with Michael moving melodically like delighted driftwood among the bounces and ripples of the river. The result, unlike much trance music, adds to rather than sapping your energy, creating a pleasing background of sound for any activity, and also satisfying the listener who gives it his or her complete attention. Long-time musical partner Rand Mead joins in occasionally on the alto flute, and Joe Breskin adds a touch of guitar. More than just another meditation CD to throw on when you give your favorite friend a massage, this one is a musical event, stretching masterful musicians in new directions, challenging them, and creating delight. *(Bill Fisher)*

(Singer-songwriter, local)

KATHRYN MOSTOW: DREAMERS EVERYWHERE
P.O. Box 28885, Seattle, WA 98118
www.butterflysound.com



Before I start stringing superlatives together, let me admit up front that the CD doesn’t really strike out in revolutionary new directions, it’s merely about as good as a gentle and heart-stirring singer-songwriter set could possibly be. Nor will it make the world safe for freedom and love to shine supreme, though it will surely do its part. Here is what Kathryn’s voice brings to mind: You know that moment when the spray billows up at the base of a big waterfall and, catching the sunlight, it bursts into a big rainbow? That’s it. I can’t help but feel that, in an ideal universe, we would (or maybe will, who knows?) be sung a welcoming song by this very voice as we move from the earthly plane onto the startling beach of higher consciousness. Kathryn possesses the gift of a clear, natural voice that not only conveys great feeling but, in its easy flow, soothes the deepest fibers of our being. This CD was recorded, with real and metaphoric parallels, over much of the term of her pregnancy. The basic tracks were laid down at David Lange’s studio. The rest of the work was done at Garey Shelton’s studio. As Kathryn sings, “the company we keep/ is what makes the task more sweet,” and her company on this CD is superb—from Shelton on bass, to the inventive Joel Litwin and the impeccable Will Dowd and Tim Miller on percussion, to Wayne Horvitz on Hammond B3, and Richard Middleton (musician’s musician) on piano, B3 and electric guitar, Joe Crookston on tremolo and acoustic guitars, Zak Borden on mandolin, Dan Tyack on resonator guitar, Paul Elliot on fiddle, Jami Sieber on cello, and the exquisite Alicia Healey providing backing vocals and co-producing with Kathryn and Garey Shelton. All

songs were written by Kathryn, and one can sense that she opens gladly to tasteful ideas from her percussionists and other players. Bottom line, though, this CD belongs to Kathryn’s voice and guitar—it is a song cycle praising life, freedom, love and those who dare not only to dream but to act on their dreams. “Don’t ever doubt that one small group/ can change the world,” she sings in the set’s opener. Few people can erase our doubts more gracefully. *(Bill Fisher)*

(Folk instrumental; local)

THE GOSPEL ACCORDING TO RICK RUSKIN & VIVIAN WILLIAMS

LD 97110 – Lion Dog Music, 1414 21st Avenue, Seattle, WA 98122
www.liondogmusic.com



Acoustic guitar legend Rick Ruskin gets together with national treasure Vivian Williams and, sounding as if they’re sitting together tapping their toes in Rick’s living room, they fashion an utterly delightful recording of gospel chestnuts ranging from “Jesus Loves Me” to ‘Amazing Grace” to “Swing Low, Sweet Chariot” to “I’ll Fly Away.” On each track, Ruskin creates a unique backing arrangement. For one song, the guitar seems slightly formal, for another it becomes mildly funky, for yet another it seems to have been bitten by the jazz bug. Thus, a set of music that could have grown mildly tedious—in spite of the solidity of the players’ craftsmanship—keeps kicking itself into a new groove and stays very much alive. Vivian, throughout, provides a very rootsy reading of each song, her fiddle impeccably clear and rich. Ruskin’s guitar swirls around her traditional sound like a chorus of “Amen’s” in every possible language. It is very difficult to find anything to fault here, except perhaps that there is nothing adventurous in the set list. The songs are as

familiar as Cheerios for breakfast—but truly, they taste as wonderful as they possibly could. All that sugar and molasses and can I get a witness! You need your own copy of this set. (Bill Fisher)

(local folk rock)

PRAVA: GOING HOME

Contact: pravalove@yahoo.com CD
Available: www.leagueofartists.com &
www.cdbaby.com



Prava is a local Seattle singer and songwriter. His new CD features a sound that goes to the roots of folk rock music. This is a serious musical artist. The compilation of ten songs which resonate with crispness, clarity, and freshness of lyrical sound was written and composed by the artist. Music like this has not been heard since the early days of Simon and Garfunkel. Prava's vocal range varies from deep resonance and yearning to refinement and joy and it is his voice which is specifically unique. The melodies of songs like "Lola", "I See Light", "House is Haunted" and "Angelina" tend to stick with you long after hearing them which is the mark of good song writing. The first track "Coming Home" starts the story of a personal journey after two years of world travel. The song lyrics speak to all audiences. For example "I See Light" is a song of awakening and hopefulness while "Astronaut Girl" is a playful song about a girl spaced out on drugs. "M.I.C." addresses the wars on terrorism. The fortuitousness of having catchy melodies, thoughtful lyrics, and a great singing voice is the key to success which is where this artist is heading. (Alicia Marroquin)

Americana

CROOKED STILL: HOP HIGH
(Footprint Records FP-2004)

A few months ago, the e-group nwbluegrass (Yahoo) tackled the lively question of why the cello doesn't have a more prominent role in stringbands. The historians were able to rattle off the names of a couple dozen performers and bands from long ago where cellists played bass parts or filled the spot where one would expect to find a second guitar. Much admiration was expressed for Nancy Blake's contribution to her husband's records, and Wintergrass attendees recalled the beautiful and talented sisters of Greener Bluegrass wowing everybody at the open mic, and their cello. Nevertheless, in none of these examples was the cello the lead instrument. YoYo Ma has three bestselling CDs of music "evocative of" American folk roots, but the young foursome called Crooked Still has gone all the way out on the limb, cutting an entire CD of standards and traditional-sounding songs with the cello as the lead instrument. Remarkably, it works, thanks to the audacious Rushad Eggleston, who can make the cello jump and chirp, or groan the blues, or snap and sing. His instrument does not play back up – there's a bass for that. The record would be ponderously bottom-heavy were it not for the sparkly banjo of Gregory Liszt and the soprano vocals of Aoife O'Donovan. The result is a sound filled with interest and possibilities and some excitement. The nobility of the experiment has to fill in the gaps, however. The traditional pieces are the most obvious jam standards ("Darling Corey", "Angeline the Baker", "Shady Grove") though a slow, modal "Rank Stranger" with soft Eastern percussion stands out. After a while, too, O'Donovan's beautiful but as-yet undeveloped vocals cry out for a little support. Listening to half the CD at a time takes care of that, though. The group's originals are sturdy and littered with references to other tunes, with borrowed words and phrases everywhere. They're deftly done, well within the guidelines of fair use and in the tradition of verse-swapping (in fact, Crooked Still here waxes "Lonesome Road", the all-time cut-and-paste standard). Let's hope this group keeps working and that festival organizers give them a chance. (Tom Petersen)

Bluegrass/Light Country

BILL CLIFTON & THE PICK OF THE CROP,
STARRING ART STAMPER: MOUNTAIN LAUREL
(Elf 106)

BOBBY ATKINS & MARK ATKINS & THE ORIGINAL COUNTRYMEN: NOT JUST BLUEGRASS
(Thunderbolt 4492)

MIKE STEVENS & RAYMOND MCLAIN:
OLD TIME MOJO
(Borealis, BCD 162)

Asff. There is danger and menace in the new, the daring, or even the aggressively played oldie. One listener's beloved raw, primal, authentic folk performance is another listener's repulsive, amateurish yowling. Thus, the watered down versions end up outselling the gut-bucket originals, and by that calculus, we have a trio of CDs in the bins that could sell a million between them. All feature top-drawer picking and production, lots of familiar tunes, and the clearest, cleanest singing you've ever heard. Oh, there's gobs of sincerity, all right . . . but it all comes out as schmaltz. The best hope would seem to be Stevens and McLain's *Old Time Mojo*. Mike Stevens is a harmonica blaster with leather lungs, more tricks than Barnum's circus and a nasty, dirty sound. His take on the old Jesse McReynolds mando workout "Blowin' Up A Storm" may be the most furious two minutes of harp ever waxed by anyone, anywhere. Stevens keeps on honkin', too, but it can't save the rest of the CD from Raymond McLain's gooey vocals and the limp arrangements. The final product is almost bizarre. It's "Pat Boone's Bluegrass Album" recorded with an out-of-control dump truck driving through the studio. On the other hand, just such an intrusion might have greatly benefited *Mountain Laurel*. How this much talent managed to be in the same room without generating any heat is a mystery. Certainly, the participants are A-listers (Clifton and Stamper are joined by Jimmy Gaudreau and Tom Gray), but maybe their very professional cleanliness got the better of them. Stamper gets off a few interesting passages on his five stringed fiddle, but the rest of the time it's Bluegrass as if done by those orchestras that used to hawk pale remakes of pale tunes on late night TV. Making it all excruciating are the vocals, which are so sweet they'll cause cavities. Gaudreau has one of the great high tenors, and has contributed to some enthralling harmonies over the years, but alone he becomes over-earnest and, well, cheezy. Now, "cheezy" doesn't apply to Bobby

Atkins, but the Monroe alum did miss a little with the title of *Not Just Bluegrass* . . . might've reversed the first two words. As it is, Atkins father and son have issued a pleasant album of light country where the originals and lesser-known cuts are interesting enough to overcome the retreads. The album gets off to a goopy start, and slides (inevitably) into "Blue Eyes Crying in the Rain." From there it seems headed for disaster, with a version of (groan) "More Pretty Girls Than One" that sounds like a bad night at a local jam. Suddenly, the album turns around. The Countrymen put the chops to good use on the Jonathan Reischman tune "Birdland Breakdown," but the treat of the record is "Living Once Again." Written by fiddler-for-hire Cub McGee, it is an astonishing Merle Haggard – type song, made all the more astonishing by the vocals (presumably Mark Atkins), which are dead-on Hag. He sings the next one, too, a remake of country crooner Stonewall Jackson's "Don't Be Angry", and now the CD is off and flying, only to ditch several tunes later in a bowl of custard called "Love Valley" that closes the record. Bluegrass vocals don't necessarily have to drawl and twang, but when the genre is defined, in large part, by its "loneliness," studied perkiness, crystal diction and fat round vowels just won't do. It's a sound that the last couple of generations called Grandma's music and associated with Lawrence Welk and Mitch Miller. Come to think of it, Grandma remembers when Bluegrass was invented, and she's not buying this soft stuff either! (Tom Petersen)

Bluegrass

**THE BISCUIT BURNERS:
FIERY MOUNTAIN MUSIC**
(Indidog IDR 5072)

The Biscuit Burners are another in a bumper crop of young talented pickers who form hip groups, openly acknowledge that they didn't have Bill Monroe for breakfast or Jimmy Martin for supper while growing up, and consider their target audience somewhere around age 17. As such, the Burners come across as uncommonly regular, nice folks, comfortable with who they are and feeling no apparent need to tousle their hair, slouch, get tattoos, or perform Indian ragas with Bluegrass instrumentation . . . even if one of the members has studied that Eastern form. And you know what? The results are better than what you get from all those affected raga pickers. The Biscuit Burners' sound revolves around singer and dobro player Billy Cardine, who's got a big, no-nonsense sound and licks enough

to last a whole record. The next important cog in this tight quartet is the bass player, the winsome Mary Lucey, credited by the band as a big creative force and also the winner of some awards for her playing. Singing the other half of the songs is banjo frailer Shannon Whitworth; she's got a great voice but the banjo stays largely in the background. Sparing Cardine all of the soloing duties is guitarist Dan Bletz. Let the justice of the marketplace prevail, and pick up this CD. (Tom Petersen)

Country

**MICHELLE NIXON & DRIVE:
WHAT MORE SHOULD I SAY**
(Pinecastle Records, PRC 1146)

Though she hangs out with the bluegrassers and is as devoted a promoter of that genre as they come, Michelle Nixon is, deep down, more of a throwback to '60s and '70s style mainstream country. Being backed by the bluegrass unit Drive only temporarily masks her dreams of the everyday housewife as she covers the oldies but goodies by Tom T. Hall, Merle Haggard, Bill Anderson, and Melba Montgomery in a style part Loretta Lynn, part Melba Montgomery, part Lynn Anderson. Heck, she's even got the rhinestones and the big hair. This is a good record that's a pedal steel guitar away from being great. The album opens with "I Know Rain" by The Storyteller and closes with Whisperin' Bill's "Slippin' Away" but is mostly upbeat love songs in between. The hot number is "If It Ain't Love (Let's Leave it Alone)", a good old honker that gives everybody a chance to show off their chops. Another good one from way back is "Roses in the Snow." Nixon herself writes a couple and they're not bad, but come across as a little pedestrian surrounded by the works of Nashville songwriting legends. Drive's guitarist, Patrick Robertson, supplies the title track plus one other and gets to sing now and then; the songs are good but Robertson voice sounds like every other blahgrass singer's these days. Overall, though, a fine record, better than average. (Tom Petersen)

Singer-Songwriter

JENN LINDSAY: THE LAST NEW YORK HORN
(Waterbug Records, WBG0061)

If she doesn't watch out, Jenn Lindsay could get pretty big. She's a challenging artist who, after a few years and a couple of albums and EP's has achieved that magic balance between

undiluted personal politics and a sound so appealing that a general audience will dig it. *Last New York Horn* is a terrific record of catchy, inventive melodies, spare, gutsy arrangements and beguiling singing . . . and lyrics that are scary as you want them to be. Lindsay packs'em in at the small clubs that cater to "queer-themed" music, but her album has only a cut or two that is overtly gay ("Jill + Jill"), and the rest have messages that have general human applications. Her core audience gets what it wants from the live recording "Close," but everybody else gets an intense acoustic rocker about the scary feelings everyone has as a relationship is about to turn an important corner. Her snarling political manifesto, "Uncle Sam," uses some startling sexual metaphors, but again, Lindsay's views are inclusive rather than exclusive. Her achievement, then, is that which has sold millions for the Indigo Girls. If anything, Jenn Lindsay is more interesting and versatile than that duo, handling most of the instruments herself with the expertise and aplomb of one who has served a big league apprenticeship in SF and NY, hitting the stage all alone. *Last New York Horn* is nearly an all-solo effort, but for some electric guitar and drum flavorings here and there by Nan Turner and Casey Holford. This is a CD to get! (Tom Petersen)

Singer-Songwriter

KATE McDONNELL: WHERE THE MANGOES ARE
(Appleseed Recordings, APR CD 1085)

Kate McDonnell sure can write'em, and *Where The Mangoes Are* demands to be heard by serious composers and listeners everywhere. It may not be an "acoustic record," but it's subdued enough to suggest that plenty of coffeehouse troubadours will easily discern their next hits. The lines to make people set their drinks right down just keep coming: "Don't the wind feel good when you stick your neck out?" she asks in "Hey Joe." In "5:05" McDonnell is "Inches from the water but miles from the shore." The album's title refers to a temptress promising various tasty experiences in a tune called "Lemon Marmalade." And her "Softhearted Girl" has to be brave facing a "bankrupt valentine": "Well, you seemed to like me when we met" goes the heartbreaking line. This is an excellent, listenable album full of moments that send chills through the listener. (Tom Petersen)

VICTORY CALENDAR

To make a calendar submission go to:
www.victorymusic.org,
 and enter your data.

SEPTEMBER 2005

09/01/05 Marc Smason Trio Lake City Farmer's Market N.E. 127th & 30th N.E. Seattle, WA 4 - 6 pm donations live jazz 206 760-1764

09/02-09/05 MooGrass Bluegrass/Acoustic Festival Tillamook County Fairgrounds 4603 Third St. (3rd & Wilson River Loop) Tillamook, OR Fri 6-10p, Sat noon-10p, Sun 10a-3p \$7 Fri & Sun, \$15 Sat Pickin', jammin', food, friends, and fun in the cool of the Oregon Coast. On-site camping. Benefit for school band programs.

09/03-09/04 Tumbleweed Music Festival Keeler Melvin and Morse, Rick Ross, P.K.Dwyer, Amy Wells, Ruby Devine, Romagosa Blu Circle, Badger Mountain Dry Band, Down the Road, Smoke Creek, Creeping Time, Tri-City Fiddle Kids (kids), Growing Old Women (Dance band), Silver Strings, Rhythm Bandits, Tri-City Fiddle Kids, Carl Allen, Eric Herman, John and Micki Perry, Mountain Thyme, So They Say Storytellers, Mary Sisk, Andy Blyth, Captain Swing and Coney Island, Mike Lundstrom Circle, Rob Burroughs and Dar Quin Dean, Skweez the Weezy, Campbell Road, Watch the Sky, First Steal a Chicken, Shangaiaed on the Willamette, Steve Roy, The Cutters, Jon Bartlett and Rika Rubisat, Chris Roe, Sanger and Didele, Matthew Moeller, Mary Benson, Mariide, Short and Sweet, Tom May, Dan Maher, Amy Wells, Blue-eyze, Meryle Korn, Mountain Thyme, Waterbound, Bold Horizons, Raging Zephyrs, Hank Cramer, Tom Rawson, Keith Knight, Humphrey Hartman and Cameron, Electric Bonsai Band, Cat Loves Crow, Scott Katz, One Hum with Richard Tillinghast, Michael Carlos Band, Deb Seymour and the Debonnaires, Hans

09/16/05 Head for the Hills Bluegrass Band Sirens 823 Water St. Port Townsend, WA 9PM Free! Hard-drivin' bluegrass 360-481-0751

09/16/05 Matt Price & Cristina Orbe Meadowbrook Community Center 10517 35th Ave. NE Seattle, WA 7:30pm \$5-10 suggested donation Puget's Sound presents live, local music every third Friday at Meadowbrook. www.livelocalmusic.org

09/16/05 Nancy K. Dillon & Michael Hill C&P Coffee Co 5612 California Avenue SW West Seattle, WA 6:00-8:00pm No Cover - Tips welcomed Original Alt-Country-Folk-Twang songs with soulful harmony and fancy guitar-picking! www.candpcoffee.com

09/18/05 Buskers Festival Pike Place Market <http://www.pikemarketbuskers.org/> Michael Guthrie, Jim Page, Jim Hinde, Artis the Spoonman, Rio Cole and many more!

09/18/05 Ron Dalton History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm through Sept 25. John Nordstrand 206 675-8875, 425 641-3119

09/24/05 Head for the Hills Bluegrass Band w/ Feed & Seed Conor Byrne Pub 5140 Ballard Ave Seattle, WA 9PM \$4 Hard-drivin' bluegrass 360-481-0751

09/24/05 Northfork, Bodie Dominguez, Dick Warwick, & Justin Booher Sacajawea State Park Sacajawea Park Rd. (Snake R./Columbia R. confluence) Pasco, WA 3 to 10 PM \$5 per car parking fee Cowboy poetry, song, & music festival, by performers from central & eastern WA Jill: 206-684-7324; Sacajawea SP: 509-545-2361 SEPTEMBER 2005

09/24/05 Michael Guthrie Highliner Pub - Fishermans Warf. 9 a 12 am Ballard (Seattle WA) Free!

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston), WA 6:30 Music 7:00-10:00 \$3. \$2. members The grand-addy of them all. In a GREAT venue with super food. A piano & sound system provided.

Every Wednesday Columbia Street Irish Seisium Fishbowl Brewpub 515 Jefferson St SE Olympia, WA 8 - 10 pm free An open, intermediate Irish session. Tune list available: <http://home.attbi.com/~burtdabard> 360-866-4296 e-mail: burtdabard@attbi.com

Every Wednesday Acoustic open mic & jam The Tequila Bar at Burrito Heaven 2101 Harrison Ave NW Olympia, WA 9PM Free!

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

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe. WA 7:30pm-10pm Donation Jam- live & on-stage! Any genre. Smoke free. 360-794-8317

Every Wednesday Floyd Standifer Quintet New Orleans 114 1st Ave S Seattle, WA 8:00 free swinging, singing jazz

Every Wednesday Mike Jaap hosts the Jaap Jam Jazzbones 2803 6th Ave Tacoma, WA Sign up 7:00 Jamm at 8:00 \$3. performing musicians free Open to all genres. Drums, guitar & keyboards available. You can win gift certificates & prizes. 253-396-9169

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland, WA 7:00-8:30 Address 12 & 13 change from Mills Music (I check the phone # to be sure!) 425 806 0606

York, Shannon Beck, Jeff Knoech, Michael Guthrie, Nancy K Price, J.W. Sparrow and Joe DeBenedictus, Nancy K Dillon, Billy Forrester, Steve Mason, Ron Dalton, Bohemian Blue, Art Hanlon, Michael and Keleran Millam, Mike and Shannon, Susan Welch, Kathy Colton and the Reluctants, Academy of Children's Theatre Songs from the Music Man, Sandy Bly and Bev Stewart - Song Circle, Mike and Patti Briggs - Filk Music, Mystic Mirage, Comerford Irish Dancers, Troupe De Soleil, Anita LaFranchi, Jumpin' Jivin Swing Dancers, Sultana Dancers and Drum Circle, Seasoned Steppers, Chinese American Dancers, Casa Del Arte Flamenco, Nancy K Dillon, Art Hanlon, Robyn Landis, Mike Murray, and Marilyn Rucker - Howard Amon Park <http://www.3rfs.org/> or call 528-2215

09/03/05 Gig Harbor Folk Festival Songwriter Competition Gig Fest, Gig Harbor, 98335 WA Steve Lundquist 253-265-1240

09/03/05 Finnish-American musicians, dancers, artists Theater at Fort Columbia State Park US Rte 101 Chinook, WA 1 PM until evening \$5 per car parking fee Afternoon of Finnish dance & music from lower Columbia River area, incl. Wilho Saari on kantele Naselle, WA Jill: 206-694-7324; Jon at park: 360-642-3029

09/04/05 Mary Grider and Pat Gill History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm through Sept 25. John Nordstrand 206 675-8875, 425 641-3196

09/08/05 Jeff Knoech Crossroads Bellevue 15600 NE 8th St. Bellevue, WA 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcase alternating Thursdays at Crossroads. www.livelocalmusic.org

09/11/05 Morgan and Graves History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm through Sept 25. John Nordstrand 206 675-8875, 425 641-3196

09/11/05 Pony Boy Records Jazz Picnic Sand Point Magnuson Park Amphitheatre 7400 Sand Point Way NE Seattle, WA noon to 5pm FREE! Enjoy an afternoon of great jazz performances by Larry Fuller, Floyd Standifer, Greg Williamson Quartet, many others (206) 522-2210

09/25/05 Michael Guthrie History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm through Sept 25. John Nordstrand 206 675-8875, 425 641-3196

09/28/05 Nancy K. Dillon Tutta Bella 4918 Rainier Avenue South (Columbia City) Seattle, WA 6:30-9:30pm No Cover - Tips welcomed "NKD is a real standout amongst the ranks of roots based acoustic artists..." -

WEEKLY VENUES

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall by the fireplace in the food court. Sign up 4:00-4:45 Music 5:00-7:00 Free

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.co 7281 W Lake Sammamish Pkwy NE Redmond WA 4 p.m., Second Sundays free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmcburke@msn.com)

Every Sunday Fabo's Sunday Session Fabo Irish Pub 801 First Ave Seattle, WA 4:00-7:00 Come join the Fun!

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfit Way Bainbridge Is, WA 7:00-9:30 donation. 2 songs sometimes more it time permits 206-842-6725

Every Sunday The Scotty Harris Band featuring Mark Whitman China Clipper Shoreline, WA 9:00

Every Monday Open Mic Jazzbones 2803 6th Ave Tacoma WA sign up 6:00-7:00 \$3. Prizes \$25. 1st place. Featuring a different artist each week. 253-396-9169

Every Monday Singer/Songwriter's showcase The Hopvine 507 15th Ave E Seattle, WA 7:45 free Each week 3 different singer/songwriters...come in and enjoy

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign 6:00-6:45 music 7:00 donation Great venue for sound and food & books!! 253-428-0832

Every Tuesday holotrdrband New Orleans Restaurant 114 First Ave S Seattle, WA

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

425-800-0000

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue, WA sign up 5:30 Music 6:00-9:00 free Food Court/shopping center/book store. Market stage has a piano & great sound system victory@nwlink.com

Every 2nd & 4th Thursday Victory Music Open Mic Espresso Americano Everett Public Library, 2702 Hoyt Ave., at California Everett, WA Sign-up 5:30 - 5:45; Music 6 - 9:00pm Free victory@nwlink.com

Every Thursday The Fourth Ave. Celtic Session P l e n t y Restaurant/Pub Fourth Ave. and Columbia St. Olympia, WA 7:30p until 10:00pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits & company. <http://home.comcast.net/~onebutch>

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton, WA 7ish - 10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play! 206-790-3851 Martin Nyberg

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563 **Every Thursday Out of Tune Open Mic** 15th Avenue Bar 7515 15th Ave NW Seattle, WA Sign up 8 Show starts 8:30 Open mic music and poetry 206-208-3276

Every Friday Barrie Vye's Jazz Defense Latona Pub 65th & Latona Seattle, WA 5:30-7:30 Contemporary jazz trio. 206-352-9176

Every second Friday Puget Sound Live Local Meadowbrook Community Center 10517 35th Ave NE North Seattle, WA 7:30 \$5-\$10 sliding scale Listen to live local music in an intimate, smoke-free, family-friendly environment. 206-684-7522

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma, WA 2 - 4 pm free free beginner/beginner-friendly session Tune list on www.sessionsnw.com/washington.html

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrell's Restaurant 1100 N. Meridian Puyallup, WA 2pm-5pm free This is an open Irish/Celtic session for beginner and Intermediate players. Non-smoking venue, great food and staff! Jamie Marshall : lowellirish@yahoo.com

FESTIVALS & CONFERENCES AND CAMPS

BY JANET HUMPHREY

Compiled from letters, flyers, phone calls, Festivals NW Directory etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates and places change.

We'd love to help you publicize your event. If you would like to have your event featured as a Recommended Road Trip or would like to add to the festival postings, be sure to let us know well in advance. Send available information as well as a contact number, address, date and event line-up to Victory, PO Box 2254, Tacoma, WA 98401-2254. Send e-mail directly to Janet; her address is humphrey@musician.org. We do not have the space to list every activity in the area, but please call us if you are looking for something to do in your neighborhood. We can help!

September is my favorite time of the year to attend festivals - the weather is usually wonderful, the bands are well rehearsed after a summer of touring and crowds are laid back and relaxed. Check out this month's recommended road trip for great music, warm sun and loads of parking lot picking.

9/2 - 5 Bumbershoot - Seattle, WA. One of America's largest urban arts festivals, Bumbershoot takes place in the heart of Seattle at the glorious 74-acre park built to house the 1962 Worlds Fair - Seattle Center. The Festival takes full advantage of Seattle Center's fantastic amenities, including indoor theaters, outdoor stages, a world-class opera house and rockin' outdoor stadium. Bumbershoot showcases the work of more than 2,500 artists every Labor Day weekend - from regional favorites to international super-stars. Thousands of artists, including poets, painters, dancers, divas, comedians, filmmakers, musicians, clowns, acrobats, DJs, and more perform at the Festival in a four-day feast of music and art. www.bumbershoot.com

9/3 - 4 Tumbleweed Music Festival Richland, WA. Sited on the banks of the Columbia River, this event hosts four stages, workshops and

dancing, jamming, a songwriting contest and band scramble. Performers include One Hum, Rick and Lavinia Ross, Deb Seymour, Humphrey Hartman and Cameron, The Cutters, Campbell Road, Carl Allen, Cat Loves Crow, Chris Roe, Comerford Irish Dancers, Dan Maher, Electric Bonsai Band, Keeler, Melvin & Morse, PK Dwyer, Michael Guthrie, Rocci Hildum, Tom Rawson, and many more. Shanty sing, kids music, arts and crafts round off a great weekend. A recommended road trip. www.3rfs.org

9/8 - 10 Portland Musicfest Northwest Portland, OR. 250 performers from across the country converge on Portland for this over the top fundraiser to benefit music programs in the Portland schools. Event features folk, punk, hip-hop, jazz and more. www.musicfestnw.com

9/8 - 11 Sunbanks Resort Blues Festival Grand Coulee, WA. Blues festival with national and regional bands. Camp on site and listen to live music in a beautiful setting. Performers include Randy Oxford Band, Strangetones, D K Stewart, Jason Ricci, Hillstomp, Vicci Martinez, Alice Stuart, Bryan Lee, Junkyard Jane, Candy Kane, Bump Kitchen, The Howlers, Robbie Laws, Malford Milligan Band, Jerry Miller's Allstars and many more. www.sunbanksresort.com 888-822-7195

9/9 - 11 Mount Simcoe Music and Dance weekend - Goldendale, WA. Held at the Brooks State Park Environmental Learning Camp. Registration is now open for this event. Jamming, workshops and dancing, lodge accommodations and camping. Contact Tim Southworth 509-773-4277 or <http://community.gorge.net/mcfs/simcoe>.

9/9 - 11 Sisters Folk Festival - Sisters, OR. John Gorke, Tracy Grammer, Steve Gillette, Misty River, The Foghorn Stringband and many more headline this acoustic festival. Song contest, jams galore, mandolin picking contest, storytelling, gospel show, 2 stages, evening concerts, festival food and more. www.sistersfolkfestival.com

9/9 - 11 Bluegrass in Tumwater - Tumwater, WA. A blossoming event with band scrambles, jamming and an open mic. Dry camping available. www.americanheritagecampground.com

9/9 - 11 Kelso Highlander Festival - Kelso, WA. Celebrates Kelso's Scottish and Celtic heritage. Activities include a parade, highland games,

dance competition, piping competition, clan tents, a tartan ball and free concerts - that's FREE concerts. www.highlanderfest.org

9/9 - 11 Royal Scottish Country Dance Retreat - Pt. Townsend, WA. Annual weekend country retreat with English Country dancing, step dancing, Cape Breton step dancing, Shetland Isles dancing and Scottish Country dancing, with emphasis on earliest dances. Should have one year of Scottish country dance experience. www.scn.org/scottish/ftwarden

9/10 Greenspire Medieval Faire - Seattle, WA. Wandering minstrels, puppet shows, jousting, kids events, crafts and merchants. SCA event. www.greenspire.org

9/10 Cottonwood Folk Festival - Great falls, MT. Folk arts of all types and loads of live music, dance, kids events and stoytelling. www.highplainsheritage.org

9/10 - 11 Shewsbury Renaissance Faire Philomath, OR. 10th annual Elizabethan revels and marketplace. 1000 costumes players. Educational and interactive history village. Music, jousting, dance, magic, crafts and demonstrations. www.shrewfaire.com

9/13 - 18 Hurdy-Gurdy and French Dance Weekend - Fort Flagler, WA. 9th annual event. The Over the Water Hurdy Gurdy Association gathers hurdy-gurdies in droves for concerts, jams, workshops and a French Dance. This unique festival brings hurdy-gurdy players, builders, and world-class teachers together for intensive instruction, great food, and scenic beauty. Classes will cover melodic techniques, rhythm playing, repertoire, and instrument setup and maintenance.

Classes this year will be grouped by skill level, with the instructors rotating among the groups throughout the week. The intent is to provide maximum exposure to our excellent teachers at each skill level to help compensate for the "hurdy-gurdy vacuum" in which many U.S. players have to operate.

Evening events will include instructor concerts, an open mic, many jam sessions (including slow jams for those of us who don't learn tunes at warp speed), and the Saturday evening "Bal Folk" or French dance, which will feature live music by the largest hurdy-gurdy band this side of the Atlantic. Must be heard to be believed. www.overtthewater.org

9/14 - 18 Walnut Valley Festival - Winfield KS. This is the national picking championship - the Holy Grail of hot licks! Performers include Bill Barwick, Stephen Bennett and Friends, Byron Berline Band, Roz Brown, Tom Chapin with Michael Mark, The John Cowan Band, Julie Davis, Tommy Emmanuel, Steve Eulberg, Bob

Evans, Pat Flynn and Friends, The Greencards, Adie Grey, Pete Huttlinger, Chris Jones and the Night Drivers, King Wilkie, Marley's Ghost, Andy May, Tim May & Plaid Grass, John McCutcheon and many more. Concerts, jam sessions and 24 hours a day of awesome guitar talent - pack extra strings! www.wvfest.com

9/16 - 18 Moses Lake Bluegrass Festival Moses Lake, WA. Lovely festival featuring great bluegrass in a terrific setting. Featured acts include: Ohop Valley Boys, Runaway Train, Round the Bend, Lonesome Ridge, Cedar Hill and more. Camping and jam sessions, Dutch oven cooking contest. A recommended road trip. www.moseslakebluegrass.com 509-754-3042

9/17 - 18 Commencement Bay Maritime Fest - Tacoma, WA. 12th annual event celebrates lives and labors of Tacoma's working waterfront. Music from two stages, tugboat races, arts and exhibits. www.maritimefest.org

9/18 Pike Market Buskers' Festival - Seattle, WA. Seattle's own annual festival of street performers. Come and listen to local favorites and members of the Pike Market Performers' Guild. www.pikemarketbuskers.org

9/23 - 25 Portland Juggling Festival - Portland, OR. OK - I know it's not music but it looks fun anyway! Learn to juggle under the guidance of professional jugglers from around the world. Workshops for beginners, pros and others in between. Vendors and a public juggling extravaganza. Be the first one on your street to learn to juggle banjos! www.portlandjugglers.com

9/24 - 25 Corvallis Fall Festival - Corvallis, OR. Annual festival in beautiful park setting. Music, kids events and loads of crafts. Two stages. www.corvallisfallfestival.com

RECOMMENDED ROAD TRIP

Tumbleweed Music Festival - Richland, WA.
9/3 - 4

In its ninth year, Tumbleweed has established a reputation for laid back excellence. On the banks of the Columbia River in a shady city park, this acoustic gem attracts more than 100 performers and bands. The festival hosts four stages of music, an open mic stage, two full days of workshops, contra dancing, a dance floor and lots more. The Tumbleweed songwriting contest attracts the Northwest's best contemporary artists and music buffs can match their picks with the live judging; a live Web cast of this event adds to the excitement.

The festival is free both days with paid evening events. The Saturday evening concert will feature Sesitshaya Marimba Ensemble - Zimbabwe African music and dance, P.K. Dwyer, Badger Mountain Dry Band - Eastern Washington's finest progressive bluegrass band, Skweez the Weezle and the Comerford Irish Dancers as well as the winner of Tumbleweed Songwriting Contest. Dan Maher will emcee the evening with wit, sing-a-longs and a little gentle hoopla. Sunday evening offers a contra dance with the Rhythm Bandits and caller Larry B. Smith.

Festival performers include Brandon Wires, Hilary Field, Sestitshaya Marimba Band- Zimbabwe marimba band, Keeler Melvin and Morse, Rick Ross, P.K.Dwyer, Amy Wells, Romagossa Blu, Smoke Creek, Creeping Time, John and Micki Perry, Mountain Thyme, Captain Swing and Coney Island, Campbell Road, Watch the Sky, First Steal a Chicken, Shanghaied on the Willamette, The Cutters, Jon Bartlett and Rika Rubisat, Chris Roe, Sanger and Didele, Matthew Moeller, Tom May, Raging Zephyrs, Hank Cramer, Tom Rawson, Nancy K. Dillon, Keith Knight, Humphrey Hartman and Cameron, Electric Bonsai Band, Cat Loves Crow, Scott Katz, One Hum with Richard Tillinghast, Michael Carlos Band, Deb Seymour and the Debonaires, Hans York, Shannon Beck, Jeff Knoch, J.W. Sparrow and Joe Debenedictus, Billy Forrester, Steve Mason, Ron Dalton, Bohemian Blue, Art Hanlon, Michael and Keleran Millam, Michael Guthrie and many more. Whew! Band scrambles, loads of jamming, crafts, dancing and festival food round out a great weekend.

(Editors Note: See page 20 for complete lineup)

Howard Amon Park offers families swimming, kids activities, a wading pool, tennis courts, boat launch, and picnic facilities. While in Richland, check out the Three Rivers Childrens Museum, The Chrest Museum, and excellent local wineries. Camping is available nearby and local hotels are within walking distance. For more information and a schedule of events, check out the Three Rivers Folklife Society Web site at www.3rfs.org.

Festival News: Tumbleweed Music Festival songwriting finalists announced!

Each year dozens of songwriters vie for the coveted "Best in Show" at the Tumbleweed Music Festivals' Songwriting Contest. The contest has a theme that entrants must write to each year,

making it an artistic challenge and keeping the writing new and interesting. Past themes have included Varmints, songs regarding Tumbleweeds and Energy. "Journey" was the topic this year and the 10 finalists are: Nancy K Dillon, Art Hanlon, Meryle Korn, Robyn Landis, Steve Levy, Matthew Moeller, Mariide, Mike Murray, Marilyn Rucker and Susan Welch. The winner of the contest receives an original piece of Tumbleweed sculpture and a cash prize.

Meet the author...

Janet Humphrey lives in Richland, WA and may be contacted at humphrey@musician.org. She is half of the songwriting duo Humphrey and Hartman and performs at festivals across the Northwest and Canada. For more information, visit her on the Web at www.humphreyandhartman.com.

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ACCENTS ON MUSIC THERAPY

Music Therapy and Conflict Resolution

BY BARBARA DUNN

In the midst of chaos and conflict, music can be a welcome segue into a place of understanding and peace. Just as a beautiful garden can be created on barren soil, music can create beauty in a place where only angry feelings once resided.

Using music to address conflicts seems a natural role for music therapy. In clinical work, we are using music to address conflict (pain or discomfort) within a person's body and mind. Why not take some of these same strategies to address conflict on a broader scale? There are certainly many areas in today's world where conflict resolution is needed, from the Israeli/Palestinian conflict to the current debate over "moral values" in the United States.

The field of Conflict Resolution itself is huge. It can range from mediation between two people to international summits addressing conflict between two or more countries. Many organizations focus on specific areas of conflict.

Creative Resolutions, LLC specializes in conflicts that affect the environment (www.create-resolutions.com). Many private practitioners specialize in conflicts that arise between couples wanting to get a divorce. Peace Brigades International is a non-governmental organization which "protects human rights and promotes nonviolent transformation of conflicts," (www.peacebrigades.org). An extensive list of organizations that address conflict resolution can be found at: www.geocities.com/Athens/8945/links.html/.

The basic principles of conflict resolution establish ground rules for communication, clarify issues surrounding the conflict and strive to reach some kind of solution to the problems created by the conflict. Sometimes the goal may not be to have "resolution" per se, but to develop understanding and acceptance between the parties.

The Public Conversations Project, based out of Watertown, MA has such an

approach. Their mission is "to foster a more inclusive, empathic and collaborative society by promoting constructive conversations and relationships among those who have differing values, world views and positions about divisive public issues." One of their projects serves to foster communication about abortion between Pro-choice and Pro-life activists. Another project facilitated "retreats and meetings that involved people from the timber industry, environmental organizations, local government officials and community groups," (www.publicconversations.org).

So, what part does music play in resolution or understanding of these conflicts? One part may be to bring people together with music for the initial meeting to create common ground. It can also be used periodically throughout the process.

In my preliminary research, when music is mentioned in relation to conflict resolution, it is mostly referencing musical performances or, sometimes, playing recorded music. While these are certainly worthwhile and effective uses of music, I think there is more that can be done. The tools used in music therapy could be used in a wide variety of settings. These tools range from instrument playing or singing to writing songs. For a success story, just look at the widespread use of Drum Circles (www.drumcircle.com). For sure, the simple act of playing a drum or singing a song cannot wipe out years of hate and mistrust. It is quite possible, however, that a bit of harmony through music might just be the beginning step toward understanding and peace.

In clinical music therapy, music can stimulate a shift in attitude and create physiological changes in the body; often these changes reflect a state of relaxation and/or pleasure. This shift can be subtle yet powerful. In many therapies, the more effective strategies seem to involve a person shifting their perception or attitude about something that is distressing to them.

It is not always helpful to dive into the "stuff" of the problems; it is better to work with the "patterns" of coping. When used for conflict resolution, music can provide a "shift" in perception, perhaps just enough of a shift that true dialogue can take place. Music can be the "tipping point" that serves to create significant change.

I have been quite struck by the polarization that has taken hold in the United States. It seems that reasonable people are unable to even hold rational conversations about hot topics, like the war in Iraq or gay marriage or even end-of-life care. How have we become so intractable in our positions? Wouldn't it be helpful if we could understand each other better?

I have very strong feelings about the above-mentioned issues and they differ from the views and feelings of some of my family members. We can discuss the issues (sometimes a bit heatedly) but singing together provides us with a common ground; it reminds us that we can love and have fun with each other in spite of our differences. I work at the hospital in the middle of Whidbey Island, with the Naval Air Station to the north and a strong progressive contingency to the south. I have seen how music can reach out to soothe and heal. The music can reach a place unmarred by hard lines or differences; it helps us all find our common ground as human beings - with all of our frailties and challenges.

I recently went back to school to get my PhD at the Union Institute and University, based out of Ohio. The specific focus for my studies is on using music to address conflict resolution in community-based settings. For my research, I would like to look globally for programs that use music to help address conflict and/or that work to bring people together who might not otherwise relate well to each other (i.e.: Catholics and Protestants in Northern Ireland). If any Victory readers know of such programs, I would greatly appreciate any information you could send me. Thank you.

Barbara Dunn, LICSW, MT-BC directs the Music Therapy program at Whidbey General Hospital and WGH Home Health and Hospice. She is also a professional musician and is available for music therapy-related consultations or workshops. Contact info: barbdunn@whidbey.com, phone: 360-341-2060, web site: www.barbaradunn.com

DARRINGTON BLUEGRASS: FESTIVAL REVIEW

BY GALENA REITER-THOMSON

The fine folks in Darrington have figured out how to build loyalty. All through the crowds, during the three-day Bluegrass Festival, visitors remarked warmly about how happy they were to be there, listening to the music; pleased as pie to hear the sweet sounds of the younger musicians, the old-timers, and the national headliners, **IIIrd Tyme Out**.

The woman in the coffee line proclaims, "This isn't work. I'd rather be here playing music any day; I can sleep later!" Her remark was seconded by the man serving up the brew. Another camper admitted they annually make it a one to two-week campout. A vendor, with the prime location at the top of the hill, says this is his favorite festival of the year.

Apparently, the performers are just as devoted. The band leader of **Four Chords of Wood** invites the listeners to wander the campground. "You'll hear music just as good as on stage," he says to the folks sitting around their campsites. Another banjo player in **Queens Bluegrass** beams, "That's my boy!" when his 15-year-old son dazzles the crowd on a mandolin solo.

The Combinations brought the sounds of the Appalachian side of Everett to Darrington. That's an appropriate connection, since one of the founders of the 29-year-old festival plays guitar in the band. With seven members, she calls it an orchestra!

The crowd responded appreciatively to the **Country Current**, the U.S. Navy Bluegrass Band. They presented a well-polished and fine-tuned set, ending with a bluegrass arrangement of the Navy anthem, which brought the crowd to their feet.

Other Puget area bands were the **Dunton Sisters**, who had some notable banjo work in their set, honed from their touring experiences. **Looking Glass'** sweet vocal harmonies included tributes to Jimmy Martin. Their dobro play left us hungry for "just a little more." **Lost in the Fog** sounded anything but lost; they sound right at home.

Many bands shared their infectious fondness and respect for each other while onstage, calling out challenges to dance or jam. Strolling

backstage gave an opportunity to hear even more of their fun-loving banter and mini-jam/warm-ups.

The two MCs kept everyone on schedule, to the dismay of the crowd pleading for an encore from the Four Chords. Of course, they didn't miss the marketing opportunity to point out CD sales available at a nearby table, which often looked busy. The beautiful setting was appreciated by the performer who invited the crowd to turn and see White Horse Mountain, coming into view when the clouds parted. Children had plenty of room for their nearby badminton games and hula hoops aplenty.

Since I haven't heard from them, I assume I didn't win either a fiddle or a mandolin or any of the other instruments they raffled. I'm left with the sweet memories of the "front porch" stage with the empty rocking chair, as a symbolic tribute to the old timers, remembered with fondness and gratitude. Thanks for the memories, and the music, Darrington.



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MUSICAL TRADITIONS

A Case for the Unemployed Musician

BY STEWART HENDRICKSON

Since I retired from the academic profession I tell people that my new career is that of an 'unemployed musician.' That is by choice and something that I can now afford to do! I know this rubs some of my musician friends the wrong way, since many of them want to be employed. But this is the way I prefer to do my music.

I have always enjoyed music and have always been involved in making it in one way or another. That began with music lessons at age seven and performing in groups and by myself ever since.

In high school I was involved in Sea Scouts, and one of the young adult leaders whom I greatly respected was a professional musician. Lloyd was a talented concert oboist who loved classical music. He was a member of the Warner Brothers Studio Orchestra. But playing music for Hollywood movies was not something he enjoyed. He enjoyed playing in classical chamber music groups, but he had to make a living, and the studio orchestra paid him money.

I knew Lloyd hated his professional music job, and later I learned that he went back to college and became a science librarian. This he enjoyed as it enabled him to pursue music for its pleasure, not for the money and what other people wanted him to do.

I always had a strong interest in science, but had it not been for that I probably would have considered music as a career. But I guess Lloyd had a significant influence on me and the way I chose to do my music.

I enjoyed college teaching and research for over 30 years, but I never had enough time for my music. I retired from teaching in Minnesota at age 59 and then spent four more years as a research professor at the University of Washington before I retired again. So now I am a full-time unemployed musician. I am trying to catch up to where I might have been if I had had more time for music before retirement. But I'm enjoying every minute of it. For me retirement is the opportunity to do those things that you never had time for while you were working.

There are different types of unemployed or semi-employed musicians. Most of my musician friends still have a day job and do music on the side. Some don't like their day jobs or have trouble keeping a day job and would rather do music full time if they could make enough money. Others have great day jobs, but I suspect would still like more time for music. Then I have another friend who quit his part-time day jobs and through fortunate circumstances has just enough money to devote full time to his music. He is an extremely talented Irish fiddler, so that is quite fortunate for him (and us), but he could never make it on what he earns as a musician. And there are those who do not have day jobs and are trying to make it as full-time musicians, but barely make ends meet and have no savings to ever retire.

I've talked to some musicians who are performing at a professional level but have still kept their day jobs. Below are some of their comments.

"In order to 'make it' as a musician, I would have had to continue playing weddings, take lots of students, and go on tour regularly. After playing several hundred weddings, we decided we would only do it if they wanted the music we play. No more background Irish tunes or oompah music on the accordion."

"One of the big advantages of not depending on music for the income is that I don't have to play music I don't like....But I work hard and have to be creative on [my day] job, and when I get home at night I'm tired and often don't have the energy or creative force left to be really effective at pursuing my craft. I often feel bad because I don't play as well as I would like, or as much as I would like. I have to keep reminding myself that I work more than full time at a complicated job and am lucky that I have something like music in my life, and that I've been able to achieve the small successes I've had."

"The best thing about being an unpaid musician is that you can play some very enjoyable (and educational) gigs that would be economically impossible if you needed to actually make a living from them."

"I agree that trying to make a living as a musician/singer is a rough thing to do. I have gotten some pretty nice gigs and sold a lot of my CDs over the years, but never to the point that I could afford to quit my day job. Most of my friends who are trying to 'make it' as a musician are barely scraping by and have no plans for retirement except to keep on gigging until they drop dead."

I also hear about big-name full-time musicians who are making gobs of money, but have sold themselves out to the music industry and are not enjoying it like they used to. I guess most of us don't have to worry about that.

Historically, musicians have always had a hard time pursuing their craft. Charles Ives, one of America's most famous classical composers, was better known in his lifetime as a successful insurance salesman. Music was a weekend activity, but he must have worked very hard at that. Few of his works were publicly performed before he stopped composing in 1930. In 1947, he was awarded a Pulitzer Prize for his Symphony No. 3.

In the December, 2004 *Victory Review*, Don Firth wrote about troubadours. In the Middle Ages many monks left the monastery to become wandering singer/poets, and also began playing various musical instruments. Some were welcomed in courts and castles where they were treated as honored guests. They composed and performed music for their patrons and enjoyed a privileged status. But most became wandering musicians. This was a career similar to being a professional beggar since they often played for tips at local fairs and other gatherings.

So are musicians better off now than in the past? I guess it depends on circumstances and expectations. There's this line in the film *The Commitments*: "its much better being an unemployed musician than an unemployed plumber."

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://www.stolaf.edu/people/hend/music.html>). Contact him for questions, ideas or comments at: hend@stolaf.edu

THE NEW ISLAND MUSIC GUILD HALL

On Bainbridge Island

BY NORMAN JOHNSON

The dream of building a new music school and performance hall occurred in the minds of Island Music Guild members long before we got the word that we had to leave the old house in downtown Winslow. For years we all talked about how great it would be to have actual teaching studios that were sound isolated and a performance space to give quality recitals whenever we wanted. But without the impetus of being required to move, the ideas would never have gotten past the talking stage.

Then in January of 2004 we learned that the owner of the building we rented needed the space to expand her own business. Suddenly we had to rise up out of our easy chairs and start a search for a new home in earnest. We talked to real estate agents, looked at empty buildings, asked everyone we knew, and took our plight to the local newspaper. The *Bainbridge Review* ran a story about our non-profit organization, about how we supported independent music instructors and produced community concerts, and how we were suddenly in need of a new home. As an all-volunteer organization with minimal funds (from renting out teaching studios, plus some donations and grants from the island community), it was impossible to think about renting a building of adequate size and design to accommodate our growing membership of musicians and teachers. Then a local businessman, Mark Julian, who was closing his boat repair machine shop, saw the article and called us. Mark is also a musician (fiddler) and thought that his space in Rolling Bay might work for music lessons and performance. The IMG Board of Directors immediately liked the 4300 square foot space and we were able to see past the pallets of engine parts and fiberglass and imagine how it could be transformed into a new music facility.

Mark turned out to be a true benefactor, the kind that every non-profit organization dreams about. He was not only a musician, but a contractor as well, and proposed that he could outfit the building to our specifications, and lease it to us on a long-term lease. To top it off, the monthly rental was set at a very affordable rate.

14 months later, after delays in the building permits and months of construction, the former machine shop became the new Guild Hall with 9 teaching studios, a classroom for group instruction, a performance hall, a music library, a student lounge, an office, and a kitchen. We pre-wired each studio for computer networking, with audio connections to a central control room. The entire building can be used as a recording studio. Our grand opening celebration was held on April 16, 2005 and music teachers began immediately to use the studios for individual lessons.

Work is still continuing on many projects. An 8' X 20' stage was just completed last week, while we continue to construct the final three studios on the ground floor. We were also fortunate to have five Yamaha pianos loaned to us through an educational placement program from Washburn Piano (5459 Leary Ave., Seattle (206) 782-7777). One of the pianos is the famous Yamaha C-3 grand piano, which we use for our performance space. Teachers have on-site copying, faxing, and color printing available in the office. Teachers and students with laptop computers can enjoy the newly installed Wi-Fi Internet connection. Students can work on homework while waiting for lessons in the student lounge. Booking of studio time is now posted on-line through a web-based scheduling program. Availability of times for teaching, practice, or concert space can be checked at any time and from anywhere on our web site.

The primary purpose of the new facility is music education. One of the fundamental philosophies of the Island Music Guild is that music education should naturally lead to music performance. As a testament to that philosophy, when you walk into the building, the first thing you encounter is the 85-seat performance space, an ever-present visual cue that if you practice long and hard enough, you will someday get to perform on that stage. The performance space is mainly used by teachers for recitals; however it is also well suited to be an intimate concert hall with fabulous acoustics for unamplified instruments like guitar, flute, or cello. Within

recent months we have hosted concerts by classical guitarist Michael Partington, Swiss classical violin/cello duo Fiona Kraege and Elliot Moore, Irish flutist Hanz Araki, and blues guitarists Del Rey and Steve James. Seeing quality performances is an important link in our music education program as well. An upcoming concert of world music by Tania Opland and Mike Freeman is scheduled for October 1st. For more information about becoming a member of the Island Music Guild, renting studio space as a teacher, producing your own concert in the performance space, or attending an upcoming concert, please visit our web site at www.islandmusic.org.



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LETTER FROM THE EDITOR

BY ANITA LAFRANCHI

Wow, it's been two whole years since I became the official editor of the Victory Review. How time flies!

I have some really exciting news. The Victory Review will now be on-line for you to view at your leisure. One of the reasons for this decision is to expand our distribution, so our advertisers will get greater exposure. For another, I have received many requests from various people to have the Review online. I hope those people will support Victory Music with donations and membership. The downloadable PDF file will also have links to the advertisers and columnists, making the Review an interactive media source at www.victorymusic.org. The printing of the Review will remain unchanged.

Victory Music also needs to have a larger member base. So just because you can view the Review on-line now is no excuse to discontinue your membership. One of the greatest benefits of membership is the community that one gains from being an active member. (The Review will still be shipped to your home if you are a member.)

For a few examples of volunteerism and membership, let's take a look at some Victory members who also volunteer time to Victory Music and/or the Victory Review. I know I am leaving many of you out, and my apologies for that—but these are the people that come to my mind as I am typing fast and under deadline. All of the people mentioned below are both members and active volunteers who give both their time and money to Victory. All of them have benefited from the Victory music community, through networking and mutual friendships, and most are playing gigs around the Sound and Western Washington and have CDs for sale. All are really, really nice people, and all of them are approachable.

Lola Pedrini - President of Victory music. She does everything that everybody else doesn't do. She works on Earshot Jazz as well as Victory Music stuff. Lola is a major force to be reckoned with. She knows musicians that you wouldn't even think she would know. Nationally famous musicians! If you want to know anything about Victory Music, ask her - she knows a lot! (Lola may not play music, but she sure appreciates it.)

Deb Seymour - writes the Galloping Gossip column and emcees for the Ravenna Third Place Books open mic. In the past she was a volunteer coordinator. Through Victory she has met many musicians who have helped her with her musical goals, including sound engineers (Mark Iler - a Victory member and sound volunteer) and people who have played in her band. In turn, Deb has helped others such as Michael Carlos (another Victory member), folks at the P&G Speakeasy and many more people too numerous to mention. Deb has also been a financially generous supporter of Victory Music.

Jim Nason - a Victory emcee at both Crossroads and Ravenna Third Place Books, a board member, and the Emergency Folk Singer. Jim is responsible for the Crossroads open mic and has kept it going for all these years. He really does have a sound system and instruments with him at all times. Anyone who knows him knows that the mop (Anna Rexia) follows him everywhere. He has been a vital cheerleader, encouraging musicians to spread their wings. Jim is a Victory treasure. Besides being the Emergency Folk Singer, Jim is a member of the Emerald City Jug Band and Teeth Hair and Eyeballs (they are looking for a new name, I wonder why?) A note about Jim: last week there was a gig for which the musician did not arrive on time. Jim was hauling out Anna Rexia and several instruments when the musician finally showed up! He was there to step up to the plate if need be!

Mike Buchman - volunteers as an emcee at Ravenna Third Place Books, a writer and copy editor for the Review. He has made major financial donations to Victory Music. Thank you Mike!

Bill Fisher - my mentor, buddy and best friend as I was starting out in the Editor position. He supported me through a couple of really rough times and I can't thank him enough. Bill writes for the Review, and he was the CD coordinator for years.

Diane Schulstad - was the former Editor of this fine publication and she too, has saved my butt when I have been short of copy. Diane is a writer for the Victory Review and currently has been writing the Buskers series.

Alan Camhi - a newer member, also a Victory emcee and a board member. Alan has written an occasional article, and he is currently

working on a cover article for the October issue. He is also a cheerleader and supporter of musicians.

Alex Perlman - a Victory emcee, helps proof the review, and is the Vice President of Victory Music. He also gives Victory some legal advice from time to time. He has his own CD out and performs with the West Coastal Folk ensemble.

Clayton Kauss - coordinates the open mic at the Antique Sandwich Company in Tacoma. The Antique airs live on the radio, so some of you open mic people in Seattle might think about carpooling to the Antique sometime to get some radio play.

Mike Fleckinsein and Galena Reiter-Thompson - new Victory members and ever so active. Mike organized the Alderwood open mic on every other Sunday. Galena is ready to jump into any project presented to her. For the Review, she has already written two articles and is one of the proofreaders for the Review. Mike showed up at the Victory picnic last year along with his adopted son. They signed up to be Victory members that very day and have proved to be invaluable ever since.

Ron Dalton - volunteers for sound at the open mic at Ravenna Third Place Books. He has a new CD out called "Half." Through Victory, he has met Alan Kausal, David MacAuslan and Mary Grider (everyone wants to play with Mary, who plays hammered dulcimer, violin and flute) and Michael Guthrie.

David MacAuslan - emcees for Ravenna Third Place Books, distributes Victory Reviews and has a great voice for harmonies. David especially enjoys seafaring songs and has been known to sing with Deb Seymour as well as Ron Dalton and anyone else who appreciates his wonderful voice. David has also done some CD reviews for the magazine.

Steve Wacker - gives his time faithfully and at the last minute doing the copyediting of this magazine. He has a brand new CD out called "Smoke Ring Haloes"

Michael Guthrie - another fine example of what Victory membership can do for one's musical ambitions. From the Victory community, Michael has met a great number of musicians who would have been out of his reach without active membership and volunteerism. Now, he has a gig almost every week. He has been on several radio shows, and has met some really wonderful people. I can't say enough what Victory membership has done for Michael.

Ahhh - so many more but I've run out of time and space. I know I must have left out some real key players, so thanks to you also!

Now I know that someone out there is probably saying, "Well, Victory is so clubby." Not

true! What people are seeing is people getting together, forming friendships, many lasting, some fleeting, but friendships just the same. What some see as cliquy or clubby is a strong sense of community that still opens its arms to new members. Many of the people mentioned in this article have been members for just a little while, and all were received with open arms—so I don't want to hear that Victory is cliquy or clubby. It just isn't so! The purpose of Victory Music is to support acoustic music and musicians. It's what Victory Music does so well!

For the Review, we need distributors in Bellevue and Snohomish County, office help in Tacoma, a CD helper for Lola, and I would like to have two more columnists. One, I would like some musical humor (where is Jams O'Donnell when we need him?). We all need a good laugh to stay healthy. For another, I would like a columnist or several rotating columnists for music information for our readers. Victory also needs volunteers for the open mic events. Emcees, sound persons and general helpers. There are loads of things **YOU** can volunteer for!

I want to thank the active writers I currently have, including Barbara Buckland, Barbara Dunn, Hiliary Field, Stewart Hendrickson, Michael Guthrie, Deb Seymour, Janet Humphrey, Bill Fisher, Mike Buchman, Galena Reiter-Thomson, Diane Schulstad, Dan Roberts, and Percy Hilo. (Percy will be writing again!). Also the CD reviewers, who include Lars Gandal, Tom Peterson, Bill Fisher, Alicia Marroquin, Gary Bannister and Mike Buchman,

Also the copyeditors, including Jim Smith, Tom Peterson, Mike Buchman and Steve Wacker. Also the proofreaders, including Galena Reiter-Thomson, Barbara Buckland and Alex Perlman.

I could not do the Review without all these wonderful people. The writers give substance to the Review. The copyeditors make the Review look more professional, and thank God for the proofreaders! They

make me look good! All these fine people give their time to Victory Music and the Victory Review and I want to thank each and every one of you for all your time and effort. Thank YOU!

Currently Lola has been doing the CD reviews and this is a huge job. If any of you have Quicken database experience, Lola could really use your help!

Being an active volunteer helps you in more ways than one. For example, when you help someone, you are actually helping yourself. You are gaining experience, knowledge, friends and a community base. Victory needs volunteers and money. You need the community base because no man/woman is an island. **Thanks again to everyone who contributes to the Victory community.**

TUMBLEWEED PERFORMERS

By Categories

BY MICKI PERRY

This is our list of prospective performers as of 7/30. The performers at the evening concert are italicized when they appear under their respective categories.

Evening Concert 7:00 PM Saturday North Stage

Dan Maher-Emcee - Winner of Tumbleweed Songwriting Contest, Sestitshaya Marimba Ensemble - Zimbabwe African Music and Dance. P.K. Dwyer - Blues, Badger Mountain Dry Band - Progressive Bluegrass, Skweez the Weezle and Comerford Irish Dancers - Celtic music and dance

Contra Dance 8:00 PM Sunday Richland Community Center

Rhythm Bandits - Band
Larry B. Smith - Caller

Instrumentalists

Brandon Wires - Touchtone bass
Hilary Field - classical guitar
Jessica Papkoff - classical guitar
Dorian Michael- fingerstyle guitar, Paul Wagner - Native American flute, 3 Rivers Dulcimer Society (workshop), Sestitshaya Marimba Band - *Zimbabwe marimba band*

Blues

Keeler Melvin and Morse Rick Ross, P.K. Dwyer, Amy Wells, Ruby Devine, Romagossa Blu Circle

Bluegrass

Badger Mountain Dry Band
Down the Road

Old Time

Smoke Creek, Creeping Time, Tri-City Fiddle Kids (kids), Growling Old Women (Dance band), Silver Strings, Rhythm Bandits

Kids' Entertainment

Tri-City Fiddle Kids, Carl Allen, Eric Herman, John and Micki Perry, Mountain Thyme, So They Say Storytellers, Mary Sisk, Andy Blyth

Swing/Jazz

Captain Swing and Coney Island
Mike Lundstrom Circle, Rob Burroughs and Dar Quin Dean

Celtic

Skweez the Weezle, Campbell Road, Watch the Sky, First Steal a Chicken

Nautical

Shanghaied on the Willamette, Steve Levy, The Cutters, Jon Bartlett and Rika Rubisat, Chris Roe, Sanger and Didele, Matthew Moeller, Mary Benson, Mariide

Folk

Short and Sweet, Tom May, Dan Maher, Amy Wells, Blue-eyze, Meryle Korn, Mountain Thyme, Waterbound, Bold Horizons, Raging Zephyrs, Hank Cramer, Tom Rawson, Keith Knight

Singer/songwriters

Humphrey Hartman and Cameron, Electric Bonsai Band, Cat Loves Crow, Scott Katz, One Hum with Richard Tillinghast, Michael Carlos Band, Deb Seymour and the Debonaires, Hans York, Shannon Beck, Jeff Knoch, Michael Guthrie, Matt Price, J.W. Sparrow and Joe Debenedictus, Nancy K Dillon, Billy Forrester, Steve Mason, Ron Dalton, Bohemian Blue, Art Hanlon, Michael and Keleran Millam, Mike and Shannon, Susan Welch, Kathy Colton and the Reluctants

Other

Academy of Children's Theatre Songs from Music Man, Sandy Bly and Bev Stewart - Song Circle, Mike and Patti Briggs - Folk Music

Dance Groups

Mystic Mirage, Comerford Irish Dancers, Troupe De Soleil, Anita LaFranchi East Coast Swing/Waltz Jumpin' Jivin Swing Dancers, Sultana Dancers and Drum Circle, Seasoned Steppers, Chinese American Dancers, Casa Del Arte Flamenco

Songwriting Contest Finalists:

10 finalists will perform Saturday afternoon
Nancy K Dillon "Almost to Idaho"
Art Hanlon "Last Sunday"
Meryle Korn "Babe"
Robyn Landis "When I Get There"
Steve Levy "Take Her Down"
Matthew Moeller "The Girls of Puget Sound"
Mariide "California Dove"
Mike Murray "Cosmpolis"
Marilyn Rucker "Quantum Road"
Susan Welch "Rivers of Washington"

Other Special Events: Band Scramble.

Sunday afternoon 3:30-4:15 PM
Sunday Evening Nautical Fare-thee-well Concert
6:30-8:00PM.

CLASSIFIEDS

Please submit Classified ads to victoryclassifieds@yahoo.com. 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 to do song circles together. 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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DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or emailmusicshop@dustystrings.com.

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SEATTLE SINGER/GUITARIST seeks a musician to learn my original songs, jam with, and prepare to hit the open mike scene. Accordionist, clarinet or flute player welcome. Also guitar or harmonica player. Erich at (206) 526-8414. email scriinii@yahoo.com

PROFESSIONAL PICKERS WANTED up and coming singer/songwriter with CD and Web site, www.devimbrewer.com, seeks solid folk/bluegrass/swing backup musicians for touring. I have gigs booked. 360-352-3448

TACOMA BLUEGRASS JAM: Fourth Saturdays from 1 to 6pm in Carpeners Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

OLYMPIA GUITAR/ VOCAL DUO exploring Irish Scots Folk seek experienced and creative accompaniment or melody instrumentalist, gigs eventually. Contact: Giles - 360-943-1480 or Ingrid 360-867-1313

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MISCELLANEOUS

LOST: One small woven bag, royal blue, contains percussion instruments, including egg shakers and 2 harmonicas. Left behind at a Victory open mic or at a coffee house/pub gig. Might be found next to the mind I lost, also. If you've seen it, please contact galenasong@hotmail.com.

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."

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