

VICTORY REVIEW

Acoustic Music Magazine

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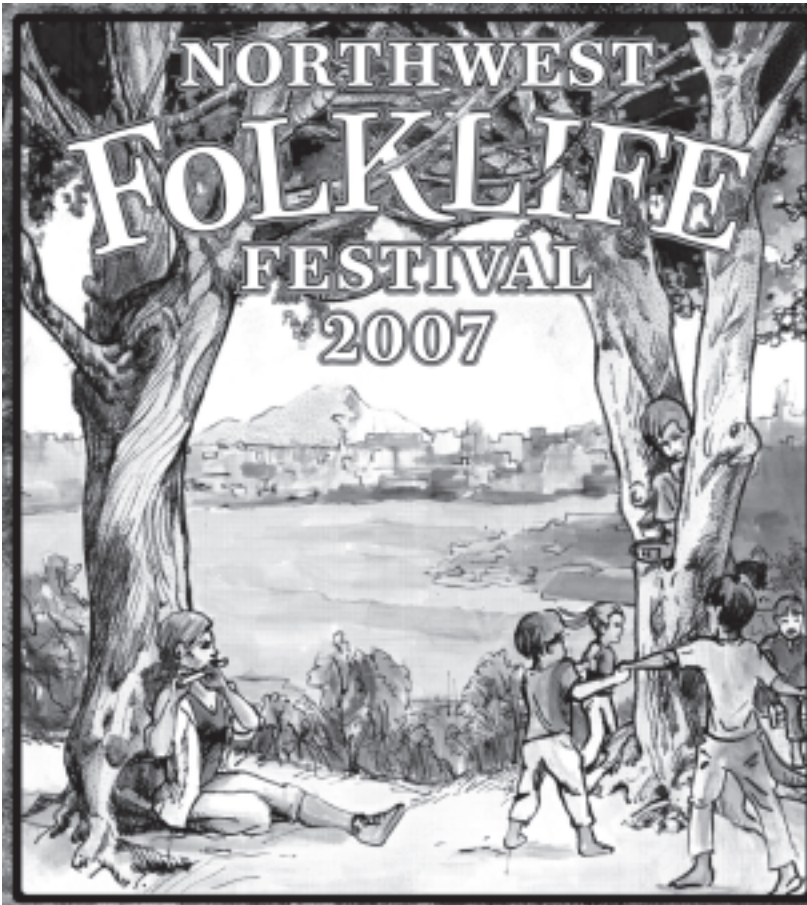
Number 04



Kat Eggleston
Then and Now!

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

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FROM THE PREZ...

BY LOLA PEDRINI

Thank you to those of you who have volunteered or newly volunteered for Victory. We appreciate each and every one of you more than you would know. We need to thank you all more often!!!!

Now one very good thing that you could do to keep this organization going would be—to be a new membership recruiter. Get one person to join Victory. If each one of you would do this we could

be that much richer in members as well as monetarily. And there are many of you who have let your membership lapse; you could just renew. This is a positive thing to do and would greatly enhance the organization.

WE could also use one of you to be a volunteer coordinator. This person would just receive all the volunteer names and send them

off to the person who could best use their expertise. He/she could keep in touch with the volunteers and follow up with our thanks. This should take only as much time as you would want to put it. Initially, it would take a few hours a week to set up and get started, after that it would be just a few hours a month. This is a very important task as some folks have been falling through the cracks.

And we just need your desire to keep this organization afloat. Your creative ideas are a must, but also your availability to put those ideas into being.

Again, thanks for all of your efforts for Victory Music. Keep the music playing, Lola

THE RAMBLIN' MIKE Fire on the Mountain!



BY MICHAEL GUTHRIE

Life is full of surprises. This particular Tuesday was going to be my usual work day in the paint shop at Dillon Works, then home to a nice nap on the couch, rest my aching bones and then play some tunes, depending on how long my nap would be. Little did I know I would be listening to some fine Old Time Mountain Music that night.

As I walked into work, one of my fellow workers called me over to ask if I wanted to go see a theatre production by the Seattle Repertory Theater called "Fire On The Mountain", directed and written by Randal Myler and Dan Wheatman. I hadn't heard of the show but being a fan and player of Old Time music, I couldn't pass up this gift from the muse.

When I got home I scrolled through my address book until I got to Jim Portillo's name. I gave him a call and he was ready to go on a moment's notice, being the music lover that he is.

I popped open a can of Guinness to chill out some and then got in my old Chevy truck, picked Jim up and we were on our way to the Bagley Wright Theatre. We parked over by Hwy 99 and walked up Mercer. We both had

stressful days at work so we enjoyed the walk in the night air and some good conversation, getting to the theatre in time for a glass of wine before the show.

We took our seats as the house filled up with theatre and music lovers from many walks of life. I opened the program to the list of songs and what a list it was. "Dark as the Dungeon," "Roll On Buddy," "Which Side Are You On" – were some of the familiar ones. But then there was: "Drill Man's Blues," "Blind Fiddler," "My Sweetheart's a Mule in the Mines" and "Black Lung," songs I hadn't heard before, 36 songs in all, for an hour and a half show - with no break. Ten performers shared the stage with a variety of acoustic instruments as they took turns, each one leading songs and telling stories of the mining history of the Appalachian Mountains while larger than life slides were projected on screens framed in an old mine set.

Molly Andrews, whose lineage goes back to pre-Revolutionary southwest Virginia, is considered one of the finest interpreters of traditional music. Hearing her sing reminded me of my mother, who used to sing while she did her chores around the house, and whose

roots (the Mohannahs of Ireland) also go back to early Virginia. "Mississippi" Charles Bevel played guitar and sang some of the most beautiful old time blues songs I've heard, acting the songs out with passion and grace. I was very moved by his solo work. The other musician/actors in the cast are: Margaret Bowman, Tommy Fleming, Tony Marcus, Lee Morgan, Mike Regan, Ed Snodderly, Dan Wheatman and Trevor Wheatman.

At times there were four fiddles going at once backed up with double bass, Spanish guitars, banjo, mandolin, steel guitar, mountain dulcimer and wonderful harmonies. The songs would range from solo performances to red-hot old time string band ensembles that just smoked! This production is a fine tribute to the music of a region where people have been used and abused throughout history by those who seek to profit on the backs of others without regard for human life.

I think what makes this production great is the story it tells of how these people have been taken advantage of. This is a story you won't hear on prime time news. The story of strip mining which levels whole mountains, polluting the water systems and displacing those whose roots go back for generations. Why is it that so-called sophisticated people think they have the right to steal from those who are content to live the so-called simple life? We need only to seek out the real news of the day to see that this process is happening all over the planet as we sip our lattes and idolize TV heroes.

Even though the people of the Appalachia saw many hard times they still found it in their

Continued on page 15

ACCENTS ON MUSIC THERAPY

Music Therapy in the Public Schools!

BY GUEST COLUMNIST WENDY ZIEVE MA, MT-BC

Public schools throughout the United States are increasingly employing board-certified music therapists to work with students who have special learning needs. Music therapists use music to help students gain non-musical knowledge and skills essential to their education. This can be done by pulling students out for one-to-one sessions, assisting a music educator to fully include a student in classes with typically developing peers, or in group sessions provided in particular classrooms or programs.

There are many reasons why music therapy is a successful treatment for children. The following are examples of how it works:

- Rhythms of sound have a powerful impact on cognition. Songs and rhymes are things that most adults remember from childhood.
- Music is processed by a different area of the brain than speech and language. Therefore, a child may be able to more easily absorb information and skills presented with music.
- Memorizing songs and rhymes is helpful in developing literacy skills.
- The rhythm and repetition in songs can help the student internalize the sounds and patterns of language.
- Connecting song, language, and movement dramatically increases learning.
- Music is a valued tool for stimulating the right side of the brain and encourages bilateral activity between the brain hemispheres.
- Music enhances attending skills and reduces distraction.
- Music is motivating and fun, which is useful when working with a child who demonstrates low motivation to learn.

The types of activities that a music therapist may design vary. Songs that teach concepts such as the alphabet, numbers, shapes, colors, and body parts may be used. Music-based prompts may be used to cue students to transition between activities, to stop and start or to perform specific tasks. The playing of musical instruments may address fine motor skills and goals in self-control and joint attention. Language and communication goals can be addressed with songs that ask questions and by leaving out a word for the student to fill in. All of the objectives will be non-musical, but the learning tool is music.

Determining Educational Need for Music Therapy Services

Students who qualify for special education services also legally qualify to receive something called "related services" which means that, at no cost to them, a public school is required to provide services such as occupational and physical therapy as needed to enable them to benefit from the educational curriculum. Music therapy is a related service: this was originally stated in the congressional report on IDEA and it has been affirmed by the Federal Office of Special Education. This means that a parent who has a child in special education has a right to request an assessment to see if their child will qualify to receive music therapy services.

The parent should consider the following questions:

- Can the student be motivated to attempt and complete tasks by the use of music?
- Could the student benefit from the use of additional communication modalities?
- Does the student initiate interaction with music or musical instruments in the classroom or home?
- Does the student retain information conveyed in songs more easily than information conveyed in spoken interchanges?

A qualified music therapist then conducts an assessment and takes data to show whether or not music therapy techniques provide a significant assist to the learning of that student. While a child may enjoy music and even "benefit" from the inclusion of music in education and therapy, in order for music therapy to be recommended as a related service, it must be "required" for a child to benefit from his or her special education program.

This is different than private music therapy services, which do not have the same qualification standards and may include adaptive music lessons and enjoyment of music as a leisure time skill.

During a public school assessment, the music therapist will look at the child's emotional well-being, physical health, social functioning, communication abilities, and cognitive skills through musical responses. They will determine music preferences, interests and skills, identify specific skill areas in which the student could benefit from therapy, and recommend music therapy strategies for reinforcing and strengthening critical skill areas.

Once music therapy has been approved for the student, the therapist will select and design songs, instrumental activities, movement activities and other types of related musical approaches that will help address the designated IEP objectives. For example, for a child who has a goal of asking questions using "what," "where," "why," and "who," the music therapist will come up with a song-based prompt to teach this and to provide for enjoyable repetition of the skill, and may also come up with visual aids to accompany the activity.

Music therapy is not a "miracle cure" the effectiveness of this tool varies from child to child. However, it has been proven to be a uniquely successful learning tool for many students in public school settings.

A music therapist earns a degree in Music Therapy from a university accredited by the American Music Therapy Association. University coursework is followed by a six-month internship; a board examination is taken and, if passed, national certification status is achieved.

Music Therapy web site info with info about IEPs:

www.coastmusictherapy.com/siep.html
www.musictherapy.org/factsheets/musiced.html
home.att.net/~preludetherapy/school4.html
www.specialchild.com/archives/ia-005.html

Wendy Zieve MA, MT-BC is a board certified music therapist with a private practice in Shoreline. She can be reached at wzieve@comcast.net

KAT EGGLESTON

Then and Now!

BY DIANE SCHULSTAD

PHOTO SUPPLIED BY KAT EGGLESTON

It's one of those golden moments that seems just outside the reality of time... a moment that you can revisit as if living it again rather than just experiencing it as a clouded memory: the night that Kat Eggleston played her song "The Cherry Tree" for the first time on the Victory Music Open Mic stage at the Antique Sandwich in Tacoma.

It was a particularly crowded night, as many of the open mic nights were during that period of time in the mid-1980s. Every available chair was taken. Every sofa was crammed. People were sitting on each of the steps that lead to the upper floors, lined up by the wall to allow others to pass. Usually when the Antique was that crowded, there was an undeniable restlessness in the crowd. There would be murmuring. Fidgeting. But from the moment Kat walked up the steps to the stage that night, there was an awe-inspired hush and stillness.

In those days, when Kat first performed at the Victory Music Open Mics, she was in a duo with Steve Guthe called the Ferryboat Musicians. Their act had an exuberant and rambunctious quality, concentrating on mirth rather than introspection. The audience was used to seeing Kat bantering with Steve, telling those kind of good-bad jokes, singing gusty, hearty, unabashedly entertaining songs—all the reliable tricks of the trade the two had developed to attract audiences when they performed on the Washington State Ferries, their primary stage. That memorable open mic night, the audience could sense immediately that her performance would be vastly different. Kat had that audience

in her beguiling thrall from the moment she stood in front of the mic and started to sing. Just Kat. Her voice, her guitar, and her extraordinary song.

It was then that I knew that Kat had a power that only a few in that rarified, exceptional songwriting realm possess—famed or no. Was it

gifts working together in unison. And something else...something Truly Magical about Kat herself. It was as if she was the Queen of the Faeries, and she was able to transport you to her Land with a hypnotic look from her mesmerizing sky-blue eyes.

You may think I am just waxing eloquent.

If you do, you have never experienced one of Kat's concerts. Ask anyone who has. You'll find that everyone leaves Kat's concerts having fallen a little bit in love with her.

That night so many years ago, when Kat sang "The Cherry Tree," was just a foretelling of Kat's songwriting future. That was the year that Kat changed the style of her songwriting. "I wrote songs from the time I was 15, but they were just hideous. I was a terrible writer until I was about 26, when I was coming to Victory Music Open Mics. I changed my thinking...changed my whole style of writing. Instead of writing down feelings or illustrating something, I created a picture that everyone could put themselves into. It was a better framework for writing. When I was writing, I would seclude myself for a few days, and I wouldn't speak to anyone. I couldn't carry on a normal conversation. In that place there's no editor—when I come out, I'm either brave enough to sing about it or not. I used to think that if I wrote anything

having to do with a genuine experience, it would come out revealing something about myself, even if I put it into the context of a story about someone else. But that's not how it works. If you're really honest, people will see it as their own experience. They won't even think about you."



Above: Kat Eggleston

her exquisitely-wrought lyrics that captured you into a scene and transfixed you there, experiencing the feelings she so perceptively described? Was it her poignant, thoughtful melodies? Was it her masterful, impeccably adroit fingerpicking of the guitar? Was it her bravely expressive, crystal-clear, gorgeous voice? The power was from all of these

Kat had been writing songs for such a long time because she had playing music since she was just a child. Kat is a remarkably talented and imaginative child from an remarkably talented and imaginative family. Her father, Al Eggleston, was the Art Director for “Gumby,” and was inspired to create Pokey, Gumby’s sidekick pony. Her mother Ruth, was a touring singer and music teacher, and taught Kat and her brother Matt (who is also a professional musician) to perform in their formative years. Kat first learned piano when she was 10, and later took up the guitar when she was 15. Kat’s first influences were classical, but she did not care for classical voice, and voice is where her own strength lies. She instead was enamored of Irish music that she heard often in her home on Vashon Island. She traces her love for this music to listening to a band that included Mark Graham and Mike Saunders at Sound Foods, where Kat had her own first performance when she was 18.

Kat was always drawn to music, and when she went to Whitworth College in Spokane she initially majored in Music. She took music theory classes and learned to arrange and compose, things she was familiar with from her exacting training in piano on the Island. Midway through Kat’s college career, she changed majors; drama became her specialty. And yet even after graduating and acting for several years, she was cast in musicals more often than not. After spending a few years acting and a few traveling, she recognized that it was necessary to her happiness to sing, to perform. “I got tired of going to auditions for theater work. Oddly enough, the acting training turned me into a writer, because my teachers were students of Lee Strasberg. They taught us how to access things honestly in our past. Instead of using it on the stage or in plays, I would use it to write out expressions of feeling.”

It was meeting Steve and feeling the “sheer joy” of performing with The Ferryboat Musicians that helped her to make her decision finally to devote her career to professional musicianship. Performing as a member of The Ferryboat Musicians honed her vocal and instrumental skills for a six-year period of time. “When you play on the ferries, you either get better or you lose all your finesse and just play loud all the time,” Kat admitted. But that was just her first step into the professional music world. Stepping out on her own as a songwriter opened myriad doors for Kat. One of the doors that opened was meeting Andrew Calhoun at the Kerrville Folk Festival in Texas. She met Andrew in May of 1990 and fell in love. She moved to Chicago to be with him in January of 1991, and they were together for ten years. They still are the best of friends.

Although Kat’s presence was sorely missed in the Seattle area, it was clear that her experiences in Chicago were catapulting Kat’s songwriting ability and her always-inspired ability to interpret Irish, Scottish and English ballads into the stratosphere. How could it be helped, given the company she keeps?

Of course, Andrew Calhoun—the well-known songwriter with a deep respect for both tradition and innovation—influenced her. Kat became an artist on Andrew’s Waterbug recording label, and through that venue she connected with Kate MacLeod, since Waterbug had a reciprocal agreement with an international record label (Brambus) in Switzerland that set up tours for musicians in Europe. “I had been performing in Europe, so they decided to set up another tour with Kate MacLeod because she hadn’t been there yet. Playing with her is great in every way; I’m very proud of our collaboration.”

Kat was able to fully indulge her lifetime love affair with Irish music by playing with one of the hottest Irish bands in Chicago: Bohola. “For someone who doesn’t play Irish music to begin with, it was like being a competent bluegrass player and suddenly having to sit in with the Chicago Symphony. I learned more in that year and a half than I had almost anywhere.” She has also recently had the notable honor of performing as a substitute singer in the David Munnely Band, another stellar band from Ireland.

Residing in Chicago also offered Kat the remarkable opportunity to perform with the formidable songwriter Tom Dundee. Kat had originally met Tom in Seattle, when he was a performer in the Seattle music scene in the 1980s. She reconnected with him in Chicago, and Tom and Kat became the closest of friends. They performed together frequently and joyously, although there were no recordings made of their partnering. This is particularly unfortunate because Tom Dundee died of injuries sustained in a motorcycle accident in April of 2006, a mournful loss of his shining soul, both for the world and for the folk music community. Kat (in a duet with T.R. Ritchie) contributed to a tribute album that folk artists/friends produced in Tom’s memory titled *What’s Not To Love About Tom Dundee: A Tribute from His Friends*, which was produced under the loving care of Jim Tullio and recently became available through CD Baby. During the tribute concert, Kat had the tremendous good fortune to meet Michael Johnson (the singer with the dulcet voice that sang “Bluer Than Blue,” “Give Me Wings,”

and “That’s That”), and has been touring with Michael recently. Michael and Kat recently recorded (once again under Jim Tullio’s superb production) a duet of Tom Dundee’s “Love Doesn’t Die.”

Another recent accomplishment of Kat’s was performing in Michael Smith’s musical adaptation of Hans Christian Andersen’s “The Snow Queen”—pure enchantment. Michael Smith is another huge influence in Kat’s life.

So many collaborations...it would just become a tiresome list to name each and every one. All of the collaborations and experiences have sharpened Kat’s songwriting skills, her ease and grace with vocals, her mastery on the guitar. Kat’s newest solo album *The Only Word* is the passionate culmination of the years of growth. Kat describes it as “a collection of songs about destruction and rebuilding, frailty and forgiveness. Life as a human being. They are also a study of some forms of power, one in particular—and the choice to use them. In short, whether the subject is fighting, luck, or the pursuit of beauty, they are all songs about love—the only word.” Kat has recorded three previous solo albums (*First Warm Wind*, *Second Nature*, and *Outside Eden*) that have each won the effusive acclaim of audiences, critics and peers. To her credit, she also has appeared on two traditional albums with Andrew Calhoun, one duo album with Kate MacLeod, and an ongoing research project toward a recording of ballads from some of the great traditional manuscripts, such as the Francis Child collection.

Kat’s favorite author and another collaborative musician, Peter S. Beagle (*The Last Unicorn*) once said: “Not only is Kat Eggleston one of the best and most versatile singer-songwriters I’ve ever heard—there are a whole lot of more celebrated people out there who can’t carry her fingerpicks—but every time I hear her she gets distinctly better. If this keeps up she’s in serious danger of becoming a national treasure.” The hush and stillness on that first night that Kat sang “The Cherry Tree” was an homage to the promise of an immense talent that has now been realized in phenomenal ways.

Diane Schulstad, the erstwhile editor of Victory Music Review from many moons ago... Having been granted the remarkable honor of being present to listen, in awe-struck wonder, to the extraordinary musical talent that Seattle and the surrounding area may boast is one of the greatest joys of her life. Given such impetus, her great desire has been to introduce people to the art that flourishes in their own neighborhoods.

REVIEWS

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LOCAL

Local Blues

DIRK RONNEBURG: WOODSHEDDIN'
self-issued: www.myspace.com/dirkronneburg



Working in a traditional form, playing a song listeners have heard a thousand times before, trying to play it as much like the original as possible, energy and feeling are everything. Dirk Ronneburg has both to spare. This is particularly obvious on his perky rendition of "Ain't No Telling," followed on this CD by a version of R.L. Burnside's "Long-Haired Doney" that goes on longer, and goes further, than you would think possible – the only plausible explanation being demonic possession. Olympia-based Ronneburg (at least for the last few years – he's relocating to Berlin this summer) has been seen most widely around Puget Sound in the bluegrass band Head for the Hills, but that old fellow at the crossroads clearly owns his soul. There's boogie-woogie piano on "Roll 'Em Pete" and fiddle on "Clinch Mountain Backstep," but most of the CD is Ronneburg singing and playing guitar and harmonica. He delivers convincing delta slide on such material as "Chevrolet Blues," "Write Me a Few Lines,"

and "Sittin' on Top of the World," but if I were selecting songs for a playlist, I'd choose his finger-picking on such classics as "St. Louis Blues." It's lively, it's spirited, and it makes the blues sound like such great *fun*. Speaking of fun, Ronneburg has an exceptional feel for rag-time, which comes across wonderfully on "Boilover Rag" and "Grizzly Bear Rag." (*L.A. Heberlein*)

Local Blues

J. D. HOBSON: DESERT ROAD
self-issued



Acoustic blues continues to thrive. There are a few good examples of this right here in the Puget Sound area. Hobson is one of these. His voice is a bit like Bob Dylan though geared a little higher. His choice of material includes tunes by Skip James, John Hurt and Son House, as well as traditional numbers. He also writes a bit and does so quite well. The title tune is one of his and it's a good one. Another one of his is "Bury Me Standing" which is played with an abrasive slide. He also does well on "Hard Times" a tune attributed to Steven Foster. JD is still a young guy so we can look forward to having him around for a good long while..... and that's a good thing! (*Lars Gandil*)

Local Bluegrass

TRUE NORTH: PLUCK

www.TRUENORTHBLUEGRASS.com



True North. The name rings true blue and the tunes do too. Their second CD, Pluck, is a fine selection of material exhibiting the song writing talents of Kristen Grainger and Dan Wetzel, as well as some tasty covers. Free falling, soaring, driving between heaven and earth; the songs encompass moods from exuberant to somber, supported by well crafted acoustic arrangements that let the band's formidable chops put the punch where needed, while still leaving space to contemplate.

Kristen handles the lead vocals with grace and style. Her voice is clear, clean and relaxing as a warm country breeze. Dan Wetzel also does a fine job singing lead on 3 of the tracks, with his rich and mellow voice. Tight and creamy 3-part harmonies sweeten the mix throughout.

One listen to this CD makes it clear that this is a band of veteran pickers. Crisp clean flatpicking guitar by Dan, who also does some nice mandolin work, is a highlight of the recording. In addition there is also some fine dobro playing, by Tim Darby, as well as rhythm guitar and banjo by Dale Adkins, all anchored by the rock solid string bass of Suzanne Pearce.

The songs on this CD are mostly done in a Bluegrass or folk style, recorded with a warmth and clarity that makes it sound like they are playing for you in your living room. The 12 tracks are all strong, but just to sample a few... There is "Limbo," a song about a young woman who lives "between stoned and a state of grace." Set to a chunky mellow groove, this song creates its own spirituality. "Free Fallin," by Tom Petty, is taken to new heights with this airy and soaring arrangement, perfectly capturing the essence of the song. "So Says the Whipporwill" by Richard Shindell is a beautiful song, with the poetic lyrics, here treated with a rich folk/fingerstyle arrangement that puts the listener in the perfect reflective mood. There is a spirited cover of K.D. Lang's "Luck in My Eyes," a plucky lyric set against a funky bass line. The variety of tempo, style and mood, makes it enjoyable to listen to these songs again and again. The quality of the songwriting and musicianship displayed on this album will make it a fine addition to any collection. (Alan Kausal)

Local Celtic

THE CORNERBOYS: SONGS FROM THE CORNER
self-issued; www.agherly.com



The Cornerboys, Liam Gallagher and Bernie Prussing, have a weekly gig at Kells Irish Pub in Seattle and this disc collects the 15 most requested songs in their repertoire. Not surprisingly, everything here is a delight, an old friend, a song you know by heart. These are the great, popular Irish songs: funny, patriotic, self-deprecating, troubled, violent, poignant. The Cornerboys are an expert, polished, passionate act, and their versions, with just guitar and mandolin, are usually brighter and more engaging than the "hit" versions from Tommy Makem or

the Irish Rovers: I'll take this "Unicorn Song," thank you, and their "Whiskey In The Jar," too. Gallagher and Prussing say this is the first of a series of discs they plan – more favorites to come, presumably, perhaps some collections following themes. If *Songs From the Corner* is an indication, they'll build quite a library of work that us Puget Sounders will look forward to collecting as our favorites of the genre.

(Tom Petersen)

Local Folk

DAVE SHEEHAN: SUMMER FLOWERS
Rainshadow Records
www.rainshadowrecords.com
or CDBaby.com

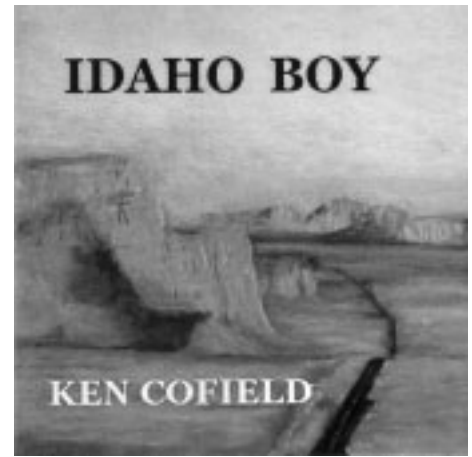


Cajun, folk and country rhythms, and lyrics that sometimes make you scratch your head and wonder, is the only way I can describe the original material on Dave Sheehan's first solo effort, *Summer Flowers*. It begins with "Miss New Orleans," a jaunty and appropriately Cajun tune, followed by "May I Believe," a pretty folk song introducing us to the nature-inspired lyrics that run through most of Sheehan's songs, which leads me to the head scratching. Is Sheehan trying to be funny, is he waxing poetic or just playing with words? In "Twinflower," he seems to be doing all those things, but he's a little over the top with the bucolic puns. The 5th verse of "Twinflower," is a case in point - 'humongus fungus among us do I see spreading here and there spore-atically, ain't mush-room on logs or rocks to cling, I wouldn't lichen her to anything.' The lyrics of "Zinnia," and "The Secret Garden," reveal a more serious poet, while those of "Love on Your Plate," are just country clever – 'when I left you in London you were peeling an onion, it was the first time I'd seen you cry'. Lyrics

aside, on the 4 instrumental tracks, Sheehan and his cohorts show off their fine musicianship: George Rezendes - electric and acoustic guitar, electric bass, vocals, whistling, George Radebaugh – accordion, piano, keyboards, Brett Pemberton – drums, David Meiss – dobro, Bill Kiely – percussion, Meredith Hobrila – vocals, Todd Fisher – upright acoustic bass, Peter Evasick- fiddle, Chuck Easton – trombone. *Summer Flowers* by Port Townsends's Dave Sheehan is a fine first effort that shows off Sheehan's potential. (Heidi Fosner)

Local Folk

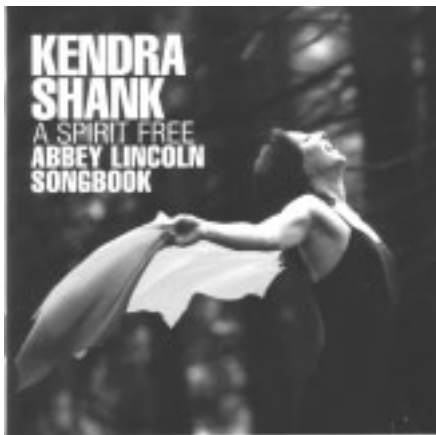
KEN COFIELD: IDAHO BOY
self-issued; www.kencofield.com



This is truly a solo album, in that Cofield not only wrote all the songs, does all the singing, and plays all the instruments, but also as, his liner notes tell us, engineered the recording. The CD offers twelve songs in a variety of styles, featuring clear, clean picking on a Martin, tastefully ornamented by electric guitar and supported by bass. While the guitar work isn't flashy, I frequently found myself saying, "I wish I could do that," particularly on the trucker song "Watch the Miles Go By." Cofield labels these songs "New Tales of the Old West," but many of them could take place anywhere, particularly the opening song "Hard Rain," in which a returning veteran apologizes for yelling at the kids after he was changed by what he saw over there. Its chorus is universal:
*It's a cold, hard rain that falls upon us
And there's a deep, dark pain down in my heart.
It's a long, long way to the gates of paradise
But it's not too late for us to start*
(L.A. Heberlein)

Local Jazz

KENDRA SHANK: A SPIRIT FREE - THE ABBEY LINCOLN SONGBOOK
Challenge Records International
www.ChallengeRecords.com



Talk about good press. From *Time Magazine* to *The Village Voice*, *The New York Times*, *The Los Angeles Times*, *DownBeat Magazine* and *Jazz Times*, to name a few, the verdict on Kendra Shank's *A Spirit Free*, is unanimous – it's great! What makes it great? Start with great material. All songs on *A Spirit Free* were composed by Abbey Lincoln, who ranks among the best – Billie Holiday, Peggy Lee - giving Shank plenty to work with. Influenced by some of the jazz greats she's worked with – ex-husband Max Roach, Oscar Brown, John Coltrane and Charles Mingus – Lincoln's compositions are intricate and complex and Shank and her band do them the justice they deserve by making each song a magical, spiritual journey grounded in earthly reality yet divinely inspired. Shank's evocative, strong and lovely voice covers all the musical territory within each song, but never overpowers the equally competent musicians she plays with. Check out "I Got Thunder (And It Rings)," and "Down Here Below," for an example of what I mean. Of course Shank isn't doing this alone. Her band (they've been playing together for 8 years), is outstanding. This becomes obvious with track 1, "The Music Is The Magic." I loved the bass clarinet on "Down Here Below," played by Billy Drewes, (a special guest on *A Spirit Free*), who also plays soprano saxophone on "The Music is the Magic," and tenor sax on "I Got Thunder..." "A Circle of Love," "The World Is Falling Down," "Wholly Earth" and "Being Me." Other members of Shank's band include: Ben Monder – guitar; Frank Kimbrough – piano; Dean Johnson – bass; Tony Moreno – drums, percussion; Gary Verasace – accordion. Shank, whose musical roots include folk and

bluegrass, is also a guitarist. Shank introduced Abbey Lincoln to the bluegrass tune "Blackberry Blossoms," to which Lincoln wrote lyrics. In the words of Abbey Lincoln, "Kendra is an original, a singer with a sound." *A Spirit Free* is a tremendous accomplishment. I couldn't recommend it more highly. (Heidi Fosner)

Local Jazz

MARGARET SLOVAK: NEW WINGS
Slovak Music-102, www.margaretslovak.com



This is a remarkable second CD from a remarkable woman and should be listened to with her story in mind. Not that the classical/jazz guitar compositions – most of them originals - are not beautiful in and of themselves; they are. But considering Margaret nearly lost the use of her right hand in a car accident while recording this CD in 2002, it is inspiring that she was able to finish it after several years of rehabilitation, often having to use braces and adaptive devices to do so. Completed during Christmas 2004, *New Wings* is an extraordinary CD. Written in memory of loved ones lost and for the many patients she plays for at hospitals and hospices in the Portland area, Margaret's music comforts and soothes in a way that only something truly heartfelt can. The compositions are delicate, peaceful, intelligent and very tender. They are well – if not perfectly— played, and the balance of guitar solos with compositions that include an acoustic steel-string guitar (Doug Smith), piano (George Mitchell), and an outstanding acoustic bass played by Dave Captein keep things interesting. My favorite tracks include the songs with acoustic bass and track 7 "Memoria E Fado," written by Brazilian guitarist Egberto Gismonti. All the songs, except tracks 7 and 13 were written by Margaret Slovak, an experienced and studied guitarist, com-

poser and performer. Margaret has studied, played and recorded with renowned musicians too numerous to mention here, but turned her attention to playing for the sick and dying after tiring of playing in noisy, smoky bars, clubs and restaurants. In 1999 Margaret played for her dying mother in the ICU unit of the hospital where she lay. Four months later her friend and mentor bassist LeRoy Vinnegar died of emphysema while Margaret played for him in the ICU ward of Portland's Good Samaritan Hospital. Margaret continues to play therapeutic music for patients in the Portland area. In addition to *New Wings*, her other recordings include: *Undying Hope* which features her solo guitar. Margaret Slovak is a painter, as well. Her original artwork graces the cover of her two CDs. *New Wings* is a very special offering. I feel honored by the chance to listen to it. (Heidi Fosner)

Local Jazz

RIK WRIGHT: AFTER THE STORM
HipSync Records



Being a guitarist myself, I have a weakness for guitar-oriented jazz. A long-time fixture on the local scene, Rik Wright fits the bill quite well. This is his latest endeavor and it's quite a good one. Many of the cuts remind me of the jazz one hears on the Blue Note label. The album is done with Wright's quintet. These are a bunch of seasoned musicians that include some great trumpet work by Tony Grasso and some excellent sax by James DeJoice. The rhythm section is pretty tight as well. The material is a mix of covers and original tunes. Of the covers I enjoyed "Chittlins Con Carne" and "Nearness Of You" the most. The originals are all good, especially "Lush Money" and "Sadfully Beautiful Tones." Rik is quite a guitarist and another reason the Northwest has such a thriving jazz scene. (Lars Gandil)

Local Singer/Songwriter
JONI LAURENCE: WITH NO APOLOGY
Browntown Records BR-0601



Joni Laurence only became a Pacific Northwesterner a few months ago, but she's ours now and let's hope she stays. She's an acoustic rocker from a hardscrabble Illinois upbringing, having spent the last 20 years burning through the Chicago and Champaign-Urbana clubs in bands and as a solo artist. *With No Apology* is her fourth CD, and it's an assured and listenable piece, with one tuneful rocker after another, anchored by her bold, clear voice and authoritative strumming. She's backed by a strong band which includes Jeff Magby, who really boots things along on drums, and Ryan Groff, a remarkable harmony singer who gets to step out front of one tune. Laurence primarily sings those workin' girl blues: relationships that require a lot of effort, a tight grip on the ol' bootstraps, plenty of ramblin' from one lousy job to another, and everywhere she goes, a dang Wal-Mart. She's a heartland rocker, and there's no posing. She can be wry, as on "The Wal-Mart Blues," but it's plain that she's paid her dues, in full. The CD was recorded live, and props to man-on-the-knobs Mark Rubel for a really nice job – a lot of studio albums don't sound this good. (Tom Petersen)

AMERICANA

The Wailin' Jennys: Firecracker
Red House; widely available

The Jennys have acquired quite a large following. And it's no surprise, with their Roots infused sound and smooth harmonies they are quite an act. This is their new CD. It continues their consistently good work. As usual they play most of

the instruments and, of course, do all the vocals. It opens with a somewhat haunting number called "The Devil's Paintbrush Road." The tune has a definite drive to it. The disc proceeds through a dozen more moody pieces that were in the main written by the Jennys. One exception is a traditional piece called "Long Time Traveler." Done without accompaniment, this is a good tune and it would be interesting to know where they got it from. This album will not disappoint their growing legion of fans and would also serve as a fine introduction to new listeners. (Lars Gandil)

BLUEGRASS

DALE ANN BRADLEY: CATCH TOMORROW
Compass Records, 7-4445-2

Member in good standing of the Bluegrass mainstream Dale Ann Bradley is out to shake things up some on her latest album, which is always a good thing. Like a lot of other national acts, by her own admission she's sanded off the corners of late, so on *Catch Tomorrow* she's told the band to let'er rip, and the opening number, "Rita Mae" might be the tuff-est thing she's ever done. She keeps kicking, though as the album unfurls, she relies more on her prime claim to fame, her Patsy Cline-like voice, to maintain the pace. She's enthralling on "Mercy Railroad" and "When the Mist Comes Again." Not all of the exploratory material quite comes off. On a dare, she grassifies the old Soul moaner "I Can't Stand the Rain," trying the first verse slow, then bustin' out for the rest, but either way, it ain't what Mr. Monroe would have done. A more natural tune is "Me and Bobby McGee," but Bradley seems to have used up her conceptual leaps on "~ Rain," because her "McGee" is just note-for-note Janis, only unplugged. Still, give the gal credit, and spread the news to all the other milquetoasts currently touring as "Bluegrass" musicians! *Catch Tomorrow* is nicely produced by known risk-taker Alison Brown and the studio is populated with most of the usual suspects, with a very healthy bias toward guys with a competitive streak: Jim Lauderdale, Marty Raybon, Stuart Duncan, and, fresh off his own smokin' solo album *Let'er Go, Boys*, blind fiddle phenom Michael Cleveland. Clearly, he and Dale were on the same wavelength. (Tom Petersen)

BOOKS

MICHAEL SEGELL: THE DEVIL'S HORN
Picador, ISBN # 0-312-42557-0
TIM BROOKES: GUITAR, AN AMERICAN LIFE
Atlantic Monthly Press, ISBN # 978-0802142580

Coincidence, or conspiracy? Within months of each other, two well-known journalists go on quests to find the musical instrument of their dreams. They tell the history of said instrument while chronicling their encounters with the builders, the players, and the pawnshop owners they meet along the way. The mood is merry but fraught with self doubt: should hack amateur musicians such as themselves even aspire to own something so magnificent, so sublime, so expensive? Since we've all been there, you know the answer to that question! The Devil's horn is the saxophone, the snake-shaped seducer responsible for 1001 licentious thoughts (and Bill Clinton), for turning Ragtime into Big Band, for making Rock'n'Roll raunchy... and for bedeviling everyone who'd spent a lifetime trying to get that embouchure just right. Segall does a fantastic job telling the history of the Adolphe Sax's invention, with rare details of the early years. He marks the progress of the horn by interviewing the monster players, like the wonderfully gruff Phil Woods, the warm and wise John Handy, and the practical, scholarly Michael Brecker (who passed away just as this review was being prepared.) Meanwhile, Segell finds his dream horn, a 1949 Selmer Super Balanced Action, marches with the Purdue University Band at the Indianapolis 500 to back up Jim Nabors singing "Back Home Again In Indiana," and debunks the urban legend that 50 years of bio-crud pooling in the lower bend is what causes sax players to die young (It's the late nights, the cigs, the dope, and the booze, just like mama told you.) The guitar has done its share of wooing, too, and Tim Brookes awakes one day to find that the thrill is gone, that he and factory-made guitars are through. Like Segell, his own journey recounts the history of the guitar, though Brookes is covering well-trodden ground and does not have near the space to plumb the minutia as say, Philip Gura has done in his coffee-table tomes. The joy for Brookes is finding, up a gravel road in Vermont, legendary luthier Rick Davis, who will build him his perfect mate, and let the author watch. It's both a fascinating technical tale and an engaging human story. Victory readers, take note: Davis moved to the Seattle area shortly after this book came out, intent on starting a school of lutherie with repair ace Cat Fox; reach him at Sound Guitar. Meanwhile, Victory readers, read both these books, and don't confine yourselves to the subject closest to your own instrument or favorite musical genre. (Tom Petersen)

VICTORY CALENDAR

APRIL 2007

*To make a calendar submission go to: www.victorymusic.org (go to calendar page)
Enter your data by the **Second Monday of April** for May listings. This is the only way your calendar events will be listed.*

04/01/07 Bob Nelson House Concert Broadview Neighborhood Seattle 3 pm \$10 suggested donation "Songs I Sing After Dark" A Pacific Northwest Balladeer 206-367-0475 or hend@stolaf.edu

04/01/07 Irish Sean-n-s Dancing Workshop Velocity Dance Center 915 E. Pine Seattle 4-5:30 p.m. \$15 Sliding Scale A regular workshop in sean-n-s dancing, a fun, non-competitive form of old-style Irish step dancing. maithcaitin@yahoo.com

04/02/07 Jim Knapp Orchestra with Whitney James vocals Seattle Drum School 12510 15th Ave NE Seattle 8-10 p.m. \$5.00 The Jim Knapp Orchestra is well known for its original style, superior writing and virtuoso performers. 206-282-2670 jimknapporchestra.com

04/02/07 Soweto Gospel Choir Pantages Theater 901 Broadway Tacoma 7:30 p.m. \$30, \$40 Visit www.broadwaycenter.org for more information on this show and to learn more about upcoming events! 253-591-5894 - Box Office

04/05/07 Michael Partridge & Andre Feriante Seattle Presents, City Hall 600 Fourth Ave. Seattle Noon - 1 p.m. Free A double bill of classical and flamenco infusions. Italian-born flamenco artist www.seattle.gov/seattlepresents

04/05/07 Michael Partridge & Andre Feriante Seattle City Hall 600 4th Ave (between Cherry & James) Seattle 1 p.m. Free A series of free concerts by the City of Seattle www.seattle.gov/arts

04/05/07 Rob McNurlin Youngstown Cultural Arts Center 4408 Delridge Way SW Seattle 7:30 p.m. \$12 www.robmcnurlin.com <http://www.fourshoop.org>

04/07/07 Nancy K. Dillon and John Nelson Bread & Roses 230 Quincy Street Pt. Townsend 5 - 8 p.m. Okie Roots Music for the End Times + Blues-Inflected Folk w/Lyrics of Love & Transformation www.nancykdillon.net www.johnnelsonmusic.com

04/07/07 Tim Noah Tim Noah Thumbnailed Theater 1211 4th St. Snohomish 1 pm and 4pm \$10.00 p.m. Return To Kaddywompas 360-794-8348

04/07/07 Tom Rawson, Rebel Voices Trinity United Methodist Church 6512 23rd Ave NW Seattle 7:30-10 p.m. \$10-20 donation

04/14/07 Patrick Ball Musical Theater Dusty Strings 3406 Fremont Ave. N. Seattle 7:30 p.m. \$18 Harpist and storyteller presents "Flame of Love: The Legend of Tristan and Iseult," a tale of passion, magic, and death. 206-634-1662

04/14/07 Sara Hickman Afternoon Kids Show Seattle Folklore Society 6532 Phinney Ave. N (lower brick bldg - below blue bldg) Seattle 4 p.m. \$5 Kids, Parents free Sara's kids' shows are high energy and interactive, with a range of music and stories. Age range is generally 6-9. Reserve online @ www.seafolklore.org or call 206-528-8523

04/14/07 Sara Hickman Evening Show Seattle Folklore Society @ The Phinney Neighborhood Center 6532 Phinney Ave N — lower brown brick bldg below blue bldg Seattle 7:30 p.m. \$14/\$12 See her live. www.sarahickman.com Reserve online @ www.seafolklore.org, or call 206-528-8523

04/14/07 ZAZOU Wine & Jazz Night Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 p.m. \$12, \$2 off HLCC & HLAC members A band with the most infectious blend of Django Reinhardt, Latin jazz and Benny Goodman-style swing. HallerLakeArts@comcast.net hallerlake.info/artsevents.html

04/18/07 Puget Sound Trad Jazz Society presents Grand Dominion Elks Lodge/Ballard 6411 Seaview Ave NW Seattle 12:30-5 p.m. Candian & US musicians playing trad at its best www.pstjts.org

04/19/07 Adam Hurst Crossroads 15600 NE 8th St. Bellevue 6:30-8 p.m. Free! Puget's Sound co-sponsors Singer/Songwriter Showcases at Crossroads. www.livelocalmusic.org, 206-729-0820

04/19/07 Dark Divas Seattle Presents, City Hall 600 Fourth Ave. Seattle Noon - 1 p.m. Free Ella Fitzgerald, Billie Holiday, Dinah Washington, Bessie Smith, and other renowned "Dark Divas" are celebrated with song <http://www.seattle.gov/arts/showcase/seattlepresents.asp>

04/20/07 A Night of Opera with Steven Wall and Misha Myznikov Collective Visions Gallery 331 Pacific Avenue Bremerton 7 p.m. \$14 advanced sales, \$17 at door Karim Kajita, piano accompanist phone 360-377-8327 for tickets

04/21/07 Ali Marcus Bob's World Famous Java Jive 2102 South Tacoma Way Tacoma 9 p.m. \$5 Ali is an Urban Folkster from Seattle

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

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bannbridge Is 7-9:30 p.m. donation. 2 songs

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

TUESDAYS

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

Every Tuesday Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 p.m. free Open to players of all Celtic traditions, this session is anchored by seasoned musicians in a friendly Duvall locale

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle sign-up 6 - 6:45 p.m. music 7 p.m. donation 253-428-0832

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) 6:30 Music 7-10 p.m. \$3, \$2 members The grand-daddy of them all. A piano & sound system provided.

Every Tuesday holotradband New Orleans Restaurant 114 First Ave S Seattle 7:05 p.m. Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10pm No cover Acoustic 253-212-0387

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

WEDNESDAYS

www.alimarcus.com
04/21/07 Hank Cramer: "Bound for The Northwest" Naval Undersea Museum Hunley Avenue Keyport Naval Station 1 p.m. Free Songs and stories of early Northwest explorers 509-996-3528

04/21/07 Josh Thun Bob's Java Jive 2102 South Tacoma Way Tacoma 9 p.m. \$5 Old-time songs of hobos, gunslingers, lovers, & thieves. This will be one whiskey-chuggin', bottle-bustin' good time! myspace.com/jthun
04/21/07 Juan Sanchez Ensemble Edmonds Center for the Arts 410 4th Ave. North Edmonds 7:30 p.m. \$26, \$22, \$13 Visit www.ec4arts.org for more information about this event and to learn more about upcoming events! 425-275-9595

04/21/07 The Happy Campers C&P Coffee 5612 California Avenue SW West Seattle 6 to 8 p.m. no cover String swing and sing! Music of the 20s, 30s and 40s Richard Gillmann
04/22/07 Pirates of Penzance Pantages Theater 901 Broadway Tacoma 3 p.m. \$30-\$45 Visit www.broadwaycenter.org for more information about this event and to learn more about upcoming events! 253-591-5894 - Box Office.

04/26/07 Dave McGraw The Mandolin Cafe 3923 S. 12th St. Tacoma 8-10 p.m. free myspace.com/davemcgraw 253-761-3482 - Cafe
04/26/07 Greg Klyma Crossroads 15600 NE 8th St. Bellevue 6:30-8 p.m. Free! Puget's Sound co-sponsors Singer/Songwriter Showcases at Crossroads. www.livemusic.org. 206-729-0820

04/27/07 Deb Seymour & The Debonairs EspressoAmericano Hoyt Avenue Everett 7 p.m. Donations Kool Kat Crazy Folk www.espressoamericano.com

04/27/07 Ellis Paul w/Greg Klyma opening Youngstown Cultural Arts Center 4408 Delridge Way SW Seattle 7:30 p.m. \$15 www.ellispaull.com, www.klyma.com www.foursheep.org
04/28/07 Michael Guthrie and Orville Murphy World Cup Espresso 5200 Roosevelt Way NE (next door to the Folk Store), Seattle, WA 206.729.4929 8 - 10 p.m. tips Old time music and stories. www.moorafa.com

04/29/07 Irish Sean-n-s Dancing Workshop Velocity Dance Center 915 E. Pine Seattle 4-5:30 p.m. \$15 Sliding Scale A regular workshop in sean-n-s dancing, a fun, non-competitive form of old-style Irish step dancing. mathcailin@yahoo.com

WEEKLY VENUES

SUNDAYS

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

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.com) 7281 W Lake Sammamish Pkwy NE Redmond 4 p.m. to 5 p.m. Free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmcburke@msn.com)

Every Wednesday Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burtbardar> 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30p.m. A jazz legend in Seattle. 206-622-2563
Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9pm free Acoustic open mic, singer/songwriters welcome 360-740-4312

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

THURSDAYS

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

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7-8:30 p.m. Address change from Mills Music (Check phone # to be sure) 425-806-0606

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/ Pub Fourth Ave. and Columbia St. Olympia 7:30-10 p.m. no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>
Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10 p.m. FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. 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 Sign up 8 Show starts 8:30 p.m. Open mic music and poetry 206-208-3276

FRIDAYS

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

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

SATURDAYS

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 2- 4 pm 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 2-5 p.m. free This is an open Irish/Celtic session for beginner and intermediate players. Non-smoking. Jamie Marshall: lowellirish@yahoo.com

Fundraiser for Iraq Veterans Against the War David Perasso
04/07/07 Jean Mann Pegasus Coffeehouse 151 Parfitt Way Bainbridge 7:30 p.m. \$4 suggested donation See jeanmann.com/gigs.html 206-842-6725

04/08/07 Clogging Workshop with Charmaine Slaven of The Tallboys Velocity Dance Studio, Studio 3 (Above the Century Ballroom) 915 E Pine St Seattle 6-8 p.m. \$20 sliding scale Beginning level buckdance/clogging workshop with live music! charmaine@thetallboys.com

04/08/07 Open Band Second Sunday Contra Dance Gift of Grace Lutheran 2102 N 40th (at Meridian) in Wallingford Seattle Potluck 5 p.m., Dance 6-8:30 p.m. \$5 or \$10/family Like an old time house party: Lee Stripling leads the band; Tony Mates hosts an open caller sign-up, come dance! Valerie 206-784-5788, www.seattledance.org/contra

04/10/07 David Roth Tim Noah Thumbnail Theater 1211 4th St. Snohomish 7 p.m. \$12.00, \$15.00 at door Great Folksinger from Maine on his Northwest tour! 360-794-8348

04/10/07 Songs-in-the-Round Egan's Ballard Jam House 1717 NW Market Street Seattle 7-10 p.m. no cover, we pass the hat Laurie Katherine Carlson, Nathan Wade, Jennifer Hopper, Charlie Spring info@ballardjamhouse.com.

04/12/07 Ali Marcus CD Release Party Conor Byrne 5140 Ballard Ave NW Seattle 8 p.m. \$5 Urban Folkster CD Release Celebration www.alimarcus.com

04/12/07 Hans York Crossroads 15600 NE 8th St. Bellevue 6:30-8:00 p.m. Free! Puget's Sound co-sponsors Singer/Songwriter Showcases at Crossroads. www.livemusic.org. 206-729-0820

04/12/07 Hayes and Cahill Edmonds Center for the Arts 410 4th Ave. North Edmonds 7:30 p.m. \$28, \$24, \$14 Irish fiddle and American Guitar offering folk, jazz, classical and blues. 425-275-9595

04/12/07 Squirrel Butter performs for NW Folklife Benefit Town Hall Seattle 1119 8th Ave Seattle Featuring many artists including Squirrel Butter (2 of The Tallboys) www.squirrelbutter.com

04/12/07 Jean Mann, UT's Stacey Board C and P Coffee Co 5612 California Ave SW Seattle 6-8 p.m. donation See jeanmann.com/gigs.html 206-933-3125

04/13/07 Arlo Guthrie & The Guthrie Family Legacy Tour Pantages Theater 901 Broadway Tacoma 7:30 p.m. \$30-\$45 Visit www.broadwaycenter.org for more information about this event and about upcoming events! 253-591-5894 - Box Office

04/13/07 Cat Loves Crow, Deadwood Revival Flying Pig 2929 Colby Ave. Everett 7:30 p.m. \$5-\$10 suggested donation Puget's Sound & KSER 90.7-FM close their third season presenting live, local music monthly in downtown Everett. www.livemusic.org 206-729-0820

04/13/07 The Tallboys and Whiskey Puppy Conor Byrne Pub 5213 Ballard Ave NW Seattle 9 p.m. \$5 Two of the Northwest's finest old time bands host a rowdy show at Conor Byrne Pub...come on down! www.thetallboys.com & www.whiskeypuppy.com

04/14/07 Hank Cramer Seabold Second Saturday Seabold Hall, NE Ralston Road Bainbridge Island 7 p.m. open stage, 9:30 p.m. feature By donation Unplugged open stage (14 acts), followed by Hank Cramer concert 509-996-3527

FESTIVALS:

SELLING at FESTIVALS & EVENTS

BY CHRIS LUNN

Each festival or event should allow you to sell your CDs, DVDs, recordings, posters, hats, pins or tickets to future events. Put it in the contract that you can sell before, during and after the event. If they do not allow your selling and announcing events, then you should refuse to do the gig. From 25% to 200% of income at events comes from sales beyond the booking contract payment schedule. (You do have a contract don't you?) You cannot let that income get away before it ever starts. Have selling your product in your contract and written agreement.

Now, selling your recordings or other products is more than throwing a few CDs on a table and standing there. Some of you may have gone to festivals where there are arts and crafts booths selling pottery, glass, wood turning, jewelry and more. Those booths are individual stores, designed to sell, to catch the eye, to motivate people to stop, to teach and inform, to move their business of arts or crafts forward. So what are you doing to be a "sales store" at a festival and move your music business forward?

Here's some things you should consider, so you do not lose 80% of your sales like almost all musicians do. Buy a professional, white canopy (sides and top, absolutely no color). Easy-up styles that can be set up by one person in three minutes are available at Canopies by Fred, Costco and tons of other places. Make sure it is of sturdy construction. The real lightweight ones will twist easily in wind and loading conditions. Get or build weight systems to hold the canopy down so that when the wind comes you don't become an airborne balloon. You want weights on all four corner posts and halfway between the side panels. You should have 70-100 pounds of weight to help secure the canopy. Winds you have never known are guaranteed to appear.

Second, consider an awning extension for the front to help keep rain off your tables and the customer out of the rain and sun. You can get these in color, to add a touch of color and help direct people to your canopy. An awning will also keep your product out of the sun. (These are available by the inventor Marv Kavamme, Canopies by Fred in Seattle).

Now you need tables for your product. Get a couple of standard lightweight 6-8 foot tables, but get the ones with legs that extend and give you at least two different heights. Standard tables are too low, and you don't want folks bending over in an uncomfortable position. Cover the tables with a good looking, quality cloth that does not have a pattern and will not distract from your product. You are selling CDs and product, not the tablecloth, so have it help accent your product, not detract.

You want signs on your booth, and you have to be ready to move them depending on the traffic flow and where folks are looking from. I would have one on my awning, one on the outside left, and one on the outside right. Big clear signs with band name and "CDs HERE!"—nothing else. And make it in clear, direct, easy-to-read lettering, large and legible from a long distance.

Folks in the arts and crafts booths who are professional booth people will tell you that many times the most important booth position to stop folks is the top inside right and inside left of your booth. Those are what we call show stopper, customer stopper positions. That is because people make decisions on coming into your booth walking from the left or right, not when they are in front, so that big sign in the back is doing you no good. Get quality, big (and I mean very big) 3x4 foot pictures, printed on canvas or Kinko's style, on plastic. Show the band in concert, or have promo pics, or whatever. If you have concerts or other gigs coming up, have posters up for those, and let the customer know if you are selling tickets to them. The table should have the most prominent products in nice displays, maybe a holder so they are upright. If you have more than one CD, keep them separate, maybe with the name of the CD on the holder. Somewhere on the tables, have a mailing list that is clearly labeled and have plenty of room to write names, addresses, phones and e-mails. If your table gets busy maybe have two setups for sales and mailing, one to the front and one to the side of the booth. On certain occasions you are going to get rushed and want to sell fast. Have the band and/or friends or family to help. You don't want

to lose sales because you didn't get to folks. Don't chit chat 'til the rush is over. Make the sale, then visit with friends. Someone who has a question or wants to buy does not want to hear about how your friend's wife is doing. Service your buyers. Signing CDs or posters is always a nice touch. Do that to the side so folks can get at the other products.

Remember, you are a store selling product. You need to look professional and like you know what you are doing. The more professional service and warmth you bring to your music store, the more sales, contacts, other jobs, and mailing list entries you will have. You are either in business or you aren't. Most artists aren't, and it has less to do with the quality of the music than the presentation, packaging, and connection with the audience both on and off the stage.

Have a question, an idea for a column, a disagreement, or a different slant? Call 253-863-6617. Or if you have done some NW festivals and want your "for sale" CDs reviewed in Festivals Directory, send them with promo pack to POB 7515, Bonney Lake, WA 98391.

Chris Lunn founded and has run Festivals Directory for the past nine years, and continues as volunteer editor writing festival reviews, visiting 200 festivals a year, and reviewing CDs and DVDs of artists that perform on the festival circuit. He founded Victory Music in 1969 and continued with Victory until 1997. He currently has his own consulting business for musicians, artists, vendors, art guilds, music clubs, and festival event producers.

Tumbleweed Applications Available!

3 Rivers Folklife Society is accepting performer applications for the 11th annual Tumbleweed Music Festival, scheduled for September 1-2, 2007 in Richland, Washington. They're looking for all types of acoustic music, storytelling and dance. The festival also sponsors a songwriting contest, and this year's theme is "déjà vu."

Applications can be printed off their Web site, www.3rfs.org, or requested by contacting Mary Hartman at 509-943-0327 or festival@3rfs.org.

FROM PORTLAND

New Column!

BY DICK WEISSMAN AND TOM MAY

Dick Weissman: Tom May and I are going to be sharing this column, depending on our various schedules. There won't be a particularly consistent pattern to what either of us writes about. Tom is a singer-songwriter who tours widely, and has a nationally syndicated radio show. I'm primarily an instrumentalist who has an active career writing books about music and the music business.

Part of the impetus for this column is to bring together people who are interested in acoustic music in the Seattle-Portland area. We will occasionally do pieces about Oregon musicians, and at other times we may discuss issues that affect musicians in the Northwest and elsewhere. I've been reading the *Victory Review* for some years, and am always struck by the number of musicians and the varied styles of music in the Seattle area. I've lived in Portland just over three years, and am finding a lot of parallels here as well.

This January I attended some of the Old Time Music Gathering events. I was amazed to see an audience and performers who invariably seemed to be either under 30 or over 50 years old. With very little newspaper publicity, hundreds of people came to these events to listen, and to play music with one another. It reminded me of why I became interested in folk-based music to begin with.

To amplify those comments – if you haven't checked out Ry Cooder's *Chavez Ravine* album of a couple of years ago (Nonesuch Records, 2005), give it a listen. It's an amazing document that details how a Chicano community was destroyed so that Walter O'Malley could build a ballpark for the Los Angeles Dodgers. There's much more to the album than that. The CD includes an extensive booklet, and the songs are variously in Spanish and English. I've been disappointed that this album hasn't received more attention from the folk press.

On the first weekend in November the Far West region of the Folk Alliance will hold its annual meeting in Vancouver, Washington (see <http://www.far-west.org/conference.html>).

I've been to a bunch of national meetings and two of the Far West gatherings. I find the regional meetings much more useful and user-friendly. I'll be sending along more information about the meeting in the next few months. The Portland Folk Music Society is planning a folk festival for the night before the conference opens. If you're interested in playing there, or at our third Friday concert series, you can contact me at r2s@comcast.net, or send CDs and some promotional material to me (see the contact information listed at the end of the article). Let us know what you'd like to know about the Oregon music scene.

Tom May: For my part of this column, I thought I would give a short profile on one of the venues featuring folk music in Portland. The Alberta St. Public House, located on the city's north side, just a few minute from downtown and is owned by Mike Beglen. Mike is a fine accordion driver from Dublin, and for years kept the legendary East Avenue Tavern going before it lost its lease. Four years later, despite promises made to himself, he opened up the Alberta St. Public House.

The design of the Pub is well thought out, with one side having a stage and PA system, open primarily for music events, and the other side being a restaurant/tavern. This creates a space where you can charge a cover and create a quiet situation for playing and performing music, while still having a section for those who would prefer to drink and talk. Mike also has a beer garden out back, where folks can smoke if they wish.

The lineup through the years at the Alberta St. Public House has been a stellar roster of folk luminaries such as Kevin Burke, Johnny Cunningham, Andy M. Stewart, and others. Local musicians are also given plenty of spots in the monthly lineup, representing many different kinds of acoustic styles. I have performed one or two concerts a year at the Alberta St., and it is always a wonderful experience.

Typically one local artist gets to play an

entire month of Friday happy hours for an appreciative crowd. After the Friday night happy hour, traditional Irish musicians toting fiddles, pipes, bodhrans, and the like straggle in, get a pint and a seat around a circle to share and swap tunes. The cast of players differs from week to week, but you can be guaranteed some fine moments. Mike Beglen himself will usually get the accordion out around 10PM.

The Alberta St Public House is unique in respect to its audience and the musicians alike, providing a concert-like space that still has the ambience of a Dublin Pub. It opens daily at 5PM, and is worth a visit. Would that there were more Alberta St. Public Houses for the folk musicians of North America...

Alberta St. Public House
1036 NE Alberta
Portland, Oregon 97211
503-284-7665

Dick Weissman: 1731 SW Moss St., Portland, OR 97219; r2s@comcast.net

Tom May: reftommay@msn.com

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Ramblin' Mike - continued from page 4
hearts to make beautiful music, music that thrives today. American roots music is popular all over the planet – more so in many countries than it is here.

Bravo to the cast and crew of "Fire on the Mountain" for telling the story of some of the people who made this country what it is – a country that sadly has been highjacked by corporate greed.

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW, is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in '87.

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



FOLKING AROUND

Gina Salá

BY PERCY HILO

In these columns I tend to concentrate on two basic themes: the personalities who contribute their talents and energies to keeping the various folk and folk-related music traditions alive and to some of the many traditions that make up the folk culture of the world. In the case of Gina Salá, I'm presented with the double delight of having both subjects interwoven before me: an affecting artist and beautiful spirit, and an ancient musical form that is as vibrant and meaningful as ever but still unknown to most citizens of the USA. It's my pleasure to better acquaint you with both of them.

I met Gina in the mid-1990s when she served as volunteer coordinator of the Northwest Folklife Festival. She was friendly and easy to work with and that's all I knew. She loved the job, the music and the overall atmosphere but eventually felt the need to leave the Folklife staff and follow her bliss into full-time music. Since I didn't know what kind of music she made I didn't know where to look and so I lost touch with her.

A few years later she was scheduled at the Oregon Country Fair, which is my annual all-purpose party - and party with a purpose. I was delighted to find her opening a stage for the day with Hindu chanting along with a variety of chants from other genres. With a beautiful and welcoming voice and accompanying herself on the harmonium, she easily carried us along on a journey of higher consciousness in song and we gladly joined in singing in the spirit of her musical meditations. She was so much a part of the musical feeling that it seemed as if she'd been doing it forever.

Well, it turns out she has. When Gina was three her mother took her to a Hindu ashram where chanting and being in tune with spirit were the way of life and provided an education and foundation that cannot be found in books or formal lessons. Over the years, her adventurous spirit and feeling for all of life has led her to travel throughout much of the world, acquiring a repertoire of songs that covers over 20 languages and a variety of styles. She's always loved world music, "because in it you can feel a shared humanity - the real heart of being human." She celebrated this in a band called The

Black Cat Orchestra, which played Balkan, Greek, Jewish, Turkish and even Country-Western music. She sang at the United Nations for Millennium Peace Day, played Las Vegas as lead singer for the Cirque Du Soleil's "O" show and has enjoyed a variety of other musical experiences that have contributed to her growth as an artist and spirit. It was after her Cirque gig ended that Gina felt inspired to focus once again on chanting as a way to include everyone in the experience of singing.

This return to regular chanting with the public really began on the evening of 9/11. She felt that some people might want to take comfort so she sent an email to say she was presenting an impromptu chant at a church to help keep our hearts open to all traditions and to aid in healing from the events of the day. She thought that maybe 10 people would show up but the place was packed. The heart connection was so powerful that she continues offering monthly chanting at Samadhi Yoga on Capitol Hill and occasionally at other places when she's in town. Gina feels that in times of challenge - struggles such as civil rights or apartheid, for example - it's singing together that helps us connect and find our strength and joy, and that traditionally songs of the spirit from all cultures are best able to achieve that.

And tradition is a big part of what we're about here. Chanting is an ancient practice that has aided in attaining equilibrium and healing spirit for thousands of years. It has not only survived all changes but has slowly spread throughout our planet due to its eternal beauty, deep meaning and infectious feeling. In this country, chanting has never held near the influence of our time-honored traditions such as English/Irish ballads, Black Gospel or Southern folk songs, but over the last few decades we've begun to realize its value. Because the student is now ready, experienced chant leaders have appeared to show us the way and Gina Salá is one of the very best of these.

Gina's sessions, called Kirtans, are all-inclusive musically and culturally, and are designed to accommodate experienced chanters and beginners as one heart with the musicians.

She primarily performs Hindu chants in Sanskrit, a vibrational language from which she derives the sacred symbols of mantras which help clear the mind. She also leads chant and Kirtan from several traditions and languages as a way of opening our hearts to each other.

Gina infuses her Kirtan with stories and history to make the chants come alive; with humor so we'll understand that singing and living in the spirit are blissful and fun-filled experiences and not a job or classroom where we have to measure up to a standard; and most important, with a genuine love for each person that engenders a relaxed feeling of belonging and the ability to fit in at any level. If you've ever been curious about this culture and what it might add to your life Gina would be an excellent avenue to explore it with. She'll be leading chants at Samadhi (205 E. Pike) on April 13th and May 11th at 8PM.

Gina believes that everyone can sing. She understands that many of us are shy or uncomfortable with their voice, projection or some other facet of their singing and may need guidance in attaining the next level. Not wanting to keep these gifts to herself, she offers individual lessons for people wanting to increase their ability and enjoyment of singing. She offers workshops in freeing the voice which include cross-cultural tips, techniques and repertoire, fun jams, support for full easy breath, tuning, resonance and more. Gina has been teaching for 12 years and has found it rewarding and enjoyable. She welcomes all comers and you can find out what's on tap by visiting her website and/or by getting on her email list (information below). There is a workshop scheduled for April 14th and there are also plans for May.

Another way in which Gina expands her music and awareness to help others to expand theirs is by leading annual 3-week long tours of India. These usually take place in early spring and include meetings with master musicians, the Sanskrit language, riding camels, meeting with gypsies, visiting sacred sites and more. You'll sing every day, perform ancient ceremonies and connect with the sounds and culture of India, whose unique contribution to our planet might do wonders for your overall outlook. In Gina's words, "When we leave where we live and go somewhere that has a completely different outlook and perspective, we come back with fresh eyes and can see how connected we are to all of humanity."

Gina's plans for the near future include continuing chant sessions, teaching, her trips to India, as well as a return to performing world music and her original compositions, which she

Continued on page 19

BENEFIT CONCERT FOR IRAQ VETERANS AGAINST THE WAR

BY DAVID PERASSO

FEATURING TOM RAWSON AND REBEL VOICES

April 7, 2007, 7:30-10 pm
Trinity Methodist Church
6512 23rd Ave NW, Seattle
Suggested donation \$10-20
all proceeds to IVAW

With Tom Rawson and Rebel Voices, and featuring appearances by Andy Blyth, Mike Pryor and other Victory musicians and friends, this benefit concert will surely get your toes tapping. You'll also find yourself singing along with the lively, witty and thoughtful music of these fine entertainers.

All of the proceeds from this concert will go to Iraq Veterans Against the War, an organization of Iraq war veterans that is giving voice to the large number of active duty service people and veterans who are against the war in Iraq, but who are under various pressures to remain silent.

Tom Rawson brings humorous stories, user-friendly songs, and acoustic folk philosophy that's guaranteed to leave you smiling. Armed with a longneck banjo and other weapons of mass delight, Tom will have you singing along in no time. You can learn more about Tom and his music on his Web site at <http://www.tomrawson.com/>. Tom will be joined by Alan Kausal and Isla Ross.

Rebel Voices (Janet Stecher and Susan Lewis) share songs, humor and theater woven together with wit and intricate harmonies. Their music is thought-provoking, zany, reaffirming and always a great hit with the audience. For more info, check out their Web site at <http://www.rebelvoices.com/>.

Andy Blyth is Puget Sound's "minstrel with a message," a gifted performer who's been musically on the go for 20+ years. Andy will be joined by Ron Dalton, Percy Hilo and Peggy Sullivan. Mike Pryor is a songwriter and live performer of songs that tell a story, songs that are funny, touching, and bittersweet.

It is easy to be impressed with the members of IVAW. These young men and women, most of whom have seen combat in Iraq, are giving their lives to tell the American people what is really going on in Iraq.

The Seattle chapter, to which the proceeds

will go, is reaching out to service men and women, both actively on duty and discharged, to help them give voice to their experience of the Iraq war. They are also actively reaching out to our community, especially young people, with a message that needs to be heard. IVAW is made up of ex-soldiers, none of whom have large incomes, and the organization is chronically short of funds needed to support its activities. Your support of this concert will provide the Seattle chapter of IVAW with the funds needed for literature, travel and outreach.

Here is a concert that you will not only enjoy, but your donation will support the important work done by Iraq Veterans Against the War. Bring your singing voice.

NORTHWEST SEAPORT April 2007

BY ALICE WINSHIP

NORTHWEST SEAPORT CHANTEY SING

Friday, April 13, from 8 to 10:30 PM
South Lake Union, 1002 Valley Street,
Seattle, WA 98109

The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Wayne Palsson will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Wayne will lead us in everything from traditional chanteys to Gilbert & Sullivan tunes.

Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

CROOKSHANK / BOLD HORIZON IN CONCERT

Northwest Seaport Maritime Music Series
Saturday, April 21, from 8 to 10:30 PM
Concert at The Center for Wooden Boats,
1010 Valley Street, Seattle, WA 98109.

Crookshank is Seattle's hottest folk-rock band. Crookshank draws from many sources for its updated versions of European traditional music. The band mines old musical veins and fuses them into a rich alloy, forging a sound with modern sensibilities and energy. The sound is big, rich, sometimes dark, sometimes bright, always passionately energetic.

For more information:

<http://www.bethkolle.com/Crookshank.htm>

Bold Horizon features eclectic, slightly irreverent nautical and old timey music; sea chanteys, ballads, British, Irish, American tunes. Tom Rawson, Steve Ackerman and Dan Roberts drift all over the musical seascape with rich instrumental texture, spirited vocals and lots of chances to sing along. For more information: <http://boldhorizon.homestead.com/> Tickets available at the door: \$12 general, \$10 seniors, youth and members.

For more information, Northwest Seaport (206) 447-9800 or seaport@oz.net

CHANTEY SING AT THE HIGHLINER PUB

April 29 (the last Sunday of every month)
4-6:30 p.m.

1735 W Thurman St, Seattle

(Fisherman's Terminal) 206-283-2233

Organized by Trapper Graves-Lalor. No cover charge. Food & beverages available.

Alice Winship walice1@qwest.net
206-448-0707

WELCOME TO OUR NEW MEMBERS!

Roland Wolf

Orville Murphy/Lifetime!!

Rachel Harrington

Victory Music



MUSICAL TRADITIONS

The Importance of Melody (Part 1)

BY DON FIRTH

Every week or so, the host of a locally-produced radio program interviews a singer-songwriter, either local or passing through. The singer-songwriters usually talk about the deep, personal meaning of the songs they write, and then perform some of their songs. They're usually very introspective (the kind that some folks refer to as "navel-gazing") or sometimes personal commentaries on the human condition. A fairly common characteristic, among others, is that a line that the writer considers to be crucial is often repeated many, many, many times. Even so, I sometimes have difficulty getting a sense of what the song is about, except in the most general way.

The accompaniment is almost always a guitar, and although once in a while the person is fairly skilled (nice bits of finger-picking and/or chord sequences), it seems to be endemic among many singer-songwriters that their instrumental skills are pretty primitive, even if fairly smooth in execution. A typical accompaniment consists of a sort of six-string up-down strum, and harmonically, they tend to be fairly simple. The song is almost invariably in 4/4 time. I don't recall any at all in 3/4 or 6/8.

Then there's the melody, which frequently seems to be little more than a chant or drone whose limited movement is rarely more than stepwise—up a note, down a note. Many long phrases sung on one note, with occasional movement to adjacent notes, but rarely a jump of more than a third. The maximum range of the song usually stays within a fifth or a sixth. Seldom even as wide as an octave.

I'm convinced that the reason these melodies are very limited in scope is to keep well within the *tessitura* (comfortable range) of the singer-songwriter's own singing voice. They don't ask much of the singer's voice. Lacking much variety, the melody fails to really engage the listener's ear and it's hard to perceive a distinctive melodic pattern from phrase to phrase, much less remember the tune half a minute after the song is finished. The truth is, there is darned little tune to remember.

Okay, now that I've managed to alienate singer-songwriters in general, I'm not trying to say that there are not some very good ones. Three

well-known ones who come to mind are Tom Paxton, Joni Mitchell and Townes Van Zandt, who have displayed a real knack for good melodies. Although some folks are fond of putting him down, John Denver also had an excellent ear for writing good, memorable tunes.

So what makes for a good melody? Not an exact science, but given the almost infinite variety possible, there are some common characteristics. Good melodies consist of a mixture of both adjacent scale steps and jumps, sometimes jumps of a fifth or sixth, occasionally as much as an octave. A good melody can sometimes challenge a singer's vocal abilities, and this applies not just to operatic arias and art songs but to folk songs and ballads as well. This judicious mixture is what makes a melody interesting. And memorable. And often has you humming or whistling a song after you've just heard it. And sometimes even later.

Lots of more memorable songs start with one or more leaps, like climbing up or down the notes of a chord. A common beginning is a leap of a fourth, from the low fifth degree of the scale up to the tonic (key note), and may continue to climb scalewise after the jump. Think of the first four notes of "How Dry I Am" or "Down in the Valley" or "Plaisir d'Amour," or the dozens or hundreds of songs that may be in different rhythms and note values but start with the same four notes. More often than not, an upward or downward leap of a fairly large interval (a fourth, fifth, or larger) is followed by a movement of a step or more in the opposite direction—but not back to the tonic right away. It moves away from the tonic and ambles around, teasing the ear, which wants to hear it move back to the tonic, the most stable note in the key. A good melody may hover around the tonic, hitting it briefly from time to time, but quickly skipping away again.

Suspense. Even though we may not know consciously what's going on, from infancy our brains have become wired to expect the music of whatever culture we grew up in to do certain things. A good composer or songwriter knows, either consciously or by intuition, that a good melody (or any musical sequence) consists of setting up a pattern that your ear expects will repeat. The next phrase or line leads the ear to

expect the same thing to happen again, and then it does something a bit different. It teases the ear—and the mind. It sometimes adds a new but similar pattern, and does the same switcheroo with that. And then in the end, just like a good story, it takes you back and resolves the suspense. The melody note goes back solidly to the tonic and the final chord change goes from dominant 7th to tonic chord (for example, G7 to a C), and that's it. Tension relieved.

What impels me to learn a song is a good set of words (a good story or lyric) and a melody that sticks in my memory after I first hear the song a time or two. They have a touch of what some people call an "ear-worm." An ear-worm is one of those melodies that keeps playing in your ear. Sometimes they can almost drive you nuts, like some commercial jingles—which are designed to do just that! But at the very least, the melody should have a clear pattern and be easy to remember.

Apart from taking courses in music theory and composition, there are a couple books I can recommend to any aspiring song writer—or to those who've been working at it for awhile. One is a new book by Daniel J. Levitin called *This Is Your Brain on Music: The Science of a Human Obsession*. Levitin is not some ivory-tower music professor. He was a rock musician, a sound engineer, and a record producer before he got into neuroscience. Another has the off-putting title of *The Complete Idiot's Guide to Music Theory*, by Michael Miller, but it's a good reference book for any musician. He deals specifically with melody writing in Chapter 8.

Next month we'll take a look at a few more aspects of putting together melodies that make sense, and support and enhance the words of a song.

Don Firth lives in Seattle and is currently writing a series of reminiscences about the folk music scene in the Seattle area during the 1950s and 1960s. He hopes to eventually publish it in book form. Contact him with any questions, comments or ideas at:

donfbarbarap@earthlink.net

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KIDS KORNER

Kids' Music on the Web!

BY HILARY FIELD

There was a time, back before blogs, pods, myspace, youtube, and various other electronic media outlets saturated our collective space, when only a select few music journalists reviewed albums. With the explosion of personal web pages and blogspots, virtually anyone with a keyboard and an opinion can share their views with the world. Luckily for children's music, there are bloggers out in cyberspace who are talented writers and kids' music enthusiasts, usually inspired by the search for good music for their own children. With the will to sort through countless albums, and the means to present the cream of the crop through entertaining and informative reviews, song samples, and videos, wading through this overcrowded genre to find some appealing music for both kids and adults is way easier and much more fun. Here are some of the highlights.

www.zooglobber.com

Kid and family news and reviews

Zooglobber.com is a children's music blog by Stefan Shephard, father of two young children in Phoenix, Arizona. A writer for Wired magazine, he put together this web/blog site as a result of a series of articles he wrote for his wife's parenting group newsletter. As a parent, he understands that every time a child listens to CDs (sometimes over and over and over again), the accompanying grown up will also be exposed. His reviews celebrate the sort of music that is enjoyable for adults, while still appropriate for the younger set. New reviews of kids' music are posted nearly daily. Some of his favorite kids' albums of 2006 included "Meltdown" by Justin Roberts, "You Are My Little Bird" by Elizabeth Mitchell, and "Catch That Train" by Dan Zanes. This site also links to other kids' music sites, and well as kids' radio and other media.

<http://lovelydavis.blogspot.com>

Shaping my children's taste in music since 1999

Amy Davis is from Bowling Green Ohio, and a mother of two young children. She works from home as a non-profit consultant and grant

writer, and launched her web/blog site in October 2005 with the intention of focusing on children's culture and media. With a degree in piano performance and musical experience in a rock band, as an accompanist, and a music director, she quickly became immersed in kids' music. In 2006, she listened to over 100 kids' CDs with her children, and reviewed more than 60. Like Stefan Shephard of zooglobber.com, she prefers to focus on spreading the word through positive reviews on music she likes, and to generally stay silent on music that she doesn't find appealing, or that don't fit her style of reviewing. "Kids' music is really thriving," said Amy in a recent review in Toledo Parent, "and I try to make parents aware of how broad the genre is. There is worthwhile music that comes from cartoons, TV, or the movies, but many parents aren't aware of kids' music if it isn't showing up on TV. They either take what they're finding and live with it, or decide that what they're finding is so awful they don't even want to bother with kids' music. I'm here to let them know there are some other really fantastic options." A couple of recent releases that earned high praise from Ms. Davis include "Charlie Davidson's Tricycle Club" by Parker Bent and "Five Cent Piece" by Randy Kaplan.

<http://kidsmusicthatrocks.blogspot.com>

Children's Music That Rocks

Warren Truitt is a children's librarian in the Donnell Central Children's Room at the New York Public Library. Another musically concerned adult, he uses his resources and contacts at the great NY Public Library to promote music CDs and live concerts for kids that don't drive adults crazy. His exuberant reviews implore listeners to crank up the volume for the "Hungry March Band" as he relates this scenario, "Now, imagine you're jivin' down Union Street in Brooklyn and suddenly you're face to face with a 25-or-so member marching band blasting out a Duke Ellington ditty, a swirling gypsy tune, or "Paranoid." Think Polyphonic Spree but with band instruments, and with a million times more punk rock spirit. That's

right, people, the Hungry March Band want your attention, and they're gonna get it!" On the other spectrum, his review of "Bedtime with the Beatles" by Jason Falkner was road tested first with his newborn, and he exalts the soothing experience for the whole family.

www.sparetherock.com

Spare the Rock, Spoil the Child

This is a kids' music station on Valley Free Radio, WXOJ-LP FM in Northampton, Massachusetts, available as webcast and podcast. Bill Childs' radio show/podcast is "Spare the Rock, Spoil the Child." His main goal was to have fun with his young daughter, born in 1999. Together they listen, choose, and talk about the music. Bill Childs is also the music columnist for Minnesota Parent, Little Rock Family, Albermarle Family, and Valley Kids. He supports lesser known talent as well as big names, and looks for non-kids' music to play on his radio show from diverse genres, all with the goal of bringing quality music to families. Bill Childs, along with Stefan Shephard and Amy Davis, founded the Fids and Kamily Poll (modeled after the Village Voice's Pazz and Jop Poll.) Together with judges from kids' music reviewers, radio stations, and retail outlets, they compiled a list of the best children's music of the year.

Hilary Field, classical guitarist, recording artist, and teacher, may be contacted at: (206) 686-2201 or at:

hilary@mulberrybushmusic.com

Folking Around: continued from page 16

feels would further expand her own parameters and therefore, those of her audience. She is also currently working on CDs in chanting, world music and instruction, and has other titles for sale. You can easily find out about all of the above at her web site: www.ginasala.com, by getting on her email list: ginasala@gmail.com, or by dialing up her business phone: 206-412-3745, to discover a whole new and exciting world. On one of Gina's songs she states, "I love you just as you are." Well, I know from experience that she does and that you're almost certain to love her right back.

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

SOUND GUITAR WORKSHOP

Opening This Spring!

BY TOM PETERSEN

Master luthiers Cat Fox and Rick Davis combine forces to teach

For twenty years, most acoustic music artists of note, amateurs in the know, and a cross section of international stars have known that when their instruments need repair – they’ve worn the frets, the intonation has gone off, they backed over the guitar with the truck – the oasis in the crashing seas of scary repair has been Sound Guitar. There, Cat Fox tweaks the cheap and shines the shoddy to make mediocre guitars sound good; she performs the fine adjustments that make good guitars great; and she heals even the ugliest wounds: the drops, the cracks, the melts, and the tragi-comic (yes, people really do occasionally run over their guitars.) Cat has been entrusted with ailing Lloyd Loar mandolins and pre-war Martin D-28s, as well as the sentimental favorites – there always seems to be someone’s ’60s Harmony in the shop.

Cat began by following the scent of expensive sawdust east from her native Idaho, eventually apprenticing under the master luthier who literally Wrote the Book on guitar making, Bill Cumpiano (his *Guitarmaking: Tradition & Technology* is still the bible of lutherie). Under Cumpiano, Cat learned to make and repair guitars so well that when she graduated, her mentor hoped she would move far, far away . . . so she wouldn’t be competition!

Thus, Sound Guitar has been a Puget Sound institution, to the great good fortune of every hard playing — or careless — musician in our area. Before long, Cat’s reputation spread nationwide, as she became known as “the only one you want working on your guitar.” While she’ll work on electric guitars, her specialty is acoustics.

Guitar repair is exacting work. Patches and replacements for scarred wood must be matched for color and grain, then fit with exact tolerance so the repair is undetectable. Likewise, the finest adjustments to an instrument’s bridge and nut, fret height (measured in micrometers) and neck angle make a world of difference in the sound and playability of an instrument. We’d show you pictures of Cat’s work, except you can’t see it! She is also known as “the Queen of Tone,” for her near-supernatural ability to find the exact

sweet spot for an instrument’s intonation: factory specs aren’t good enough!

Such artistry leads to Cat’s being confined to long, quiet hours of concentration, which would seem to run counter to her natural gregariousness and ebullience. One release has been her appearances at symposiums, guitar-making forums, panel discussions, and trade shows, where she has been a popular guest. After two decades in the shop and countless fret jobs, set-ups, and re-gluing, she admits the trips and the chances to teach hold increasing appeal. She has done lutherie demonstrations, workshops, and seminars for other guitar builders, aficionados among the general public, and even a junior high school (“Cost them a lot of chocolate,” she says.)

Enter Rick Davis. In the world of custom guitars, Davis has long been one of the prominent artists, though he modestly describes himself as step below builders like Seattle’s Michael Gurian. His work is mentioned in the likes of *Acoustic Guitar* magazine as an example of artisan quality, and his “Running Dog” brand guitars are exhibited at the major Luthier’s Expos. He has made about 15 guitars a year over two decades.

Davis was Director of the Association of Stringed Instrument Artisans (ASIA) from 1999 - 2005. ASIA is one of the two major international professional organizations for fretted instrument builders and repairpersons, with as many as 1800 members worldwide. During that time, he edited the association’s magazine, “Guitarmaker”, and organized four luthiers’ symposia.

Davis’s fame, like that of Fox’s, might have stayed confined to the relatively small group of master guitar builders, but lutherie has been edging toward the public spotlight. Martin’s millionth flogbox occasioned some nice news features, raising exposure. Then last year, journalist Tim Brookes decided to chronicle his personal quest for a special guitar, and Rick Davis held the grail. Brookes’ book has been well received and sales indicate it’s reaching beyond a niche market; a few months later, a similar book, “Clapton’s Guitar” described the construction of a voodoo version of Slowhand’s Martin 000-45 by the reclusive Wayne Henderson. If not yet a topic of general conversation, lutherie was now

“on the radar” and Davis might be said to be the “face of custom lutherie” at this time.

Rick and Cat have known each other for years, naturally, and Rick too has felt restless within the confines of his shop, leading him to seek new challenges and creative outlets. With a friend and fan base in the Pacific Northwest, Davis decided late last year to abandon Vermont for Washington. He decided it was time to teach.

Thus will be born this spring on Leary way between Ballard and Fremont, a new, expanded Sound Guitar, still fixin’ em, and a new home for Running Dog, with Sound Guitar Workshop between them. At the Workshop, Rick and Cat will be able to teach all aspects of lutherie, from selecting woods to restoring vintage instruments, and to draw on their many friends from around North America for master-level classes. It promises to be an exciting and valuable addition to lutherie education.

I asked Cat and Rick whether this was good business: what if they teach their way out of jobs? Cat figured that there are always enough heedless guitar owners who will bring in their home repair boo-boos, and besides, plenty of people will want to come learn instead, so things should balance. Watch for course details and other information in *Victory Review* and other music publications this spring, or keep an eye on the Sound Guitar website.

home.earthlink.net/~catherinefox/index.html



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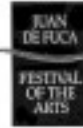
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