

# VICTORY REVIEW

Acoustic Music Magazine

Volume 32

October 2007

Number 10

## FAR-WEST FOLK ALLIANCE

Comes to  
Vancouver, Washington

### Inside...

- ✦ **Folking Around: Old Traditions and New Folksongs!**
- ✦ **Uncommon Instruments: Strange Strings ... Part II**
- ✦ **Kids Korner: Eric Herman**
- ✦ **Musical Traditions: Don Firth & Bob Nelson in Concert Again!**



## OCTOBER MUSIC

Lunch time Music with Bob Hammer and Chris Clark

1 <sup>st</sup>	<b>File' Gumbo Zydeco Band</b>
4 <sup>th</sup>	<b>Bob Jackson Band</b>
5 <sup>th</sup>	<b>Margaret Wilder Band</b>
6 <sup>th</sup>	<b>Mike Lynch Harp Show</b>
7 <sup>th</sup>	<b>Jay Thomas Big Band with Becca Duran</b>
12 <sup>th</sup> -13 <sup>th</sup>	<b>Two Scoops Moore</b>
14 <sup>th</sup>	<b>John Holt Big Band with Pete Lenionen</b>
19 <sup>th</sup>	<b>Blue 55</b>
20 <sup>th</sup>	<b>Bluesberry Marmalade</b>
26 <sup>th</sup> -27 <sup>th</sup>	<b>Rent Collectors</b>

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Cover Photo: Anita LaFranchi

Cover Design: Anita LaFranchi

On the cover: Puget Sound - taken at Golden Gardens Park

**Victory Review** is published monthly by: **Victory Music**

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# GALLOPING GOSSIP

October 2007



**Kenny Werner** will be sharing their stunning harmonica / piano duets at the Edmonds Center for the Arts on Saturday Oct 20. Have you seen Toots? He's one of my favorite octogenarians and a wonderful performer.

\*\*\* **The Tiptons**, our local longstanding and outstanding sax band now co-based in New York City, will rock the house as part of Earshot at the Tractor Tavern Sunday Oct 21. Jazz music films will be showing at the Northwest Film Forum Thursday Oct 23-25.

\*\*\* For those tuned into the **music of Zimbabwe** (perhaps through the ZimFest in Olympia or the KBCS Old Country show Sunday night Aug. 19) Oliver Mtukudzi will play the Triple Door, Tues. Oct 23.

\*\*\* Re future planning, this "little ditty" came into the **freerangechick mailbox**: "A hidden gem of the north, or maybe more appropriately, a nugget of the north; the **ArtsWells Festival in Wells, BC** held this year on August 3-6 was a refreshingly unique experience. (*Mapquest says that's 9 hours north and inland from Vancouver BC- jd*) The four-day festival of all things art hosted a wide range of performers of diverse genres. **Yael Wand, D. Trevlon, Mamaguroove, Corwin Fox, Jay and Leela Gilday, and ODDitory Presence** just to name a few graced the five stages while a variety of arts workshops were held at locations in and around Wells and Barkerville. A couple of "In the Round" performances designed with specific musical themes in mind brought together 4-5 artists to share, experiment and blend their talents live on stage for an unusual stage experience that was pure magic to watch. ArtsWells is the home of the "International One Minute Play" contest which is a don't miss for sure. This event is well worth the road trip to the Cariboo region of BC so put it on your calendar for next summer." Thanks, Nancy for sending that!

\*\*\* For good music this fall, check **The Seattle Folklore Society's** stellar, affordably priced season. There is a show almost every Saturday night in Phinney Ridge.

\*\*\* Thanks for reading this column. All the best to you, and don't forget the fall fund drive for **KBCS 91.3** community radio, a world of music and ideas. Go on-line or give a call to give money and/or time. What a lot of musical bang you get for that buck! Congratulations KBCS, for the Best of 2007 vote in the Seattle Weekly.

*Got gossip ??? - please send it on to me  
Jan Delali  
freerangechick@hotmail.com*

BY JAN DENALI

Hello Music Lovers,

Today I come to you live from the **amphitheater at Magnusen Park**. It's the first annual **Blues for Food Fest**. It's a classic pairing: music and food. In this case, it's a benefit for organic gardening and the P-Patch Trust. **Brian Butler, Captain Leroy and the Zydeco Locals, Two Scoops Combo** and others all donated their talents to this cause as did the sound company, AVR Productions. Two Scoops was a new act to me. It is infectious fun from this energetic piano player and his combo.

\*\*\* **Pony Boy Records** also will appear at the amphitheater at Magnusen Park in Sept. for their Jazz Picnic. While there is still no admission for the Pony Boy event, organizers plan to 'pass the hat' as a way to keep the event open and accessible and still offer the musicians some pay. An open jam/pick-up band opportunity is expected this year as well.

\*\*\* **Ernestine Anderson**, appeared on TV channel 21 from both the Pike Place Market's Anniversary party and the PreFunk live broadcast from Bumbershoot. dapper in a straw fedora. Her rich voice and expression still soar as she approaches octogenarian status. For the Market show, she did join other great singers with deep and lengthy careers who perform sitting down. Another area treasure, **Pat Wright** introduced Ms. Anderson, and later reached out and touched us deeply with the **Total Experience Gospel Choir**, all of us pledging together to lay down our swords and shields.

\*\*\* During the Bumbershoot PreFunk broadcast, **Gabriel Teodros** of Columbia City previewed his new album called **Lovework**. It was inspired by the writing of Kahlil Gibran, he says. His work is meant to make connections with people and "encourage kids to grow." I hear that Gabriel along with **Blue Scholars** and other local hip-hop acts raised the level of artist collaboration and joyful audience response at this years Bumbershoot.

\*\*\* **KEXP, 90.3 where the music matters**, is in its third year of offering a **live radio feed from Bumbershoot**. As we speak, it's being ably and appropriately emceed by the station djs. Chicago based **Andrew Bird**, originally a violinist and

bandleader, is now a solo act using loops of accompaniment created in-the-moment on glockenspiel (a small steel xylophone) and other instruments. It's a fresh, modern sound.

\*\*\* With noticeable synchronicity, glockenspiel figured in Earshot's "future of jazz" show in a new venue, the **Chapel Performance Space at the Good Shepherd Center**.

\*\*\* **Paul Rucker**, bassist/cellist led his combo in exciting entrances from around the room. There were accents from glockenspiel and didgeridoo and an on-stage coalescence on the theme from Coltrane, A Love Supreme. However, as the set progressed, it resembled the sound of individuals simultaneously warming up before the show. They each demonstrated accomplishment in their scales and riffs. But I wanted give and take within the improvisation, like a good conversation. I wanted to witness the creation and build of ensemble rather than separate parallel play.

\*\*\* The second act that night was the **Hilario Duran/Andrew Schloss/ Irene Mitri Trio**. The first two are currently based in Toronto, Canada. Duran plays piano, beautifully voiced and textured. Schloss on radiodrum/electronics, uses his arms like the sorcerer's apprentice moving waves of sound. Mitri is a local violinist who ably leads the string section of the **Zarabanda Orchestra**, the charanga band formerly known as **Yerbabuena**. Her latin rhythm is crisp and concise. It's a unique style of violin virtuosity. I was glad to hear that the trio expects to play several worldwide shows this year including hopefully, in Cuba

\*\*\* As the seasons change, remember Columbia City's **Beatwalk** continues through December, each first Friday. **Jennifer Spector** played at the bookstore venue there recently with partner/husband David on guitar. Her award winning songs and their accompaniment are smart and lyrical with a good dose of clever whimsy. They'll be at the Hilton in Vancouver, WA, at the **NW Folk Alliance** Friday and Saturday November 2<sup>nd</sup> and 3<sup>rd</sup>.

\*\*\* The **Earshot Jazz Festival** is based in and around Seattle every October. **Toots Thielemans** is a highlight in the line-up this year. He and

# RAMBLIN' MIKE

## Tumblin' Tumbleweeds



BY MICHAEL GUTHRIE  
PHOTO BY ANITA LAFRANCHI

East of the Cascade Mountain Range, along the banks of the Columbia River (in Richland, WA), musicians gather every Labor Day weekend in celebration of their love of music. Tumbleweed Music Festival is a labor of love, with 5 stages of dance and music covering a variety of genres. The air is hot and dry and there are some awesome food vendors along with arts and crafts booths. All this takes place in beautiful Howard Amon Park with big old trees providing lots of shade and a nice paved walkway along the river.

The drive from Seattle over Chinook Pass is breath taking, climbing up switch backs to over 6,000 ft (right over the ridge-way) through alpine meadows and then descending into the dry side of the range with massive hills and columns of Basalt formed from ancient lava flows, covered in dry grass and scattered Pine forests. We took our time and enjoyed the ride on this scenic country road which led us into Yakima where we hooked up with the freeway to Richland. This is a beautiful drive through

the vineyards of the Yakima River Valley, an oasis in the high dessert of Central Washington. We left Seattle at 1:00 pm and arrived in Richland at 7:00 pm.

We bumped into fellow Victory members Larry Baumgartner and Lynnette Hendsley when we arrived and passed the guitar around to bring in the festival spirit, although I was a little tired by then. Larry sang us all to sleep.

Saturday morning we awoke to the sounds of festival volunteers setting up stages, sound equip, the info booth and all the vendors setting up shop.

I had an early performance scheduled so I checked in and prepared for my set on the River Stage. Of course it's hard to practice when friends come over to say hi, so I just wrote out

a set list on the spot and figured I was as ready as I was going to be. I love playing on the River Stage, looking out over the Columbia River and singing songs. After my set it was off to the lunchroom with Jim Portillo to eat and hook-up with Bill Murlin so we could practice for Jim's set the same day.

Over the past 5 years that I have played at Tumbleweed I have seen the open-mic stage evolve into a really nice stage. Sponsored and run by Mid Columbia Traditional Arts and



Above: Steve Peterson, Lauren Gaudinier, Peggy Sullivan and Ron Dalton

Music Association, this stage was well attended and musicians filled up the list both days. Many of the performers on the bill also played the open-mic. Kerry Grombacher and Nancy K. Dillon backed up Eva Tree and Burgundy Pearl sang some sweet harmony to Lauren and Steve Peterson's songs. Larry and Lynnette played a fine set.

The stage was set up for 4 to 6 musicians with very good mics and monitors as well as ample mains. Several rows of chairs were set up and people came and went through out the day, as there was a lot of music going on all day. I know most of my friends I had just watched left when I did my set there, but they (Old Dogs, New Tricks) had a set to do on the North Stage. Some open mics consider it good etiquette to listen to

the people who listened to you but at a festival it's not very practical.

I was busy and didn't get to spend much time at the open mic but this was a really relaxed scene under some shade trees and a stage with a canopy over it for shade. I really enjoyed playing this open mic as I'm sure everyone who played it did. The folks from Mid Columbia Traditional Arts and Music Association really made you feel comfortable and welcome.

Of course Tumbleweed's main attraction for me is the Biscuits and Gravy and all the other great treats the food volunteers put out. The hospitality room is a hub for everyone to catch up and chow down.

MJ Bishop made her Tumbleweed debut in style with her own set and another with Thornton Creek. MJ said she had a good set and a good turn out to kick off the South stage on Saturday at 11:00 am.

How about Jim Portillo getting in, his first festival! Another Victory Music member, Nancy K. Dillon, took 2<sup>nd</sup> place in the songwriting contest as well as; performing, teaching a workshop and some emcee work on the North Stage. Speaking of a person with lots to do, Mary Hartman, another Victory Member and organizer of this festival, took 3<sup>rd</sup> place in the songwriting contest. Nancy, MJ, Mary and Jim all give a lot to the music community, making it that much more special to see them there.

I finished off the festival playing bass on a rockin' set with Deb Seymour and the Debonairs and then it was off to eat pizza, drink beer and sing sea shanties, a tradition of the festival.

Seeing friends and making music is what Tumbleweed is all about, a family reunion in the land of the Tumblin' Tumbleweed. Lots of sun and centrally located in the Northwest Region.

*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*

# FAR-WEST FOLK ALLIANCE

## Comes to Vancouver, Washington

BY DICK WEISSMAN  
PHOTOS BY MATT KRAMER

There are two basic wings of the North American Folk Music Dance Alliance. The national group dates from 1989, and it holds annual meetings in Memphis in February, going to Canada every fifth year to meet there. The rest of the country has smaller regional conferences that service specific geographic regions of the country. We in the Northwest are part of the Far West regional group, which is relatively young, and this year marks the fourth annual meeting. Two of the previous meetings were in Los Angeles, and last year's gathering was in Sacramento. This year's meeting will take place Nov. 2nd-4th in Vancouver, Washington; next year's meeting will be in Phoenix, Arizona.

A number of events will take place at the Vancouver conference. Panels about both the business and the art of folk-related music will discuss subjects such as how to produce records, how to maintain a long-term artistic career and how to use the Internet as a promotional tool. Workshops will be conducted on instrumental and vocal styles. There will also be some history-related panels with people who are part of the living history of the folk revival as well as some specialized panels that will be oriented towards venue operators and radio people. There will often be three panels going on simultaneously—sometimes the toughest choices for conference attendees will be about which panels to attend.

Far West gives awards for the "Best of the West," in both artistic and business-related capacities. This year Far West is also presenting two separate dances, a contra dance and a square dance, with live music and callers. There is also an exhibit hall, where performers seeking gigs can display their CDs, videos and promo—or venue operators can seek out performers. Full and half tables are available at a relatively modest cost (a full table costs \$80).

Last, but far from least, there will be a variety of showcases for performers. Official showcases take place in rooms with quality light and sound, and late night guerrilla showcases (often put together by performers)

take place in hotel rooms. The conference hotel is the Vancouver Hilton, in downtown Vancouver. The deadline for entries for the official showcase is passed, but the guerrilla showcases are still very much in the process of organization. It is also possible to create your own guerrilla showcase, and to share the costs of the room with other participants.

The differences between the Far West and national meetings are primarily of size and expense. Because the forthcoming conference is located in the Northwest, it is a relatively cheap outlay for those of us who live in Washington and Oregon. Part of the conference fee goes to defray the cost of a couple of meals.

I have attended about half a dozen national conferences, and two of the three Far West meetings. In my opinion Far West has a number of advantages over attendance at the national meeting. First of all, registration is much cheaper. The exact amount depends upon when the participant registers. It is also possible to work off some of the attendance fees by volunteering. A large number of volunteers are required to run light and sound, and to handle such matters as conference registration, supervising the rooms where the panels are held, etc.

For me it isn't just a matter of money, but the difference between dealing with about 400 people at Far West and the national meetings, which are attended by well over a thousand people. It's easier to deal with venue operators and make both musical and business contacts in a relatively relaxed environment.

There are other reasons to attend the conference that are less tangible. You will probably run into old friends, and you will almost certainly acquire new ones as well. There is a great deal of informal jamming that takes place at all hours of the day and night. You will find all forms of acoustic music, including a raft of singer-songwriters and players and singers who perform old-time music, bluegrass, Celtic, world music, ballads, social protest songs and more.

For me, it's about building a community that has real ties to folk music and dance. Of course,

it's also about making contacts, learning about the music business in an acoustic music context, promoting your career on the Internet or otherwise and experiencing the music of many talented people whom you would otherwise probably never see gathered in a single place.

This year the Portland Folk Music Society is sponsoring a concert on Nov. 1st, the night before the Far West meeting. It will take place at Portland Community College's Cascade Campus, which is in North Portland, about as close to Vancouver as you can get. The featured performers are Tom May, who will act as MC and perform some of his songs, Atlanta blues singer and singer-songwriter Caroline Aiken, Winnipeg singer-songwriter Dan Frechette, international touring blues singer Hawkeye Herman from Ashland, Oregon, Frank Jones, the cultural mayor of Toledo, Oregon, and The Refugees, a brand new group featuring Cindy Bullins, Deborah Holland and Wendy Waldman.

The last night of the conference, Sunday, Nov. 4th, Artichoke Community Music in Portland will host a song circle for people who are able to stay for that event. This will be a chance to relax and wind down for those participants who haven't had to leave and return to their home bases.

Unlike the national Folk Alliance, Far West is entirely staffed by volunteers. A Board of Directors meets, establishes the ground rules for the conference, appoints a group of judges who monitor the entries for the official showcases, and works with local music organizations in the towns where the meetings occur.

For more information and for registration forms for the Far West meeting, go to [www.farwest.org](http://www.farwest.org). For more information about the concert on November 1<sup>st</sup>, go to [www.portlandfolkmusic.org](http://www.portlandfolkmusic.org).

If you come to the conference, Tom May and I will be sharing a table in the Exhibit Hall. Come by and say hello! If acoustic music has an important place in your life, don't miss this event!



*Left:  
Glenn "Houston"  
Pomianek and Travis Jones*

*Right: Bob Cheevers*

*Below: Wendy Waldman*



*Below: Eric Hansen*



*Below: Dan Frechette*



*Left:  
Jenny  
Yates*



*Above: Jammin'*

# REVIEWS

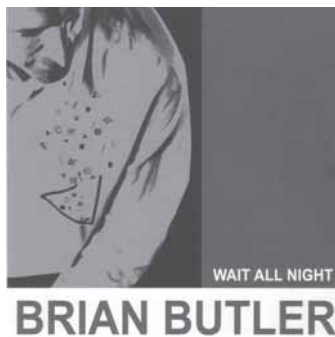
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## LOCAL

*Local Blues*

**BRIAN BUTLER: WAIT ALL NIGHT**

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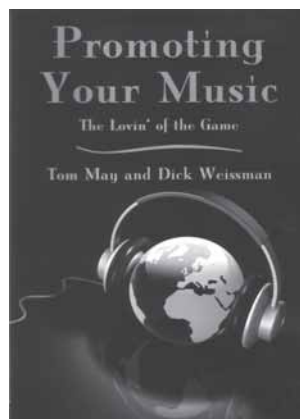
Brian Butler has been on the Seattle music scene since the 70's and his newest CD *Wait All Night* can only add to his already excellent reputation. Acoustically speaking, Butler does it all – jazz, folk, rock, and honky-tonk. But *Wait All Night* is about the blues, Brian's own mixed in with some classics like L. Carr's "Night Time Is the Right Time," and Johnny Cash's "Big River." Butler's vocals are smooth and jazzy, a little sleepy and a little sexy. His songs are clever and well crafted and stand up pretty well against the covers he's mixed in with them. Butler is well known in the Northwest as an accomplished blues guitarist, but *Wait All Night* debuts Butler as a blues pianist as well. You can hear it on track 4 "When The Wind Blows (And The Lights Go Out)," an original tune with a need –some-lovin' theme Butler revisits on two of his other compositions: "Inconsequential," and "Serious Business." Butler's songs, whether played on piano or guitar, show off his musicianship nicely and are more likely to warm the heart than break it. He has a sense of humor and a fun sense of word play even when decrying that, "The Future Ain't What It Use To Be," or bemoaning a lost love, "Hard To Keep." *Wait*

*All Night* ends with a lovely version of "When Did You Leave Heaven," by Bullock and Whiting, leaving the listener as impressed with Butler's singing as his playing. I'd recommend this CD to anyone who digs the blues. Learn more about Brian Butler by checking out his web-site at [www.brianbutlerblues.com](http://www.brianbutlerblues.com) (*Heidi Fosner*)

*Local Book*

**TOM MAY & DICK WEISSMAN:  
PROMOTING YOUR MUSIC**

Routledge; ISBN # 0-415-97757-6



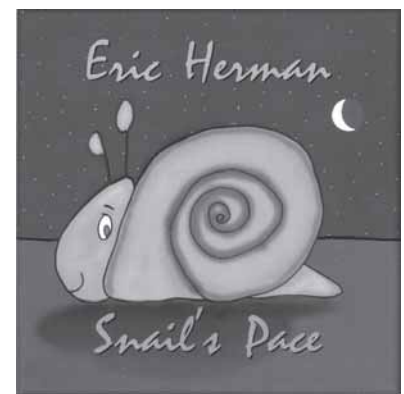
*Victory Review* contributors (and folk music legends) May and Weissman have here a concise, entertaining, and above all, encouraging instructional book for everyone looking for a little recognition, or some dough! The subtitle is "The Lovin' of the Game," and their point is that while getting your sound out to the world is one big job, it can be part of the fun if imbued with the committed sense that you want to make sure the world doesn't miss out on your loving creations. The book is written in the first person, mostly May but often a blend, and frequently uses vivid and often mirthful stories to illustrate its ever-so-practical advice. Greatly enlivening the text are the many contributions by friends such as Eliza Gilkyson and Gordon Lightfoot. The book is also filled with thoughts and observations about

things not necessarily associated with self-promotion by the average picker, such as using good equipment and playing one's best at all times. Point being that while the chances of being the next Randy Travis (playing a bar for tips, and a record mogul walks in) or Rachel Harrington (calls up Guy Clark, asks to open for him, he says yes) are remote, you just never know . . . ! Though the authors' experiences make the book decidedly "acoustic," the lessons apply to anyone in music and should be required reading. Fortunately, this course is so fun and interesting. (*Tom Petersen*)

*Local Children's*

**ERIC HERMAN: SNAIL'S PACE**

(Butter-Dog Records; see  
[www.erichermanmusic.com](http://www.erichermanmusic.com))



Spokane's Eric Herman has vaulted to the front ranks of children's performers with his fresh and forthright sound. This time out he slows things down, balancing his heretofore raucous catalog with soothing sounds and targeting the younger brothers and sisters of the 4 to 8 year olds that are still boppin' to his first two albums. *Snail's Pace* kicks off with "The Elephant Song," an instant preschool classic in which Herman sings about animals but scrambles their habits and attributes for giggling kids to correct. After that, it's off to bed, with increasingly soft renditions of the trads ("This Little Light of



Mine” and “Twinkle Twinkle Little Star”) and originals. Many of the latter slip in some environmentalist suggestions, but nothing alarming – as the closing number says, “Rest Easy Now.” (Tom Petersen)

*Local Folk*

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 Seventh Wind Records;  
[www.catlovescrow.com](http://www.catlovescrow.com)



Two years ago, the lovely couple Prater had two blessed events: the release of a CD and the birth of a child. Music biz being what it is, and parenthood being what IT is, the duo’s rising visibility on the Northwest scene was arrested, and the CD fell off the radar, as Joe and Karena tended to the obvious priority. Except for a couple of DJs down at the left end of the dial who remembered that the CD was one of the best releases of ’05 and kept it alive, the re-emergence of this record, coinciding with the group’s return to live appearances this summer, is like a brand new event. And what an event! The Praters (who perform as “Cat Loves Crow”) are beautiful singers and musicians who work in the classic folk idioms, with paeans to self discovery, lots of landscapes, and trenchant social commentary. The “hit,” in fact, that will surely go down in history and be on the compilations of representative folk classics decades hence, is Karena’s “The Drinking Song,” a witty and wistful tale of working class anger and acquiescence that – hear this – sounds like it came out of Broadside magazine in about 1962 and is 100% as good as the best Malvina Reynolds songs. For that alone, you need this record, but don’t think for a minute that the one song overshadows the others. Joe’s “www.jesus” is an up-to-the-minute wallop at you-know-what-&-who and matches Karena’s accomplishment,

but it’s a bluegrass tune. Joe’s Kentucky roots show again on “The Old Home Place,” an original that pulls off the same masterful trick that makes Gillian Welch successful: it mixes a bunch of completely familiar changes, themes, and lyrics, cops a title from a classic, and comes up with something new yet as old and beloved as one’s child or spouse . . . which, in a larger sense, is what Cat Loves Crow is all about. (Tom Petersen)

*Local Jazz*

**WAYNE HORVITZ GRAVITAS QUARTET:**  
**WAY OUT EAST**  
 Songlines #155, [www.songlines.com](http://www.songlines.com)



For his latest release, Seattle pianist and composer Wayne Horvitz is pushing the limits of classical and Jazz by blending them together in an improvisational classical hybrid. While possibly not pleasing the purists of either genre, the experiment works well, at least primarily due to the fine trio of musicians he’s playing with. Playing well off Wayne’s sly piano work is Peggy Lee on cello, Sara Schoenbeck on bassoon, and Ron Miles on trumpet. While it is the ladies that provide much of the gravitas and mood of these pieces, it’s Horvitz and Miles who continually surprise and impress with their unique phrasing and creativity. Not every track on this eleven-song collection is a complete success. “L.B.,” the opening piece improvises to the point of becoming free jazz, losing the momentum that was building up in the first few minutes. But when they find a beautiful melody to dance around, the four instruments take it in different directions, while moving it towards its destination, which isn’t always where you expected it to go. Playing with expectations even more, Horvitz also plays keyboards on a couple

pieces, with “Reveille” standing out for its cleverness, strangeness, and other worldly charm. This is not easy music. This is not classical music. This is not Jazz music. This is intricate, complicated, messy, improvisational music played by a very talented chamber music quartet trying to do something new, and I’m glad they’ve invited us along to check out their experiment. (James Rodgers)

*Local Jazz*

**TEATRO ZINZANNI – THE DIVAS**  
 One Reel, #10421, Teatro ZinZanni



For those of you, like me, who still have not gone to check out the cabaret dinner theater experience that is Teatro ZinZanni, the second release in their burgeoning musical series, “The Divas,” gives you a glimpse of what you’ve been missing. With 19 different tracks by ten different female vocalists who’ve performed at Teatro ZinZanni, all under the musical direction of Norm Durkee, this disc is packed with music. While I could have done with a little less of the faux-German Marlene Dietrich impression that permeated Liliame Montevecchi’s five tracks, there is plenty of fine music to choose from, including a few opera pieces by Nancy Emmerich and Juliana Rambaldi. There are also nice cuts by Christine Deaver, Debbie de Coudreaux, Kristin Clayton, and a couple stately covers by Joan Baez, sounding strong, though a little more vulnerable, which adds nuance to “Do Right Woman/Do Right Man.” Francine Reed breaks away from singing with Lyle Lovett for a tasty version of “Work Together” but the surprise, and best pieces, come from the two vocalists that made my eyebrows rise in puzzlement when I saw them on the cover, Thelma Houston and Sally Kellerman. Seventies disco diva Houston creates great smoldering interpretations of “Spirit in the Dark,” and especially a slowed down “Ain’t That

Peculiar.” And who knew that multi-talented actress Kellerman could add such life to the often covered “Makin’ Whoopee” and “Damn Your Eyes”? This fine collection is almost enough to make you raid the piggy bank and get downtown, not just to see the show and taste the food, but also to experience this music in person. (*James Rodgers*)

*Local Old Time*

**THE CANOTE BROTHERS: CALICO PIE**  
Clone Tone, CT 1953; at the Folkstore, Dusty Strings, Silver Platters & CDBaby



Count on the Canotes to go in the most delightful directions, buck trends, and bring back the tunes that time forgot. This time the concept is an album entirely in the fiddle tuning known as “calico,” which is AEAC#. Like a lot of alternate tunings, it slips into disuse as a lot of players start thinking that there isn’t enough material around to justify going to the trouble; the Canotes provide 16 reasons why it’s worth it. The calico tuning results in a high, sustained, excited sound behind the melody, but also provides a growling low end for dramatic punctuations. Greg can run wild, and he does, whether on the well-known trad “Lost Indian,” more recent calicos like “Fruit Fly Blues” or new ones like “Come Back Alive.” All but one on the album are instrumentals; as usual with the Canotes, the pertinent info in the liner notes is both helpful and hilarious. This album finds the brothers collaborating with some of the finest old-time banjoists around, Andrea Cooper, Candy Goldman, and Mark Roberts; their own alternate tunings are explained and they deserve credit for bringing some of the tunes to the album. Calico Pie is another triumph for these mainstays of the Puget Sound folk scene. (*Tom Petersen*)

*Local Old Time*

**GOVERNMENT ISSUE ORCHESTRA**  
Self issued; Cake vs. Pie Music, no #, available through CDBaby



What a record! Out of our hotbed of old time stringband music, the greater Portland area, comes the whimsically named GIO, and danged if they don’t beat all. They play with the precision of a fine bluegrass band, but are never cold or fussy; their musicianship is awesome without being flashy or intimidating; the vocals are edgy and twangy in that raw, pre-war way, without sounding fake or self-consciously retro. Their generous debut CD is a mix of jam favorites (“Bowling Green,” “Boating Up Sandy”), obscure gems (“Chinquapin Hunting”) and songs you’ve heard, but not often enough (“When I Can Read My Title Clear,” “Ship In the Clouds.”) The group provides sources for all the material, reflecting most of the members’ sidelight occupations as teachers of their instruments, of old time music, and of square dance calling. The group has existed for seven years, led by fiddler Michael Ismerio, and the lineup has evolved considerably over that time. It now includes former Flat Mountain Girl Caroline Oakley, noted banjo teacher and dance caller Maggie Brunjes, young fiddle teacher and actress Sophie Vitells, and Patrick Lind on “laundrophone” (washtub bass). That’s a lot of talent in one place, and while the individuals are busy people, this band is as tight as tight gets. Don’t miss this CD, or seeing them live! (*Tom Petersen*)

**BLUEGRASS**

**ROSE MADDOX: THIS IS ROSE MADDOX**  
Arhoolie CD 9062

This is the CD reissue of the 1980 album the Bakersfield belter did with the Vern Williams Band, the Saturday night special to go with the bluegrass gospel record cut about the same time (and recently reviewed in Victory). For all bluegrass fans, for all country fans, this is a Drop Everything And Go Get It disc: it just doesn’t get any better than this. Maddox, 50-something at the time, had all her power, no inhibitions, and a lifetime of singing and showbiz experience going for her, while the Vern Williams Band was not just the top bluegrass band on the West Coast, but one of the top bands, period. To bridge back to Maddox’s formative years, when she and her brothers played Western Swing, the band adds steel guitar (“Aw, slide one!” Rose hoots in one song) or a boogieing electric lead, but the rest is acoustic, though good’n’loud. The album kicks off with a drop-dead version of “Philadelphia Lawyer,” then recalls the playful innocence of Rose first years on stage, as a pre-teen in the 1940s, with “Old Black Choo Choo.” Then things really rev up: She means every word of her modernized “Single Girl,” and feels every bit of “Dark as a Dungeon.” The album’s centerpiece is the one-two punch of “This Old House” and her definitive “Sally Let Your Bangs Hang Down,” quite possibly the most joyously, lasciviously raucous thing ever waxed. As if to prove there’s no one better, the remainder of the set is no anticlimax, as she booms through “Rusty Old Halo,” “Foggy Mountain Top” and other bluegrass standards. Whoa-yeah! (*Tom Petersen*)

**SINGER-  
SONGWRITER**

**BEN TAYLOR: DEEPER THAN GRAVITY**  
Iris Records 1002,  
www.bentaylorlormusic.com  
available through www.CDBaby.com

As soon as I cued up *Deeper Than Gravity*, I found myself whirling within an intermingled spiral of déjà vu. Never before have my ears so clearly seen the shadow of genetics and the effect spirited me back to the innocence of first love. It’s not just the rich, raw sincerity of Ben Taylor’s vocals that walk right through the door and fill the room but it’s something deeper that seems to reflect life beyond his years. Taylor’s fingers caress the strings of his guitar as if it takes him less conscious effort than breathing and the effect

washes over the listener like gentle waves on sand. With three original and three borrowed songs, *Deeper than Gravity* serves as a stripped down coffeehouse style sampler that leaves you hungry for more. Skilled at lyrical construction, Taylor cobbles words together with such craftsmanship that the end result is so much more than the sum of the total. "Digest" has striking depth that wades through that murky pool of introspection that is a result of love and life's scars. But the virtuosity of this artist rises clearly to the surface as Taylor absolutely owns "You Belong to Me", old standard or not, he sings it like it's the very first time. If there is a downside to this recording, it is that six songs are not enough of Taylor—so here's hoping that there will be lots more to follow. (*Nancy Vivolo*)

**JONATHAN BYRD: THIS IS THE NEW THAT**  
Waterbug label, [www.jonathanbyrd.com](http://www.jonathanbyrd.com)

Clever, witty & sometimes caustic, Jonathan Byrd doesn't hold back his lyrical political whipping with the first song on the disc "The Cocaine Kid". Then he drives right into the darker side of town while belting out "Colleen". A country theme dominates throughout, spiced up with elements of rock and blues, but with a definite insightful poetic folk style that is reminiscent of Dylan, Seeger and Guthrie. There is real heat in the sultry, steamy beat of "Austin Women" and the band takes their sweet time to groove on some pretty hot licks. "The Cold and Hungry Night" contains such deep, heartfelt emotion that I found myself hanging on every word – and then hitting replay. The almost naked rhythm that kicks off "Amelia, My Dream" is pure pleasure as it builds while still remaining delicately balanced. There are even hints of Gospel singing intertwined throughout this recording but within each song there is an unmistakable poetic sense of irony and injustice. Jonathan Byrd is equally skilled as a lyricist and instrumentalist and *This is the NewThat* is a wonderful snapshot of this incredible musician. The bonus tracks at the end of this CD remain with the same high standards set by rest of the recording making this a bargain as well. (*Nancy Vivolo*)

**LUCY KAPLANSKY: OVER THE HILLS**  
(Red House Records – RHR-CD-200)

Lucy Kaplansky is sweet and reflective, with a delivery so soothing and gentle that you could swear her voice wraps a comforting arm around your

shoulder. "Amelia" is delivered with a delicate purity that belies the story of tough luck and hardness that is contained within the lyrics. The pedal steel guitar work by Larry Campbell is smooth and polished in "More Than This" as is the harmony vocals of Jonathan Brooke. The fact is, the whole band is so tight on this song that it must have been a meditative experience just to record it. "Ring of Fire" is gutsy without being over done, a tough one to pull off but she does it. The fiddle and accordion by Larry Campbell and Charlie Giordano are a tasteful compliment to Lucy's voice in the "Swimming Song". Creating songs that share personal stories of family, love and farewell is always a tight wire act but Lucy pulls it off with tenderness and skill in "Today's the Day". And it was a stroke of brilliance all those years ago when the great Ian Tyson wrote "Someday Soon" through the eyes of a young woman and to hear Lucy and her band present it, you could swear he had her voice in mind when he put pen to paper. Everything about *Over the Hills* is what a top shelf recording should be; a true pleasure for the ears. (*Nancy Vivolo*)

**STORYHILL: STORYHILL**  
self-issued: [www.storyhill.com](http://www.storyhill.com)

It is truly magical when two intuitive songwriters blend their genius musically. Now when they are also both gifted with fantastic crystalline voices and the skill to use them so harmoniously, it is like finding a pot of gold at the end of a rainbow on a long sandy stretch of beach. What more could you want? Chris Cunningham and John Hermanson get right to the strong harmonies with "Give up the Ghost" so you don't have to wait around. This pair shares a long history that goes back to their school days in Bozeman Montana and then follows different and varied paths that keep intersecting both by choice and serendipity. Their first recording was released in 1989 though their live performances date back many more years, and a bit of touring followed that release. They parted ways after that tour ended but music brought them back together, much to the satisfaction of their fans in 1993 another recording session and tour kept them going for a few more years. The parted ways again but the creative energy brought them back together and having never released a self-titled album before, they felt it was time. Their style might best be described as modern troubadours with an ageless spirit. Sometimes thought provoking, other times melancholy and always brushed with a full pallet of color, songs like "Sacramento" bring street scenes to life. "Ballad of

Joe Snowboard" is that guy we've all met somewhere sometime in our life—the one you can't help but like while at the same time wish you could punch out. Then "Highlight" calls to mind that special kind of love that everyone longs for; they make you feel something deep inside even if you don't want to. "Paradise" may address their childhood recollection but I swear I know the places that they sing about. The sweet, gentle harmony of "Room in my Heart" is the perfect way to wrap up this recording. This is nearly a pure acoustic recording in a clean straightforward style uncluttered by over-engineering and well worth the time to listen to it again and again. (*Nancy Vivolo*)

## WORLD

**MOSTAR SEVDAH REUNION:  
A SECRET GATE**  
Trade Root Music #0001,  
[www.traderootmusic.com](http://www.traderootmusic.com)

**MOSTAR SEVDAH REUNION AND LJILJANA  
BUTTLER: THE LEGENDS OF LIFE**  
Trade Root Music #0002,  
[www.traderootmusic.com](http://www.traderootmusic.com)

This super group of musicians, coming from multiple ethnic backgrounds and beliefs, rose from the ashes of the Bosnian war and symbolizes how we can all get along if we try. Their third album, *A Secret Gate*, released in 2003, won the Bosnian Music Awards Davorin Award for Album of the Year. This record and the 2005 release *The Legends of Life*, a collaboration with renowned "Mother of Gypsy Soul" Ljiljana Buttlar, are now being released here in the U.S., preceding their first American tour in 2007. The style of music, Sevdah, is referred to as "the Blues of the Balkans," and mixes guitar, accordion, clarinet, violin, bass, drums and percussion in a gypsy blend of rhythms. Both records have the booklets that translate the lyrics to help the listener understand what they are hearing. Buttlar's deep, husky voice on *The Legends of Life* is expressive and striking, though not your typical feminine sound. *A Secret Gate* features four different vocalists singing lead, and 12 of the 13 have lyrics that are from unknown Bosnian poets. Both albums' unique charms will entice you and make a strong argument to see the group as they pass through the U. S. on tour. Any band that can show us right now that it is possible for people of different ethnic backgrounds to make beautiful music together should be something we support. (*James Rodgers*)

# VICTORY Calendar

OCTOBER 2007

Please enter your calendar data on the Victory Music Website by the  
Second Monday of October for November listings!  
[www.victorymusic.org](http://www.victorymusic.org)

**10/02-3/07 Bill Mays** Jazz Alley  
2033 6th Ave (alley entrance)  
Seattle see web site see web site  
Pianist, composer & arranger  
[www.jazzalley.com](http://www.jazzalley.com)

**10/04-7/07 Amel Larrieux** Jazz  
Alley 2033 6th Ave (alley entrance)  
Seattle see web site see web site  
Progressive R&B Vocalist  
[www.jazzalley.com](http://www.jazzalley.com)

**10/04/07 Open Mic** Zippy's Java  
Lounge, 1804 Hewitt Ave Suite 100,  
Everett, WA The Spot is an Open  
Mike with Poetry & Music at  
Zippy's Java Lounge. The Spot's  
host is Garrett Rutledge. Sign up  
starts at 7 pm The mike is all ages  
and free. °We are seeking poems by  
poets who have read at Zippy's Java  
Lounge to publish in a quarterly  
chap book. Contact Garrett at  
[poemforadog@hotmail.com](mailto:poemforadog@hotmail.com)  
or call Marilyn at 425-737-6105  
with questions.

**10/05/07 Ragamala Music &  
Dance Theater** presented by JFFA  
Port Angeles High School  
Auditorium 304 E. Park Ave Port  
Angeles 7:30 pm \$15 - 20  
internationally renown artists of  
classical Bharatanatyam to  
contemporary collaborations  
[www.jffa.org](http://www.jffa.org) - 360-457-5411 - Juan  
de Fuca Festival of Arts

**10/06/07 An Evening with Reilly  
& Maloney** Northshore Performing  
Arts Center 18125 92nd Ave. NE  
Bothell 7:30pm \$25 Adult, \$21.25  
Senior/Student Beloved NW duo  
in state-of-the-art theater!  
[www.npacf.org](http://www.npacf.org)

**10/6/2007 John Nelson** Nana's  
Soup House 3418 NE 55th Seattle  
7-9pm tips welcome Original folk  
blues, country and covers. Jane  
Milford on harmony vocals 523-9053

**10/06/07 Deb Seymour & The  
Debonairs** Presidio Main Post  
Chapel 130 Fisher Loop San  
Francisco 8 pm \$12 Bay Area  
Victory Folks (I know there are a  
few!) We're coming down!  
[www.interfaith-presidio.org/](http://www.interfaith-presidio.org/)

**10/06/07 Hank Cramer** National  
Oregon Trail Interpretive Center  
Exit 302, Interstate 84 Baker City  
10 am- 4 pm Free Oregon Trail  
Music Festival 509-996-3528

**10/08/07 The Tallboys & Suzanne  
Girardot** Tractor Tavern 5213  
Ballard Ave NW Seattle 7 pm  
\$5/\$8 Old-time Square Dance! No  
experience needed, all dances  
taught! 21+ [www.thetallboys.com](http://www.thetallboys.com)

**10/09-10/07 Kyle Eastwood** Jazz  
Alley 2033 6th Ave (alley entrance)  
Seattle see web site for cost and  
time Main stream bassist with Chill  
Club vibe [www.jazzalley.com](http://www.jazzalley.com)

**10/10/07 Roy Douglas** The  
Mandolin Cafe 3923 S. 12th Street  
Tacoma 7:30 to 9:20 pm Free  
An evening of original folk music  
[http://www.roydouglasmusic.com/  
contact.html](http://www.roydouglasmusic.com/contact.html)

**10/11/07 Jake Shimabukuro**  
Kentwood High School Performing  
Arts Center 25800 164th Ave. SE  
Covington 7:30 p.m. \$23-25  
"Hawaii's ukulele sensation" is  
known for his lightening fast fingers  
and innovative style. 253-856-5051

**10/11/07 Open Mic** Zippy's Java  
Lounge, 1804 Hewitt Ave Suite 100,  
Everett, WA The Spot is an Open  
Mike with Poetry & Music at  
Zippy's Java Lounge. The Spot's  
host is Garrett Rutledge. Sign up  
starts at 7pm. All ages and free. We  
are seeking poems by poets who  
have read at Zippy's Java Lounge  
to publish in a quarterly chap book.  
Contact Garrett at:

[poemforadog@hotmail.com](mailto:poemforadog@hotmail.com)  
<mailto:poemsforadog@hotmail.com>  
or call Marilyn at 425-737-6105

**10/13/07 Eric Madis Trio** Vino  
Bella 99 Front St. Issaquah 7:30-  
11:30 pm No Cover Soulful, bluesy  
jazz. [www.ericmadis.com](http://www.ericmadis.com)

**10/13/07 Swamp Soul** The  
Highliner Pub 3909 18th Avenue  
West (at Fisherman's Terminal)  
Seattle 8-11pm, Free dance lesson  
7:30pm \$10 (Over 21 only)  
Traditional & contemporary Cajun,  
Creole and zydeco dance music.  
206-283-2233 Music samples:  
[www.swampsoulband.com/music.html](http://www.swampsoulband.com/music.html)

**10/13/07 The Tallboys** Square  
Dance Haller Lake Community  
Club 12579 Densmore Ave. N.  
Seattle 7 pm \$12, - \$2 off HLCC  
& HLAC members Hottest young  
old-time string band in NW. Whole  
family fun. Beginners welcome.  
Come to dance or just listen. 206-  
367-0475 or [hend@stolaf.edu](mailto:hend@stolaf.edu);  
[hallerlake.info/artsevents](http://hallerlake.info/artsevents)

**10/14/07 Don Firth & Bob Nelson**  
Central Lutheran Church 1710 11th  
Ave (11th & Olive) Seattle 2 pm  
\$10, kids half price First met in  
1953, and have performed at many  
coffee houses, nightclubs, and  
concerts in Seattle & San Francisco.  
[hend@stolaf.edu](mailto:hend@stolaf.edu), 206-367-0475, or  
[loveiscentral.org](http://loveiscentral.org)

**10/14/07 Kathy Long** Mandolin  
Cafe 3923 S 12th Tacoma 7:30-  
9:30 pm tips appreciated original  
and folk covers 253-846-8739

**10/16-17/07 Janita** Jazz Alley  
2033 6th Ave (alley entrance)  
Seattle see web site for more  
information on time and cost  
Sensual soul & R&B vocalist  
[www.jazzalley.com](http://www.jazzalley.com)

**10/17/07 T.S. Monk and Rachael  
Price** Kentwood High School

Performing Arts Center 25800  
164th Ave. SE Kent 7:30 p.m. \$26-  
28 Double-bill evening of jazz  
featuring up-&-coming vocalist  
Price and drummer/composer/  
vocalist TS Monk 253-856-5051

**10/18-21/07 Average White Band**  
Jazz Alley 2033 6th Ave (alley  
entrance) Seattle see web site for  
time and cost Funkified soul  
legends [www.jazzalley.com](http://www.jazzalley.com)

**10/18/07 Open Mic** Zippy's Java  
Lounge, 1804 Hewitt Ave Suite 100,  
Everett, WA The Spot is an Open  
Mike with Poetry & Music at  
Zippy's Java Lounge. Host is  
Garrett Rutledge. Sign up starts at  
7 pm. The mike is all ages and free.  
We are seeking poems by poets who  
have read at Zippy's Java Lounge  
to publish in a quarterly chap book.  
call Marilyn at 425-737-6105 Or  
Contact Garrett at:  
[poemforadog@hotmail.com](mailto:poemforadog@hotmail.com)

**10/20/07 Stay Tuned** Cashmere  
Community Coffeehouse at the  
Cashmere Riverside Center 201  
Riverside Drive Cashmere 7:30 pm  
\$3 at door \$7-\$10 Hat Pass Stay  
Tuned - This Pacific Northwest  
Bluegrass Band is noted for its fine  
musicianship and rich vocals. 509-  
548-1230 or 509-548-8663

**10/20/07 Michael Mucklow**  
Scriptures Christain Store 8150-D  
Railroad Ave. Snoqualmie 11 am  
& 2 pm Free Solo Acoustic  
Fingerstyle. In-store performance  
and CD signing. 425-888-3711 :  
[www.michaelmucklow.com](http://www.michaelmucklow.com)

**10/20/07 Tim Noah** CD release party;  
One Fell Swoop Tim Noah  
Thumbnailed Theater 1211 4th St  
Snohomish 7 pm \$15 Tim Noah  
presents a one-of-a-kind, intimate  
evening of original, adult-contemporary  
Americana. 360-794-8348

**10/21/07 Jeff Warner** House Concert in NW Seattle (Broadview) phone or email for directions Seattle 3 pm \$10 suggested donation Jeff Warner, Award winning folklorist from Portsmouth, NH - music, songs & stories. Afterwards, potluck supper & jam. 206-367-0475 or hend@stolaf.edu - res. & directions

**10/23-24/07 New York Voices** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for time and cost. Grammy-winning vocal jazz ensemble www.jazzalley.com

**10/25-28/07 Arturo Sandoval Quintet** Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site for time and cost. Cuban trumpet virtuosos www.jazzalley.com

**10/25/07 Dare to be Square West!** Square dance callers workshop Kennedy School 5736 NE 33rd Ave Portland 4 days of events Sliding scale \$75-100 please see <http://bubbaguitar.com/d2bs/index.html>

**10/25/07 Keith Highlanders Pipe Band** Kirkland Performance Center 350 Kirkland Avenue Kirkland 7:30 pm \$16 and \$20 See the KHPB and the best in local Celtic entertainment live at the KPC! Michael G. Martin

**10/26/07 Keith Highlanders Pipe Band** Kirkland Performance Center 350 Kirkland Avenue Kirkland 7:30 pm \$16 and \$20 See the KHPB and the best in local Celtic entertainment live at the KPC! Michael G. Martin

**10/27/07 3rd Annual Fall Ball Dinner & Dance Fundraiser** Port Angeles Elks Ballroom 131 E. 1st Port Angeles 6:00 pm \$60 Gala evening featuring Maia Santell and House Blend; dining, dancing, wine tasting, live and silent auction [www.jffa.org](http://www.jffa.org) 360-457-5411 Juan de Fuca Festival of Arts

**10/27/07 Keith Highlanders Pipe Band** Kirkland Performance Center 350 Kirkland Avenue Kirkland 7:30 pm \$16 and \$20 See the KHPB and the best in local Celtic entertainment live at the KPC! Michael G. Martin

**10/28/07 Cherryholmes** Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 7:30 p.m. \$18-20 America's new first-family of bluegrass. 253-856-5051

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## WEEKLY VENUES

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### SUNDAYS

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

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

**Every Sunday** Irish Music Session Fados First Street and Columbia Seattle 4 pm free Beginning to Intermediate Irish Music Session. Come join the fun! [marygrider@yahoo.com](mailto:marygrider@yahoo.com)

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

**Every Sunday** Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam Maridel Fliss - [Mflissm@aol.com](mailto:Mflissm@aol.com)

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

### TUESDAYS

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

**Every Tuesday** Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free Open to players of all Celtic traditions, this session is anchored by musicians in Duvall

**Every Tuesday** Old Time Social Open Jam every Tuesday! Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free Open old-time jam - see [www.oldtimeseattle.com](http://www.oldtimeseattle.com) for details

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

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

**Every Tuesday** holotraddband New Orleans Restaurant 114 First Ave S Seattle 7:05 pm 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 7-10 pm Free Acoustic 253-212-0387

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

### WEDNESDAYS

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

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

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

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

### THURSDAYS

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

**Every 1st Thursday** S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 m (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 pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

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

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

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

**Every Thursday** Open Mic Highliner Pub & Grill Fishermen's Terminal - 3909 18th W Seattle sign up at 8:30 music at 9:15 pm free Singer/songwriters, acoustic bands, folk and blues players, [highlinerpub@yahoo.com](mailto:highlinerpub@yahoo.com)

### FRIDAYS

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

**Every Friday** Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4 - 7 pm 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](http://www.sessionsnw.com/washington.html)

**Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrells' 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](mailto:lowellirish@yahoo.com)

# UNCOMMON INSTRUMENTS

## Strange Strings: Uncommon Instruments Played by Groups We Love! Part II

BY HARRY (DOC) BABAD ALL THE IMAGES WERE TAKEN WITH PERMISSION FROM THE INTERNET

In this second article in my *Uncommon Instruments* series, I'll talk about some unusual stringed instruments including the balalaika and the bouzouki. The world being the way it is—music being a universal ambassador—these instruments have comparable relatives in both the Middle East and in India. As you may recall, I started this hunt by checking out the instruments played by some of my favorite groups. I spun a few CDs, and then picked the instruments I knew too little about, or the ones that sounded interesting that were new to me. I then used Google for descriptions, backgrounds and things to pass on.

I ignored my classical recordings, such as the unique string instruments on which the music of J.S. Bach (1685-1750) and Antonio Vivaldi (1678-1741) are played. They also were latecomers to the stringed instruments scene, but that, perhaps, is another article.

Many of the images unless otherwise noted are from the Lark in the Morning Catalog and are used with their permission. <http://larkininthemorning.com/Default.asp>? Others are from Wikipedia or other GNU Free Documentation License sites or those without copyright notices. Some of the descriptive materials are taken from those sites. I've also provided links for those who want to know more, making this my first attempt to be a pseudo scholar.

By the way, I'm also being eclectic by ignoring the lute (of Elizabethan origin) and the related the middle-eastern oud. Because this is an article, not a book, I'll skip both the Indian sitar and veena—think Ravi Shankar. Have you heard about the Bulbul Tarig sometimes called the Indian banjo or keyboard dulcimer? (Google them or do a Wikipedia search.) Learn to play any one of these lesser-known instruments; perhaps you can adopt one to our folk and acoustic music scene.

### The Balalaika

The varied family of Central Asian lutes is a large one, and one of the most popular and



best known is the balalaika, with its unique triangular body shape. The balalaika was created from the nonstandard folk lutes by the nobleman Vasily Andreyev (more on him later in this article) in the late 18th century. He actually created a whole family of different sized instruments with standard tunings. The balalaika has become one of the most important plucked stringed instruments in Eastern Europe, and the quintessential lute in Russia and the Ukraine. A very intricate, virtuosic repertoire has elevated the balalaika to a level of a classical instrument, and it is taught as such. There are libraries of written music, transcriptions of other works, as well as special music composed for it.

Forget the lute, music historians note the balalaika is an 18th century descendant from the Russian dombra, a three-stringed instrument with a round body and long neck. The most common size is the prima balalaika, which is played with the fingers using a wide variety of techniques (think guitar). The instrument range is a half chromatic octave. One feature is its offset 2nd string—closer to the 3rd string than the 1st—which facilitates the use of the left thumb, a significant part of the playing technique. Its three strings run from the tuning pins over metal frets on the neck across soundboard and are secured on the base of the instrument

For all you trivia collectors, the most popular piece ever performed on Russian balalaika is “The Moon Is Shining Brightly” (sometimes translated as “The New Moon is Lighting”), which was written by Vasily Vasilevich Andreyev (1861-1918) and who is sometimes referred to as the Father of Russian Balalaika. Recorded on March 8, 2003 during ensemble **BARYNYA**'s solo performance at the Smithsonian Institute of America. [<http://www.barynya.com/index.htm>] Alas, I checked—and it is not in my collection of Russian folk songs.

The modern balalaika, as developed by Andreyev, comes in seven different sizes. In order of increasing size (and decreasing pitch), they are: Piccolo, Prima, Secunda, Alto, Bass, Contrabass and Subcontrabass. Similar in construction to a guitar, the balalaika has a unique triangular shape. The size of the instrument varies from the mandolin-sized piccolo to the humongous contrabass and subcontrabass, which have a leg drilled into one corner that allows the instrument to be supported.

You can listen to all these being played in balalaika orchestras on the Internet. Of these, the prima, similar in size to a guitar, is the most common solo instrument. Balalaika orchestras remain popular across Russia, with most major towns and cities having their own orchestra, such as the one that bears Andreyev's name, The Andreyev Orchestra of St Petersburg. There are CDs available for those who fall in love with this music at <http://www.bbc.co.uk/dna/h2g2/A6952070>.

Want to restring your grandfather's balalaika, the one you found in the attic?

For the first (A) balalaika string you can use any first (E) steel guitar string .011 diameter. For 2nd and 3rd balalaika (E) strings you can use 3rd (G) nylon guitar strings.

An aside—I've always wondered how an instrument could simultaneously sound maudlin and exuberant. As I researched this part of the article I came across the following description:

“This instrument seems quite strange. Although it has but three strings and two of them are even (E-E-A), it offers a great range of musical potential. The rarer six-string instruments have double strings.

“From the distance the balalaika's sound suggests the illusion of a singing voice. Striking

the strings you will notice the fingers when this is executed next to you but from afar another impression prevails: the effortless merge of pure sound. In the hands of the artist the supposedly “primitive” instrument comes to real life. It laughs, it cries, it utters speech.”

[http://www.balalaikarus.de/Pg8\\_us.html](http://www.balalaikarus.de/Pg8_us.html)

Having grown up listening to Russian, Polish, Yiddish and Ukrainian folk music, this one always seemed to be a middle-European substitute for our guitars. Not the sound, only the function. On hearing the word balalaika I always think of well-known Russian folk melodies—songs I sang in graduate school. There’s “Kalinka,” “Katiusha” and “Stenka Razin.” The last song, as sung by Theodore Bikel, is of my favorites. Witness the ongoing popularity of the song “Tum Balalaika” most recently heard by 3 Rivers Folklore Society members marvelously played and sung by Curtis & Loretta, with (naturally) a balalaika.

### Bouzouki (Greek and now Irish)

The bouzouki is the mainstay of modern Greek music. It is also central in other Balkan folk music, particularly of Serbia, Bosnia and Herzegovina. I first encountered it in Celtic music.

The bouzouki is a stringed instrument with a pear-shaped body and a very long neck. It is a member of the ‘long neck lute’ family and is similar in tuning to a mandolin. The front of

### Classic Greek Bouzouki-Tetrachordo

There are three main types of bouzouki:

**Trichordo.** This earliest form of the instrument has three courses (six strings in three pairs) which were generally tuned to D3/D4 A3 D4. This tuning fits in well with the music of the Middle East, as an open chord is neither major nor minor. This instrument evolved into the trichordo bouzouki and was the norm from about 1920. It had fixed frets, rather than moveable ones, and it had 6 strings in three pairs, tuned D-a-d (or E-b-e).

**Tetrachordo.** This type of bouzouki has 8 metal strings arranged in 4 pairs, known as courses. In the two higher-pitched (treble) courses, the two strings of the pair are tuned to the same note. These are used for playing melodies, usually with the two courses played together. In the two lower-pitched (bass) courses, the pair consists of a thick wound string and a thin string tuned an octave apart. These ‘octave strings’ add to the fullness of the sound and are used in chords and bass drones (continuous low notes that are played throughout the music). The

original  
tuning  
for

the four-course bouzouki is C- F-A-D. In recent times, some players have taken to tuning their

*Tetrachordo* bouzoukis up in pitch to D-G-B-E. This latter tuning is identical to the tuning of the thinner four strings of a standard Spanish tuned guitar. (Are you confused yet? Read on.)

**Irish bouzouki.** The Greek bouzouki was introduced into Irish traditional music in the 1960s by Johnny Moynihan and was quickly taken up by Andy Irvine. Soon after, the Irish bouzouki began to develop into something like its current form. Today, the Irish bouzouki is an important part of the Irish traditional scene, most often (though not always) playing accompaniment, mostly a mix of two note chords, bass lines and bits of countermelody instead of the melody. Perhaps the best-known exponent of the Irish bouzouki is Dónal Lunny, who also created an electric version, known as the e-zouk (more information on Wikipedia). But you can always remember the Greek bouzouki sound by

remembering the fine music in the film *Zorba the Greek*. However, I’ve not been able to take time to search whether there was a bouzouki in the movie *Never On Sunday*.

Unlike the Greek instrument, the Irish bouzouki is usually tuned to G-D-A-D or G-D-A-E (an octave below the mandolin). Like mandolins, Irish bouzoukis are variously made with flat, carved (arched) and bent tops. For all intents and purposes, the modern Irish bouzouki has become a member of the mandolin family, and remains a bouzouki in name only. However, the Irish bouzouki is distinguished from the somewhat similar-looking octave mandolin in that it has a longer fretboard and characteristic tuning

A bit of trivia for those of you (like me) who love connections and relationships—or better yet spider webs to unravel. The Turkish saz and the Lebanese buzuq belong to the same family of instruments as the bouzouki.

And who plays the Irish bouzouki? David Lanigan (Skweez The Weezle), Job Nauert Tuttle (Campbell Road), Mason Brown, Jesse Winch (Celtic Thunder), Bryan Ogihara (Craicmore), Wallace Hood (The Irish Rovers), Tim O’Brien (who plays with The Winstons), Matt Flinner (who plays with Kate Maccloud), and Job Nauert (Campbell Road). At least these are the groups whose albums I own that have bouzouki players on them.

Enjoy—and when you get to your favorite festival, get right up close and see what less-familiar instruments your favorite nautical, Celtic or ethnic group is playing.



the body is flat and is usually heavily inlaid with mother-of-pearl. The instrument is played with a plectrum (pick) and has a sharp metallic sound. It has 8 steel strings, tuned GG-DD-AA-EE (one octave lower than mandolin) Although in Europe these instruments are usually round backed, like a traditional mandolin or lute, they are commonly available in a flat back style, which is more conducive to being played while standing up.

## WELCOME TO OUR NEW MEMBERS!

### September

Joanna Chestnut, Lifetime  
Tom Cushing  
Wayne Johnson  
Sara LaRiviere  
Joe & Karena Prater  
H Field/A Ratshin, Lifetime  
The Righteous Mothers



# MUSICAL TRADITIONS

## Don Firth & Bob Nelson in Concert Again

BY STEWART HENDRICKSON

Don Firth and Bob Nelson are two of Seattle's best folk singers from the late '50s and '60s. They will be singing together again in a reunion concert at Central Lutheran Church in Seattle on October 14<sup>th</sup> at 2 pm. They last performed together at the 2003 Northwest Folklife Festival's Seattle Coffeehouse Reunion Concert with other old-timers from the early Seattle coffee house days.

To give you some idea of their long-term musical relationship, I asked Don and Bob to write short reminiscences of each other. But first, an introduction by Don:

"We began singing together early in 1959 at The Place Next Door, one of Seattle's first and finest coffee houses. Television appearances and concerts followed, and in summer of 1959, we went to the San Francisco Bay area where we performed in a wide variety of venues."

"Back in Seattle, we sang in the weekly concerts at the U. N. Pavilion during the Seattle World's Fair in 1962. The following year I performed in the Seattle Center Hootenannies and traveled with the tour group, while Bob, working in California, was a regular singer at The Catalyst, a coffee house in Santa Cruz. Since the '60s we have continued to perform, singing occasional concerts and at various events such as folk festivals."

Bob Nelson As I Know Him – Don Firth: I first met Bob Nelson and shared a stage with him in 1953. He was sixteen, I was twenty-two. We'd probably been actively interested in folk music for about the same amount of time: both relative beginners. As young as he was, Bob's singing voice was a rich, mature-sounding baritone. His guitar accompaniments were tastefully straightforward, and his performances in general were rock-solid.

For the next few years, we kept running into each other. In 1959, I was singing at The Place Next Door. Bob dropped in occasionally and sang a guest set. One evening, we tried a couple of duets. The audience response was so enthusiastic that we decided to form a duo, and we sang there for several months. This exposure led to a television appearance and our being asked to do a number of concerts.

At The Place, rather than retiring to the back room between sets, Bob would "table-hop," chat for a moment or two, then move on to another table. Easygoing and friendly, he was an expert "schmoozer." Following his example, I stayed out front as well. The audiences seemed to like this kind of accessibility. This wasn't Bob putting on any kind of front, he's just that way. He likes people. (Well . . . most people.)

We kept hearing that fame and fortune awaited us in the San Francisco Bay area. So in fall of 1959, we packed up our guitars and headed there. We sang in a lot of places, made some wonderful friends, and had a lot of fun. We also learned that many of the famous places we'd heard about were really holes compared to where we'd been singing, and that the two most famous clubs in the area were more interested in comedy acts than featuring folk singers. We decided we were better off in Seattle, so we came home.

The exigencies of making a living intruded, so we dissolved the duo. Bob took a "day job" working for his father and I began teaching guitar. But we both continued singing, following our separate paths, in coffeehouses, concerts, television, at the Seattle World's Fair in 1962, at the Seattle Center Hootenannies, and at folk festivals. But we also sang together often.

One thing that has always impressed me about Bob's singing is that I am never in doubt as to the words he sings. He doesn't use "stage English" or seem to make any noticeable effort at diction, but the words are always crisp and clear. Would that the same could be said of more singers, some nationally famous!

Gifted with an occasionally wacky sense of humor (a mutual friend once referred him as "a bit of a scamp") and the forthrightness to be outspoken on matters he cares deeply about, he is also a very caring person. I recall how, when a friend was dying of cancer, Bob took a ferry across Puget Sound every Sunday to visit him at his bedside, to chat and joke with him.

For nearly sixty years now, Bob Nelson has been—and still is—one of this area's finest singers of folk songs and ballads. He is also an old and dear friend.

### The Don Firth I Know

Bob Nelson: It's not often one can say they know a living legend. I not only know one, but I'm proud to have him as my friend.

I first met Don Firth in 1953, when I was a brash kid of 16 and he was six years older than me - he still is. When I first shook his hand I was impressed with the strong grip and powerful presence. With his first song, "The Fox" as I recall. I knew he was a force. Over the many years, he has demonstrated that force often.

As a guitarist, Don is all about precision. He takes him time tuning, until it's just right. The joke at hoots has always been: "Don't tune now. Wait until Don gets here. You'll just have to re-tune anyway!" Even the simplest guitar lick is played extremely well.

And his singing is equally good. He has a booming voice that carries well. He knows the value of diction. "You should never require your audience to work to enjoy you," he often says.

During the '50's we became close friends and teamed up. It was then that I really started learning from him. He was a master guitarist, studying both Classical and Flamenco. He also was a serious researcher of folk songs. He taught me chord patterns, picking patterns, and how to canalize and present a song. We spent countless hours planning our programs: no two songs in the same key, vary the tempo and the mood, tell the story well.()

Then we had our month of fame and fun in the San Francisco Bay area, living off our guitars. We sang anywhere and everywhere: nightclubs, colleges, hoots, coffee houses, parties, taverns and strip joints. You name it, we did it. During those days, Don was very disciplined. We had to practice three hours a day. We had to learn twelve new songs each week. He located one of the best Flamenco guitarist around and studied him. He found Rolf Cahn and took lessons from him. He drove himself to improve.

I married and moved away for several years in the early '60's, but when I returned to the Seattle area in 1967, we picked up where we'd left off. You can do that with special friends. We've continued singing together since at countless hoots, gatherings, the occasional TV or Radio show.

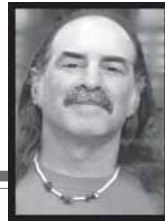
Don is now 76, and yes, I'm still 5 years behind him. I know I'll never catch up to him. His voice is a little deeper now, but even more robust than ever. And the years have taken their toll. He is now using a wheelchair exclusively.

*Continued on Page 20*



# FOLKING AROUND

## Old Traditions and New Folksongs!



BY PERCY HILO

I write songs and sing a variety of different types of songs because writing and singing are two of my three favorite endeavors. I practice my art in the general area of folk music (traditional and contemporary stylings) because although I enjoy music from all over our planet and the feelings that generate it, my personality, belief system and talent led me to the world of folk music—and I'm pleased to have arrived here. I'm aware of the role folk music plays in musical, community and planetary affairs but I don't spend much time thinking of all its ramifications, because tradition is something we add to and create anew each time any of us participates in our culture in any way. Disagreements, scorn and ridicule won't stop us history will tell the tale and our work will survive because of its quality, meaning and the societal feelings during any given time period. The most important thing (maybe the only one) is to make the music we love. Then, if it lives, we'll stand alongside the artists we admire. If it doesn't, it wasn't a waste of time—we'll have had a good time and satisfied our personal/artistic desires. It doesn't matter what anyone else thinks or how self-appointed groups of supposed experts decide what constitutes the real thing in a musical style of culture. What a joy it is to realize this and be free from historical stereotypes and societal expectations!

Unfortunately, there are still too many music lovers who are caught up in the purist and/or definition game, and way too many would-be creators who are under the sway of such stagnant and stodgy old thinking. It's easy to say that the latter group needs to stop listening to the former, to see the light, explore their feelings and the world, and find their own way or make one. But just like any archaic political or societal theory that needs to be opposed until it finally disappears, outmoded ideas concerning music need to be exposed for what they are so we can all finally move on and celebrate the collective freedom that comes with an open and inquiring mind. Because I'm involved with folk music, I'd like to discuss a frustrating condition that emerges from one such outmoded idea: the supposed conflict between songwriter ownership and the shared nature of folk music.

The short and easy response to this condition is that it doesn't exist and never really did except in the minds of cultural control freaks, inveterate folkies stuck in a time warp and professional folklorists who feel their degrees allow them to dictate the ultimate truth to the ignorant masses. We could simply accept this opinion to save time and energy and allow us to get on with more important aspects of our lives. But because anyone can spout an opinion and call it fact, I'd like to offer reasons based on my 33 years of experience singing and collecting original and tradition music.

### **History, invention and human nature.**

The bottom-line reason (and possibly the only one) why some songs are credited to traditional or public domain while others are marked by an author's name is due to nothing more than the lack of copyright protection in olden days. We are human, and part of our natural makeup is the desire to be appreciated and rewarded for our creations. Once copyright machinery became available (and as the public slowly became aware of it), individuals and groups whose work qualified for copyright began applying the process and pretty soon we had songwriters (those who were informed enough to avoid the thieving lizards who congregate around the music business) owning and occasionally profiting from their own work. It's actually that simple, and those who consider a song in the public domain to be more pure than an owned one and that its unknown author(s) are more 'of the people' than songwriters who own their own work are ignorant of history and human nature. Almost everything in life used to be more tedious, time-consuming and/or dangerous, and we had very little control over it all, until new technologies and ideas came into play and made our lives easier while giving us more control. So it is with songwriting. And since all songs throughout history tell the continuing story of our human/planetary existence, they all fit together. The difference between "The Water Is Wide" and John Prine's "Paradise" isn't just that the water is clean in one song and poisoned in the other. It's also that Mr. Prine is afforded the legal protection that wasn't available to Mr. domain.

### **Labor.**

When a mechanic repairs your car, a teacher educates your kid or a store clerk sells you a product, we understand that they're working and deserve to be paid. So why is there an occasional blind spot when it comes to songwriters? A song usually sounds simple when we sing it, but as a rule they're not easy to produce. They require work. That's **W O R K**, folks. And unlike government programs, we don't have to pay for songs we don't like, so why not recognize the labor when we do?

### **The shared nature of folk music.**

The sharing continues and always will. I've attended countless song circles, singing parties, singing camps and folk festivals, and the joy of group singing goes on unabated—the pedigree of the material notwithstanding. Sometimes it's all folk or folk-related, other times it's much wider, but it's usually wonderful and the comments that often follow songs make it clear that we're simply pleased to have our favorite songs from all cultures and time periods available for singing.

### **The meaning of tradition.**

A basic misunderstanding of this word is responsible for many problems and arguments in all cultures. There's always the previously mentioned self-appointed experts whose idea of tradition is a specific style or practice from a specific time period and who say that if we don't copy it verbatim we're guilty of sacrilege. In fact, tradition in all facets of life is a continuous evolution from its beginnings to the present, with each subsequent addition contributing to its history, vitality and charm. Regardless of antiquated teachings, a tradition is begun anytime we do something three times in a row. The first time is introduction, the second is a repeat and with the third we have a tradition which by then is already going through its changes. Furthermore, the word is not sacred. We have healthy traditions like annual festivals and family gatherings, ugly ones like war and racial/religious animosity, and such mundane non-events as eating and brushing our teeth. So it's not as though tradition is something to genuflect before. We can simply practice the traditions we love and know that there will be clear-thinking and open-minded people ready to accept or at least tolerate them, and that we need to accept new people, groups and ideas into our house of music as well.

### **Music police.**

The 10 plagues apparently weren't sufficient, so god sent down the music police to

*Continued on page 20*

# ACCENT ON MUSIC THERAPY

## Music Therapy and Language for the Autistic Child

BY: MYRA J. STAUM, PH.D., RMT-BC

Music Therapy is the unique application of music to enhance personal lives by creating positive changes in human behavior. It is an allied health profession utilizing music as a tool to encourage development in social/ emotional, cognitive/learning, and perceptual-motor areas. Music Therapy has a wide variety of functions with the exceptional child, adolescent and adult in medical, institutional and educational settings. Music is effective because it is a nonverbal form of communication, it is a natural reinforcer, it is immediate in time and provides motivation for practicing nonmusical skills. Most importantly, it is a successful medium because almost everyone responds positively to at least some kind of music.

The training of a music therapist involves a full curriculum of music classes, along with selected courses in psychology, special education, and anatomy with specific core courses and field experiences in music therapy. Following coursework, students complete a six-month full time clinical internship and a written board certification exam. Registered, board certified professionals must then maintain continuing education credits or retake the exam to remain current in their practice.

Music Therapy is particularly useful with autistic children owing in part to the nonverbal, non-threatening nature of the medium. Parallel music activities are designed to support the objectives of the child as observed by the therapist or as indicated by a parent, teacher, or other professional. A music therapist might observe, for instance, the child's need to socially interact with others. Musical games like passing a ball back and forth to music or playing sticks and cymbals with another person might be used to foster this interaction. Eye contact might be encouraged with imitative clapping games near the eyes or with activities which focus attention on an instrument played near the face. Preferred music may be used contingently for a wide variety of cooperative social behaviors like sitting in a chair or staying with a group of other children in a circle.

Music Therapy is particularly effective in the development and remediation of speech. The

severe deficit in communication observed among autistic children includes expressive speech, which may be nonexistent or impersonal. Speech can range from complete mutism to grunts, cries, explosive shrieks, guttural sounds, and humming. There may be musically intoned vocalizations with some consonant-vowel combinations, a sophisticated babbling interspersed with vaguely recognizable word-like sounds, or a seemingly foreign sounding jargon. Higher-level autistic speech may involve echolalia, delayed echolalia or pronominal reversal, while some children may progress to appropriate phrases, sentences, and longer sentences with non-expressive or monotonic speech. Since autistic children are often mainstreamed into music classes in the public schools, a music teacher may experience the rewards of having an autistic child involved in music activities while assisting with language.

It has been noted time and again that autistic children evidence unusual sensitivities to music. Some have perfect pitch, while many have been noted to play instruments with exceptional musicality. Music therapists traditionally work with autistic children because of this unusual responsiveness, which is adaptable to non-music goals. Some children have unusual sensitivities only to certain sounds. One boy, after playing a xylophone bar, would spontaneously sing up the harmonic series from the fundamental pitch. Through careful structuring, syllable sounds were paired with his singing of the harmonics and the boy began incorporating consonant-vowel sounds into his vocal play. Soon simple 2-3 note tunes were played on the xylophone by the therapist who modeled more complex verbalizations, and the child gradually began imitating them.

Since autistic children sometimes sing when they may not speak, music therapists and music educators can work systematically on speech through vocal music activities. In the music classroom, songs with simple words, repetitive phrases, and even repetitive nonsense syllables can assist the autistic child's language. Meaningful word phrases and songs presented with visual and tactile cues can facilitate this process even further. One six-year old echolalic

child was taught speech by having the therapist/teacher sing simple question/answer phrases set to a familiar melody with full rhythmic and harmonic accompaniment. The child held the objects while singing:

*Do you eat an apple? Yes, yes.*  
*Do you eat an apple? Yes, yes.*  
*Do you eat an apple? Yes, yes.*  
*Yes, yes, yes.*

*And*

*Do you eat a pencil? No, no.*  
*Do you eat a pencil? No, no.*  
*Do you eat a pencil? No, no.*  
*No, no, no.*

Another autistic child learned noun and action verb phrases. A large doll was manipulated by the therapist/teacher and a song presented:

*This is a doll.*  
***This is a doll.***  
*The doll is jumping.*  
***The doll is jumping.***  
*This is a doll.*  
***This is a doll.***

Later, words were substituted for walking, sitting, sleeping, etc. In these songs, the bold words were faded out gradually by the therapist/teacher. Since each phrase was repeated, the child could use his echolalic imitation to respond accurately. When the music was eliminated completely, the child was able to verbalize the entire sentence in response to the questions, "What is this?" and "What is the doll doing?"

Other autistic children have learned entire meaningful responses when both questions and answers were incorporated into a song. The following phrases were sung with one child to the approximate tune of *Twinkle, Twinkle, Little Star* and words were faded out gradually in backward progression. While attention to environmental sounds was the primary focus for this child, the song structure assisted her in responding;

*Listen, listen, what do you hear? (sound played on tape)*  
*I hear an ambulance.*  
*(I hear a baby cry.)*  
*(I hear my mother calling, etc.)*

*Continued on Page 21*

# KIDS KORNER

Eric Herman

BY HILARY FIELD

Eric Herman, described by Stefan Shepherd of Zoogobble as “a mixture of Shel Silverstein and the Beatles,” is an extremely talented musician who has borrowed from his eclectic background in rock ‘n roll, musical theater, and solo acoustic work to become a rising star in the ever growing children’s music scene today. Based in Richland, Washington, Eric has produced four excellent children’s CDs since 2003, and his high energy, interactive, fun concerts keep him in demand as a performer at festivals, libraries, and kid’s events around the country. His elementary school assembly programs, such as “Thinking Outside the Box,” and “Say Yes!!!! to Life,” connect to state curriculum requirements, and encourage kids to think and discover ideas in new ways.

Sophistication and kiddie music are not always words that go side by side in commentary, but Eric Herman’s songs speak to a kid’s sensibilities while perking the ears of seasoned adult listeners. In the song “Don’t Bother any Butterflies,” a collaboration with the great Northwest children’s poet, Kenn Nesbitt, Eric sings “Don’t terminate the termite or antagonize the flea, if a beetle is beside you, let it be, yeah, let it be.” Interesting, inspiring, creative, fun, and educational without ever being preachy, Eric Herman’s CDs and concerts are true family entertainment.

I recently attended Eric’s “Musical Zoo” show at the Seattle Public Library where I had the pleasure of meeting Eric and his wife, Roseann Endres. He graciously agreed to an interview. Here are some excerpts.

**HF:** I see that your wife, Roseann Endres, plays some important roles in the production of your music and your CDs (co-producer, artist, co-songwriter, for instance.) Could you please talk about how you and Roseann collaborate together? Did Roseann create the animation for “The Elephant Song” video?

**EH:** For a lot of things, Roseann is like a star relief pitcher in baseball. I might take a song or a recording most of the way and then she will find a great way to finish it off, or to save it if it’s in trouble somehow. We have battles sometimes like any other creative team, but we’re always looking for what’s best for the song. So if there’s ever something that she feels strongly about, and I feel strongly about, and they seem to be in conflict with each other, then

we’re not likely to compromise but to try to find a third solution that is better all around. And usually that third solution is there if we look for it and are open to it.

Roseann had the idea for the video for “The Elephant Song” and put together the drawings for it really quickly on the Paint program. It was just supposed to be a “demo” so I could see how it might work. Well, we ended up showing the “rough demo” to some friends to see what they thought, and next thing we knew it was getting passed around all over the place. She’s still a little embarrassed that her rough sketches are what is being seen around the world, but we’re really grateful for its success, and I think it’s actually that simple nature of the drawings that has the appeal for kids, as if they were drawn by a kid (and our daughter, Becca, did help with the first couple of pictures).

**HF:** Some of my personal favorite songs on your CDs are collaborations with the talented Northwest poet, Kenn Nesbitt. How did you meet him? What drew you to his words as a musician? How do you two collaborate together?

**EH:** When I was putting together my first album of kids’ music, I was looking for a few more song ideas and happened upon Kenn’s website (poetry4kids.com). I thought his poems were hilarious and definitely the kind of thing that I would have enjoyed as a kid. I had a feeling that some of them might be able to be adapted into songs, so I contacted him and he sent me his books to go through. A few of the songs with Kenn’s words are taken directly from his poems, but many of them have been tweaked a little in some way to work better as lyrics, or I’ve added a chorus and bridge to them. A lot of that is done on my end, and then I contact Kenn to see what he thinks, but we have collaborated more closely on a few songs, including “Blackbeard, Bluebeard and Redbeard”, where we had a lot of back-and-forth between us to get the lyrics together. Kenn also happens to be a great voice actor and has performed some of the character voices on my albums, and we’ve had a lot of fun working with him and always look forward to getting together with him when we can.

**HF:** There has been a trend in kids music to create tunes that are appealing to the grownups that buy the CDs, and often listen with their children

(again, and again, and again, and,,,) There is also the possibility of this trend going too far, and I heard you mention that sometimes the “kid” is left out of “kid’s music”. Could you please talk about this trend, and how it affects your own songwriting?

**EH:** I think it’s great that parents want to pick out some music that provides a shared experience for them and their kids to be entertained together as a family. There’s a ton of great kid’s music out there now that is geared towards an all-age crowd, and it’s really cool that there are so many diverse albums to choose from as a family.

I suppose I’m like a lot of kids’ artists in that I hope that the whole family can listen to my music and enjoy it, and I’m very grateful that they do. But I definitely try to gear my music to a kid’s sensibilities, first and foremost. I try to remember what it was like to be a kid, with all of that bottled up energy and creativity. Let’s face it; kids are a lot different than adults... It’s not just the difference in age and experience, but also in their changing tastes and the kinds of things that interest them and amuse them. I think it’s great if adults can appreciate the same music that their kids like, but I don’t think that adults absolutely MUST like all of the music that their kids will like, and that probably sets me at odds with some of the current thinking.

A great thing about kids’ music is it doesn’t have to be trendy... The same songs that a kid likes today, their younger siblings might love in a few years. So if there’s too much focus on making music for kids that sounds like whatever the current crop of adult bands are sounding like, so that the parents today will like it or tolerate it, then in a few years that may become obsolete as kids’ music, especially if there wasn’t enough “kid” in it in the first place.

I don’t know that my feeling about this affects my songwriting so much, though... I just try to write memorable songs that kids can feel a strong affinity with, and follow my own creative voice wherever that leads. More often than not, that will include the parents anyway, but once in a while it may not, and I’m perfectly all right with that, as long as my music has reached the kids that it was intended for.

**HF:** Feel free to add any extra comments...

**EH:** We want thank all of our family, friends and fans out in the Northwest for welcoming us to the area and Victory Music for supporting the area music scene so well.

*Continued on page 21*

# NOTES FROM PORTLAND

## Musician Unions

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BY DICK WEISSMAN

I suppose I should start this little essay with a disclaimer. I'm a long-time member of the American Federation of Musicians (AFM,) and have also been a member of the executive board of the Denver local of the union. It has always puzzled me why so many folksingers, many of whom sing songs about workers and farmers, don't bother to join the union. When I talk to acoustic musicians, the older ones have horror stories about various locals of the union that date back twenty or more years. I even once heard an officer of the Denver local tell a country musician that he wasn't a real musician, because he didn't read music!

This column is for those who have experienced this sort of freeze-out, and for younger musicians who are barely aware that there *is* a musician's union. I'll try to briefly explain the benefits of union membership. First of all, the union offers a guarantee for contracts that are filed with the union. About ten years ago

I played in the band for a musical at a theater in Denver. The show ran about a month. The night before the last show, the producer announced that he didn't have enough money to pay us, and that he would understand if we refused to perform. The band leader had filed a union contract, and we had a little meeting. We agreed that if we refused to play, then the contract could possibly be validated. We played the remaining shows, and ended up collecting about \$1100 each from the union, who later initiated legal proceedings against the producers.

The union also sets wages for recordings, and through their agreements that are negotiated with record companies, filmmakers, and advertising agencies, sets the wage scales for that work. These agreements also provide bonuses in the form of residual payments for the reuse of commercials, and bonuses for playing on recordings and films. All work done under national contracts includes pension payments.

In return for all this, membership in the union includes the payment of an initiation fee and annual dues, that are in the \$150-\$200 range in most locals. The union now waives initiation fees for groups of two or more musicians who join simultaneously. There are also work dues, that are about 3% of the union minimum scale on all work filed under union contracts.

Is it worth it? If you consider yourself a full-time professional musician, and if you tour, the answer seems obvious. It is true that you have to evaluate the local that governs your territory. The Portland local is a particularly progressive one. It has challenged the licenses of radio stations for not fulfilling their obligations to do local programming, it was one of the primary lobbyists for making Portland venues non-smoking ones, and it sends all job requests out to members who have email. I personally have booked about \$1500 worth of work this year through these listings. For musicians who tour extensively, check out Local 1000, the traveling folksingers' local.

What other organization will guarantee your contracts, enable you to build a pension, and pay you bonuses for recordings? If you do join, I strongly suggest that you become active in your local, and even consider running for office.

*Dick Weissman*

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*Musical Traditions continued from page 16*

As I write this memento, Don and I are preparing for a concert. Last Sunday we went down to the Central Lutheran Church to check out the acoustics. While I climbed into Barbara's car, Don zipped along the sidewalks and streets, in his electric wheelchair, for the eight blocks to the church. As we drove off, I asked Barbara if we shouldn't follow him. "Follow him," she said, "We won't be able to catch him!" And then I saw him a block ahead of us, zooming up this street, across that street, up the ramp, down the next sidewalk. He beat us there, grinning all the way!

After our rehearsal, he wasn't ready to go back home. He fixed his Greek sailor's hat at a jaunty angle and told Barbara, "I think I'll stay out and play a while."

I hope I'm half as good as he is when I'm 76.

Don Firth & Bob Nelson In Concert Again. Sunday, October 14<sup>th</sup>, 2 pm, Central Lutheran Church, 1710 11th Ave, Seattle. \$10, kids half price. Info/reservations: hend@stolaf.edu, 367-0475, stolaf.edu/people/hend/bobnelson.html, or loveiscentral.org.

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

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*Folking Around Continued from page 17*

keep us in line. Really, I know most of these people are well intentioned, but they are clearly misguided (and always have been). Their judgmental ways block the road to progress and engender confusion in many aspiring practitioners of folk music and songwriting cultures. The very idea of placing our music and its artists in various boxes and assuming to protect our traditions from an imagined invasion by cultural heathens is archaic, grossly unfair and rude without purpose. The good news is that there's nothing to protect. Our culture is far too strong and resilient to ever be destroyed or

diminished by misuse. The real stuff in various forms will always be there for us to garner, enjoy and pass on; the best songs that attain a public forum of any kind will be passed on, go through their changes and become the future folk songs (like Woody's have and Joni's will). We are authentic (musically and culturally) if our music springs from our own heart and we're honest in our presentation. There's no need to react to music police, because doing so only leads to ridiculous discussions such as "What is a folk song?" and "What is traditional?" And worst of all, whose lineage is authentic? Who needs the hassle? Just ignore them as irrelevant, add our own traditions into history and history will include us in the mix.

Happy autumn to all, and may we gather together for many a fine singing. Namaste.

*All comments welcome. Percy Hilo, PO Box 21761, Seattle, WA. 98111-3761.*

*206.784.378 [percivalpeacival@myway.com](mailto:percivalpeacival@myway.com).*

# ART AUCTION

## Benefit for Michael Carlos

BY LYNETTE HENSLEY

The Story: Michael Carlos was involved in a serious automobile accident on November 3, 2006. He was driving his pickup over Blewett Pass between Wenatchee and Seattle when he hit some black ice and skidded into an oncoming semi-truck at full speed. Jennifer Reese, his girlfriend of several months was in the passenger seat and was killed instantly. Carlos suffered several fractured bones including the 2nd cervical vertebra which is usually fatal or results in complete paralysis. He was fortunate enough to survive and retain full mobility in all extremities. He also suffered serious head injury but he has regained nearly full brain function as well. A long rehabilitation process is ongoing for all of his physical and emotional trauma.

Michael Carlos is well known to many Victory Music folks. Now, nearly a year later, he is making a remarkable recovery, and is on tour once again. The intent of this collage project is to draw together our music and art communities to help a friend who still has lots of bills to pay.

If you've been to one of Larry Baumgartner and Lynette Hensley's Art and Music parties, you've probably lent your creative hand on one of the six collages that are now ready to auction! These group projects were created at our art and music parties and also at family events, with so many lending a creative hand. You can preview in person or see them on Lynette's art website, [www.FlyingRedhead.com](http://www.FlyingRedhead.com). The auctions will begin on Ebay on October 15 and close on October 21st. Lynette and Larry's Quarterly Art and Music parties is on October 13, two days before the collages go up on eBay for auction, so that local folks can preview them at their home. Save up your pennies! Start thinking about which one you want!

Donations will also be accepted via paypal for Michael. Cash and checks made payable to "Michael Carlos" can be donated at any time to Lynette or Larry, and there will be a paypal button for donations on the auction site.

Ebay Auction opens: Monday, October 15

Auction closes: Sunday, October 21

Preview the collages at Larry and Lynette's home on October 13 from 7-10pm or at:

[www.flyingredhead.com](http://www.flyingredhead.com). Please email us for details and directions: [flyingredhead@gmail.com](mailto:flyingredhead@gmail.com)

**Coming to the party?**

# NORTHWEST SEAPORT

BY ALICE WINSHIP

Northwest Seaport Chantey Sing, Friday,  
October 12, 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. Captain John Burke will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or [seaport@oz.net](mailto:seaport@oz.net)

Jeff Warner in Concert

Northwest Seaport Maritime Music Series  
Saturday, October 20, from 8 to 10:30 PM  
Concert at the Center for Wooden Boats,  
1002 Valley Street, Seattle, WA 98109.

With warmth, humor and understated scholarship, New England musician Jeff Warner connects 21st century audiences with the music and everyday lives of 19th century people. His songs, rich in local history and a sense of place, bring us the latest news from the distant past. Traditional songs, banjo tunes, 18th-century New England hymns, spoon-playing and sailor songs highlight his amusing and informative all-ages programs. Don't miss a rare West Coast performance by this New Hampshire folklorist. For more information: [www.jeffwarner.com/](http://www.jeffwarner.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](mailto:seaport@oz.net)  
Alice Winship 206-448-0707  
[walice1@qwest.net](mailto:walice1@qwest.net)



*Music Therapy Continued from page 18*

Autistic children have also made enormous strides in eliminating their monotonic speech by singing songs composed to match the rhythm, stress, flow and inflection of the sentence followed by a gradual fading of the musical cues. Parents and teachers alike can assist the child in remembering these prosodic features of speech by prompting the child with the song.

While composing specialized songs is time consuming for the teacher with a classroom full of other children, it should be remembered that the repertoire of elementary songs are generally repetitive in nature. Even in higher-level elementary vocal method books, repetition of simple phrases is common. While the words in such books may not seem critical for the autistic child's survival at the moment, simply increasing the capacity to put words together is a vitally important beginning for these children.

For those teachers whose time is limited to large groups, almost all singing experiences are invaluable to the autistic child when songs are presented slowly, clearly, and with careful focusing of the child's attention to the ongoing activity. To hear an autistic child leave a class quietly singing a song with all the words is a pleasant occurrence. To hear the same child attempt to use these words in conversation outside of the music class is to have made a very special contribution to the language potential of this child.

For more information about music therapy, contact the National Association for Music Therapy, 8455 Colesville Road, Suite 930, Silver Spring, MD 20910, U.S.A.

Myra J. Staum, Ph.D., RMT-BC is the Director and Professor of Music Therapy at Willamette University, Salem, Oregon

*Kids Korner Continued from page 19*

For more information on Eric Herman CDs ("The Kid in the Mirror" "Monkey Business" "Snow Day!" and "Snail's Pace") performances, and upcoming music and video releases, please visit [erichermanmusic.com](http://erichermanmusic.com). Eric also has a blog at [cooltunesforkids.blogspot.com](http://cooltunesforkids.blogspot.com).

This is part of a series of articles on kid's music for the new millennium, exploring independent record labels, radio stations, children's musicians, and venues that specialize in offering quality children's music. Comments and suggestions for future articles in this series are welcome! Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to send information via email to: [hilary@mulberrybushmusic.com](mailto:hilary@mulberrybushmusic.com).

# CLASSIFIEDS

## MISCELLANEOUS

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

## INSTRUMENTS & EQUIPMENT

**SPEAKERS FOR SALE:** KLH Model L853 B, two pair at \$45.00 per pair. 125 watts, 8" midrange. Work well as either stereo speakers or passive studio monitors. Contact David @ 206-789-4803

**DUSTY STRINGS ACOUSTIC MUSIC SHOP** in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or email: [musicshop@dustystrings.com](mailto:musicshop@dustystrings.com). **Shure Axs-2** Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00 David @ 206-789-4803

## LESSONS

**WORKSHOPS** Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: [www.songandword.com](http://www.songandword.com), 360-468-3964.

**HARP LESSONS** for all ages! Call Leslie McMichael, 206-898-4972 or visit [www.pluckmusic.com](http://www.pluckmusic.com)

**HAMMER DULCIMER LESSONS.** All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. [www.geocities.com/whamiddle/](http://www.geocities.com/whamiddle/)

**SINGING LESSONS** Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)

**STUDYTROMBONE** and Jazz vocal lessons All levels. Also PA rental at reasonable prices. [www.marcsmason.com](http://www.marcsmason.com).

Marc Smason 206-760-1764

**FLAMENCO GUITAR INSTRUCTION** from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona 206-932-4067 OR [www.fanw.org](http://www.fanw.org) (FlamencoArts Northwest)

## MUSICIANS

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

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

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

**HARMONICA** player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact [stillwillow@comcast.net](mailto:stillwillow@comcast.net).

**THE BLUES HARMONICA WORKSHOP** Six weeks instruction. Beg, inter and advanced 206-312-0328 - [web-deltabluzin.com](http://web-deltabluzin.com)

**CELTIC HARPIST** available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 [harp@olympus.net](mailto:harp@olympus.net) [www.davidmichaelharp.com](http://www.davidmichaelharp.com)

**BLUEGRASSERS:** Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass](mailto:Nwbluegrass) Info: JoeRoss - [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com) [Subscribe@Yahoogroups.com](mailto:Subscribe@Yahoogroups.com)

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

**SelnesSONGS & JWAmusic Recording Studios** 206-782-4762 [SelnesSONGS.com](http://SelnesSONGS.com) block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

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

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

## VOLUNTEERS

**VICTORY MUSIC**  
needs a few good Volunteers:

**CD Reviewers:** Contact - [mtson@icehouse.net](mailto:mtson@icehouse.net)

**Office work, and Library CD Coordinator**  
Tacoma Office Contact: [victory@nwlink.com](mailto:victory@nwlink.com)

**Sound People:** at Ravenna 3rd place Books open Mic - [victory@nwlink.com](mailto:victory@nwlink.com)

**Writers:** Contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**Proof:** for the Victory Review Need experienced proof readers and copy editors. Follow AP Rules

**Calendar:** I could use someone to format the calendar for the Review - about 4 hours a month. after the 2nd Tuesday and before the next Monday. I need a committed person. Format in Word Contact: [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**All opportunities are Volunteer positions!**

# Victory Music CD Project

Victory Music is at it again with a new Victory Music Compilation CD project. Through Oct 15th we will be accepting submissions of recorded songs for consideration in this project. From these submissions by Victory Music Members we will select around 16 songs that reflect the Victory Music acoustic scene today. Guidelines for the Victory Music Compilation Project are forthcoming and will be available via this Publication and our website, as well as Victory Open Mics around the area. The 2007 version will feature a similar number of tracks, depending on the quality of the submissions.

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## The submission guidelines are as follows:

- Submissions must be considered primarily acoustic. Victory Music reserves the right to make final determination.
- All entrees must be current members of Victory Music.
- Each artist can submit up to 2 songs for consideration.
- Any song recorded, mastered or released between January 1, 2006 and Oct 14, 2007 is eligible for Victory CD Compilation.
- Songs can be studio masters or live recordings.
- Submissions must be on an audio CD. No tapes or online submissions will be accepted. MP3s are also ineligible.
- Originals and traditional or non-copyright songs/tunes are eligible. We hold no bias within these categories.
- The deadline for submissions is Oct 15, 2007. All CDs must arrive on or before Oct 15th. We will be lenient on the deadline by a few days (less than one week) only if you send us an e-mail prior to this deadline to let us know the CD is on its way.

## All submissions must include the following information:

- A valid and frequently checked e-mail address for us to keep in contact with you during the production process, since all discussions will take place via e-mail.
- Lyric sheet (if appropriate)
- A Written Paragraph about the song
- A Brief Bio and photo of performing group.

Each group to appear on Victory CD Compilation will receive 10 CDs to distribute as they wish.

Probable timeline for Victory Music CD Compilation is as follows:

October 15th – Submission Deadline

October 31st(approx.) – Track List announced

December 2007 CD Release

Please send one copy of your album or CD-R with all information requested to:

**Victory Music CD project  
POB 2254 Tacoma, WA 98401**

For more information, visit the Victory Music website at: [www.victorymusic.org](http://www.victorymusic.org)

If you have any questions, please e-mail us at [cdcompilation2007@victorymusic.org](mailto:cdcompilation2007@victorymusic.org).

Again, you have until Oct 15th, 2007 to submit your CDs, but remember the sooner we receive them, the longer we have to listen to them! We look forward to hearing everything!



## VICTORY MUSIC OPEN MICS

### 1ST AND 3RD SUNDAYS

**Alderwood - in the food court**

Sign up - 4:30 PM

Music 5 - 7 PM

### TUESDAYS

**Antique Sandwich**

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

**Ravenna Third Place Books  
& Honey Bear Bakery**

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM

### 1ST THURSDAY

**Crossroads Shopping Center - In the food court**

Sign up - 5:30 PM

Music 6 - 9 PM

## OCTOBER CONCERTS

Saturday, Oct. 6 7:30pm \$14

### Tiller's Folly

Phinney Neighborhood Center (brick building)  
6532 Phinney Avenue N, Seattle

Saturday, Oct. 13 7:30pm \$14

### The WIYOS

Phinney Neighborhood Center (brick building)

Saturday, Oct. 20 7:30pm \$14

### Heidi Muller & Bob Webb

Opener: Esther Golton  
Phinney Neighborhood Center (brick building)

Saturday, Oct. 27 7:30pm \$14

### Devon Sproule & Paul Curreri

Phinney Neighborhood Center (brick building)

Reservations:  
[www.seafolklore.org](http://www.seafolklore.org) or  
206/528-8523

Our concerts are all-ages  
and non-smoking.



[www.seafolklore.org](http://www.seafolklore.org)

206/528-8523

## MEMBERSHIP

*Please Count me in! I've enclosed payment!  
Financial support of Victory Music*

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