

# VICTORY REVIEW

Acoustic Music Magazine

Volume 33

March 2008

Number 3

## Siente



### Inside...

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# GALLOPING GOSSIP

## March 2008



BY JAN DENALI

\*\*\* Wow. Once again, what great duty I've got. This is my first time with SCAN TELEVISION, live streaming on the Web. I'm listening and watching Blues To Do TV with **Marlee Walker**. The guest tonight is Mary Flower. How great and immediate is this? Holy, Holy Cow! \*\*\* 'Course, **Mary Flower** is a giant. She plays, sings and writes Piedmont blues and plays fingerstyle guitar. Think sweet, like a contemporary Mississippi John Hurt with an extra dash of ragtime, like Blind Blake. She says her 1932 Gibson upright (I think that's what she called it, as opposed to her dobro) used to sell for \$10 from the Montgomery Ward catalogue. Her other vintage Gibson is a square neck Hawaiian guitar. The Blues Foundation Music Awards nominated Flower this year for Best Acoustic Artist of the Year. Interestingly, the other categories are divided by gender. But this year, the Best Acoustic Artist nominees are all in one stellar group. She's so honored she says, to have been nominated. The awards will be in Tunica Resorts, Mississippi, in May. How great to have you in our area, Mary. I'm glad Portland's rich music scene has been helping you make a home there. Thanks to the Seattle Folklore Society for helping you get up here regularly. And Marlee, you rock! Blues To Do Television rocks. Every Friday night at 7 pm, live streaming at scantv.org. \*\*\* We are so lucky to have both the live music scene we have and people using old and new technologies for enhanced access. Watching that show was a great welcome home for me. I had a great time on my travels. There was lots of snow and high elevations. Before my trip, I did a search for "gypsy jazz Utah" and wouldn't you know what came up (think the Grand Canyon and Zion's National Park). I got The Red Rock Hot Club. Besides putting on a great show at Carolyn's in Salt Lake City, they gave me a CD for having traveled the farthest to see them. Not only that, they invited me to sit in with my violin next time. I can't wait. \*\*\* The Triple Door recently hosted **Doug Kershaw**. The Louisiana Man with the fiddle hadn't been here in 20 years. What a great spirit he has, right along with the audience and the huge group of Northwest players who accompanied him. Eric Apoe announced it to be a reunion of musicians who toured with Kershaw

from the 70s into the 90s, and all are veterans of many Northwest bands. **Nancy K. Dillon** helped piece together names as follows: Max Paul Schwennsen, guitar, Eric Apoe, drums, Pat Hewitt, guitar, Annie Rose De Armas, vocals and guitar, Al Kaatz, guitar, Pete Pendras, guitar, Pat Gossin, keyboards, Bill Shaw, drums, Marty Vadalabene, drums, John Balmer, keyboards and Greg Loeb, the one with the cool blue jacket who's from Santa Barbara on bass. Nancy says she remembers watching many of these folks at both the Rainbow Tavern on 45th during its heyday and the G-Note in Ballard. \*\*\* The Langston Hughes Cultural Center hosted a thrilling free Seattle Symphony Orchestra concert with **Carolyn Kuan**, associate conductor. The stately hall in the Central District was overflowing. The audience was all-ages, noticeably attentive and appreciative. The small orchestra was well suited to the space and the all-Mozart program. Violin soloist Quinton Morris, a native of Renton, has returned to the northwest. Besides being a professor at Seattle U. and a soloist, he is the founder of the Young Eight, America's only string octet of distinguished African-American players. The show was part of the Symphony's ACCESS project. \*\*\* Here are some recommendations for your near-future tickler file: \*\*\* The Free Noontime Thursday Concerts at City Hall has a stellar jazz and classical lineup. And of special interest is Kane Mathis on March 20, from 12 noon to 1 pm. He will bring his graceful expertise on both Turkish oud and West African kora. Both instruments have more strings than you'd ever expect and both give otherworldly sounds, rich and poetic. \*\*\* The free/donation, First Sunday Jazz Vespers series features vibraphonist **Susan Pascal** on April 6, from 6 – 8 pm. She brings her stellar quintet to Capitol Hill's First Baptist church. This friendly and intimate venue will be a special place to hear Ms. Pascal and band after their return from the Jazzbridge festival in Singapore. She and her quartet will also be playing with the Seattle Baroque Orchestra at Benaroya on March 15 and 16. Vibraphone and baroque make an interesting combination. \*\*\* The spring show of Seattle Women's Chorus will also be a noteworthy and historically relevant combination. One half of the

show is "**Vixen Fiction**" with none other than author Ann Bannon live onstage, and "Siren Song" is the second half with present-day Seattle resident **Cris Williamson**. It's hard to imagine how any show could hold up to the presence of Dr. Bernice Reagan at the SWC show last spring, but fear not. This show (in which, full disclosure, I am singing) will amuse and inspire in ways that may surprise you. April 12 and 13, Meany Theater. \*\*\* Northwest Folklife has a huge set of 2007 festival sound files on its Web site. True to a board member's promise, it's not just clips but full sets, some lasting an hour. As hoped, it includes introductions and crowd sounds. It is a terrific use of new technology. Thank you for what for me will be infinite inspiration. But I have to ask, what about the live radio broadcast? Does anyone else join me in the hope that it is not lost forever? \*\*\* Welcome to Folklife's new executive director **Robert Townsend**, who comes from St. Louis, with a background in Shakespeare festival production. In January, he replaced **Michael Herschensohn**, who has stepped aside after serving us well since 1998. \*\*\* The Contra Marathon, a benefit for Northwest Folklife will have happened (March 6) by this reading. A marathon is non-stop. Contradancers seem to go non-stop anyway. \*\*\* For more dancing fun, find **Swamp Soul** playing Cajun, Creole and Zydeco tunes on the second Saturday of every month at the Highliner Pub at Fisherman's Terminal. There is a FREE dance class prior to each dance, from 7:30 – 8 pm. \*\*\* KBCS 91.3 FM's new online playlist program has gone live with the great "now playing" feature. It's a good season for change at KBCS with Web improvements and also the global oriented public affairs additions and Green A.C.R.E. radio. Kudos to you all. It's the Spring Fund Drive March 24-April 4 for KBCS, our very own community radio. I say again, what a lot of bang you get for that buck. They welcome your time and your money! 425-564-5000. \*\*\* Come out to support/play in an Open Mic and stay tuned for an update on the recent participation challenge at Crossroads Bellevue on first Thursdays. Thanks for reading and hanging out on these pages with me. Love, Jan

*Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says, "Please feel free to write me care of FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events, particularly of the free/low cost and/or regional artist(s) and/or family-oriented variety."*

# RAMBLIN' MIKE

## Singer/Songwriter MJ Bishop



BY MICHAEL GUTHRIE  
PHOTO: BY WAYNE BUCK

I first met MJ Bishop at a small coffeehouse I played at in West Seattle (now named Coffee to a Tea with Sugar). Kurt Myhaver was doing a Songwriter/ Showcase and MJ was there offering support. Kurt was telling me at the time that I should check out her next show, that she had one of the most solid voices he had heard in the area. So I went to a show in the basement of an old building in Fremont. At that time she had a full band and Kurt was right

C, F, G and one bar chord--but she joined anyway. One of the members later suggested to MJ that she should start her own band and in 1998, she formed what became the MJ Bishop Band; they did their first gig at the Old Town Ale House. She met the Thornton Creek Band there and now she sings and plays mandolin and percussion in that band in between her own gigs.

After five years of having a band, MJ decided to go solo as it wasn't profitable to go

few years back and since then they have done numerous shows together. They are both working on new CD's right now, and they do back-up vocals for each other's projects in exchange for beer.

MJ says working on her new CD at Jack Straw has been great. This project came about from a three-song demo MJ did last summer; she liked the whole experience so much that she decided to do the new CD there too. She likes the relaxed atmosphere, and she connected with Moe Provencher, engineer for the project. (Moe, MJ and Doug Haire are co-producing.) MJ is taking a more grassroots approach this time around with less accompaniment than her previous two CD's.

After 27 years of working in a law office, MJ has decided to give it a go at being a full-time musician. While attending the Far-West Music Conference she was invited to go to South by Southwest and perform at one of the Bandit Showcases, and she will be going to Kerrville with Nancy K. Dillon. She is planning a two-month tour around the USA starting in June, armed with three CD's, which will help make touring possible.

Find out more about MJ Bishop and her music at [www.mjbishopband.com](http://www.mjbishopband.com). MJ is also a Victory Music member and has been helping distribute the Victory Review Magazine for the past eight years.

*Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. He is a Victory Music sound volunteer, has produced his own CD, owned his own coffee house/cafe (The Village Green Cafe) in Kaslo, BC '73-'79, and studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in '87. Contact him at [moorafa@mindspring.com](mailto:moorafa@mindspring.com) or visit [www.moorafa.com](http://www.moorafa.com).*



*Above: M.J. Bishop*

on, MJ has a set of pipes and she writes very thoughtful lyrics that come from her personal life experiences.

MJ started out playing piano and singing jazz standards. She was influenced by the music her parents listened to--Hank Williams and Patsy Cline. "I have been singing all my life," says MJ. Prior to her solo songwriter career she played in rock, jazz and R&B bands.

In 1997 while working at a law firm she met Allen Terhune, a singer/songwriter who inspired her to get into her own music. He asked her to join his band playing rhythm guitar. MJ recalls only knowing three chords at the time--

anywhere with a band and even harder to keep one together. She still occasionally does reunion gigs with her band, and playing with Thornton Creek gives her the band fix she needs. Besides, playing solo doesn't always mean going it alone. She often does gigs in-the-round with other songwriters.

On a quarterly basis, MJ gets together for a workshop with three other songwriters: Eva Tree, Bruce Hunt and Steve Wacker. They critique each other's songs and they also do a show together once a year.

MJ has been collaborating a lot with Nancy K. Dillon. They met at Nanna's open mic a

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# SIENTE

By Hilary Field and Patrice O'Neill

BY ARNI ADLER

PHOTOS BY ANITA LAFRANCHI

This last fall, classical guitarist Hilary Field and vocalist Patrice O'Neill released their debut duo recording *Siente*, a collection of international lullabies to critical acclaim and an almost immediate showering of awards. Although each artist has her own solo accomplishments, the combination of Hilary's deft guitar work and Patrice's lyrical singing resulted in an album that provides a blanket of calm and beauty to more than just the two-foot-and-under crowd.

Hilary made two previous recordings on Yellow Tail records, and drew critical attention for her virtuosity and original interpretations. *Acoustic Guitar* magazine called her "one of a growing number of gifted women gaining prominence in the classical guitar world," and the words "fire," "grace" and "tasteful" show up in more than a few other reviewers' notes. Even then, Hilary was drawn to lullabies. "Years before I ever stepped foot into the world of children's music or became a parent myself, I found myself drawn to the musical language of lullabies and children's folk tunes as vehicles for artistic expression in classical music. I performed and recorded a few of these, such as an Afro-Cuban lullaby, variations on the Japanese children's song "Sakura," and Jorge Morel's "Berceuse" lullaby for guitar and string quartet."

But the leap from classical music for grownups to an album of lullabies for babies was small. "I actually think of this as a natural step for me, rather than a huge change between genres. I might not have gone in this direction if I hadn't become a parent myself, but I feel that I am staying true to my own musical sensibilities, and hopefully the music will appeal to listeners of many ages and on many levels. I believe this music is as enchanting for adults as well as children, and the grace and beauty of the melodies lend themselves to a depth of emotion that span generations."

Most *Victory* regulars know Patrice O'Neill through her own solo efforts as a singer and songwriter on her debut release *Elusive*, and in her funny and engaging performances with the Mel Cooleys. In previous editions of this magazine she's been praised for her "...expressive, yet

delicate phrasing"; Dan Roberts wrote about "...a voice so pure and sweet that it could melt rock..."; and *Pandemonium* reviewer Laura Horton said "Patrice's voice is that of an angel - ; it defines beauty, and demands your attention."

Patrice has also been a force in producing local music, doing the heavy lifting for other performers as the director of the Wintergrass festival. (She also helps direct the Mandolin Symposium at the University of Santa Cruz with David Grisman, Mike Marshall and others.)



*Above: Hilary Field*

This is Hilary and Patrice's first collaboration and first venture into the world of children's music recordings. I asked Hilary what prompted the project: "When I was pregnant with my daughter, I borrowed some international lullaby CDs from the library and was immediately moved by the music. Many of these parent-to-child songs were new to me, yet they resonated with peace and familiarity, on a personal as well as a universal level."

She and Patrice knew each other through the Mel Cooleys, a band founded by Hilary's husband,

Andrew Ratshin (also of Uncle Bonsai – full disclosure: my band too -- the Electric Bonsai Band and the owner of Yellow Tail Records). "I first met Patrice through her voice on a cassette tape while helping Andrew audition singers for the Cooleys. He was looking for a lower female voice, but as soon as we heard the first few notes, even though she had a higher voice, we both knew that this was the one. Her voice is rich, warm, and absolutely gorgeous. She has a lyrical quality that envelops the listener, and brings them in."

Patrice's vocal talents are fully evident on this CD, a voice weightless in its phrasing that lifts its effortless way into its high register. Her singing is light but has body to it; it's sensitive, playful and marries Hilary's expressiveness.

Patrice has her own compliments for Hilary. "She is very, very patient and is a natural teacher. I've learned a huge amount from her and am endlessly grateful to her for not only encouraging me to sing, but to become a better musician. We have our chattering moments, but mostly, we're both fairly quiet people and we just get down to business and work."

A light touch may be one of the unifying characteristics of this duo. The arrangements, all by Hilary, for chamber ensemble and voice are tranquil and offer a range of interesting textures throughout. The duo is joined by violin and English horn on a number of tracks, which adds variety. Nancy Rumbel's English horn provides echo and complement to Patrice's voice and is in itself an important voice on the recording, as are the violin and accordion, completing the spectrum beautifully. Two of the tracks are instrumental only.

So many of these songs have hauntingly beautiful melodies, and are simple and pure in structure. They lend themselves beautifully to Hilary's arrangements. "This is fairly new ground for me. Although I have been arranging music for myself for years, I have never before recorded any of my own arrangements, and I have never arranged for so many different instruments. I loved the process, and can easily get lost in the music for hours at a time. Of course, through our collective experience, Patrice and I also have access to some



*Above: Patrice O'Neill*

of the finest musicians. Our recording engineers included Patrice's husband, David Lange, who is simply a master engineer and player, and Garey Shelton, another incredible musician on either side of the recording studio. My husband, Andrew Ratshin, who is one of the best composers/arrangers/songwriters around, helped enormously with the entire project. We also used wonderful principal musicians from the Pacific Northwest Ballet Orchestra, as well as our good friend Nancy Rumbel, who recently won a Grammy award for her CD with Eric Tingstad. Patrice, through her work with various events and festivals, is good friends with the virtuoso mandolinist Mike Marshall, whose playing also graces the songs on *Siente*. We were thrilled to work with so many talented, generous musicians."

The CD features music from around the world, including the Basque region of Spain, Ireland, Russia, Spain, Italy, the Czech Republic, Indonesia, Belgium, Brazil, Guatemala and Mexico. Songs are sung in a variety of dialects, English, or in soothing vocal syllables.

"When Patrice and I were searching for repertoire for *Siente*, we sifted and sang and searched through hundreds of songs. We were looking for lyricism and beauty in the melody, appropriately soothing lyrics and a variety of cultures and modalities. We were also looking for songs that would lend themselves well to interesting musical arrangements. My background in classical music gave me the tools to take a simple theme and expand it to create a fully realized composition."

There were a lot of world lullabies to sift through and the duo came away not unscarred from the experience. Patrice talked about the surprising underbelly of the history of lullabies. "One of the things we both found striking was how many scary lullabies are out there, songs that would never pass muster these days. I think most people are familiar with the story of rock-a-bye baby - 'when the bough breaks the cradle will fall, and down will come baby cradle and all.' We found far, far worse, including stories about monsters and death, starvation, cutting off limbs, ghosts, drowning and all kinds of nastiness. We chose not to do any of those, but the few times we've performed with children in the audience, invariably the eight-year-old boys want to hear the scary lullabies."

I remember when my own son was small, what an oasis a good recording for kids could be. Baby happy = mom happy. (Or, on some days, baby's napping = mom's happy.) When the kids grow up a bit, parents can look forward to clowns with guitars and terrycloth-colored over-stuffed peppy adults. "I think there are assumptions made when approaching kids music..." said Patrice. "It has to be cute, it has to be exaggerated, it has to be bouncy and simple and everything has to rhyme. It can't be sophisticated, it can't be acoustic (for the most part), it must be repetitive, it probably shouldn't be in a minor key. It has to be music written specifically for kids and only for kids. Music written for adults won't work with kids. While these assumptions may or may not guide every production of children's music, they show up often enough that it makes one wonder if they are really true or necessary. My own assumption is that if music is annoying to parents, it's probably going to be annoying to kids. We come into this world ready and able to respond to music and rhythm - all kinds of music and rhythm. I think the notion of defining music just for kids shortchanges kids and adults alike. Good music is good for all ages."

The artwork on the CD booklet and cover is not scary at all. Highly gift-worthy colorful collages depicting a range of landscapes, inspired by the diverse regions represented musically on the album. Patrice created this and all of the artwork on the duo's Web site, CD package, and the accompanying songbook. "By the time I started working on the artwork, I'd lived with all of these songs for quite some time so I knew where they came from and could visualize a setting in my mind when singing them. The resulting art is a peek into what I'm seeing."

Future projects for the duo include another volume of international lullabies, with a planned release in 2009. Hilary added, "We have also put together a beautiful arrangement of Faure's Pavane Op. 50, with guitar, instruments, and vocalization. Many classical pieces rose out of popular folk music. When big orchestral arrangements are stripped back down to voice and guitar and maybe just a couple of instruments, the sheer loveliness of melody is laid bare and perhaps made a bit more accessible. I expect that many of the same musicians will be back for this recording. For this next project we are also very excited to include great clarinetist Andy Connell. Andy has played with musicians from Mike Marshall to Luciano Pavarotti, and coaxes some of the loveliest tones I have ever heard from his instrument. I am also planning a solo guitar project of premieres, and I have been in touch with some composers in my search for previously unrecorded music."

*Siente on Yellow Tail Records includes:*

*Hilary Field (guitar); Patrice O'Neill (vocals); Mike Marshall (mandolin); Tom Dziekonski (violin); Page Smith (cello); Karla Flygare (flute); David Lange (accordion); Nancy Rumbel (English horn); Garey Shelton (bass instrument).*

*Recording information:*

*Garey Shelton Studio, Seattle, WA. David Lange Studios, Edgewood, WA*

*Awards for Siente:*

*Parents' Choice Gold Award  
NAPPA (National Parenting Publications) Gold Award  
iParenting Media Award of Excellence*

*Dove Foundation Award*

*Creative Child Seal of Excellence Award*

*Chosen as one of five finalists for Best Children's Album, 2008 Independent Music Awards*

*Featured in Parenting Magazine "Best Music Pick" September 2007*

# REVIEWS

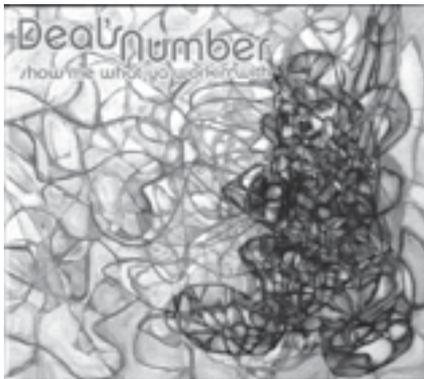
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## LOCAL

*Local Jazz*

**DEAL'S NUMBER:**

**SHOW ME WHAT YA WORKIN' WITH**  
Monktail Creative Music Concern, MCMC 7



“Moses Blues,” the opening number on Show Me What Ya Workin’ With, may be the most startling way any CD has ever kicked off. A riot of sound so discombobulating that it threatens to rearrange molecular structures. Deal’s Number is a young Seattle trio working at jazz’s far edges, and possibly beyond. On “Moses Blues,” saxophonist Bill Monto is screaming, wailing, flying, but it is drummer Mark Ostrowski that is blowing minds, maintaining superhuman speed while hitting seemingly anything and everything. To the uninitiated, it may be too much: is it music? Ah, but after the initial shock and the knee-jerk conviction that it’s just cacophony, the ear begins to detect patterns, lots of them, swirling, skirling, co-mingling, cohabiting. The group backs off from shattering volume, going down to a whisper, then rebuilds. It IS music! Having shown what they got, they move on to another half dozen tracks, some of them as challenging as the first cut but taking very different approaches, and a few that are structured in a more familiar way. Even on those more “orderly” cuts, all the members take

their turns dancing on the far fringes of music theory, sometimes venturing into chords and combinations that will only be comprehensible to their fellow artistes, other times playing with tempos and dynamics in ways that upset all generally held notions. By the end of the album, though, it all makes sense, like a revelatory peek into the cosmos. Music for the brave and intrepid. (Tom Petersen)

*Local Old-Time*

**SOUTH END STRING BAND:**

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or [www.CDBaby.com](http://www.CDBaby.com)



So, the South End String Band, a large, loose bunch from Camano Island, finds itself victims of unbridled ambition. Must have been that good review in Victory for their last record! Seriously, they have turned things up a notch. Where their previous outing was a pleasant stroll through the slow jam canon, with plenty of room for everyone to show what s/he had but careful not to exceed anyone’s limits, on the new record they divvy up the duties a bit, letting subsets of hot pickers kick up the tempos on some songs, while on other tunes the quieter members gather around the hammered dulcimer. The band still stays with the well-known classics for the most part, though we do get

something called the “Kesh Jig” and the rarely heard “Barlow Knife.” They enliven the songs by replacing place names with local references and tossing in other little rib-ticklers. To their credit, the South Enders do take a crack at some hard-to-top material already indelibly linked to legendary performers; they succeed on a spirited “900 Miles” and on a sparkling “8th of January,” but a choral treatment of “West Virginia” yields a mournful dirge in the place of Hazel Dickens’ high lonesome. Oh, well, it’s a gas of a song to play, and that’s what these guys are all about! (Tom Petersen)

## BLUEGRASS

**LARRY STEPHENSON: THANKFUL**

Pinecastle Records, PRC 1161; widely available

Hear this now: engrave the Grammy. Make a lot of room on the shelf for a bunch of IBMA awards. For one, Larry Stephenson has made an actual Bluegrass record, a frighteningly rare thing these days. Thankful sounds just like Jimmy Martin’s Gospel album from 40 years ago, only with the high tenor doing the lead. Yes, it’s that good. For another, Stephenson has put the full measure of his four decades playing with top-drawer acts and fronting his own first-rate band into this album, choosing only the most brilliant, effective, meaningful songs, then playing them as if Bluegrass was invented yesterday. This is a Gospel album, and as Stephenson’s remarkably high, remarkably clear tenor can only be described as God-given, there is that meeting of origin and intent, such that the very sound of this album carries the experience beyond what the mere words to the songs say. Just when it seemed that everything to be achieved in straight Bluegrass had been done, leaving the Children to wander in the deserts of affectation, giving in to the temptations of unholy hybridizations, Brother Stephenson has returned us home. (Tom Petersen)

# BLUES

**MICHAEL JEROME BROWNE: DOUBLE**  
Borealis Records BCD188; www.  
michaeljeromebrowne.com

Double combines a live concert recorded in Montréal in 2006 and a re-release of Browne's debut album from 1998. On both he gets great backup, but he's also a one-man band on guitar, banjo, kazoo, and foot washboard. There are 33 songs, most familiar blues repertory numbers from J.B. Lenoir, Otis Rush, Bo Diddley, Howlin' Wolfe, Big Mama Thornton, Joe Turner, et al., but ranging to cover Louisiana Creole fiddle, Jimi Hendrix, and Talking Heads. There's a rolling version of Charlie Patton's "Green River Blues," a spare "Reuben" on five-string fretless gourd banjo, an "Old Smoky" that reveals sides you didn't know the song had, and a great Jesse Fuller song, "You Can't Keep a Good Man Down." The musicianship here is all quite good, but no matter how many chances I gave each song, I still found myself thinking I'd rather be listening to the originals. (L.A. Heberlein)

**FRANKLIN & BAYTOP: SEARCHING FOR FRANK**  
self issued; available through  
www.CDBaby.com

The ghost of Frank Stokes hangs heavy over the Memphis blues. In the late '20s, he and partner Dan Sane ruled the Beale street scene. Frank had a deep baritone voice and a guitar style not unlike John Hurt. Dan Sane embellished their recordings with a rich staccato of flat picked runs. On this album, Washington DC based Rick Franklin and Michael Baytop pay tribute to this legendary duo. Most of the sides are guitar duets although some have Baytop playing bones and a few also have harmonica. Not all the pieces are Stokes tunes. There is a Blind Blake number called "Champagne Charlie" for example. There are also covers of songs by Bo Carter, William Moore and Casey Bill Weldon as well. But it is the Stokes songs that dominate this album. They do a good job on the whole. I especially liked their renditions of "I Got Mine" and "You Shall Be Free."

Franklin and Baytop play more in a Piedmont style although this is not that far removed from the way Stokes played on the originals. All in all, they more than do justice to this music. (Lars Gandil)

**RANDY McALLISTER: DOPE SLAP SOUP**  
Freedom First Records

McAllister hails from the small Texas town of Novice. He has had some regional success but has yet to break out nationally. On this, eighth album, he is the vocalist and also blows some bluesy harp. He has been called a cross between Doug Sahm, John Hiatt and Delbert McClinton. All the songs on the CD are his and all are blues laced featuring heavy lead guitar work by four different musicians. The guitar work may be the albums strongest point. All four guitarists play very well and added a lot to every cut. I especially liked Matt Woodburn's fine slide guitar. Randy's songwriting is also very good but then having eight albums under your belt can give one an edge on songwriting. High points include "Clear My Head" and "\$127.00 Sandwich." This may just be Randy's breakout album and it should be. (Lars Gandil)

*Editor's Note: As this goes to press, we learn that Randy McAllister was critically injured in a car accident returning from a gig in January. At last report he was out of life-threatening danger, but is facing a long recovery.*

# BOOKS

**RIKKY ROOKSBY: ARRANGING SONGS**  
Backbeat Books; ISBN 978-0-87930-896-4

**RIKKY ROOKSBY: MELODY**  
Backbeat Books, ISBN 978-0-879308-19-2

Over the last couple of years, Rikky Rooksby's books have gained a considerable reputation as THE instructional material for songwriters. He's got several out now, tackling not just songwriting in general, but discrete elements. It's weighty stuff, and those who are content to stay "folk" and make up three chords as they seem to come along may not be interested in slogging through what Rooksby has to offer. And yet, as with all advice books, there are some thoughtful observations and provocative suggestions that anyone who fancies himself a songwriter ought to consider. Rooksby's motive is to help people enhance their own creativity, helping to discover those little tweaks – the sus4's, the 6ths, the stop times, the internal rhymes – that can be the difference between a good, toe-tapping melody and an infectious, unforgettable one; between a grabby, useful arrangement and one that gets

the audience by the collar and won't let go. So even if you aren't planning on being the next, say Diane Warren (poster child for slick, Hollywood pop, churnin' out the romantic million sellers for anybody looking for a hit), Rooksby's reminder is that with a little homework, your own solid body of work could be made that much more appealing --- and you just might learn a thing or two, too. (Tom Petersen)

# CAJUN

**LOST BAYOU RAMBLERS: A LA BLUE MOON**  
Swallow Records, SW-6205

Recorded live at the Blue Moon Saloon in Lafayette, LA. This CD is fun loving and rebellious. These guys really swing it with the deep-seated roots of the hard working Acadians. There is the smell of sweat and the taste of gumbo in "J'Etais au Bal" and a brew salute seems like the only way to cool the spice. I love the cadence of "Moi J'Connais Pas" with heavy slapping backbeat of the upright bass by Alan LaFleur and Chris Courville on percussion. Guitarist and lead vocalist Cavan Carruth knows how to put that hurt in his voice at just the right time. "Who Dat" is a cute little beatbox bridge between the more traditional cuts. Dueling fiddle and accordion really get moving in "LaCassine Special" – it just ends too soon - but the band waltzes right into "Dans les Misers" and oh, the heartache! "Blues de la Frontier" puts to good use wailing discordance as Louis Michot caresses his fiddle milking that true Cajun signature sound. The grace notes that Andre Michot tucks in so sweetly with his accordion in "Alida Waltz" really make this a nice tune to cozy up to your sweetie on the dance floor. "Bosco Stomp" is exuberant, hot and truly foot stompin'; dare you to sit still through it. This really is a fun live recording and one that you can invite the neighbors over to dance on your porch to. (Nancy Vivolo)

**T-SALE': UNE AUTRE TIL BOUT**  
Swallow Records #6206

The music of the Louisiana Acadians or Cajuns is loud, sometimes out of tune and altogether infectious. It is usually powered by fiddle and single row accordion backed up by a rhythm

section of guitar, bass and drums. This is dance music, unpretentious and generally happy. T-Sale' is a young band, a quintet that includes three brothers. From their picture it looks like they are all in their twenties. This is their second album and it does not fail to get your foot tapping. Although they are mainly a Cajun band they do dabble in Zydeco as well. They do a fine version of Amede' Adrion's "Les Blues de Crowley." Much of the rest of the CD is traditional Cajun material including "Hippy Ti Yo" which is also known as "Hackberry Hop." These guys might be young but they know this music well and in their capable hands will give this music a bright future. (Lars Gandil)

## COUNTRY

### THE DIXIE BEE-LINERS: RIPE

Pinycastle Records, PRC 1163 CD; widely available

This is a brilliant record, no doubt about it. The Dixie Bee-liners have taken an entirely new approach to arranging acoustic roots, country, and rock, discovering how to really grab the prime demographic by the hormones and adrenals. What they've done, on Ripe, is deconstructed the kind of Heavy Metal and Rockin' Country that the spiritual descendants of the pre-war plowmen listen to now, reassembling it using old-timey acoustic instruments. Unlike the stacks of ridiculous CDs released over the last decade, like most of the Pickin' On series, where furious fretwork was somehow supposed to turn all sorts of pop subgenres into "Bluegrass," Ripe sounds perfectly natural and new and unforced. What they've done is unhook the instrument from the sound. It's not the guitar that makes Santana's electric "cry," it's the fiddle. There's no piano, so the mandolin tinkles out the parts that Chuck Leavall played on the Allman Brothers records. Ah, but the Bee-Liners can't fake one irreplaceable effect: Lots of echo for the vocals. Those mics are set on "mellow daze." The overall effect is amazing. So, remember when T-Bone Burnett figured out that the way to sell five million Bluegrass records was to make "Man of Constant Sorrow" a rock song? Wait'll the suburban good ol' boys hear Ripe. (Tom Petersen)

## FOLK

### MICHAEL JERLING: CROOKED PATH

Fool's Hill Music FHM 2002;  
www.michaeljerling.com

Michael Jerling writes songs in the heart of the American idiom. If America were what it should be, you'd hear these songs on country radio. He has the gift of transforming everyday occurrences into charming stories. Selling off an old car: "Well I hope that car is running yet / But you're walking the wire without a net / Wherever you are / In a thousand dollar car." These conversational lyrics delivered in a comfortable baritone are set to familiar – occasionally too familiar – melody lines. The backing musicians, with whom he's worked for years, make it all easy to listen to. Jerling sings about Bush and God and Johnny Cash, about Christmas, and, memorably, about dreaming of building an ark ("behind the trailer park") and blasting off in it to another galaxy, but he's most effective at his lightest, singing "I've been feelin' better / I don't know why." (L.A. Heberlein)

## JAZZ

### TOM GAVORNIK: A LONG TIME AGO

Light Action Productions, self issued,  
www.MiaMindMusic.com

This is cool jazz all the way laced with dynamic structure and a rich complexity. Tom Gavornik is like a cat burglar exploring the lay of the land in the darkness, seeking the musical boundaries and gently nudging them just a bit more. Tony Lewis on drums is careful to step lightly, never over doing it with his solid percussive support; and hey guys, I don't see the wires in "Up and Away". Gavornik explores a varied and winding path through each surprising turn of "He is Mysterious". Joan Gavornik joins in on honkey tonk piano in "White Hats/Black Hats" as the band has fun with this original western swing tune. There is a pensive, reflective quality on the title track "A Long Time Ago". Gavornik is in no hurry here lingering on each delicately delivered note. For some unknown reason, "March of the Innocent" reminds me of a visit to the zoo as a child; it seems to capture the wide-eyed gaze and insatiable curiosity.

This CD is a fine collection of original instrumentals that jazz aficionados will find is tastefully made and thoroughly enjoyable. (Nancy Vivolo)

### MELVIN SMITH: PORTRAIT

Melvin G. Smith Music,  
www.melvinsmithsax.com

With all the amazing tenor saxophonists in Jazz today, it can be hard for a young independent artist to break through. On his self-released debut, Portrait, Melvin Smith has put together four originals, and then five traditional tunes connected with the church and Civil Rights movement. Including a nearly 11-minute version of "God Bless the Child" and almost eight-minute version of "We Shall Overcome" on your debut is brave, and while Melvin doesn't add much to the latter, the nuance and grace he shines on the Billie Holiday classic is justifiable of its inclusion. Smith has surrounded himself with strong musicians, most notably Lino Gomez's slinky bass work that enhances every track. But this is Smith's show, and while he is a fine saxophonist, with strong skills and potential, there is nothing on Portrait that makes him truly stand out. Here's to his next musical painting being a masterpiece. (James Rodgers)

### DAVE TOFANI QUARTET: NIGHTS AT THE INN

SoloWinds, #1723, www.solowinds.com

Sometimes a change in surroundings can help reinvigorate an artist, shake the dust off, and provide new energy and perspective. Sax man Dave Tofani has been performing for over two decades with legends from John Lennon to Frank Sinatra to Quincy Jones, and even has a Grammy nomination, but with his new quartet, he sounds refreshed and exuberant. The ten jazz instrumentals on Nights At the Inn consist of seven standards and three originals, and while I thoroughly enjoyed his take on the classics, "You Caught Me" and "Trip to Madrid" show that Tofani has plenty to add himself. This is the best kind of intimate club jazz, sounding like you are there, but without all the distractions of clinking glasses and low conversation. With Jesse Green on piano, Evan Gregor on Bass, and long time drummer Ronnie Zito on drums, Tofani has found a tight quartet that allows him to fly even higher than before. (James Rodgers)

## NEW AGE

**SHARON WEST: WORLD JOURNEY**  
Dusty Dreams Productions; www.dustydreamsmusic.com

This is instrumental music influenced by various world traditions, featuring probably too much synthesizer for most Victory Music readers. The fourth CD from a Chicago composer, it's gentle, with pleasant melodies wrapped in a variety of textures. If New Age is music to listen to while getting a massage, less than half the cuts would qualify. (Best among them "Like a Quiet Tiger.") Others would work in a dance club. "Peace Prayer" has a solid beat and intriguing piano lines. "Close to Paradise" layers marimba patterns somewhat like those from the Shona tradition, but foregrounds a synthesizer line too simple to hold the layers down. "Fuego" paints infectious hooks over polyrhythms. When stretching for the anthemic, as in "Light Through a Broken Stained Glass," West can become sentimental, but when she's on the mark, as in "Sunshine Love," she distills pop into floating excursions that delight and refresh. (L.A. Heberlein)

## SINGER/ SONGWRITER

**STEVE EULBERG: A PIECE OF IT ALL**  
OMMCD0701, www.owlmountainmusic.com

With the comforting sounds of his burgundy baritone voice, Steve Eulberg opens with the vastness of the sea in "A Ship May Be Safe" inviting the listener to brave the challenges and set sail for adventure. I couldn't resist breathing a deep lungful of salty air as I rode the swelling of the waves with him. "I Miss America," a reflecting pool of the things we once believed to be true and perhaps have lost sight of, illustrates the backbone of the ideals that this country was built upon. I was pleased to hear Chris Whiteley work his unmistakable blues harp magic in "Porch Swingin'" as Eulberg carves out an easy laid back path with his bluesy guitar and silken vocals. Eulberg understands his power to awaken introspective contemplation when he delivers a poignant message in "I said Nothing" – oh, if only more would listen. (Nancy Vivolo)

## SPIRITUAL NEW AGE

**MARY-KATHRYN: DREAMS AND VISIONS**  
Rhythm House records, RHD-7190

Spiritual songstress Mary-Kathryn blends her piano, poetic style, vocal expressiveness and Christian faith to deliver this gliding ethereal collection of unique songs. Not quite hymns but definitely not Christian Rock. She strives for a soothing world music sound that is implicitly accepting of the multitude of faith-based beliefs. Her background in dance lends an airy movement to her individualized vocal style, which is graceful and floats lightly above the colorful wash of instrumental backing. The percussion speaks of Middle Eastern influences while the electric violin is otherworldly in "Dreamers." Mary-Kathryn creates a vehicle for collective meditation, setting the mood and serving as a guide, but giving the listener permission to explore freely. "Psalm 91" feels metropolitan as it pulsates through electronic filters, different but not unpleasant. Almost a lullaby, "My Father's World" has a visceral sacredness to it. Probably the most cathedral-like cut on the CD is "Eve of Your Return" opening with the sound of an organ to a waltz tempo and filled with angelic vocals. "Wailing Wall" is contemplative, languishing on each note and is three minutes into the song before Mary-Kathryn's vocalizations enter. Producer Paul Buono adds some deeper vocalization that adds to the depth of this thought provoking melody. The spiritual nature of Dreams and Visions is clearly Christian in nature though it borrows and blends ideals from a full range of world religions; a very thoughtful production. (Nancy Vivolo)

## ZYDECO

**JEFFERY BROUSSARD AND THE CREOLE COWBOYS:**  
Keeping the Tradition Alive  
www.jefferybroussard.com

What can you say about Zydeco? French speaking African/Americans playing blues on the accordion backed up by a washboard player. Only in America! There has been a resurgence of interest in Zydeco in the past few years and many really fine players have come forward recently. Broussard is a name I haven't heard until now. He is a fine player, a first-rate accordionist. Jeffery also sings quite well as he has a gritty and soulful voice. He pulls out all

the stops literally, on the dozen or so cuts on this CD which is also his debut album. He is backed by a rocking band. Like most Zydeco, this is party music and I guarantee you that if you put this one on at your next get-together your guests will soon be rocking out. Go ahead and give this one a try. (Lars Gandil)

## Ancient Victories OPEN MIKE

THURS March 13 at 7PM

MUSICIANS of 1963-1990

OPEN MIKES run by Chris  
Antique Sandwich, Tacoma  
\$5 Gen \$3 Victory, SR, Kids  
info 253-863-6617

## The Whateverly Brothers

**Dan Roberts – Matthew  
Moeller – Chris Glanister**

"THREE LAYER HARMONY WITH  
INSTRUMENTAL FROSTING."

**www.thewhateverlies.com**  
**Matthew – 206-529-7833**

## WELCOME TO OUR NEW MEMBERS!

January 2008

Philip & Birget Ages  
Robert Cargile  
Vance Oxentenko  
Barry Pollack  
Ken Replogle  
Rockhoppers Coffeehouse & Folkart  
Gallery

**Barry Pollack**  
**Eight String Guitarist**  
Classical Jazz Fingerstyle Pop  
Every Wednesday 7:00-9:30  
Asteroid Restaurant  
3601 Fremont Ave, Seattle  
resv: (206) 547-9000

# VICTORY Calendar

MARCH 2008

Please enter your calendar data on the Victory Music Website if you want your venue listed in the Magazine by the Second Monday of March for April listings! If listed after the Second Monday, your venue will still be on the website. [www.victorymusic.org](http://www.victorymusic.org)

**03/01/2008 THE Other Band** Hotwire North 17551 15th Ave NE Shoreline 7:30 - 9:30 pm Donation Pop Folk with Blues Attitude Kathie @ 425-221-8196

**03/03/08 Holly Cole** Jazz Alley 2033 6th Ave (alley entrance) Seattle Pop-jazz singer. First US tour in six years [www.jazzalley.com](http://www.jazzalley.com)

**03/4-5/08 Choklate** Jazz Alley 2033 6th Ave (alley entrance) Seattle Jazzy R&B with a slight Hip-Hop edge 206-441-9729 [www.jazzalley.com](http://www.jazzalley.com)

**03/05/08 Barry Pollack** Asteroid Restaurant 3601 Fremont Avenue Seattle Every Wednesday, 7-9:30 pm no cover charge 8-string classical/fingerstyle guitarist, 206-547-9000

**03/06/08 Alice Di Miele, David Gelfand & Citizen's Band** -veggie & vegan friendly restaurant 200 W 4th Avenue Olympia 7:30 pm \$6-10 Sliding scale Rhythmic earthy grooves fueled by a powerful five-octave range that is passionate, intense, sensual, rich and soulful 360-705-3716

**03/06/08 Seattle Youth Symphony Orchestra** City Hall 600 Fourth Ave Seattle Noon-1 pm FREE Seattle's brightest young musicians shine in a performance of works by Aaron Copland and Robert Schumann. <http://www.seattle.gov/seattlepresents>

**03/6-9/08 Spyro Gyra** Jazz Alley 2033 6th Ave (alley entrance) Seattle Unique sound inspired by jazz fusion, pop & R & B 206-441-9729 [www.jazzalley.com](http://www.jazzalley.com)

**03/07-08/08 Hank Cramer** Galway Bay Irish Pub 880 Point Brown Ave NE Ocean Shores 7:45 pm Free A night of Irish music in a fine pub 509 996-3528

**03/07/08 Stay Tuned & Three Generations** Wired & Unplugged Coffeehouse 717 First St. Snohomish 7:30 pm \$5-10 donation Bluegrass Night at new Puget's Sound First Friday venue; KSER 90.7-FM Community Radio co-sponsors. [www.livelocalmusic.org](http://www.livelocalmusic.org), 206.729.0820

**03/08/08 PANGEO** Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC, kids \$6 Dance music of Greece & Balkans, with clarinet, accordion, guitar, percussion, voices & bouzouki. [kyklosmusic.com](http://kyklosmusic.com) 206-367-0475, [hend@stolaf.edu](mailto:hend@stolaf.edu), [hallerlake.info/artsevents.html](http://hallerlake.info/artsevents.html)

**03/08/2008 SWAMP SOUL** Cajun/Creole/Zydeco Dance Band The Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-11 pm \$12 (Over 21 only) Traditional & contemporary Cajun/Creole/zydeco dance music from Louisiana. Info & music samples: [www.swampsoulband.com](http://www.swampsoulband.com) Swamp Soul Band,

**03/09/08 2nd Sunday Seattle Open Band Dance** Gift of Grace Lutheran 2102 N. 40th Seattle 5 pm Potluck 6-8:30 pm Dance \$5 Come dance, play, cal & socialize. Dave Bartley leads the band, Joe Michaels host callers [valjc@juno.com](mailto:valjc@juno.com) or 206-784-5788,

[www.seattledance.org/contra](http://www.seattledance.org/contra)

**03/12/08 Barry Pollack** Asteroid Restaurant 3601 Fremont Avenue Seattle Every Wednesday, 7-9:30 pm no cover charge 8-string classical/fingerstyle guitarist 206-547-9000

**03/13/08 Alice Stuart & Nick Vigarino** The Pike Pub & Brewery 1415 First Ave. Seattle 7:30 pm \$5-10 donation "Spanish Castle Blues Extravaganza" at new Puget's Sound second Thursday venue downtown. [www.livelocalmusic.org](http://www.livelocalmusic.org), 206-729-0820

**03/13/08 Ancient Victories Open Mike** Antique Sandwich 5102 N Pearl Tacoma 7 pm \$5 Gen \$3 Sr, Kids, Mem Historic acoustic Open Mikes, 1963-1990 in CA & WA Chris Lunn, POB 7515, Bonney Lk, WA 98391 253-863-6617

**03/14/08 Halau Hula 'O Lono** South Seattle Community College / Olympic Hall 6000 16th Ave SW Seattle 7:30 PM \$10, \$9/SFS & Sr, \$5 kids Music and dance from the Hawaiian Islands, under the direction of Kumu Hula Manu Lona

**03/15/08 Big Red Barn** in concert Cashmere Community Coffeehouse at the Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Based out of Spokane is sweeping the Inland Empire with its unique Bluegrass sounds. 509-548-1230 or [www.cashmerecoffeehouse.com](http://www.cashmerecoffeehouse.com)

**03/15/08 Bob Morgan** with Scot Free Egan's Ballard Jam House 1707

NW Market Street Seattle 7-8:30 pm \$5 Suggested Donation Bob Morgan, Greg Korkowski and Scot Lee will play Jazz standards and jazz and blues originals email Bob Morgan at [bmorgan5@comcast.net](mailto:bmorgan5@comcast.net)

**03/15/08 Ladies of Slack Key Guitar** Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 7:30 pm \$23-\$25 Princess Owana Salazar, Cindy Combs and Brittni Paiva bring the guitar style that is indignant to Hawaii to the NW. 253-856-5051

**03/15/08 Randal Bays** Phinney Neighborhood Center (lower brick bldg.) 6532 Phinney Ave N Seattle 7:30 pm \$14 /\$12 SFS & PNA Sublime Irish fiddle and solo guitar by a Northwest treasure [www.seafolklore.org/concerts](http://www.seafolklore.org/concerts) or 206-258-8523

**03/15/08 The Righteous Mothers** Triple Door 216 Union St. Seattle 8 pm \$22 in advance/ \$25 at the door Four funny, philosophical female folk-rock musicians

**03/17/08 Hank Cramer & David LoVine** Front Street Alehouse Front Street Friday Harbor 7:30 pm Celebrate St Patrick's Day with Irish pub songs and sea shanties 509 996-3528

**03/19/08 Barry Pollack** Asteroid Restaurant 3601 Fremont Avenue Seattle Every Wednesday 7-9:30pm no cover charge Barry Pollack, 8-string classical/fingerstyle guitarist 3601 Fremont Ave. 206-547-9000

**03/19/08 "Steve Goodman Facing the Music"** reading/music event Third Place Books 17171 Bothell Way NE Lake Forest Park 7 pm free Goodman songs by Paul Prappas, Tom Colwell, Ian Woofenden, Nancy Dillon, Bruce Blood 206-935-7515

**03/20/08 Kane Mathis** City Hall 600 Fourth Ave Seattle Noon-1 pm free Enjoy the acoustic sounds of the Mandinka kora, an African harp-lute, and oud, a Middle Eastern lute. <http://www.seattle.gov/seattlepresents>

**03/21/08 Pine Stump Symphony** The Barn Hwy 20 & West Chewuch Road Winthrop 7 pm \$10.00 Sanger & Didele, Hank Cramer, Paul Steuermann, & more! 509-996-3528

**03/21/08 Michael Guthrie and Friends** Sandpoint Education Center 6208 60th Ave NE Graduation Dance for Anita LaFranchi's Dance class. 7:15 - 9:15 pm Donation Swing/Ballroom/Country music

**03/22/08 Pine Stump Symphony** The Barn Hwy 2 & West Chewuch Road Winthrop 7 pm \$10.00 Mark Iler, Heidi Muller, Dan Maher, Ed Kramer 509-996-3628

**03/29/08 The Happy Campers** C & P Coffee 5612 California Ave SE West Seattle 6 pm free String swing and sing! <http://happycampersmusic.com/>

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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 song night.

**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, WA 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.

**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.OLDTIMESATTLE.COM](http://www.OLDTIMESATTLE.COM) for details

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

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

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

**Every Tuesday** Glenn Harrell

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

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

### WEDNESDAYS

**Every Wednesday Barry Pollack** Asteroid Restaurant 3601 Fremont Ave. Seattle 7 - 9:30 pm 206-547-9000

**Every 1st Wednesday** Irish Hooley Tugboat Annie's 2100 West Bay Drive NW Olympia 8 - 10 pm free Irish songs, tunes, dance, etc. with a host band, showcase set, session, and Irish open mike 360-943-1850

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

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

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

### THURSDAYS

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

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

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

**Every Thursday** The Fourth Ave Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St.

Olympia 7:30 - 10 pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

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

**Every Thursday** (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 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 acoustic [musichighlinerpub@yahoo.com](mailto:musichighlinerpub@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 [m free Free 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'Farrell's Restaurant 11000 N. Meridian Puyallup 2 - 5 pm Free This is an open Irish/Celtic session for beginner and intermediate players Non-smoking. Jamie Marshall [Lowellirih@yahoo.com](mailto:Lowellirih@yahoo.com)

# BRINGING IT HOME

## Puget's Sound Brings Innovative Programming

BY WES WEDDELL

Bringing it Home – Puget's Sound Brings Innovative Programming in Live, Local Music to the Heart of Puget Sound “Before recording technology existed, you could not separate music from its social context,” former Talking Heads frontman David Byrne reminded readers in a recent article in *Wired Magazine*: “Music was an experience, intimately married to your life...[and] we'll always want to use music as part of our social fabric.” If, that is, we remember to go.

Somewhere through the din of our TiVo, Guitar Hero, and American Idol-mentality lies Puget's Sound Productions ([www.livemusic.org](http://www.livemusic.org)), the Seattle non-profit I founded nearly five years ago to help keep the unrivaled catharsis of live music performance afloat in accessible public venues—a campaign familiar and important to many Victory members and supporters.

After four seasons presenting some of the region's finest acoustic music talent at Meadowbrook Community Center in North Seattle, the organization's flagship series has migrated to the heart of downtown Seattle, adjacent to historic Pike Place Market (which celebrated its centennial last year). Our north-end venture has also christened new space, heading the short distance down U.S. Highway 2 from the Flying Pig in Everett to Wired and Unplugged Coffeehouse in downtown Snohomish; KSER 90.7-FM Independent Public Radio remains onboard as co-sponsor.

On second Thursdays beginning last month Puget's Sound offers best-of-both-worlds events in the funky, self-contained ‘Museum Room’ inside the Pike Pub and Brewery in downtown Seattle—an unparalleled, all-ages listening environment that also includes full-menu service and award-winning microbrews. First Fridays at Wired and Unplugged in Snohomish also welcome all-ages, offer diverse food/drink options, and invite concertgoers into a separate and private listening space.

### And, of course, expect terrific live musical entertainment.

Concerts at The Pike feature two headliners along with on-theme guests and surprises—yes, these are events, not mere recitals. If you missed last month's “Tinfoil Mardi Gras” kickoff on Valentine's Day we will forgive you, but be forewarned that the series hits full stride this month with a “Spanish Castle Blues Extravaganza” (March 13, 7:00pm) featuring local heavyweights Alice Stuart—fresh from representing the Cascade Blues Association at the



*Above: Alice Stuart*

International Blues Challenge in January—and Nick Vigarino, himself no stranger to accolades (such as Best Acoustic Blues Guitar, 2007, from the Washington Blues Society).

The Ryan Hoffman (of Zazou) Swing Trio and Andi Francoeur close the early-2008

season with April 10's “Springtime Cabaret à la Français.”

First Fridays at Wired and Unplugged offer the same commitment to quality and programming for Snohomish County live-music fans and those willing to travel a few miles to a great destination. Our popular Pint and Dale, Tania Opland and Mike Freeman double bill got things rolling in February, and March 7th's Bluegrass Night will feature the purty pickin' of Washington Bluegrass Association favorite Stay Tuned along with the Three Generations, who are exactly that: three Christensen/Dumas family generations' worth of musical knowledge, plus friends.

Two dynamic duos offer old-time harmonies April 4: the Gumbo Twins (the “short-form” version of Filé Gumbo, featuring Marc Bristol and Doug Bright) and Joe and Karena Prater as Cat Loves Crow; and two award-winning songwriters arrive May 2 in Nancy K. Dillon and Michael McGarrath (7:30pm). You get the idea.

In preparing to launch these new venues with high hopes and fingers crossed, I am reminded of a bit of spontaneous journaling (rare for this ritualistic writer) I did at the Folk Alliance conference in 2006. You'll see that I've been developing this vocabulary and context—with my too-many dependent clauses (patent pending)—for some time; it went something like this:

On the sixth floor of the Hilton in Austin, Texas, I have taken a seat inside the matte-yellow-with-brick-red-patterned ballroom (your standard ‘Southwest’ motif) at the end of the hall. Save the giant, glitter-golden inverse-proboscis that sags from the ceiling, the room probably serves its assorted regular purposes with conservative fittingness. Indeed, there are floors of similar, sterile spaces in this hotel alone, similarly configured this weekend to host the multitude of sometimes-diverse, ‘officially-sanctioned’ showcase acts

that will appear at this Eighteenth International Folk Alliance conference. But this one—larger than most—seems awfully empty as we tick further past midnight.

I'm not sure how many records Commander Cody ever sold; I think some popular ‘novelty’

acts today sell millions. And with the TiVo running and iTunes a mere wireless click away, perhaps one should figure that there would be roughly twenty empty seats for each inspired body listening to Bill Kirchen, Cody's celebrated guitar man, here in the "Live-Music Capital of the World." Maybe locals can see him pick-and-grin whenever and wherever they wish—the playfully-cryptic, "post-nuclear holocaust dieselbilly-epic" that is "Truck Stop at the End of the World," to name but one classic, certainly cries for the more tonkish confines of the Continental Club a mile south across the river. Maybe, too, the redolent honk and growl of a Telecaster (so dear to the heart of this 'acoustic musician') played by one of the acknowledged masters isn't 'folk' enough for this imported crowd of non-profit-types and self-promoters, who certainly have an overabundance of other options at any hour. Or maybe, I permit myself to speculate, we're starting to lose touch with the catharsis of live performance, insulating ourselves in quarters while forgetting what it's like to share one wholly-unique, vital, and (hopefully) spontaneous moment in the creative process with an artist and others disposed merely to participate and appreciate.

Sometimes, when an event to which I have come alone proves especially enjoyable or moving, I start to feel a certain sadness, wishing that I had a friend along who knew me well enough to understand what it can mean to me to see and hear whatever it is that I am seeing and hearing. In years of finding my way to show after show, I have yet to channel the ability to later convey, to anyone, the particular emotion or effect—powerful, atrocious, funny, embarrassing, insipid, uplifting, or the usual combination of these and so many more—that I really felt during any actual performance; yet I can exchange just a knowing look or precious few words with a buddy who was also there and beam right back again, reliving the profound satisfaction brought by the exercise of community at any level. The same schmaltzy fellow who can get misty when the

home team takes the field at a baseball game, marveling at the power stirred by 40,000 folk all cheering for the same reason, just wants to share those moments of overt joy and passion with someone who'll reciprocate. And Bill, bless his heart, has got me anxiously scanning the room for something familiar or simply approachable.

The band launches into "Hammer of the Honky Tonk Gods," Kirchen's musical tribute to the Tele ("Born at the junction of form and of function..."). Someone snaps a photo (digital, I'd guess) and, for a moment, a silhouette of Kirchen's unambiguous profile commandeers the projection screen. I imagine that the synthetic canvas, which likely spends

those in my ever-fluid community to support and grow with this indispensable medium, choosing to convene one grateful body at a time. It's worth it.

Indeed, live music, as many of us know, can be more than saving up for a once-a-summer trek to the Gorge in George to see the Eagles, and it is certainly differently from the many other means this culture has developed to "consume" our beloved art form. We are blessed to have access to so many wonderful resources and opportunities in our local music community, and it is high time we act like it and celebrate our diversity of options!

Here's one. (Who says Portland is having all the fun right now?)



*Above: Pike Pub Museum*

most of its days hosting flat PowerPoint offerings, is momentarily free to cut loose and try something new, and my mind wanders to a friend I once had who, as is wont to happen from time to time, changed on me but good. I missed my time with him and the connections that we'd built, but the person who I mourned no longer persisted and I was ultimately able to leave behind the discouraging feeling that I was missing out on something that remained tangible.

Sliding back to the present, I quietly resolve that I will not in this case let go of my relationship with and fondness for live-performance events so readily. Though times and tempers change, I challenge myself and

If you go: Concerts at The Pike, Second Thursdays (March 13 and April 10 remaining): 7:00pm  
The Pike Pub 'Museum Room' (1415 First Ave. in downtown Seattle; 206-622-6044, [www.pikebrewing.com](http://www.pikebrewing.com))

First Fridays (March 7, April 4, and May 2 remaining), KSER 90.7-FM co-sponsors: 7:30pm  
Wired and Unplugged Coffeehouse (717 First Street in downtown Snohomish; 360-568-2472, [www.wiredandunplugged.com](http://www.wiredandunplugged.com))

Puget's Sound info-line: (206) 729-0820, [www.livelocalmusic.org](http://www.livelocalmusic.org)  
All shows ALL-AGES, \$5-10 suggested donation

Details, directions, artist links, etc. at [www.livelocalmusic.org](http://www.livelocalmusic.org)

A federal 501(c)(3) non-profit organization, Puget's Sound also co-sponsors singer/songwriter showcases most Thursdays at Crossroads in Bellevue and maritime music at Northwest Seaport. More information at [www.livelocalmusic.org](http://www.livelocalmusic.org).

*Wes Weddell is a local songwriter and community live-music maverick. Though he's playing more and more house concerts, he will never give up on music in accessible public spaces.*  
[www.wesweddell.com](http://www.wesweddell.com)

# KIDS KORNER

## Broadway Bound Children's Theatre

BY HILARY FIELD WITH GUEST COLUMNIST EMMA RATSHIN

If you know a kid between the ages of 5 and 18 who has a bug for singing, dancing, and acting, Broadway Bound may be just their ticket to the magic of musical theater. An organization dedicated to encouraging a child's creative potential through the excitement of live theater, as well as developing the discipline and hard work that goes into a professional performance, Broadway Bound Children's Theatre produces main stage musicals in such illustrious venues as the Moore Theater and the Broadway Performance Hall.

Children of all experience levels and backgrounds are welcome to join classes, workshops, summer camps, and auditions for spring and fall musicals. The staff is devoted to treating children as budding young professionals, and they help the young actors and actresses attain the confidence to achieve their goals. The children involved in the stage musicals commit to more than 40 hours of rehearsals and multiple performances. Broadway Bound is dedicated to promoting a culture of inclusion by casting all who audition, with three or four alternating casts per production.

There is a tuition fee, but with the help of a scholarship program, they will not turn away anyone who is unable to pay. Each family is also required to volunteer 20 hours per production by helping with set building, costumes, props, office work, ticketing, and other tasks. Sharing the workload helps to build a sense of support and community, and also helps to keep the cost of a major production reasonable.

Past musical productions include performances of "High School Musical," "Seussical," "The Wiz," "Guys and Dolls," "Annie," and the musical my family and I had the pleasure to see, "Bugsy Malone." This musical, with a story about prohibition, speakeasies, and organized crime, does not actually fit the definition of kid-friendly entertainment. After a few swift script changes, weapons turned into slapstick pies, gang wars were fought with a rousing game of freeze tag, and the drink of choice was root beer. The directors kept the rapid-fire dialect and banter, staying true to the atmosphere of Vaudeville entertainment and culture of the early 20th century.

"Bugsy Malone" was especially exciting to my family because we knew children who were in the cast. Claire and Madeline West, 9-year-old twins from Seattle, played the parts of the dancing girls Loretta and Dottie. My daughter Emma (our trusty Kid's Eye View reporter) and I had a chance to talk with them as well as their Mom, Cindy West, to find out more about the Broadway Bound experience. The West family learned about Broadway Bound when they went to see "Annie" last spring. "The girls loved it and asked if they could be in a play," said Cindy. "They went to a couple summer camps and had a great time, and then wanted to audition when 'Bugsy Malone' was announced." Cindy went on to say that the experience has been wonderful for them. "They tend to be sort of shy, and I was amazed that they didn't have any stage fright or nerves. They had rehearsal twice a week and were always excited about going. I think they're more confident as a result of the experience."

### *How can they remember all this stuff?*

Both Claire and Madeline love acting. "My favorite part is saying the lines," exclaimed Madeline, and Claire loved "seeing everybody there, enjoying the play." This was their first stage acting experience, and they both jumped at the chance to audition for the next production, "Honk," a musical rendition of "The Ugly Duckling." Claire and Madeline committed themselves to 3 months of rehearsals, and practiced their dances together at home as well. Even with their busy schedules of homework and extracurricular sports activities, they had fun doing it all. "It's a big commitment," says Cindy. "The directors expect the kids to have fun, but also to take their jobs seriously."

When I asked Cindy for some advice for parents or kids who would like to be a part of a musical production, she said, "as long as kids really want to do it and know what they're getting into, I highly recommend it. Everyone who works in the organization is wonderful.

They teach the kids responsibility, and a love of theater, of course. It's a wonderful program. Also, you don't have to have experience singing or dancing. There's a part for everyone, and they teach you so much."

Of course, there is also the joy of witnessing a child's accomplishments and growth. "I was so proud of them," said Cindy. "I never could have done that at their age. They looked so happy and beautiful and confident. It's exactly what a parent wants to see in their children."

For more information on the classes, camps, workshops, auditions, and productions, please visit [www.broadwaybound.org](http://www.broadwaybound.org).

### **Bugsy Malone: The Kid's Eye View** **By Emma Ratshin**

Last weekend my family and a friend and I went to see "Bugsy Malone" at the Broadway Performance Hall. My friends, Madeline and Claire West, were in it. I also found out that my schoolmate Katherine Prouix was playing the part of Fizzy. Augusta Drumheller, who I knew from my old school, was also in the musical. I thought the show was brilliant. I'm not very familiar with the gangster era though, and I thought it could have had a spoken description of the times before the musical started. I loved how the actors spoke up and projected their voices all the way across the hall. I also loved how the actors and actresses really became their roles. I think they performed the songs exceptionally well. Aisha Kerensa Carpenter, who played Blousey Brown, was a wonderful singer. I have never heard a kid her age sing like that before. The costumes were really nice. They really fit the characters. When I saw my friends up on stage, I thought, "weyaaaaawwwkkkunue" (translation: awesome!). I did feel a little nervous for them, and I was wondering if they were going to remember all their lines and dance moves. How can they remember all this stuff? They did not look nervous one bit, and they did a great job. I was very proud of everybody, including the people I didn't even know. It felt really good to see such an incredible musical with only kids in the cast. I would definitely go see another production. I might even try out myself, except I have MAJOR stage fright, and would only want a small role. I highly recommend these musical productions!

*Emma Ratshin is a third grader at Lowell Elementary School.*

# MUSIC THERAPY

## Your Operating System for Life

BY NANCY HURLLOW HOUGHTON, M.A., MT-BC

One of the most frequent questions I hear is, "Where can I learn more about music therapy?" Other than sending them to the website for the American Music Therapy Association ([www.musictherapy.org](http://www.musictherapy.org)), or suggesting job-shadowing one of our local music therapists, I'm often pondering ways local musicians and students can explore music therapy first-hand. Now, I am pleased to announce that the Western Region of the American Music Therapy Association is hosting its annual conference in Seattle, April 3–6, at the Best Western Executive Inn (Taylor Ave. N., Seattle)

This conference will attract music therapy students and professionals from the Western Region, and is open to non-music therapists as well. While certain Continuing Education courses are offered only to music therapy professionals, the remaining sessions during the four-day conference are open to anyone with an interest in music therapy.

One session being offered to the public is specifically geared toward non-music therapists. A free Symposium will be held from 7 to 9 pm, April 3. Board Certified Music Therapists from California, Arizona, and Washington will provide an overview of the discipline, clinical practice, and the profession as it is currently practiced in Washington. The presenters will discuss important aspects of their work and provide videotaped examples of music therapy in action with a variety of individuals and in several clinical environments. The Symposium will provide participants with an opportunity to ask questions and engage in dialogue. Continuing Education Credits may be available for professionals in related fields. And remember, This Event Is Free!

The conference begins April 4 at 8 am with the keynote speaker, Anne Green Gilbert, sharing the philosophy of brain-compatible teaching and the power of the BrainDance. Gilbert will address work from her latest book, *Brain-Compatible Dance Education*, in which she explains research on how the brain

is wired, learns, and retains information.

A silent auction and reception highlights the evening Friday, April 4, as the Space Needle becomes the site for socializing, snacking, and shopping. In addition to the great views, you might discover great bargains on an array of goods.

Another highlight of the conference is the hands-on "Music and Technology Experiential Open House" to be held Saturday, April 5, from 6 to 8 pm. Experts will be on hand to answer questions and put devices to the test with the idea of enhancing or streamlining music therapy clinical work, education, or marketing.

Friday, April 4, and Saturday, April 5, offer a medley of sessions. Lasting from 1 to 2 hours, the sessions are geared toward professionals, students, and those interested in learning more about music therapy. Some sessions are experiential and invite participants to get directly involved in hands-on learning. Others might take a close, case-study approach, or present through multi-media. Presenters are professionals in the field, and have research and resources to support their work.

Concurrent sessions cover a variety of music therapy approaches with different age groups and diagnoses. Some offer specific interventions, while others are more directed at professional and political aspects of the field. The variety of presentations will help inform individuals looking toward a career in music therapy, or administrators considering adding music therapy to their hospital or other facility. Professionals in disciplines such as art, dance, or occupational therapy will appreciate the broad assortment of new methods and ideas for cross-disciplinary collaborations. Educators, too, will discover ways in which music can play a part in the classroom.

Though there are too many to list entirely, below is a sampling of session titles:

10 Interventions for Young Adults with Developmental Disabilities

A Case Study: The Use of Music and Imagery with a Cancer Patient  
Music Therapy "Vistas" OS in Geriatrics and Gero-psychiatry  
Group Lyric Analysis with Adolescents in a Residential Treatment Center  
Love Voices: Creating Parent-Narrated Soundscapes to Calm and Reassure  
The Efficacy of Music Therapy in the Treatment of Sexually Violent Predators  
Adolescents Rocking Chemical Dependency Recovery  
An Eclectic-Dynamic Approach to Music Therapy in a Children's Hospital  
Circles of Insight: Mandalas and the MARI assessment in Clinical Practice  
Soul Song Project: A Proposed Longitudinal Study of the Effect of Choral Singing on Wellness  
Getting Creative with PowerPoint  
Expand Your Musical Repertoire: Spiritual and Multicultural Themes for Elders  
Music Therapy Strategies to Address Sequencings Skills

On Sunday, April 6, Seattle Pacific University will be the site of the "Passages" Conference for Students and New Professionals.

Finally, Sunday's closing session, "Honoring the Past, Looking to the Future," will honor the past 50 years and some of its most inspirational members. Throughout the conference, attendees will have plenty of opportunities to network, experience, and discover the possibilities to be found in music therapy.

Throughout the conference, the hotel ballroom will host a variety of exhibitors offering hard-to-find drums and rhythm instruments, books, and other wares for the therapist or musician. A research poster session will feature the original work of music therapy students, professionals, and other allied health professionals.

*For information about the Western Regional Music Therapy Conference in Seattle, April 3–6, visit [www.wramta.org](http://www.wramta.org). For Music Therapy in Washington, see [www.musictherapywa.org](http://www.musictherapywa.org). For information about the Symposium, please contact Wendy Woolsey, MA, MT-BC, at [woolseyshjc@hotmail.com](mailto:woolseyshjc@hotmail.com). To contact the author, email Nancy Houghton at [nhhoughton@msn.com](mailto:nhhoughton@msn.com).*

# UNCOMMON INSTRUMENTS

## The Tenor Guitar Rises, Falls ... and Rises Again!

BY HANK CRAMER

Nearly extinct, hybrid instrument from the 1920s is once again beginning to surface on the American folk music scene. The first time you see one, you'll probably say to yourself, "What the heck is that?" So I'll answer that for you in advance: It's a tenor guitar.

The tenor guitar is a four-string instrument that looks like a small guitar or a big ukulele but is generally tuned like a banjo. Indeed, it was developed by Martin and Gibson in the 1920s with the specific intent to market it to banjo players who wished to become overnight guitarists.

Which begs the question: Why would a banjo player want to do that?

The performing musician's market back then was vastly different from today. For one thing, it was before the day of the jukebox, stereo and radio station. If saloons, restaurants and beer gardens provided musical entertainment, it had to be LIVE music. So—relatively speaking—there were many more working musicians in the 1920s than we have now. (I heard one estimate that there were 10,000 professional banjo players in Massachusetts alone at the turn of the last century!) Among the most popular genres of music from the 1880s through the 1920s were ragtime and Dixieland. Both styles prominently featured the banjo. It was lively, bright, and LOUD—and in the days before PA systems, that last quality was vitally important. Big and noisy venues needed big and noisy bands. And when it came to loud, the banjo was the instrument of choice. The five-string banjo favored by today's bluegrass pickers was seldom seen in those days. Instead, there were two popular versions of four-string banjo: the long-necked "plectrum" for lead breaks, and the short-necked "tenor" for lightning-fast, closed-chord slides up and down the fingerboard.

Then came Prohibition, and the bottom fell out of the banjo market. The wholesale closure of liquor retailers put thousands of performers out of work. Speakeasies soon flourished, secret and illegal bars where the thirsty could get a drink. But loud music emanating from such an establishment would tip off the cops. So if a speakeasy featured music, it had to be a "soft-spoken" genre. Swing, blues and light jazz filled the bill—no banjos need apply. But if a banjo picker could learn guitar quickly, he might conceivably land a job in one of the new bands.

Someone at the Martin guitar company in Nazareth, PA, came up with the clever idea of building four-string guitars for sale to banjo players. The guitar body would give the instrument softer volume and mellower tone, while the four-string neck would allow the banjologist to transfer his chords and scales directly to the new instrument. Sha-zam!!! Overnight guitarists!!!



*Martin Model 1-17P*

The idea caught on like wildfire. In 1927, the first year Martin made tenor guitars, they sold a total of 1,269. By comparison, they had built 4,500 six-string guitars each year in 1926 and 1927. That meant that the tenor guitar had increased Martin's sales by more than 20 percent, without undercutting the established demand for six-strings. Gibson followed suit, and both companies cranked out thousands of the little axes. At first they specialized. Long-necked versions with a 27" scale were made for plectrum players with their "Open G" tuning (D-G-B-D), while a short 22" version was built for

the tenor player (C-G-D-A). Early versions had banjo-style tuning machines. Martin even built two five-string tenor guitars, with a fifth-string peg jutting out the side of the neck. After a while, both companies reduced the number of models and standardized the scale at 22", leaving tuning decisions up to the customer. They also transitioned to guitar-style tuners by the late 1930s.

Top performing groups like the Ink Spots, the Mills Brothers, and Three Cats & A Fiddle popularized the tenor guitar across America. The small body gave superb volume and resonance at the upper end of the spectrum, and lead players liked its ability to "cut through" the deeper sounds of the rhythm section. Perhaps the master of the tenor guitar in pre-war days was Rabon Delmore, a lightning-fast picker who inspired Merle Travis and Doc Watson with his many tunes, including "Deep River Blues."

Over the years, as new generations of guitar-pickers grew up learning the six-string from scratch, the tenor guitars began to fade from the scene. Gibson quit making them in the 1940s. In 1956, Martin built fewer than 100, and it looked like the end was near. Then the Kingston Trio crashed onto the scene with their hit "Tom Dooley," reawakening America to traditional folk songs. They soon had four albums in the top 10 at the same time. Every LP cover depicted Dave Guard on one side with his five-string banjo, Bob Shane on the other side with his six-string dreadnought and Nick Reynolds smack in the middle strumming an O-18T tenor for all he was worth. Demand suddenly revived, and Martin and Gibson both resumed building tenors in earnest. Part of the demand, to be sure, was the "look-alike" adulation of music fans: Nick's cover pictures drove sales of the O-18T, which increased further when the Brothers Four added that model to their lineup. But those with discerning ears also relearned the lost secret of the 1930s: those little things really CUT THROUGH! (Incidentally, Nick tuned his to D-G-B-E, like a ukulele, or the top four strings on a conventional guitar.)

Boosted by the Kingston Trio's rise in the 1950s, demand for tenors fell with the original group's dissolution in 1967. Gibson halted production completely in 1974, while Martin closed its line except for a few "limited edition" pieces. Through the 1980s and 1990s, tenors virtually disappeared from the folk scene. In recent years, though, they have begun something of a renaissance. I believe their new popularity derives from the original source: banjo players wanting

*Continued on page 20*

# PORTLAND

## Portland Folk Music Society Update

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BY DICK WEISSMAN

I thought Victory readers might be interested in knowing about the current situation of the concert series that the Portland Folk Music Society books.

For some years we have been doing shows on the 3rd Friday of the month, from September to May. About a year ago we changed facilities, moving into a church that has 200 chairs, and holds more than 400 people. I became the chair of the concert committee late last spring. Last year we lost a considerable amount of money on our series. We determined that this occurred because of two things. First, we were offering relatively large guarantees for acts that were drawing 30-60 people. Second, our graying membership was reluctant to go out at all—and when they did they were hesitant to attend shows by people that they didn't already know about.

To obviate this situation we decided to make our guarantees uniform, but to raise the percentage of any profits given to artists. We are now giving lead acts a \$250 guarantee, and the opening act \$100. The lead act also gets 80% of

any net profits. In those few situations in which acts are co-billed, we are splitting the guarantee and raising the percentage of profits for the artists to 90%.

For next year, we are considering a new strategy. We have a very friendly relationship with Artichoke Music, which does a Saturday concert series on a more frequent basis than we do. They simply give the artist 70% of the money that comes in at the door. Their overhead is lower than ours, because they already have a sound system and a venue, while we rent both of those things. When we decide that an act will draw less than 90 people, I am recommending that they contact Artichoke Music. We are looking at presenting artists that can draw more than 90 people. We are also developing the notion of themed shows and attempting to promote those shows with the interest groups that go along with the theme, such as the local guitar society for guitar shows, or unions for shows of political music.

We have also made some attempts to

contact other Northwest presenters to enable artists to pass through our territory with, say, 6 or 7 gigs in a two-week period. That has worked out well with the Seattle Folklore Society and with the Toledo, Oregon Folk Club. (Toledo is halfway down the Oregon coast near Newport.) I am sorry to report that several other places that I contacted did not even have the courtesy to reply to my queries.

If you are a presenter in Washington or Oregon or Northern California and would like to co-op with us, send me an e-mail at [r2s@comcast.net](mailto:r2s@comcast.net). If you are an artist, now you have a better idea of what we do and whether you could fit into our series. We are interested in acoustic music of any style or description, and frankly we are less interested in singer/songwriters because we are overrun with them. We are trying to present blues, bluegrass, old-time music, world music and traditional music and instrumentalists, in addition to singer/songwriters.

The good news, for us, is that Pat Donohue drew 300 people for us in January, the largest attendance anyone here can remember. This was due to the yeoman (yeo-person?) work of Mary Flower, and very generous coverage by the Oregonian, the local daily, and KBOO radio. I'm hoping that this column will provoke some discussion by Victory readers and presenters.

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## MARITIME MUSINGS

### March

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BY MATTHEW MOELLER

March! It's March already! Time to get out your calendars and mark down all of the fun things going on.

On March 8th, the first concert of the Northwest Seaport Maritime Music Concert Series, begins at 8:00 PM at the Center for Wooden Boats with David LoVine and the Phinney Ridge Rum Runners, I've known David for years and he is directly responsible for me getting interested in music again. It was his singing aboard the Lady Washington, which sparked my interest in sea shanties. Look where that's taken me. Perhaps you're stronger than me, so you'll be able to resist the lure that David sings of so well. If you do happen to succumb, we can help you out at the monthly sing-along at the Northwest Seaport.

Dan Roberts held court at the February chantey sing held on the second Friday of every month. What a great voice Dan has; whether singing a ballad or ripping the paint off the bulkhead with a rousing chantey, he's a great entertainer. Next month, we'll have Capt. Dan Quinn to lead us in song and story. We'll probably be able to get him to do "Fredericks of Ballard". Don't miss it. It's great. The monthly song-along is held on the second Friday, at the south end of Lake Union, starting at 8:00 PM. For more information check out the web site at [www.nwseaport.org](http://www.nwseaport.org).

Hank Cramer has to be one of the busiest gigging musicians I know. March 16-17, David LoVine and Hank are doing a "St Patrick's Day tour" of the San Juan Islands, accompanied by

Mark Iler and Davey Hakala. On the 16th they'll perform at the community hall at Orcas, on the 17th at the Front Street Ale House in Friday Harbor. Everyone on Lopez Island should go. Check out Hank's website ([www.hankcramer.com](http://www.hankcramer.com)) for even more information.

Although it's not even a rumor, yet, I thought I'd confirm that I've joined the ranks of The Budd Bay Buccaneers. I've known Burt and Di Meyer since I was 12 and they were callow college students hanging out with my DJ dad. They are the most professional and fun people to be on stage with. Since I'm a performance junkie, I couldn't resist. Arrrrr!

Finally, I've had some very good meetings with various groups organizing for Tall Ships Tacoma (July 3-7). More information on the concert program should be forthcoming at the end of the month.

*Fair winds and a following sea,  
Cap'n Matt*



# MUSICAL TRADITIONS

## My \$99 Martin Guitar

BY STEWART HENDRICKSON

We had just finished a great Thanksgiving dinner and retired to the living room for some serious jamming. In the middle of one of my songs there was a loud CRACK! Startled, I looked down on my vintage 1955 Martin D-18 guitar. All the strings were there and the top was still on. It took me a minute to realize that the front of the bridge had broken off and the broken piece of bridge and saddle were several feet in front of me on the floor.

After the initial shock, I got my “Little Martin” and, still a bit shaken, finished my song. Now, a bridge replacement on a guitar isn’t a big deal. I would see to that the next day. But meanwhile, let me tell you something about this guitar.

Back in early 1956, when I was a college freshman, I wanted a new guitar to replace a crummy archtop. I had a 3/4 size violin that I had used as a kid but no longer had any use for. I took it to the big classical music store in downtown Los Angeles (anyone remember the name?) and sold it. I must have gotten close to \$100, because I then went across the street to a guitar shop and bought a new Martin D-18 guitar for \$99. My friends had told me that was the best guitar to buy.

In college that guitar went on a hay ride, played backup for a fraternity brother’s serenade to his girl friend under her dorm window, played in small dorm-room jams, at least one talent show, and at various outings. It was a nice guitar but I never thought anything special about it.

Later I played that guitar at some house parties in Berkeley in the early 1960s, around camp fires in Texas, Oklahoma and Colorado in the late 1960s, and at house jams and Unitarian Sunday meetings in Minnesota in the 1970s.

Around 1980 I noticed a small crack in one of the braces and took the guitar to Hoffman Guitars, a Martin dealer and repair shop in Minneapolis. After I took the guitar out of its case, several workers came over and looked with awe at my guitar. It was then that I realized my guitar might be something special—a vintage Martin. They said if I was the original owner it was under a lifetime warranty and C. F. Martin would pay for the repair. Because I had no warranty papers I just wrote a letter to Martin and it was repaired at no cost.

Now back to my broken bridge. Prior to about 1960 Martin guitars had what is called a “slot-through” bridge. That is, the top of the bridge has a slot cut all the way across, into which the saddle is fitted (both ends of the saddle are exposed). That’s the easiest way to make the bridge, but not the best, because there is little wood holding the saddle in the bridge against any forward torque. These bridges were prone to breaking. Later, bridges of Martin guitars were made with a slot for the saddle that was not open at both ends. That is one way to date a vintage Martin.

So the day after Thanksgiving I called the C. F. Martin Company in Nazareth, Pennsylvania. It was amazing! A real person answered the phone after just a few rings. When I explained my situation she connected me directly with a service representative. He asked me if I had the original warranty. I replied “no, that was over fifty years ago.” After I gave him the serial number he told me there were several dozen owners of D-18 Martin guitars named Hendrickson. I then mentioned that I had the guitar repaired in Minneapolis in about 1980 under warranty after I had written a short letter to Martin explaining that I was the original owner. He said to hold for a minute, and when he came back on the phone he said “no problem, just have the guitar repaired by a certified Martin repair person and we will pay for the repair.” Now how many large companies (or even small ones) will give you that kind of service?

The following week I talked to Cat Fox of Sound Guitar Repair in Fremont. She referred me to Dave Doucet, a Martin-certified luthier in Bellingham. It took a while to get my guitar to him, and he was well booked with other repairs, so it wasn’t until the end of January when I got my guitar back. But when I did, it was like an old friend had come home.

Dave did a nice job with the new bridge. At first glance it looks like the original slot-through bridge. The bridge, supplied by Martin, had a slot routed into it. But when the saddle was placed into the slot the ends were beveled down so that it looked like the old slot-through bridge.

I had sort of gotten used to playing my “Little Martin,” but when I played my vintage Martin

again I could really appreciate its mellow well-aged tone. No, it’s not for sale! I will keep it and eventually pass it on to a well-deserving young player, hopefully one of my grandchildren.

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

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### *Uncommon Instruments - Continued from page 18*

an alternative instrument without changing chords or scales. In the last decade, I have seen more and more bluegrass players carrying tenor guitars. I have also watched EBay prices for old tenors climb from about \$300 to well over \$1,500.

My Ferryboat Music partner, the late Steve Guthe, began a local revival of the instrument in 1995. An accomplished picker on tenor, plectrum and five-string banjos, he received a 1951 Martin 5-15T as a birthday present from a good friend (me). Steve liked to use it for songs requiring a mellower touch than the banjo. He also recognized immediately its “cut” phenomenon, delivering bright lead breaks over the strumming of my six-string. He used it to record a number of ballads, including “Lakes of Ponchartrain,” “Congo River” and “When Fortune Turns Her Wheel.”

Another Seattle musician, Mark Iler, has seized on the tenor guitar concept but using slightly different tools. The demand for “travel guitars” has caused several makers—including Martin, Taylor and Tacoma—to make small-bodied, short-necked, six-string guitars. Mark has a Tacoma Papoose and a Martin 5-15. Instead of tuning them to the standard “E,” Mark tunes them up to “A.” It has the same cross-chord effect as capo’ing to the fifth fret, but without the damping (and buzzing) that a capo can inflict. Bingo! The “cut-through” phenomenon is back! Mark uses his tenors both on stage and in the studio. He has performed solo and with the Kevin Jones Band, Constellation’s Crew and Budd Bay Buccaneers. He tours with me frequently and has played lead guitar on six of my albums.

Brad Pinkerton, a leader of the bluegrass scene in the Methow Valley and organizer of the North Cascades Fiddle Contest, is frequently seen playing a tenor guitar. A few years back at Tri-Cities’ First Night Festival, I loaned mine to Joe Jencks, who hadn’t seen one before. In 5 minutes he had figured out the scales, in 10 minutes he was playing it like

*Continued on Page 21*

an old-timer and at the end of the night I considered myself lucky to get it back. About 2 years ago, Carl Allen of The Wanderers began experiencing some problems with his left hand which interfered with his ability to play his six-string guitar. A Kingston Trio fan from way back, Carl reverted to a Martin O-17T (very similar to Nick Reynolds' guitar). The pain is gone, and Carl is back playing the festival circuit again. The most recent convert I know of is Michelle Cameron, cellist for Humphrey & Hartman and the Mid-Columbia Symphony. Discovering that the correct tenor tuning of C-G-D-A is the same as the cello (though in a higher octave), she quickly got the hang of the short fingerboard. Her first two songs on it, of course, were Kingston Trio standards: "South Coast" and "Tijuana Jail."

For those who would like to give the four-string tenor guitar a try, you'll have to go out of your way to find one. The big companies don't build them anymore. They can be had on EBay, of course, but the prices are getting mighty steep. I know of one quality luthier on Puget Sound who builds new tenors to order. Ken Replogle of Skunk Bay Strings (Hansville, WA) makes a rosewood and spruce tenor, which he modeled on one of Martin's earliest examples (a 1927 5-21T from Bob Shane's collection). It has some really beautiful features, including curly maple binding, herringbone purfling, and pearl cat's-eye position markers. I bought the prototype, and Rick Dougherty (of the current Kingston Trio) plays the first production example.

So here's to a bright little instrument whose popularity has risen, fallen and risen again. You'll likely see one at a jam or festival sooner or later—and now you'll know the rest of the story.

*Hank Cramer*



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