

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

September 2008

Number 9



Stuck

in the

Moment!

Why Live Music Lives!!

Inside...

- ✦ **Maritime Musings: Shanghied on the Willamette**
- ✦ **Musical Traditions: Hootenannies in Seattle**
- ✦ **Portland: Artie Traum**
- ✦ **Accent on Music Therapy: Music and Healing in Bali**

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12th Danny Ward and Reality
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Mark Defrense 9:30 - 1:30 am
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In the last issue of the Victory Review in the article about David Lange, Hilary Field and Patrice O'neil have made a CD together called "Siente." Patrice O'neil is the wife of David Lange.

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

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GALLOPING GOSSIP

September 2008

*** The song “*You Will Be Coming Back To Me*” recorded by **Dick Weissman** was used on the My Name Is Earl NBC TV show. The song was recorded 21 years ago, so I guess it shows you never can tell what will happen to you.

*** **Hilary Field** and **Patrice O’Neill** are recording a new CD of international lullabies. They spent 3 days at **David Lange Studios** with **Mike Marshall**, **Darol Anger** and **Andy Connell** creating and recording arrangements of new lullabies. The new pieces include full arrangements with guitar, mandolin, violin, clarinet, mandocello and voice. David Lange will be adding piano and accordion tracks to the project. **Nancy Rumbel** will also be adding her talents to the music as will other notable NW players. The project is due out next spring.

*** **Mike Fleckenstein** and **Galena Reiter-Thomson** came to Bainbridge Island for their gig at the Bainbridge Bluegrass Festival. An impromptu jam came together the following Sunday night at the home of **Michael Guthrie** and **Anita LaFranchi**. In attendance were **Allen Kausal**, **Isla Ross**, **Lynnette Hendsley**, **Larry Braumgardner**, **Jerry Middaugh** and of course Mike and Galena. A lot of tears of joy and sorrow were shared as Mike and Galena made their way back to Salt Lake City. Come on back ya-all !

*** The 2008 Pike Place Market Buskers Festival, Sunday, September 14th, from 11 am to 5 pm, will feature the Northwest’s finest street performers on three stages. This free and family friendly event is produced by the Pike Place Market Performers’ Guild. For more information, contact festival@pikemarketbuskers.org

*** **Bob Antone** reports that Farmers from the Hmong Vietnamese community of Carnation have set up a regular flower and vegetable stand in North Bend. Bob is located at 43324 SE North Bend Way, North Bend, WA 98045- please spread the word. I charge no space rent for the Cha family and in trade they are gifting me a hen for my rooster. www.spotted-owl.com bob antone 425-888-2090

*** **Philip Morgan** and **Skookumchuck Music** have released the first two albums by The Ferryboat

Musicians, **Steve Guthe** and **Kat Eggleston**. As many of you know, Steve died suddenly a few years back. Steve and Kat were central to the Victory Music scene in the mid to late eighties and into the nineties. Steve served on the Victory Board. These CDs capture the magic of this magnificent collaboration. More information can be found at www.Skookumchuckmusic.com, or call Philip at 206-281-9514. Also, Philip is mixing a CD of previously unreleased Ferryboat Musicians material. Watch this space for more information.

*** **Micki Perry** received the news that she had a breast cancer just before the Northwest Folklife Festival. It was small and early detected. While at the festival she tripped and broke her right kneecap. That has mostly healed by now. In June she had surgery to remove the lump in her breast. Small, slow growing and not aggressive and not the type that metastasizes. The lymph system was clean. She finished a localized radiation therapy (2 times each day for 5 days) She also fell and broke her left wrist on July 12. That should be healed by September. No autoharp playing for now! Editors note: *Watch thy airspeed, least the earth rise up to smite thee!* Seriously, Micki our well wishes are with you get well soon!

*** Folk singer-songwriter **Adam Sweeney** has just moved back to the Northwest after spending three years as part of the Massachusetts scene. He returns quite proficient at the claw-hammer banjo and has been dabbling with learning the dobro-taking lessons from acclaimed instrumentalist Jim Henry. He and his wife Sarai have settled back in Portland, OR. Sweeney toured the NW last fall in support of his first professional studio album, “*Technicolor Halo*”. He released a self-recorded album “*Places & Names*” back in 2004. You can catch him at the Conor Byrne pub in Seattle supporting **Anna Coogan** on Friday, September 5th, and also at the Evergreen State College in Olympia on Friday, September 26th.

*** “Don’t forget to keep up your “*Deb-Head*” status: catch **Deb Seymour** *twice* this month: a solo show Sept 12th at Pegasus Coffeehouse on Bainbridge Island and with the ever-dashing Debonairs at the C&P Coffee Company in West Seattle on the 27th” !

*** **Crooked Still** returned to Seattle at the Tractor on Aug. 6th and reminded a full house why they’re one of the hottest, most energetic and interesting folk groups to hit the scene in recent years. They take many of the most revered old folk songs that were the backbone of American folk history and the 60’s folk revival and given them new life for today’s younger audiences and attracted the attention of many veterans as well. Opening was **Martha Scanlon** who has been garnering attention for a fine first CD of original songs after having been part of the fabulous old-time band **Reeltime Travelers**.

*** If you haven’t been getting enough singing in, or not enough shanty singing (and you can’t get enough shanty singing in, right?) **Percy Hilo** and **Stan James** will bring you up to snuff on September 12th at the monthly shanty sing at 8 pm. We don’t know the address yet at this date because of massive changes at Northwest Seaport so look for this announcement in next months Victory calendar and show up for a rousing good time.

*** **Stanislove’s** broken wrist* has healed enough for him to play in public again, and among many other good things happening in his life he’s happy to report a performance of the Emerald City Jug Band on Sunday, August 17 at Mercer Island’s Mercedale Park. The core band of **Jim Nason**, **Paul Sandoval** and **Stanislove** will be joined by musical-saw maestro, killer slide-guitar player and washboard wizard **Reggie Miles**, long a staple of Seattle’s acoustic music scene. Stan is looking forward to seeing some old friends at the gig, part of the MI Park Department’s “*Mostly Music in the Park*” concert series. The salient points: Mercedale Park, cor. 77th Ave. SE & SE 32nd St. Sunday, August 17, 2008 Time: 7 - 8:30 pm Admission: Free

*** **Orville Murphy** reports: “**Carolyn** and I are just ending a two week stay in Edinburgh. I’ve been busking on the streets of the Fringe Festival and trying to compete with the National Drum Ensemble of China which was assigned the pitch next to mine. I finally surrendered to the Chinese and Carolyn and I visited the sights of Edinburgh.”

*** **Artichoke Music**, one of Portland’s best established acoustic music shops, has purchased its building on Hawthorne St. They are also expanding their performance venue by some 20 seats, and have obtained a beer and wine license.

*** Portland will be home to a new FM radio station that will center its attention of playing

More gossip on page 11

RAMBLIN MIKE

Summer Festivals

BY MICHAEL GUTHRIE
PHOTOS BY ANITA LAFRANCHI



Above: Phoenix Rising with Kathy Boyd

I was thinking to myself “what if I didn’t plan my summer weekends with gigs, I could go with the flow.” Summer has come, and I was off to a whirlwind week of back-to-back festivals: Bainbridge Bluegrass Festival and Kaslo Jazz Etc. Festival. My day job schedule aligned with many days off from work and my weekends were free.

Living in Seattle, WA all you have to do, to get to the Bainbridge Bluegrass Festival, is get on one of the many buses which take you to the sidewalk in front of the Washington State Ferry Terminal Building where you can catch the Winslow Ferry. After a half hour ride there is a free shuttle waiting for you on the other side. The shuttle takes you out of Winslow, along country roads, to Battle Point Park the site of the festival. Of course all this public transportation took me a little more time than I anticipated so I suggest you plan for a little cushion in your schedule.

Battle Point Park is a wide-open space, in the middle of a dense forest and is home to the Transmitter Building Renovation Project. All the proceeds of the festival this year are going to this project. The building is currently being

used as an Observatory with a telescope mounted on top. Outside of the building is a large lawn area that forms an amphitheater perfect for a music festival.

Norman Johnson has taken his idea of this festival and successfully turned it into an annual event. Through the formation of “Music Community Resources” Johnson has organized a group of enthusiastic, like-minded folks who love Bluegrass and continue to make this festival grow. There was twice as many in attendance this year over last. Bands from around the NW

fill out a roster that runs from noon until 8 pm. Barbeque, salads, ice cream and coffee round out the food. Add a few craft booths, a jam session tent and a children’s stage, you have a great festival for the whole family. Johnson and crew volunteer to put this festival on with the help from local sponsors like Key Bank.

The line up this year kicked off with the rockin’ old-timey group, Deadwood Revival followed by; Blue-ize playing a blend of Bluegrass, Country and Pop. The Tallboys with their Old Time Mountain Music had them rockin’ their lawn chairs. Soloman’s Porch played a set of good old harmonies followed by The Emmons Sisters singing their own Gospel Bluegrass songs. Kathy Boyd & Phoenix Rising, a high energy band with their own unique style of Bluegrass. Whiskey Puppy with their traditional boot stomping and bluegrass, and Dewgrass and their straight-ahead Gospel and Bluegrass closed the show. Eight hours of music for a modest price indeed.



Backdrop for the Jazz Etc. Festival in Kaslo B.C. The stage is to the right!

The kids’ stage was alternating stories, gymnastic demonstrations and music by Ben Larson. Young musicians were also welcome in the Jam Sessions, which featured a different theme like “Kids Jam” or “Old Time.” These sessions were well attended but I think the location of the tent should be farther away from the main stage.

Looking from the top of the amphitheater space you can see the whole festival amidst rolling lawns with a backdrop of trees. The old

Continued on Page 20

STUCK IN A MOMENT WHY LIVE MUSIC IS LIVE!!

BY WES WEDDELL

PHOTO BY NANCY DILLON

“How many of you sing to your children?”

Such was the way I began a talk on ‘Live Music in the Community’ at a local community council meeting some years ago, and the high percentage of raised hands gratified my presumptuous query to this largely older group. “Now,” I continued, “How many of you actively keep live music a part of your life today?”

Sure, some hands stayed up—there were symphony goers, musical theater enthusiasts and current singers sprinkled throughout the gathering—but many went down. And although disappointing, it underscored my point that (to borrow heavily from the recent rhetoric of Arlo Guthrie) live music has become commodified ‘entertainment’ in the minds of many, and people who used to do simple things to keep live music a ready and present part of their lives do less today.

Arlo: “Although music should be entertaining, music is much more important than [our] being entertained. The music that you play at funerals or weddings, the music that you play in your schools, the music that becomes part of the soundtrack of your life is not all entertainment... It’s bigger than that!” *

Or, to recycle a passage from former Talking Heads frontman David Byrne that I quoted in an article last spring: “Before recording technology existed, you could not separate music from its social context. Music was an experience, intimately married to your life...[and] we’ll always want to use music as part of our social fabric.”

I realize that I preach to the choir with this readership—just as I also appreciate that personal circumstances change over time—but I want to challenge individuals who consider themselves enlightened along these grounds to articulate just what it is that makes live music, from the quiet humming of a lullaby to the largest concert settings, so cathartic; not because I don’t know (or wish to quantify completely its charmingly enigmatic nature), but because I enjoy hearing others’ answers.

I put the question to several friends, colleagues, heroes and various combinations thereof, thrilled with the diversity and eloquence of the responses. But, in that grand songwriter tradition, me first:

like Hot Rize, John McCutcheon, Cathy Fink and Bill Staines.

I was hooked. There’s just something about being there in the room in that moment for that interaction that even the best board-tape

cannot recreate. But it’s not just a performer/audience dynamic, and as my career rises through ever-increasing tiers of ‘and-you-are?’ I sometimes forget how much fun a casual (or spontaneous) song circle can be—singing together is fun, whether the song measures up to Kerrvillian critique or not!

Simply put, I’ve never found these feelings anywhere else.



Above: Alice Stewart

I take a certain amount of uninspired ribbing for having grown up in Pullman, WA—one of those things (like my age) over which I hold shockingly little control. But I quite enjoyed the best-of-both-worlds coexistence of small-town comforts alongside cultural opportunities brought by two major universities. In the 1980s—thanks largely to the efforts of one Daniel Thomas Maher, renowned Inland Folkie—the Palouse Folklore Society experienced a concert-producing heyday of sorts, bringing to town acoustic-music performers who might not otherwise have exited the Interstate (and then driven the ensuing 76 miles), and an impressionable kid got a chance to see acts

Joe Jencks (singer/songwriter/road-warrior; Evanston, IL):

The art of live performance is like no other. We are fundamentally imperfect. Live performance is not just the art of singing and delivering a song to a group of people. It is about embracing our imperfections as players and singers and using those quirky moments as part of the art. No performance will ever be just like the last one. Every one is different. I can sing a song a thousand times, and it will grow and evolve over time. Depending on where I am at in my life, certain lines that I wrote may have more or less emotional weight at one time or another. But it is this variance,



Above: Post Alley sign and J.D. Hobson

however subtle, that really adds life to the song. Songs keep teaching me lessons years after I write them. They keep working on me, just as I work on them. Sure, you can buy a record, but that is a performance that is stuck in time. It is stagnant. It has very little life. It was my interpretation of a song on that day. Now, the song has a life. It has been traveling in the world. Other people have covered it, others have shared their stories and helped me understand more about how the song fits into their lives. I have people who have run marathons listening to my songs. I have people who have taken my records out to sea on fishing vessels, used them as prayers, and played them at weddings and funerals and births. All of that knowledge and experience is added to the karma of the song when I sing it. No recording, even a live one, will ever capture that magic.

Caroline Aiken (Grammy®-nominated singer/songwriter; Atlanta, GA)

You are in the most coveted place in the world... at least in my world. I love the Northwest. Spent many years there (since '75), cut my teeth on the street at the market with Baby Gramps, Artis the Spoonman, Jim Page and so many other wonderfully colorful folks who never thought about recording and offering CDs for sale until much later in the game. LIVE...it was the contact with the people, who didn't have to stop to listen or put money or love notes in my guitar case, but they did, and they completed the circle of painter/seeker, musician/listener, doer/done... and they thanked me with their attention and response. As hard as it is to make ends meet while on the road, performing live is the most rewarding experience, besides my child, that I've ever known.

Nancy K. Dillon (singer/songwriter/Puget's Sound board member; Seattle, WA)

I think it was Carlos Santana who said "Music changes the molecules in the room, man." I believe he's right and I believe this especially applies to live music. Live music feeds us in intangible ways, and when it feels good it contains a quality of suspending time. My favorite occasions of listening to or making music have involved a suspension of a sense of time...it's like a getting a mini-vacation that feels immense and I feel refreshed and also have sonic souvenirs when I return.

Dick Weissman (performer/author/presenter: Portland FolkMusic Society chair; Portland, OR)

I recently played in a bar in Yakima, WA. As I began to play, the audience was loudly talking and drinking. After doing what I felt was the obligatory up-tempo tune, I deliberately began to talk, play and sing at a moderate level of volume. Sure enough, the audience quieted down, and then I began to talk to them more. In my experience, beating an audience into submission rarely works.

As a presenter, it is a disappointment to me that audiences are often unwilling to take a chance on an artist or a musical genre that they aren't already knowledgeable about. It would be great if we had more venues that had a reputation for presenting unusual music that drew the people to the venue as much as to the 'name' of the artist. Both as an audience member and as a performer I would like to see audiences be more critical about music. There are certain venues where the ambience is so respectful of the performers that just holding a guitar pick is almost enough to induce a standing ovation. I don't advocate throwing tomatoes, although that level of involvement might be refreshing!

David Maloney (singer/songwriter/educator; San Anselmo, CA)

Live music is so important, particularly in this day and age. I work with a lot of young people and have a young son who just got out of high school, and I find that this generation has so much electronic stimulus in their lives, from morning till night, that a live experience of

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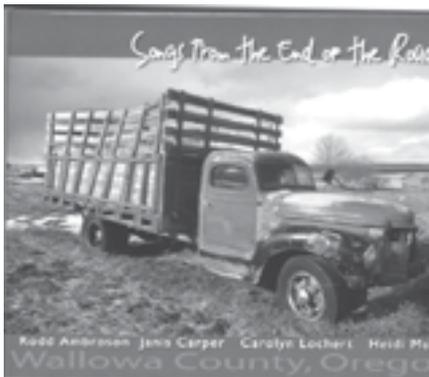
REVIEWS

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

LOCAL

Local Folk

AMBROSON, CARPER, LOCHERT, & MULLER (WALLOWA COUNTY, OREGON): SONGS FROM THE END OF THE ROAD
Wallowasong WS2008

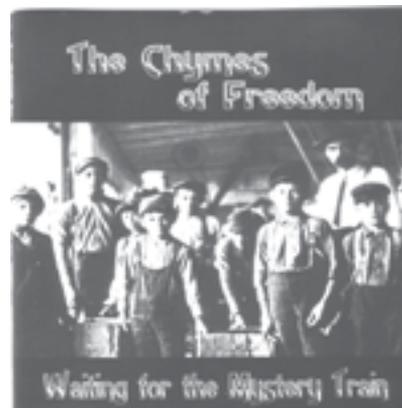


It's a hard but satisfying life in rural eastern Oregon, and it's the source of inspiration for these four stars of the Northwest folk scene, who are hardy enough to live there full or part time. It's beautifully expressed by longtime Victory musician Heidi Muller, who opens this collective effort with "In Wallowa," a landscape of joys and pains set to music. Each of the artists has a song about the rural life, but they've got other things to discuss, too – they may live in the back of beyond, but they are far from out of touch. Janis Carper's working the edges, with complex tunes about complex feelings and relationships, like the unsettling "Sister." Muller hews more toward the observational, with a keen eye on nature, and she sings with great fullness, skill and warmth. Carolyn Lochert is another fine voice whose songs show a thorough command of the modern "folk" idiom – touching, but not cloying. Rodd Ambroson supplies the more rustic sound, but the gruff delivery contrasts with some very thoughtful, sensitive turns of phrase.

The four artists, essentially, are independent, using each other as backing musicians (along with a few other friends) but the effort manages a nice consistency. The mixing also results in the use of ideas that are always surprising, such as the injection of unexpected sorts of percussion or scrambled ethnic influences. It's one great song after another, each inspiring wide-eared listening. *(Tom Petersen)*

Local Folk Rock

**THE CHYMES OF FREEDOM:
WAITING FOR THE MYSTERY TRAIN**
self-issued; www.chymesoffreedom.com



The Chymes are completely up-front about their mission: bring back the jingle jangle of 1965. Armed with a Rickenbacker 12 string (there could be no other), Tacoma's Robert Dale revives the sound and spirit of the Byrds, the electric Bob Dylan, and their green-tambourine rattling contemporaries and gets it right. He's not out to merely copy, though, as several songs with thoroughly '08 content reveal. Cindy Dale, who sounds like the underappreciated Spanky McFarland, lends righteous authority to "One Step Closer to the Edge," the album's standout Political tune. They link the tribulations of the civil rights movement of the '60s to ominous stirrings

of intolerance around the edges of today's society (and election?) on "The Deadly Dogs of Birmingham." These songs are great reminders that, lilting as the folk sound was, it had – has -- an earnest purpose. Other songs on *Waiting* are lighter: love, ramblin', rain, the park, other things . . . all happily burbling like the Young Rascals. Most of the record could easily pass for 40 years old, though the drumming has a modern sensibility (whaddya gonna do, hire Hal Blaine?) and recording quality, especially of the bass, is also purer than the old primitivism. No matter: Tune in, kids. *(Tom Petersen)*

Local Jazz

BILLET-DEUX: DEUX
self issued, www.billet-deux.com



They call their sound "Djazz:" Parisian cafes, Bebop, M. Reinhardt, Classical. What it is, is WOW great, with a distinctive sound thanks to the use of a cello, rather than a gypsy fiddle. Pitched at a lower register, the CD has a sexy rumble, like the pillow talk in those French romance movies of the '60s. Billet-Deux's principals are Troy Chapman on Django-y guitar, and James Hinckley on the cello.

Deux is a superb mix of modern jazz and bebop classics, a terrific Hinckley original (“Fishwife Blues”), and a few eclectics that demonstrate how broadly and thoughtfully the group explores its material. The CD starts off with a few faves by the likes of Dizzy and Mingus before branching out, and it sets the right tone. Really, the arrangements are so appealing, and the sound so alluring, the listening can begin anywhere – this is a “leave in the CD player” disc. Hinckley and Chapman are backed by the exquisite Josephina Hunner, on second guitar, Michael Yocco on bass, and Roger Bennett on drums. Bennett is deserving of special mention, as he is consistently making crucial contributions, those surprising rhythmic and drum choices that color the entire tune, or those little touches that bring a smile and *make* the tune. *Deux* is unquestionably one of the top jazz releases this year. (Tom Petersen)

Local Jazz

REPTET: CHICKEN OR BEEF?
Monktaill Records MCMC8



Seattle’s zany-yet-seriously talented Reptet is back with a new CD in hi-fi “Squawkphonic” sound, and it’s another great record. This is the band that is great fun for the casual listener, but also a big, meaty experience for the student of jazz. *Chicken or Beef* is characterized by a sharp-edged, raw sound, recorded without any detectable reverb, so that everything has a shattering clarity and immediacy. Of course, they lead off with an edgy showcase, “Danger Notes,” which emphasizes repeated sonic shocks to the system, but it is an amusing and engaging tune nevertheless, moving through some funny tempo and time signatures and building out whimsical riffs. The most fun is with the tunes that are mid CD; the title cut; the following tune, which is called “That’s Chicken or Beef,” and the

suggestive “Gwand Wabbit.” The band combines its own loopy licks with cockeyed passages lifted from cartoon theme songs, then gets to chanting “Chicken or Beef!” over a funky beat and some rattling drums. It’s so much fun, it’s easy to miss the complex constructions of the tunes and pinpoint accuracy of the playing. The six regular members are all master multi-instrumentalists, and there are another dozen talented pals sitting in across the tracks (supplying strings on “Danger Notes,” for example, and adding to the vocal mayhem of “Gwand Wabbit.”). Everyone in the band writes, though most of the credits go to reedman Izaak Mills and trumpeter Samantha Boshnack. It’s a super disc. Might add the compliment that Reptet’s packaging is both clever and environmentally friendly, too, which, come to think of it, sums up the contents as well. (Tom Petersen)

BLUEGRASS

COUNTRY GENTLEMEN REUNION BAND
Radio Therapy 001

The Country Gentlemen originated in 1957 in the Washington DC area. They almost single handedly made that location a bluegrass Mecca. They also had a hand in the development of newgrass by bringing a contemporary feel to their music. This CD brings together several of the originals members along with the son of one of the founders. The result should please any fan of the group. The thirteen titles are all excellent. This is as good as the band ever was. I especially liked the jazzier sides “El Doggo” and “Sweet Georgia Brown.” But then that has always been their strong suit. The singing is fine and somewhat mellow. Founder’s son Randy Waller does most of the lead singing and does it very well. I can’t say enough about this fine CD except to say that it’s good to have these guys back again. (Lars Gandil)

BLUES

MITCH WOODS FEATURING THE LAZY JUMPERS: JUKEBOX DRIVE
El Toro Records, www.eltororecords.com

Get your dancing shoes on and boogie woogie down to *Jukebox Drive*. Mitch Wood and The Lazy Jumpers’ latest cd, *Jukebox Drive*, transports the listener downtown via memory

lane. Mitch Wood re-imagines songs from such fathers of rhythm as Jimmy Liggins and John Lee Hooker. *Jukebox Drive* remains in the genre of Jump Boogie through each of its 12 catchy tunes. Mitch has put together a CD to move your feet. So save on gas, ditch the car, and dance on down to *Jukebox Drive*. (Jeremy Vreeland)

CAJUN

THE CREOLE BELLES WITH ANDREW CARRIERE: CREOLLE BELLES
Arhoolie Records, www.thecreolebelles.com

Authentic Cajun has made it to the west coast. Well, its been here the last twenty years but kept under wraps in San Francisco’s exclusive dance parties. Now The Creole Belles have made their presence known with their self-titled debut album.

The Creole Belles must know intrinsically the adage “Keep it simple.” Their Cajun music sticks with tradition but they have done it right and complete. The Creole Belles front woman, Delilah Lee Lewis, has a fine tuned fiddle sound that was learned in Louisiana and has been practiced for over twenty seven years. Each member of the Creole Belles brings an equal skill to the band with their essential Cajun instrumentation that includes: accordion, guitar, washboard, triangle, fiddle and drums. In addition to this collective, the four member band of friends was lucky enough to have the accompaniment of Andrew Carriere along with them for this album. Friends, instruments, and traditional Creole music--What could be simpler? The Creole Belles prove that they can keep it simple while simply sounding good. (Jeremy Vreeland)

FOLK

CHARLIE KING & KAREN BRANDOW w/ TEX LAMOUNTAIN: HIGHER GROUND
Vaguely Reminiscent Sounds
www.charlieking.org

Have you missed your recent current events lesson? Fear not, Charlie King and Karen Brandow’s *Higher Ground* seeks to bring society’s shortcomings to the forefront of public attention. While discussing history’s oversights these two have succeeded in simultaneously touching on everyone’s personal responsibility

FOLK - CONTINUED

to his/her deteriorating society. The sardonic first track of the CD, "The News, the Blues and the People Take 2" criticizes news as entertainment and calls for journalists to accurately convey world events. "The Money's Gonna Flow" compares the costs of war to the underfunded arenas of education and healthcare. Although this CD's original songs are often heavy-handed, Charlie and Karen prove their musical prowess in their cover songs. "La Ley de Gravedad" and "From Way Up Here" adhere to the original song structures and are done with beautiful harmonies and accompaniment. Whether you listen to the covers or the originals, one thing is certain: This CD will have the political activist in us all seeking *Higher Ground* in order to shout these words loud and clear from the mountain top. (Jeremy Vreeland)

JON MACEY AND STEVE GILLIGAN:
EVERYTHING UNDER THE SUN
Actuality Records

Jon and Steve's connection to American folk music is apparent from the start of the album. The title track "Everything Under the Sun" spotlights a bright guitar and sprightly mandolin walk in that is a clear "tip of the hat" to their predecessors, Jerry Garcia and David Grisman. This album shows a unique dynamic through its vocals that gain distortion through the course of the CD. This technique helps to broaden their genre into alternative and, at times, even rock. Overall, this album is ambitious. Jon and Steve prove their ambition for writing. Each artist diligently composes songs that are deep in lyrical meaning along with their instrumental and vocal harmonies. At times their ambitions overtake them and the instruments become overwhelming and feel forced, as if the musical conveyance of the song's message was overlooked. Macey and Gilligan also try for some difficult harmonies but a few times miss their target notes. But that's how it is when talking about *Everything Under the Sun*: you have to take the good and the bad. So, if you are still considering it, pick up this duo's debut album while the sun still shines this summer. (Jeremy Vreeland)

CATHERINE MACLELLAN:
CHURCH BELL BLUES
True North Records,
www.catherinemaclellan.com

What is the sound of Church Bell Blues? As far as I can tell it's a sound that many people are enjoying. Several coworkers went out of their way to ask about this CD as I previewed it at my desk. And apparently Catherine Maclellan is not the first in her family to make such well-accepted music. Her father was an award-winning country singer in Canada. If I were to say one thing about the album it would be this: *Church Bell Blues* sounds controlled. This album is stripped of any unnecessary accompaniment and depends almost solely on guitar and Maclellan's whispery vocals, similar to that of Gillian Welch, Sandra McCracken, or maybe even Norah Jones. This bareness does, however, border on being bland at some points. What is lacking in instruments however, Catherine Maclellan more than makes up for in lyrics. She is able to stay controlled in her writing. From the start of the album Maclellan graduates from simple rhyme and instead utilizes meter and thematic repetition in her songs in order to guarantee fluid listening. Whether listening at work or while relaxing on a summer road trip, both circumstances will benefit from the sounds of *Church Bell Blues*. (Jeremy Vreeland)

ANDREW MCKNIGHT:
SOMETHING WORTH STANDING FOR
Falling Mountain Music, FM-1050

Andrew McKnight is a great artist who's been releasing carefully crafted albums at somewhat lengthy intervals over the last couple of decades. He's a sophisticated musician and intensely committed to social commentary, and the times we're living in have inspired *Something Worth Standing For*. McKnight has complete command of a variety of styles, but his overall approach brings to mind the Indigo Girls: impassioned, acoustic, rooted in folk but influenced by rock. He's got an instant classic in "These Shoes," a sharp appraisal of how mainstream America treats the immigrant worker. The cheapening of art and the marketing of messages is aired in "Ansel Adams." McKnight's melodies and creative mixing of instruments considerably

brighten what could be some dour subject matter. His musicianship (and that of his excellent sidemen and women) comes to the fore on his startling arrangements of a few traditional songs that are sprinkled into the album: a rockin' "Worried Man Blues," a deftly flatpicked "Wildwood Flower," and a totally reconceived "Crossroads," on which McKnight has his own encounter with Ol' Scratch instead of rehashing Mr. Johnson's. This is exactly what folk music is supposed to be: evocative of our legacies, but up-to-the-minute relevant. (Tom Petersen)

ROCK AND ROLL

WARREN STORM, WILLIE TEE & CYPRESS
Jin Records, JIN 9086
see Swallow Records

Warren Storm is kind of the Bossman of Louisiana Swamp Pop, and Willie Tee is the go-to guy on sax. Their band, Cypress, has been off and on for nearly 30 years, always playing the good time music but riding out the crests and troughs of popularity and economic fortune down on the bayou. Now here they are, and this CD may be the best pure, old-fashioned R'n'R record you'll hear this year. See, rural Louisiana can stake a substantial claim to having invented rock, with sons like Jerry Lee Lewis and radio shows like the Louisiana Hayride, featuring a certain Mr. Williams and giving a break to a young Mr. Presley . . . Storm and Tee play that same, elemental rock and roll. It's nearly all acoustic, as it was at the beginning, but it's loud and sharp and thumpin' just the same. Here the band romps through the proto-rock songbook, including several Fats Domino tunes that charted but are no longer in the rotation on Oldies radio. Other songs draw from old swamp pop, hoppin' country and honky tonk. Willie steps up to do a killer revival of "Shake, Rattle and Roll," including long forgotten lines that Bill Haley smoothed out or skipped altogether, while Warren does a beautiful rendition of "(There Is) Something On Your Mind." It would make a great cruisin' record, but with gas prices the way they are, stay at home, roll up the rug, and have just as good a time! (Tom Petersen)

SINGER/SONG- WRITER

KATIE MOORE: ONLY THING WORSE
Borealis, BDC184

Some productions are just more poetic than others and *Only Thing Worse* is definitely poetry. The heartache in Katie Moore's voice seems to be soaked with raw emotion and a shot of whiskey. There's an old timey, honky-tonk style hinted at right from the start with "Getting Older." The instrumentation is purposefully loose, but not what one would call sloppy, creating a smoky western saloon image – an end of the road, end of the day feeling that is maintained throughout the recording. Musical partner and co-conspirator Warren Spicer proves up his poetic metal with "The Waiter," a song that triggers a mental switch of introspection every time I hear it. This particular style of minimalist writing is demonstrated again in "Under the Bed," which is co-written with Moore. There are some exquisite harmonies and daringly different instrumental work in this song. "The Jig" adds a lighter touch in the dead center of this recording just before the return of regret in "Sun Don't Know," which is accented with weeping fiddle and a walking bass line. Heartache is a consistent theme and is carried right into the title track "Only Thing Worse" with such sweet sorrow that you know the song has the blues to the core. Moore does an effective job on Kris Kristofferson's "Sunday Morning Coming Down" and you'd swear she knows of what she sings by the way she holds onto each word just before it drops out of her. Such controlled loss of control is not easy theatre to create, but Moore seems to have it down to an art. Even "My Old Dog" is happy/sad and hints of regret. A fascinating creation, this one. (*Nancy Vivolo*)

STANDARDS

**JERRY ASHFORD, BETH MCNAMARA,
JOE ROSS** Zephyr

As a reviewer I like CDs that come with notes of some sort. This untitled album was one that lacked such informative

notes. From an uninformed position, this is a CD by a trio consisting of bass, guitar and mandolin, and of course, voices. They are joined by a violinist and steel guitar player for some of the numbers. Ashford, McNamara, and Ross breathe new life into old pop standards and they do this relatively well. (This seems to be the current thing, as anyone who has heard Rod Stewart lately can attest to.) Their singing is passable, although none of them are really standouts in that department. But then again, anyone who has tried these old tunes knows how difficult they can be. Instrumentally they fare a bit better. Jerry's guitar playing is pretty good as is Joe Ross's mandolin. I did enjoy their version of "Tico Tico." Of the vocals I thought that the title cut and "Wahoo" were pretty good. Other than that, not bad. (*Lars Gandil*)

VOCAL

SIRENS: LOOK UP
Borealis Records BCD-183;
www.sirens3.com

The sirens here are Donna Creighton and Jo-Ann Lawton, vocalists hailing from Ontario. Both have great voices, and both are admirably versatile. Their music is a mix of styles, from swing to novelty to Celtic to coffee-house folk, and my main criticism of this disc is that I would have liked it more were it more of a piece, if Creighton and Lawton had isolated one of the many things they do well and gone deeper with it. The best cut on the album is the first, "Fall of a Lifetime Rag," which is perky and full of light ruminations along the lines of "Basically I'm glad I'm not / drop dead gorgeous in a cemetery plot." All of the eleven songs on the CD are originals, and each one is interesting in its own way. "Red Guitar" is closest to "Fall of a Lifetime" in feel, with nimble lyrics over a bubbly tune. (*L.A. Heberlein*)

Gossip continued from page 4

local music, and the music of independent label artists performing in Portland. Stay tuned!

*** Sorry to report the death of **Erik Darling**, in Chapel Hill, North Carolina. Erik was profiled in a previous Portland column.

*** **Hal Brooks**, a Victory musician known to Victory folks from the mid-to-late eighties/early nineties, visited the area recently, to visit family and friends. He lives in Miami now, and is quite active playing and teaching jazz (he graduated from the Cornish jazz program). He has three CDs out, "Relax," "Onward," and "Response Ability." www.halbrooks.net will get you to his website. He misses the Northwest weather, people and music scene. His notorious sense of humor remains intact, as does his facility with various musical forms.

*** This just in: **Paul Sandavol and Kathe Davis** of the **Other Band** just announced their wedding date for October 11th. Congratulations Paul!

*** The **Victory Music Picnic** in August was a great hit, at least 50 Victory members were in attendance. Little jam sessions were scattered about Woodland Park. If you missed this one, be sure to look for next years picnic in the Victory Review.

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VICTORY Calendar

AUGUST 2008

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

www.victorymusic.org

09/03/08 Umalali: The Garifuna Women's Project Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Featuring members of the Garifuna Collective 206-441-9729

09/04/08 Bob Carlin & Pete Wernick Dusty Strings 3406 Fremont Ave. N, Seattle 7:30pm \$18 Clawhammer's Master Banjoist meets Bluegrass' Dr. Banjo Adam Burdick

09/04/08 Holly Cole Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Intriguing Canadian chanteuse 206-441-9729

09/04/08 Bob Jackson New Orleans Restaurant 7 - 10 pm 114 First Ave S Seattle 206-622-2563

09/05-6/08 Lil' Bill & the Blue-notes New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

09/06/08 Alfredo Rolando Ortiz Dusty Strings 3406 Fremont Ave. N Seattle 7:30pm \$18 Internationally acclaimed player of the "arpa paraguaya" (Paraguayan harp) Adam Burdick

09/06/08 Gary Benson C&P Coffee House 5612 California Avenue SW Seattle 6 - 8 pm no charge An acoustic evening with Gary Benson in the unique atmosphere of the C&P Coffeehouse... 206-242-3232

09/11-14/08 Robben Ford Jazz Alley 2033 6th Ave (alley

entrance) Seattle 7:30-9:30 see www.jazzalley.com Grammy-nominated blues-rock singer and guitar player

09/11/08 Ali Marcus Mandolin Cafe 3923 South 12th Street Tacoma 7 pm free indy folk country alimarcus@gmail.com

09/12/08 M.J.Bishop Egans Ballard House Jam Cd Release Party 7 - 8:30 & 10.

09/12/08 Bob Nelson & John Weiss - PNW Folklore Society Concert Crown Hill Bistro (The Library Cafe) 850 NW 85th St Seattle 8 pm, food served after 6 pm free, donations accepted NW Balladeer, Bob brings old stories alive in song. John brings years of experience, stories, music to his performances. 789-5682, www.pnwfolklore.org

09/12/08 Deb Seymour Pegasus Coffeehouse 131 Parfitt Way SW Bainbridge Island 7 pm \$5 "Demented wit, haunting blues, moving ballads."

9/12/08 Larry Murante Soul Food Books 15748 Redmond Way, Redmond, Washington 98052 www.soulfoodbooks.com 425-881-5309

09/12/08 Danny Ward & Reality New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

09/13/08 Mike Lynch New Orleans Restaurant 114 First Ave S Seattle 9 pm - 1 am 206-622-2563

09/13/08 Rayskjelbred New Orleans Restaurant 5 - 8 pm 114 First Ave S Seattle 206-622-2563

09/13/08 Poulsbo Americana Music Festival Raab Park (Frank Raab Park) 18349 Caldart Avenue NE Poulsbo 11 am to 5 pm Free Good ole time music & fun for kids of all ages. Tune Strangers, Chele's Kitchen & the Konzelmans. Adele @ Poulsbo Chamber, 360-779-4848

09/13/08 The Cutters / Molly & Davy Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC, kids \$6 Celtic Music Night - Northwest's favorite family band, The Cutters. Molly & Davy, Seattle duo, multi-instruments & song. hend@stolaf.edu, 367-0475, hallerlake.info/artsevents.html

09/13/08 The Other Band C&P Coffee House 5612 California Ave SW West Seattle 6 - 8 pm Donation Living room environment with beer and wine available. Yum! Kathe @ 425-221-8196

09/16-17/08 Kyle Eastwood Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 pm see www.jazzalley.com Versatile bassist and vocalist.

09/18-21/08 Earl Klugh Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 - 9:30 pm see www.jazzalley.com Grammy-winning jazz fusion acoustic guitarist 206-441-9729

09/19/08 Kevin Burke and Cal Scott in Concert and Workshops Dusty Strings 3406 Fremont Ave. N Seattle 3:30 pm Workshops, 7:30 pm Concert \$50 workshop, \$23 Concert Legendary Irish fiddler Kevin Burke with multi-instrumentalist Cal Scott.

09/19/08 Mark Defrense New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

09/19/08 Mark Defrense New Orleans Restaurant 114 First Ave S Seattle 9:30 pm - 1:30 am 206-622-2563

09/20/08 Bob Schultz New Orleans Restaurant 114 First Ave S Seattle Frisco Jazz 5 -9 pm 206-622-2563

09/20/08 Uncle Bonsai Icicle Creek Music Center, Leavenworth, at 6pm. For information, visit http://www.icicle.org/conc/event.php?event_id=383

09/21/08 Bob Schulz Frisco Jazz Band puget sound trad jazz society @ Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-5:00 pm see web site Something from the Bay area to satisfy the soul. 425-776-5072

09/21/08 Larry Murante Oysterville House concert with Carolyn Cruso Oysterville, Washington Cost : \$10 sydney@willapabay.org

09/22/08 Ballroom Latin Lessons Seattle Central Community College 1701 Broadway 7:30 pm Cost \$85 8 weeks <http://at-campus.net/sccc/index.html?schedule>

09/25/08 Ballroom and Swing Dance Lessons Seattle Central Community College 1701 Broadway 7:15 and 8:15 pm pm Cost \$54 6 weeks <http://at-campus.net/sccc/index.html?schedule>

09/26/08 Wes Weddell Band Conor Byrne Pub 5140 Ballard Ave. NE Seattle 9 pm \$5 Award-winning singer/songwriter's full six-piece band. With Boston to Austin & Knut Bell. www.weswedell.com

09/26/08 Larry Murante Music On The Streets 40 East Sunset Way, Issaquah, Washington Cost : Free I'll be playing outside from 6-9 in Depot Park (between Mandarin Gardens and Jack's) 206-933-6040

09/26-27/08 Charles White Band New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

09/27/08 Del Rey & the Sweet Hollywaiians Dusty Strings 3406 Fremont Ave. N Seattle 7:30 pm \$18 A Seattle favorite with Japan's hottest string band and good-time music of the '20s and '30s. Adam Burdick

09/27/08 Three Generations in Concert Cashmere Community Coffeehouse CCC at the Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Three Generations- Bluegrass kicks off our Fall Season. Our venue is a smoke and alcohol free setting. So come join us!

09/27/2008 Deb Seymour & The Debonairs C&P Coffee Company 5612 California Ave SW Seattle 6 pm \$5 suggested West Seattle's favorite Java Joint! www.candcoffeeco.org

09/28/08 Dusty Strings Bluegrass Banjo Contest Dusty Strings Acoustic Music Shop 3406 Fremont Avenue N Seattle 1 pm \$10.00 registration Register in person or by phone. For rules see www.dustystrings.com/shop/events.shtml#banjocontest 206-643-1660

WEEKLY VENUES

SUNDAYS

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

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

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

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

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

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

MONDAYS

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

TUESDAYS

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

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

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

Every Tuesday Victory Music Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just South

of the Ballard Bridge Sign up: 5:45 - 6:15 pm Music: 6:30 - 9 pm Cover charge: \$2 mem, \$3 everybody else. Musicians do not pay to play. Large venue, family friendly. 206-352-2525

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.

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

WEDNESDAYS

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

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

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

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

THURSDAYS

Every Thursday Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1am N/C

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

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

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

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

FRIDAYS

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

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

Every Friday Open Mic Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2.00 park in Mukilteo, hop on the ferry, take free transit to top of the hill. www.ferryfolk.com 360-341-4420

SATURDAYS

Every 2nd & 4th Saturday Tacoma Irish Sessioners Antique Sandwich 5102 N. Pearl Street Tacoma 2 - 4 pm Free Traditional Irish music at the interm. level. www.launch.groups.yahoo.com/group/TacomalrishSessioners/

VICTORY MUSIC PICNIC

August 10, 2008 - A Photo Essay

BY ANITA LAFRANCHI



Above: In logical order: Guy playing harmonica - I didn't get his name, D.C Rudd, Ken Colefield, Mimi Geibel, Mariide, Steve Ackerman, Isla Ross Music stand, Jam group, Vollyball , Ken Colfield, Mary Grider, and Ray Boyce.

Next page: In logical order: Lady playing Uke - didn't get her name, John Kita, Stanislove, Michael Guthrie, Alan Kausal, Rick Arthur, Dyann Bass, Girl looking down - didn't get her name, James Lindsey, Barbara Dunnand Pat Hale, Mirto Capeider, Alan Kausal, Bob Morgan, Isla Ross, Mary Grider, Susan Helf, Rick Bass and Thomas Webber - My apologies for any omissions or misspelled names.



KIDS KORNER

Musicals and a Holiday House Party

BY HILARY FIELD

Last month's column explored upcoming kid-friendly classical music concerts. Here are some shows and performances of popular music and musicals to look forward to this season.

Dan Zanes and Friends Holiday House Party

December 6 - 7, 2008, The Moore Theatre

Dan Zanes, formerly the lead singer with the Del Fuegos, is now the reigning king of contemporary kids music. His 2006 release, *Catch That Train*, won a Grammy award for Best Musical Album for Children. This multi-cultural ride takes listeners from the roots of American country music to the Zulu folk songs of South Africa, with stops in between by such luminous guests as the Kronos Quartet, the Blind Boys of Alabama, Nick Cave, Barbara Brousal and Natalie Merchant. Dan Zanes is a proponent of celebrating and sharing homemade music. "We have such power in the creative community" says Zanes, "and I just hope that when we get back to our homes that we will sing some songs together. The more songs we sing together the better chance we have for a peaceful America, and an America where everyone feels accepted." His touring Holiday House Party is bound to bring his unique and inclusive musical vision to winter celebrations around the world. "Imagine if you will a December afternoon in my Brooklyn home," Zanes explains. "My band and I have made a plan to play for awhile, and a group of musical friends drop by to say hello. A sudden storm turns a quick visit into a full-blown jam session. How did I, a WASP from New Hampshire, end up in this wild situation with Mexican, Jewish, Arabic, English and Korean songs not to mention tap dancing shaking the rafters? It's the 21st Century! We are all celebrating the holidays together this year, and I hope that you can squeeze into the living room to sing and dance with us." Dan Zanes and his friends bring their Holiday House Party to the Moore Theatre in Seattle in early December.

The Musical Adventures of Flat Stanley January 16 - 17, 2009, The Moore Theatre

Young elementary school students are familiar with the adventures of Flat Stanley, through the books by author Jeff Brown and illustrator Scott Nash. Stanley wakes up one morning flattened by a precarious bulletin board. Instead of becoming discouraged with his present condition, he revels in his new shape, and learns he can not only slide under doors and fly like a kite, he can put himself in a big envelope and travel the world. In 1995, Dale Hubert, a Canadian elementary school teacher, created the Flat Stanley Project. Students read the book and create his or her own paper Flat Stanley to mail around the world. The recipients are asked to welcome this visiting guest, and then return him home with journal entries, photos, postcards, and/or souvenirs from his travels. This project has expanded and enriched geography, history, social studies and literature lessons in countless classrooms. Thousand of classes from countries around the world, including my daughter's second grade class, took part in the project. In my daughter's class, each student created their own personal flat selves and sent them around the world. "You could send them anywhere, as long as you knew who you were sending it to, and you might get anything in return," my daughter told me. "Once mine went to Vienna, and in return, I got a postcard and Austrian jelly beans. They tasted good! I thought it was a good way for kids to get cultural experience without spending thousands of dollars to get there." In 2007, playwright Timothy McDonald adapted the Flat Stanley story to become *The Musical Adventures of Flat Stanley*. This musical version of Flat Stanley's adventures takes him around the world through song, dance, and theatrical production. The traveling musical lands in Seattle's Moore Theater mid-January.

Shrek, The Musical
Through September 21, 2008, The Fifth
Avenue Theatre

Years before Mike Meyers, Eddie Murphy, Cameron Diaz and others took this lovable green ogre to the masses via the big screen; *Shrek* was a picture book by William Steig, a writer and cartoonist for the New Yorker. *Shrek*, which means fear in Yiddish, is the name of Steig's anti-hero monster. The story follows his quest to find and wed his wonderfully ugly princess. "Your horny warts, your rosy wens, like slimy bogs and fusty fens, thrill me," *Shrek* proclaims to his new bride. This musical, based on material from both William Steig's book and the DreamWorks movie, will debut at Seattle's 5th Avenue Theatre before it begins its Broadway run this November. The Seattle cast also features eleven-year-old Bothell resident, Keaton Whittaker, as young Princess Fiona. David Lindsay-Abaire, who wrote the book and the lyrics for this musical, talks about the challenge of transforming a massively popular movie into an engaging musical. "I think the thing that makes it less scary is the amazing heart of the story, which was there in the Steig book" Lindsay-Abaire said. "Obviously the humor is there and we all love the irreverence, but it's also an emotionally driven story and, at the end of the day, those are the best things in a musical. You wait for the moment in a musical when a song is going to crack open a character's heart and the audience has the opportunity to see inside of it. *Shrek* has the depth to it that allows it to be different from the movie so long as that heart is there. That's what we've done; we've worked hard to make it our own. We love the source material, and it is the *Shrek* you know and love, but we also had to let go of it and make it our own and DreamWorks has been fantastic and supporting of that."

The Whateverly Brothers

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MUSICAL TRADITIONS

Hootenannies in Seattle

BY STEWART HENDRICKSON

Hootenanny was a term you used if you couldn't think of the right word, like *thingamabob*, *gizmo* or *whatchamacallit*. Its use to describe a folk music jam originated in Seattle.

Pete Seeger and Woody Guthrie came to Seattle in 1941. In *The Incompleat Folksinger* (Seeger, Pete; *The Incompleat Folksinger*; Edited by Jo Metcalf Schwartz; University of Nebraska Press, Lincoln, 1992; p. 327) Pete tells how he encountered his first *hootenanny*:

"In the summer of 1941 Woody Guthrie and myself, calling ourselves the Almanac Singers, toured Seattle, Washington and met some of the good people of the Washington Commonwealth Federation, the New Deal political club headed by Hugh DeLacy. They arranged for us to sing for trade unions in the Puget Sound area, and then proudly invited us to their next *hootenanny*. It was the first time we had heard the term. It seems they had a vote to decide what they would call their monthly fund-raising parties. *Hootenanny* won out by a nose over 'wingding'."

"The Seattle *hootenannies* were real community affairs. One family would bring a whole pot of some dish like crab gumbo. Others would bring cakes, salads. A drama group performed topical skits, a good 16-mm film might be shown, and there would be dancing, swing and folk, for those of sound limb. And, of course, there would be singing."

Pete then took the term back to New York. "Woody and I returned to New York, where we rejoined the other Almanac Singers, and lived in a big house, pooling all our income. We ran Saturday afternoon rent parties, and without a second's thought started calling them *hootenannies*, after the example of our west-coast friends. Seventy-five to one hundred Gothamites would pay 35 cents each to listen to an afternoon of varied folk songs, topical songs, and union songs, not only from the Almanacs but from Huddie Ledbetter, Josh White, the Mechau family, and many

many others—including members of the audience."

Hoots became a staple of the Pacific Northwest Folklore Society in the early '50s. Don Firth describes them: "Most of the *hoots* I attended in the Fifties and Sixties were held in somebody's private home, but they were basically open—come one, come all, sing or just listen. Solo singing, group songs, whatever the people who came wanted to do. Some of them were held in halls of one sort or another and were more like informal, free-for-all concerts. They were mostly unstructured, with no formal program."

Later in the '60s the term *hootenanny* was used for commercial performances. Don Firth recalls, "In summer of 1963, a Los Angeles promoter came to Seattle, recruited a bunch of local folksingers, and started 'The Seattle Center Hootenanny' series modeled after 'ABC Hootenanny.' The whole idea was to promote the new Seattle Center and draw people in. They were held every Wednesday evening throughout the summer, ran for about two hours, drew huge audiences, and some of them were televised. I sang in many of these, as did most of Seattle's folksingers."

Despite the commercialization of *hootenannies* into staged productions, some original-type *hoots* still take place around Seattle. These are usually informal gatherings in private homes. There is no structure or planning involved. People just get together with musical instruments, food and drinks.

After a while someone starts a song, others may join in if they know the words or back up the singer with instruments if that seems appropriate, or just listen. Someone else may follow with a song on a similar theme. There is no order as to who follows who, it is just random. A good host will try to prevent one person from dominating and encourage everyone to participate. Some interesting threads develop as someone may say, "that reminds me of another song."

It's not always just songs, but instrumentalists may play tunes. Sometimes

someone may sing unaccompanied while others just listen. Conversation may also take place, stories may be told and humor exchanged (what the Irish call *craic*). Not all the participants are musicians, some may be there just to listen. But the essence of a *hoot* is community and spontaneity.

For more about early folk music in Seattle visit the Pacific Northwest Folklore Society web pages at pnwfolklore.org.

MORE BITS AND PIECES

Haller Lake Concert Series Begins

The Haller Lake Arts Council begins its monthly "2nd Saturdays at the club" concert series. They aim to bring local artists and musicians together with the community for the benefit of all. On Sept. 13 The Cutters, a Northwest family band, will sing songs of British Isles and North American seafaring traditions, with heart-felt vocals, backed by guitars, banjos, bodhran, whistle, and driving percussion. And Molly Bauckham and Davy Axtell, a Seattle duo who perform on guitar, harp, hammered dulcimer, flute and vocals, will play music from lands of the Britons and the Celts. The Righteous Mothers will perform on Oct. 11. They are four funny, philosophical female folk-rock musicians who have performed together for the past 26 years. They surprise and delight young and old, gay and straight, male and female with their quirky humor and open hearts. November features Tania Opland & Mike Freeman playing hammered dulcimer, guitar, violin, cittern, Native American flute, percussion, with songs in many languages and rhythmic roots from Siberia to Morocco. In December Jean Sherrard will present a Holiday Special of dramatic reading and stories. He is coauthor, with Paul Dorpat, of "Washington Then and Now." The DownTown Mountain Boys, the Pacific Northwest's most exciting and accomplished bluegrass band, will play in January. And Crookshank, Seattle's hottest folk-rock band, will play in February. Concerts for March, April and May will be announced later. These concerts will be at the Haller Lake Community Club, 12579 Densmore Ave N in north Seattle.

Continued on page 18

PORTLAND

Artie Traum

By DICK WEISSMAN

It's only a few weeks since Artie Traum left us. I want to devote this column to Artie's life and his music.

I first met Artie about 50 years ago, through his older brother Happy. Artie had a trio called the Bb Stompers, with his friends Larry Sandberg and Mattie Biberfeld. They played some folk tunes, jug band songs and some Dixieland music. During the next few years Artie developed into a superb guitarist, especially as a blues player. During the middle 60s, Artie played guitar on a record that Judy Roderick made for Vanguard called *Woman Blue*. Judy was a fine blues singer and Artie played some really superb guitar on this record, which is available as a CD re-issue. He played guitar and banjo on a Jean Ritchie record that I was producing, and he played on some other sessions that I was involved in. His playing was always appropriate and often inspired. He never over-played, and he really listened to what singers were doing.

At about the same time he started writing some interesting songs, which he recorded with a group called Bear for MGM Records. One of his songs was called *The Hungry Dogs of New Mexico*, a vision of the Viet Nam War apocalypse. The song beautifully conveyed the feeling of helplessness that so many of us were experiencing at the time, and which has never quite left the American landscape. ("I met a man, and he said he ran, a junkyard.")

Later on Artie had a major label deal with Capitol Records with his brother, had a duo with hit songwriter-to-be Pat Alger, and put together various aggregations of talented musicians who lived around Woodstock. I remember another song that Artie wrote, "The Girls of Montreal": "I did not speak a word of French, but when we sat on that old park bench, how she laughed at me..."

I always liked Artie's singing, but after a while, he turned away from it. He started playing electric guitar and moved into the world of smooth jazz. He experienced quite a bit of radio airplay, but sales never quite matched the airplay. Artie continued to play both in a folk vein and on jazz-inflected tunes. Off and on he recorded and performed with Happy, and he was a clinician for Taylor Guitars for some years until they recently eliminated all but one of their artists. I went to one of his clinics a few years ago in Keizer, Oregon. Artie was informative, never condescending, and he could be quite funny, as in imitating James Taylor's style at the end of a song. The owner of the music store told me that he felt that there were two types of clinicians. One sort of instructor dazzled the audience and left them with the feeling that they would never be able to do what he did. Artie, he thought, was the other sort of clinician. He carefully explained what he did, and left the students feeling that with some work they too would be able to play that way. Along the way Artie wrote instructional books for Music Sales as well as videos and other books for his brother's company, Homespun Tapes. Artie also

did some record production, producing a CD for bass player Tony Levin, one for Livingston Taylor and another for Happy. He began to sing and write songs again.

Four years ago Artie was diagnosed with melanoma in his eye. Rather than have the eye removed, he underwent a new treatment of laser therapy, which worked for almost four years. I saw him in March of this year, and he told me that the tumor had started to grow again and that he was going to need more treatment. Tragically, further tests revealed that the cancer had spread to his liver. It was not treatable, and he died a few short weeks later.

A few weeks ago I heard a fine singer-songwriter from Bellingham named Tracy Spring. She has decided to perform the works of other people who have passed on, who she feels are under-appreciated. I would like to challenge the readers of this column, and myself, to undertake the same responsibility. Every show that I will do in the near future is going to feature a song by Artie Traum. I urge readers to make the same commitment to the artist of their choice.

The night of a memorial service for Artie, I had a dream. A friend of mine, who I did not recognize, asked me to come hear a new song of his. I walked with him, and we came to a beautiful field. Another guitarist, who I did recognize, played with the singer. The second guitarist was playing tastelessly, stepping all over the singer's vocal lines. Suddenly Artie Traum appeared. He danced into the field, with a big smile on his face, effortlessly playing beautiful and unobtrusive lines while the singer continued his song. After two or three minutes Artie faded away, still smiling and still playing the guitar.

This is the Artie Traum who I had come to know and love, and who I will always remember.

Musical Traditions Continued from page 17

Pacific Northwest Folklore Society Coffeehouse Concerts

The Pacific Northwest Folklore Society (pnwfolklore.org), founded 55 years ago in Seattle, presents a monthly series of 2nd Friday Coffeehouse Concerts at the Crown Hill Bistro (formerly The Library Café), 850 NW 85th St. These are informal events reminiscent of the early 1950s and '60s coffeehouses in Seattle. Jerry Middaugh and Nancy Quens will sing traditional

and contemporary folk songs on Aug. 8. Bob Nelson and John Weiss, long-time Seattle folksingers, will sing their ballads and folk songs on Sept. 12. On Oct. 10 Mick Knight, a blues guitarist and singer will team up with Orville Murphy, a harmonica player and singer from Kentucky, raised in the Appalachian folk tradition, to play blues and old-time music. And on Nov. 14 Paul Michel and Sally Rose, a Seattle duo, will play old-time country and Carter Family music on fiddle, mandolin, guitar, and sing in beautiful close harmony. Other concerts will be announced later. The PNW Folklore Society just

completed a series of five Sunday afternoon Folk Song Concerts at the Everett Public Library, and will host occasional house concerts in north Seattle during the coming year.

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://stewarthendrickson.com>). Contact him at hend@stolaf.edu for questions, ideas or comments.

ACCENT ON MUSIC THERAPY

Music and Healing in Bali

BY SHA'ARI GARFINKEL

During the spring of 2006, I entered a world of dichotomies and enchantments, of black and white imagery representing equal influences of good and evil; daily incensed flower offerings to the gods and deeply ingrained superstitions. This place is Bali, land of stark contrasts where an animistic form of Hinduism is practiced. In this society, the arts play a crucial role, that of appeasing deities. Beauty in all forms – dance, visual art and music – is meant to attract the good graces of the gods and please them. In activities such as business matters, relationships and domestic matters, positive messages from the gods are sought. With health concerns (physical, emotional and spiritual), the arts are used to equalize good and evil influences.

The Balinese see themselves as living simultaneously in two worlds, the seen or conscious world known as *sekala* and the unseen or psychic world called *niskala*. Imbalance between these worlds is considered highly problematic and can cause illness and difficulties. A large part of Balinese daily life is devoted to restoring the balance between good/evil, male/female, light/dark and seen/unseen. Music plays a critical role in this balancing act, mainly through the use of *gamelan* and healing chants.

Gamelan

Gamelan, the traditional Balinese orchestra, is meant to create beautiful noise to beckon the attention of the gods and earn their good favor. There is great diversity among musical styles and instruments of *gamelan*, with at least 12 different types. Each has a specific use although ultimately, they all serve the same universal purpose – to attract the pleasant countenance of the gods and resume balance in all areas of life.

Balinese *gamelan* instruments are paired and tuned to slightly different pitches, just enough to create a shimmering or beating effect, a sound that can be somewhat off-putting to Western listeners. According to Balinese aesthetics, this is highly desirable and preferred by the gods.

One of the most unique musical characteristics of Balinese music is called

kotek (*koh-tek*), which describes several players sharing one melodic line. Rather than one musician playing an entire melodic phrase, they may play every other note while another member of the *gamelan* fills in the gaps. There are several other interlocking parts divided among players.

One popular type of *gamelan* is called *Gender Wayang* (*ghen-dare why-ahng*), used for shadow puppet plays and ritual music, accompanying rites of passage such as cremations, weddings and adolescent tooth filings.

This is the type of music that I had the privilege to study, both in Bali with Nyoman Parman and here in the U.S. with I Wayan Sinti, the world-renowned *gamelan* expert who was in residence at the University of Washington until 2007.

The shimmering ring and rhythmic nature is meant to entice the gods and stimulate pleasure. It consists of 2 - 4 bronze metallophones that are struck with two headed wooden mallets and muted with the heel of the hand. Others are played with a single mallet, muted by grasping the ringing bar with the fingers. Bamboo tubes beneath the bars amplify the tones. There is also a central two-sided drum representing the balance of both male and female. The scale has five pitches per octave, consisting roughly of whole steps and minor thirds, similar to the black keys on a piano. It is hard to describe the scintillating beauty of a finely honed *gamelan*. Were I a god, I would not be able to resist it.

Chanting and Mantra

Kecak (*Keh-Chahck*) consists of a hundred vocalists singing interlocking rhythmic syllables. Sometimes referred to as the monkey chant, the *Ramayana* story, a traditional epic, is chanted. At one point the group becomes an animal army, led by the sacred monkey, Hanuman. The original purpose of the chant was to ward off pestilence, famine and other insurmountable problems. The chorus would help to put young girls in a trance who would then dance atop the shoulders of men. This was part of a cleansing and request for advice from the ancestors on how to cope

with the problems. In days past, this ritual would go on non-stop for three days. As people would tire, others would take over in rotation since they perceive responsibility for their own well being.

Another type of mantra chant is used by Balians, traditional healers whose practices date to the 14th century. Westerners have become more familiar with Balians through reading Elizabeth Gilbert's book, *Eat, Love, Pray*. Both she and I worked with the same Balian, I Ketut Liyar, who lives and works in a village outside Ubud. As is common for Balians, Ketut used chanting and trance techniques to both determine the nature of my problem and treat it. He used other techniques as well, such as "reading my third eye," prescribing magic drawings for meditation and sharing special prayers with me for balance and healing.

There are many different mantras a Balian may use, depending upon the illness or affected body part. First, there are specific chants required in preparation for the actual healing session so that the Balian does not become ill himself. The sound vibration is used to remove energetic obstacles from the body and center the healing ability at his tongue so that subsequent chants are the most effective they can be.

Some chants are specifically for emotional or mental imbalances, while others are used to rebalance the five elements in the body. In addition, there are specific mantras to balance a person within his/her environment and purify negativities, remove obstacles or clear an illness caused by black magic. In these types of chants, the specific powerful sound vibration caused by chanting ancient mantras are believed to possess the power to heal.

Thus, in Bali, music is not just about entertainment but has a specific and fascinating healing purpose: that of communicating with the gods and re-establishing balance. Even in what appears to the casual observer as raucous fun, the arts in Bali have a sacred importance in their society. This importance serves to guarantee a level of support of the arts not seen in the U.S. For more information about this topic, see www.njmt.no/bookreview_2007087.php or arts.ucsc.edu/faculty/lieberman/contrasts.html.

Sha'ari Garfinkel is a licensed clinical social worker and a board certified music therapist who brings intercultural elements into her healing work. Sha'ari offers monthly healing gong meditation groups. She can be reached at shaari@inner-listening.com or 206.228.9449.

Transmitter Building serves as a beacon for the center of it all. Folks on blankets and in chairs filled in the space becoming splashes of color on the evergreen landscape. You almost get the feeling the space was designed for music concerts where people layout their picnic baskets and coolers for a day of relaxation and music appreciation.

Professional sound was provided by Full Circuit Sound (Edward Williams). When the musicians are talking about how much they like the sound, you know the sound is good.

Although the trip to the festival took some time using the free shuttle, the ferry and the bus, it was fun to go to a festival in the country without being dependant on the old car to get there. The ferry ride is always nice, on the water with the wind in your face and the smell of the sea.

I'm sure next years festival is in the works already so think about a day trip to Bainbridge Island for some good old bluegrass music and some barbeque ribs, who knows, maybe they will have a beer garden next year!

After a couple days of rest and work it was off to Kaslo, British Columbia, Canada for the Jazz Etc. Festival, which has grown from a small local festival to one that is now rated one of the top 10 music festivals in North America.

This festival features Jazz but other genres are also featured. The big attraction for me this year was Abigail Washburn and the Sparrow Quartet featuring Bela Fleck with Casey Driessen and Ben Sollee. This was a new "Country" experiment by the Kaslo Jazz Etc. Society to explore their roots.

I was transformed by the complex arrangements of the Sparrow Quartet with

influences from classical, old time, jazz and the music of China. Abigail even sang in Chinese on some of the songs. This was my first time to hear a quartet consisting of two 5 string banjos, cello and violin. As I sat twenty feet from Bela Fleck, I kept pinching myself to make sure I was really there, watching the master perform. When their set was over I'm sure he had played every note on the fingerboard. My daughter Joli remarked on how his fingers didn't seem to move as fast as the notes he was playing, truly the sign of a master.

A big surprise for me was a band from Sweden named "Baskery." They were also featured on this so-called "Country" night of music. These three sisters rocked the house with their own songs and arrangements. They use traditional old time American sounds in their own modern mix of rocking tunes. Acoustic guitar, double bass and the 3rd sister plays guit-jo (banjo-guitar) and a drum set with her feet, at the same time. They all three have superb voices and they back each other up with rich harmonies.

Another big draw for me was John Hammond who played on Saturday. He did a rocking blues set with acoustic guitar, resonator guitar, harmonica and vocals. I don't think he missed a beat through the whole set, one song after another with some great stories thrown in. Like when he was playing in Canada and met a band he then introduced to his friend Bob Dylan and you know the rest of that one. Hammond is a very strong performer with complex guitar riffs throughout his songs and great harmonica breaks.

Like the Bainbridge Island festival, the park used in Kaslo has a beach that creates an

amphitheater seating space. The stage in Kaslo is on the shore of Kootenay Lake so you look at the stage with the lake as a backdrop and the Purcell Mts. across the lake. Many musicians who play this festival have a hard time looking at the audience.

There's a large beer and wine garden with a big tent structure for shade where you can hang out and meet up with friends or eat your lunch there. The food vendors were superb with many choices and next to all the great food was a small village of local arts and crafts tents. One of the coolest features is the beach next to the vendors where you can swim in the bay while you listen to music.

Surely the magnificent setting of the Kaslo Jazz Etc. Festival has something to do with their ranking but make no mistake, they bring great world renowned talent to the stage in the small picturesque Village of Kaslo located in the beautiful West Kootenay Mountains of British Columbia.

Well that's a lot to take in for one week but what a blast from Bainbridge Bluegrass Festival to Kaslo Jazz Etc. Festival, riding ferries, cruising on the open road, and busting out for some summer fun.

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

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MARITIME MUSINGS

Shanghaied on the Willamette

BY MATTHEW MOELLER

Shanghaied on the Willamette
Center for Wooden Boats
8:00 PM, Sept. 20, 2008

How can it be September, already? It seems that Tall Ships Tacoma was just a couple of weeks ago. And what about the Port Gamble Maritime Festival? Did you go this year? There's no more festivals this year. Where are you going to get your fix of sea chanties

The Northwest Seaport, in Seattle, has one of the longest running maritime music concert series and sea chantey singalongs, in the region. Each month, the finest singers and performers, hold forth at the Center for Wooden Boats (www.cwb.org). The second Friday, of each month, a community of singers has gathered in the wood shop, the wood stove burning merrily in the winter. Chilled hands have clutched cups of hot cocoa while smiles lit up faces young and old. Songs old and new mingling in the rafters. That may, all of it, come to an end very soon.

The cold hard truth is the Northwest Seaport (NWS) has blown it where the historic schooner

Wawona is concerned. The loss has cost NWS dearly. Not only is their centerpiece to be cut up by municipal politics, they have lost status and are facing the loss of all their facilities at the south end of Lake Union. The loss of the buildings means they have lost most of their revenue producing programs, music and the gift shop. Without a space of their own, I have my doubts about the survival of NWS. That will mean the possible loss of a cultural asset.

Despite my personal disappointment in NWS for failing the Wawona, I have to throw my wholehearted support behind their music programs. Personally, as a purveyor of maritime music, I have been able to indulge myself each month as the leader of the chantey singalong. I'm very grateful for the opportunity it has given me. I have also come to understand the unique and great gift that NWS inadvertently gave us: the preservation of maritime culture.

There are many ways we can preserve our heritage and add to our cultural richness. You can find it in books, on the web, in art, language, music, dance and crafts.

The NWS music programs are a communal voice raised in appreciation. The audiences at the concert series like to sing. You can't really stop them and if you tried, they'd probably resent it. At a recent concert, a new group to the venue (B.O.W.I.) were amazed that the audience knew all the words and sang along. It's culture being shared both ways. B.O.W.I. (Band Of Wild Idiots) came away from the concert, as did their fans, with a new appreciation of maritime culture. I think that's pretty cool.

As for the singalong, I have always been pleased by the support everyone is given when trying out their first chantey: a communal voice, a communal song, a community. I always preface each evening with the declaration "The words don't matter, the tune doesn't matter. Just remember, if you can hear your neighbor singing, you're not singing loud enough!" When they bulldoze the beloved wood shop, they'll take away a place, not the memories or the spirit. The community will continue.

Hopefully, by the time you read this, the monthly singalong will have found a new location. We may have to change the day and time. Check the NWS web site (www.nwseaport.org) for the new location and go to the concert on the 20th. Shanghaied on the Willamette, from Portland, is a duo you do not want to miss. The concerts will still be at the Center for Wooden Boats at 1010 Valley St. Seattle. -- Cap'n Matt

Music - Continued from page 7

any kind—be it a play, or a singer, a lecture—there's something about that that touches the heart and the mind of the listener in a way that absolutely cannot be accomplished through the electronic stimulus that surrounds us. The communion of the performer and the audience is something that is much more nourishing, indescribably so. Like poetry describes the yearnings of the human heart, I think that the exchange of energy between the live performer and the audience, or the listener, is something that is enduring and is (much) needed for a sense of peace as we move through our busy lives.

**Devon Leger (Program Coordinator,
Northwest Folklife Festival; Seattle, WA)**

Since live music performances create such a temporary product, they seem often to be relegated farther down the list of priorities than they deserve. Unlike enjoying recorded music at home or on the radio, the act of listening to music in public is not a passive act in any way. For artists who have strived

for acceptance of their art or traditions, performing before a crowd of interested and appreciative people can be a huge validation. Although his music was largely dismissed at home, Dewey Balfa's performance at the 1964 Newport Folk Festival and his subsequent standing ovation showed him the power of his Cajun musical heritage and transformed the path of his life from musician to cultural activist.

Working at the Northwest Folklife Festival, it's amazing for me to watch lives change on both sides of the stage. From musicians who finally receive their due after a lifetime of hard work, to the audience member blown away by an instrument or musical tradition they'd never known about, the power of music is most visible onstage.

**And Arlo Guthrie again (courtesy
the PBS series American Roots
Music Oral Histories, c. 2001):**

Folk music is having the biggest time in its history right now. They are selling more acoustic

guitars. There is a whole world of homemade musicians singing homemade songs with fabulous instruments with the technology that can record, go to the Internet and everyone in the whole world can hear it. It's a fabulous thing and these festivals are booming. It's overflowing and yet there's nothing in Hollywood at all. They're not in movies, or TV, or the radio. They're nowhere except in real life. How about you?

Wes Weddell is a local songwriter and audio odd-jobber whose third place is the concert hall (www.wesweddell.com); in 2003 he founded Puget's Sound Productions, a federal 501(c)(3) non-profit organization dedicated to producing community live-music events around the region: www.livelocalmusic.org.

* From a Folk Alley interview with Arlo Guthrie at the 2006 Folk Alliance conference in Austin, TX:
www.folkalley.com/music/extras/arlo_guthrie

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MISCELLANEOUS

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ANCIENT VICTORYS OPEN MIKE: Thursday, September 11, 7 pm at Antique Sandwich, 51st & N Pearl, Tacoma. Acoustic musicians from 1963-1990 that played on Open Mikes run by Chris Lunn in California & Washington including Folk & Blues Workshop, Court C, Tracks, Crystal Star and Antique Sandwich. See NW historic players in acoustic blues, folk, country, old time, song writing, swing, jazz and more. \$5 Gen, \$3 Sr, Kids, Victory Members. Info Chris 253-863-6617 or POB 7515, BonneyLake, WA 98391

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

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

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

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VICTORY MUSIC

needs a few good Volunteers:

CD Reviewers: Contact - mtson@icehouse.net

Writers: Contact victoryedit@mindspring.com

Distribution needed. You pick the sites. Just once a month, maybe a couple hours. South end: Auburn; Kent; Renton; Federal Way; Highline; and East side. Actually any place you would see fit. Name them and get the Reviews from Lola

Web Help: Ask for short time Web site folks for the NEW web site. Will train. As many hours as you would like to do. See ad on page 21.

All opportunities are Volunteer positions!

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

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ABOUT THE CD RELEASE PARTY
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SEATTLE, WA 98119

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OCTOBER 10TH

AND

NOVEMBER 14TH



MORE DETAILS IN THE OCTOBER ISSUE

VICTORY MUSIC OPEN MICS

1ST AND 3RD SUNDAYS
Alderwood - in the food court
Sign up - 4:30 PM
Music 5 - 7 PM

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

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

1ST THURSDAY
Crossroads Shopping Center - In the food court
15600 NE 8th Street - Bellevue, WA
Sign up - 5:30 PM
Music 6 - 9 PM

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Includes a subscription to The Victory Review, a monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar and more....

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For more information call 206/528-8523 or go online to seafolklore.org



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