

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

January 2006

Number 01

Jeanlizabeth: Restless Restless

Inside...

- ✦ Barbara Buckland: It's All About Nurturing
- ✦ Kids Korner: Festal 2006
- ✦ Accents On Music Therapy: Experience the Power of Music Therapy
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THE RAMBLIN' MIKE

Guitar Sounds, Cafe' Allegro and Other Ramblings

BY MICHAEL GUTHRIE



In December of 2003, I wrote my first "Ramblin' Mike" column for this fine publication. Having just noticed this, I am finding it hard to believe – two years gone – in a flash. So with this new year comes the start of my third year of ramblings.

Writing for the Victory Review Magazine has been a very rewarding experience for me. I have met a lot of great folks who have shared their stories with me, and ultimately with you, the reader. A good story is usually not very far away. I suppose writing this column has turned me into a *story catcher* of sorts.

I would like to thank all of you, who read this magazine, for your support of Victory Music and your interest in this magazine. The Ramblin' Mike is eternally grateful.

A couple weeks ago, I went to Cafe' Allegro to check out a new open mic on Sundays. Barbara Buckland had invited me to come play in this cozy loft style room, upstairs, above the main part of Cafe' Allegro. At first I was taken back by the smoke but soon most of the smokers left (now of course it will be a smoke free room). The open mic portion of the night is from 6 -7 PM, before the featured artist takes the floor and performs their 45 minute sets. Bill White started off the night with a soulful set of his own songs, well crafted, with gritty vocals and social commentary. I could hear the blues style of Lightn' Hopkins in White's guitar work – which backs up his vocals. He's a modern blues man singing about the times. I haven't been to many open mics lately, due to playing gigs regularly, so it was nice to get out and cover some new ground. Every venue has its own character and community base to add to the whole. While playing music around these different venues, it is hard not to see their importance. Cafe' Allegro is like a community living room. Every venue offers a connection to a new community.

Buckland and White co-produce this venue under the graces of Cafe' Allegro. Norm Johnson, who runs music at Pegasus, was kind enough to donate a small PA for sound. The room has a lot of potential. Through the sliding

door is a covered deck you can hang out on and look across at the UW campus while you listen to live music. The layout of the room is right for a *come to hear the music* type venue. Wooden walls, tables and floors give the room a natural feel with very good acoustics. Downstairs you will find Cafe' Allegro which is located in an alley on ground level, between University Ave. and the UW, with brick walls and the smell of fresh ground coffee. Pick up your favorite coffee drink and some Allegro treats and head up the stairs to the loft for some local music, or to play the open mic. This is a popular spot for students or anyone seeking an alternative to the cookie cutter coffee company. You can find out more about this open mic at www.barbarabuckland.com.

To sum it all up:
the reason some people
sound really good is
because they are!

Guitar Sounds

About 3 years ago I joined Victory Music and volunteered to be a sound man for the open mic—which is now at Ravenna Third Place Books. This open mic runs for 2 1/2 hours with everyone getting 5 minutes to play. Most of the musicians play guitars of various sound qualities, since they are all built a little different and have different people playing them. I get many different requests to make their guitar sound a certain way like; warm, bright, louder etc. In an ideal world, the sound system is a transparent one which reinforces the sound you give it but it does not change the sound. Although most mixers have tone

controls which can alter the guitars sound some, all too often the guitar sound that the mixer is getting is already distorted or lacking any volume. The better you sound, the better your system will sound, assuming the system is used correctly. EQ is only used to tune a system to a room and to fix or change a certain sound. Sometimes a guitar player will plug in a guitar with an on board pre-amp that has the gain set so the guitar sounds very crispy and metallic sounding. Some guitar pick-ups are very sensitive and require very little gain set for a natural sound. If the pick-up is too sensitive then the guitar is going to sound distorted, some of this distortion is hard to hear and some of it is easily heard. Some people intentionally add distortion to the sound. If you send a distorted sound to the mixer the mixer won't be able to correct the distortion. The same is true of someone who sings with a gravelly voice, the mixer can't make it smooth and clean. Some guitar pick-ups give off a very weak signal, which can be difficult for the mixer to use. Microphones are similar to guitar pick-ups in that they can be victims of too much gain or too little sound from the performer. If someone plays their guitar very quiet it's hard for the system to do much with it due to the limit on the amount of gain the system has before feedback. If someone gets up and plays their guitar with a lot of volume then the microphone doesn't have to have as much gain and the sound man has more to work with. To sum it all up; the reason some people sound really good is because they are. The sound persons job is to reinforce what you sound like, the system can only go so far to make someone sound better. The next time you play at home see how many different levels you can get out of your guitar just by playing with more feeling. Think about playing loud enough so other people can hear you. Then, when you play into a mic on stage, play with that same intensity.

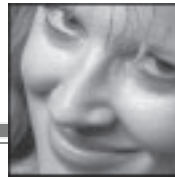
Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. , is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79. He studied sound engineering and recording at: Sound Master Recording Studios in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

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or visit: www.moorafa.com*



GALLOPING GOSSIP

January 2006



BY DEB SEYMOUR

Happy New Year! And a fine year it looks to be, according to the overflowing gossip box. Yikes! And I'm almost past deadline... "Shouldn't that be 'Deb-line'?" comments the Horse-With-No-Name, the gossip's sidekick in musical spying. Hah- hah, very funny... so off we gallop madly into a new year of musical tidbits and back and forth sniping. ... * So, to start the new year with some actual "news": * **Ironwood Studios** on NW 80th Street in Seattle has changed hands and names: the new studio is called **Avast Studios** and is owned by **Stuart Hallerman**, owner of the smaller Avast Studio in Wallingford. Stuart and his gang were nice enough to give the Gossip and her Horse a thorough tour the other day, when we poked our heads in. The new studio overhaul is a lovely recording space: all new gear, a new sunny lobby paint job, a new break/lounge area with bamboo flooring and bowls of fresh fruit and probably best of all, no smoking allowed inside anymore! (The Gossip recorded her last CD in the old Ironwood and loved all of it, except for the smoky part.) Check out the new Avast at www.ironwoodstudios.com (website still has the old name.) * Another new space: the former Penny Café has been purchased by an entrepreneur who is turning it into a jazz club called the Ballard Jam House. They are applying for a liquor license and renovations are underway there as well and it looks to be an up and coming hot spot in Ballard. * More new stuff: Hopvine Pub goddess **Barbara Buckland** and **Bill White** of Café Allegro are starting a new concert series this month at Café Allegro in the "Alley Upstairs" Room. The whole thing kicks off January 1 with a daylong "No War New Year" song showcase. Pegasus Coffeehouse wizard **Norm Johnson** has been kind enough to provide the sound system for this venture. Thank you Norm! * And now to new news from an old friend: **Heidi Muller** writes: "I still get the Victory Review and always enjoy scanning the gossip column for the news I might miss. I'm writing from Charleston, West Virginia where I live, teach and perform with a fellow named Bob Webb. I still write songs, sing and play guitar and mountain dulcimer, and Bob backs me up on guitar, mandolin, dulcimer and electric cello. He has backed up many of the great

names in folk music as a past-member of the Mountain Stage band. We're releasing our new CD, called Seeing Things and it can be purchased through my website at www.heidimuller.com. Besides all that, I have been fortunate to receive some grants here in WV to work with kids. Last year I did a 6-month project writing songs at Big Ugly Creek and right now Bob and I are teaching dulcimer to inner-city kids in an after-school program. (You'd love the T-shirt that says on the front, "I'M WITH BIG UGLY." 'Course it has the Big Ugly Community Center on the back of it!) I hope you're doing well, and I hope Victory is still holding its own. I often think back to those glory days of the mid-80's at the Antique, and our wonderful warm open mics at Valdi's. So glad to see Lola is still there!" Thank you for the update, Heidi! * * Speaking of musicians named Heidi, we hear that former Ravenna open mic regular **Heidi Vesser** is now playing electric guitar, has her own rock band and is out performing in the North End. Way to go Heidi! Just remember to drop in once and a while and to remind us that we knew you when! * So, what a blast! We're, of course, referring to the recent live show by **Teeth, Hair and Eyeballs**, (Stanislove, Jim Nason, Paul Sandoval and Dave Pengra held at the **Richard Hugo House**. Not only was this a live performance, but it was also a live recording session for the band, an off-growth of the Emerald City Jug band: "Paul, Jim and I wanted a vehicle in which we could perform all our touchy-feely stuff, numbers that don't fit into the jug band milieu," says band leader **Stanislove**. The venue was packed and the audience appreciative. Man on the soundboard engineering this live CD? Why Victory open mic sound wizard **Mark Iler**, of course! * Speaking of whom, Mr. Iler just finished up recording with **Hank Cramer** and **Constellation's Crew** last month at David Lange's Puyallup studio. Look for the latest in maritime marvels soon! * Also new and interesting: Mark's other band, the **Bud Bay Buccaneers** has a unique and unusual performance space: it seems that band leader **Burt Meyer** couldn't contain his inner pirate anymore and built the band a mobile stage on a

trailer... shape of a big wooden pirate ship! Actually, "shape" isn't the right word – the stage actually is a wooden boat, outfitted to be towed to outdoor festivals. Lookout- you, too may soon be Shanghaied * So, you want to know how to make your mother laugh? Have a musician perform "Stars and Stripes Forever" on the banjo. Really! **Tom Rawson** did just that at a recent open mike and I happen to know it works because the mother in question was mine: **Deedee Seymour**, who now proclaims: "You haven't lived until you hear John Phillip Sousa played on a banjo!" Thanks, Tom, for making my mom's first Victory open mic quite a memorable one! * When I think of my mother, I also think of the Red Cross, where she has worked for over thirty years, which reminds me to congratulate **Joel Tepp** on his very successful Red Cross/Hurricane Katrina benefit at the **New Orleans Restaurant** in early November. Much fun was had by all who participated and the monies were raised were sent to the Red Cross to aide Katrina victims. * So them's the horse's pickin's for January. "Pickin'!?" mumbles the Horse. "That's your job! You're the guitar player! Oh, yeah... there is that..." *Happy January, y'all! -GG

Got something we should know? Email the Gossip at victory_gossip@yahoo.com

Deb Seymour is a Seattle singer-songwriter who performs wry musical humor either solo or with her motley crew, The Debonairs. She'll be at the Pegasus Coffeehouse on Bainbridge Island Jan 14th. Visit www.debseymour.com for more info.

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

Friday, January 13, 2006

Just the CHANTEY SING this month. we'll probably start concerts in March. 8 PM in the cozy wood stove heated carpentry shop, just west of the schooner WAWONA. at South Lake Union Park.. The lovely and talented CHRIS ROE, will be songleader. No admission charge, but hats will pass.

Warm and cold drinks and sweet and savory snacks available for purchase.

JEANLIZABETH

Restless

BY TODD BUCKLEY
PHOTOS BY BRENDA ELMORE

“Restless,” defined as constantly moving, never still, was an appropriate theme for singer-songwriter Jeanlizabeth’s CD release party at Experience Music Project on October 1st.

After all, when you’ve been chasing your dream for seven years, there’s not much time to relax. Jeanlizabeth’s new release, *Restless*, has been anxiously awaiting a grand introduction. In

attest to that. With “faces from Olympia to Bellingham, people I hadn’t seen in years,” Jeanlizabeth was primed for a great show. Taking the stage with her band of seven, the magic became evident the moment the first song began. Jeanlizabeth paired beautifully with guest backup vocalist David Booker. Her vigorous lyrics in “Broken” and “Don’t Give Up On Me” pulled

came complete with a nice country swagger, slowing the crowd and refocusing them on the heartfelt lyrics.

And there’s plenty of blood, sweat and tears in those lyrics – it’s been a long seven years.

“When you’ve been chasing dreams for seven years, and haven’t made a dent in the West Coast indie music scene, you wonder, ‘What is



Above: Jeanlizabeth

the works for a year, the time and care taken with her sophomore effort is apparent. Despite missing two CD release party dates—because work on the album wasn’t complete—Jeanlizabeth says the end justifies the means.

“I was so embarrassed (at missing the previous release dates,) but truly, several isolated incidences contributed to the late completion.

The end result? Well worth the wait.” Fans who had jammed the stairs to EMP’s Liquid Lounge well before the music even started would

the audience in deep with the new release. And it wasn’t just about the skillful words put to music, but the music itself. The melodies possessed undeniable hooks, and songs such as “Sacajawea” have that hypnotic, I’m-humming-along-with-it-and-I-don’t-even-realize-it quality.

Jeanlizabeth also pulled some songs out from her first album, *Driftwood*, including “Without a Friend Like You” and “Moms,” an anthem for the incredible women who rear children across the world. The song

the point?’ You run across old set lists from venues you deemed to be big breaks, yet you find yourself playing the same venue next Tuesday at 7 p.m.,” Jeanlizabeth said. “Somewhere along the way, I started to see it didn’t matter. The end result didn’t and doesn’t matter, because I enjoy playing music. I enjoy writing songs and performing them, meeting the people along the way, and being a part of the Northwest music scene.”

The brilliant contributors backing Jeanlizabeth delivered a sublime performance for

the party. Bill Ore formed a splendid complement on guitar. His sense of style fused jazz, country, and rock within each solo. The rhythm section of Kim Workman on bass and Brian Bujacich on drums formed a rock-solid foundation for the rest of the band, while Brad Barker on keys consummated the beautiful wave of sound coming from the magnificent seven. A special guest appearance by Nicole Williams, who played on both albums, added the soothing sound of cello to several songs. And not forgotten, the house sound engineer, Woj, ensured the audience only experienced sweet clarity. Jeanlizabeth closed the night with "All I Want," one of the most acclaimed songs on the new album, which was co-produced by Puyallup's Brad Barker.

"*Restless* has been a breath of fresh air to release without feeling as though it was a necessary therapeutic process," Jeanlizabeth said. "It is a collection of songs reflecting the newly labeled 'alternative country' sound, while maintaining the integrity of my folk roots."

And she's ready for what's next, whatever that may be.

"Following a successful CD release party and my new found enlightenment that this is all 'happening' for enjoyment ... I simply wait for what will come next. It will be okay to be 50 and writing new songs for the same happiness and connection with people," she said.

The extraordinary night did not end with



Above: Kim Workman on Bass Guitar and Jeanlizabeth; Top right: Jeanlizabeth

Jeanlizabeth. Sean Bendickson also came out to support the launch, performing from his new album, *Paper Wings*, and guitarist Danny Godinez opened the show. His creative playing has generated session work around the Northwest, as well as scored him a spot on a Bob Dylan tribute album called *A Nod to Bob*. Godinez put the room on fire with his incredible fingerpicking style.

Jeanlizabeth's latest CD is available locally in Tacoma at Buzzard Records, Rocket Records, and at CD Baby.com. For more information on Jeanlizabeth, check out www.Jeanlizabeth.com/victory.

REVIEWS

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LOCAL

Singer/Songwriter

MIKE PRYOR (WITH PAUL CARR): THERE IS ANOTHER COUNTRY

www.mikepryormusic.com



The first time I heard Mike perform “Crosses and Crescents and Stars” at an open mike, I was not ready for the last verse and its power brought me to tears. Having heard a few of Mike’s songs (both funny and serious ones), I eagerly awaited his first CD. I have not been disappointed. Mike’s entire first release highlights his serious songs. The CD is gentle, musical and infused with his inclusive, optimistic and spiritual perspective. Repeated listenings have not diminished the impact of “Crosses and Crescents and Stars”, the sly bitterness of “Ride Ride Rocket” or the optimism of the title cut. His “Go Tell It”, an updated version of “Go Tell It on the Mountain” is an inclusive gem. The CD is

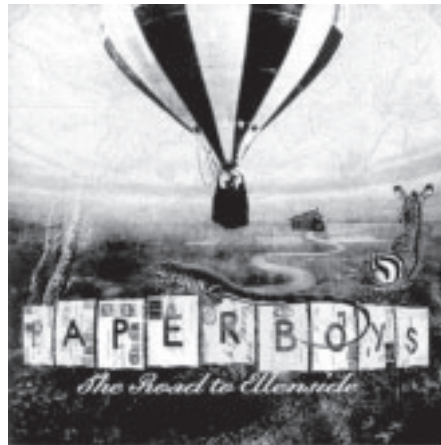
essentially a solo acoustic work, though folksinger Paul Carr provides nicely-woven in folk harmonies throughout the CD. I am curious as to how the addition of a few strings or bass would have impacted the result; however, this is a fine work even in its spare arrangements. It is like a nine-track lullaby and one of my top CDs for soothing and centering myself. Buy this CD and you will likely experience the same lullaby-like soothing. I highly recommend the experience. (*Laurin Gaudinier*)

Singer/Songwriter

THE PAPERBOYS: THE ROAD TO ELLENSIDE

Stomp Productions

www.paperboys.com



The Vancouver, B.C.-based Paperboys have been performing for thirteen years and it’s a decade since their first CD, “Late as Usual.” The lineup has constantly changed, growing bigger, shrinking back, and it

seems as if the constant influx of new players would be a deficit and detrimental to consistency and great music. But the Paperboys has always been Tom Landa’s band and he seems to thrive on the new energy and ideas that come through.

As usual, Tom is surrounded by a stellar band: the always stunning Geoffrey Kelly on flutes and whistles and singing lead on “Water Dreams,” Matt Brain on drums and percussion, Brad Gillard on banjo and upright bass, Kendel Carson on fiddle and whose vocals truly compliment Tom’s, plus longtime band members and friends Cam Salay on bass and banjo and Steve Mitchell on bass and electric guitar. Primarily recorded in a mansion in the north of England, “The Road to Ellenside” has more elements than past releases, more ingredients in the stew. While Tom has always embraced some Celtic, bluegrass, pop, rock, jazz, Mexican and Spanish, all of these come together fluidly this time, never seeming disjointed or ill fitting. This strong integration creates a comfortable environment for him to try lots of things over the 14 tracks, including an old country style duet “Fall Down With You,” two disparate covers, Sting’s “Fragile” and the traditional “Will The Circle Be Unbroken” (a hidden track), a song in Spanish, four extremely tight instrumentals, and two should be singles, “California” and the aforementioned “Fall Down With You.” The disc sounds new and familiar at the same time, a stretching out while remaining true to the past, both old-fashioned and modern. While I do enjoy this latest version of the band, as I have all the previous ones, with each album seemingly stronger and more assured than the one before, I hope the changes keep on coming. (*James Rodgers*)

HANK CRAMER'S CD: A SOLDIER'S SONGS

Ferryboat Music
hankc@methow.com



The only question one asks about Hank Cramer's new CD is why it took this folksinging career soldier so long to record a collection of soldier's songs. Some are fun, as "The Eighth of January," (aka "The Battle of New Orleans") the black humored "Blood on the Risers" and the paratrooper's call, "C-130 Rolling Down the Strip," with the latter's "And if that reserve don't open round/ I'll be the first trooper on the ground." Other songs, as "Over the Hill and Far Away," speak of the loneliness of life in foreign fields, far from family and friends, and the loss of friends and comrades, as in Woody Guthrie's "The Sinking of the Reuben James." There is no political agenda here; from "The Blue Bells of Scotland" to the Alamo, Cramer sings of the personal side of a soldier's life, with the authority and understanding of a guy who's been there and done that. His military family included fighters in American conflicts from the French and Indian War on, and the CD is partly in homage to them. Cramer is backed by a fine collection of musicians, including Heather Alexander's sweetly robust fiddling. The high harmonies on "The Piper's Refrain" and David Lange's quietly emotive piano playing on "A Pittance of Time" are particularly effective.

(Wendy Joseph)

AMBIENT/FOLK

BRUCE KAPHAN: SLIDER
Wiggling Air Records
www.brucekaphan.com

Subtitled "Ambient Excursions for Pedal Steel Guitar," this album is exactly that, and more. It both fulfills its avowed purpose and proves engaging and fascinating given a focused, critical listening. With much (most?) music of this sort being performed on synthesizers and the rest from fairly predictable instrument families (harp, classical guitar, piano - think Windham Hill), an album of pedal steel certainly grabs the attention and injects whole new possibilities into the genre. Kaphan can go to inner space, with psychedelic reveries that will trigger Pink Floyd flashbacks, or he can go way out west, drifting across the high plains in a slow-mo cowboy song. Just when a lonesome whine or some good ol' twang brings a smile, Kaphan wrings out sounds you didn't know a pedal steel could make, setting neck hairs on end. Even if "ambient music" is not your cup of herbal tea, Slider is an album of importance and broad appeal.

(Tom Petersen)

BLUEGRASS

JIM MILLS: HIDE HEAD BLUES
Sugar Hill
www.sugarhillrecords.com

Jim Mills, late of Quicksilver, currently of Kentucky Thunder, is not only a multiple-award winning picker, but also owns up to one of the more acute cases of Instrument Acquisition Syndrome. On Hide Head Blues he puts his various pre-war, celebrity-owned Gibsons through their paces, and for once we have an album where the idea is let fly, rather than be polite to the expensive session musicians. The record crackles with energy and Mills does not spare the genuine, antique hide heads at all, tearing through showcases like "Pick Along" and "Theme Time" and "[the] Temperance Reel" in a loud, wide-open style little heard among his contemporaries. . . . This is the most solidly Bluegrass album to cross this reviewer's desk in quite some time. (Tom Petersen)

BLUES

SNOOKS EAGLIN:
NEW ORLEANS STREET SINGER
Smithsonian Folkways
www.folkways.si.edu

This one's automatic: Snooks Eaglin's 1959 debut, out on CD for the first time. He was then, and still is, one of the great guitarists of the galaxy and the list of his vocal imitators is topped by Eric Clapton and Jerry Garcia. Eaglin's skills are enthralling even after all these years and generations. As a solo performer, Eaglin makes the guitar work in every way, filling a variety of roles and parts. The breadth of his material shows off all his chops; while it's all blues, he ranges from Tin Pan Alley ("St James Infirmary") to pop ("High Society") to gutbucket down home ("See See Rider"). Every acoustic music fan, and every guitarist of every stripe, needs this album. (P.S. After a near brush with stardom in the 1950s - he was a Flamingo, with Allan Toussaint - Snooks Eaglin has, on purpose, maintained one of the lowest profiles in showbiz, living a spare and extremely private life in New Orleans. He still plays frequent but very small gigs and we are happy to report that he turned up safe after Hurricane Katrina . . . and was scheduled to play at the post-disaster reopening of a bowling alley in the Big Easy in November!) (Tom Petersen)

BLUES, COUNTRY, FOLK MIX

RAISE THE ROOF... A RETROSPECTIVE:
LIVE FROM THE BARNS AT WOLF TRAP
A Wolf Trap Foundation for the Performing Arts production
www.wolftrap.org

This is a compilation of live performances over the years with a nice mix of performers. It is a refreshing blend of folk, country, blues and that acoustic stuff that we all give different names to. If you take the time to read the included book you get a history lesson of the barns themselves, transplanted from upstate New York to the hills of Virginia and of the good lady who brought them there and why. The musicians obviously love the

sound they get from this 300 year-old building. Many of the cuts are from live CD's recorded by the likes of The Uppity Blues Women, Roomful of Blues, and Tom Paxton, to name a few. I found this CD to be a solid 16 songs of down-home music with a clear and clean sound definitely worth listening to. Go to their website and sample for yourself to see what I mean. (Kathe Davis)

BIG MAMA THORNTON: IN EUROPE

Arhoolie
www.arhoolie.com

If you only know Big Mama Thornton as the answer to an Elvis Presley trivia question (she did the original "Hound Dog"), run out and get this record. Big Mama was so personally scary and rocked so hard, that Presley comes off like just another '50s pretty-white-boy cover artist. By 1965, after a decade of toil deep on the black side of segregated America, she was rescued by the Great Folk Scare and the Blues fanatics of Europe and had her chance to record properly and play to larger, better-paying audiences. This Arhoolie re-release (with the expected bonus tracks) captures Big Mama at the peak of her powers, backed by no less than Buddy Guy, Fred Below and Fred McDowell. Every note played and sung is frightening and meaningful and Big Mama's ferocity extends to her expectations of her backing band - at one point she kicks Below off the kit and hits the skins herself and on a couple tracks she blows harp, alone or toe-to-toe with Shakey Horton. She's the heavyweight champ. (Tom Petersen)

CAJUN

**RAY ABSHIRE AND FRIENDS:
ARRÊTE PAS LA MUSIQUE**
Swallow Records
www.rayabshire.com

As soon as you hear the lively accordion of "Chere Petit," the first track of "Arrete pas la Music," your feet will start dancing. This fine collection of traditional Cajun music, headlined by Ray Abshire, has it all. Fine singing, lively accordion playing and sweet fiddle playing woven together in tunes from two steps to waltzes. Ray Abshire learned his music from the great Cajun masters of the 50's and 60's. A member of the Abshire musical family, he played with the Balfa brothers at the first Cajun music festival in 1974. His mastery of the accordion is evident on every track,

from lively tunes like the "Bosco Stomp" to slow waltzes like "J'ai Pleure." His impeccable timing and attacking drive create a full, rich sound in every song. Courtney Granger adds fiddle solos on several tracks, from tender waltzes to driving two steps. Granger finds that spot between the harsh sound of a folk fiddler and the overly sweet sound of a classical violinist, the spot that combines strong drive with piercing sweetness. The vocals of both Granger and Abshire sparkle with clarity and energy. The tight vocals of Abshire's classic Cajun high tenor voice drive the music as effectively as his accordion playing. Granger, also a tenor, does a fine job on several tracks and is especially effective on the more tender lyrics of the waltzes. If you like Cajun music, you will love this CD. Allons Danser! (David Perasso)

CELTIC

**ALY BAIN AND PHIL CUNNINGHAM:
THE BEST OF ALY AND PHIL**
Compass Records
www.compassrecords.com

Fiddler Aly Bain and accordionist Phil Cunningham, alumni of the seminal groups Boys of the Lough and Silly Wizard respectively, have produced a twenty-year retrospective of their work as a duo. Anyone interested in Scottish traditional music should count this CD as a jewel in their collection, to listen to, marvel at, and learn from the grand masters of this folk staple. Cunningham also plays whistles, cittern and keyboard on a wide selection of traditional jigs, reels and original works by himself, Bain, and others; there are several cross-pollination tunes from Canada and the US as well, and their musicianship mines the joy of a jig and the yearning beauty of an air as few can.

Several recordings are live, and every track is a standout, but this reviewer found "Sophie's Lullaby" particularly effective. This CD will bring out the thistle in anyone. (Wendy Joseph)

SHARON KNIGHT: SONG OF THE SEA
Trance Jam Records
www.sharonknight.net

Sharon Knight's latest CD, her fourth, is putatively in the Celtic genre. It is not. Rather, it's a kind of Celtic-tinged, epic fable rock, the sort of thing that might be the soundtrack to a feature-length movie of Conan the Barbarian. It is filled with songs about pirates, a king named Willie, a story about a Phoenix told first-person

and, of course, sirens of the sea. It is all heavily polished with lots of electronic instrumentation and mood-setting overdubs but lacking in substance. Those who enjoy Myth with their Music and who spell Magic with a final "k" will enjoy this CD, but this reviewer couldn't find any way to become attached to its slick, highly-produced surface. Sharon Knight has a rich and beautiful voice, but it's a shame she isn't using it to tie the fantasy world into meaningful observations about the real world, as great fantasy does. (Ken Cofield)

CLASSICAL

**RISA CARLSON AND MARTHA MASTERS:
DUO**
GSP Recordings
info@gspguitar.com

If gentle elegance is the foam on your cappuccino, this debut CD by classical guitar duo Risa Carlson and Martha Masters is for you. It includes pieces written for guitar and transcriptions of other works, from the 17th century to the present, by composers Albeniz, Franck, Petit,, and Sor; three composers, Cordero, Padowetz, and Pasquini, have works recorded here for the first time. There are jazz influences in the more contemporary works, and rhythms range from the minuet to salsa. The interplay of the two guitars is seamless. This CD is a worthy addition to any serious guitarist's collection, and makes a good listen for an evening by the fire. (Wendy Joseph)

EASY LISTENING

PHIL LEDBETTER: SLIDE EFFECTS
Pinecastle Records
www.pinecastle.com

Don't know what Dobro ace Phil Ledbetter is out to achieve with this release - solo stardom or cracking the Douglas-Ickes hegemony over Nashville session work. Slide Effects stands a better chance at the latter, because Ledbetter has a distinctive tone and impressive versatility that would serve anyone looking to get off the current Americana assembly line. This CD itself doesn't generate much excitement. It repeats a three-tune pattern of maudlin country song with vocals, shopping-mall background atmosphere song, and medium groove bluegrass

lite with fancy, but antiseptic, picking. Ledbetter has a host of A-listers helping out and top-drawer production, but only a rollicking "Remington Ride" sounds inspired and natural. (Tom Petersen)

NATIVE AMERICAN

JOSEPH FIRE CROW: RED BEADS Makoche' Music

If you are going to own one CD of Native American music, this CD should be very high on your list.° With great artistry, Joseph Fire Crow uses voice, flute and drum to evoke an amazing variety of moods, from light hearted dances and love songs, to powerful war dances and moving prayers. With the cry of a bird and the voice of a flute, the CD begins with a Northern Cheyenne prayer to the creator: "... Recognize us again.° Have pity on us as people." Next, the intricate rhythms and mournful flute of "Sundance Horses" make you feel as if you are actually out on the Great Plains. After a war dance song, the title track is a healing flute song dedicated to Joseph Fire Crow's great grandmother.° Both playful and ethereal, it is guaranteed to drive away evil spirits and call back the forces of good. The CD follows with playful round dances and love songs and then surprises the listener with a simple prayer for loved ones who have gone off to war. After touching love songs, playful songs about youth and war dances, the CD closes with "I Walk With You" a warrior's lament about his love far away. A great CD to have in your collection, but be warned.° This is not a CD of background music to put on while you run around in your busy life.° This is a CD to help you find that calm, healing place in your soul.° Quiet your mind and open your heart to it. (David Perasso)

CHEEVERS TOPPAH AND ALEX SMITH: **INTONATION** Canyon Records www.canyonrecords.com

There are many beautiful recordings of traditional Native American song, chant and music, but Intonation is truly unique. Cheevers Toppah, of the Kiowa and Navajo nations, and Alex E. Smith, of the Pawnee, Sauk and Fox nations, bring a mastery of choral harmony singing to traditional songs that is pleasing to the ear and inspiring.

Like many other musicians who blend differing traditions they faced challenges. Native American music with its chant like quality would not seem amenable to European harmony but Toppah and Smith have fully mastered both traditions and have created a blend that works well. From the first notes of "Joe Buck" to the last notes of "the Z," the listener feels truly immersed in Native American song with all its evocative feeling, its improvisational quality and its distinctive rhythms. Yet there is a bonus for the listener in the beautiful harmonies that interweave among the traditional melodies as though they had always been there. Adding to the beauty, both Toppah and Smith have excellent voices and are well tuned to each other which creates tight harmonies that will send chills up your spine. There's no instrumentation, no flutes or drums, to interrupt the pleasure of listening to these two fine voices in what some will say is a Native American version of the Persuasions. Put on the CD, sit back, close your eyes and enjoy the magic. (David Perasso)

Press Release of Misty River CD Review

MISTY RIVER – Midwinter: Songs of Christmas MRCD 004 Email carol [at] mistyriverband.com SONGS - All That I Want, Back Home, All Through the Night, Cradle Hymn, In the Bleak Midwinter, Beautiful Star of Bethlehem, What Child Is This, Don't Take Down the Mistletoe, Silent Night, Empty Christmas Stocking, Peace,

Remember when, before 1980, that every major artist had a Christmas album? Then, record labels and radio programmers cut back on holiday music. Fortunately, the dearth only lasted about a decade before Christmas music experienced a major resurgence. With the 2004 release of Misty River's "Midwinter," Santa's reindeer and elves have much to rejoice. My favorite Christmas albums have a healthy dose of angelic singing, sparkling instrumental work, and meditative messages. Misty River succeeds on all counts, with their lovely and creative works that twinkle like colorful lights on a Christmas tree.

Guitarist Doug Smith offers some buoyant lead work on "All Through the Night" and "What Child is This." If I'd been producing "Midwinter," I might've recommended a few additional seasonal instruments in the mix. For some reason, I just

heard a song like "Cradle Hymn" embellished with the likes of perhaps some hammered dulcimer, concertina, whistle and/or flute. There's a story behind this beautiful song that was learned from a Seeger Family holiday recording. Misty River dedicates the song to Eva and Nina, twins born prematurely to well-known Northwest musician Leah Larson. While Eva lived only a few short weeks, she will be forever remembered as they sing "Hush my babe, lie still and slumber...all the angels guard thy bed..."

When one listens to "Midwinter," we become akin to close friends of the four women in the band. Their confident voices immediately command our rapt attention. The surprise treats in our stocking, however, are the four notable originals on this album. Perhaps it was a band-imposed homework assignment, but it's an exceptional statement about the band members' creative energy in that each of the four contributes an original self-penned song. Laura Quigley's "Back Home" is an enchanting ballad with a nice melodic bounce. Chris Kokesh's "Don't Take Down the Mistletoe" just reinforces why she is an award-winning songwriter. "Peace," composed by Dana Abel, is a call to children for a coming together beyond the horizon. Carol Harley's "Merry Merry Christmas" is the one-minute a cappella closer with their wishes for your good health, long life, happiness, and holidays filled with cheer. "Midwinter" is an album with warm and pleasant sounds for a fireside Christmas with your families and friends. (Joe Ross)

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JANUARY 2006

12/29/05 JOE JENCKS "Rise As One" CD Release
 Concert Haller Lake Community Club 12579 Densmore
 Ave. N Seattle, WA 7:30pm \$8-10 Local favorite
 releases new live album with special inter-holiday
 concert. www.joejencks.com

12/31/05 New Year's Eve Dance Party LIVE MUSIC
 Sonny Newman's Dance Hall 201 N. 85th Street Seattle,
 WA 9:00pm-2:00am \$25 adv./\$30 door Live music -
 refreshments - champagne toast - dancing to "Men in
 Black" www.sonnynewmansdancehall.com Nancy &
 Sonny Newman 206-784-3010

01/05/06 Hans York and Charlie Spring C & P Coffee
 Company 5612 California Ave SW (in West Seattle)
 Seattle, WA 5pm - 8pm donations appreciated! The
 coziest coffeehouse in West Seattle... I love the C & P!
www.candpcoffee.com 206 933 3125

01/06/06 Christie Aitken & MJ Bishop Caffè Bella
 2621 5th Ave. Seattle, WA 8:00pm - 11:00pm \$5 Two
 singer/songwriters perform their acoustic originals - pop-
 folk and americana www.christieaitken.com,
www.mjshopband.com

01/08/06 2nd Sunday Open Band Ballard Community
 Contra Dance Sunset Hills Community Center 3003 NW
 66th St. Seattle, WA Potluck 5PM, Dance 6 - 8:30 PM
 \$7 A friendly place to dance, play, call a dance or all of
 the above. Bandleader Jon Singleton, Host Caller Sherry

WEEKLY VENUES

Sunday

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

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

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

Every Sunday Kells Sunday Session Kells 1916 Post Alley
 Seattle, WA 4:00 - 7:00 Irish Mush Session for beginning to
 intermediate - Come join the fun!

Every Sunday Scotty Harris/ Mark Whitman the J&M
 Cafe 201 First Avenue Seattle, WA 9pm R&B jam
 Maridel Fliess - Mfliess@aol.com

mic, singer/songwriters welcome Malcolm Clark 360 740
 4312

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

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

Thursday

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

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

Every 2nd & 4th Thursday Victory Music Open Mic
 Espresso Americano Everett Public Library, 2702 Hoyt
 Ave., at California Everett, WA Sign-up 5:30 - 5:45;

Music 6 - 9:00pm Free A brand new Victory Music Open Mic victory@nwlink.com

Monday

01/12/06 Jorge Zorro C & P Coffee 5612 California SW Seattle, WA 6 PM FREE!! Originals with spice. And beans. (206) 933-3125

01/14/06 Deb Seymour & The Debonairs Pegasus Coffeeshouse 131 Parfitt Way SW Bainbridge Island, WA 7:30 \$5 Demented wit, haunting blues and moving ballads www.pegasuscoffeeshouse.com

01/14/06 Michael Guthrie "Coffee To A Tea" 8:00 - 10:00 pm In West Seattle just north of Alaska St. on California Wine, Beer, Food and French Pastries

01/18/06 The Bing Bang Boys Victrola Cafe 411 15th Avenue East Seattle, WA 8:00 pm No cover Greg & Jere Canote, WB Reid and Tony Mates: songs-rags-blues-stomps on fiddle, bass, harmonica, and banjos of all sizes. 206-723-7684; WBReid@CompuServe.com

01/20/06 Carolyn Cruso Pegasus Coffeeshouse 131 Parfitt Way Bainbridge Island, WA 7pm \$5 suggested adventurous hammered dulcimer and poetic songs www.pegasuscoffeeshouse.com

01/21/06 Carolyn Cruso P&G Speakeasy 15614 Main St. Duvall, WA 7pm \$5-7 suggested adventurous hammered dulcimer and vivid lyrics 425/844-2766

01/21/06 Ruthie Dornfeld, Joel Bernstein & Keith Murphy in Concert Phinney Neighborhood Center (SFS Concert series) 6532 Phinney Ave N (lower bldg.) Seattle, WA 7:30 PM \$14, \$12 SFS& PNA Fiddler Ruthie Dornfeld, banjoist & harmonica ace Joel Bernstein, and Nightingale DADGAD guitarist Keith Murphy Seattle Folklore Society (206)528-8523

01/28/06 The Emerald City Mandolin Quartet The Mandolin Cafe 3923 S 12th St Tacoma, WA 8:00 pm Donation Classical music performed on a quartet of mandolin-family instruments: mandolins, mandola and mandocello www.ecmq.net

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

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

Tuesday

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

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

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

Every Tuesday holotraddband New Orleans Restaurant 114 First Ave S Seattle, WA 7:05/14/05 Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

Wednesday

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

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:30-11:30 A jazz legend in Seattle. 253-622-2563

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

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia, WA 7:30p until 10:00p free An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits & company. <http://home.comcast.net/~onebutch>

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

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563

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

Friday

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

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish, WA 6:00 pm signups; 6:30 pm music Free Courteous crowd 360-568-2472

Saturday

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

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

BARBARA BUCKLAND

It's All About Nurturing

BY ALAN CAMHI

PHOTOS BY ANITA LAFRANCHI

Musicians are a special breed, some are performers whose agenda is to get in front of a microphone and share the talent of their stories and dreams, others along with performance, include social mindedness, and a will to build community. The latter is who I see Ms. Barbara Buckland to be.

I first met Barbara Buckland through Michael Guthrie who asked me to open for a scheduled house concert at Harry O's in Ballard. Harry on occasion opens his home, a combination loft-workspace-living quarters, with stage and sound equipment, "an original Seattle musical salon". Since our first meeting, I have become more

Highlights of last year's contributions include hosting Singer/Songwriter Showcase (which she inherited from Eva Tree) each Monday evening at the Hop Vine Pub, 507 15th Avenue E, Seattle, and four benefit concerts.

Two of the benefits supported Northwest Harvest, the only statewide hunger relief agency in Washington and two supported "Real Change News". Real Change exists to create opportunity and a voice for low-income people while taking action to end homelessness and poverty (which I paraphrased from their mission statement) These events featured Seattle's best talent, who generously donated their time and skill to raise money and social awareness.

How does she do it? It's best summed up in her own words, "You get what you give"...when



Barbara assisting the Debonaires at the Hopvine: Left to Right: Barbara Buckland, David MacAuslan, Alan Kausal, Deb Seymour and Michael Guthrie

Barbara is soft spoken and talented, both in her writing and performance. She is also an evolving spirit in Seattle, helping to bring musicians together to express their art, as well as to help develop a community of venues for her crew of local and visiting players. Then there is the generosity of heart and spirit to assist those in need.

acquainted with the broader concepts around Barbara's skills in putting together shows and benefits around the Puget Sound region.

During our interview I learned a lot about Barbara's background, providing insights into her goals and why she is attracted to do those things she is setting her sights on, building on each of her positive accomplishments.

we work from sharing and helping it creates a momentum. Then others want to share and help back, Jim Page and Kathryn Mostow are good role models...It's easy to get people together onstage and do things.... to do charity, somehow you can generate a lot of income, and give it away to help people. It generates great publicity for the cause, and it's usually a lot of fun."

Born in Iowa, Barbara grew up in Southern California. Her dad chaired the English Department at California State University, Long Beach. Mom was active in community service; volunteering with the Head Start Program, an organization that serves the child development needs of preschool children (birth through age five) and their low-income families. She also helped start the Fair Housing Foundation, an organization that provides programs and services for the elimination of housing discrimination, tenant and landlord resolutions, and education and outreach activities.

So it's no doubt that the acorn doesn't fall too far from the tree.

Her musical talent includes her creative writing style she attributes to her dad, "after all he was an English Prof." Her styles were also influenced by the interesting people who passed through her family's home.

"Our home was always full of books and interesting people. As a child I met Aldous Huxley, Groucho Marx, Colin Wilson, and Joseph Campbell, among others."

Her first musical experience occurred when she and her best friend, Mary Beth Reese, attended their first concert. Mary Beth's Dad was a security guard ("we thought it was the coolest thing") working at Cerritos Community College. Mr. Reese got us 2nd row seats for the Byrds with the Dillards supporting. "David Crosby was with the Bryds as this time, it was 1964. I was 12. This was my first exposure to Bluegrass, I had no idea what I was hearing. We got to go backstage where I met Gene Clark of the Byrds, and even got his autograph". Gene was a huge influence and a major hero.

Barbara was hooked. "I started writing immediately, with my dad being an English Professor; it was almost a natural for me. I love Edgar Allen Poe, and believe him to be an early influence on my writing." At 17, her Uncle Ray gave her a guitar.

It was a very musical hot time to be aware and play music. Barbara attributes her taste in music to the early sounds of the FM radio. "We could scroll the radio dial and hear a huge variety of music...She picked up a guitar in the heat of this musical revolution to the sounds of artists like Joan Baez, Ralph McTell, Joni Mitchell, Bob Dylan, Buffalo Springfield, and (of course) Gene Clark of the Byrds.

"I started working in open tunings, over time, learned to tune to and string, basically I am self-taught. I would not call my guitar playing one of my strengths".

"Down the street from where I grew up in Long beach, a couple of professors opened a

pottery studio. Before long they had a music format, starting with an an open mic format, then becoming more structured, evolving into "the Orpheus", an organic vegetarian restaurant. I met a woman, Jane Cowen, and we played together at a variety of open mics and stages. "Our voices blended together in sweet natural 5th harmonies".

Barbara arrived in Seattle in 1980. In the mid eighties on the 130-bus route from Georgetown, a fledgling artist community, I met Jesse Bernstein, a happening punk poet, playwright, and a great songwriter. Jesse and I rode the bus together often and we'd talk. I did



Above: Barbara Buckland at History House

some filing for him in return for computer time. Soon I was managing Jesse's career.

Through Jesse, I met the guys at SubPop Records and Larry Reid, a local arts promoter. "Larry taught me how to work with people. He was a great mentor in the business of music". Larry and I helped get Jesse lined up with Sub Pop.

After Jesse's tragic death, I helped his widow organize and archive Jesse's work. We were able to complete the SubPop release "Prison". Larry Reid and I did some fundraising to support a book of Jesse's poetry, "More Nose Please". I still have a sticker from that 1992 show on my guitar case!

What Barbara learned from Larry Reid and working with Jesse's career revolved around integrity in the music business,

"dotting the i's and crossing the t's". You always knew where you stood with Larry" says Barbara, and this carries through in her work today.

Almost everything she produces tracks through, leaving an "electronic trail." She also has a matter of fact style so, tending to speak her mind, not much of hidden agenda. Barbara has a very "what needs to be said is said" attitude, and proceeds with integrity, while maintaining room for flexibility.

In 1994 Barbara, boldly made her first appearance in Seattle at Victory Music's open mic at the "Crystal Star Restaurant" in Ballard (no longer around) where she got her courage to get on stage and play to a crowd of "nice caring people, a 'pin-drop audience' where everyone was kind and welcoming." A trait I believe still holds true around Victory Music's commitment to the acoustic scene throughout the Puget Sound. You can catch a glimpse of her performances still at Victory open mics on the rare occasion.

These days, you can catch Barbara Buckland (if you can, this lady has a lot of energy, and is extremely busy promoting and hosting) at the "Prism Sundays" series she's started at the legendary Seattle nightclub, the Rainbow; at "the Alley Upstairs; Sunday Nights at Café Allegro". The Hop Vine Pub, Monday nights, and a variety of other places, either supporting a benefit concert, or promoting and supporting local talent, or even sometimes getting out her guitar and playing for her admirers.

Currently her focus is moving towards a nonprofit organization, "Music Community Resources: Nurturing the Heritage and Future of Live Music" she is co-founding with Bainbridge Island's Norm Johnson. Music Community Resources (MCR) is an inclusive, non-profit organization dedicated to nurturing and furthering live music in our community.

To learn more about Barbara Buckland, go to her website, www.barbarabuckland.com

Barbara has lots of people to thank in the community, but in lieu of omission of yours truly, let's just say she is grateful to all of those contributing to her life, and that community spirit need not have a name just a purpose of good works.

For me, it was truly a pleasure to spend the time to learn of a person living as an artist, and in service to others. To sum it up, "it's all about nurturing".

Continued on page 21

KIDS KORNER

Festál 2006

BY HILARY FIELD

Throughout the year, there are wonderful opportunities to experience other cultures through Seattle Center's annual Festál. Festál, from the French word "festive," is a non-political celebration of the arts and heritage of each culture, as well as an opportunity to experience the diverse cultural community of our region. Festál is produced by Seattle Center and individual cultural organizations, and is presented by *The Seattle Times*.

Bookmarked by Asian Lunar New Year celebrations in February and November and filled with international festivals in between, these free events are great for kids and families. Here are some of the highlights for 2006.

Tet Festival: Celebrating Vietnamese Lunar New Year marks the opening of Festál 2006 on February 4 and 5. Celebrating the Year of the Dog, it is also a time of remembrance and renewal. Kids 'n Tet is a popular feature of the festival, where children immerse themselves in hands-on arts and crafts activities and have fun while learning about Vietnamese cultures and traditions. This year, children learn about the symbolic flower of Tet by crafting their own, and learn about geography by making bookmarks in the shape of Vietnam. They will have a chance to experience Vietnamese New Year's traditions by making buttons of their zodiac sign and by making red envelopes, which adults use to give children "lucky money" for the New Year. They will also learn how to write "Happy New Year" in Vietnamese, complete with the correct accent marks.

Seattle Cherry Blossom & Japanese Cultural Festival, coming to Festál on April 21 to 23, is the oldest cultural festival at Seattle Center. While the Seattle landscape bursts with delicate and beautiful cherry blossoms in the spring, the Seattle Center also blooms with colorful costumes, dance, music, traditional ceremonies, and educational activities, all celebrating the customs and traditions of Japan. Kids will have a chance to play with Japanese toys and games, make kites, and dress up in traditional Japanese kimonos.

BrasilFest, created in 1999 to celebrate Brazilian Folklore Day, is the first annual celebration of Brazilian heritage in the Northwest.

August 20 will be the day to see, hear, taste, and explore the colorful South American culture. "Not only is this festival important to the Brazilian community but also for the general public that loves Brazilian arts and culture" explains Festival organizer Eduardo Mendonça. "Our mission is for people to have the most fun they can while being exposed to and educated about Brazilian culture." Some activities and workshops offered include Capoeira demonstrations (Brazilian martial arts) Samba workshops (the famous Brazilian dance and musical form) and exhibits of Brazilian instruments, arts, and films. Children's activities include mask making and painting. Traditional and contemporary Brazilian music will grace the performance stage.

These festivals keep traditions alive throughout the generations, and are great ways for kids to have fun while learning about arts and cultures throughout the world.

TibetFest comes to the Seattle Center on August 26 and 27. Presented by the Tibetan Association of Washington, this festival is a showcase for modern and ancient Tibetan and Himalayan tradition. Travel to a world centuries old through costumes, music, and dance. Browse through Tibetan wares in an old world marketplace, and experience new tastes and textures in cooking demos of traditional Tibetan food. These experiences and hands on activities for kids will bring an unfamiliar and ancient culture to their modern world.

Fiestas Patrias, a celebration of Mexican and Latin American independence, will share

its south-of –the border traditions and festivities with its northern neighbors at the Seattle Center on September 16 and 17. From its humble beginnings organized by the Mexican community, it has since grown to include all of the Hispanic community in Puget Sound. The Fisher Pavilion, dressed up as a Latin American pueblo, will fill all five senses with Mexican and Latin American customs and celebrations. Offerings will include such activities as native cooking, Mariachi bands, Mexican folk dancing, a traditional dress exhibition, painting contest, and art exhibit. Fiestas Patrias, presenting some of the best local multicultural performers and exhibits, will have a hand in warming up our cool Northwest for a weekend. Kids will enjoy the traditional piñata games, face painting, and more.

Italian Festival, presented by Festa Italiana, celebrates the cultural roots of Italians and Italian-Americans on September 23 and 24. Italian culture is notoriously family-oriented and kid-friendly. This festival is bound to be a hit with the younger set. Remember to dress for mess to delve into the Bolla Grape Stomp. Italian food is celebrated with celebrity chefs and cooking demonstrations. The Carter Family Marionettes will treat families to daily performances of "The Adventures of Pinocchio." There will be the annual Fotoitaliana Gallery Show, an Italian film festival, and a historical photo display of Seattle's original Italian families. Kids also get to have fun with a Kids' Bocce Court and hands-on arts and crafts activities.

Hmong New Year, presented by the Hmong Association of Washington on November 4, marks the lunar new year in the Highland Laotian culture. Traditionally, this was a community harvest festival in Loas, with music, dance, food and games. In the US, it also represents the continuation of arts and culture of a refugee people transitioning to a new world. Traditional Hmong crafts and folk-arts are showcased, many by artists in the local community who are among the only surviving Hmong in Seattle who create and perform these traditional art forms.

These festivals keep traditions alive throughout the generations, and are great ways for kids to have fun while learning about arts and cultures throughout the world. For more information and a complete listing of the Festál events, please visit the Seattle Center's web site at www.seattlecenter.com/events/festivals/festal.

(Hilary Field, classical guitarist, recording artist, and teacher, may be contacted at (206) 686-2201 or at hilary@mulberrybushmusic.com)



MUSICAL TRADITIONS

Not In the Book!

BY STEWART HENDRICKSON

*Come all ye bold singers
that have to this place come,
And we'll sing songs of sailors
who don't suck their thumbs;*

*Good cheer is our goal
till the rafters we've shook.
We'll sing what we please and they're not in
the book.**

Rise Up Singing[†] is a song book often over-used at song circles. The late John Dwyer, a founding member of the Seattle Song Circle, loathed it and Craig Brandis wrote this song about it. At John's memorial service in 1997 a copy was ceremoniously dismembered and fed to the fire as a tribute to him.

So what is it about this book that some loath and others cling to for dear life? It is really a fine collection of songs to sing in groups, but not to be used in group singing. Does that make sense?

One of my first song books was *Song Fest*, by Dick and Beth Best, published by the Intercollegiate Outing Club Association (I.O.C.A.) in 1954. The preface to the original collection had some interesting words of wisdom: "Because the fires of enthusiasm kindled at a rousing songfest, roaring most heartily... can't be artificially preserved for I.O.C.A. posterity, this song book is inevitably a mere woodpile. The motley crew who haphazardly, and with occasional splurge of energy, have thrown the pile together, haven't bothered about a few knots and flaws in the grain. They've gone out of their way to select good rough logs, which haven't been cut up, dried, and neatly sorted like those you find on any standard woodpile. They've tossed the big timbers in next to the small ones, but have tried to stack them up for easy reference. You'll find some of them won't burn very easily unless you corral an expert hand to touch them off, but plenty of room has been left on the pile for wood of your own choosing. In brief, the woodpilers herewith toss you the torch – and the tip that, notwithstanding a random shot of smoke-in-

the-eyes, which you may get in the early stages, no fire will burn more brightly than the one you concoct yourself."

The following P.S. was added: "A reward of one left-hand dungaree patch, guaranteed not to rip, run, rust, tear, split, melt, break, etc. is hereby offered for the pelt of the first bohunk caught surreptitiously using this book at a songfest."

*From France we do get brandy
and from Jamaica comes rum
And bold songs and fair tunes
from all over do come,
Some songs may be bawdy,
their meaning's mistook
That's probably why they're not in the book.**

There is something about learning a song before you try to sing it in front of anyone else. If you don't know the song don't sing it! Use the book to learn it, but then put the book away. Only when a song is memorized does it come alive. Only then do you understand what the song is about and it becomes your song. You can then mold the song to your own interpretation. Singing a song is like telling a story – it doesn't work well when you read from a book.

Good songs may not be pretty or politically in style, just take a good look at the ballads of Child; Robert Burns was a rover who drank till he shook, wrote a lot of good songs and they're not in the book.

This advice is not meant to discourage anyone from coming to song circles, but rather to encourage them to make an investment that will pay dividends in their own and others' enjoyment. So use the book, but don't bring it to the circle! And you might also try to learn other songs that are "not in the book."

*The good folk of Sing Out!
have done a good turn.
A popular songbook
has helped people learn;
more people are singing,
just take a good look.*

*But cast your net wider than just in the book.**

[†] Sing Out!, Legacy Books, P.O. Box 5460, Bethlehem, PA 18015-0460

* Copyright, Craig Brandis, Portland, OR (sung to the tune of *Fathom The Bowl*).

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

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FOLKING AROUND

Bits & Pieces #7

BY PERCY HILO

You'd think that at this point in my life I'd be old enough to know that the new year will be, in most ways, a lot like all those gone before (the exception being the occasional year that features more positives in the public atmosphere than usual). Still I persist in clinging to the possibility that hope is on the horizon, that I will break some bad habits and form a few good ones in their place, that I will lose weight and that the entire planet will sing my songs. Mostly it doesn't happen but every so often one of them does. May we all have good fortune with this year's New Year's Resolutions.

There are a couple upcoming events that folk music fans can look forward to with eager anticipation. One is Wintergrass (which I will fully cover in next month's rag) and the other is Rainycamp. This is a singing camp for folk music lovers at Camp Don Bosco in Carnation from Friday-Sunday, January 27th-29th. It begins with a huge potluck and song circle Friday evening and continues with workshops, a talent show, and ample opportunities for jamming, hiking, and socializing until Sunday afternoon. We see old friends who we don't get to sing with often enough and meet new ones with whom we often find we have more in common than just music. It's especially nice to have a weekend like this outside of festival season where we can warm up the winter with song and good feeling. If you're interested call Jean Smith at (425) 747-7655 or email neeej@aol.com.

It's always encouraging when one's effort makes a small, mostly forgettable event into something more. At last year's Rainycamp, Stewart Hendrickson facilitated a workshop/sharing session on Songs of the Pacific Northwest. He recorded 16 of us singing traditional and contemporary songs (w/attendees on chorus) covering a variety of Northwest themes and surprised us by making it into a quality CD titled *Songs of the Pacific Northwest*. It's a field recording/folklore document, and it fulfills its purpose very well in that interested singers and listeners can use it to enlarge their repertoires and historical perspective. Stewart is planning a concert around the CD in the coming months (probably March 12) which will feature

as many of the recorded singers as he can round up, so keep eyes and ears open for logistics.

I've just attended two Earshot Jazz Festival Concerts (It's November 1st as I write this) in which folklore and roots played a large part in the performances. In one, drummer Greg Williamson and his large ensemble presented "Conversations and Deconstructions," a new work of Williamson's in which musical movements and emotions are fitted to interviews with five of Seattle's jazz legends. In this way an audience can glean knowledge in a most entertaining manner, and the excellence of Williamson's composition delivered brilliantly by the tight, swinging big band made it all real for us. The only bad thing on this evening was the very small turnout, but those of us who were there were probably

...it's always a delight to find young people creating and interpreting folk music...

doing better than most of you.

A few evenings later Jason Moran gave us a memorable, heartfelt solo recital of his piano compositions and those of his mentors, which ran the gamut from classic jazz riffs to statements of the present moment. Each piece was rich in texture and scope, the piano work ranging from shimmering beauty to stark drama. I always enjoy the very meaningful process of passing on music and its historical foundation to our cultural children so they may better understand where it comes from. This leads to a deeper feeling for the music and builds a positive link between cultural parents and children. Despite the fact that folk culture, community, and compassion are currently out of fashion, we still find a few new young and enthusiastic talents in our midst each year, and here's hoping this new year brings many more into the fold.

Speaking of cultural children, it's always a delight to find young people creating and

interpreting folk music when they're actually our children or the children of artists we admire. At the 2005 Bumbershoot I had the pleasure of seeing Sara Lee Guthrie and her husband Johnny Irion. As they were setting up I remember hoping that they would be high quality and that Sara would represent the Woody/Arlo lineage in a good way. Well, my wishes were rewarded with a set that was emotionally sensitive, celebrated right living and simple dignity, and was played and sung with good feeling and musical skill. It felt right from the first note when Sara grabbed the microphone and stated, "This is not an act." The set went uphill from there: Johnny more than held his own as the primary author of their originals. He has an engaging performance style, and I look forward to hearing many more years of their music.

Each year in the fall I travel to Cleveland to see mom, and on this last visit I received good and bad news concerning folk music performance. The good resulted from having Larry Bruner, my oldest friend (in time of service) take me to a coffeehouse concert by Four Shillings Short, an on-and-off duo of musical gypsies (whose individual names, except for the first name Christina, I didn't get) who played and sang classics from the traditional and contemporary Irish repertoire with a skill and feeling that speaks of deep dedication and years of experience. They also change the pace with excellent originals by Christina, humorous songs by Seattle's Mark Graham, and beautiful Indian ragas, all without spreading themselves thin in the least. They accompanied themselves on a wide variety of string, percussion, and mouth instruments too numerous to mention. Turns out they're based in Frisco, and get up this way now and then. Watch for their dates.

The bad (and sad) news for this evening is that they were playing for tips and a meal. They're much too good and experienced for this and it speaks of the continuously unhealthy economic attitude that most of society harbors towards our music. My friend Chico Schwall said a quarter century ago that when a venue or organization has money they hire an electric band, and when they don't they ask folk/acoustic performers to play. Obviously we still haven't solved this problem and consciousness raising in this area (among many others) should be on the immediate agenda. (Another New Year's Resolution?)

In the meantime, may all of you and yours, here, there and everywhere enjoy a healthy, happy, productive and musical new year. Namaste!

(All comments welcome: Percy Hilo, POB 21761, Sea. 98111,3761, (206) 784-0378, philo@scn.org

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BY STEPHEN JONES

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Open Microphone Show

BY ANGELA JOSSY

*First up was a man
He was tall, skinny and tan
He had sandy brown hair
And scruffy facial hair*

*His voice and his guitar
Were slightly out of tune
But his eyes and his smile
Made the young ladies swoon*

*It was the open mic
That brought him down
He loved a crowd
And loved bein' a clown*

*A moment in the limelight
A chance to take a stand
A chance to be a rock star
In a rock-n-roll band
A moment to be special*

*When the people know your name
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And find everlasting fame*

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ACCENTS ON MUSIC THERAPY

“Experience the Power of Music Therapy” Orlando, Florida

BY BARBARA DUNN

Last November my annual trek to music therapy comradery and inspiration took me to the American Music Therapy Association’s conference in Orlando, Florida. Every year the American Music Therapy Association (AMTA) presents a major conference offering keynote presentations, continuing education courses and sessions on just about every possible music therapy related topic. The title for this conference was “Experience the Power of Music Therapy.” I did indeed experience that power, although for me it was not expressed in a bold and spectacular way. The power I felt from this conference was through a kinship with other music therapists in a quiet knowing and understanding of the potential and value of music. More than 1,300 people had gathered for this conference and we all brought with us that deep understanding of the healing power of music. I did not have to explain what I do for my work or how music might help someone. This is important because many of us work in places where we are the only professional in our field. We often spend a fair amount of time explaining to others “how music can be of help.” This mutual understanding of the therapeutic uses of music offered a refreshing launching pad from which to delve into sessions filled with inspiration.

One session I attended was based on Arts-Based Research. Diane Austin presented the arts process she used with her research that looked at Alcoholics Anonymous (AA) meetings. She was interested in learning more about the meetings themselves and why they were so successful. She attended AA meetings and wrote music and poetry as part of her interpretation of her experiences and the data she collected. One of the products to come out of her research was a play that simulated an Alcoholics Anonymous meeting. There were four (fictitious) characters and each one had a story. The stories were told in conversation style and were further brought to life with songs that they sang. The songs were Diane’s original compositions. Watching the play was a powerful way to gain insight into the process of the AA meetings.

I was thrilled to attend two sessions by Carolyn Kenny. (I have known of her work for

many years.) The first session highlighted her work with Native women in Canada. This fascinating research, funded by the Canadian government, took her to conversations with North American Indian women throughout Canada. The second session explored her work in the “Field of Play.” The AMTA conference brochure explains that “Carolyn Kenny offers a unique blend of Western psychology and traditional Native American healing. Her theoretical foundation, the Field of Play, emphasizes the importance of experiencing the arts as a way to stay in balance and lead a good and healthy life, and can be applied to a range of patients and clients in music therapy. *The Field of Play: A Guide for the Theory and Practice of Music Therapy*, published in 1989, is used internationally to help music therapists to understand the deep territory of the human relationship as it is expressed in the music therapy experience.” We were gently brought into this field of play through stories, diagrams and listening and participating in the process. Carolyn Kenny has a wonderful way of speaking her truth and passing along her knowledge that is both accessible and inspirational.

Carolyn Kenny has also been a pioneer in the field of music therapy in our region for several decades. She started the music therapy program at Capilano College in Vancouver, BC in 1976. Currently, she holds a position of Core faculty in the PhD program in Leadership and Change at Antioch University. She has a new book out entitled “Music and Life in the Field of Play;” it is an anthology that includes her two previously published books (*The Mythic Artery* and *The Field of Play*), along with previously published articles and presentations. She is also co-editor in chief of the on-line music therapy journal “Voices.”

“Building Community Through Music – From the Inside Out” was a very fun session led by Carylbeth Thomas. She engaged us in various group improvisation experiences. She talked about “starting where you are” and then finding that place to “live in the music.” The process moves forward from there. I think too often we are trying to be somewhere we would like to be in our music and we don’t fully appreciate where we are. It is so

important to be centered in the experience—centered and accepting of our clients and ourselves. We are all at different places with our music, with skill level and even how we may be feeling on a particular day. Improvisation provides room for everyone, wherever they are at that particular moment in time. Carolyn was very skilled in the way that she guided us and flowed with the group’s energy.

Kathy Quain led a Sunday morning session on Drum Circle facilitation. Kathy trained with Drum Circle guru Arthur Hull. Kathy’s session offered quite a few tools that I found helpful. One of the things she did was to start out the group with singing. Singing can be very grounded in rhythm and easy to follow. She encouraged us to “keep the music simple, catchy and repetitive.” The first song she used was the children’s song, “Take You Riding in My Car.” This was very easy to sing and lent itself to steady drumming while still offering opportunity for variation. For example, half of the group sang the opening line: “take you riding in my” and the other half of the group responded by playing and singing “car, car.” She emphasized the importance of the pulse and suggested that the facilitator can reinforce it through marching or wearing ankle bells.

On another note, my roommates and I pulled together a band (called “The Daughter’s of Harriet”) to sing at the Friday night “Unplugged” event. We sang a song I wrote entitled “Harriet Seymour.” It is about the “mothers” of music therapy. *I was ten years into this profession before I learned of these women. My introduction to music therapy focused on the “fathers” of music therapy who began their work in the 1940s.* The song highlighted some remarkable women who used music for healing in the early part of the 20th century. Harriet Ayer Seymour was involved with a Federal Music Project of the Works Progress Administration (WPA) during the 1930s under the Roosevelt Administration. Her project involved the use of music at hospitals and prisons in New York City. Margaret Anderton and Isa Maud Ilsen taught classes on “musicotherapy” at New York City’s Columbia University in 1919. These classes

prepared musicians to work in hospitals as therapists. Ilsen also formed the National Association for Music in Hospitals in 1926. (Davis) It felt great to use a song to educate our audience about these women.

On the last night of the conference, a group of us walked across the street to have dinner at a nearby restaurant. On our way there, a woman in our group fell down and was laying on the ground at the entrance to the parking lot. When she did not immediately get up, we called 911. She seemed to be recovering after a few moments but an AID squad was sent anyway. Once we knew she was going to be OK, we proceeded to sing to her: "Nobody Knows the Trouble I've Seen" in 4-part harmony. By the stunned look on their faces, I think the medics were impressed!

All in all, my trek to Orlando was an eventful journey, complete with jet lag, humor, and inspiration and, of course, lots of music!

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- ◆ Quain, Kathy, MME, MT-BC. Web site: www.kathyquain.com
- ◆ Voices: A World Forum for Music Therapy. Web site: www.voices.no

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Barbara Buckland continued from page 15

WITH CARE FROM SOMEONE


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*...And maybe we'll find
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And now we will know
What love will show us has begun
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TACOMA BLUEGRASS JAM: Fourth Saturdays from 1 to 6pm in Carpeners Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

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BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail Nwbluegrass-Subscribe@Yahoogroups.com Info: JoeRoss - rossjoe@hotmail.com

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Guy Clark (fri)

The Duhks (fri/sat)

Mike Marshall & Hamilton de Holanda (fri/sat)

The John Cowan Band (sat)

Randy Kohrs & the Lites (fri/sat)

Shawn Camp (fri/sat)

Laurie Lewis & Tom Rozum &

The Guest House Band (fri/sun)

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Uncle Earl (fri/sat)

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Jo Miller & Laura Love (fri)

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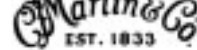
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