

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

February 2006

Number 02

Wintergrass Passionate Players

Inside...

- ✦ Busker Profile: Joe Fulton
- ✦ Kids Korner: D'Addario Kids Academy at Wintergrass
- ✦ Musical Traditions: Observations and Speculations on a Singing Career
- ✦ River City Bluegrass Festival: Turns Scruggs Into a Dream

EVENINGS ON THE PLATEAU

strings attached...

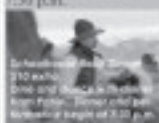
Bobby Medina and the Red Hot Band
January 28, 2006
Emmetsburg High School Auditorium
226 Sernanski
7:30 p.m.



Korby Linker
February 18, 2006
Emmetsburg High School Auditorium
Acoustic Guitar
7:30 p.m.



T.J. Casey
March 11, 2006
Emmetsburg High School Commons
Montana's Singing Cowboy
7:30 p.m.



Prairie Flyer
April 1, 2006
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Bluegrass



Misty River
May 20, 2006
Emmetsburg High School Auditorium
Acoustic Americana
7:30 p.m.



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THE RAMBLIN' MIKE

Mick Knight: A World of Blues



BY MICHAEL GUTHRIE

Many of us have heard the story of how British rock bands copied the blues from American blues artists—at least that's the perception. The truth of the story is that musicians all over the globe have been playing the blues of people such as Skip James, Willie McTell and the Reverend Gary Davis for a long time. Some musicians started out playing old blues music, such as Bob Dylan. American country/roots blues music has a worldwide following. Radio stations in Argentina and Denmark have played one of my modern blues tunes. I never thought people in Argentina would love our blues musical heritage but they do with a passion. In this country blues has a small following when you consider the total population, and many musicians put blues music down for all kinds of reasons—such as “it's too simple” and “the lyrics are just about losing someone or some other hardship.” I think this country needed the rest of the world to show it what a treasure it has in blues music. Mick Knight, born in London in 1954, is one of the world pickers who has a feeling for the blues.

Mick started out playing rock music at 15 years old, and was heavily influenced by the Rolling Stones, Jimi Hendrix and American West coast rock of the sixties. He met someone who played like Mississippi John Hurt and was hooked. He sold his electric guitar and bought an acoustic. In 1971 Mick met Piers Clark, who introduced him to ragtime blues guitar, and he attended the Cambridge Folk Festival to see Rev. Gary Davis. On the day Mick turned 18 years old, Rev. Gary Davis died.

Mick grew up in the beach town of Hastings, which was a haven for great musicians and artists. “You had to be good there to get a gig because there were so many good musicians,” Mick said. This made him work hard, and he learned a lot from watching people like John Martyn, who lived in Hastings. He received a book for his birthday, “The Story of the Blues,” which had a big effect on him. He read about all the great legends of the blues such as Willie McTell, who was born on the same day (in 1900) as Mick. Practice took up a lot of Mick's time, and he recalls that he didn't have time for a girlfriend at that time (now that's what I call dedication).

In 1976 Mick formed the group Dupree with Barry Denyer and Andy Bannister. After several changes Mick left the group, which then changed its name to Delta Wing. A couple of years later Mick embarked on a solo career and also performed as a duo with Ivor Pickard. In 1989 Mick moved to New Zealand, but not before he stopped off in Mississippi to play at The Sunflower Blues Festival. In New Zealand he played at the blues and folk clubs; Mick found that he is equally at home playing in either type of venue. Dry Bones Shuffle, a group including Rory McLeod and other New Zealand musicians, was formed in 1992. They toured the UK and did support work for Burt Jansch and Wiss Jones. While in New Zealand, Mick also did a series of shows for the Auckland and Hamilton Blues Societies. The Port Townsend Blues Festival caught the eye of Mick. He attended a couple of them, and in 1998 was invited to be a guest tutor at a week-long workshop. He was invited again in 2000. Mick took an interest in the Seattle area as a result of meeting people at the festival, and he liked the Seattle area so much he that and his wife moved here in 2001. He has become a part of the music community here and loves the weather.

Aside from being a very accomplished musician, Mick is a dedicated student of the blues and has a lot of respect for the legends who carved out this form of music. He plays old blues standards with the feeling of the old legends who wrote them and he writes his own songs in the same style—they sound like old songs. Mick has performed for the Folklore Society and Bumbershoot, and he still occasionally does shows at venues like the Highway 99 Blues Club. He is a Seattle blues treasure.

If you want to hear some great ragtime blues done in the traditional style, you should catch Mick Knight—I'm sure you'll see his name around. He also teaches at Al's Guitarville on 15th Ave NE in Shoreline. You can read more about Mick Knight and hear song samples at www.dryboneshuffle.co.uk. There are also some great blues links at this site, as well as a discography.

You see, the Stones, Clapton, Dylan and Knight are just a few of the people who love the blues! It doesn't matter what country they are from. It's a good thing people in other countries want to preserve our heritage—too many Americans apparently have no sense of history. Blues and jazz players alike have had to go to places such as Europe and Japan to be appreciated.

Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest and is a Victory Music sound volunteer. He has produced his own CD and run his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC from 1973-79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987.

Contact: moorafafa@mindspring.com
www.moorafafa.com

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

FRIDAY, FEB. 10... SECOND FRIDAY SEA CHANTEY SING. Wood Shop, Northwest Seaport, South Lake Union Park. 8:00 - 10:30 PM. Join in rollicking, robust, and (somewhat) raunchy songs of the sea. Hosted by Matthew Moeller. The song leader this month of love will be NW Seaport music coordinator emeritus Dan Roberts. Dan's association with the sea started with an early childhood watching ships on San Francisco Bay and listening to his father's wartime merchant seaman's stories. A veteran of Victory @ Sea, Dan will instigate as much musical fun as possible.

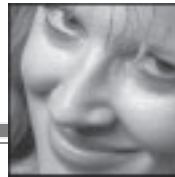
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GALLOPING GOSSIP

February 2006



BY DEB SEYMOUR

*“Let auuuuld acquaintaaance beee forgotten...WHOOPS! Looks like the Galloping Gossip forgot what month this is... it's February already! Not that that's a bad thing...but...where is my brain? Still in January, which is, in fact, true (remember, these columns have to be written in advance). Except that I am already two days late with it, meaning...ARGHHHH! Who-am-I-where-am-I-what-am I... “Well, one thing for sure,” says the Horse-With-No-Name, the Gossips Quirky Quadruped. “You are not a horse. We actually have some sense,” he adds thoughtfully. “Nor are you a cat,” chimes in Miss Sweet Pea, the Gossip's famous fractious feline, “because you don't sleep enough.” (She isn't kidding!) But on the column: * OK-so the No War New Year songwriter night at **The Alley Upstairs at Café Allegro** was a hit: anti-war songs all night by **Jorge Zorro, Paul Benoit, Charlotte Thistle, David MacAuslan, Percy Hilo**, the ever-mind blowing **Jim Page** and others all made for a festive beginning. Hosts **Barbara Buckland** and **Bill White** will continue to have songwriter showcases at the Alley on all Sundays except the 3rd Sunday (which is a poetry night) and also will be hosting special events there as well, such as... * **Feb 12 at The Alley Upstairs: The Boys versus the Girls in the “World Series of Love” Showcase!** The Gossip can't wait for this one, it sounds like too much fun! Girls and boys will be paired against each other for the playoffs. One player will sing an original love song of any type. Then the challenger will respond with an original song. The audience will determine the winner. After the playoffs, the boy winners and the girl winners will go against each other for additional rounds until only boys or only girls are left on the stage. Now does this sound like a hoot, or what? Remember, love is a four-letter word... * **Mike Fleck, Galena Reiter-Thompson, Ron Dalton, Lorraine Beason** and **Michael Guthrie** were seen recently at **Anita LaFranchi's** last dance workshop at North Seattle Community College playing for her students. The highlight of the evening was the introduction of the Wicky-Wacky Hula line dance performed with Michael Guthrie's Wicky-Wacky Shack song.*

* Speaking of new things: **Charlotte Thistle** has a new CD Called “*A Girl with a Guitar*” and it is de-lovely! A must-buy for your valentine's sweetie! (www.agirlwithaguitar.com) * More new things: **David MacAuslan** has a new guitar! A steel string! It's about time, son! * For those of you who have not recently been to **Ron Dalton's** Web site, well, y'all ought to. Mr. Dalton, a highly talented visual artist as well as songwriter, sound man and musician, has done it again-creating some of the most gorgeous Web graphics. He also has a new section about local area songwriters called “The Other Voices I Hear” that includes a featured “artist of the month” spotlight section. Most recently featured: **Christie Aitken**. * So, back to guitars, the Gossip has a question: if there is such a thing as a Taylor guitar, and also such a thing as a Baby Taylor guitar, just what the heck is a Jumbo Baby Taylor? She saw one recently in a downtown shop but is still confused... * More guitar stuff: the Gossip publicly thanks **Joel Tepp**

for the loan of the little Martin she's been toting around. Much appreciated in the post-pinched nerve world. * Unfortunately, we end this month's column on a sad note: I only just found out and am sad to inform you that West Seattle blues picker and former Wit's End Song Circle regular **Jimmy Boudreau** passed away suddenly on Nov 21. He was 53. Back in 2002, Jimmy produced one of the finest shows the Gossip has ever had the privilege to perform at: “*Blues, Folk and Beyond*” at Arts West Theater in West Seattle, with The Emerald City Jug Band and Brian Butler. When not producing shows, Mr. Boudreau was a fine Dobro-ist and blues picker himself, contributing many happy hours of music at Wit's End Tea House, The Buckaroo Tavern and also the Fur Peace Ranch in Ohio. Jimmy, you will be missed. * -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 with a penchant for jazz and swing stylings. She and her dashing band, the Debonairs, will be stomping their musical feet at the C&P Coffee Company in West Seattle on February 18th. Visit www.debseymour.com for more info.

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WINTERGRASS

Passionate Players

BY PERCY HILO
PHOTOS BY DAVID CONKLIN

It's Wintergrass time again, and this year we come in wearing the title of 2005 Bluegrass Event of the Year and with a program that will more than live up to the crown. Because tickets are moving very fast and a lot of you will want to be included, I'll lay out the basic info for you up front.

Wintergrass takes place from the 23rd-26th of February, primarily at the Tacoma Sheraton Hotel. We also, as usual, have the beautiful church venue with its excellent acoustics and a new venue I'll talk more about later. There are a variety of ticket plans, several of which include dances and workshops as well as the shows. Some of the fest is sure to sell out so you'll want to be in touch ASAP at www.wintergrass.com or 253-428-8056.

The theme of this year's fest is "Passionate Players" which director Patrice defines as artists who are distinctly good at paying attention to what inspires them: Players who are extra exciting (over the top) musically and personally. This could be a controversial theme because of whose definition is holding sway and who is and isn't included in the program, but there's no denying that this year's performers fit the bill. Patrice describes the program as perhaps the most interesting and varied roster yet.

Over the years a number of bands have become Wintergrass mainstays, and we rotate them with new talent in order to keep the program ever-fresh. This year's popular returnees are led by the Del McCoury Band. Del is the leading exponent of the high lonesome sound and his young band

(included his hugely talented sons) keeps him in tune with today as he offers a traditional/contemporary mix that is delectable. Laurie Lewis and Tom Rozum always present an entertaining, well-rounded set that touches on a variety of

with big country acts.

Among the new faces to grace the event will be the well-known and respected Texas songwriter Guy Clark and his lesser known but still widely respected friend Shawn Camp. They will interplay their sets of

sensitive, down-to-earth and poetic modern country songs. Randy Kohrs and the Lites will offer their brand of straight traditional and contemporary bluegrass featuring a great lead singer. And the Duhks, one of the most eclectic and entertaining groups on earth, will display their exquisite musicianship and their ability to engender over the top fun.

In addition to this excellent combo of old and new there's so much

more. Jo Miller and Laura Love will perform a reunion of their Wintergrass set of 10 years ago that surprised and thrilled so many of us. The expansive vocals of John Cowan, Bluegrass Etc. with legendary fiddler Byron Berline in tow, 4 Chords of Wood, Great Naugahyde Ride, Great Northern Planes, the pure fun of the Canotes, and so forth. Clearly there's enough here to accommodate even the most far-reaching bluegrass affinity.

Always aiming to please, the staff introduced Club Wintergrass as a participatory event for dance fans and your response tells us it's here to stay. This year on Friday and Saturday evenings in the Ballroom, The Wilders will be back in it



Jam in lobby

lovely styles in a charming and personable manner. Psychograss w/Mike Marxhall and Darol Anger will be the most experimental group at the fest and will please progressives with their amazing variety of sounds. And as an extra bonus Mike will introduce us to Brazilian mandolin virtuoso Hamilton De Holanda, who specializes in Choro Music; they will offer a unique set combining American and Brazilian influences that will be a highlight and a pleasant addition to the Wintergrass house of music. In the young but still veteran category, Mountain Heart brings their incredible hard-driving bluegrass featuring very clean pickin', great emotional vocals from several leads and a fine stage show developed from their experience touring



with their honky-tonk madness and the flaming fiddle of Betse Ellis. The aforementioned Duhks will keep our feet moving with a bunch of raucous musics rolled into one, and there's Uncle Earl, another debut band whose five-woman lineup performs old-timey music for our times with infectious energy and charisma. Also in the Ballroom will be regional favorites Red Brown and The Tune Stranglers and The Jangles, who will both present the Western Swing experience. What a glorious feast for the feet this should be.

The biggest addition to this year's fest will be the Courtyard Marriott, a new venue (don't worry, we're keeping all the old ones) that will offer one more stage (on Friday and Saturday), and more workshop and jamming space, which will help alleviate overcrowding. The location is on the other side of the Sheraton from the church and less than half the walking distance. Just another way of making Wintergrass bigger and better while retaining the essence of our community.

If you have tickets for Friday, Saturday or the weekend you'll want to bring your instrument (of course, you can bring it anytime during the long weekend) and take advantage of Anita Graham's full and exciting workshop schedule. As usual, workshops will be taught by members of the performing bands and will provide opportunities to learn new stuff or polish up techniques, interact with other aspiring or active musicians and make your festival experience more complete through participation. You may even end up jamming with new faces and making new

friends and contacts.

Speaking of learning with performers, how about trying the Wintergrass Academy and the D'Addario Kid's Academy. The big people faculty will be Bluegrass etc., augmented by Byron Berline, Laurie Lewis, Kenny Smith and Randy Kohrs, and will cover all the major bluegrass instruments. The Kid's classes are run by Beth Fortune, a middle-school teacher who has created a lesson plan that will allow for focused instruction as well as

And speaking of sponsors, Wintergrass is endlessly thankful for a strong array of businesses whose support has helped us maintain the festival's high quality while keeping it affordable for individuals and families. We should remember these businesses when our musical needs arise and purchase their high quality products—a reciprocation that will enable us to more easily start our musical engines for many years to come.

Thousands of people will enjoy the festival and take home warm memories of good music, good people, some additional musical knowledge and phone numbers of like-minded pickers. But for the youths who attend Kid's Academy there will be an extra prize. Wintergrass, in conjunction with Ted Brown Music and Tacoma Guitar, is starting an instrument lending library at this year's Academy in which students may leave the fest with an instrument to enjoy and learn on for a year. If this program works out, it will expand. This is a very noble experiment for these two for-profit businesses to engage in, and we hope that everyone who knows about it will agree and buy accordingly.

So there you have it. An all-purpose hit of bluegrass to die for and some of the nicest and most dedicated people you'll ever meet to share it with. Hope to see you there.

(All comments welcome. Percy Hilo, PO Box 21761, Seattle, WA



Boy playing at Wintergrass

creative exploration for our 4th to 8th grade students. Her co-instructor is Joe Craven, a 17-year veteran of the David Grisman Band who is endlessly entertaining with a variety of musics made on many instruments, both traditional and homemade. This should be an unabashed blessing for the younger players. We are pleased to have Tacoma Guitar and Ted Brown Music join D'Addario as the Kid's Academy sponsors.



House Jam at Wintergrass

REVIEWS

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LOCAL

Blues

ZAC HARMON: THE BLUES ACCORDING TO ZACARIAH

Bluestone Records: www.zacharmon.com
The Jackie Payne – Steve Edmonson Band:
Partners in the Blues
Burnside: www.payne-edmonson.com



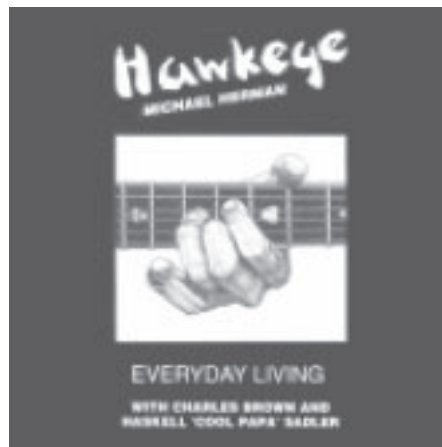
Loud, plugged-in blues isn't quite the Victory Music sound, but lettin' y'all in on a couple of really good records by local folks who are thoroughly immersed in the roots is certainly the spirit of our little mag – hence, a quick word about Zac Harmon, Jackie Payne and Steve Edmonson. Zac Harmon has a bright, clean, contemporary sound with lots of layers but no mush. He's a very fine singer who can coo and seduce as well as shout the good old stuff. The opening tracks of *Zacariah*, his original material, are studio slick and radio ready, but he lets his hair down later with some classics: a storming live version of "Mannish Boy," and a heart stopping duet with Miss Mickey Champion on "It Hurts Me Too." These tracks and the smoldering slow songs that close out the CD, put Harmon more in Payne-Edmonson territory.

Their disc, cut a couple of years back but sounding straight out of Muscle Shoals, circa 1966, captures every single element of blues and soul perfectly. Payne has the same midnight moves as Wilson Pickett (only backed off a couple notches on the rasp-o-meter) and Clarence Carter's hearty humor. Tele-armed Edmonson can do both the Steve Cropper and Duane Allman parts, keeping him right up in front of the big band backing the duo. The Payne-Edmonson Band might be a smidge more fun, but there's really no choosing between them and Zac Harmon: pick up both discs! (*Tom Petersen*)

Blues

MICHAEL "HAWKEYE" HERMAN, CHARLES BROWN, & HASKELL "COOL PAPA" SADLER: EVERYDAY LIVING

Topaz: www.hawkeyeherman.com



This terrific album first appeared in 1988 to launch Hawkeye Herman as a full-time, professional blues player. Enconced on the banks of the Mississippi at the time, he'd been soaking up the history and mojo from his mentors, the great showman Cool Papa Sadler and the legendary singer, writer, bandleader, pianist Charles

Brown. Ready to graduate, he waxed this mix of standards (Robert Johnson, Big Bill Broonzy, Charles Brown) and originals, establishing his coolly powerful acoustic sound that has grown into one of the idiom's benchmarks. The album gets off to a loud, swiny start on "Big Road Blues," propelled by some extra guitar from Herman's luthier, Ralph Novak. Sadler and Brown are along for the tunes they wrote, the former characteristically hopping while the latter has a deep, smooth sound. The rest is just Hawkeye alone and while we don't need to be reminded that he passed his test, it's sure nice to hear those "A" grades again. (*Tom Petersen*)

New Age

KAREN MARIE GARRETT: ALLURE OF SANCTUARY

Self issued: kgpiano.com



Karen Garrett is a top-drawer pianist headed for bigger things. *Allure of Sanctuary* is the Olympia artist's third release, following a straight-classical disc and another in this New Age vein. This new release is as soothing as it's intended, but it's also energizing. Where a lot of New Age

is so light it begins to drift and grow unidentifiable, Garrett's compositions are distinct, with melodies for the listener to hook into. It's billed as New Age, but several cuts qualify as Light Jazz – very mellow Vince Guaraldi, perhaps. Thus, Garrett is a distinctive new artist in this field and could, with the right promotion, see herself at the top of the New Age charts (Allure is already getting significant airplay on Easy Listening stations). It won't hurt a bit that she is a pupil of the founder of the New Age genre, Will Ackerman; nor do dead-enders get invited to record their albums at Skywalker ranch, using Lucas's Bluthner grand! Get this album, neighbors – you can say you "knew her when." (Tom Petersen)

Folk

JONATHAN NICHOLSON: SOJOURN
www.jonathannicholson.com



From Spokane comes this thoughtful and stirring album of ambient guitar music. Jonathan Nicholson wrings much emotion from his Taylor 12 string and as the theme of Sojourn calls for it, does not shy from some pretty stern plucking. The uncommonly helpful liner notes explain the journeys and inspirations behind the songs so we understand more than what we hear. What we hear is brilliant fretwork, with fantastic voicings, great dynamic control and an unerring touch with harmonics. Nicholson is one of those guitarists that can sound like a roomful of musicians even though he is alone. The stories behind the songs are moving too. Nicholson has felt some acute pleasures and sorrows in his young life and as he says in the liner notes, he is grateful for this outlet. So are we. (Tom Petersen)

Singer/Songwriter

HEIDI MULLER & BOB WEBB: SEEING THINGS
 Cascadia Music: www.heidimuller.com

This CD is ample proof that former Northwest treasure Heidi Muller is alive, well and still making wonderful music. And with full-time



partner Bob Webb's solid and sensitive work on mandolin, dulcimer, cello and guitar the enclosed sounds are sweeter, deeper and more meaningful than ever.

The title cut sets the tone for the 13 song/tune journey across the American land/mindscape where loss is accepted with compassion and understanding and sung about to keep the memories alive, adventure greets every morning's rising and hope springs eternal. And it doesn't hurt to have local ace Paul Elliott on fiddle either. "Snowdance" describes nature as having a life and expression of its own that we should celebrate rather than destroy and "Highway Calling" (with a beautiful slide lead-in by our own Janis Carper) is another bright Muller road song and a worthy companion to her popular "Good Road". There are also 4 lovely duet performances of various musics featuring primarily dulcimer and guitar that are quietly penetrating w/the unassuming dignity that characterizes true folk Americana. Especially moving are "Bach's Old Coat" (with Bob on electric cello); a classical piece that fits seamlessly into the set and the Beatle's "I Will," in which Heidi declares her love. Good for you girl!

Finally, there are 3 songs by Heidi in which the emotional content raises this recording to a higher level. "Snowdrops," delivered acappella, is a poetic story of seasonal and personal renewal, "Sycamore" is a tale of true love torn asunder and a couple's refusal to compromise their beliefs which closes with a plea for more

of the same (with great mandolin by Bob; a redundant statement by his musical standards) and "Sacred Ground" is a declaration of faith in our planet and its inhabitants from one who's loved all her life and sees our spirit as eternal. Pretty convincing at that.

Folks, this is healthy music, created from true heart and fit for any season, occasion or state of mind: stories from our lives that singers may want to learn and you may want to own. (Percy Hilo)

Instrumental

JAMIE STILLWAY: MELL OF A HESS
www.jamiestillway.com



Mell of a Hess is 40 plus minutes of original, eclectic joy. With tastes of jazz, spanish, blues, ragtime and a lull-a-bye to boot, this CD is a pleasurable combination of imagination. Jamie lives in Portland, Oregon and must be a very happy person, because her music is enough to put the dourest of old coots in a good mood. Impeccably executed arrangements written and produced by the artist run the gamut in style and emotion. I like it. This is Jamie's first solo attempt as an instrumental guitarist. She is accompanied by several guest musicians on guitar, mandolin, drums, violin and upright bass. I found this CD to be a nice listen, very accessible, not over-played or under-played for that matter. A balanced blend of just good stuff! With imaginative titles like "Poison in the Drapes" and "March Of The Drunken Flies" I wonder what wouldn't stoke this woman's creativity! A refreshing recording with lots of little surprises that will brighten my day time and again, this one won't put me to sleep and is going in my daily listen pile. (Kathe Davis)

Blues

**MICHAEL "HAWKEYE" HERMAN:
IT'S ALL BLUES TO ME**



Topaz: www.hawkeyeherman.com

Here's one of those sensational albums that proves that even the most hidebound, constrictive traditions can find fully meaningful and authentic expressions without copying the founding fathers in style and substance. Hawkeye Herman, veteran bluesman out of Ashland, Oregon, has turned a dozen jumpin', rhythm'n'bloozy classics into something new and sinister: they're quiet. This is an unplugged album, sure, but Hawkeye's messin' wit' ya. He sings coolly, low, often at a whisper . . . the kind of whisper Clint Eastwood uses when he has to explain something to the bad guys. The acoustic guitar is well played, not assaulted and the rest of the backing musicians keep things toned down, creating an atmosphere of subversion, collusion and bad fun. What flat out makes this record though, is the reduction of percussion to just washboard, with the odd thrum on a countertop or splash of a tiny cymbal. Washboard Chaz is Herman's ace and he's a wonder. Forget the hillbilly racket normally associated with the washboard. Chaz makes it rattle like a snake, skip like a schoolgirl, tick like a clock, or vibrate like the motor on grandma's washing machine. Chaz finds the mood for every tune, even when Herman ranges out to the far edges of the blues. There's a withering "Sixteen Tons" that reopens a song that had been "closed" for 50 years; Herman's re-do of "Moondance" casts it as a roadhouse pick-up instead of a supper club come-on; He finds the thread between Santana's "Evil Ways" and the oldie "You're No Good" so taught, it's a wonder they haven't always been done as a

medley. Herman's got two originals that are solidly in the tradition, the melancholy "I Used to Ride That Train" and the naughty "Give Me Grandma Every Time." Great record! (Tom Petersen)

BLUES

ANGELA STREHLI: BLUE HIGHWAY
M.C. Records: www.mc-records.com

With featured guests Marcia Ball, Maria Muldaur, Paul Thorn and Stevie Ray Vaughan how could Angela go wrong? She is not over-shadowed by any of them. This woman is STRONG! Wonderful classic blues, some original, some covers, ALL rock solid. This lady appreciates and resonates the blues. Her style is straight from the originators that she spent time with during her decades-long career in and out of Texas. Her desire to carry the blues into the new century for generations to come has been fulfilled in this CD. If you are a Marcia Ball fan, you will love Angela as well. If you are a blues fan, what are you waiting for? (Kathe Davis)

DON HAUPT: STEADY ROLLIN'
Dancing Dog Productions:
www.donhaupt.com

Don Haupt is a reverent and enthusiastic young blues man from way up in far Northern California. His audience there is an earthy bunch: students from the most laid back college in the State system, boutique agriculturalists and the ever-hard-pressed loggers . . . or former loggers. Haupt delivers what they want: raw, brooding, dirty down home blues standards with the lyrics barked and spat in bursts between long reso slides and lone-some notes. There's no bounce to this CD at all and the vocals are a bit too rushed, but it's sincere. It's also brave: props to Haupt for cutting the whole thing live and solo, with no retakes, overdubs or after-the-fact cleanups. The record is well produced and handsomely packaged, burnishing Haupt's sense of commitment. (Tom Petersen)

BLUEGRASS

**THE EARL BROTHERS: WHISKEY, WOMEN &
DEATH**
Big Hen: www.earlbros.com

The Full Dance Card prize for 2005 may go to the Earl Brothers, an insurgent country band

from Northern California that toured the west coast nary missing a single club, bar, live radio broadcast, or Bluegrass festival. They are about the hottest thing on 23 strings, one of the last groups to understand Bill Monroe and Jimmy Martin's aggressive, driving sense of time. The head of the operation, Robert Earl Davis, hails from Appalachia and channels a hundred years of sorrow and indignation through a voice that can peel paint. As the album title aptly describes Earl Bro territory, though it's not that balanced – this is a boozy record. It's also not the best produced record. Good thing so many people have seen the group live, because on the CD all the fine back-porch pickin' seems to have been recorded from the front porch. John McKelvy's guitar is often muffled and far down in the mix, while Davis's banjo head might be an old dish rag. The bass and the vocals come through just fine though, the latter with almost painful clarity. (Tom Petersen)

CAJUN

HADLEY J. CASTILLE: REFAIT
Swallow Records: www.hadleyjcastille.com

Hadley Castille takes Cajun music to town: he's made it and is now a show biz smoothie, as this greatest hits collection illustrates. He's undoubtedly a master at his craft, an accomplished fiddler with a buttery sound. Castille is a fine singer, too, but more of a supper club crooner who loves working the audience more than the swamp yowlers and dance hall shouters usually associated with the genre. Refait is fun but not challenging listening and Castille is a fine ambassador for introducing new folks to the style. At times Castille comes close to schmaltz, but there's enough fire in the old reliables "Diggy Diggy Lo" and "Big Texas" to keep us all paying attention. (Tom Petersen)

LOST BAYOU RAMBLERS: BAYOU PERDU
Swallow Records: www.lostbayramblers.com

Purists are going to grumble when they hear the lap steel and maybe begrudge the precedent for a dobro in a Cajun ensemble, but they'll get over it quick once they spin this platter. The young men of the Lost Bayou are very much part of the tradition and this album actually gets in a plug for side project of theirs, backing Ethel Mae Bourque, a 72 year old denizen of remote Vermilion parish who sings the songs her granpere

taught her! How deep can you get? LBR is headed up by the Michot brothers, who have their own, very deep roots and a commitment to keeping the old sound and spirit alive. Louis sings that high, screechy sound to match his delightfully rude fiddling, while Andre makes the sound move and flow, alternating between the more traditional accordion and the aforementioned lap steel. This new effort marks the LBR's concern that the music stay close to its original purpose as dance and party music, hence the addition of drummer Oscar "The Train" Courville and wild man bassist Alan Lafluer, who not only keeps things chuggin' but astonishes the crowd with his acrobatics. Plays it under his chin – got the pictures to prove it! This is a very fine record by a maturing and increasingly important band, taking Cajun music into the new century without compromises. *(Tom Petersen)*

FOLK

LES AMANTS DU SAINT-LAURENT: LE VENT DU NORD

Borealis Records: www.borealisrecords.com/cd_lesamants.html

Quebecois music has a well deserved reputation of being fun and Les Amants du Saint-Laurent by Le Vent du Nord is no exception. With fine voices and masterful playing skill, Le Vent du Nord has claimed a solid place among the great Quebecois groups.

The tracks vary from traditional melodies and songs to originals rooted in the folk traditions. Most songs have vocals, but even if you failed French in high school, you will enjoy the fine voices with their syncopated and powerful harmonies. Every song, serious or funny, has the driving rhythms you would expect from Quebecois music. The clickety-clack of bones and feet weaving in and out of fiddle, hurdy gurdy, accordion, guitar and fine vocal harmonies.

From the first song, a beautiful love song sung and played beautifully, to the last reel this CD will pump you full of energy. A great CD to add to your folk collection. *(David Perasso)*

DAVID MICHAEL, RANDY MEAD & FRIENDS: MUSIC WORLD

Purnima: www.purnimaproductions.com/musicworld.htm

The prolific David Michael and Randy Mead chronicle their three decades of musical explorations on this "best of" disc. With so much great work to choose from,

narrowing it down to these 15 cuts must have been agony and long time fans will no doubt find a favorite missing at some point. Still, this is a five-star, can't miss record: beautiful, exhilarating, thought provoking and continuously delightful. The selections emphasize rhythms and instruments from non-Western cultures, tied together by Michael's harp and Mead's flute. The percussion instruments are particularly well applied, with attention not just to the beat but to the very sounds and moods created by the varieties of drums. Several tracks fuse the non-Western elements to some very western jazz, as on "Forest Evening" and "Spirit Rising," with their saxophones and the uproarious "Reflections of a Journey," which seems to cover the entire careers of the artists in one tune – punctuated by the preposterous rumblings of a "tubephone!" As with all Purnima productions, the sound quality, engineering and recording mastering are absolutely astonishing, making the music that much more enthralling. *(Tom Petersen)*

ROSS BEACH: COUNTRY

A Bouncing Space Recording: www.rossbeach.com

Portland folk rocker Ross Beach picked country for the palette from which to paint his picture of the State of the Union, 2005. It's entirely suitable and gives the record a lift it wouldn't have had if done in the other styles he plays with his various affiliated bands (Ross is the trunk of a large musical family tree!) Country is a heapin' helpin' of erudite commentary on the fecklessness of our elected leaders and related corporate mischief. The CD is effective by loping along at a time when most politically progressive artists are beside themselves with exasperation and taking it out on their instruments and their audience. Not that Ross is going easy: we're warned on the very first tune that "the proverbial s**t" – without asterisks – is going to hit. Beach has a good ear for old-school country, with plenty of whining steel, but his voice doesn't quite have the gravitas that makes for either solid country or earthshaking folk-protest. The arrangements can be a little tentative at times, too: the studio hazard of the one man band. This will no doubt be a useful record, a fount for Beach and his many bands and anyone else looking for good material. It's also welcome listening for the lefties and would do the righties some good too. *(Tom Petersen)*

ROLF VEGDAHL & MIKE LUNDSTROM: HYMNODY

Email: footprint@verizon.net

Now I'm no expert but how many CD's are out there of hymn arrangements for guitar and resophonic guitar? If this is typical, I want to start a collection. Rolf is a guitar-player from Manson,

Washington. Hailing from Brewster, Washington, Mike handles the resophonics in the forms of a tri-cone lap guitar, a maple-bodied Dobro and a Manzanita HR resophonic built in Germany. I love non-angry music as background to my daily routine at work and at home. This CD is one that I would not soon grow tired of. Don't let the genre scare you off, if you are not the religious type. With no lyrics to preach at the listener, these songs could be categorized as anything but hymns. There is a flavor of different musical genres throughout the recording. If I had not read the cover before listening, I would never have guessed it was a collection of hymns dating back as early as the 13th century. Bordering on classical, with a hint of blues, jazz, swing and even folk this recording soothes my spirit and is a welcome addition to my day during those times when I want to be calm or mellow out. Not so cerebral that it will distract me from my work, this is one that I will play at the office or at the end of the day as I'm winding down. As an interesting off-shoot, did you know that there is a Resophonics Anonymous right here in the good old U.S. of A.? I got info on some of the members along with this CD. I don't think it comes standard with the CD but I'll bet if you e-mailed Mike at the address above he could hook you up if you felt a need to join! Good luck with that. Hello, my name is Kathe and I'm a Resophonic... *(Kathe Davis)*

NATIVE AMERICAN

JAMES BILAGODY AND THE CREMAINS: SACRED STAGE

Canyon Records: www.zangomusic.com/jabic.html

Take one cup of Native American words, melodies and themes and mix with a quart of heavy metal, stir and you have Sacred Stage. This CD is mostly well played, solid rock music. But there is enough Native American content to make the sound unique. Simple plains songs, in Native language and English, are the starting point for all the tracks. Occasionally the group sings acapella or chants to simple rhythms, but most often they use the Native American themes as the base for rock music development. The mix works, becoming an interesting mix of familiar and unfamiliar themes. Native American music purists may not be enthused by this CD, but anyone interested in the synergies between different traditions will be fascinated. *(David Perasso)*

VICTORY CALENDAR

To make a calendar submission go to:
www.victorymusic.org, Enter your data
 by the second Monday of the month.

FEBRUARY 2006

01/29/06 JPF Songwriter Showcase The Rainbow Bar & Grill 722 NE 45th St. Seattle 8:00pm donations appreciated Hosted by Scott Andrew, 18 songwriters including Christie Aitken, Eva Tree, Jerin Faulkner <http://www.christieaitken.com>

01/29/06 Maia Santell and House Blend Johnny's Dock 1900 E. D St. Tacoma 5pm No charge The Pacific Northwest Queen of Swing, Maia Santell and her backing band House Blend play jazz, blues and swing! Maia Santell

01/31/06 La Banda Gozona China Harbour 2040 Westlake N. Seattle 8 - 10 pm \$5 dance to a big 206 760-1764

02/03/06 Cantabile: Harmony & Humor from the London Quartet Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 8 p.m. \$14-\$16 A unique blend of comedy and classics a cappella style. 253-856-5050

02/04/06 Carolyn Cruso Cafe Luna 9924 SW Bank Rd. Vashon 7:30pm by donation an evening of enchanting hammered dulcimer and engaging songs 206-463-0777

02/04/06 Laura Love and The Righteous Mothers Benefit Concert The Washington Center for the Performing Arts 512 Washington St. Olympia 8 PM \$25 General, \$20 Students & Sen. Get down, get funky, laugh and raise money for sexually abused children Lynn Grotzky 360-456-0473

02/04/06 Tom Rawson, Folksinger and Storyteller Wood-

02/25/06 Christie Aitken Cafe Luna 9924 SW Bank Road Vashon Island 7:30 - 10:00pm donations appreciated Christie is a pop-folk singer/songwriter/guitarist with soulful vocals & lyrics <http://www.christieaitken.com>

02/26/06 Caryn Kupferman C&P Coffee Company 5612 California Ave SW West Seattle 3:00-5:00 pm free acoustic rhythm and soul... at a sweet venue! Caryn Kupferman

02/28/06 Terrance Simien and the Zydeco Experience Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 p.m. \$13-15 Terrance Simien is a master of Zydeco. He and his band deliver a "hot off the bayou" Mardis Gras celebration.

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 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 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 7-9pm free Acoustic open mic, singer/songwriters welcome Malcolm 360-740-4312

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

THURSDAY

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

Every 1st & 3rd Thursday Victory Music Open Mic

WEEKLY VENUES

SUNDAY

Every 1st & 3rd Sunday Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood 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 4 p.m., Second Sundays free Monthly

land Park Presbyterian Church 225 N 70th St Seattle 7:00 p.m. \$10-20 User-Friendly Songs www.tomrawson.com

02/05/06 Carolyn Cruso Saltwater Unitarian Church 25701 14th Pl. S Des Moines 9:45 and 11:15am no cover guest musician 253-839-5200

02/10/06 Carolyn Cruso Lefties 107 Pennsylvania Ave Roslyn 8pm \$5-7 suggested adventurous hammered dulcimer and vivid lyrics 509-649-2909

02/10/06 Jeni Fleming Acoustic Trio Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 8 p.m. \$13-\$15 Jazz vocalist Jeni Fleming and her band play a mix of jazz, classic, folk and pop. 253-856-5050

02/11/06 Carolyn Cruso Hammered Dulcimer Workshops Dusty Strings 3406 Fremont Ave N Seattle 10:30am-3:30pm \$30 or \$50 for both Beginning and Intermediate 206-634-1662

02/13/06 Sweet Punch accompanied by Blu-ize Singer/Songwriter Showcase Hopvine Pub 507 15th Ave E Seattle

02/20/06 Blu-ize Singer/Songwriter Showcase Hopvine Pub 507 15th Ave E Seattle 8 - 11 pm

02/20/06 Michael Guthrie Singer/Songwriter Showcase Hopvine Pub 507 15th Ave E Seattle 8 - 11 pm

02/23/06 WClar Tacoma Sheraton Hotel 1320 Broadway Plaza Tacoma 2/23/06-2/26/06 varies Del McCoury, The Grascals, Mountain Heart, Guy Clark, Psychograss, Bluegrass Etc, The Wilders, The Dukhs, and more! 253-428-8056

02/24/06 A Concert for Africa by Heaven by Northwest Monsignor Mattie Hall, Immaculate Conception Church 2517 Hoyt Avenue Everett 7:00 pm Suggested minimum donation \$5 Benefit Africa and the country of Malawi and raise funds for local African migrant families. Contacts: 425-349-7014 or e-mail africaconcert@yahoo.com

02/24/06 Carolyn Cruso Best Cellar Coffeehouse 101 NW 23rd Corvallis 7:30pm \$4-10 sliding fee hammered dulcimer and poetic songs bestcellarcoffeehouse@comcast.net

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 Parfitt Way Bainbridge Is 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 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 9pm ?? R&B jam Maridel Fliss - Mflissm@aol.com

MONDAY

Every Monday Open Mic Jazzbones 2803 6th Ave Tacoma sign up 6:00-7:00 \$3. Prizes \$25. 1st place. Featuring a different artist each week. 253-396-9169

Every Monday Singer/Songwriter's showcase The Hopvine 507 15th Ave E Seattle 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 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 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) 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 7:05/14/05 Eric Madis "Fingerpicking the

Crossroads Shopping Center 15600 NE 8th Street Bellevue 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 7:00-8:30 Address change from Mills Music (I'd check the phone # to be sure, please!) 425-806-0606

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30p until 10:00p no charge 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 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 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563

FRIDAY

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish 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 2 - 4 pm free free beginner/beginner-friendly session Tune list on www.sessionsnw.com/washington.html

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrells' Restaurant 1100 N. Meridian Puyallup 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

RIVER CITY BLUEGRASS FESTIVAL

Turns Scruggs Nightmare Into a Dream

BY GALENA REITER-THOMSON
PHOTOS BY MIKE FLECKENSTEIN

Jo Miller was in the right place. As a matter of fact, everyone at the Oregon Convention Center, January 7 & 8, was in the right place at the right time.

Any music festival works hard to get the best and most respected artists available. The **RiverCity Bluegrass Festival** crew wisely scheduled **Earl Scruggs**. As one of the founders of Bluegrass music and a revolutionary banjo player, Scruggs has won Grammy, International Bluegrass Music Association, Country Music Hall of Fame, National Medal of Arts awards and a star on the Hollywood Walk of Fame. During his busy performing schedule, Scruggs stepped off stage in Myrtle Beach, injuring himself sufficiently to require surgery, causing his doctor to keep him home and off the RiverCity stage. Scruggs is healing well, he just needs the rest.

With two weeks' notice, motivated by their great respect for this Godfather of Bluegrass Music, an unbelievable lineup of musicians agreed to fill Scruggs' shoes at the festival, performing as the **RiverCity Dream Band**. Anyone scheduling music would be hard pressed to get all these musicians on one stage.

Jerry Douglas rounded up a few friends and brought them to Portland for the night. Douglas is "dobro's matchless contemporary master," according to the *New York Times*. His work crosses multiple genres of music, though his roots are in bluegrass. His touch is evident

in the many albums he has produced. That same fine listening ear made him the perfect band leader to quickly produce this show for River City. Jerry and **Dan Tyminski** regularly perform with Allison

Kraus + Union Station. Tyminski provided the singing voice for George Clooney in *O Brother, Where Art Thou?* Dan provided the guitar and most vocal leads for the Dream Band.

Sam Bush has an eclectic history of performing with his mandolin. He developed and led the band New Grass Revival 30 years ago and hasn't let up reinventing rhythm, harmony and power in his playing. His presence on stage was dervish energy that was precisely focused, to the delight of everyone.

J.D. Crowe was inspired to play banjo as a young teen, after seeing Flatt and Scruggs perform at the Kentucky Barn Dance in the 1950's. Like the others, he continues to explore unexpected

directions in performing. His picking and licks were hot.

The Dream Band was rounded out with the youngsters, **Barry Bales** on bass and **Stuart Duncan**. Though they don't have as many years in the business, their expertise made them the perfect choice for the night. Stuart, the only member of Earl Scruggs' band who came to Portland, (a Scruggs-tuition) dazzled us with a number he introduced by saying, "Here's one Earl wasn't gonna let me do."

The camaraderie shared by these professionals was contagious. It was like the whole audience had been invited to their party for Scruggs' 82nd birthday. Yes, some of the humor was cornball but the players were having such a darned good time, it was that much more fun for the audience.

There were many other types of performers at the festival. As is often the case, not all the performing takes place on a stage. There was dancing galore, with exquisite live music to move your feet. Dancers from small to tall, toddler to senior found ample room to the side of seating at the main stage. The other, smaller stage was in a carpeted area, but no one complained.

Several performers had a time slot on each day. There were a few duos, but mostly bands, lots of high energy picking and some mellow harmonies, including some lovely women's acapella from Oregon's **Misty River**. There were musicians from around the country. **Mary Flowers**, from Colorado, performed and presented workshop on guitar fingerpicking. Other workshops, by different presenters, included other bluegrass instruments and sessions on sound systems and performance. They were definitely worthwhile, but it was hard to tear oneself away from so much good music.

Other bands who traveled to perform were the **James King Band**, **Jackstraw**, **Prairie**



Chris and Chris Palmer - Festival Organizers



*Left:
Mike Marshall
and Chris Thile*

*Below:
Nova Devonie
of the Jo Miller
& the Burley
Band Rough-
necks band.
They Will be at
Wintergrass*

Flyer, John Reischman and the Jaybirds and Yonder Mountain Stringband. Other Oregon musicians, **Zach Driscoll and æ Time, Kathy Boyd and Phoenix Rising, Cross Eyed Rosie** and the **Foghorn Stringband** had old and new fans stepping and clapping.

One very noteworthy duo, who must have scorched the stage with their mandolin playing, is **Mike Marshall and Chris Thile.** Mike has an illustrious career with the likes of Edgar Meyer and Bela Fleck. Chris may be familiar to fans as a member of Nickel Creek.

Their performance nearly covered the history of western music. Even a stuffed shirt would smile to hear Mike playing his own accompaniment to a Bach variation on his mando-cello, though the composer specifically says “unaccompanied!”

The headliner for Sunday’s closing was **Ricky Scaggs and Kentucky Thunder.** He’s had a phenomenal and long career, though he’s much too young to be in the senior statesman category. In time, he’ll be there. Though they had performed in Washington, D.C. the night before, they treated the audience with one sparkling favorite after another; the audience appreciated all their energy from the stage.

Ronda Vincent and the Rage heated up the center both evenings. Coming from a bluegrass performing family, she made it look



like second nature. Her brother plays guitar for Kentucky Thunder and, though they rarely perform at the same venue, brother Darren joined her onstage for one of the songs he had written. She and the Rage performed several songs written by brother Darren.

That family feeling is pervasive in the bluegrass world. If you’re not related when you walk in, you just might get yourself adopted by the music. It’s also why, so many fine musicians were willing to adjust schedules to fill in when “Uncle Earl” Scruggs couldn’t make it.

There were some other musicians from the Northwest, specifically **True North**, sounding sublime, and Orville Johnson, presenting a dobro workshop. So what does Seattle’s own **Jo Miller** do when she and her **Burley Roughnecks** are scheduled between Ronda Vincent and the Rage and The RiverCity Dream Band? Do you wonder who thought it was a good idea to follow Ronda? Do you worry that your music isn’t exactly “bluegrass”? What Jo Miller did was perform her audacious, delicious hot rockin’ hillbilly swing music that pulled many a dancer from their seats. The bluegrass roots were evident in the groove both nights. And, besides, when would you ever get to open for a band like that again! Bluegrass festivals, there’s nothing like ‘em!

*Below: Dream Band:
From left to right:
J.D. Crowe, Dan Tyminski, Sam Bush,
Jerry Douglas, Barry Bales, Stuart Duncan*



KIDS KORNER

D'Addario Kids Academy at Wintergrass

BY HILARY FIELD

“Music is imagination, expression, therapy, and living in the creative spirit. It doesn’t need labels as much as it needs opportunity. Through exploration, practice and sincerity of application, you can make music on just about anything... Don’t throw it away—redefine it as a musical tool—teach it to a child—leave it as a gift.”

These are the words of Joe Craven, and kids in grade 4-8 may open that gift at D’Addario Kids Academy at Wintergrass this year, where Joe is one of the featured faculty. The program, led by Beth Fortune, the conductor of the award-winning Washington Middle School Orchestra, offers kids two full days of bluegrass fun in one of this area’s biggest musical events. Along with the general music sessions, there will be focused instrumental instruction. Each participant may choose two instruments (guitar, bass, mandolin, banjo, fiddle) or voice.

“We will be celebrating bluegrass as an important American genre, and then expanding—incorporating rhythm, percussion, and other styles of music to create something completely new and unique” explains Beth. “I truly feel that the kids at Wintergrass will have so much fun they will want to come back for years to come.” Joe Craven calls the festival a “micro music megalopolis,” which he goes on to describe as “an overnight community of people gathered under a highly organized structure to entertain, inspire, educate, and support the passion of music.”

Music making is not limited to the stage at Wintergrass, where every nook and cranny of the Sheraton Tacoma Hotel becomes a unique opportunity to share music with others. “At such events, the line between audience and performer is blurred by celebrating music on and off the stage,” says Joe. “In the case of Wintergrass, lobbies, hotel rooms, stairwells and even elevators become opportunities to connect one’s music with others! Wintergrass is a powerful support group to celebrate the accessible, all-inclusive nature of folk music. Imagine listening to or making music sitting next to a stranger, just beginning, or to swap licks with a festival headliner, regardless of your age or level of music. That kind of validation and excitement

can change a person forever. It’s a nurturing, safe environment that can open a young person’s eyes to their own potential. For a kid, of any age, this is the stuff of magic.”

Joe Craven will be expanding on that sense of magic as he leads the daily general music sessions at Kids’ Academy. In “Musical Recycling,” kids invent and construct their own stringed or percussion instrument from found materials, discarded objects, and other seemingly “non-musical” materials. Joe Craven, a virtuoso multi-instrumentalist who has played and/or recorded with David Grisman Quintet, Jerry Garcia, Stéphane Grappelli, The Alison Brown Quartet, and many others, is not limited to ready-made instruments. His philosophy of re-composing and recycling music in form and spirit is the inspiration for this musical adventure.

A recent review of one of Joe’s school assemblies described some of his creative musical inventions. “He played a stringed device made from a turkey roasting pan, an exhaust pipe, and wood (very sonorously I might add); plus another fashioned from a hospital bedpan...not to mention waste-baskets, coffee cans, toy telephones, and if you’re really lucky, his raincoat.” “Through exploration, practice and sincerity of application, you can make music on just about anything,” says Joe. “It’s great to just pick up things like an empty water jug, garden tools or your pet and discover their inherent musical qualities, as well as your own,” he says. “It’s not the thing, but the process of how you connect with it that makes great music.” With Joe and other Kids’ Academy faculty as inspiration, everything you touch can turn into music.

Another general music session is “Bluegrass and Beyond,” an interactive and performance-based program that integrates bluegrass with other art, music, and culture. Joe’s own music stretches the boundaries way beyond categories and musical styles. “It takes a musician of rare sensitivity and skill to pull off a combination as audacious as a reggae version of an Irish reel or a samba-style ‘Camptown Races,’” wrote Dave Becker for the Oakland Tribune. “It takes a musician like... Joe Craven, 14 times in a row. String and percussion player Craven...mixes and

matches a whole globe full of influences on this winning release.”

Taking music beyond the usual is definitive of Joe’s style, and one he passes down to his students. Joe, describing how music is not stagnant, explains how it evolves and changes and moves forward. “Music that’s informally made and shared is a hallmark of folk music and it is this spirit of art making that leads to the more creative life of not just art consumer but art maker as well. Anyone’s life stories can be wrought into amazing tunes and songs—shared and handed down through observation and imitation, then embellished/altered with different versions through time. That’s where the new music comes from. When you learn other people’s music you learn about your own.” Joe’s goal as an educator is to inspire kids to breathe their own life into the music that they play; to not only learn how to play music, but to make it distinctly their own.

“Joe encourages ‘thinking out of the box,’ which is difficult for your typical middle school music student in band/ orchestra/ general music” notes Beth Fortune. “By working with Craven, the students learn the boundless musical and artistic possibilities that are only available if you drop your constraints, and look beyond the written page. This attitude can of course bleed into other areas of academics, such as language arts, math, reading, or writing (all of the areas conveniently targeted by the WASL). It can also help students get over the often frustrating ‘beginner phase’ of instrument playing—the knowledge that music can be as SIMPLE as tapping an object, or as complicated as playing a violin concerto, and that the simple can (and will) combine very well with the more complex. Craven has the ability to help children of all ages and abilities enjoy making music TOGETHER and ALONE.”

“Listening to and making music at home brings the student closer to where I have learned and how I want to inspire these young folks; to have them take possession of their OWN music—to not just successfully render music but also successfully create it from most anything and have it be about anything they choose!” exclaims Joe. “At the Kids’ Academy, I hope to inspire kids to learn to FEEL music as much as think about it, improvise it and, thus, compose their OWN music...their own stories, if you will. Folk music celebrates that spirit, I believe. As Thoreau said, ‘Education is not the filling of a pail, but the lighting of a fire.’ I believe the Academy can function as a match for these young lives!”

The D’Addario Company, the D’Addario Foundation, Tacoma Guitar, and Ted Brown

Continued on page 20



MUSICAL TRADITIONS

Observations and Speculations on a Singing Career Pt.2

BY DON FIRTH

As I mentioned in Part I, prior to the late 1950s (and perhaps even today) the primary venue for performers who were not in the mainstream of popular music—such as classical singers (other than opera), solo instrumentalists, early music groups, or singers of folk songs such as Burl Ives, Susan Reed, and Richard Dyer-Bennet—was the recital or concert stage. The usual path followed by someone who aspired to a career like theirs was to develop a repertoire, do some skill polishing by performing in various places such as nightclubs or cabarets if possible, then attempt to obtain the services of an agent or artist's manager who would book recitals and concerts. More often than not, this latter portion of the path involved having to go to some national center for performing arts, such as New York City.

Back then, Seattle was not a very auspicious place to get started. About the only local entrepreneurs booking concerts were Cecilia Schultz and the Ladies' Musical Club, and they booked only nationally known performers from elsewhere. And the only nightclubs or lounges in town featured either jazz or the ubiquitous piano bar.

In the mid-1950s, the coffeehouse, a popular sort of gathering place of a few centuries ago, began to experience a renaissance in New York, Berkeley and the Boston/Cambridge area. Somehow an association developed between coffeehouses and folk music. Singers such as Dave Van Ronk and Jack Elliot hung out in Greenwich Village coffeehouses, at first singing for tips, later for regular pay. Blues singer Jesse Fuller performed in the Berkeley/Oakland area, and Eric von Schmidt in Cambridge, with Rolf Cahn shuttling back and forth between Berkeley and Cambridge. A fair number of singers became well known in their own localities, and a few went on to national fame. Joan Baez got her start singing for ten dollars a night in a Cambridge coffeehouse.

The first coffeehouse in Seattle, the Café Encore, opened in the summer of 1958. I sang there—for tips. Then in early 1959 I was asked to do a television series on KCTS Channel 9

called "Ballads and Books," funded by the Seattle Public Library. While I was doing this, other coffeehouses opened. The first one was the Place Next Door (next to the Guild 45th theater and owned by Bob Clark, who also owned the theater), which was followed by several others. The television series gave me a sort of "legitimacy," so when I took long-term coffeehouse engagements, I was able to ask for and get regular pay. These engagements, in turn, lead to more television, then requests from local colleges to do concerts. I was off and running, at least locally.

It was in 1958 that the Kingston Trio, riding a growing wave of interest in folk music (especially on college campuses), had a pop-hit record with "Tom Dooley." This launched what some have described as "The Great Folk Scare." Folk—or "folk-like"—music suddenly burst on the popular music scene.

Bob Nelson and I formed a duo. We experienced a measure of success and popularity in the Pacific Northwest, and then tried our luck in the Bay Area (some of our adventures are described in a previous article in Victory Review). We discovered that the better paying clubs in San Francisco, such as the Hungry i and the Purple Onion, were not all that interested in folk music. They tended to regard groups like the Limelites and the Smothers Brothers more as comedy acts. And the coffeehouses in Seattle were generally much nicer and paid better than those in the Bay Area. We decided we were better off in Seattle, came home, and remaining good friends, we went on to pursue separate careers.

The Seattle World's Fair in 1962 was a very busy time, as was the following year with the Seattle Center Hootenannies. Performances at the United Nations Pavilion during the World's Fair and in the hootenannies frequently led to other jobs: weekend engagements doing clubs, coffeehouses, and concerts in Eastern and Western Washington and from Portland to Vancouver, B.C. For several years I was able to make a reasonable living by performing on weekends and teaching guitar during the week, both private lessons and classes.

Although I stuck to traditional material and didn't really regard myself as part of the pop-

folk scene, it did create a much larger audience for folk music in general, from which I (like many others) benefited. But the disadvantage of riding the wave of "The Great Folk Scare" was the inherent fickleness of popular music audiences. When the Beatles and the rest of the British Invasion came along, interest in folk music suddenly faded. Coffeehouses were pretty much the mainstay of the Seattle folk music scene, and when their audiences dwindled, they began closing their doors. Most of the regular singing jobs disappeared. At the same time, my guitar students who once wanted to learn to accompany folk songs now asked me to teach them to play like John Lennon or George Harrison.

Boeing was hiring at the time, so I heaved a heavy sigh and took a "day job." And since then, I worked at variety of jobs. But this did not mean that the singing was over. Folk music may have faded from the pop-music scene, but there was a substantial residue of interest, and it continued to grow. All over the country, song circles came into being, and folk festivals were organized. I continued to sing whenever and wherever the opportunity presented itself, at festivals and, occasionally, concerts. But I've found that not having to depend on it for a living was very freeing. I could sing what, where, and when I wanted.

So I never did sing at Carnegie Hall, nor did I become a nationally famous singer like Burl Ives, Richard Dyer-Bennet, or Theodore Bikel, but I have sung in various parts of the U.S. and Canada. Most of my performing, however, was right here in the Pacific Northwest. Nor, for that matter, did I get rich at it, but at least it provided a good living for a number of years. But most important, few things can be more rewarding or fulfilling than finishing a set to a good round of applause.

I was never really strongly motivated to move somewhere else. Dave Van Ronk took great satisfaction in the fact that he lived right where he wanted to live, in Greenwich Village, and made his living by singing right there. I echo his sentiments when he said, "Why should I go anywhere? I'm already there!"

Don Firth lives in Seattle and is currently writing a series of reminiscences about the folk music "scene" in the Seattle area during the Fifties and Sixties. He hopes to eventually publish it in book form. You may contact him with any questions, comments or ideas at donsbarbarap@earthlink.net

BUSKER PROFILE:

Joe Fulton

BY GREG SPENCE WOLF

Joe Fulton has been playing fiddle at the Pike Place Public Market and at farmers' markets around town since January 2002. Before that he busked in Iowa City, Austin and New Orleans. He says that the Pike Place Market is the best place he's ever busked. "It seems like the place where buskers get the most respect."

At first he didn't like the rules at Pike Place but now Fulton thinks they are good because they give everybody a chance to play. He likes the Pike Place Market Performers' Guild, too, because the guild put on the buckler's festival and because the guild gives musicians a chance to speak as a "unified voice."

Fulton is classically trained and has been playing fiddle for 20 years. At the market he plays mostly Celtic and Appalachian fiddle tunes.

He says his favorite song to play is "Ashokan Farewell" because it is so pretty. Others are moved by his rendition as well: "One day I was playing Ashokan Farewell at the Clock and someone came up to me and said that that song reminds him of what's important in life," Fulton says.

Among other songs Fulton performs are "Turkey in the Straw," "Puff the Magic Dragon," "Angeline The Baker" and "The Tennessee Waltz." He can play many instruments including mandolin, guitar, bass and piano. In fact his first job was playing bass in a '70s cover band.

Fulton likes to sing as well. Give him a guitar or a mandolin and he might bust out a rousing rendition of "I Will Survive," "Hey Jude," or "Galileo."

While Fulton may be perfectly capable of putting on a show of his own, he often

accompanies other musicians. He plays fiddle on recordings by The Ballard Avenue Buskers, Emery Carl, Two Chord Terry and the Broken Strings, The Tallboys and myself. He also accompanies many other artists busking at the Pike Place Market and just this year played the Buskers' Stage at Bumbershoot with the Ballard Ave Buskers.

Fulton loves telling busking stories like this one: "I was playing mandolin in New Orleans down by the river in a big group of people. After awhile everybody took off except me and this banjo player so we all split up the money and we got about \$10 each. Everybody left who was listening except this one couple. We played two songs for them and they gave us a 20 dollar bill and then another 20 dollar bill." Fulton asked the banjo player: "Should we split the money with the other people." He replied: "My lips are sealed."

Fulton's advice to up and coming buskers is, "Sometimes you make money and sometimes you don't. But keep doing your best and don't worry too much about money."

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ACCENTS ON MUSIC THERAPY

Amyotrophic Lateral Sclerosis (ALS) Lou Gehrig's Disease

BY BARBARA DUNN

Les sat back and closed his eyes as I sang one of his favorite songs. He was in the final stages of his struggles with Amyotrophic Lateral Sclerosis (ALS). We had just met and were trying to sort out how music could help him at this time in his life. He had been a professional musician for most of his life and music was still very dear to him. When we began talking about composing music, his face lit up. He told me about some music he had written long ago. He had never gotten around to writing the music down or to recording it. We decided that writing this music down would be a project we would work on together.

Over the next several weeks, we put together two songs. Les sat by my side as I tried to correctly play his melodies on the piano. This was no easy feat for either of us. He was getting weaker by the day and his strength could not endure long sessions. Nevertheless, it seemed to be important to him and he persevered through the pain and effort.

For my part, I was challenged both musically and therapeutically. Les would sing the song as I wrote down the melody and rhythm. His illness caused his voice to crack and made it difficult for him to hold an exact pitch. This, in turn, made it difficult for me to transcribe the song accurately and Les was always quick to let me know if I got it right or wrong.

Sometimes he would have the strength to play the notes himself on the piano. His muscle control was not terribly steady so this too was a challenge. Therapeutically, I had to constantly weigh each moment to be sure my encouragement wasn't pushing him past what he could physically endure.

For the most part, Les determined how far we would go in each given session. When the communication was successful and I correctly played his songs for him, an incredible look of satisfaction came over his face and he broke out with a beautiful smile.

One of the songs we worked on was about his mother. He told me that she died in his arms 30 years ago. He wrote this song for her. The sacredness of the task was not lost on either of us. We were singing a song for his mother and

reflecting upon her death as Les's own death loomed in the near future. It felt like very important work, to the both of us.

The last time I saw Les he was in his bed, unable to even get up to his wheelchair. I sang to him some of his favorite songs and, at his request, some songs I had written myself. I also sang his songs. Again, he brightened and a very satisfied smile rested on his face. As he lay back in his bed, he told me he could listen to those songs all day.

The next time I went to Les's home, his wife told me he was reserving all of his remaining energy for communication with his family. He was very weak and had stopped eating. While I did not have a chance to personally say goodbye to Les, I was able to leave his family with a copy of the written manuscript of his music. I also gave them a recording I had made of the songs. This recording was played for him before he passed away and will remain as a gift from Les to his family for always.

SPANISH LULLABY

Les Hewitt

*Close your eyes, go to sleep,
hear the sweet guitars.*

*Dream you on a bed of clouds;
sprinkle down with stars.*

*Mother's near, Daddy, too;
listen for a sigh.*

You will wake with a smile, Spanish Lullaby.

Sleep while angels dance above.

Dream while señoritas love.

Angels watching over you

*Will let the Sandman lead you
While you sleep.*

Soon the dawn will break through

Your sunshine fill the sky.

*You will wake with your smile
Spanish Lullaby.*

This song is printed with permission from Les's family. I feel fortunate to have had a chance to meet Les and to work with him on his songs. It is a memory I will always cherish.

Amyotrophic Lateral Sclerosis (ALS)

ALS is a rare, incurable disease of the nervous system. It is also called Lou Gehrig's

disease, after the baseball player who died from it. ALS gradually destroys the nerves that control the muscles. It develops when certain nerve cells in the brain and spinal cord break down and die. These cells, called motor neurons, make the muscles work by sending them impulses (nerve messages). As the motor neurons degenerate, they lose the ability to transmit impulses. The muscles they control gradually stop working and then waste away and, eventually, death results. (World Book Encyclopedia, 2003 Edition).

Barbara Dunn, LICSW, MT-BC directs the Music Therapy program at Whidbey General Hospital and WGH Home Health and Hospice. She is also a professional musician and is available for music therapy-related consultations or workshops. Contact info: barbdunn@whidbey.com, phone: 360-341-2060, web site: www.barbaradunn.com

Kids Korner Continued from page 16

Music are strong supporters of Wintergrass, and their generosity helps bring music to kids at the festival and beyond. The D'Addario Company is donating a new set of strings for each student for their instruments. Tacoma Guitar and Ted Brown Music will be providing instruments for all students during the festival. Ted Brown Music will also be donating space in their Tacoma store for a year-round bluegrass club for kids. With an adult leading a bluegrass jam, this club will meet once a month on Saturday afternoons. Ted Brown is also setting up a year-round instrument lending library for kids to explore. For more information on how to contribute to help facilitate the instrument lending library and bluegrass club, please contact Ted Brown Music in Tacoma at (253) 272-3211.

Wintergrass Bluegrass Festival 2006 will be held on February 23-26 at the Sheraton Tacoma Hotel and Conference Center, 1320 Broadway Plaza in Tacoma. For more information on D'Addario Kids' Academy and the festival, please contact The Acoustic Sound Office at (253) 428-8056, or visit the Web site at www.acousticssound.org.

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

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 10th Cadillac Jack
 11th Paul Green
 12th Pete Leinonen & Radio Rhythm Orchestra
 17th Revel Lubag
 18th Uptown Lowdown (5-9) pm - Revel Lubag (9:30 - Close)
 22nd - Floyd Standifer (Start of Mardi Gras - Ballyhoo)
 24th File Gumbo Zydeco
 25th Mark Whitman
 26th Traditional jazz or Zydeco 4 - 6 pm
 28th Mardi Gras Night - Jeff & the Jet City Flyers (Costume Contest)

Mondays	New Orleans Quintet - 6:30 - 9:30pm
Tuesdays	Holotradjazz - 7:00 - 10:00pm
Wednesdays	Floyd Standifer - 8:00 - 10:00pm
Thursdays	Ham Carson Group 7 - 10 pm (no 15th)

Fax 206-749-4081

Web - www.neworleanscreolrestaurant.com/

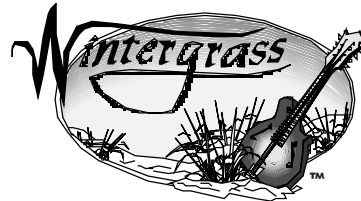
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Psychograss (sat)

Mountain Heart (sat/sun)

Bluegrass Etc.

w/special guest Byron Berline (Th/sat)

The Grascals (fri/sat)

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)

The Wilders (fri/sat)

Uncle Earl (fri/sat)

Kenny & Amanda Smith (fri)

Jo Miller & Laura Love (fri)

4 Chords of Wood (fri/sat) •

Brother's Keeper (fri/sat/sun) • Great Northern Planes (fri/sat)

Mollybloom (fri/sat/sun) • Naugahyde Ride (th/fri/sat)

Prairie Flyer (th/fri/sat)

Red Brown & the Tune Stranglers (fri/sat) •

Reedy Buzzards (sat/sun) • Sweet Sunny South (sat)

The Jangles (fri/sat)

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MUSIC 5 - 7 P.M.

TUESDAYS

ANTIQUÉ SANDWICH

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MUSIC 7 - 10 P.M.

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AND

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SIGN UP 6:00 P.M.

MUSIC: 7 - 9:50 P.M.

6504 20TH AVE N.E. SEATTLE

THURSDAYS

1ST AND 3RD THURSDAYS

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SIGN UP 5:30 P.M.

MUSIC 6 - 9 P.M.

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1st and 3rd Thursdays in Bellevue at:

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