

VICTORY REVIEW

Acoustic Music Magazine

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Number 04



Victory Music *Community*

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FROM THE BOARD

Victory Music: Charting The Course!

BY ALEX PERLMAN, VICE PRESIDENT, FOR THE BOARD

Traditional seafaring explorers used navigational tools like the sextant, compass and ship's clock to chart a successful course to their next destination. Modern day navigators use a host of newer hi-tech tools to move safely around the oceans of the world plying their particular trades.

The Victory Music Board of Directors is once again reviewing our collective successes and shortcomings of the past 37 years and looking for ways to chart a successful future course. For example, we believe our open mic venues are dynamic, healthy and self-sustaining. However, what has become of our musicians referral program? What is the state of, and accessibility to, the Victory Music library? *The Review* has been made accessible on-line at www.victorymusic.org, so what other member services should be made available there as well? What services should

Victory Music provide for the whole community – regardless of membership status - and what services should be reserved to members as a benefit? What special projects could Victory Music undertake to foster our Mission Statement: The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.

The foregoing are just a few examples. I'm sure that those who care about our community can contribute others. Most of us are aware of our legacy with "Victory Sings At Sea." This column is the Board's call to you as a participant in the Victory Music community to be "in the choir" and have your voice/ideas heard.

Here are the guidelines for submitting your comments:

1) Comments must be in legible written format with an identifiable author, and the author's contact information, including current membership status [lifetime member, organizational member, individual member, family member or non-member];

2) Comments should *provide constructive direction* about how to improve what Victory Music does and include enough detail to explain how improvements could be implemented;

3) Ideas for new projects should indicate the estimated number of volunteers you think it will take to bring the project to fruition, and how that project would be staffed. (Note that Board membership is not required to undertake a special project for Victory Music);

4) Comments need to be submitted either directly to a Victory Board member or mailed to Victory Music PO Box 2254, Tacoma, WA 98401-2254, "Attn: Charting the Course."

The wind is in the sails at Victory Music. Wind alone, however, can not be our sole source of direction lest our course be one without purpose. Your input and volunteer skills are needed to help navigate Victory Music's course to a purposeful future for our community.



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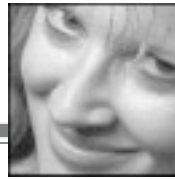
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GALLOPING GOSSIP

April 2006



BY DEB SEYMOUR

Boy, howdy and it's already April! A sigh of relief, after a very wet winter season of rain and freezing cold. By now, the daffodils are in their last round and the tulips are bursting forth! Red, yellow, purple, pink ... "...and very nutritious!" adds the ever-hungry Horse-With-No-Name, the Gossip's companion in musical revelry. "Agreed," chimes in Miss Sweet Pea, the Gossips cacophonous (and tulip-crunching) kitty. My gosh—the household pets are in agreement for once? I am suspicious. Next thing you know, the two will be riding around together in *public* somewhere... * In this month's news: we are sad to report that **Barbara Buckland's Hopvine Pub Monday Night Songwriter Showcase** is on hiatus this month and on into May and June, due to the pub's remodeling. However, the acts have mostly been rescheduled to appear on Sunday nights at **The Alley Upstairs at Café Allegro**, beginning April 2. Please check the schedule at:

www.barbarabuckland.com/

The_Alley_Upstairs/html. * **Carolyn Cruso** has a new solo hammered dulcimer CD out called *Boundless*. It's a collection of original pieces and she spent the end of February touring on the west coast in celebration of the release! * And, now Radio Gossip Land tunes into a report from Victory musician **Nancy K. Dillon** on the 18th Annual Folk Alliance Conference, held in mid-February in Austin, TX: "*The weather was warm; the BBQ was fabulous; marguerites were cold; the conference was... well, intensely musical & musically intense; folksingers galore, guitars galore, great people watching. Some high points: 1) my musical discovery of Rex Foster who used to hang with Townes Van Zandt and still hangs with Peter Rowan. Rex is the real deal when it comes to Texas songwriters and a danged fine jewelry maker to boot; 2) watching the Sherpas... whoa... catch them when you can - they sing their behinds off; 3) the Burns Sisters' version of Bob Childers' "Dance With The Gypsies" - fine sister harmony on a great tune; 4) watching*

the Seattle Sounds showcase room filled to the gills when Jo Miller, Laura Love, Del Rey, Mary McFaul and others piled in to watch Dave Keenan & Nova Devonie wang their thang as "Miles & Karina" along with myself, Linda Allen, PK Dwyer, Joe Jencks, The McKassons, John Nelson, Seth Paul, Steve Wacker and Wes Weddell. What fun! Seattle Folklore Society's Neils Anderson and Susan Howell inaugurated the showcase and John Sincock from KBCS helped close it down!" * Speaking of country, local troubadour **Hans York** has hit the radar in Nashville and received an actual invitation from the famous Bluebird Café to play at their Sunday concert series in August. That's a big honor because it's virtually impossible to get in there: "*I feel like a jazz musician who got invited to play the Birdland in NYC,*" says Hans. It will be a "Singers in the Round" type of show with two other artists. So, if any of you Northwesterners happened to be down south this summer... * Other brushes with the big guys: **Brian Butler** got to play with Bluenotes Founding member L'il Bill last month at the Central Tavern in Kirkland, and again at the Salmon Bay Eagles. Now how cool and blue is that? * Now, back to the Gossip's query on Jumbo Baby Taylors in the February column, "If there are Baby Taylors, and Jumbo Taylors, what the heck is a Jumbo Baby Taylor?" **Karla Oman** writes: "*Yes, Deb, there are Big Baby Taylors (not Jumbo Baby Taylors): The Baby Taylor's big sibling, a 15/16 scale dreadnought with a solid Sitka spruce top and maple-laminate back and sides, boasts a surprisingly full voice, comes with a lightweight gig bag for easy portability.*" Singer-songwriter and Victory regular **Kathe Davis** echoes: "*Not 'Jumbo Baby Taylor' but 'Big Baby Taylor'. That's their 3/4 size guitar and the Baby is a 1/2 size.*" Regardless, I am happy to report that I recently purchased a used Little Baby Taylor from **Bergman Broom**. (Thank you to all for your words for words of wisdom and assistance!) * Last but not least this

month: next time you have to call the **City of Seattle** and are put on hold, now you have a reason to actually enjoy it! * A tune from **Dan Carollo's** solo album *Waiting for Inspiration*, (along with several other local artists including **Wayne Horowitz**) is now being featured as the hold music. **OnHold** is a program featuring a rotating cast of local artists. Check out www.seattle.gov/onhold. * So, it would seem that all you musicians are really getting out there! This is a good thing! * But meanwhile, don't forget to keep up with the folks back home! Meanwhile, locals: remember to buy your gig ads for the Review! Gig ads are only \$15 for Victory members, and yes, you *can* cram more than one gig's worth of info into the space! (See my April ad for inspiration). Remember, too, that the Review is no longer limited to just the paper copies distributed around town—it is now in PDF format on the victory website, meaning zillions in cyberspace can see your ad! So, get out there folks and take advantage! www.victorymusic.org * See you in May! - GG

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

Deb Seymour is a Seattle singer-songwriter who performs "demented wit, haunting blues & moving ballads." You, too, can be moved, haunted and demented at The Alley Upstairs at Café Allegro, Sun, Apr 2nd (triple-bill with Mike Buchman and Barbara Buckland) and at the Leavenworth Coffeehouse in Leavenworth, WA, Fri, Apr 21. Visit www.debseymour.com for more info.

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VICTORY MUSIC

“Community”

BY ANITA LAFRANCHI

Victory Music seems to have a certain magic to it, a life of its own, and it refuses to go away. When I first came on board three years ago, Victory had just gone through a reorganization; Lola had been named President, and the Victory Review had a new editor. It was at a party at Stanislove's where I heard that Victory Music needed a volunteer to help put the magazine together.

I had been struggling to get that proverbial job experience, which I needed after being laid off from Boeing. New software took over my job in my middle years and I was forced to change careers. So I held up my hand and volunteered to do the page layout and CD scans. It wasn't long (like a month) before the layout person went on to bigger and better things, and I was doing the whole job. Three months later Teresa Ivory (the editor) had to quit because of illness and I took that on as well. I have been the editor ever since.

What I have witnessed over the years is the one constant thing that can be said of Victory Music, and that is COMMUNITY. Victory is not a community of jazz musicians, or singer/songwriter musicians, or blues musicians or even folk musicians. But Victory IS a community of acoustic musicians and appreciators of music. What do I mean by community? What I have witnessed is musicians supporting one another in many different ways.

I have seen people like Mary Grider at the Honey Bear Bakery @ Ravenna 3RD Place Books open mic, playing her flute and fiddle or singing with her gutsy blues voice so convincingly that other musicians want her to play with them on their one-song set. Jim Nason is another example, with his washtub bass partner Ana Rexia joining in spontaneous jams. We have had jams at our house with more than 30 people coming and going, making our house overflow with music. I have witnessed groups getting together and seeing if they can work together, not to mention the support of musicians coming out to other musicians' gigs. This is what I mean by community.

I approached the current board of directors (which in my opinion is a phenomenal, fantastic board) for their opinions on Victory Music to see if I was on the right track. Every one of them

said that Victory Music could be defined in one word - community.

This is what Victory Music was based on in its starting years and it is still what Victory Music is based on today.

In this article I want you to meet the board. I am going to say a few things about the members I know, and other board members will have their say as well. This is your introduction to this great group of music aficionados.

We have **Mike Fleckenstein** - he is a folk musician, leaning a little into bluegrass, jazz and blues. He brings to Victory Music many organizational skills, he is the host of the Alderwood Mall open mic and he volunteers as an MC at other open mics. **Lew Wallon** is our Treasurer and I hope he will be forever, and **Connie Decker** is Victory's Secretary—both Lew and Connie man and coordinate the Victory booth at the Folklife Festival. **Alex Perlman** is currently Victory's Vice President; he is also a singer/songwriter and (in real life) an attorney who gives us some legal advice when we come upon occasional conflicts. **Jim Nason** has been hosting our open Mics for more years than we can remember (including all the years at Crossroads.) and is one of those people who is more than willing to work in the trenches. Finally there is **Lola Pedrini**, our President and mother to all. She's been holding us together - literally. She has worked the CD reviews, she has mailed out CDs, she keeps the Victory database current, and in her spare time she takes care of the jazz musicians from Jazz Alley. She also does tons of work for EarShot Jazz, and I can't say enough for all that she has brought to Victory Music. She will be retiring soon, and we will have a new President in the near future. More will be said about this in the June issue.

Ron Dalton is a singer/songwriter who brings many creative ideas to Victory Music. Ron had this to say:

“Victory Music is a community of people that support, nurture and appreciate acoustic music. It is an opportunity for people to learn and develop skills and share their uniqueness with others. It is also an opportunity to share our collective talents with the rest of the world.

This is a community where I can meet new people, enjoy the company of friends, listen to a wide variety of musical genres and volunteer my time to a community I enjoy and care about. Some musicians are looking for other musicians to jam with. Some are songwriters wanting to share their work with like minds. Others are performers looking for a chance to perform. Still others are involved to enjoy the energy and creativity of an active community.

The core value of Victory Music is heart. Victory is a non-profit organization that allows others to be a part of something bigger than themselves. It allows people to give their time and energy to build and nurture a community they enjoy and believe in. One of the biggest strengths of Victory Music is its celebration of diverse musical genres and support for all competency levels of musical talents.

We need more members who are willing to reach out to non-members and allow them an opportunity to network. Increase the chances to volunteer and get involved. Apathy is an easy thing to do.

I am a member of Victory Music because other members opened their hearts and were examples of a supportive community when I first started coming to Victory-sponsored events. I remain a member because I feel I can contribute and help others.”

Scott Katz is a singer/songwriter of humorous tunes, but ones that make you think. Scott had this to say:

“Primarily, Victory Music is a community with a unifying love of music- it's what we all have in common. I feel that the purpose of Victory Music is to democratize music in our own little way, and put it back in the hands of the people. The media and commercial interests might lead you to believe only an elite few should create music, and the rest of us are the audience. We prefer to blur that line between performer and audience, and many members of the Victory community are comfortable both appreciating music and creating it. Victory specializes in creating opportunities to do both. Victory Music is Real People, playing Real Music with the people that comprise it, and the underlying dedication to music that brings us all together.”

Alan Camhi sings from his soul and has wonderful networking and selling skills. Here is what Alan had to say:

“I moved to Seattle in 1995 from New York City. I was out of money, had a new girlfriend I had met on AOL, and with a background in

Continued on Page 17



Above: Alex Perlman

Below: Ron Dalton



Below: Lola Pedrini



Above: Mike Fleckenstein

Below: Jim Nason



Above: Lew Wallon

*Photos by Anita LaFranchi
Except Lola's - Photographer unknown*

REVIEWS

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LOCAL

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SUZE SPENCER MARSHALL: TALL BOOTS
Silver Sage Music
www.suzespencermarshall.com



Anyone who goes on the archaeological dig for lost songs gets a lot of points just for preserving some of America's heritage, but Suze Marshall has an out and out smash with *Tall Boots*. Subtitled "Rare Gems of America's Western Music Pioneers" and backed by a large cast of top PNW talent, this is a nonstop joy of faithfully rendered songs from the golden age of cowboy music. Marshall brings back the movie music from the B-Westerns, like the fantastic "Lonesome Cowboy Blues" and the even-more classic "Yippi-Yi Your Troubles Away." There are several songs that were handed down to her by her parents, uncles, and grandparents, who were notable cowboy performers in the first half of the century, and several by Bob Nolan, a nearly forgotten Country music jack of all trades back before the war. Marshall has also retrieved several fiddle tunes that were collected from musicians out on the range in the early 20th century, all of them delightful, especially

"Howlin' Pup" and "Old Madeira Waltz." The entire CD is a trove for scholars and jammers, and delightful listening for the whole family – my kids have been begging to play it over and over. (Tom Petersen)

Blues

AL RIVERS: RAGS & RICHES
Henstooth Records



Aw, yeah, this is blues the way we like it. Rain fall. Tree shaken. Likin' yo' peaches. Truck broke. Good gal gone. Eugene's Al Rivers walks the same old road, but utterly without pretension or artifice. The imagery may be old, but the record sounds zesty and fresh. Rivers has a great, scraping voice and a nimble, dirty way with the guitar. The tunes get a lift from some sly percussion – there's some shakin' goin' on – and from Rivers' wry observations on what really brings on the blues, like TV. The "TV Blues," in fact, is the hit bound cut, along with the local observation "Rainy Day Blues." One non-original appears on the album, the perennial "Staggerlee," but Rivers does a good job hunting out some alternate lyrics and making the song his own. This is a great CD all the way through from a master of the craft. (Tom Petersen)

FOLK

TOM PAXTON: SOUVENIR: LIVE IN THE U.K.
Pax Records
www.tompaxton.com

You pretty much can't go wrong with a Tom Paxton record: the venerable singer is one of the most durable figures in folk, staying ever fresh with witty topical songs, a huge back catalog of bona fide standards, and some of the best stage patter in the business. This release shows no diminution in his talent, as he's in as fine a voice as ever, and his musicianship has, if anything, gotten better. As a release, though, *Souvenir* is a little bit of a misstep. It's an assemblage of live cuts from an '03 tour of Britain, only just now hitting the streets. A lot of the topical songs and commentary are DOA ("Bobbitt"), yesterday's news ("John Ashcroft and the Spirit of Justice"), or long forgotten ("Tinky-Winky"). When he does go for the timeless, as when he reminisces about his old friend Phil Ochs, the engineers forget to crank up the recording level, resulting in the listener's having to keep one hand on the volume knob. Another misfortune is the under-employment of his backing musicians, the great Cathy Fink and Marcy Marxer, who get a big banner on the cover but who could be anybody on the record. Still, the CD has its wonderful moments. "There But for Fortune" is simply divine ("They have such good treatments for depression now . . . I wish Phil Ochs could have made it to Ronald Reagan's presidency, it would have given him a new lease on life"). Paxton's umpteenth redo of "The Last Thing on My Mind" is splendid, then made priceless by the inclusion of a parody verse. His revival of his own old cowboy tune, "My Pony Knows the Way" is a revelation, is probably the best thing on the record. For fans and completists, *Souvenir* is automatic, but people new to the man might want to warm up with earlier albums or anthologies before picking this one up. (Tom Petersen)

FOLK ROCK

ERIC ANDERSEN: WAVES
Appleseed Recordings
www.ericandersen.com

Looking at the picture on the cover of *Waves* of bedraggled Folk Scare kingpin Eric Andersen standing on a beach, it's hard not to think "all washed up." Listening to the CD, the impression is strongly reinforced. On *Waves*, Andersen croaks through tunes by his old Greenwich Village buddies Tim Buckley, Tom Paxton, Fred Neil, Phil Ochs, Tom Rush, Richard Farina, Happy Traum, John Sebastian, and Bob Dylan to some Byrds-Lite accompaniment, in what is either some sort of tribute or a last grasp at fast fading fame. A couple of tunes work – Dylan's "John Brown" and his own "Today is the Highway," but most other cuts pale considerably compared to the originals or other well-known covers. He's a mumblin' boy on "Ramblin' Boy," and he can't even follow the melody of the snaky Lovin' Spoonful hit "Coconut Grove." Andersen handles most of the chores himself, with a boost here and there from Judy Collins and Arlo Guthrie, and it's a reasonably well-made CD. However, while there's no doubt that Andersen once stood at the center of the folk universe, *Waves* has him looking Positively 4th Street (irony intended.) (Tom Petersen)

JAZZ

Terry Blaine/Mark Shane/Allan Vache:
Swingin' the Benny Goodman Songbook
Jukebox Jazz
www.terryblaine.com

While listening to *Swingin' the Benny Goodman Songbook*, you may be surprised to see this was copyrighted in 2004 and just recently released. Except for the crystal clear sound recording, this sounds like something released in the 1930's. Mark Shane channels Goodman's clarinet style with eerie precision and Allan Vache's piano work accompanies nicely. Vocalist Terry Blaine's husky alto dances atop this authentic musical bed with a cocky saunter that rises above lounge or impersonation to sound as if she truly could have been on stage with Benny himself. The generous 15 vocal and two instrumental tracks pay homage and tribute, reminding us why Goodman is considered a legend. While it

can easily be argued that one could just listen to the original pieces to come to that same conclusion, sometimes a new spotlight on old news helps remind us of the story. *Swingin' the Benny Goodman Songbook* shines nicely. (James Rodgers)

RON KAPLAN/WEBER IAGO: SALOON
Kapland Records
www.ronkaplan.com

For his fifth release, vocalist Ron Kaplan has pared down the sound to just his voice and the piano of Weber Iago. When you strip a record down to just two elements, they better be incredible. While Weber's piano work is nuanced, playful, and thoroughly entertaining, Ron's voice is warm and pleasant but leans towards being loungey. I closed my eyes and visualized Bill Murray belting out the Star Wars Theme on SNL. I salute his work as the founder and executive director of the American Songbook Preservation Society, but with all of the amazing versions of these classic songs available, a singer needs to step it up, stand out, or bring something new to the microphone. Ron obviously loves and respects the nine songs he chose to cover here, but the stark approach does not give him the full blanket of music to wrap around him, hide the lounge touches, and give him bits to play off of. This earnest effort could have used a few more elements. (James Rodgers)

SINGER/SONGWRITER

ALEX KASH: FLORIDA HEAT
Emotive Music
www.alexkash.com

Alex Kash is kind of the Hal Blaine of vocals, having backed up or ghosted, well, everybody who has cut a record in the last 25 years! Claim is that he's done more voice overs and narrations for commercials, short films, and spoken word recordings than any active musician, too. In his spare time, he's been playing his own material for years, and now and then gets a record out under his own name. Happily, Kash is a fine songwriter with plenty of personality of his own to bring to his own projects, avoiding the trouble that often plagues session players who go solo – that they don't have many original ideas. Not that Kash goes belting off into uncharted territory: in fact, most of *Florida Heat* has a safe

familiarity to it. This is mostly because Kash can, and does, sound like all the lead singers he's backed (or propped up!) over the years. This is one of the delights of the record, though, especially for people raised on '70s radio or younger folks looking for that vibe. Each tune on *Florida Heat* either evokes some classic genre, or emerges as an inventive mix of well known signatures. BTO sings Badfinger, unplugged! The New Riders play Journey! What if James Taylor joined The Cars?! Kash personally promotes inner peace, and his songs (all originals, here) follow Woody Guthrie's dictum to sing about things that make you take pride in yourself, not run yourself down. It adds up to a fun, satisfying record, showing that Kash is deserving of a wide, popular audience. (Tom Petersen)

DAVID EMMETS: A FALSE SENSE OF INTIMACY
self issued; available through CDBaby
www.davidemmetts.com

Great title. Brooding minimalist David Emmets can do sharp irony, and he's got that New York street intellectual thing going. He's likely to have a fairly narrow appeal, though, because if the bummed out cynicism doesn't get you, the unrelenting, unmelodic one- and two-chord drone that makes up each song will. (Tom Petersen)

WORLD

ROLAS DE AZTLAN: SONGS OF THE CHICANO
Movement
Smithsonian Folkways Recordings
www.folkways.si.edu

Hey all you old activists from the 60's. Here's a collection of songs you should remember from farm worker boycotts and Chicano Rights demonstrations. "Yo Soy Chicano," "De Colores," "El Picket Sign," "No Nos Moveron" and many other standards. From live cuts that evoke memories of battles long past to studio recordings of well know songs, this CD is a trip down memory lane. Most of the songs are well known standards, valuable more for the history than the quality of song or recording, but a few songs stand out for their power and beauty. My favorite is "America de los Indios," recorded by Daniel Valdez, a powerful ballad beautifully performed in Andean style and is a call for liberation that crowns this interesting CD. (David Perasso)

CLASSIC NORTHWEST INDIE CD'S

Andrea Wittgens and Sugartown

BY BILL FISHER

Sugartown, then, is a band that has both a strong following in Seattle and a shifting lineup that includes many of Seattle's finest artists, including Carrie Clark, Will Dowd, and regulars Jimm McIver and this CD's co-producer and chief guitarist, Vince Gates. They tend to hold forth once a month (Thursdays) at St. Clouds, and Andrea gigs all over town, often with various friends.

So it is more likely that the next recording will come out under Andrea's name. Indeed, you can hear portions of recordings-in-progress at her site, andreawittgens.com, and they promise a continuation of the remarkable combination of influences embodied in the music of this Antigonish, Nova Scotia, native. A classically-trained pianist with a love of jazz, pop, French cabaret music, Andrea is creating a catalogue of songs that present varied textures, quirky lyrics and, when what she hears in her head is translated on to recording, soaring harmonies.

And that is what happens in *How Do You Love, Aquamarine?* The musical influences wander giddily all over the map, as if Randy Newman were chasing the Beatles and Edith Piaf in the same instant. As it happens, Andrea's voice is an extremely skillful instrument, able to soften lyrics with occasionally jagged edges. Thus, the music is worth a listen, if only to luxuriate in her voice. But her multi-faceted musical vision elevates her work even more. She's a quantum leap from just

another pretty voice in the crowd.

"Home," the CD's first song, moves very quickly from reminiscences of home, delivered in the near-talking style of many storytelling songwriters, into a very full chorus with rich harmonies that bring Brian Wilson to mind. The song feels like a hit that doesn't care about being a hit; it is simply having fun with the form. The instrumental break might be considered a bridge, jerking into a kind of South African *mbaqango* rhythm—no obvious reason for it—and then the song jumps back into its memorable chorus.

The second track, "Beautiful You," begins with a very slightly sinister feel, heavy on the kick drum, evoking the kind of edgy ambivalence Sting created in "Every Step You Take." But the singer wants to say, "You're so beautiful." She is trying to break into someone's awareness, to speak of a kind of obsession. "Show me an atrocity, or the sweetest thing, and I'll only think of you: You're so beautiful." Soon we're off into a bridge—or is it a chorus?—with cascading harmonies that seem created by singers who are, to some degree, extemporizing their parts. It's immensely satisfying. But the questions linger. Why won't the ominous undertones dissipate? It's a masterful piece of work.

"Hey Love," the third track, starts with a bouncy piano and moves into a chorus that Harry Nilsson could have written. There's a goofy

repetitiveness that gently undercuts the seemingly simple statements. "Leave a little light on will you, darling; I can't find you in the dark."

The fifth track, "I've Been a Pawn in the Lonely Game," starts with a shuffle rhythm, sort of a jazz lounge quality—welcome to Bud's Joint; here's the lovely Sadie St. James on piano—and it moves into a Beatlesque chorus, again with a slightly ominous feeling. "Don't give your heart to the lonely game; love makes a mess out of you."

"Secret Hypocrisy," the eighth track, asks, "Can't I claim you for my own?" The same edge creeps in, even as a rich chorus asks if the person will allow the singer to live out her secret hypocrisy. Exactly what this hypocrisy is never becomes totally clear to this listener, but it seems to be wrapped in warm folds of harmony, as Andrea weaves a remarkable tone poem, complete with a mocking little voice.

These are concoctions that stand up to repeated listening, offering new nuances even after a few years on my CD player. I can't help but suggest that you bring this music into your life, live among the harmonies, puzzle out the ambiguities, enjoy the fact that so many musical textures carry lyrics that are anything but standard fare. Ah, and that voice!

You can order your own copy of this Northwest treasure at sugartownmusic.com. You'll be very glad you did.

*Bill Fisher can be reached at bnoblefish@comcast.net. He and his wife, Robyn, write and teach in Olympia, Washington, where they also store lots of copies of their two CDs, **Time of Our Lives** and **Bagful of Beans**. Visit their Web site at www.billandrobbyn.com (and please forgive the fact that it hasn't been updated in too long a time).*

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Continued on page 11

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For tickets and information: (206) 527-3546

www.unclebonsai.com

VICTORY CALENDAR

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

APRIL 2006

04/01/06 Lissa Schneckenburger in Concert Phinney Neighborhood Center Lower Brick Building 6532 Phinney Avenue N Seattle 7:30 PM \$14/\$12 SFS members Inspired New England fiddling and lovely singing www.seafolklore.org or call 206-528-8523

04/01/06 Trio Mediaeval Town Hall 1119 Eighth Ave. (8th & Seneca) Seattle 8:00 p.m. \$15, \$29, \$34 Three brilliant young sopranos from Oslo perform medieval Norwegian ballads & polyphonic music from England and France. Early Music Guild at (206) 325-7066

04/01/06 Truckstop Souvenir with Rachel Harrington Cafe Luna 9924 SW Bank Road Vashon Island 7:30 p.m. free, tips appreciated Acoustic country music that spans the American landscape www.truckstopsovenir.com

04/03/06 Latin Dance Class Seattle Central Community College - 7:30 - 8:45 \$70 8 weeks 587-5448 <http://atcampus.net/secc/index.html?schedule>

04/04/06 Marc Smason & Paul Fedorowicz Roxy's Diner 462 N. 36th Seattle 7:30 - 9:30 pm dontion Jewish music - trombonist/vocalist, Marc Smason & accordionist, Paul Fedorowicz 206 760-1764

04/04/06 Ballroom and Swing Dance Class - South Seattle Central Community College 6:45 - 7:45 & 7:45 - 8:45p.m. \$45 5 weeks 764-5339 <http://learnatsoath.org/index.cfm>

04/04/06 New Bop Brigade - CD Release Party! ToST Lounge 513 N. 36th St. - Space E Seattle 9:00pm \$5 Chris Stover - trombone, Travis Ranney - sax, David Franklin - piano, Steve Messick - bass, Ken French - drums Steve Messick

04/05/06 Ballroom and Swing Dance Class - Shoreline Community College - 6:45 - 7:45 & 7:45 - 8:45p.m. \$39 5 weeks 546-4562 <http://www.shoreline.edu/ce/Spring2006/index.html>

04/05/06 Larry Murante Mr Spots Chai House 5463 Leary Ave NW Seattle 8PM-9:30PM Donation Acoustic folk/

04/09/06 2nd Sunday Ballard Community Open band Contra Dance Sunset Hills Community Club 3003 NW 66th St Seattle 5PM potluck, 6 - 8:30PM Dance \$7 Dances taught and callers encouraged by Adam Carlson; Band lead by Alan Roberts & Sande Gillette Valerie (206)784-5788

04/12/06 Better World with Joanne Klein & Marc Smason Beacon Pub 3057 Beacon S. Seattle 8:30 - 11 pm no cover Jazz & R&B with divas, Joanne Klein & Marc Smason! 206 760-1764

04/14/06 Michael Guthrie EspressoAmericano 2702 Hoyt Ave. Everett 7pm donation 7 - 9p.m. Folk Fusion

04/14/06 Larry Murante El Diablo Coffeehouse 1811 Queen Anne Avenue N, #101 Seattle 8-10 p.m. \$5 suggested donation Award winning folk pop singer-songwriter eldiablocoffee.com, <http://www.larrymurante.com>

04/14/06 Smilin' Scandinavians & Mended Heart Flying Pig 2929 Colby Ave. Everett 7:30pm \$5-10 suggested donation Puget's Sound & KSER 90.7-FM present live, local music every second Friday in Everett. www.livemusic.org

04/20/06 Stay Tuned Smokin' Pete's BBQ 1918 NW 65th St. Seattle 6:45 - 8:45 PM No cover Original bluegrass, country, folk and western swing. Hot pickin', smooth harmonies. www.staytunedbluegrass.com

04/21/06 Bold Horizon & Snake Suspenderz Meadowbrook Community Center 10517 35th Ave. NE Seattle 7:30pm \$5-10 suggested donation Puget's Sound celebrates the close of its third season presenting live, local music every third Friday in N Seattle. www.livemusic.org

04/22/06 Michael Guthrie El Diablo Coffeehouse 1811 Queen Anne Avenue North, #101 Seattle 8-10PM Tips Folk fusion eldiablocoffee.com, www.moorafa.com

04/22/06 Carolyn Cruso EspressoAmericano 2702 Hoyt Ave. Everett 7pm by donation "Intricate musical poetry" Eugene Weekly 425/220-9248

Every Sunday Scotty Harris/Mark Whitman the J&M Cafe 201 First Avenue Seattle 9pm ?? R&B jam Mandel Fliss - Mflissm@aol.com

Mondays

Every Monday Singer/Songwriter's showcase TheHopvine 507 15th Ave E Seattle 7:45 free 3 different singer/songwriters...come in and enjoy

Tuesdays

Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10pm Free Bring you axe. Acoustic blues and singer/songwriter.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 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. A piano & sound system provided.

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

Wednesdays

Every Wednesday Columbia Street Irish Seisium 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 Reataurant 114 First Ave S Seattle 7:30-11:30 A jazz leg- end in Seattle . 253-622-2563

blues and swing with her backing band, House Blend! Maia Santell
04/23/06 Better World with Joanne Klein Tommy's Night Club
4552 University Way N.E. Seattle 9 - 11 pm no cover Jazz &
R&B with divas, Joanne Klein & Marc Smason 206 760-1764
04/27/06 Beacon Hill Orchestra Nana's Soup House 3418 N.E.
55th Seattle 7 - 9 pm donations Jazz quartet with trombonist/
vocalist, Marc Smason 206 760-1764

Thursdays

Every 1st & 3rd Thursday Victory Music Open Mic Cross-
roads Shopping Center 15600 NE 8th Street Bellevue sign
up 5:30 Music 6:00-9:00 free Food Court 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, spir-
its. <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!
Every Thursday Ham Carson Quintet New Orleans Res-
taurant 114 First Ave S Seattle 7:00-10:00 no cover Swing-
ing hot jazz for listening & dancing. 206-622-2563

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

Fridays

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

Saturdays

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, Jamie
Marshall : lowellirish@yahoo.com

04/28/06 Christie Aitken Espresso Americano 2702 Hoyt Av-
enue Everett 7:00-9:00pm donations appreciated acoustic pop/
folk originals with guitar and vocals
<http://www.christieaitken.com> 206-542-2733

04/28/06 Marc Smason & the Chicago 7 Mr. Spot's Chai House
5463 N.W. Leary Way Seattle 8 - 10 pm donation Vintage jazz
of the '30s, Joanne Klein & Marc Smason 206 760-1764

04/29/06 Stay Tuned Celtic Bayou Brew Pub 7281 W. Lake
Sammamish Pkwy N.E. Redmond 9:00 PM - 12:00 AM \$4
Original bluegrass, country, folk and western swing. Hot pickin',
smooth harmonies. www.staytunedbluegrass.com

04/29/06 Truckstop Souvenir with guest Dave Sheehan Caffe
Bella 2621 5th Ave. Seattle 8 p.m. \$5.00 suggested donation
Acoustic country music that spans the American landscape
www.truckstopsouvenir.com

WEEKLY VENUES

Sundays

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

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

Every Sunday Irish Music Session Fado First Street and
Columbia Seattle 4:00 free Beginning to Intermediate Irish
Music Session. Come join the fun! marygrider@yahoo.com
Every Sunday Island Music Guild Open Mic Pegasus Cof-
fee House 131 Parfitt Way Bainbridge Is 7:00-9:30 dona-
tion. 2 songs sometimes more it time permits. 206-842-6725

rock/pop, singer songwriter 297-CHAI (2424
04/05/2006 Charlie Beck & the Lovely Lady Li-Li w/
Matt Bauer Jules Maes Saloon 5919 Airport Way South
(Georgetown) Seattle 9 PM \$3 Matt Bauer from Davis, CA
performs haunting ballads on banjo, Charlie Beck & the
Lovely Lady Li-Li Old Time Variety Show
www.charliebeck.net, www.mattbauermusic.com

04/06/06 Ballroom and Swing Dance Class - Seattle Cen-
tral Community College - - 6:45 - 7:45 & 7:45 - 8:45p.m.\$40
5 weeks 587-5448 <http://at-campus.net/sccc/index.html>?schedule

04/06/06 Left Coast Trio Red & Black Cafe 2138 S.E.
Division St. Portland 8 - 10 pm donation Trombonist/
vocalist - Marc Smason (Seattle), guitarist - Tom McNalley
(L.A.) and Andre St. James (Portland) - new music!
206 760-1764

04/07/06 Friday Night Dance Survival - North Seattle
Central Community College 7-9p.m.\$80/ 10 weeks-Basics
in several partner dances 527-3705 http://at-campus.net/nscsched/index.html?print=/nscsched/output/category_72.htm

04/07/06 Buckshot Jazz Romio's 4308 228th St. S.W.
Montlake Terrace 6:30-9:30pm no cover Trombone, voice,
sax, keys & drums play live jazz 206 760-1764

04/07/06 Carolyn Cruso and Curtis and Loretta The
Living Room N. Beach Rd. Eastsound 7:30pm \$5-7 A
plthora of unusual instruments and voices!
thelivingroom@orcasonline.com

04/07/06 Larry Murrante World Cup Espresso and Wine
5200 Roosevelt Way NE Seattle 8PM \$5 suggested
donation Award winning acoustic, folk/pop, singer/
songwriter. Co-bill with Eva Tree 206-729-4929

04/07/2006 Charlie Beck & the Lovely Lady Li-Li
Trabant Chai Lounge 1309 N.E. 45th St (next to Neptune
Theater U-Dist) Seattle 8 PM Free, Tips Appreciated! Old
Time Variety Duet brings you traditional & original Appala-
chian Tunes & buckdancing! www.charliebeck.net

04/08/06 Carolyn Cruso Skagit Resort House Concert
Milepost 103.5, North Cascades Hwy Marblemount 7:30pm
\$10 intimate concert in the Skagit Valley 360/873-2250

04/08/06 Jim Page Concert Haller Lake Community
Club & Haller Lake Arts Council 12579 Densmore Ave.
N. Seattle 7:00 pm \$10 "Arts Live! 2nd Saturdays at
the club" is pleased to present folksinger/songwriter JIM
PAGE in concert. <http://www.hallerlake.info/hallerlakeartsCouncil.html>

04/08/06 Kathye Long Mandolin Cafe 3923 12th street
Tacoma 8-10:00 PM tips 253 846-8739

04/08/06 Truckstop Souvenir Coffee to a Tea with Sugar
4541 California Ave SW Seattle 8 p.m. free, tips appreciated
Acoustic country music www.truckstopsouvenir.com

FESTIVALS, CONFERENCES AND CAMPS

BY JANET HUMPHREY

Compiled from letters, flyers, phone calls, Festivals NW Directory, etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates & places change. We'd love to help you publicize your event. If you would like to have your event featured as a Recommended Road Trip or would like to add to the festival postings be sure to let us know well in advance. Send available information as well as a contact number, address, date and event line-up to: Victory: POB 2254 Tacoma, WA 98401-2254. E-mail preferred at victory@nwlink.com or contact Janet directly:

humphrey@musician.org. We do not have the space to list every activity in the area, but please call us if you are looking for something to do in your neighborhood. We can help!

4/1 National Tartan Day - Puyallup, WA. Piping performances, highland dancing, Celtic music and arts. Visit with musicians, learn about Celtic fiber arts and Celtic lore. www.tartandaywashington.org

4/1 - 30 Skagit Valley Tulip Festival Street Fair - Mt. Vernon, WA. An entire month of floral beauty and excellent art. Over 180 artists from five western states; featuring a variety of the very best in music, pottery, glass, wood, fine arts, etc. Don't miss the great food and entertainment on the Pine Street stage. 360-336-9277, www.tulipfestival.org

4/6 - 8 Oregon Old Time Fiddlers Convention - Rickreal, OR. Founded in 1966, the event features contests, jamming, workshops and live performances. Hosted by the Oregon Old Time Fiddlers association. www.oregonoldtimefiddling.org

4/7 - 8 Old Time Fiddlers Festival - Shelton, WA. All day parade of fiddlers and bands. 800-576-2021

4/8 Pear Blossom Festival Street Fair Medford, OR. Staged primarily for kids but grownups like it too! Music, parades, hand-on activities. Loads of music, storytelling, magicians and street performers. Totem pole carving, animals and festival food. What more could a kid want! www.downtownmedford.com

4/7 - 9 Columbia Valley Cowboy Gathering Kennewick, WA. Founded in 2004, this event features all things cowboy. Storytellers, contests, music, open mikes, western goods and more. www.cowboygettogether.com

4/7 - 9 Cascade Contras - Eugene, OR. Hosted by the Eugene Folklore Society, this is the 11th annual dance bash. The event is a family camping event and music will be offered by bands including the Latter Day Lizards. Workshops and all levels of instruction will be the order of the day. www.efn.org/~efs/camp

4/8 Scottish Heritage Festival - Albany, OR. 16th annual event features music, dance, singers, piping, clan reps, vendors and cultural activities and displays. This is an indoor event. www.oregonscottish.org

4/14 - 15 World Music and Dance Festival - Seattle, WA. Held at Southcenter Mall. This is a multi-cultural music and dance event. Performance from several ethnic troupes including Croatia, Siam, Thailand, Mexico and Nigeria. www.ethnicheritagecouncil.org

4/14 - 15 Cowboy Poetry Gathering St Anthony, ID. All-day session and workshops featuring storytelling and cowboy poetry. More than 75 performers will attend this two-day event. Western music in the evening. Tickle your funny bone increase your skepticism. 208-356-3524

4/22 - 30 Silverton Poetry Fest - Silverton, OR. OK--I know—it's not music, but it is lyrical... Check out the Fifth annual poetry festival for poets of all ages. Featured poets, readings and open mike at various locations in Silverton. There is also a songwriters session. www.silvertonpoetry.org

4/22 - 23 Music in the Making - Portland, OR. Exquisite instruments, woodworking demos and performances by Northwest instrument makers. Take your wallet (and maybe a friend's as well). www.nwmusicalinstrumentshow.org

4/22 - 23 Celtic Bealltuinn Festival - Eugene, OR. Celtic celebration, parades, local and international music and dance. Animal exhibits, workshops, men in kilts and lectures. Don't miss the archery competitions and other athletic events. Good fun for the entire family. www.efn.org/~celtic

4/28 - 29 Montana Storytelling Roundup. Cut Bank, MT. Music, lies and great stories. Enjoy the 12th annual Roundup with dozens of storytellers, cowboy poets, jam sessions and loads of vendors. www.gec-isp.net/~museum/storytel

4/28 - 29 Madison River Music Festival - Cut Bank, MT. Music festival featuring blues and jazz. Multi-media presentations about Glacier and Yellowstone. www.madisonrivermusicfestival.org

4/28 - 30 Jazz in the Olympics - Port Angeles, WA. The 2006 festival features 10 great bands performing over the course of four days at four terrific venues. Traditional Jazz will be featured along with Gospel on Sunday morning. Check the event schedule for details on the many fun, family oriented, activities going on during the festival. 1-888-933-6143 www.jazzolympics.com

4/28 - 30 Northwest Women's Music Celebration - Gresham, OR. This music weekend is for women of all ages — from the teens to the 70s and beyond! www.motherlodemusic.com

4/28 - 30 Mom's weekend Renaissance Faire Corvallis, OR. Live performances, jousting, films and workshops. Live period music and loads of costumes. Ye Olde good fun. 541-737-6872

4/28 - 30 Rendezvous - Eureka, MT Check out this 26th annual town celebration. Event includes live music, black powder demo, draft horses and loads of family type activities. www.welcometoereka.com

5/6 - 7 Moscow Renaissance Fair - Moscow, ID. 33rd annual event. Music, storytellers, costumes and loads of ye olde activities. Don't miss the Shakespearian play and great selection of ethnic foods. www.moscowrenfair.org

Recommended Road Trip

Cascade Contra Dance Camp 4/7 - 9, 2006 Eugene, OR.

Try out a weekend of contra dance, with a touch of Argentine Tango to add some spice!

This event, hosted by the Eugene Folklore Society, offers dancing and workshops for a week-end of playing, frolicking, and merriment. Held at lovely SKY Camp and registration includes workshops, meals and lodging. Space is limited so call now!

Musicians for the weekend include eastern seaboard band, Spare Parts. Bill Matthiesen, Liz

Continued on Page 21

KIDS KORNER

On Vacation with Vivaldi: An Exploratory Workshop for Kids

BY HILARY FIELD

Kids ages seven to 11 are in for a special treat this spring break, with a chance to travel to 18th century Venice, complete with fencing, dancing, music, games, period costumes, and art projects. Shulamit Kleinerman, teacher, musician, dancer, and historian, has a passion for bringing the arts to children, with interactive activities that give them an up close and personal visit to the world surrounding the culture of earlier times. From April 10-14, the Seattle schools vacation week, she will lead an exploratory workshop called "On Vacation with Vivaldi." Presented by the Seattle Baroque Orchestra, and featuring several special guests, this program will transform the Phinney Neighborhood Center to the courtly baroque era, breathing life into music and history that might otherwise feel inaccessible. Participants can also attend the SBO "Virtuosic Vivaldi" concert on April 21-23 for free, and are invited on a backstage tour of Benaroya Hall.

Kleinerman, who plays Renaissance violin and dances with Seattle Early Dance, also teaches pre-school, and is the librarian and pre-concert lecturer for the Seattle Baroque Orchestra. She enjoys integrating her academic and artistic skills with her love for learning and for teaching, opening up a world of discovery for all ages. "I really enjoy giving the pre-concert lectures for Seattle Baroque Orchestra because it's a chance to keep learning, both in the sense of discovering or rediscovering background facts about the music and in the sense of deepening my understanding and curiosity" says Shulamit. "One of the reasons that I decided not to go into academic musicology after college was that I wanted to be able to write and speak to a wider community than the university-based one." When she gives pre-concert lectures, she is interested in talking about the history and culture behind the music, especially, as she says, "how the music articulates cultural attitudes and experiences." Here are excerpts from an interview about her teaching programs, and what inspired her to bring the world of classical music to a level that is engaging and loved by children.

Please describe your cultural and arts enrichment pre-school program.

In addition to my regular daily shift with the kids, I come in once a month with some kind of enrichment project. The first one I ever did was a costume workshop because the kids were really interested in a picture book I was reading them about a family of mice who put on an at-home production of Mozart's *Magic Flute*. We danced around to parts of the opera and had a great time. This year I've been bringing in some of the Renaissance living-history people in costume, so the kids are hearing and trying out different instruments and learning a small repertoire of dances and songs. The other half of the projects are centered around multicultural experiences; I try to focus on traditions that are representative of this area, so we've done a lot of art and stories from Northwest Coast Native traditions, and this year's four-year-olds are still begging to do a Japanese tea ceremony project again—they remember it from when they were three. I also try to include holidays that some of the kids celebrate at home but that are less visible in mainstream culture—Persian New Year for a girl with a grandfather from Iran, Chinese New Year for a family that's adopting a Chinese baby.

What inspired you to bring history and performing arts to children?

For my early elementary years I went to a generally underprivileged school that had some extra arts enrichment sent in by the state (Massachusetts)—we had residencies from illustrators, musicians, storytellers. In the small town where I lived, it made a huge impression on me. Here in Seattle there is so much more available for everyone to experience, but I think that really working closely with artists in person is an opportunity that many kids don't get.

I want to let kids meet some of these people so that then they can go to their shows and understand the process and the human beings behind the performances.

Have you offered this or similar workshops for children in the past?

Last spring I did a 3-class workshop on the *Magic Flute* for 5-7 year olds. It grew out of the

pre-schoolers' fascination with that opera—they were still pretending to be the Queen of the Night in their playtime several months later. One of the kids, from a musical family, was hooked before I did the project—her favorite movie, at age 5, was the Ingmar Bergman film. Then I heard of another five-year-old who was so obsessed with the opera that she was asking to learn German. So I offered a class. We danced, made curly white wigs, made model theater sets, met a flute player and a dancer and a puppeteer, and mostly just enjoyed being interested in something together. I scheduled it to precede the Northwest Puppet Center's *Magic Flute* production, so the kids would be able to attend and feel like "insiders."

How do these workshops enrich a child's musical experiences in school, at home, and as concert attendees?

The mom of one of the kids in that workshop told me afterwards that her son had been withdrawn since starting kindergarten, and that after the workshop he had opened up again, that he was singing around the house. This is the most inspiring & rewarding thing I could hear back about what I do with the kids. It's not quantifiable—funders tend to want numbers and to see very tangible things, but I think the really powerful work that we do as teachers is not necessarily flashy and easily seen; it's about just making space to quietly honor the kids' interest and curiosity, and then letting them take it where they will.

Another parent also said her five-year-old daughter came home singing, and when I ran into the girl at the puppet opera performance during intermission, she was on the edge of her seat, just totally thrilled. She told me, "I'm waiting for the Queen of the Night aria in Act 2!" This wasn't a production for children; it was two hours long and sung in German. But I find again & again that children are totally capable of engaging with adult art if the context in which it's presented doesn't alienate them (which, alas, much of the performing arts does)—if they're offered an active experience of it for themselves.

What can children and families do at home to continue these enriching experiences?

I think the main thing is to get away from being only passive consumers of the arts—doing something actively, whether it's theater

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MUSICAL TRADITIONS

Attributions

BY STEWART HENDRICKSON

Recently I was looking at the web site of another folk music society and was surprised to find a piece written for the *Victory Review* by my co-columnist Don Firth. Don was listed as the author, but the source and permission were not acknowledged. I e-mailed the webmaster, Don and the *Victory Review* editor. It turned out that the webmaster was unaware of the source and had no permission from the author or the *Victory Review*. But more on that later.

Now with the current concern over accuracy in the media and copyright, it seems quite surprising that an editor or web master would overlook such an obvious omission. One might say that this is just folk music and attributions and other legalities are unnecessary. But this is the 21st century, and with the internet and Google it is not hard to get this information. Besides, it is just common courtesy to ask for permission and acknowledge sources.

This led me to think about songs, both traditional and contemporary. How many times do singers neglect to acknowledge the authors or sources of the songs they sing? And how many song books, particularly older ones, lack attributions for the songs therein?

With the two CDs that I have produced, I have been very careful about obtaining copyright permission for songs that are not in the public domain. Failure to do so might result in an expensive lawsuit.

Aside from the legalities involved, why is it important to give proper attribution to the songs you sing in public? And do you even know the sources of all the songs you sing? This information can be very important in how you interpret and perform your music, and how your audience receives it.

When I learn a new song or tune I try to research its source. My original motivation is simply out of curiosity. Where did this music come from, how old is it, and is the author known or is it simply anon? Often I find that this information plays an important part in how I interpret and perform the music. It may also be important for the listener to know something about the music in order to better understand and appreciate it.

An example is the song “Smile In Your Sleep,” a.k.a. “Hush, Hush, Time To Be Sleeping.” It has at least two different titles and is often referred to as “traditional.” It is set to a traditional tune called “The Mist Covered Mountain.” However, there are two tunes known by that name – one is a jig and the other a slow air.

The tune of this song is from the slow air, also known as “The Mist Covered Mountains of Home.” This air is from an older song in Scots Gaelic “Chi Mi Na Morbheanna” (I will see the great mountains). And it turns out that “Smile In Your Sleep” is not traditional, but was written about 40 years ago by Jim McLean, a Scottish songwriter, and published by Carlin Music.

The song has been recorded by many singers, some of whom have changed the title, words and even added extra verses. As McLean says, “I don’t really get to know all the recordings until I get my MCPS statements and sometimes the recordings slip through their net as knowingly or unknowingly artists change the title and register it as trad.”

Now that we know the origin of the tune and the song’s author, what do the lyrics mean?

*Hush, hush, time to be sleeping
Hush, hush, dreams come a-creeping
Dreams of peace and of freedom
So smile in your sleep, bonny baby*

*Once our valleys were ringing
With songs of our children singing
But now sheep bleat till the evening
And shielings lie empty and broken*

We stood with heads bowed in prayer,
While factors laid our cottages bare,
The flames licked the clear mountain air,
And many were dead by the morning.

*Where is our proud highland mettle
Our troops once so fierce in battle
Now stand, cowed, huddled like cattle
And wait to be shipped o’er the ocean*

*No use pleading or praying
For gone, gone is all hope of staying
Hush, hush, the anchor’s a-weighing
Don’t cry in your sleep, bonny baby*

The song is a lullaby. It tells the story of the Highland Clearances, when in the late 18th and early 19th centuries England decided to evict the small landowners from the Scottish Highlands in order to make way for large-scale sheep farming. This was a very sad part of Scottish history, and the tune matches the mood of the song.

Now the song makes sense, and I can sing it with the proper feeling, phrasing and emphasis. A couple of the words still need to be defined. Factors were the agents or rent collectors, and shielings were little rough huts on the hillside where farmers lived during the summer months when their animals were in pasture.

Songs are like stories, and the listener needs to know what the song is about in order to better appreciate and understand it.

Back to the original problem. Don sent a lengthy e-mail to the webmaster saying that his piece was part of a larger work and was subject to copyright. “The last time, when an article of mine appeared in the [organization’s monthly publication] without the editor asking my permission or even notifying me that they were using it, I got pretty steamed,^obut at the time I decided to just let it go.^oHowever, as Goldfinger said to James Bond when their paths crossed for the third time, ‘Once is happenstance.^oTwice is coincidence.^oBut three times is enemy action!’”

Don then told him of the legalities of copyright and the consequences of copyright infringement. After the webmaster was reminded of these legalities and courtesies, Don graciously gave permission to reprint his piece, and the editor of the *Victory Review* also gave permission. Let that be a lesson!

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.

Victory Music: Continued from Page 7

technology, I thought that Seattle might be a great place to stake a new claim. It took me approximately seven years to get into a conversation with a stranger at that time, Steffen Plummer (to whom I am grateful), who invited me to, as she put it, “a cool open mic, with cool people, you’ll love it!” That open mic was at The Still Life Café, in Fremont. It was sometime in 2002 when I found the “the family that keeps on growing.” In my initial days, I found Victory Music to be a supporting and loving society. For the last few years I had been caring for elderly parents I brought from New York City to spend their last years in Seattle. Victory Music open mics became a place to get support, both musically and socially.

Victory Music has made a significant difference in my life. I try to pass along the feelings of friendship and love that I have encountered to others, so that they might continue to see the peaceful alternatives we have, given our American society at large and the conflicts that are so pervasive in our world, so filled with war and strife. Victory Music is a place to share ideas and arts and conversations, those creative expressions that occur when a musician hears something in another musician. Oftentimes, new friendships are forged by the end of the evening through the fusion of notes being played together for the first time. Victory Music is not about the corporate, BS, dog-eat-dog models that exist outside its structure. I love this community that I have come to know as a family of diverse interesting artists. I model my commitment as a board member to the commitment of peace by Abbie Hoffman’s political ideologies. To paraphrase his words, to create a saner world, “for there to be peace in the world, there need to be more artists, musicians, poets, and wizards.”

That quote summarizes my commitment. So what if I ride on the shoulders of giants? Not to mention the loving, generous guidance and lessons I have received from the great hosts and hostesses of open mics in this town, people like Jim Nason, Linda Lee, and JW (John Weiss), all of whom show compassion and support to new and seasoned artists. I pray that Victory Music continues to grow in this vein.”

Joe Misiuda is a singer and songwriter who lives in Arlington, Washington, and is an active Victory member, board member and musician. He volunteers at various Victory events, and had the following things to say:

“Like a change of seasons, Victory Music is in transition. For 30 years we have been publishing a terrific monthly magazine, running

open mics, networking with fellow musicians and music lovers, building a community where all could meet in a familiar place, see familiar faces, and create our united symphony of musical spirit.

Over the years you have seen us at festivals from Folk Life and Wintergrass to the many community festivals throughout Washington and Oregon. We’ve played for fare, for free, for worthy causes, for others, with others, and (most of all) for the fun of it. We’ve played inside, outside, in front, in back, to and from. Along the way we gained confidence, freedom, and a sense that music matters in the world. After all, we’re musicians.

Many Victory Music members have worked countless hours to produce concerts, fundraisers and workshops. Victory members have also worked with local organizations to provide music in a variety of ways, and in doing so they carried the ideals of our forefathers into the present. People knew that the name “Victory Music” represented quality and community.

We felt safe. Our hearts propelled us, our minds guided us, and the creativity of those around us inspired us. Our dreams were realized on the stage, that place we bared our all, which manifested itself into the reality we strive for—to make the ultimate connection with our audience. And perhaps with ourselves as well.

But times have changed. When I was asked to contribute to this article, I reflected back on my experience with Victory Music, which now spans almost ten years. Living in Arlington, Washington, which is in north Snohomish County, I came from a place some had heard of, some knew where it was, and few wanted to drive to. Cultural things back then existed only in the city. I had to drive south a lot.

It reminded me of childhood when I lived in Everett and we’d drive all the way to the country, Arlington and wonder if we would ever get there. Which brings us to the present question—are we there yet? Is Victory there yet? Or is the journey just beginning? I think we’ve simply stopped at some rest stop along the way. But spring is coming and along with it, new life. We have been busy, and hope to spring into action this year with many programs, such as:

- ◆ A membership drive that includes a premium, such as a set of guitar or mandolin strings (while supplies last and subject to promotional parameters).
- ◆ Co-sponsoring “Concerts in Schools.” (Again, see www.victorymusic.org.)
- ◆ A Victory Store (in development).

- ◆ Re-initiating the “Victory Music Concert Series” to showcase members of Victory Music (see www.victorymusic.org for information). Future Victory Review issues will include dates and locations.

- ◆ Developing workshops for students and members.

- ◆ Developing partnerships with other music-related organizations to help members expand their musical opportunities.

So you say, “How can I help? How can I be a part of the journey?” The answer lies in your conviction and commitment to help Victory become the best it can be. To share your enthusiasm as a member with others. To encourage new membership. To support Victory by attending sponsored events and programs. And, if you’re not yet a member, we’d like to invite you to become one and ride along the journey with us. It’s musical and magical!”

(Joe is the main contact for the Everett Victory Music Concert Series and Concerts in Schools programs. He can be reached daily at his company, JRM Financial Advisors, at 360-652-5974.)

In conclusion, I want to say that we NEED your membership to support Victory Music. We NEED you to volunteer. Right now the flag of Victory Music is being carried by a few hands, but we need more hands to keep it flapping in the breeze. That old saying is true—many hands make light work. We NEED writers for articles, and I would really like a music workshop column. We NEED distributors for the Victory Review, especially on the east side. If you have a business, we NEED your ads. Finally, the \$15 gig ad is a member benefit. How many of you know Deb Seymour’s name because of her monthly gig ads?

Please see the ad on page 10 about the open forum board meeting on April 5th. You are invited!

Anita LaFranchi is the editor of the Victory Review. She designs does the layout and designs the cover for the Victory Review every month. She also teaches dance at four community colleges in Seattle, and does graphic design work and Web sites in her spare time. www.dancinweb.com victoryedit@mindspring.com

FOLKING AROUND

Reggie Garrett

BY PERCY HILO

Back in the late 1980s and early 1990s I'd frequent a Monday evening open mic at the now defunct OK Hotel below Pioneer Square, where a variety of singers, musicians, writers and comics could try out material in a multicultural atmosphere that was open to sincere performers at all levels of experience. For the most part, the evenings would come and go and I don't remember a lot of the players. But one set I've never forgotten is the night a young sturdy African-American took the stage and delivered a stunning a cappella version of a traditional ballad and augmented it with a couple songs on guitar. It was a gutsy performance that spoke of life experience and genuine dedication. His name was Reggie Garrett, and I became a fan.

Fast forward some 15 years to the autumn of 2005 and a Rolling Thunder benefit at the Chocolate Factory in Fremont. After the usual excellent set by Grace Hearn and Michael Savage, Reggie took the stage. Solo and seated, and with the relaxed self-assurance of a veteran and the smoky, measured voice of one who has walked many a road to learn the hard lessons and understand life, he led us through a marvelous set of homemade and cover songs on a wide range of themes that left everyone feeling entertained and better about ourselves and the world we were going home to. It was clear that Reggie had retained the basic feeling and styles of year's past but had vastly expanded in depth, songwriting ability, guitar playing and even in an always vivid stage presence. I was impressed enough to want to know how it all came about.

Reggie was fortunate to get an early introduction to the feeling of homemade music through the singing of his grandmother. The transfusion must have worked, because when he began playing music in high school (1969-70) he never needed a lesson. He simply learned from records and chord books and was gigging by 1972-73 when he was in college.

In developing his hard won musical performance style, Reggie eagerly learned from many contemporary favorites of the period such as The Chambers Brothers, the Beatles, Buffalo Springfield, Sandy Denny, David Crosby and especially Ritchie Havens. Salsa is Reggie's favorite music, and he claims that his rhythms and some of his writing derives from that source. As to

Havens, there's an unmistakable similarity (expressed in Reggie's own unique and personal style) in their smoky, emotional vocals and relaxed yet riveting stage presence. Clearly the perfect role model was waiting for him at just the right time.

In the early 1980s Reggie began writing songs in New York. He then moved to Seattle and gradually went pro in several electric bands in which he played bass, sang and wrote a bit. Names such as Home Is A Tricky Concept (folk-pop-rock), Willie's Camel (hard rock) and Skttrshk (rock and folk-blues) all came and went amidst many musician changes and Reggie's continuous search for artistic identity. The breakup of Skttrshk (which had become Iron John) signaled the end of his electric career and bass playing and the beginning of his work on acoustic guitar. The musical and lifestyle changes have been beneficial, both for Reggie and for lovers of high quality meaningful music in the Puget Sound area ever since.

In the late 1980s Reggie began working solo and playing open mics. He was pleasantly surprised when people liked his songs and asked for recordings. Soon he was opening concerts and recording a demo which actually turned out to be his first CD, *Welcome To My World*, which was well received. A number of fine musicians took part, including Paul Benoit on guitar and Mark Taylor on percussion, who soon became the first version of The Snake Oil Peddlers, his primary band for close to 15 years. The lineup has changed a couple of times but the bottom line aesthetics, quality material, soulful feeling and exquisite musicianship have been consistent and have expanded with experience.

In 1995 Reggie released *Time Stands Still* with Paul still on lead, Garey Shelton on bass, Tor Dietrichson on percussion and augmented by many fine locals, including Artis the Spoonman, Anna Peekstock and Christine Gunn. In 2001 he streamlined the production of *Seasons*, on which the music was all acoustic and produced exclusively by the new band—Richard Middleton on lead guitar, Will Dowd on percussion and Garey Shelton as guest on bass. On all of these recordings one can enjoy a wide variety of songs based on well thought-out ideas. The songs are presented with artistic intent, infused with captivating imagery, and captured in beautiful melodies and

infectious rhythms that are appropriate to the themes. From the enjoyable romp of "Welcome To My World" to the lovely romance of "Pouring Rain," the unpredictable feeling of "Images" to the philosophically positive "Slow Down," we can ride the waves of Reggie's life/mind experiences in music that delights and comforts. Any of these discs would be a welcome addition to your house of music.

And let me take a moment to further acknowledge the effect of Reggie's sidemen on his music (as he always very selflessly does). All these players are individually accomplished and also possess what my friend Jack Aldrich calls sideman consciousness: the willingness to defer to the musical goal and produce the sounds that fit the particular mood of each song. Reggie has chosen very well in this regard, and his recorded and live music reflects this. These players also make their own music on stage and CD, and they also merit public support. I can testify that an opportunity to enjoy the music of Paul Benoit or Richard Middleton is not an optional date.

And speaking of sidemen, Reggie has hit the jackpot in his relationship with Gary Westcott. Gary is a virtuoso who pleases on acoustic and electric guitar, dobro, mandolin, banjo and vocal harmony. Together they formed Garrett and Westcott and produced *Kate's Front Porch*, which is Reggie's most complete and revealing project. With Will Dowd adding drums and percussion, Reggie and Gary wend and weave through five original tunes and seven traditional and contemporary pieces that cover a wide range but also form a solid body of work. From the title song in which a dobro rides down the road of broken dreams, to a dynamite version of Dylan's "Watchtower," to thinking of his lover who waits at home in "Down The Line," we're hearing the real stuff. The closing song, the lovely "Flowers Of The Forest," features perhaps Reggie's most beautiful singing ever. I've listened to it over and over. You will too.

This is a music column, but I'm concerned with more than music in what I write about. Reggie has other interests as well. He and his wife Linda have been supporters of The Fremont Public Association, and they recently contributed significant work towards the preparation of a benefit CD (produced by Victory member Mike Buchman) titled *Songs For Shelter: Seattle Musicians Helping Homeless Families*. Reggie and 14 other artists prepared songs, the music is excellent and the cause is noble, so let's buy. Reggie has also played politically aware events such as Rolling Thunder, and there is a benefit for the victims of Hurricane Katrina in the works for this

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RAMBLIN' MIKE

Behind the Scenes With Jim Portillo



BY MICHAEL GUTHRIE

For about a year or so I have been listening to Jim Portillo at the Victory Music open mic at Ravenna Third Place Books. Jim has a relaxed style and a warm voice that soothes the soul. He was encouraged to start playing this open mic by his friend Stewart Hendrickson, and he has been a regular ever since.

Jim and I have been getting to know each other through e-mail and at the open mic. I was pleasantly surprised to find out that Jim and Sandy McDonald were co-producing a concert of *Country Blues* for the Seattle Folklore Society featuring Grant Dermody, John Miller and Orville Johnson. Being a fan of country blues I was ready to go and see these local legends.

We arrived at The Phinney Ridge Community Center and were greeted by a full house. Fortunately we had reserved our seats ahead of time. As we made our way down to the hall, people who didn't have reservations formed a growing line, waiting to buy any remaining unreserved tickets. The hall was packed with blues lovers and the lovers of blues lovers. Of course I made my way straight to the coffee and cookies, poured a tall one and sat down to listen to a fine tribute to country blues. And fine it was—superb vocal harmonies, killer harmonica, masterful guitar, and stellar mandolin and steel guitar. These veterans know how to lay it down. When they booked this gig they had to promise to have their new CD *Deceiving Blues* finished in time for the concert. A lot of happy folks got to take away a piece of the show because they lived up to their promise. If you like old country blues then you've got to see the dynamic trio of Johnson, Miller and Dermody. (www.johnsonmilleranddermody.com).

Do you ever stop and wonder how these concerts happen? This one started one day in December when Jim and Sandy saw Johnson, Miller and Dermody play at Dusty Strings. Later Jim decided to ask Sandy, concert chair for SFS, what would be involved in producing a concert with these guys. Sandy became Jim's mentor and invited him to co-produce the

concert. Jim says this experience added a whole new dimension to his music experience.



Above: Jim Portillo

Jim was born and raised in West Texas. He always liked music as a kid but it was when he moved to Austin that he first listened to music seriously. One semester, instead of attending university, he decided to go to a training center for blind adults in Louisiana. He met Rik James there, who introduced him to the music of Gordon Lightfoot. After learning some new skills there, Jim went back to Austin and graduated from the University of Texas.

His first job took him to Nebraska to work at a rehabilitation center teaching people who lost their sight how to use computers. Because he was hooked on music he soon found a radio show called "River City Folk" hosted by Tom May (which now is syndicated and comes out of Portland). Listening to this show inspired him to buy an old Yamaha acoustic guitar and learn to play.

In 2002 Jim moved to Seattle and started taking guitar lessons—which he still does to this day. He started going to the SFS song circle and

their concerts, and eventually became a member. Jim finds the music community he is in very inspiring and now, four years later, he has found a new thrill. He is an example to all of us of how our ideas are within our reach if we follow through and do the work part.

Jim Portillo is a part of the Greater Seattle folk music scene. At the core of it all lies the Seattle Folklore Society and Victory Music, two organizations that exist for the sole purpose of nurturing the community as a whole by promoting the art of music in the form of concerts, open mics and song circles. Many musicians started out playing through this network. This is the web behind the scene with Jim Portillo sitting in.

Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest. He 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 from 1973-79, and studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987. Contact him at: moorafam@mindspring.com or visit www.moorafa.com.

Folking Around: Continued from page 18
summer. We should be grateful for this level of consciousness that builds community and makes art and life so much more meaningful.

With a new CD and possibly a holiday CD in the planning stages, Reggie will be playing around and will be available for gigs in the coming months and beyond. To get in on the goodness you can keep your eyes and ears open or you can reach him (to hire him or to purchase his music) at (206) 789-1246 or rgarrett@nwlink.com. Your house of music will be more valuable as a result.

(All comments welcome: Percy Hilo, PO Box 21761, Seattle, WA 98111-3761. (206) 784-0378, or philo@scn.org)

MICHAEL GUTHRIE

- + Victory Benefit - Espresso Americano
April 14 7-9 p.m.
- + El Diablo
April 22 8-10 p.m.
- + Langham Theatre
April 29 8-10 p.m.

Benefit Concert - Kaslo B.C.
Visit: www.moorafa.com

ACCENTS ON MUSIC THERAPY

Blues Healing in the Northwest

BY GUEST COLUMNIST: ROBERT HORN

By the time I was President of the Washington Blues Society in 2004 I had already known many people who said that blues had a powerful and good impact on their lives. Some people credit the music for preventing them from becoming depressed enough to consider suicide, or helped them get over a major heartache. The music helped with healing. Much has been written about the healing power of this music, but most of it is not yet popularized beyond a relatively small audience. I decided that in 2005 I would step down as Blues Society President and work on a series of forums that would be under the heading "The Healing Power of the Blues."

The first of those forums happened on September 11, at The New Orleans Restaurant in Pioneer Square in Seattle. On June 17 of 2006 another one is scheduled for Vancouver, Washington and will be connected to the MicoBlues Festival there the same weekend. The man putting on that festival is one of the people working with me to produce these forums.

We have some money for this event at this time, but will need more funding to have the key people come to the Northwest who have developed blues as a key tool in music therapy. The grant writing process has begun, but indications are that it will take a lot longer than June of 2006 for money to come in that way. Donations to this project via the Washington Blues Society (a non-profit organization with 501-C status) can be made. If there are any music therapists in this area with an interest in blues, I hope they contact me. Blues fans that want to popularize the event and help in various other ways can be kept busy as well, so volunteers are more than welcome to work on this project.

In 1987 Joe Moreno wrote an article in an academic journal titled "The Therapeutic Role of The Blues Singer and Considerations For Clinical Applications of the Blues Form." It appeared in *Arts in Psychotherapy*, vol. 14, pp333-340. He interviewed Otis Rush as part of his research. In addition to seeing deeper into the artists, he also had done research on the listeners. He saw the call and response that goes back and forth between blues singer and audience as a form of group therapy. In his own practice Joe Moreno

draws out the audience (whether middle-class professionals or inmates of a state prison) and helps them develop a blues song that the whole group sings as a therapeutic experience. Joe tours the world speaking and conducting workshops, using blues music as an important tool in music therapy. He has done this in 50 countries. If money comes in he will fly back into the U.S. to do what he does in Vancouver Washington on June 17 this year.

One of the speakers at the September 11 forum was Rand De Mattei. He has done research on how music helps Parkinson's patients and that was a focus of much of his talk in Seattle this last September. He has also written an article titled "Healing in the Shadow of the Blues." In that article he uses a concept that Buddhists and others are familiar with, "the shadow self." He spoke about how the ego sends some of our personality traits to the dumping ground called the "shadow," and while some of these traits are negative, some of them aren't. He spoke about how the borderline between dark and light is where miracles arise. Many have pointed out that when a blues song says something like "I want to shoot my baby because she (or he) did me wrong" the writer of the song and the singer don't really plan to do that. Saying it in a song however, is a good way of getting some temporary anger out and then getting beyond it.

Dave Brown also spoke at the September event and discussed his experiences having blues performed each month at his church. He said that the blues articulates the joy and the pain of being alive. He said the blues is a catharsis that helps people become whole after they articulate the ways in which they are broken. He won the award for Keeping the Blues Alive from the Washington Blues Society in 2004 for being the pastoral host of Blues Vespers in Tacoma.

James "Curley" Cook also spoke about his work with Pacific Northwest Blues in the schools. He takes the music into schools where the students learn to play and then put on a concert for the whole school. At Echo Glen, which is a maximum security middle school, the students learn how to cooperate on a common project, work with kids from other ethnic groups, and

learn about the lives of the blues musicians who wrote the songs. Sometimes they then get to try writing songs. He told of some transformations that are beyond the scope of this short article.

A DVD has been made of the September 11 forum and, with some funds, many more copies can be made for the public as well as those who are using it in various ways right now. A collection of articles is being collected and an anthology in book form seems likely eventually. There are experts from Atlanta to Seattle and from Chicago to San Diego that I have in mind as possible speakers when the plans are made and the funding is there.

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- Robert Horn was the 2004 President of the Washington Blues Society. He is a contributing writer to its publication, The Bluesletter, and is working with people locally, regionally, and nationally on The Healing Power of the Blues Project that he started. His background includes a degree in the Liberal Arts with an emphasis on Social Theory and Social History. He reads diverse fields of study from History of Blues to Political Theory and from Philosophy of Science to Asian Poetry. He can be contacted via phone at: 253-474-0176 or email at Horn29@aol.com. The Washington Blues Society, which he works with, can be found at www.wablues.org*

Kids Korner Continued from Page 15

or dance or music or something else, regardless of whether it's ever going to be a professional skill—just finding something to love doing. To be committed to making something beautiful oneself, rather than just buying things (CDs, concert tickets), seems to me still a pretty special thing in our society. And I don't think it's enough for parents to make their kids do it; I love to see children who are growing up around adults who are learning or practicing the arts.

And then the other part has to do with finding out more about the background—what else was going on in the world where this art form happened.

What is special about Vivaldi's music and 18th century Venice that will appeal to children?

The music has such colorful stuff going on in it—it's easy to feel like it's telling stories, and it has such a great engaging energy. And it's fun to think of Vivaldi's life, working at the girls' orphanage in Venice where the children were trained in music. I've never been to Venice but I'm fascinated by the canals and I hope the kids will be too. I want to do some things with maps and those great huge Canaletto paintings. Hopefully we'll make up some stories to set there.

For more information on the workshop "On Vacation with Vivaldi", please contact (206) 550-2565 or shulamitk@yahoo.com.

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

Festivals Continued from Page 14

Stell, Lissa Schneckenburger, and Corey Dimario are warm and energetic and feature a multitude of diverse styles including Contra, Folk, Celtic, Argentine Tango, Ragtime, Jazz and Bluegrass.

No security clearances are required to enjoy KGB from Seattle. Julie King, Claude Ginsburg and Dave Bartley create subversive music, lulling the unwary with traditional contra dance tunes, then jumping into Balkan modalities, tango riffs and bluesy jigs with fiddle, mandolin, guitar and piano. From Alaska to Atlanta, they've created memorable evenings from the first medley to the last waltz. Seth Tepfer, aka "Atlanta's Dance Magician," will be calling dances for adults and children. Known for his infectious energy, his short walk-thrus, Seth's warm enthusiasm is contagious and gets everyone moving, smiling and having a great time.

Whether it's squares, contras or other folk dances, you can be certain that all involved will amble away happy and eager to dance more! Clear directions and love of the dance will have everyone grinning as they effortlessly move with the music. From Portland, caller Erik Weberg brings dances that both feel good and are fun. Although he enjoys complex figures, complexity does not necessarily translate into dancing pleasure. Flow, interesting figures and connection with the music are what make dancing sublime. Erik strives to teach efficiently and clearly with a playful approach and a good sense of community cooperation. Eugene's own Vicki Ayers, dance teacher extraordinaire, will be with available on Saturday to share her love of Argentine Tango. Vicki's clear concise teaching will make Tango accessible to all those who have been wondering what Tango's all about.

Also on the docket for the weekend are a Sunday morning concert and big dance party finale. Polish up those shoes and check out www.efn.org/~efs/cascadecontras

Janet Humphrey lives in Richland, WA and may be contacted at humphrey@musician.org. She is half of the song writing duo "Humphrey and Hartman" and performs at festivals across the Northwest and Canada. For more information visit her on the web:

www.humphreyandhartman.com.

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