

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

July 2006

Number 07

Music in the Sculpture Garden

Take Two!

Inside...

- ✦ Further Out: Where is this Bus Headed?
- ✦ Bainbridge Bluegrass Festival 2006
- ✦ Musical Traditions: The Walt Robertson I Knew (Part 2)
- ✦ Ramblin' Mike: Skweez the Weezle - High Energy Celtic Sound!



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29 th	Lil' Bill and the Bluenotes

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RAMBLIN' MIKE

Skweez The Weezle - High Energy Celtic Sound

BY GUEST COLUMNIST DAVID LANIGAN

The band Skweez The Weezle was formed by David Lanigan in 1999 to play Celtic instrumental music ranging from slow airs to driving jigs and reels in traditional to progressive arrangements. They are based in Tri-Cities, WA – where sagebrush is king. *This photo is of David's Original Band.* [L to R: Dawn Gordon, David Lanigan, Denver Greer, Troy Hanford.]

When he formed the band, David had been playing various types of bagpipes (Highland pipes, Scottish smallpipes, shuttle pipes, Lowland pipes, and electronic pipes) since 1984 and during that time had been influenced by the piping styles of Highland and Lowland Scotland, Ireland, Brittany, Galicia, and Cape Breton Island, Nova Scotia. He had also been performing solo and in bands, the Tri-Cities' Desert Thistle Pipe Band among them, throughout the Pacific Northwest at concerts, coffeehouses, festivals, Highland games, weddings and receptions, and other public and private events.

In the early to mid 1990's David took part in several Lowland piping workshops in Seattle, WA. Lowland piping was then considered by a few to be an "alternative" to the Highland piping that people were familiar with from seeing Scottish pipe bands at Highland Games or parades. Workshop instructors Hamish Moore and Gordon Mooney were acknowledged as being the pipers and pipe makers most responsible for the revival of the Scottish Lowland pipes and the music played on them. Lowland pipes use a bellows instead of breath to inflate the pipes (like the Irish uilleann pipes, of which the Scottish pipes are often confused). Hamish's "*Cauld Wind Pipes*" and Gordon's "*O'er The Border*" LPs (no CDs then) were a big influence on many pipers at that time. Cauld wind denotes the cold air of the bellows as opposed to the warm air of the lungs. The Borders (or Lowlands) of Scotland were where the bellows pipes and their musical repertoire were developed. Other workshop instructors included Anna Murray from the Isle of Lewis and Iain MacDonald. All of these pipers had a great influence on David as they showed there was another way to enjoy piping without the structure and politics of traditional Scottish pipe bands, competitions, and "one way to play the music."

In 1996, David traveled to the Scottish Hebrides island of South Uist and took part in the

first annual Ceòlas school, a reintegration of the music (piping, fiddling, singing) and step dances of the Gaelic peoples of Scotland. Ceòlas also affirmed links between Scotland and Cape Breton. In fact, musicians from Cape Breton came to South Uist to teach "the old style" of Scottish music and dancing that has been preserved in Maritime Canada since the 1800's, but almost, though not quite, "lost" in modern Scotland.

After listening to Celtic folk bands for years (Tannahill Weavers, Battlefield Band among others from Scotland, and Bothy Band, Moving Hearts among others from Ireland) and wishing he could be in a Celtic folk band, David decided to actually do something about it and in late March 1999 put an advertisement in the Giant Nickel magazine for musicians to form a Celtic band. After a few auditions that didn't pan out, David was contacted by Troy Hanford. Troy said he liked Celtic music and wanted to see what David had in mind for a band. Troy brought over 15 years experience playing country, rock, and blues guitar. He also played mandolin, bass guitar, fiddle, and steel guitar. While he hadn't played much Celtic music, he was keen to learn as he had been learning to play the Highland pipes.

For the next several months, David and Troy worked on putting guitar rhythms to the pipe music that David had. In May 1999, Denver Greer joined the band on percussion, and Dawn Gordon joined on fiddle.

Denver had spent the previous few years as the bass drummer for the Desert Thistle Pipe Band and the bodhràn player in the Celtic folk band South Wind.

Dawn had been classically trained as a violinist after taking up the instrument at the age of four. But, she had also grown up listening to folk and Celtic music. She had been a member of the short-lived Celtic band Tir Na' Nog. Then in 1997, she and her sister, along with two brothers from Ireland, formed the Irish Heirs in Spokane, WA. Dawn played with the Irish Heirs for two years. She then joined Skweez The Weezle. Her blend of classical and Celtic fiddle styles brought an interesting dimension to the band's sound.

From 1999 to June 2006, the band's personnel consisted of David on Lowland (Scottish smallpipes and Border pipes) and Scottish

Highland bagpipes, dulcitar (a hybrid of Irish bouzouki and mountain dulcimer), Irish bouzouki, and tin whistles (called tin whistles although most are now made of materials other than tin); Troy Hanford on guitar and vocals; Dawn Gordon-Schoepflin (she married soon after joining the band) on fiddle, guitar, and vocals; and Denver Greer on bodhràn (Irish frame drum) and backing vocals. Most of the band's repertoire consisted of pipe tunes arranged or written by David and then "Weezlized" by the band. Songs from the Celtic lands were added throughout the years.

Their first official gig was at the July 1999 Yakima Folklife Festival, where they played to a standing room only crowd at Bob's Keg and Cork on Friday and then to a good crowd in the Great Hall of the Yakima Valley Museum on Sunday. For the next seven years the band keep a busy schedule performing as a quartet, trio, and duet throughout Washington, Oregon, and Idaho at pubs, festivals, Highland games, concerts, pubs, coffeehouses, wineries, book stores, pubs, universities, weddings, benefits, pubs, and private parties.

The band has used the opportunity they've had playing regularly at the Towne Crier tavern in Richland, WA to introduce the local community to Celtic music and to Irish dancing. Over the years, the band has enjoyed playing for dancers from the local Baile Glas, Comerford, and An Daire schools of Irish dance. The dancers have had a place to show their skills in a relaxed, friendly place. And the band sure likes playing the jigs and reels for them. The dancers have also "taken the stage" with the band at many other venues. Skweez The Weezle currently plays for "Celtic Night" at the Towne Crier on the last Thursday of every month. Other venues are scheduled throughout the year.

In January of 2005, while Denver was on a seven month walk-about in Texas, Mike Day started filling in on bodhràn and djembe. Mike came from a family where music was a big part of all get-togethers, and at a young age he was mesmerized by the sounds all the instruments made. He had started playing guitar at a very young age, but soon found his true passion was for banging on the drums, much to his parents chagrin. Mike brought to the band his experience playing many types of music, from country and rock to blues, all of which had influenced his musical abilities and allowed him to adapt to and play a wide variety of styles.

In June of 2005, Dawn and Denver left the band - Dawn to start a family with husband Dan, and Denver to move to his boyhood stomping grounds in Texas with wife Sandra.

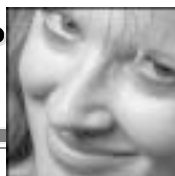
In July 2005, Karly Bell joined the band as fiddler. Karly is another classically trained violinist

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GALLOPING GOSSIP

July 2006



BY DEB SEYMOUR

Jumping Jubilations! It's July! It's a jolly good time for juicy music happenings around the Sound and beyond. The summer festival season is kicking in, in full swing, and the Galloping Gossip is swinging stoned...seriously! Having just returned from her first rock climbing experience in Moab, Utah with long-time Colorado Victory member and musician **Peter Stokes**, Ms. Gossip has discovered a new kind of high... on the rocks! As for Peter Stokes, not only did he drag your Gossip Girl (willingly) up a tall, red desert cliff, but he is in the studio back in Boulder, Colorado, currently recording his second singer-songwriter album *Confessions of a Wandering Mind*, the long-awaited follow up to his 1998 release *Songs From the Pit*. Stay tuned... there is some deeply moving and well-written material coming out on this one and I'll be sure to let you know when it's here...*

And it seems like EVERYONE is releasing CDs: **Nancy Dillon** reports that **Suze Spencer Marshall** has released a new CD, *Tall Boots: Rare Gems of America's Western Music Pioneers*. Nancy writes: "Suze's story is amazing & inspiring and I encourage you to check it out at www.suzespencermarshall.com." Apparently, the Vancouver *Columbian* ran a huge story on Suze prior to the concert, resulting in a standing-room-only show. Reviews of the CD can also be found in *Dirty Linen* and *Sing-Out!* as well as our own Victory Music Review. * Congrats to **Teeth, Hair & Eyeballs** on the release of their CD *Live at the Teeth, Hair and Eyes' Ball (minus Hugo House)*. For those of you who missed this part of the story, the fellas set up a really nice little live recording show a while back at Hugo House in Seattle. We came. They played. We applauded. They played some more. We applauded some more. And somehow, the DAT tapes were the wrong kind and recorded nothing of this mutual love-fest. (Ah, technology!) So, not to be deterred, the lads, never batting an eyelash on any of those eyeballs, trundled off to Mark Iler's place and re-did the whole thing in Mark's living room... * And even more CD release news: this time from Bainbridge Island guitar fingerpicking whiz and songwriter extraordinaire **Peter Spencer** (no relation to Suze Spencer Marshall), whose new CD *Handsignal* has now arrived! Peter writes: "If you haven't been following this five-year soap opera you are to be

congratulated! But the only thing to remember today is that the biscuit is finally ready to eat!" The Gossip says that *Handsignal* is truly Peter Spencer at his best—lots of fingerpicking, electric guitar, too, and sweet harmonies. Check this and Peter's other two albums out at www.peterspencer.com: "I'm really proud of it [the new CD] ... and I'm so grateful I can't say. God bless you all!" concludes Peter's e-mail. * Now for the 25-cent question: was that really catnip in the Catnip Bag spied on **Ron Dalton's** congas at a recent Debonairs show? And if so, during which Deb Seymour song was it exhibited? * Don't forget this month at the **History House: Watch the Sky & Wendy Joseph** on July 9, **Capuchon** (Cajun Music) & **Stewart Hendrickson** on July 16, **Alex Perlman & West Coastal Folk & Jean Mann** on July 23, **Amber Tide & The Snake Suspenderz** on July 30. They're all doubling up this season, so go see 'em all! And raise a glass (of water) to the late David MacAuslan: "He attended more History House concerts last year than any one else!" says proprietor **John Nordstrand**. OK! The challenge is on to see which of you out there can beat David's attendance record! * Hey, in case anyone didn't know, **Alan Kausal's** son **Nabille Kausal-Hayes** has a totally rocking band called **Vote For Pedro [The Band]**. May haps I've mentioned them before in this humble column, but they are worth mentioning again! Like, not only are they incredible musicians who swap instruments on every song and talented writers and singers, but they're four really nice guys who give away free stuff: "Jammy pop!" cries one fan. "Driving grooves!" says another. "Intricate vocal harmonies!" exclaims yet one more. To say thanks to all these enthusiastic "Pedro-ites," the band has put a brand new recording on their website. In addition to the 3 free songs you can already download ("In My Heart," "Como Loco," and "Road Ahead"), you can now get your hands on *The Autobiography of Mike Hampton*. Just point yourself www.voteforpedrotheband.com. And for all you *oldsters* out there, this band really is fabulous! They **do** sing all the intricate harmonies, jammy pop stuff and have driving grooves—whether all acoustic or plugged in. Check 'em out. * Well, we've done about run outta space and time. We at Gossip Central do wish you a happy

July... and iffin' we don't see you rockin' at a music show, perhaps we'll see you on the rocks... the climbing ones, I mean! (Don't forget yer chalk!) - GG

Email your gossip!!!!
victory_gossip@yahoo.com

Deb Seymour is a Seattle singer—songwriter who performs in and about the area when not checking out climbing walls.. You can catch her solo this month at Pegasus Coffee House on Bainbridge Island July 8th, where, perhaps between tunes, she will explain the difference between "rappelling" and "lowering."
www.debseymour.com

Skweez the Weezle - Continued from Page 4
(the guys are still trying to get her to call it a fiddle) with a keen ability to sight-read music. This has been very helpful in learning the large volume of tunes the band plays. Although not from a Celtic music background, Karly's playing fits in very well with the other instruments. [Left to Right: Mike Day, Troy Hanford, David Lanigan, Karly Bell]

The band's current repertoire includes a mix of traditional, modern, and original tunes and songs from Highland and Lowland Scotland, Ireland, Wales, Cape Breton, and the USA. David is adding many new tunes to the band's repertoire, including an *An Dro* from Celtic Brittany, which David learned for playing with The Chieftains in one of their recent concerts on their North American tour. An *An Dro* is a dance tune, that although Celtic in nature, is very different from the jigs and reels one associates with the Celts of Ireland and Scotland.

Many of the tunes the band plays are arrangements of pipe tunes David has found in music books from the 1800's and early 1900's. Other tunes are ones that David has composed within the past fifteen years. As the saying goes "something old, something new" – or it would go if one were talking of a wedding. In January, 2001, several of David's compositions and arrangements were published in Cape Breton piper Barry Shears' book "The Gathering of the Clans Collection, Volume 2". More of David's tunes are to be in a new collection of pipe music to be published this year.

While still having the bulk of their sets comprised of instrumental tunes, the band has been building a large Celtic song repertoire. Troy has brought in songs both traditional and modern, and has even composed a few himself. For the songs, Troy handles the main vocals, while Mike helps out with backing vocals. Karly hasn't started

Continued on Page 21

MUSIC IN THE SCULPTURE GARDEN

Take Two!

BY JOHN NORDSTRAND

PHOTOS BY NANCY NORDSTRAND

Once again, some of Puget Sound's best acoustic musicians partner with History House of Greater Seattle in Fremont to create "Music in the Sculpture Garden," a summer concert series. Every Sunday from 2-4pm, June 4th through August 27th except the 4th of July weekend, in our covered outdoor Sculpture Garden. These concerts are open to the public and free of charge.

History House of Greater Seattle is pleased to announce that it once again is hosting a free and open-to-the-public summer concert series in its covered outdoor Sculpture Garden. Developed in association with producer/musician Michael Guthrie, the lineup includes some of Puget Sound's best acoustic musicians. These singles, duos and trios along with the unpredictable and semi-

spontaneous addition of musical friends will perform an eclectic repertoire, in genres ranging from original to traditional folk to maritime chanteys to African Dance to country-soul to pop/jazz to international to blues to Cajun to... just plain zany.

After the palpable success of last year's maiden voyage into concert production, it was an easy choice for History House to launch Music in the Sculpture Garden for 2006. Over dinner one evening this past winter, Michael Guthrie and I committed once again to creating a concert series.

Michael headed off to identify and get commitments from a new collection of musicians who would make up the 2006 Playbill. Last year's roster—which included PK Dwyer, Mary Grider, Christie Aitken, Orville Murphy; Mariide Widmann, Blue-ize, Ron Dalton,

Randall Walker, Linda Khandro, Stanislove, Wes Weddell, Teeth, Hair & Eyeballs, Marc Smason, Deb Seymour; Michael Antone, Jim Nason, Jerry Middaugh, Barabara Buckland, Stewart Hendrickson, Dan Roberts, Reggie Miles, Morgan & Graves and, indeed, Michael Guthrie—established a high standard of musicianship and performance. Michael is also a graphic artist, and he updated the canvas banner that hangs from the rafters of the Sculpture Garden canopy.

My chores included upgrading the History House Sculpture Garden grounds, public relations, communications, Fremont Community contact for support and... e-mail—lots and lots of e-mail.

After several months of planning and preparation, we had a summer concert series... on paper. Next came the fun part—"Let the music begin!"

So Why A Concert Series? Soon after I became Operations Director for History House of Greater Seattle in December of 1999, the thought of developing our Sculpture Garden into an intimate venue for family-oriented public performances began simmering. (I come by these longings honestly. I was a West Coast performing musician for more than 25 years.) In the fall of 2004, History House and I met Michael Guthrie and soon discovered he had the ingredients in his back pocket that would turn my "simmerings" into a full-bodied stew. Michael's address book of friends and musicians has produced a wonderful roster of well-established performers for the 2005 and now the 2006 Music in the Sculpture Garden summer concert series.

What is History House? History House is a Greater Seattle neighborhood history museum. It is located in Fremont at 790 N. 34th Street. It is directly under the Aurora Bridge and two blocks down the hill from "The Troll". History House is a non-profit organization. Our catch phrase is "Giving Every Neighborhood A Place To Tell Their Story."

Our mission statement reads as follows:

"History House seeks out and empowers individuals and groups to display the history, heritage and art of Greater Seattle's diverse neighborhoods. History House of Greater Seattle is a place where people from Seattle's unique communities can present their particular story by sharing the distinct accomplishments, events, sites and heroes of their past"

We believe that the Music in the Sculpture Garden concert series supports our commitment to present the art of our local neighborhood communities. Not only are most of these musical artists from the neighborhoods of Greater Seattle, but many play and sing about the history of this area in lyric and in style.



Above: Artis the Spoonman and Jim Page

Musicians: This series is a collaborative effort. Michael Guthrie has assembled for History House a wonderful mixture of more than 60 musical artists who will provide entertaining, often humorous and thought-provoking concerts.

**Music in the Sculpture Garden
2006 Calendar**

All concerts are 2 - 4 pm

SCHEDULED MUSICIANS

Sunday - June 4

Jim Page with Artis the Spoonman

Sunday - June 11

Michael Guthrie with Orville
Murphy
Niceol Blue

Saturday - June 17

Ruzivo Marimba Band

Sunday - June 18

The Silverbacks

Sunday - June 25

Hans York, JD Hobson, MJ Bishop

Sunday - July 2

No concert

Sunday - July 9

Watch The Sky, Wendy Joseph

Sunday - July 16

Capuchon, Stewart Hendrickson

Sunday - July 23

West Coastal Folk, Jean Mann

Sunday - July 30

Amber Tide, Snake Suspenderz

August 6, Sun

The Raging Zephyr
Percy Hilo & Friends

August 13, Sun

Folk Voice Band
Squirrel Butter

August 20, Sun

Matt Price, Georgia Browne,
Billy Forrester, Susan Welch

August 27, Sun

Clem Daddy
Mike Buchman & Friends



Above: Michael Guthrie and Orville Murphy

These musicians will present their work in the warm, family atmosphere of History House's covered outdoor Sculpture Garden. (For a detailed schedule go to: <http://www.historyhouse.org/musicians06.htm>.)

Sculpture Garden The performance venue is the History House Sculpture Garden, which is first recognized by its surrounding, brightly colored, fanciful wrought-iron fence. The world-famous "Waiting For the Interurban" statue welcomes you as you enter at the front gate. (The "Interurban" will return to its familiar location at the intersection of N 34th and Fremont Avenue when the current Fremont Bridge construction project ends sometime next year.) History House's outdoor covered courtyard is home for, among other things, a "Fire Engine" (destined for Georgia, the former satellite state of the Soviet Union), "Willy" (a 15-foot model orca shared by an environmentalist group), several huge saw blades from a long-gone Fremont mill, "The Safe" (a combination tumbler vault discovered beneath Fremont's Dubliner Tavern) and an original 6 by 12 foot slab from the Berlin Wall. Not to be left out, Fremont added "The Fremont Wall," which is an insignificant, nondescript chunk of cement bulkhead that had broken off and fallen into the mud on the shores of the ship canal. All

Below: Nicole Blue



of these sculptures and more surround the stage that is the pedestal for the Music in the Sculpture Garden music series.

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REVIEWS

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

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LOCAL

Local Bluegrass

BIG RED BARN: BIG RED BARN
(self-issued, brb 001; available through
CDBaby)



Currently burning up the Inland Empire and buzzing the world of bluegrass, Big Red Barn is pursuing the notion that uptown blues can fit the bluegrass oeuvre as successfully as downhome blues does. It ends up depending on how narrowly or broadly bluegrass is defined, but BRB tackles it all with infectious good cheer and great (but not too fussy) musicianship. The urgent nature of bluegrass loses to the more languid pace of the blues, but the tunes themselves are chosen with such care that the record maintains an excitement: of anticipating the familiar ("St. Anne's Reel" or St. James Infirmary") done in a whole new way, or of reintroducing songs like "Just Because" and "Honey, It Must Be Love" to the canon. BRB's mando man, Kevin Brown, contributes a couple of his own tunes that fit right in, as do guitarist Ken Glastre and Banjo picker Charley Gurche, ensuring this group a fine future. The album shows big-league production and packaging, and the group has Pete Wernick in its cheering section, so expect to see and hear more from these northwesterners.

(Tom Petersen)

Bluegrass

**ASHLEIGH FLYNN: SNEAKIN' OUT WITH
ASHLEIGH FLYNN**
(Home Perm Records)
flynn@ashleighflynn.net or
christen@fauxpasproductions.com



Sneakin' Out with Ashleigh Flynn is a live recording from Mississippi Studios in Portland, Oregon. Ashleigh has the national folk sensation Tracy Grammar setting in on violin/fiddle and backing vocals as well as local cellist Skip Von Kuske. But that's just the beginning... *Sneakin' Out* is not just the CD title, it's the local bluegrass band that backs her up on the Mississippi Studio stage and they are all excellent musicians, with David Gerow on mandolin, Don Henson on percussion, and Mike "Cheddar" Schmitt on acoustic bass. This combination of musicians, local and national, works as sweetly as any musical magical happening could, blending like they grew up together. An honest mix of original and standard bluegrass songs, this CD is as much an Audio Show as an ala carte CD to sample at will. If you sit back and close your eyes, you are transported to the Mississippi Studios on

that man-I-wish-I'da-been-there night. *Sneakin' Out with Ashleigh Flynn* definitely catches that magic that only happens live. I love how fresh and real each song sounds. This is not your standard bluegrass! The percussion and instrumental renditions are current and the musicians are not compelled to play it like Pa did. Their approach is very new and, well, fresh. Ashleigh's song-writing and application is awesome. She found a great combination of immensely talented musicians to help her put together a very rewarding CD. It's obvious she enjoyed the whole process. (Kathe Davis)

Blues

**JOHNSON, MILLER & DERMODY:
DECEIVING BLUES**
(ORB 1007)



When three of the finest musicians in the Pacific Northwest go into a room, pull up chairs around a microphone, and let fly, it's hard not to be prejudicial about the results. Of course, *Deceiving Blues* is terrific: must have, automatic, get it today, etc. What makes it SO good, though, is that local legends Orville Johnson, John Miller,

and Grant Dermody have pushed each other into new places and spaces, drawing out sounds and abilities for this record that they've not achieved before. Johnson, already acclaimed as the King of Mongrel Folk and as such a seemingly endless repository of different old-timey styles, puts on a tour de force, trying a little something extra and astonishing on each tune. He can go from chirpy highs to guttural lows, and weave and bend every note in between. He's never doing it just to show off, though: he's complimenting his own Dobro, and playing against Miller's guitar and Dermody's supple harmonica. The well-known Johnson, however, is not the album's greatest revelation. That would be Dermody. The harpist had the area's album of the year a couple back (*Crossing That River*), on which he displayed a sly, tempered light baritone on the vocal cuts. This time, his buddies urge him to a menacing growl on "Soul of a Man" and "Depot Blues" that really works. Meanwhile, the musicianship is uniformly fantastic. Miller says that the group was looking for ways to stretch out, relax, and find something new in a mix of classics and originals, and they've succeeded. The group lays back some on the traditionally brisk "Stewball," but then pushes the laconic "Polly Put the Kettle On." This is the sound of genius at work: THAT'S why this is a must-have. (Tom Petersen)

Singer-Songwriter

THE STARLINGS: SONGBOOK

(self-issued; www.starlingsmusic.com)



For the follow up to her outstanding solo album, Joy Mills was looking for a bigger sound, and so gathered more friends and session help. Things clicked so well that the resulting CD also produced a band, the Starlings. The Starlings are Mills' longtime collaborator Tom Parker, drummer Aimee Zoe Tubbs, string wizard Mark Chegwidan, and bassist Ryan Farris. Their sound is terrific, a

thoughtful mix of strummy folk, chuggin' blues, and Mills' trademark daring tinkering with conventional forms that helped make her last album so exciting. The musicianship is fresh and full of brio, and the CD moves right along. Mills, one of the best songwriters in the Northwest (or anywhere), is contemplating more elemental themes: Death, Freedom, Work, Commitment. The lyrics are wintry, full of clouds and darkness, cold and rain, sleep and silence. There are few mysteries, but much originality: "My true self said to me the other day/Why don't you let me shelter you?" Mills sings on "Angel to Rise." On the epic "Bones to Ashes," she "works the night shift/and breaks sleep in two little pieces of dreams." It may sound gloomy, but Mills' songs have a core of strength from which a brave, if challenged, optimism can arise. So too are Parker's two contributions, the best of which, "Workin' Man Blues," harks back to Merle Travis and Bruce Springsteen: the light at the end of the mineshaft is redemption, but it's a long dusty crawl. Overall, *Songbook* is an excellent, vital record. (Tom Petersen)

BLUEGRASS

ROB ICKES, ANDY LEFTWICH, DAVE POMEROY:
THREE RING CIRCLE
(Earwave EW112)

Ace sidemen Ickes, Leftwich and Pomeroy get there chance to make their own kind of music, and wow, time to stop playing for other people and take this show on the road. They've hit upon just the right combination of jazzy artistry and down home pickin' to make a record that is fun and fresh, free of pretension and inviting even to the most hard-hearted purists. It's not strictly bluegrass – the effect might be characterized as Weather Report Unplugged – but it's as fun and uplifting as bluegrass is supposed to be, minus the dead mother songs. Most of the record is originals, largely from the pen of bassist Pomeroy, and they are great, well-constructed tunes that work better than the couple of covers. Standouts include "Old Age" (tongue in cheek), the neo-fiddle medley "Thompson's Camp/Oscar's Dream," and the callus-inducing "Haywire." The most recognizable melody on the disc is Stevie Wonder's "Isn't She Lovely," but Ickes' dobro is assigned the lead and things get a little "boing-y." Still, everybody's having a good time, including the listener. (Tom Petersen)

BLUES

FRIED GLASS ONIONS:
MEMPHIS MEETS THE BEATLES
(Inside Sounds)

This is a compilation of Beatle tunes done by a variety of Memphis blues musicians. This is an amazing grouping of talented musicians doing some of the best of the Fab Four. There are some very good arrangements on this CD. The musicians are also picked from a prodigious pool of studio and touring musicians. The tracks on this release are bound to strike some folks as equal or better than the originals! Moving vocals and excellent instrumentals, worthy of acclaim that is sure to come, make this CD great. My personal favorite was the take on "Why Don't We Do It In The Road," one of the most innovative, yet simple songs the Fab Four ever did. It is done here with a very PHAT sound worthy of the youth of America. Maybe they can get Paul to join them later on! (Dennis Ray Deems)

COUNTRY

BRAD COLERICK: COTTONWOOD
(Back 9 Records, BNO401)

Would it sound too catty to call *Cottonwood* "Country music for people who don't want to think too much?" This is a perfectly produced, perfectly enjoyable, perfectly listenable album, by a savvy veteran who's learned that if you want to sell records, stick with the trite and true. Brad Colerick writes with sincerity, and plays with sensitivity, songs about his parents, family, friends, and Johnny Cash. He does so, though, using only the most hackneyed expressions: water, of course, tastes like wine; behind the dark cloud, of course, there's a silver moon; Eve ate the apple, so of course, Man has to pay. It reaches a silly nadir with the line "We had a good thing going, a boondoggle you could say." Huh? The music, too, is straight out of the can, but this album ends up being better than the sum of its parts. "Fifty Miles," with its catchy chorus, is getting some deserved airplay, and his moderate, mostly acoustic arrangements are the antidote to the blasting bombast that gets called "Country" today. *Cottonwood* recalls the "New Traditionalist" movement of the mid '80s, which, incidentally, is when Colerick last charted before opting for the steady paychecks of jingle and soundtrack work. Welcome back! (Tom Petersen)

BOBBY ATKINS:

THE HEART AND SOUL OF COUNTRY MUSIC
(Thunderbolt Records TB-721901)

Bluegrass Hall of Famer Bobby Atkins is on a roll, having eased into traditional country as the years eased by. On this, his second album of standards in a year on the tiny Thunderbolt label, Atkins once again shows he's got the perfect feel and the ideal pipes for Golden Era Nashville. These covers are a cut above – they may not have “needed” to be redone, but Atkins handles them far better than most others have over the years. Tell ya, Bobby may do Merle Haggard better than The Hagg himself, judging by “Today I Started Loving You Again” and “Some Day We’ll Look Back.” His “Tennessee Waltz” ranks with the best, and, astonishingly, he pulls off the Louvin Brothers’ “Are You Teasing Me” singing *alone*. Atkins goes to the edges of the genre with “Blueberry Hill” (with great success) and “Help Me Make It Through the Night” (not quite his sound, but sturdy nonetheless). *Heart and Soul* is a charmer!
(Tom Petersen)

WAYNE SCOTT: THIS WEARY WAY
(Full Light Records -
www.waynescottmusic.com)

This CD is a genuine Kentucky-coal-country, rough-cut diamond set in a beautiful and immaculately crafted setting. It's a labor of love, a tribute by Nashville songwriter Darrell Scott to his 70-year old father, Wayne Scott. All but two of the songs were written by the elder Scott, and he sings them in his chain-smoking, whiskey-destroyed voice while his son and some of Nashville's best sidemen provide a rich background. The mournful fiddling of Casey Driesen, the tasteful mandolin and backing vocals of Tim O'Brien and the subdued and near perfect accompaniment of the younger Scott on guitar, banjo and mandolin all combine to make this a very soulful country CD. Wayne Scott's songwriting is earnest and unapologetic as it expresses his Christianity and his belief in the traditional good life. Regardless of your religious beliefs, if “My Last Bottle Of Wine” doesn't give you goosebumps, you must not have skin. (Ken Cofield)

CELTIC

CHRISTINA SMITH & JEAN HEWSON:
AUGUST GALE
(Borealis Recording Company Ltd. -
www.jeanandchristina.com)

The sparkling and crisp playing of Christina Smith on fiddle and Jean Hewson on guitar is the backbone of this refreshing collection of Newfoundland tunes and songs. They are accompanied on some of the tracks by other Newfoundland musicians including Greg Walsh, Rick West and a real character named Frank Maher, the latter starting a tune in which he plays accordion with the count, “One, three, five, eleven!” Sue Lathrop adds backing vocals and the flying feet of Gaston Bernhard liven up the final song, “Le Bon Vin”. The Newfie sense of humor is demonstrated on the song “Butter and Cheese” and in the names of some of the duo's original material; “Sinus Infection” is the name of a jig composed by Hewson. With the exception of a few mournful songs, also fully in the Celtic tradition, this CD is a ready-made kitchen party. Put it on and dance! (Ken Cofield)

TWO OLD FRIENDS: ROAD TO BANGOR
(Fishtraks, FT 77705)

Mac McHale and Emery Hutchins, two old friends (really!), make for a magical pair. They have a deep, scholarly knowledge of Celtic, Old Time, Maritime, and Traditional Fiddle music, but they play with the glee of Friday night jam buddies. Their knowledge of the roots and inner structures of each song ensures that medleys sound completely natural and related, not just stuck together because they share chord progressions or the titles make a neat pun. To make it all even better, McHale and Hutchins use the full instrumental arsenal, employing citterns and mandolas and concertinas when the “straight” way to do things would have been to use guitar, mando, and fiddle. Their instrumental chops are superb, and their variety of axes is no put-on. (It comes as no surprise to read in the liner notes that the Two Old Friends, among other things, do shows for schools to teach about types of music and instruments). This is a very pleasing record, start to finish; another hit by these reliable artists. (Tom Petersen)

INSTRUCTIONAL Book & DVD

STEPHANE WREMBEL:
GETTING TO GYPSY JAZZ GUITAR
MICHAEL DUNN: DJANGO'S RHYTHM
(Mel Bay Publications www.melbay.com)

For the reader who has an interest in gypsy jazz a la Django, Wrembel's book will be useful, especially if used in conjunction with the DVD. The exercises guide the reader through appropriate pick techniques, but it takes rather a long time before the reader is playing anything resembling real music, rather than studies. It might have better if the pieces had been mixed in with the exercises. Unfortunately, the tempos are way too fast for an instructional method. On the other hand, Dunn's DVD is an inspiring and well-thought-out introduction to the rhythm guitar style of Django Reinhardt. Dunn devotes a lot of attention to the various techniques used in the style, such as the half whammy, the tremolo, etc. He has a pleasant manner, and the video is helpful in terms of such matters as the correct angle for holding the pick. I regret that the DVD didn't come with its own book. However, using Wrembel's book and Dunn's DVD should give the neophyte a good grasp of gypsy jazz playing. (Dick Weissman)

FOLK ROCK

**YONDER MOUNTAIN STRING BAND: YONDER
MOUNTAIN STRING BAND**
(Vanguard, 944-2)

One of the great turning points in pop history came one night in a recording studio in L.A., when the guitarist of a band called the Jet Set was listening to a new Bob Dylan record and discussing with the bass player how they might do a cover version. Well, OK, it was a shouting match, because the guitarist was Roger McGuinn, and he wanted to use his new toy, a Rickenbacker electric 12 string, while the bassist, Chris Hillman, lately a mando picker in a bluegrass band, was insisting that America was alight with the sounds of mountain folk, and thus the song, “Mr. Tambourine Man,” needed a banjo. Forty years later, the answer to one of the great “what ifs” of all time may be here, in

the form of the new CD by the Yonder Mountain String Band. YSMB has done well in their market niche, appealing to the jam band crowd as a sort of Phish Unplugged, delighting Newgrassers with some fancy pickin', and giving the Bluegrass Police fits for being irreverent, grungy, and laid back . . . but capable of smoking every other band on the planet, if they felt like it. The new album, titled just *Yonder Mountain String Band*, signals that the band has arrived at its true destination: Byrds with banjo. They're a rock band, with drums and some instruments plugged in, and some swirly psychedelia going on around several tunes, but all at a tasteful volume to allow the powerful musicianship to shine through. Shine it does, with genuine, aggressive banjo and mandolin leading the way. The electric guitars do not lean on effects or feedback, either, being picked as cleanly and expertly as if they were genuine back porch boys. YSMB hasn't forgotten its roots (the business of infuriating fogies), though, and for exactly one minute and six seconds, achieves Definitive Bluegrass, with a tune called "Fastball." It stands alongside "Bluegrass Ramble" or "Foggy Mountain Breakdown," no foolin'. So, as an admitted fogie and until-now YSMB skeptic, I'm turning in my badge for this one. Join me. The world just turned again. *(Tom Petersen)*

JAZZ

KAREN BLIXT: SPIN THIS
(HiFli Records)

Top drawer saloon singer Karen Blixt, about the best of her kind on the west coast supper club circuit the past few years, is out with her first CD, and it's a classy disc that captures why she's been packin' em in and knockin' em out. What she may not have in God-given vocal distinction, a la Ella or Peggy Lee, she more than makes up in talent and verve and with the bold, innovative arrangements of the standards and her originals. The good times roll right away, with Basie's "Swingin' The Blues," but it's the album's next two tracks that shake the foundation: first, Blixt has the audacity to revive "Carefully Taught" from South Pacific, the anti-racism song so direct it still makes people uncomfortable. Then comes a nearly unrecognizable reconstruction of "My Favorite Things" that nevertheless "works" as an exciting, slinky, sexy jazz workout. Now that

she has everyone's *attention*, it's a glorious night out, Blixt filling the tip jar with the likes of "Night and Day" and "I Thought About You." She's backed by the cream of the clubs, featuring Buddy Montgomery, Alex Acuna, Russell Ferrante, and her songwriting partner Frank Martin. The record is impeccably produced and handsomely packaged, a delight in every way. *(Tom Petersen)*

SINGER-SONGWRITER

PAUL MILLS: THE OTHER SIDE OF THE GLASS
(Borealis: BCD 171)

Excellent, excellent record from Canadian Paul Mills. He is a mature performer with a keen eye and a wry sense of humor. He's also an excellent musician, and with the exquisite production values that are the hallmark of the Borealis label, this CD is darned near perfect. It starts with a crackling version of "Doc's Guitar," and returns frequently to jazzy, old-timey fun ("The Dallas Rag" and "The Ukulele March" stand out). The vocal numbers contain beautiful, thoughtful observations from midlife – even his novelty "Yard Sale Song" imparts the sense that life itself is reflected in our junk: he'll just have to sell the wind-up snail (!) next year! Mills has an easy, weekend-clothes delivery and a fine, even voice that he always uses with good judgment, so the record never lags or lurches. It's seamless good listening. *(Tom Petersen)*

BORN INTO THE WHISPER:
WATERBUG ANTHOLOGY EIGHT
(Waterbug: promotional compilation)

As regular readers of these reviews know, Waterbug is one of those great independent labels that doesn't play by the corporate rules. They put out CDs by people who make no compromises to fit some slick, radio-ready image. The Waterbug stable is filled, then, with far more interesting and challenging artists than most labels, and while a few do manage to crack the big time, most end up flying just below the radar. Which is why collections like these are great, and at the givaway price, you can't lose. The purpose is obviously to let you in on some people you'd have trouble hearing about otherwise, but everyone on this collection is a fine, intriguing performer that you *should* know about. Give it a try! *(Tom Petersen)*

NORTH WEST SEAPORT

BY ALICE WINSHIP

Northwest Seaport Chantey Sing, Friday, July 14, 8 to 10:30 PM South Lake Union, 1002 Valley Street, Seattle, WA 98109

Capt. John Burke will be on board to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. The call-and-response form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Admission free, donations welcomed. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

William Pint & Felicia Dale in concert with Tania Opland and Mike Freeman
Northwest Seaport Maritime Music Series
Saturday, July 29, 8 to 10:30 PM
Concert at the Center for Wooden Boats,
South Lake Union Park, 1010 Valley Street,
Seattle, WA 98109.

William Pint and Felicia Dale are outstanding performers of sea songs centuries old and modern. They have traveled the world, using their powerful harmonies and dramatic instrumental work on guitar, mandolin, penny whistles, and hurdy-gurdy to evoke the sounds and the people who live by the sea. Their songs range from traditional work chanteys to ghostly ballads to true tales of courage, and from the tall ships to voyageur canoes and sturdy rowboats. Felicia's father was a sea captain, and they have lived and researched their material, which is authentic and from the heart.

One of the attractions of their performances is Felicia's hurdy-gurdy, an instrument dating back to the 12th century. It is basically a mechanical violin, but is played by turning a crank while fingering a keyboard! Under Felicia's practiced hands, it can wail like wild bagpipes, bark like a mad terrier, or roll like a gentle swell.

More about Pint & Dale:
<http://members.aol.com/Pintndale/>
Tickets available at the door: \$10 general, \$8 seniors, youth and members.
For more information, Northwest Seaport
(206) 447-9800 or seaport@oz.net

VICTORY CALENDAR

JULY 2006

*To make a calendar submission go to: www.victorymusic.org (go to calendar page)
Enter your data by the Second Monday of June for July listings. This is the only way your calendar events will be listed.*

07/01-04/06 Folk and Maritime Music Stage Lake Union Wooden Boat Festival 1010 Valley Street Seattle Noon - 6 pm Daily Free 20 Folk and Maritime performances over four days: performers include Baby Gramps, Watch the Sky! and Mad Tea Party 206-382-2628

07/01/06 Maia Santell and House Blend Crossroads Bellevue Bellevue Crossroads Mall Bellevue 7pm \$0 Jazz and blues vocalist, Maia Santell, and her band, House Blend, play a hot mix of jazz, blues, Latin and Swing!

07/01/06 ThorNton Creek Skylark 3803 Delridge Way SW Seattle 9-midnight free Creek performs at the newest, hippest club in West Seattle! www.mjfishopband.com

07/02/06 SUPA - Seattle Ukulele Players Association Dusty Strings Fremont Seattle 2:30-4:30 pm \$3.00 Monthly song-circle (1:30 pm workshops preceeding most months) www.seattleukulele.org

07/03/06 Brian Butler Wooden Boat Festival 1010 Valley Street Seattle 4:00pm free Brian Butler, solo blues and originals www.brianbutlerblues.com

07/04/06 Maia Santell and House Blend The Freedom Fair The 4th of July Tacoma Freedom Fair Jake Hyde Park Stage, Ruston Way Tacoma 8pm \$0 Jazz and Blues vocalist Maia Santell and her backing band House Blend play a hot mix of Jazz, Blues, Latin and Swing!

07/05-09/06 Pearl Django with Connie Evingston Jazz Alley 2033 6th Ave Seattle call 206-441-9729 Gypsy jazz favorites with seriously attractive vocals 206-441-9729 res

07/05/06 Duwamish Dixieland Jazz Band plays Swing & Dixie Senior Center West Seattle 4217 S.W. Oregon St. Seattle 7:00 p.m. to 9:30 p.m. \$5 suggested donation Toe tapping, Traditional, danceable music of the 20's and 30's. Bring your own snacks and beverage. 206-932-4044 ext. 3 Carol Johnston

07/06/06 Guy Davis Lake Meridian Park 14800 SE 272nd Street

07/12/06 Tickle Tune Typhoon Mill Creek Canyon Earthworks Park 742 E. Titus Street Kent 12:00 p.m. FREE Tickle Tune Typhoon delights audiences with original songs, exuberant dance and colorfully costumed characters. Kent Parks, Recreation and Community Services, 253-856-5050

07/13/06 - 07/16/06 Cornucopia Days Downtown Kent 2nd Avenue and Harrison Street Kent 10 a.m. - 10 p.m. FREE a variety of local, national and international artists performing throughout the weekend and many other activities Kent Parks, Recreation and Community Services, 253-856-5050

07/13/06 Leroy Bell Lake Meridian Park 14800 SE 272nd Street Kent 7:00 p.m. FREE The easy mixture of multiple guitars, strings, percussion and bass are the background for Bell's earthy, soulful voice. Kent Parks, Recreation and Community Services, 253-856-5050

07/14/06 Seduce and Betray, Summerfest Kirkland Art Center Fair Kirkland Arts Center 620 Market St. Kirkland 4:30 - 6:30 free Victory Music member Willow Treeland and 6 other fabulous women musicians, rhythm & blues & jazz standards seduceandbetray.com

07/14/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/14/06 Truckstop Souvenir The L.A.B. at Seattle Drum Scool 12510 15th Ave NE Seattle 7:00 pm \$5 Acoustic Country-Straight Up, No Chaser! www.truckstop souvenir.com

07/15/06 Eric Madis' Bottleneck Slide Guitar Workshop Dusty Strings Music 3406 Fremont Ave N. Seattle 1:30 PM \$30/\$25 Instruction in G-tuning bottleneck blues slide guitar. <http://www.ericmadis.com>

07/15/06 Eric Madis' Flatpicking the Blues Guitar Workshop Dusty Strings Music 3406 Fremont Ave N. Seattle 10:30 AM \$30/\$25 Acoustic blues flatpicking instruction. <http://www.ericmadis.com>

07/15/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St.

07/22/06 Michael Guthrie El Diablo 1811 Queen Anne Ave. North Seattle, WA 8:00 -10 PM No Cover Charge 206-285-0693
07/22/06 Eric Madis & Blue Madness Crossroads Center 15600 - 8th Ave NE Bellevue 7:45-10 PM No Cover Charge This show will be straight-ahead blues, with just a touch of jazz. <http://www.ericmadis.com>

07/22/06 Maia Santell and House Blend Leif Erikson Hall Northwest Dance Network 2245 NW 57th St. Seattle 8pm \$10 Dance to live Swing, Blues, Latin and R&B with Maia Santell and House Blend!
07/22/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 2:00pm \$23 - \$25 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/23/06 Pacific Brass Quintet Pilchuck Chamber Music Series 7314 300th St. NW Stanwood gates open noon-music at 2 pm \$10-\$18 North County's premier indoor/outdoor chamber music venue. Bring your picnic basket and enjoy the pastoral surroundings. 360-387-3491

07/25-30/06 Stanley Jordan Jazz Alley 2033 6th Ave Seattle call 206-441-9729 Touch technique guitar sensation 206-441-9729 res
07/25/06 The Bottom Line Duo Kent Station Plaza 417 Ramsay Way Kent 12:00 p.m. FREE Combining the warm sonority of the Double Bass with the soaring melodic beauty of the Cello. Kent Parks, Recreation and Community Services, 253-856-5050

07/26/06 Lois LaFond and the Rockadiles Mill Creek Canyon Earthworks Park 742 E. Titus Street Kent 12:00 p.m. FREE This hot group that plays original modern music for young children. Kent Parks, Recreation & Community Services, 253-856-5050

07/26/06 Truckstop Souvenir The Sunset Tavern 5433 Ballard Avenue Seattle 8:30 pm \$7 CD Release Party!!!! www.truckstop souvenir.com

07/27/06 Maia Santell and House Blend Curran Apple Orchard Festival Grandview Ave West. Curran Apple Orchard University

07/07/06 **Bluesman Guy Davis** is a one man band, playing guitars, the blues harp, the banjo, the washboard and even a didgeridoo Kent Parks, Recreation and Community Services, 253-856-5050

07/07/06 **Maia Santell and House Blend** Oscar's on Hosmer 8726 So. Hosmer Tacoma 8pm \$0 Maia Santell and House Blend play a danceable mix of Swing, Latin, Blues and R&B!

07/07/06 **The Tallboys & Creeping Time** Jules Maes Saloon 5919 Airport Way S Seattle 9 PM \$5 Old Time & Bluegrass, 2 great local bands! www.thetallboys.com

07/07/06 **ThorNton Creek** Uptown Pub 1023 Lawrence Street Port Townsend 9-11:00pm \$5 ThorNton Creek returns to this quaint pub. www.mjbishopband.com

07/08/06 **Deb Seymour** (Solo Show) Pegasus Coffeehouse 131 Parfitt Way SW Bainbridge Is. 7:30 PM Tips Seattle's Demented Wit Girl Meets Island Time www.debseymour.com

07/08/06 **Eric Madis'** Flatpicking the Blues Guitar Workshop Dusty Strings Music 3406 Fremont Ave N. Seattle 10:30 AM \$30/\$25 Acoustic blues flatpicking instruction. http://www.ericmadis.com

07/08/06 **Kathye Long** ElDiablo Coffeehouse 1811 Queen Anne Ave N Seattle 8-10:00 PM tips appreciated Folkabilly originals and covers 253-846-8739

07/08/06 **Madis, Martin and Fink Hillbilly Jazz Trio** Thousand Trails Lodge 20752 Chiwawa Road Leavenworth 8-10 PM N/C for Members Acoustic jazz with guitarist Eric Madis, mandolinist Pete Martin, and upright bassist Jim Fink. http://www.ericmadis.com

07/08/06 **Mike Marshall & Hamilton de Holanda** Kirkland Performance Center 350 Kirkland Ave Kirkland 8pm \$24 An evening of Brazilian choro music and mandolin virtuosity by two of the worlds greatest players 425-893-9900

07/08/06 **SquirrelButter** Occidental Park Celebration Occidental Ave S & S Main Seattle 4:30 PM Free Celebration for one of Seattle's fine city parks! www.charliebeck.net/duet.html

07/09/06 **Maia Santell and House Blend** The Rocking Horse Dance Barn 11820 150th SE Renton 6pm \$8 Dance to live Blues, Swing, Latin and R&B with Maia Santell and House Blend!

07/09/06 **Onyx Chamber Players** Pilchuck Chamber Music Series 7314 300th St. NW Stanwood Gates open noon-music at 2 pm \$10-\$18 North County's premier indoor/outdoor chamber music venue. Bring your picnic basket and enjoy the pastoral surroundings. 360-387-3491

07/09/06 **Watch The Sky/Wendy Joseph in Concert** History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2pm Free & Open-to-the-Public Part of the History House "Music in the Sculpture Garden" summer concert series. Every Sunday, 2pm through Aug 27th John Nordstrand - 206-675-8875, www.historyhouse.org

07/11-16/06 **Acoustic Alchemy Jazz Alley** 2033 6th Ave Seattle call 206-441-9729 Contemporary Brit Jazz Supergroup 206-441-9729

07/11/06 **Pearl Django** Kent Station Plaza 417 Ramsay Way Kent 12:00 p.m. FREE The band continues to be one of America's busiest "Hot Club" style groups. Kent Parks, Recreation and Community Services, 253-856-5050

Seattle 2:00pm \$23 - \$25 - 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/15/06 **The Tallboys** West Seattle Street Fair California & Alaska Seattle 3:15-4 PM Free Old time tunes! Perfect for dancing! www.thetallboys.com

07/16/06 **Capuchon/Stewart Hendrickson in Concert** History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2pm Free & Open-to-the-Public Part of the History House "Music in the Sculpture Garden" summer concert series. Every Sunday, 2pm through Aug 27th John Nordstrand - 206-675-8875, www.historyhouse.org

07/16/06 **South End String Band** Art By The Bay Utsalady Elementary School Camano Island 11-1pm Free The South End String Band; where the Past isn't Prologue, it's just Prolonged! www.StanwoodCamanoArts.com

07/16/06 **Steve Harris & Mark Dodge** Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 3:00 PM Free Steve Harris, Mark Dodge and Friends: contagious original music at Washington's friendliest festival. Music all weekend. www.stanwoodcamanoarts.com

07/18-19/06 **Roseanna Vitro featuring Joanne Brackeen** Jazz Alley 2033 6th Ave call 206-441-9729 Distinguished jazz vocalist with virtuosic pianist 206-441-9729 res

07/18/06 **Becki Sue and Her Big Rockin' Daddies!** Kent Station Plaza 417 Ramsay Way Kent 12:00 p.m. FREE Delivering everything from Texas-style hard shuffles and down and dirty Chicago-style slow blues tunes. Kent Parks, Recreation and Community Services, 253-856-5050

07/19/06 **Brothers From Different Mothers** Mill Creek Canyon Earthworks Park 742 E. Titus Street Kent 12:00 p.m. FREE Juggling extraordinary stunts they perform. Kent Parks, Recreation and Community Services, 253-856-5050

07/19/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 7:30pm 23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/20-23/06 **Arturo Sandoval** Jazz Alley 2033 6th Ave Seattle call 206-441-9729 res Four time grammy winning trumpet sensation

07/20/06 **Roberto the Magnificent** West Fenwick Park 3824 Reith Road Kent 12:00 p.m. FREE Roberto rides a six-foot unicycle, bounces a coconut off his forehead, and juggles dangerous objects. Kent Parks, Recreation and Community Services, 253-856-5050

07/20/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/20/06 **The Bills** Lake Meridian Park 14800 SE 272nd Street Kent 7:00 p.m. FREE Canada's foremost roots music sensation. Kent Parks, Recreation and Community Services, 253-856-5050

07/21/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/22/06 **Dan Carollo (with Eliot Grasso, uilleann pipes/flute)** The Mandolin Cafe 3923 S 12th St. Tacoma 8:00pm-10:00pm FREE www.celtogross.com

Place 6:30pm \$0 Swing, Jump and Kick the Blues with Maia Santell and House Blend

07/27/06 **Blue-Ize** Alderwood Mall - in the Village at Alderwood Mall, Lynnwood. No admission charge. All the way from Salt Lake City.

07/27/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/27/06 **The Tallboys** Waterfront Seafood Grill Pier 70 - Seattle's Waterfront Seattle 6 PM No cover Old time tunes to dance, dine & drink to on Seattle's waterfront. www.thetallboys.com

07/27/06 **The Zambini Brothers: "Sir Bump and the Rumble-Tumble-Tum"** West Fenwick Park 3824 Reith Road Kent 12:00 p.m. FREE With fun hand puppets, silly songs and a surprise ending, this tasty tale is sure to please kids of all ages. Kent Parks, Recreation and Community Services, 253-856-5050

07/27/06 **Tingstad and Rumbel** Lake Meridian Park 14800 SE 272nd Street Kent 7:00 p.m. FREE These Grammy Award winners speak to the heart and for many and inspire nostalgic memories Kent Parks, Recreation & Community Services, 253-856-5050

07/28/06-07/30/06 **Adventure Bluegrass Festival** Skamania County Fairgrounds 650 SW Rock Creek Drive Stevenson, WA 98648 Friday- 4 pm to Sun- 4pm Weekend pass-Adult, \$41.50 Adventure Bluegrass, Wintergrass's little sister, is a 2 day bluegrass festival on the beautiful Columbia Gorge.

07/28/06 **Maia Santell and House Blend** Oscar's on Hosmer 8726 So. Hosmer Tacoma 8pm \$0 Dance to Live Blues, Swing, Latin and R&B with Maia Santell and House Blend

07/28/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/29/06 **Bainbridge Bluegrass Festival** Battle Point Park 11299 Arrow Point Drive Bainbridge Island 12:00 Noon - 8:00 PM \$5 Individual, \$12 Family All-day bluegrass music on a single stage with a family fun fair including food, children's games and merchant's booths. http://bainbridgebluegrassfestival.com/

07/29/06 **Smoke on the Mountain** Taproot Theatre 204 N. 85th St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206-781-9707

07/30/06 **Maia Santell and House Blend** Johnny's Dock Restaurant and Marina 1900 E. D St. Tacoma 5pm \$0 Jazz, Blues, Latin and Swing with Maia Santell and House Blend

WEEKLY VENUES

Continued on page 20

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 and 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 lineup to Victory Music, PO Box 2254, Tacoma, WA 98401-2254. E-mail preferred at victory@nwlinc.com or contact Janet directly at 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!

So many festivals - so little time. July offers music fans a veritable smorgasbord of events. Choose carefully, and use the Web as a resource. Most events have extensive schedules posted, sound clips from scheduled performers and even photos from past events. Feel free to call and ask about the event -including other recreational opportunities in the event area. Event organizers can usually help you with info about accommodations and camping as well as suggest fun side trips. Happy listening!

7/2008 Tall Ships Challenge - Tacoma, WA. This event is on hiatus until 2008. They are currently planning the next event and artists and others are encouraged to apply. www.tallshipstacoma.com

7/1 - 3 Waterfront Blues Festival - Portland, OR. Performers include: Buddy Guy, Mavis Staples, Shemekia Copeland, Charlie Musselwhite and David Rea. Look for in-depth educational workshops and the Women in Blues Special on Sunday. www.waterfrontbluesfest.com

7/1 - 4 Lake Union Wooden Boat Festival Seattle, WA. 150 wooden vessels in all sizes, from dinghies to schooners. Free rides, workshops and music. Loads of kids activities. www.cwb.org

7/2 - 9 Festival of American Fiddle Tunes Pt. Townsend, WA. Week-long intensive study with national and international fiddlers and other musicians. 30 years old and better than

ever, Centrum's Festival of American Fiddle Tunes returns with more of the great music you've come to expect. Join the celebration, along with the finest in North American fiddle music. 800-733-3608 - www.centrum.org

7/7 - 9 Everson-Nooksack Summer Festival Everson, WA. Bluegrass, storytellers, petting zoo, salmon BBQ, cowboy poetry and lawnmower racing. Don't miss the logging demonstrations and loads of kids stuff. www.everonnooksackchamber.org

7/7 - 9 Yakima Folklife Festival - Yakima, WA. This free festival features six stages, more than 100 performers, a medieval faire, open mic, crafts, kids events and food. Event is held in shady city park and the adjacent Yakima Valley Museum with both indoor and outdoor stages. The festival features several evening venues in downtown Yakima. www.folklife.yakimavalleymuseum.org

7/7 - 9 Bitterroot Bluegrass Festival Hamilton, MT. Great festival! Artists include Donna Hughes Band, Randy Kohrs & The Lites, Special Consensus, Jim Hurst, Kane's River, New South Fork, Mike & Tari Conroy and many more. Camping available. www.bluegrassfestival.org

7/7 - 9 Music on MT - Detroit, OR. All weekend bluegrass concert, jams and workshops. Vendors, food and camping available. www.oregonbluegrass.org

7/8 - 9 Prospect Bluegrass Festival - Prospect, OR. Outdoor bluegrass festival. Great music and jamming. Check out Saturday breakfast in the wigwam. Classic cars show onsite. Band Scramble, open mic and camping available. 541-560-3598

7/8 Old Town Blues Festival - Tacoma WA. 12th annual electric and acoustic blues festival featuring nationally recognized performers. This year's headliners include 15 nationally touring bands, both acoustic and electric. www.oldtownbluesfest.com

7/8 - 9 Skagit Valley Highland Games & Scottish Faire - Mt. Vernon, WA. Music, highland dancing competition, piping events, traditional costumes, food and games. Fiddle championships for all levels, drum competitions and sword dancing. Wear a kilt, a medieval costume or your favorite jeans and sneakers. Wear whatever you like, just come on over to the Skagit Valley Games. Bring the family, bring

the dog. Don't forget the sunscreen and the camera. There's something for everyone during two days of pageantry, spectacle and celebration. Don't miss the special headline concert this year. www.celticarts.org

7/13 - 16 Kent Cornucopia Days - Kent, WA. Bluegrass, old-time fiddlers, Cajun and more. Street fair, live music and artists. www.kcdays.com

7/14 - 16 Coburg Golden Years Festival Coburg, OR. Country music and fun time showdown celebrating the golden years of 1890 - 1915. Historical exhibits, pow-wow and dance. 541-343-0381

7/14 - 16 Winthrop Rhythm and Blues Festival - Winthrop WA. This event has a reputation for being the best blues festival in the state. Sited near the rustic old west town of Winthrop, the three-day event will feature international and regional artists. Camping is available. www.winthropbluesfestival.com

7/14 - 16 Vancouver Folklife Festival Vancouver, BC. A world of music in two and a half days. Seven stages, evening concerts, dancing, family area. Performers include The New Lost City Ramblers, The Mammals, Kelly Joe Phelps, Jane Siberry, Ruthie Foster, Utah Phillips and hundreds of other fine musicians. The festival features dozens of acts performing on seven stages in a beautiful outdoor venue. In addition to traditional and contemporary folk music, the festival offers an array of informative workshops, an art marketplace and lots of good food. www.thefestival.bc.ca

7/15 Portland Highland games - Gresham, OR. Marvel at the dancers, cheer the athletes, enjoy the music, explore your ancestry at the clan tents, taste the food and visit the vendor booths with their collections of mementos from far away. Don't miss the sheep dogs and special exhibits—then feel the special tug at your heartstrings as the massed bands march across the field. At the end of the day, please come to the Ceilidh, aka Scottish party for the whole family. This year it will be held outside on the main field. A celebration of music, dancing and colorful entertainment offered by talented entertainers. You will even have the opportunity to join in. www.phga.org

7/15 Robinhood Festival - Sherwood, OR. Renaissance village with costumes, demonstrations and period music. Archery tournament and live knights. www.robinhoodfestival.com

7/15 - 16 Sweet Onion Blues festival - Walla Walla, WA. Blues music in celebration of the almighty onion. Food, arts and fun. Take the family - or a date, but don't forget the mints. www.bmi.net/onions

7/15 - 16 Trout Lake Festival of the Arts Trout Lake, WA. Painters, potters and writers in a beautiful historic setting. This year features live music both days. Performers include Humphrey and Hartman, Gorge Winds Jazz Band and others. www.troutlake.org

7/19 - 23 Olympia Capitol Lake Fair Olympia, WA. www.lakefair.org

7/20 - 29 Oregon Coast Music Festival - Coos Bay, OR. Nationally acclaimed summer festival offers a unique collection of great music performed at the unbridled beauty of the Oregon Coast. www.oregoncoastmusic.com

7/20 - 23 Woodsong Arts & Music Festival Orcas Island, WA. Camping, workshops and a great family weekend. Contact Burke or Barb Thomas - 360.376.2926 or www.woodsonginc.com

7/20 - 23 Rendevous in the Park - Moscow, ID. Music with Coco Montoya, Rosie Ledet, Belinda Bowler, Jim West, Jesse Cook and many more. www.moscowmusic.com

7/21 - 23 ZimFest - Veneta, OR. Zimbabwean music festival held near Eugene Oregon. Event features more than 100 workshops and non-stop concerts. www.zimfest.org

7/21 - 23 Annual Darrington Bluegrass Festival - Darrington, WA. Featured acts include Country Current (US Navy Band), Sons of the Tarheels, Rural Delivery, Looking Glass, Four Chords of Wood, Knaughty Pine, Buckhorn Mountain Boys, Queens Bluegrass, Lost in the Fog, Zach Driscoll & Three Quarter Time, The Dunton Sisters, The Combinations and many more. Event also hosts an open mic and a gospel show. Camping available. www.glacierview.net/bluegrass

7/21 - 23 Islands Folk Festival - Duncan BC. A lawn party for several thousand of your closest friends. Three days of non-stop music from more than 150 Canadian and international performers at six venues. Dancing, children's activities and entertainment. Participatory workshops, panel concerts, jam sessions and an open stage. www.folkfest.bc.ca

7/27 - 30 Willamette Valley Autoharp Gathering - Albany, OR. Hands-on workshops, open stages, jamming and evening concerts. Performers include Charles Whitmer, Drew Smith, Carey Dubbert, Tina Louise Barr, Mike Fenton and many more. Camping available. Contact John Arthur 541-745-7568 or www.wvag.com

7/28 - 30 Columbia Gorge Bluegrass Festival Stevenson, WA. Headliners include Claire Lynch, The Grascals, The Flat Mountain Girls, Lost in the Fog, Prairie Flyer, True North, Ohop Valley Boys, Great Northern Planes, Roundhouse, Lonesome Ridge, String Helix and

more. Barn dance on Friday night and a country dance on Saturday. Be sure to check out workshops and contests. www.acousticssound.org

7/28 - 29 Allied Arts Sidewalk Show Richland, WA. Great original art in a shady park on the banks of the Columbia River. Performers this year include Humphrey and Hartman, Bram Brata, OK to Botay and more. www.alliedarts/richland.org

7/28 - 8/5 Lark in the Morning Music Camp Mendocino, CA. Camping in the redwoods with a week of music instruction. A staff of nationally recognized artists teach daily workshops. Topics are extensive and include concertina, dancing, guitar, bouzouki, slack key guitar, percussion, dancing, and ethnic music styles. Scholarships available. Register now. www.larkinam.com

7/29 - 8/4 Puget Sound Guitar Workshops Bremerton, WA. Great one-on-one guitar and other instrument-intensive music camp for all levels with top-flight local, regional and national instructors. Jams, labs and concerts. Each summer since 1974 the Puget Sound Guitar Workshop has taken place at a camp/retreat hidden away in the tall pines of Washington State. Great instructors, relaxing time and lots of good music - a must do! www.psgw.com

7/29 - 8/5 Idaho International Folk Dance Festival - Pocatello, ID. Performance workshops, live music, demonstrations, crafts and loads of international dance. www.rexcc.com

7/29 - 30 Mount Baker Blues Festival Deming, WA. Idyllic setting at a Christmas tree farm in the forest at Mt. Washington, this festival boasts a great lineup. www.bakerblues.com

7/29 - 30 Scottish Highland Games Enumclaw, WA. Pipe band competitions, dancing, harpers circle, clan exhibits. Performers include Blackthorn, Golden Bough, Wrinkled Tinkers, Seamus Kennedy, Mollys Revenge and more. www.sshga.org

7/29 - 30 Ballard Seafood Fest - Seattle, WA. Salmon BBQ, great music from two stages and maritime and historical events. Put on your best Sunday go-to-meeting peg leg and spend a lovely day in Ballard. Bring your appetite. www.seafoodfest.com

RECOMMENDED ROAD TRIP

Yakima Folklife Festival

Yakima, WA. July 7 - 9. With an abundance of music and dance performances, this 24-year-old festival in Yakima's beautiful Franklin Park has finally come of age. The Yakima Folklife Festival has become known as one of the biggest little folk festivals in the Northwest...and it's free!

A shady city hideaway, Franklin Park offers families a quiet place to relax and enjoy music. The park hosts a pool and water slide, trees and picnic areas. The adjacent Yakima Valley Museum offers indoor music venues as well as a terrific dance space. While you're in the museum, check out the excellent exhibits of Old West items that include covered wagons, a mid-1800s dental office (not for the faint of heart), mammoth fossils and many hands-on exhibits.

The festival spreads into downtown Yakima restaurants and pubs for evening concerts. This year there are eight evening venues with a huge selection of great acoustic music as well as contra dancing. One of the very cool things about this year's lineup is the wide variety of music. From Hawaiian to rockabilly, Yakima's got it all this year. Performers include Jen August, The Black Irish Band, Camille Bloom, Stacey Board, Bold Horizon, Bryan Bowers, Hank Cramer, Dave and the Dalmatians, The Drews, The Eclectic Cloggers, Humphrey Hartman and Cameron, Juba Marimba, Brad Keeler, Steve and Shelley Hines, Los Baladores Del Sol, The Mighty Ghosts of Heaven, Larry Murante, Na Hilahila Boys, Tom Rawson, Lissa Schneckeburger, Tracy Spring, Colin Spring, Harper Tasche, Waterbound, Brenden Wires and more.

The Museum is open to the public for the weekend at no charge, and your kids will enjoy the children's section. An outdoor children's area offers hands-on activities. A weekend trip to Yakima wouldn't be complete without a visit to the Yakima Nations Cultural Center. Check the Web for details.

The festival kicks off Friday night with a concert in town. On Saturday, music begins in the park late in the morning and runs until dark. Sunday begins with a gospel sing at 11 am in the park and winds down at dusk. The City of Yakima bills itself as the Palm Springs of Washington, so prepare for hot sunny weather.

This is one of the last great free festivals in the Northwest and only a two-hour drive from Seattle. The atmosphere is straw hat and Hawaiian shirt casual, and the volunteers who run this event are relaxed and helpful. Don't miss this one!

MEET THE AUTHOR...

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

KIDS KORNER

Read, Sing, Dance! Summer Fun at the Seattle Public Library

BY HILARY FIELD

School may be out for the summer, but creative enrichment, learning and discovery is in full swing at the Seattle Public Library. Each summer, the Seattle Public Library offers a Summer Reading Program for children. To encourage reading while school is out, the library offers incentives such as rewards, opportunities to win prizes, and the annual City Librarian's Breakfast of Champions. This year's theme, "Read, Sing, Dance!" is highlighted through activities and programs for families, children, and teens. These free interactive programs are held throughout the summer at the Central Library, the neighborhood branches, and in Community Centers. Mayor Nickels, in proclaiming that June 1 – August 31 to be The Seattle Public Library's Reading Season, states that "reading broadens perspectives, fuels the imagination, empowers and inspires creativity" and encourages children and families to attend library programs throughout the summer "to experience the music, dance, stories and cultures of the world." Here is a sampler of some of the offerings this summer, led by some of the Northwest's finest artists and childhood educators.

Koto Tales

Take a musical journey to Japan with storyteller, puppeteer and Koto master Elizabeth Falconer. Her work combining Japanese folk tales with original Koto music has won many awards, including an iParenting Media award, a 2004 NAPPA Gold award and a Parents' Choice Approved award. Elizabeth relates this story of how she first came to combine Koto music with storytelling. "My very first 'Koto Tale' was Issunboshi, and when I performed it at our local library and saw the look of intense involvement on the faces of the audience, I was amazed. My koto and I had never had people listen so well to what we had to say! I realized then that, instead of playing koto and giving talks about Japan (which I had been doing for years) that Japanese culture can be found in the stories themselves, and that listeners could understand how the koto works by watching me play as I told the stories. When I first started doing this, I saw myself as a musician, and the stories were

a new sort of accessory. But very quickly, I realized how much the stories had to offer, in terms of human values, how they connect with something quite deep in all of us. Soon, the stories were my focus, and I found myself looking for ways to use my koto to enhance them. What an adventure that has become, as a musician: I hadn't realized the many shapes my instrument and my music could take, if I let my instrument and the stories lead the way. This turn of events has also re-awoken the writer in me, and I greatly enjoy creating my own versions of the folktales."

Carnival of the Animals

This 14 movement orchestral suite by Camille Saint-Saens depicts the sounds and movements of different animals. This humorous work that often parodies other composers (for example, a tortuously slow quote of Jacques Offenbach's "Can Can" for the Tortoise) is often a favorite of children and early music educators. The marionettes of Akimbo Puppets become elephants, kangaroos, running horses, dinosaur fossils, graceful swans, clucking hens and crowing roosters and other animals in this entertaining carnival.

Cantando y Jugando

Sing, dance and make music with Latin American musician and educator Marco Cortés and his musician friends. Appropriate for all ages. Learn about Latin American instruments such as the charango (an ten string Andean instrument) as well as Latin wind and percussion instruments such as the quena, quenacho, zampoña, cajon, bombo, and bongo.

Brazil Live at the Library!

Eduardo Mendoca brings the rhythm and dance of his native Brazil to the library this summer. Mendoca, a Brazilian recording artist, vocalist, composer, percussionist, guitarist, and musical arranger, now makes his home in the Northwest. He has been nominated for the Best Brazilian Male Singer in the U.S. in the 2005 Brazilian International Press Awards, and he is winner of Aspasia Phoutrides Pulakis Memorial Award 2005 for his significant contributions to

the Brazilian Community and the community at-large of the Northwest. He will share the lively rhythm of the samba, the dance that was brought to Brazil by African slaves in the sixteenth century.

The Talking Vegetables

Join master storyteller Won-Ldy Paye of Liberia and master dancer Etienne Cakpo of Benin as they unfold the African folk tale of Anansi the Spider through words and movement. Won-Ldy Paye is a member of the Tlo Ker Mehn; the class of professional storytellers who are also accomplished musicians and keepers of Dan oral heritage in Liberia. Etienne Cakpo, a professional dancer and choreographer from Benin, is the director and lead choreographer and dancer of Gansango Music and Dance, and has worked in remote areas of Benin with international ethnomusicologists, musicians and filmmakers. Won-Ldy Paye is also the founder, director, and a performer in Village Drum and Masquerade, a professional group that specializes in the performance of traditional Liberian Music, dance and storytelling. "In our villages, music, dance, and storytelling are all integral parts of our daily lives" he says. "It is our hope that through these unique and exciting performances, our audiences will satisfy the universal need for laughter and spirituality." These artists preserve the authentic culture of their heritage through storytelling and the arts.

Other programs this summer include songs and stories by French singer-songwriter Fathia Atallah, a Snapdragon Puppet production of Puss in Boots, The Adventures of Sinbad performed by the Oregon Shadow Theatre, an African Dance Workshop, a manga-style drawing workshop and more. For more information and a schedule, pick up a catalog at your local library branch, or visit www.spl.org.

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



MUSICAL TRADITIONS

The Walt Robertson I Knew (Part 2)

BY GUEST COLUMNIST BOB NELSON

*I've been a-wanderin', early and late,
New York City, to the Golden Gate,
And it looks like
Ain't never gonna' cease my wanderin'*

In my first article I described how I met the late Walt Robertson in 1953. He became an early icon of the Seattle folk scene as well as a pivotal person in my life. It's been twelve years since his passing and I'm enjoying remembering many times and lessons.

So just what was it about Walt's performing that caused so much attention? It was a combination of many things.

Taken alone, his voice was not great although it certainly was pleasant. He could sing on pitch, and he could sing with great power and force. And he knew how to make himself—or "hissself" as he used to say—easy to listen to. He did this by singing very clearly. His diction was excellent. He knew how to spit out the final consonants. You never had to struggle to understand the words he sang. Never!

His guitar work was clean and simple. He never let the guitar get in the way of the song, but it always added to the song with its strong and clean rhythms. And could use amazing chords to surprise and delight you, chords you wouldn't expect, but you knew were a perfect fit when you heard them.

He looked you directly in the eye when he sang. No staring at the ceiling, struggling to remember the words. He was fully prepared or he wouldn't sing that song. If you were giving him your attention, he felt an obligation to perform well. I was often amazed to watch as his eyes seemed to make contact with every person in the audience. You were left with the feeling that he was singing just for you and you were the only person in the room.

He had a certain vitality. His eyes would fairly sparkle and shine. He could mesmerize you with a look. And when he had you in his grip, there would be a twinkle in his eye, as if to say, "I've got you, don't I? And ... ain't it fun!"

His energy was something to behold. When he sang of a love lost, and looked inside you, your heart bled. When he sang "Sam Hall," with

The line:

*And those bastards down below,
Said Sam, we told you so,
God damn their eyes!*

You felt a chill.



Above: Walt Robertson

Whenever he picked up his guitar, whether on stage or in a room, I always felt a sense of excitement. I knew something wonderful would be coming. He never picked up his guitar casually. If he reached for it, it was because he had something to say and it was worth listening to. He never played his guitar when someone else was playing. He felt this would be disrespectful to the other performer.

This total combination of voice, guitar, diction and acting made a powerful presence. He could sing loud and robust and yet, within a verse, bring the volume down to a whisper that would have you on the edge of your chair. Another telling aspect of his performance would be the total silence that often followed his songs. Many times

we just sat there stunned at what we'd seen and heard.

Early on, in the 1950s, Walt became so closely identified with particular songs that they became "his." Even his closest friends wouldn't sing them. "What? You can't sing 'Wanderin.' That's Walt's song!" Other such songs included "Life Is A Toil" and "Rich Gal, Poor Gal:"

*I'm 'goin' cross the mountain, sweet Betsey
'Goin' cross the mountain, Cora Lee, poor girl,
And if you never ever see me again,
Poor gal, remember me!*

And he had a Pennsylvania Dutch version of "There's A Hole In My Bucket, Dear Liza, Dear Liza," that would put you on the floor with laughter, no matter how many times you heard it.

As I think back on those hours we all spent together, I smile to remember the dynamics of a typical hoot. Someone would start a song. Slowly others would get out their guitars and start to tune. Someone might set a jug of wine on the floor. Then perhaps Don would sing, and maybe Moose would follow him. Dick, with his tenor guitar, might add something. Stan might follow that one, and that would trigger something to remind Walt of one. And on and on it went, all night long.

Toward the end of Walt's life, when he knew his time was short, he sent me a letter suggesting the songs and singers he'd like to hear one more time. I quote from that letter:

... songs I'd like to hear ... Bob, 'La Llorna'; Don, 'Bonnie Dundee'; George, 'Ramblin Boy' and 'Minstrel Show'; Gary, 'Ayree Peaks'; Patti, 'Come A Landsman'; Stan, 'Handsome Cabin Boy'; Richard, 'Sully's Pail'; Nancy, something French; Larry, 'Moon Man'; Utah, 'I Have Led a Life'; Guy, 'Old Blue'; Don, 'MacPherson's Lament' ... let there be plenty of cheap red wine, and let there be a joyful noise. Still let the amenities and courtesies of the old hoots prevail. honor each other and let the music honor all ..."

Those of us who knew him well often tell "Walt Stories" when we get together. And we still wonder where his drive and energies came from. He was a man of incredible talent: an actor, a dancer, a singer, a world traveler, a storyteller and a writer. He knew how to get the most out of a piece, be it a song or a part in a play. One hint of his talents came from a conversation I had recently with his sister. As we were remembering him, she mentioned that one of her more vivid memories of him was when he was just five years

Continued on page 21

BAINBRIDGE BLUEGRASS FESTIVAL 2006

BY MARK HOFFMAN

If you're into bluegrass and early country music, you've probably heard of Wintergrass, Weiser, and Bean Blossom. Now make way for the Bainbridge Bluegrass Festival. With nine hours of continuous music by nine regionally popular and nationally famous bluegrass bands, plus food booths, games for kids, and CD and instrument sales for adults, this first-time festival promises to be one of the great family events on Bainbridge this summer. All profits will go to a project to rebuild the historic radio transmitter building at Bainbridge Island's Battle Point Park.

Conceived by "Music Community Resources," a Bainbridge-based nonprofit arts organization, and sponsored by John L. Scott Real Estate and with additional donations from Best Western and other local businesses, the Bainbridge Bluegrass festival will feature the Blue Mountain Bluegrass Band, Foxfire Bluegrass Band, Picket Range, the Coots, young fiddle prodigy Andrea Good, Mollybloom, Prairie Flyer, Red Brown & the Tune Stranglers, and Wes Corbett & Friends. They all play music full of that honest, heartfelt emotion that makes strong men tremble and pretty gals weep. We're talkin' tunes from earlier times, folks, when an acoustic was the loudest guitar going, washboards were drum kits, banjos had just four strings, fiddlers had rattlesnake tails in their sound holes, vocals were high and lonesome, and songs recounted real-life sagas of love, sorrow, and death.

You won't have to be an old-timer just down from the mountain to love old-time music and the Bainbridge Bluegrass fest. It'll be fun for the whole family, with "real" food for kids, plus ice cream, a pie-eating contest, game booths, hay bales, and an antique tractor and farm engine show, not to mention the children's playground and duck pond at the beautiful 90-acre Battle Point Park. Adults will also have their hands and stomachs full, with booths offering great summer cuisine, music CDs, musical instruments, and Americana antiques.

Saturday July 29, 2006
12:00 Noon – 9:00 PM
Battle Point Park
11299 Arrow Point Drive
Bainbridge Island
\$5 per person/\$12 per family
www.bainbridgebluegrassfestival.com

The Bainbridge Bluegrass Festival will be small and intimate this summer, so see and hear it now. In 25 years, when it's as famous as Merlefest, you can say you were there way back when it all started.

Bands slated to play at the Bainbridge Bluegrass Festival:

Blue Mountain Bluegrass Band (www.bluemountainbluegrass.net/) play lightning fast breakdowns, lively fiddle tunes, ballads, love songs, and honky tonk (the way Lester & Earl or Bill would have wanted) on guitar, banjo, fiddle, mandolin, and bass.



collection of shaggy, graying, stubborn geezers who wade through old-time country and bluegrass with shocking gusto and abandon.

Picket Range (www.picketrangle.com), named for a mountain range in the Cascades, is a group of Northern Boys who loved Southern Tunes, met at a weekly Seattle bluegrass jam and quickly became pals and players who specialize in traditional, disciplined, driving bluegrass with a modern edge.

Mollybloom (www.mollybloombluegrass.com) prides themselves on tight instrumental and vocal arrangements of original and cover material, resulting in a fresh bluegrass sound that's been well received throughout Oregon and Washington.

11-year-old fiddle champion Andrea Good, accompanied by her father, **Jeff Good**, will show off the string chops that have won her prizes at old-time fiddlers' contest all over the western United States.

Prairie Flyer (www.prairieflyer.com) is the name of an old-time American transcontinental train, most often found flying across the prairie under a full moon, and an eclectic collection of high-powered musicians who like to travel nonstop across the boundaries of bluegrass, folk, and Americana.

Red Brown & the Tune Stranglers (www.tunestranglers.com) come a-hoopin' & a-hollerin' straight outta the rustic wilds of Olympia, Washington to kick out the old-school western swing like nobody's bees-wax.

Wes Corbett and Friends (www.myspace.com/simonandwes) have spawned a powerful original sound on the Northwest bluegrass scene. They include Wes on banjo, Simon Crisman on hammered dulcimer, and Jordan Tice on guitar.

Left: Andrea Good

Photo by: Jeff Good

Below: Wes Corbett and Simon Crisman

Photo by: Marcie Miller



Foxfire

(www.foxfirebluegrass.com) is a bluegrass band from Bloomfield, NM (Four Corners, USA) consisting of three brothers and a sister who play high-energy bluegrass, gospel and folk/old time music.

The Coots, not to be confused with the waterfowl of the same name, are a

FURTHER OUT

Where is this Bus Headed?

BY BILL FISHER

We decided not to take the road trip we'd been planning this summer for various reasons—including the astonishing cost of gasoline—so I set out to find concerts we might want to take in over the course of the summer. Looking through the pages of *Seattle Weekly* and *The Seattle Times*, I felt as if I'd stepped on to a dizzying time-traveling bus headed to distant points in the past.

There seemed to be nothing new under the ever-hesitant Northwest sun. And we're not just talking the casinos, home to nearly-forgotten ventures into pop-rock like Pablo Cruise and a third generation version of the Spinners. We're talking the big venues, which are filled this year with aging (geriatric?) heroes like Crosby, Nash, Stills and, yes, Young. Today, I opened the paper to a large advertisement for a concert starring Steely Dan and Michael McDonald (long ago, a member of the Fagen-Becker ensemble—his voice noticeable, for example, in the inebriating choruses of "Peg"—who then went on to make his name with the Doobie Brothers). The operative words in that last parenthetical point were "long ago."

What gives? Is there really nothing new happening? Has *American Idol* hammered our tastes into a timeless love for hearing once again the songs we used to care about? Music as comfort zone? Are we afraid of hearing music that is truly new?

Unfortunately, there is an affirmative response to these questions. But there is also, if you dig deeply enough, something happening here that isn't at all what we've grown to expect of music and pop culture—largely because it isn't exactly "pop" at all, though it involves reassessing and mixing many pop forms into new musical gumbos.

This is, for lack of a better way of saying it, a season of *assimilation*. If I'm right about this, it is surely very important. This is not at all a dead time, a black hole, in modern music—certainly not in folk music, for example. It is a time when, for example, some of the best bluegrass players in our lifetimes have created music that absolutely evades categorization, and ends up, remarkably, being called classical music (among other things). And jazz players, classical musicians and even pop maestros are doing the same thing.

What "thing" are they doing? They're doing a back-and-fill, listening carefully to the music of the past and bringing the best of it forward into the present and future, whether it's Motown classics or early baroque music. At the same time, they're drawing the music from diverse regions of the globe into their own new compositions, creating forms that aren't so much "world fusion" as they are, simply, music created as if the guy with the *oud* grew up next door to the guy with the double bass and they've been playing and improvising together, experimenting with Western classical compositional forms, improvisational jazz, folk rhythms and melodies from the Middle East and, inevitably, rock and roll influences.

This is precisely what you get in the fabulous new CD (file under jazz) from Avishai Cohen, an Israeli master of the double bass and innovative composer who lives now in New York City. Look for his latest CD, *Continuo*. His trio includes the wonderfully lyrical pianist, Sam Barsh, and the intricately effective percussionist, Mark Giuliana, and for this CD, he includes a friend and masterful *oud* player, Amos Hoffman. The result is a swirling mixture of changing rhythms, wild improvisation, and gorgeous melodies. The music often falls into a repeated riff with improvisation breaking out all over it like lightning.

One of the things that struck me immediately about this music was a comparison with the early fusion music of Dave Brubeck. In *Blue Rondo a la Turk*, for example, a Turkish form in 9/8 is literally stapled together with standard 4/4 jazz parts, almost like two bands and two cultures calling out to each other across the room. There is even a sense that Brubeck and band have to step back into 4/4 to take solos because, I mean, who in his right mind would try to solo in 9/8?

In this band, however, the different instruments and rhythms and forms seem simply to be different colors on the artists' palette, and all are mixed as if they were always meant to be played together. The results are mesmerizing.

But Avishai is far from alone in doing this sort of alchemical work. Think, for example, of Edgar Meyer, Sam Bush, Bela Fleck, Jerry

Douglas and Mark O'Connor, the heroes of Telluride who can stare down any bluegrass players living or dead and who have taken their instruments to rarified heights, far beyond anything that formerly looked like a boundary. (Okay—those of you who have a bias against players who do Mozart on a banjo or Hendrix on a mandolin, I want you to look closely at what you're trying to hold on to here and what you don't want to listen to. I say this with understanding and compassion. This is an issue that is showing up on a large stage these days, in heated arguments over the latinization of American culture by Latino immigrants, in screaming wrath over new forms of religious expression (not to mention new forms of interpersonal relationships), in all manner of arguments between traditionalists and experimenters. Let me just point out that the experiments tend to reinforce the traditions as much as they change them—and that you're probably screaming in vain against the inevitability of an approaching storm.)

Edgar Meyer's latest CD, an eponymous work—fittingly because he plays all the instruments—brings strands of folk music, classical music and jazz together. And indeed, this is all one artist, using all music as his palette. File under classical. The results are typically exciting, witty, pleasing and occasionally mind-boggling.

I would also strongly recommend one other new CD, an ECM recording by scholar/lutenist Rolf Lislevand and cohorts from a group called Hesperion. *Nuove Musiche*, which means "new music," celebrates the compositions created in the season of change between the Renaissance and Baroque periods. Instead of seeking to recreate the music as it probably sounded 400+ years ago, Lislevand has chosen to bow to the spirit of the music and use it to create new forms, and so we have various stringed instruments, sometimes creating slow and gentle phrases like pensive lute pieces, sometimes sounding like passionate *flamenco* improvisations, sometimes swirling gently behind the wordless singing of Arianna Savall, all backed by the creative double bass and the sometimes mystifying percussion of Guido Marini and Pedro Estevan. The first piece is reminiscent of Dawn Upshaw's vocalizing in the breakthrough Gorecki piece. From there, we are taken through a dizzying number of musical ideas and forms. As with Gorecki, there is a very mild temptation to call this "pop" music. Or maybe it is jazz. Or probably it's classical—and we'll leave it at that. Again, though, the effect isn't like the fusing of disparate musical forms together. It all flows as one, becoming a new music, indeed.

Continued on page 21

VICTORY CALENDAR

WEEKLY VENUES

Continued from the Calendar page

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 Session 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 (susanmcburke@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 Coffee House 131 Parfitt Way Bainbridge Is 7:00-9:30 donation. 2 songs sometimes more it time permits. 206-842-6725

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

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 grandaddy 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 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 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.

Thursdays

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads 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, spirits. <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 Restaurant 114 First Ave S Seattle 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563

Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle 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

Every 4th Saturday Tacoma Bluegrass Jam from 1 to 6pm in Carpeners Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

Music In the Sculpture garden continued from page 7

Members of the Band:

Nancy Nordstrand: Probably one of my biggest accomplishments was getting my wife Nancy to consent once again to photograph the musicians

in as many of the concerts as possible this year. Her images were (and will be) consistent highlights on the History House Music in the Sculpture Garden Web pages at www.historyhouse.org. Frankly, it was an easy sell. She truly enjoys working with the musicians and shooting their performances.

Michael Guthrie: Our unending thanks go to Michael Guthrie, whose enthusiasm, talent and many acquaintances and friendships within the acoustic music community helped make this concert series a reality. Besides his tireless effort to organize this large enterprise he has also created and donated a colorful, hand-painted 8 foot by 2 foot *Music in the Sculpture Garden* event banner that hangs over the stage in the courtyard throughout the season.

Anita LaFranchi: We are also most grateful for Michael Guthrie's creative associate Anita LaFranchi, who has once again designed a delightful Music in the Sculpture Garden poster/calendar/roster that has been distributed throughout the Puget Sound area. We are also pleased that Anita will be stepping in to photograph the concerts this year when Nan is unable to attend.

History House of Greater Seattle is very pleased to bring the Music in the Sculpture Garden concert series to life once again. We hope folks throughout the Puget Sound area will make Sunday afternoon plans to visit Fremont this summer. Along with Fremont's popular Outdoor Sunday Market, public art, unique shops and diverse cafes, the Music in the Sculpture Garden concert series is one more big reason to visit this fun and funky neighborhood at the so-called "Center of the Universe."

Please join us for the music!

The Music in the Sculpture Garden summer concert series is sponsored in part by 4Culture King County Lodging Tax, Banner Bank, City of Seattle Small Sparks, Cougar Mountain Productions, Dancin' Web Design, Frame Up Studios & Gifts, the Fremont Chamber of Commerce, Fremont Dock Company, Frontier Bank, Mad Pizza, Moorafa Records, Nancy Nordstrand, Ophelia's Books, Portage Bay Goods, Red Door, Starbucks Coffee Company, The UPS Store and Wing-It Productions.

John Nordstrand is the Operations Director for History House of Greater Seattle and co-producer with Michael Guthrie of the Music in the Sculpture Garden summer concert series. 206.675.8875, john@historyhouse.org History House of Greater Seattle, 790 N. 34th Street, Seattle WA 98103

Walt Robertson - Continued from page 17

old. "He had a part in a children's play at church. When he made his entrance, he did it in spades. He ran up the aisle toward the pulpit, brandishing a sword and dressed in a Roman toga, yelling at the top of his lungs. I guess he learned early on!"

For more reminiscences about Walt, see **Tales of Walt Robertson** at Mudcat.org on the Internet at www.mudcat.org/thread_pf.cfm?threadid=30285.

Walt recorded two LPs (now available on CD): "**American Northeast Ballads,**"

Smithsonian Folkways FW02046(1955)

Track list and sound bites are available on the Internet at www.folkways.si.edu/search/AlbumDetails.aspx?ID=154#

"Walt Robertson," Smithsonian Folkways

FW02330(1959) Track list and sound bites are available on the Internet at www.folkways.si.edu/search/AlbumDetails.aspx?ID=196

Bob Nelson was a Seattle folksinger in the '50s and '60s. He now lives in Everett, WA. Contact him at the.deckman@verizon.net for comments and more information on the early folk music scene in Seattle.

Further Out - Continued from page 19

Bear with me now. Just as I tend to believe that the punk music that grabbed people's imagination in the 1970s and the rap of the 1990s told us not only where pop music was heading—stepping indelicately on the age of flower power and killing off the primacy of folk music at the same time—I sense that these changes were forecasting altered cultural and political attitudes as well. We have lived through an age of sneering, violent reaction and self-assertion. In some ways, it has been instructive. At the heart of our culture, however, it's been a harsh time, and many art and music forms have languished, to say the least. They're reviving.

Okay—all those guys who have been on life-sustenance instead of disappearing, thanks to soft rock and classic rock radio stations, are back. Some of them have something new to say. Most of them are trotting out the old hit. Some shows are great (see, for example, John Fogerty; see also, honestly, Andreas Vollenweider). Some are as stale as last week's pizza.

But if you venture away from the big venues, you find something happening, and it is worthy of your careful study. I'm suggesting here—tentatively—that it has much to tell us about the

coming decade. And the news, thanks be to the Muses, ain't all bad.

I found a clue, oddly enough, in an op-ed piece by Thomas L. Friedman in *The New York Times* (May 19, 2006). Tom's been going on about the glories of globalization for quite some time, often leaving me far behind, and I'm not always inclined to read his words. He's still capable of a telling insight, though, as in this article's suggestion that businesses are moving away from outsourcing.

This, it turns out, is important. Instead, of the American branch of, say, Google, coming up with the new "Google Finance" and then farming it out to their group of engineers and computer programmers in India to build the thing, the idea came first from a group of Google people in India who work in close connection with their American counterparts. They are an equal part of an innovative team, creating a working synergism. They are not the farm team. They work in the majors. And there are many striking tales of such synergism. There seems to be less and less "out" in today's "sourcing."

"What all these stories tell me," Friedman writes, "is that we are seeing the emergence of collaborative business models that were simply unimaginable a decade ago. Today, there are so many more tools, so many more ideas, so many more people able to put these ideas and tools together to discover new things, and so much better communications to disseminate these new ideas across the globe."

Precisely the same may be said of the music we've been discussing here, and I'd like to take a great big leap and suggest that something about the world is being predicted by these artistic feats. Specifically, borders are disappearing. We may be terribly worried about maintaining the integrity of the "American way" (and I admit to worrying that everyone seems to have a different but definite definition of that phrase). The worries seem to be rather natural—a fear of change, a holding to the familiar—but they will be overwhelmed by the emerging forms. Music is becoming much more international, much less bound by labels and categories, much more an expression of pure musical inspiration than an expression of a region or an established category. And so are we all.

This is the stuff of great resistance, as we've been seeing. It inspires people to grasp the forms they've grown up with, even to invent mythologies about what is real in defiance of what is plainly in front of our noses. But it cannot be stopped, and the end results—though there is doubtless no "end" to this as long as there are artists—are good, exciting, and life-giving!

Skweez the Weezle - Continued from Page 5
singing yet, but may soon. David (thankfully!) just sticks to introducing the sets.

When asked what he likes about playing in the band, Troy says he "enjoys playing the fast pace, high energy music, the unique music structure of the tunes, supporting the **young Irish dancers**, and the smiles and foot tapping our music generates."

Mike adds, "I find it very fascinating how the complete change of style to Celtic music has challenged my playing abilities. It has stretched my creative imagination and taken my approach to the way I play percussive instruments to a different level. I also like the stories that are involved with the Music from a historical and folk lore perspective. Playing with Skweez The Weezle has pricked the Irish and Scottish Side of me."

After a painful birthing process, Skweez The Weezle's first CD "A Celtic Band" was released in May 2002. Recorded in various places, including the Jacob Room of Sector 7G Studios, the CD of 15 instrumental tracks has been well received by listeners throughout the world. A new CD is "in the works". To satisfy many fan requests, and their own musical growth, the new CD will be a mix of songs and instrumental pieces.

After seven years, the band is going strong. Celtic music, after all, is "in our blood".

You can find the band on the web at: www.skweeztheweezle.com

Subscribe to the band's newsletter at: info@skweeztheweezle.com

Oh, by the way, David says "Skweez The Weezle refers to what one does with a pipe bag . . . nothing more . . . nope, that's it . . . honest."

This is a re-printed article from e-talk: To subscribe to e-talk: e-mail CHarry {doc} Babad hbabad@owt.com

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