

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

March 2007

Number 03

Hank Cramer

Inside...

- ✦ From the Prez...: Thank You!
- ✦ Floyd Standifer: Community Jazz Leader Lost
- ✦ Accents on Music Therapy: ...A Modern Day Shaman?
- ✦ Folking Around: Linda Waterfall

Kent Arts Commission and Kent Parks, Recreation and Community Services proudly present



Reilly & Maloney

Saturday, March 24, 7:30 p.m.

Kent-Meridian
Performing Arts Center

Tickets: \$15 general,
\$12 student/senior

The most endearing duo ever to grace the West coast folk scene, Ginny Reilly and David Maloney, are together again delivering their signature brand of acoustic, contemporary folk.

Sponsored by Pete and Pat Curran
For more information visit www.kentarts.com
or call (253) 856-5050.



Spotlight
2006-2007 SERIES

ON THE AIR

Radio Broadcast Career Training

90.9 FM - KVTI

Clover Park
Technical
College

www.i91.ctc.edu

For more info

589-5800

589-5884

1-91

51,000 Watts • Tacoma



Barra MacNeils, Friday, March 9th

Canada's first family of
Celtic Music

Port Angeles, WA

Join us!

360.457.5411

www.jffa.org

We're looking for a few good CDs



NWestMusic.com is a new on-line CD store, and we're looking for musically exciting, well-produced CDs to sell on our site.

We're focusing on talent right here in the Northwest, and we're looking for the kind of music too often shorted on the big-box shelves — folk, jazz, classical, gospel, bluegrass, world and eclectic music.

If you're an artist who's made a CD, check out our site to learn how you can consign it for sale — at no cost — to a worldwide audience.

NWestMusic.com

Law Offices of

JESSICA MCKEEGAN JENSEN, PC

Holistic Attorneys at Law

360-352-7965

www.jessicajensenlaw.com

VICTORY CONTENTS

VOLUME 32
NUMBER 03
MARCH 2007

ARTICLES

Hank Cramer <i>Karen West</i> -----	6
Remembering Eric Eshleman <i>Pat Gill</i> -----	14
Floyd Standifer: Community Jazz Leader Lost <i>Chris Lunn and Jay Thomas</i> -----	15

COLUMNS

From the Prez...: Thank You! <i>Lola Pedrini</i> -----	4
Ramblin' Mike: Winterfolk 19 <i>Guest Columnist Jim Portillo</i> -----	4
Galloping Gossip: March 2007: Goodbye! <i>Deb Seymour</i> -----	5
Festivals: For Fame & Fun <i>Chris Lunn</i> -----	14
Kids Korner: Powerful Writers <i>Hilary Field</i> -----	16
Accents on Music Therapy: Music Therapist as a Modern Day Shaman? <i>Nancy Hurlow Houghton, MA, MT-BC</i> -----	17
Musical Traditions: Irish Slow Airs into Song <i>Stewart Hendrickson</i> -----	18
Folking Around: Linda Waterfall <i>Percy Hilo</i> -----	19
Northwest Seaport: March 2007 <i>Alice Winship</i> -----	21

Reviews -----	8
Calendar -----	12-13
Classifieds -----	22
Musician Referral -----	Visit us at www.victorymusic.org

REVIEW STAFF

Editor: ----- Anita LaFranchi
Layout and Design: ----- Anita LaFranchi
Copy Editors: ----- Steve Wacker, Jim Smith
Calendar ----- Steffen Fanger, Anita LaFranchi
CD Review Coordinator: ----- Tom Petersen
Proof ----- Galena Reiter-Thomson, Karla Oman

VICTORY BOARD OF DIRECTORS

President: ----- Lola Pedrini
Vice-President: ----- Ron Dalton
Treasurer: ----- Lew Wallon
Secretary: ----- Connie Decker
Members: ----- Scott Katz, Joe Misiuda, Alan Camhi

All photos either credited in articles or supplied by artists, or Victory Music.
 Cover Photo: Kit McLean
 Cover Design - Anita LaFranchi
 On the cover: *Hank Cramer*

Victory Review is published monthly by: **Victory Music**
 PO Box 2254
 Tacoma, Washington 98401-2254
www.victorymusic.org
 E-mail: victory@nwlink.com
 Message Phone - 253-428-0832

Victory Music is a Washington State non-profit organization that retains all rights to printed materials. Columns and reviews published in the Victory Review reflect the opinions of the writers, not those of Victory Music.

Victory Music is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. **Victory Music** welcomes your tax deductible contributions. Copyright 2005 **Victory Music**, Tacoma, WA.

Our Mission Statement

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

Advertising Rates

Ask about substantial discounts for prepaid ads.

- 1/18 page Gig Ad - \$15 2-1/4" wide x 1-1/2" high
Victory Members only - No other discounts apply for Gig ads
- 1/16 page \$40 3-5/8" wide x 1-1/4" high
- 1/8 page \$75 3-5/8" wide x 2-3/8" high
- 1/6 page \$100 2-1/4" wide x 4-7/8" high
- 1/4 page \$125 3-5/8" wide x 4-3/4" high
- 1/2 page \$175 3-5/8" wide x 10" high
 or
 7-1/2" wide x 4-3/4" high
- Full page \$280 7-1/2" wide x 10-1/4" high

Advertising Deadlines

Ad reservations due the 1st weekday of the month,
 Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:
victoryedit@mindspring.com

Please honor our deadlines!

Please contact victoryedit@mindspring.com

for details on ad submission.

If you are unable to contact via e-mail, please call: 206-522-7691

FROM THE PREZ...

Thank You!

BY LOLA PEDRINI

We are grateful to this Victory angel...

A letter from the Victory Music Board thru the prez...

Thanks to Deb Seymour for her donation of \$5,000 to Victory Music. In 2006, Deb challenged the Board to find new money. This was a thoughtful challenge, but meant that the Board had to work to find new ways of making money. The only thing that was already in place that could be part of the challenge was new memberships, so we worked hard. We had to find new people (first timers) to Victory Music, and we also had to compensate for those who did not renew from previous years. This was tough, as there are

always folks who don't renew and we had to cover for them as well as get new members. It worked, thankfully.

We (the Board) are also putting a program in place for House Parties that will start this year. These Parties should be fun but also serve as fundraisers. Would you like to participate in any of these? Do you know someone who hasn't been introduced to Victory Music who would attend a "fun" raising party? Keep in mind that these will be fundraisers and that they will be asked to participate in some form.

The Board also found some folks who liked Victory Music and had the means to help with a donation. Amazingly, a few small donations can

really add up. This was evident at the Feb.13 Ravenna Open Mic, when Deb presented the check to Victory—the donation basket held nearly \$150. These were donations to the Victory fund, not just the small donation for the usual door. Thanks!!

The Board will be busy again this year with fundraising events, memberships, etc. Please help us—for this organization to be financially stable it needs many dollars. Yours is welcome at any time. Over the next few months we will tell you about the budget and how the monies are utilized. You will be amazed at what we do with such little money.

Thank you all for your continued support.

Lola Pedrini, for the Victory Music Board.

Contact: victory@nwlinc.com

Editors Note: Thanks to all of you who volunteered to help with distribution. We could still use a Distribution Coordinator. Chris Lunn will be doing the festivals column, Tom May and Dick Weissman will be co-hosting a Portland column. I am still looking for a gossip! Another way to support the Review is to support our advertisers. Thanks!

THE RAMBLIN' MIKE

Winterfolk 19



BY GUEST COLUMNIST JIM PORTILLO

It's wonderful when someone begins doing something quite enjoyable, and which ultimately will turn into a tradition. For me, after two years, I know well that attending Winterfolk events has become a yearly tradition that I enjoy greatly. I was definitely not disappointed this year!

Winterfolk XIX was once again an outstanding event that comprised a stellar lineup of folk music acts who came together to play a concert as a benefit for a very worthwhile cause. Everyone was a winner during that event. Folks paid money to listen to great music, and the money was given to the Sisters Of The Road organization, which serves to help end homelessness in the Portland area with their various services and programs, one of the biggest being their restaurant that provides low cost meals to individuals. Tom May worked hard to get the best possible people to help make Winterfolk a success.

The musical acts this year covered various musical styles and ranged from young singer/

songwriters, a couple of duos, a fabulous blues guitarist and singer, and two people who have been around the folk music scene and are very well respected by many!

The first act to perform was Mary Flower. After listening to not only her music but her guitar style and passion for the blues, it is very easy to see why she is highly respected as a musician, teacher and all around blues expert. Her performance had variety in that she started with the classic, "Brother Can You Spare A Dime," followed it with an uptempo piece that definitely allowed her to strut her stuff (in this case, her fingers all over the guitar's fingerboard) and kept varying speed and style throughout the remainder of her songs. Mary mentioned she is coming out with a new CD of her best instrumental pieces, which will definitely be one for my always-growing music collection.

The following act was the duo made up of Dan Wetzel and Kristen Granger. Their brand of music can best be described as a mix between

bluegrass, country, and Americana. Kristen is one fine songwriter, and she performed some new songs throughout their set, along with some of the songs they do with their band True North. She even threw in a song by Gillian Welch, "Dear Someone." Kristen's voice has been described as soulful, powerful, intense, sweet, dynamic, and full of spunk with a bit of edge for the flavor. Behind Kristen's voice and songs there's the spectacular guitar picking of Dan Wetzel. Along with playing the guitar, Dan's a fine singer in his own right.

One of the main themes of the Winterfolk event is Community. This theme was actually demonstrated very well during Dan and Kristen's performance. Almost at the beginning of their first song, Dan broke a string. He didn't fret, though, and kept on playing and sounding as good as ever. Of course, by the second song Dan knew something needed to be done and asked if there was any way of getting some help with either a string or a guitar. Mary Flower showed a great spirit of friendship and community by lending Dan her Gibson guitar for the rest of the performance. Meanwhile, Mary kindly changed the string on Dan's guitar backstage. The show went on, and all was well. Kristen Granger called Mary "the hero of the hour," and many would agree. More importantly, her act clearly demonstrated the concept of people helping one

Continued on page 5



GALLOPING GOSSIP

March 2007 - Goodbye!



BY DEB SEYMOUR

"Is it time?" queries the Horse-With-No-Name. "Yep, my equine friend," says Miss Sweet Pea the Cat, waking and stretching out her leg. "It is!" "Well, I never thought..." says He-Of-The-Hay. "Yeah—funny how things change. Not that I like change," she adds, "but humans seem to need it." She swishes her tail. Queries the Quadruped: "What are we two going to do, then? What will she require of us? Will there still be fun and music? Answers the cat: "Oh yes! She'll making much more of her own music! Remember that CD she started 18(!) months ago? I think she wants us to help her to finish it!" "Cool!" says H-W-N-N. "I remember now! The 'Mama Wears a Hard Hat' CD! Maybe she'll give me a snorting solo, just like she did in the April 2004 column!" he grins. The cat makes a face, replying: "Yeah, right! And I suppose, after the session, you're going to go drink too much grog on the Winona and fall into Lake Union after a chantey sing!" The Horse swishes a fly with his tail. "Oh, that," he says, nonchalantly. "I meant to do that. It was a publicity stunt." Sweet Pea sighs: "Oh, right! As was eating up all the grass in Howard Amon Park at both the 2004 and 2005 Tumbleweed Festivals?" "Nah," muses the Horse, "that was just Festival Food. Say, why

are you so fractious all of a sudden? You usually sleep through all these columns." The cat replies: "Maybe, but I still always have an ear to her lap. And I CAN talk quite loquaciously when I want—just ask the Debonairs about band rehearsals. I wasn't referred to as the 'Gossip's Fractious Feline' back in 2005 for nothing, you know!" She meows. "I'll say," sez the Horse.

Folks, it has been my pleasure to serve and write this column faithfully for the last four years. Cheerleading other musicians is something I've always done, starting way back in my Boulder, Colorado days where I played in a celtic music trio and ran two open mics.

I shared info on gigs, road tidbits and always passed on good music to listen to.

As you know, getting press of any type of music in the mainstream is difficult at best and truly—it has been an honor to serve the Victory Music Community in this way.

However, as Miss Sweet Pea commented, humans do need a change now and then.

Time moves forward, and it's time for *this* writer of the Galloping Gossip to move on. This music gal is wanting to finish the next CD, focus

on her web design business (www.debwebworks.com) and also do a little traveling of her own... (Germany and France in the spring! Whoopee!) Not to forget mentioning that after four years and 60 columns, it's long past time for some fresh feed in the trough. A new Gossip Person who will lead you to new music pastures and different musicians... I know I wanna know about people I don't know! No use in getting stale here!

Thank you everyone, for your dedication in sending me news items. And for reading my babbly missives since March of 2003. Thank you for your dedication to Victory Music

And thank you for continuing to keep the Gossip flowing—you can still send your news items to victory_gossip@yahoo.com (Please, please! Counter-balance the spammers!)

Happiest of Trails to you all!

Deb Seymour

P.S. Don't forget to check out: **Wes Weddell** CD release March 8th at Connor Byrne's,

Ken Colfield's new Website at www.kencolfield.com and **The Rootsters** at Brindle's Market on March 24th. Oh yeah., and **Alicia Healey's** new band at Vinaccio Coffee Monroe, WA March 10th her new space on myspace.com/aliciahealy, not to forget mentioning that long time Victory-ites **Scott Katz, Rebecca Cohen** and **Matt Price** have also joined the My Space Community...

(...so long, pard'ners!!!)

Ramblin' Mike - Continued from page 4

another, and in my book the action spoke louder than any speech that could have been given by anybody that evening.

After the intermission, Tom May came with his trio that includes Donny Wright (bass meister extraordinaire) and Fuzzy Purcell (on guitar and mandolin). Anyone who is a fan of Tom May's music got a treat this time, because Tom did three new songs that have not yet been recorded. The first song was called "Wild River," which Tom wrote that after bring stranded and needing to hitchhike. The second song is a folk classic called "The Lovin' of the Game," which is also the title of his upcoming book! Finally, Tom did a very beautiful song written by the great singer/songwriter Bruce Coughlin. People may know Bruce as the guitarist and singer for the group Tiller's Folly. Bruce wrote that song for Tom to perform, and upon hearing the lyrics I immediately thought, "Bruce sure knows Tom

well, because the song describes Tom's life and career perfectly!"

The next act to perform was Mark Ross, someone who has been around folk music a good part of his life. He lived in New York's famous Greenwich Village and knew and interacted with many of the people who helped bring the folk music scene to life. Mark played banjo, guitar and harmonica. He had plenty of stories to introduce the songs, and it was neat to listen to some of the history he shared. Several of the songs he played were familiar to everyone, and Mark encouraged the audience to sing along.

The final act before the second break was the headliner of this year's Winterfolk, Rosalie Sorrels. It has been customary that the headlining act is Bruce "Utah" Phillips, but due to some heart trouble he was not able to make it this year. His absence was felt, but Rosalie was the perfect person to fill in. Not only is she highly regarded

and respected, but she is also a close friend of Utah. As I understood it, Utah recommended that Rosalie take his place this year.

I'd heard of Rosalie for a while, but to be honest I don't know that I really paid much attention to her music. After hearing her songs and stories on Saturday, I realized what an error that was on my part. At first, I wondered how she was going to sound when singing because when she spoke, she sounded somewhat small and frail. Sounds can be deceiving, because as she began to sing, a powerful voice filled the Aladdin theatre and captivated the audience for the rest of that performance. She told stories of friends that influenced songs, people like Utah Phillips and the Reverend Gary Davis. Some of her songs had some strong messages, if one listened closely to her lyrics. Her songs were not just meant for listening but for singing as well.

Continued on page 20

HANK CRAMER

BY KAREN WEST
PHOTO BY SAVANNA KENT

Trying to capture Hank Cramer on paper is like chasing a dust devil across the prairie with a butterfly net. The man is almost always on the move, just like the soldiers, sailors and cowboys whose lives and loves populate his music. Cramer is one of the Northwest's most successful folk singers, a man who at age 53 is a few years into devoting himself to music full time. As a rambling man he is constantly on the road, driving a circuit of gigs that takes him to folk festivals and special appearances from the Rocky Mountains to the Pacific Coast, with occasional hops to Hawaii, Boston and Baltimore.

There is a larger-than-life quality about Cramer that comes across in his warm but commanding personality and the rich bass-baritone voice his fans know so well. But then his life is a meld of music and extraordinary experiences as a well-traveled soldier with the Army's Special Forces, as a shanty man aboard a sailing ship and as a singer of cowboy songs around a campfire in North Central Washington where he lives.

Cramer's story starts at Fort Bragg, N.C., where he was born to a schoolteacher mother and soldier father. His dad, a Green Beret, was the first American to die in Vietnam. Hank was only four, but his father's love of music and his soldier's life made deep impressions. So did his mother's teaching skills. He learned to read before he started kindergarten, but to this day can't read music.

"I think it may be an advantage," he says. "It makes me listen better because I have to really focus on what I'm hearing in order to be able to use it as the starting point for my own interpretation of a song. Once I've learned a song by ear, I guess because I'm not reading it off a page, I feel more free to change the lyrics if they suit me better and make modifications to the melody if I hear it differently. I think maybe that's a good thing."

In fact, Cramer argues that learning music by ear is a classic part of the folk tradition, especially in the Irish, Scottish, African, Appalachian and cowboy cultures. "More often than not the people passing along the music were illiterate, or even if they were literate, didn't have pen and paper handy. So people would either learn the song at their grandfather's knee sitting by the fire back in Ireland or sitting around the campfire on the trail in Wyoming."

"You learned the song by ear and the really

at the Catholic schools Cramer attended in New York as a child. "I learned a lot from him about breath control, projection and tone," he says. "Those lessons have stayed with me for life." Indeed they have. Fans often remark that they love his performances because they can understand every word of the lyrics. (His easygoing, humorous style also is a crowd pleaser.) "I think that's one reason I like folk songs rather than disco or pop. The lyrics are important and folk music and ballads tell stories, in a lot of cases true stories."

By junior high, Cramer had formed his first band, a folk trio patterned on his heroes, the Kingston Trio. Little did he know that one day he and Trio member Bob Shane would become personal friends, thanks to a guitar for sale on eBay.

Asked about his love of performing, Cramer reaches back to high school when he joined the drama club and had leading roles in several musicals. He found he enjoyed being in the spotlight and having people applaud. "A lot of it was ego, the reassurance you get from

that approval," he says candidly, adding that any performer who's honest has to admit that ego is a component of what they do.

At 16, Cramer had a scholarship to start college at Syracuse University, too young to appreciate the opportunity but just the right age to discover girls. It didn't work out. But thanks to his dad's GI Bill and his own summer work in an underground copper mine, the young folk balladeer who was picking up \$25 weekend gigs in Tucson bars and coffeehouses obtained a degree in history from the University of Arizona.

Again he was melding his passions, for history and music. He grew up reading books by Herman Wouk, Leon Uris and Bruce Catton. Then he became fascinated by the music of the Clancy Brothers, Pete Seeger, Ian and Sylvia and



Above: Hank Cramer sings to his horse!

good verses would stick with you. The so-so verses after awhile you couldn't remember, so if you needed more verse to fill out the song, you'd create some of your own... I think that if folk music were better documented and folk musicians more classically trained, the process wouldn't happen."

Cramer has never had a lesson on the guitar or banjo. He taught himself to play as a kid by borrowing his sister's guitar and studying a Lovin' Spoonful songbook with pictures of the chords printed above the lyrics. He recalls his progress as "glacial." Next he bought a five-string banjo through a mail-order catalog and purchased Pete Seeger's book, "How to Play the Five-String Banjo."

Vocal training came from Salvatore Baccaloni, the man in charge of the boys' choirs

the Kingston Trio, which turned history into art.

"You hear 'John Henry' sung as a song and think it's just about a guy with a hammer," Cramer explains. "Then you read about the construction of the railroads, and the liberation of the slaves, and how black people had to struggle to make a paid living after liberation, and then you start to understand a song like 'John Henry' ... the history and the music are inseparable."

Cramer says he knew early in life that he wanted to be a soldier like his dad, but when he first heard "The Ballad of the Green Beret" it was confirmed deep down. He joined ROTC while in college and graduated as a lieutenant. He spent 14 years on active duty in the U.S. Army with assignments all over the world. He became a paratrooper and a Green Beret as a member of the 1st Special Forces Group (his dad's old unit) stationed at Fort Lewis, Washington. His vintage flattop guitar went everywhere he did.

Being at Fort Lewis got him into the Northwest folk scene. Local fans may remember Cramer playing at the Antique Sandwich Company in nearby Ruston. He loves to tell about bringing some of his soldiers to sing along. As someone who has always seen music as a bridge across cultures, a way of bringing people together, Cramer laughs when he says, "It made for quite a cross-cultural experience, long-haired hippies and Green Berets gathering in a coffeehouse to sing folk songs." They were good years that brought lasting musical friends, including the late Steve Guthe, whose friendship would later change his life.

"In 1988, I left Fort Lewis for an assignment in Central America. The guitar went along, but didn't get played much. We were in a combat situation, ranging from the Contra-Sandinista guerrilla war to the invasion of Panama.

"There was one memorable occasion when I thought it was safe to get out the guitar and sing 'Day-O,'" Cramer laughs. "Right after the opening chord, the bad guys started firing a machine gun at us from long range. Nobody got hurt. But the troops joked that it wasn't a coincidence, saying 'The Sandinistas must hate your singing!'"

When Cramer returned from Central America he left active duty and joined the Army Reserve. Like his buddy Guthe, his marriage was on the shoals. When civilian employment brought him back to Washington to upgrade the state's 911 emergency system, he devoted spare time to his true love—music. He and Guthe teamed up and eventually formed a duo called The Rounders. They released CDs, played festivals and traveled the country. It was on one of their gigs playing for a private cowboy dinner ride at

Sun Mountain Lodge in Winthrop that Cramer met horse operations manager and wrangler Kit McLean. He fell hard.

"I've never lived this long in one place," Hank says of the seven years since their marriage. "The Methow Valley's a nice refuge. I really love it here. I still want to be on the road doing music. It helps that Kit's supportive of what I do and when she can, she goes on the road with me." She's also his agent and manager, which leaves him free to concentrate on his music.

To make it as a full-time musician, you have to build a fan base and sell CDs, Cramer says. He should know. He started by spending 80 percent of his time booking and 20 percent performing. He tried to get popular all across the country and spent plenty of money out of his own pocket before honing a regional circuit where his music caught on. Now he's invited back year after year and the road gigs pay for themselves.

"The reality of the road is that you can seldom afford to bring a band along, so to survive you need to play the road gigs solo. Perhaps to compensate for that, I began bringing the best musicians I know into the studio to help record my CDs."

Recalling his early struggles, he says he never had the money to deal with the big manufacturers who do minimum runs of 1,000 copies. So he took his business to Chinook Wind Recording in Tacoma, which does runs of 100. Sometimes it took him a year to sell 100 CDs, but Cramer would save the proceeds to buy a run of 1,000 copies.

Among the musicians joining Cramer these days are Heather Alexander (fiddle), David Lange (accordion and piano), Mark Iler (harmonica and tenor guitar), Orville Johnson (anything with strings), Matt Rotchford (bass) and Michelle Cameron (cello). His "road companions" include Josie Solseng and Davy Hakala (fiddles) and Burt and Di Meyer (concertina and voices). Cramer says, "I can't thank them enough. They take my songs to new heights."

There are 13 Hank Cramer CDs in circulation and two more in the works that are due out on his Ferryboat Music Label for this year's festival circuit—*Way Out West* (cowboy ballads) and *Caledonia* (Celtic).

Because the musicians live all over Washington state and most have day jobs, they work their magic at the David Lange Studio at different times. Cramer starts by recording his guitar and vocal part. He then writes out a transcript with the lyrics. This is not sheet music, but it notes chords. These are sent to each musician. Cramer suggests where he wants them to play and what he wants them to do but does

not provide the music.

Each musician does whatever works for him or her. Orville Johnson plays by ear. Michelle Cameron is classically trained. She writes the melody on staff paper then charts her counterpoint melody. The result is that each player has creative space. "I've been able to find some superb instrumentalists. I can't pay them what they're worth but fortunately they seem to like playing with me."

Only four times has Cramer recorded one of his own songs. "I'm pretty self-critical," he says. "If I start working on a song and it doesn't sound good and it isn't coming together, I don't finish it."

Old-time, traditional folk music runs through almost all the Cramer CDs. "I've heard some people get frustrated with the folk genre. They say it gets boring after awhile because you've only got so many songs like 'Greensleeves' and 'John Henry,' but I don't look at it that way ... the fascinating thing about folk music is how different musicians can take the very same song that you've heard a hundred times before but interpret it differently and bring it alive for you, even if it's the thousandth time you've heard it. Suddenly Enya comes along and sings it. Or Bono comes along. Bruce Springsteen, the rock and roller, just did a whole album of Pete Seeger songs and it brought them all back to life again."

The universality of folk music is another hook for Cramer. "Times change and the names of the political players change and the exact nature of the struggles we face, or the fear we're facing changes, but the themes of how people deal with it stay the same. Some of these songs are two or three hundred years old but they still sound fresh today."

Modifications that happen over time as songs travel is another aspect of the folk genre that Cramer finds fascinating. Someone claims a song is Irish or Scottish or English. It could have started in any one of those countries but evolved as it was passed along. He cites as an example "The Whistling Gypsy Rover," also called "Gypsy Davey" and "The Raggle Taggle Gypsy." There are many variants, and at the extreme ends the oldest version and newest version seem like different songs. Cramer says that by learning multiple versions "you can see the evolution."

And who carried the music to new places? Not the farmers. "I'm sure farmers were great singers, but they died within a five mile radius of home," says Cramer. "The ones who traveled—the pioneers, the soldiers and sailors—they brought the songs out with them."

Continued on page 20

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.

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Local Bluegrass

JOE ROSS: THE SPIRIT OF ST. LOUIS

(Zephyr Records #0430; <http://www.talentondisplay.com/joerosshome.html>)



It was 80 years ago this May that Charles Lindbergh flew solo nonstop from New York to Paris, a feat still inspiring music, such as this CD named for Lindbergh's plane. The CD is crammed with top-notch bluegrass musicians playing in fine form; the music is tight, clean, and full of energy. Oregon state dobro champ Al Brinkerhoff stands out, with particularly impressive performances on "Streamliner" and "Call of the Woods." Brinkerhoff works well with fiddler Tim Crouch on the song "Oregon Logger," also notable for Scott Vestal's banjo. Other personnel include Bryan Bowers on autoharp, fiddlers Susan Blanton, Adam Haynes, Lisa Ray, and Ronnie Stewart, and banjoists Kenny Cantrell, Ted Grant, Ben Greene. It's some indication of how rich the album is with talent that mandolin master Radim Zenkel appears playing pennywhistle. Ross plays several instruments, including bass and guitar, but he particularly shines on mandolin. For me

the highlight of the album was the instrumental "One-Legged Turkey," written by Ross and Bill Blackburn, with Ross all over guitar and mandolin, but leaving plenty of room for other musicians to shine as well. The weakest aspect is Ross's songs, particularly the lyrics, which favor such topics as mother in her rocking chair. Some will find the songs simple, sincere, and heartfelt, but others will think them hackneyed. The phrasing is frequently awkward, requiring, for example, the final syllable to be accented in the word "history." (L.A. Heberlein)

Local Blues

THE MOSS BROTHERS BAND: ROYAL ORLEANS

(Self issued: www.themossbrothers.com)



No mystery to the Moss Bros: the Tacomans are here for some Down South Jukin'. They were born in 'Bama but came here a quarter century ago, bringing their grits & greens sound with them. They've been leading exponents of the Tacoma Twang Trust but only now have they recorded, dang'em! This is Southern Rock as it was invented and intended, though skewed toward the acoustic to fit both the modern

sensibility and an antequy vibe. Lots of resonator guitar and general loud swagger means they need only a little electric guitar, still, this is one whuppin' record, ranking right up there with the first couple of Skynyrd albums, Creedence and Dickie Betts unplugged. Yes, it's THAT good. Each song covers a different facet of the southern blues sound, with some snaky voodoo here, some tub-thumpin' there, some crunching rock here, some moanin' blues there. The musicianship is expert and soulful throughout, as are the vocals. Aw, y'all jes' go git it! (Tom Petersen)

Local Folk

DENNIS DOYLE: SINGLE MALT

(Reynard Records: <http://cdbaby.com/cd/dennisdoyle2>)



<http://www.garageband.com/artist/DennisDoyle>)

According to Dennis Doyle, his last album of original music "Chanticleer" was reviewed in Victory Folk & Jazz Review almost 30 years ago. Since then he has made several recordings

of standard tunes for the senior citizens in retirement and nursing homes where he frequently performs. “Single Malt” is his first all-original album since that early effort and includes 11 songs, 4 of which are described as “new”. Considered as a group, they cover familiar themes such as love (“Take You For Granted,” “Things That Last”) and aging (“Old Tractor”). The title song is a standout piece that highlights the values of family and the other things that make life worth living. An Oregon native, Doyle currently resides in Redland, and the songs contain plenty of references to life in and around the Northwest (“Take Me Back to Ketchikan”). The arrangements are mostly acoustic guitar driven, with the occasional use of bass, harmonica, and electric guitar. Doyle’s smooth, deep voice is always front and center, with a resonance that will remind older listeners of Gordon Lightfoot. There is also some very nice guitar work supporting the lyrics (“If Ethiopia Only Knew”), along with a little help from Tim Burrows and Emily Higgins on vocals, Lowell Neil on bass, mandolin, harmonica, and vocals, and Charlie Schroeder on bass and vocals. This is a first-rate home-made album of Northwest folk music. The fact that it was 30 years in the making just shows that some good things can’t be rushed. (*Gene Zierler*)

Local Folk

KATHLEEN TRACY:
CALLING THE DRAGONS HOME

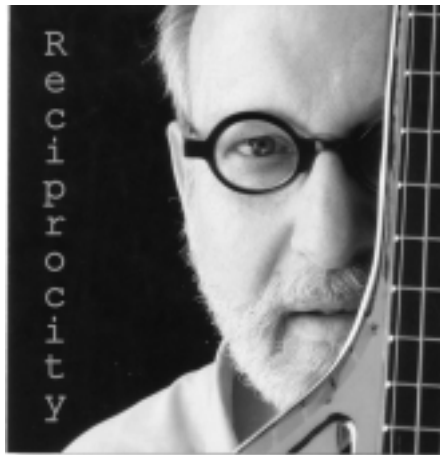


(Kiraboo Records; www.kathleentracy.com) This short CD (only six cuts, totaling less than twenty-seven minutes) contains memorable songs presented sparsely and beautifully. Kathleen Tracy’s alto is rich and strong; she overdubs harmony and accompanies the voice with keyboards, the small fretted instruments

chillador, charango and ukulele, and hand percussion. Linda Severt adds percussion throughout (as well on vocals on one track), and Jami Sieber’s cello also makes a powerful contribution. The gentle, haunting songs, all written by Tracy, contain some evocative images, none more compelling than the title, which was still in my head days after I played the CD. In “Busy Little Monkey,” a new mother asks her child to teach her how to love, and promises, “I’ll be your good enough mother.” In “Dance with Your Whole Heart” a celebration of the turning earth, “all my tethers turn to feathers.” In “White River,” a solstice celebration, “our fears they emerge like a deer from the wood.” Most beautiful is “Nothing Wrong,” a “meditation on shame inspired by a group of children in a Northern Uganda refugee camp, former abductees into the rebel army, children healing from unspeakable acts of violence.” It’s a moving song mightily enhanced by Sieber’s poignant cello. (*L.A. Heberlein*)

Local Instrumental

MIKE LUNDSTROM: RECIPROCITY
(www.rolfandmike.com)

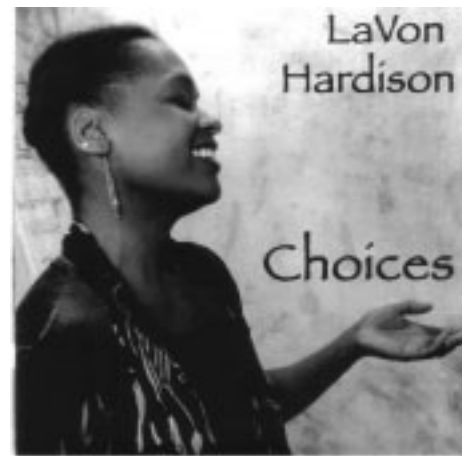


Been pretty high times for the ol’ pie plate, and reso-meister Mike Lundstrom just went everybody one better with *Reciprocity*. If there’s anything he can’t slide, it doesn’t exist. (Or put it this way: Orville Johnson’s on the record, *not* playing dobro!) On top of that, he’s a fine, fine singer, with a manly, controlled delivery that makes every tune his own without dragging songs away from their genre. Lundstrom just plays what’s good, be it Randy Newman (here twice), founders (Robert Johnson) and followers (J.D. Loudermilk and Delbert McClinton), or the Great American Songbook (Porter, Mercer). His blues are blue, the fun’s funny . . . and through,

around, over, and under it all are the most amazingly versatile resonator guitars. His sound is generally flawlessly smooth – he can make it purr so that it’s hard to believe he polishing a hubcap – but he calls forth every voice, every effect, and every emotion that each tune needs. Lundstrom isn’t doing it quite all by himself; Orville’s there, and partner Rolf Vegdahl’s got his back with some excellent, restrained keyboard and occasional guitar and vocals. What a record! (*Tom Petersen*)

Local Jazz

LAVON HARDISON: CHOICES
(self-issued; www.lavonhardison.com)



Beautiful Seattleite LaVon Hardison has a startlingly clear, sweet voice, resembling not just a little Ella Fitzgerald’s. She’s right in Ella’s bag on much of *Choices*, but she’s got the versatility to try a few other directions as well, making this a consistently stimulating CD. While most of the material is off the list taped to the tip jar (“Ain’t Misbehavin’,” a suitably swingy “I Can’t Give You Anything But Love,” “Over the Rainbow,” the sure-fire “Coffee Song”), she gives a couple of the louder Motown classics the softer, slower treatment with great success. “Superstition” purrs, and “Shop Around” evokes what mamma done told her. Hardison surprises further by getting a little growly on “Choices,” then – this might be a first – doing a jazz arrangement of Cowboy Cole Porter’s “Don’t Fence Me In.” Through it all her pure tone and crisp but warm diction never wavers and it all sounds easy. Hardison’s even got a fine original on the disc, called “The Owl and the Pussycat,” that suggests that she could slide over into the singer/songwriter mode any time she wants. Whatever she does next, it’ll be good, and *Choices* is a great record right now! (*Tom Petersen*)

Local Jazz

NANCY KING:
LIVE AT JAZZ STANDARD,
with Fred Hersch



(MaxJazz, MXJ122)

Song stylist Nancy King calls Portland home these days, but over the years she's worked all over and made a lot of fans in the great jazz centers; MaxJazz, a great St. Louis label that's putting out very nice series of discs by wonderfully talented but under-exposed artists caught her in New York for this live disc. King's material trends toward the hard knocks and the wistful, and her slightly husky voice has those smoky distances and unexpected corners that let you know where it hurts. She opens with two gems: "There's A Small Hotel" by Rodgers & Hart, and Sammy Cahn's oft-overlooked "I Fall In Love Too Easily." After a devastating "Everything Happens To Me," she pulls her loyal (but not fawning) audience back from the brink with a smooth rendition of "Ain't Misbehavin'." The record captures not just her songcraft, but her stagecraft as well. Pianist Fred Hersch is an awesome accompanist, working with King as if they shared a brain, throwing in the embellishments where they help but mostly staying out of her way, until she cedes to him for a few bars of constantly creative soloing. At the end of the disc King ventures out to the far edge of the lawn with an eleven minute exploration of Miles Davis's "Four." She takes a chance scatting, which at times bleeds in the direction of yodel, while Hersch reaches for some arty changes and risky inflections – in other words, they're playing jazz the way it was meant to be played. (Tom Petersen)

Local Jazz

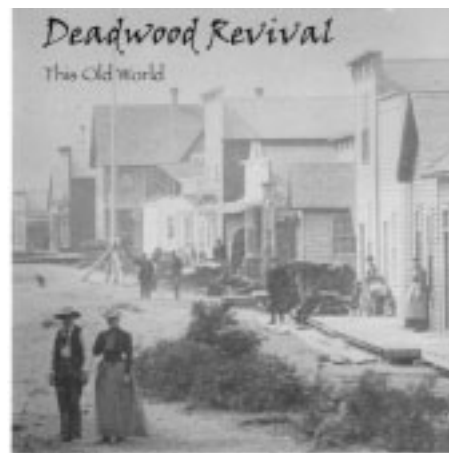
POCKET CHANGE: POCKET CHANGE
(self issued, www.pchangemusic.com)



Pocket Change is a hot young septet raised on funk and fusion, assiduously dedicated to bringing the core strands of primal jazz through those forms . . . and to be loud! See if you don't let out a James Brown "YOW!" when they hit Wayne Shorter's "Deluge" on the *one* to kick this CD off. Pocket Change is so tight, we can read the dates on the pennies! Drummer Tarik Abouzied is the helmsman, and he lays down the mean grooves that drive the band to a fever. Frontman Jon Armstrong, on the tenor sax, wrote two of the charts but shows his chops on nearly every cut; Alto Art Brown is right there with him, cuttin'. There's no muted strumming from guitarist Cameron Peace, who's slingin' a Strat with a lot of watts, but he does not go all the way over into grinding rock – he's still jazz. Same can be said for Jake Amster, who funks it up on the bass to complement Abouzied's stickwork, but who retains all the nimble nuances that true jazz calls for. Everyone takes a break on the group effort "In My Office;" "Cage Match 2006!!!!" lives up to all four exclamation points, with trumpeter Scott Morning and Orlando Morales – on the *Fender Rhodes*, note – providing at least one each. Man, these guys are exciting! (Tom Petersen)

Local Old Time

DEADWOOD REVIVAL: THIS OLD WORLD
(self issued: www.deadwoodrevival.com)



One of the hottest bands on Northwest Acoustic scene is back with their second release, and it's fully as good as the smash debut we loved a couple years ago. Though only a duo, they won the Northwest String Summit band competition because they can pick like nobody's business. They have also mastered the Gillian Welch trick of infusing their originals with key lyrical and musical phrases from the folk and country canon, instantly evoking other times and places while moving into new territory. Kim Trenerry has one of the most distinctive voices going, a piercing country-soul call that works to shattering effect on the frisky "Ain't the Buyin' Kind" and gives a loving lilt to the loping "Lucky Day." Jason Mogi's own light sandy baritone turns out to be perfect for back-up and the fascinating "Old Bar." The pair show their breadth with the thoroughly modern raver "Shake the Barnhouse Down," which is almost like one of those Big & Rich country raps, and a cover of Blind Willie Johnson's gospel shout "Fully Saved Today." The latter begins a four song set of covers to close the record, and it's like a great record-within-a-record. If what Dennis James of Truckstop Souvenir says is true – that a band's covers are the windows on its soul – then Deadwood Revival's soul is true America. Run these up the flagpole: "The Farmer Is The Man." Dylan's "You Ain't Goin' Nowhere." The traditional "Sandy Boys." Oh, Deadwood Revival, we salute you! (Tom Petersen)

Local Old Time

**SOUTH END STRING BRAND:
LEGENDS IN THEIR OWN MINDS**
(Self Issued; www.bigquack.com)



South end of Camano Island, this would be; the String Brand (sic) is a big, light-hearted collection of good pickers and good friends that have taken their jam to the next level. This CD is a solid set of the most common jam tunes, most taken at a temperate pace with occasional exceptions. With eleven members, though, there's a lot of room for applying various instruments, and each song gets an uncommon twist – clawhammer banjo on tunes usually associated with three-finger; Hammered dulcimer gracing and Appalachian dulcimer pacing things; washboard and washtub bass putting an extra kick into the entire enterprise. Various members sing, and what they might lack in distinction they make up for in clarity and careful research in gathering complete versions, with lost and alternate verses of several songs. It's an entirely pleasant CD that will bring smiles of recognition to jammers everywhere, and the closer, Ashokan Farewell, is so beautiful that a tear will come to the eye, too. *(Tom Petersen)*

Local Old Time

The Blackberry Bushes: Creatures of Habit
(Nana Boo Boo Records;
www.theblackberrymbushes.com)



The South Sound's "Sirens of Indiegrass" make exciting, rough'n'raw stringband music akin to the Skillet Lickers of old, but with some fresh alt.country attitude and spitfire feminism bringing it up to date. This second album of the 'Bushes eschews studio polish for a scratchy directness to match the frank, challenging lyrics. It's by no means sloppy: This is a tight, expert band, facile as all get-out and possessing a bracing sound, with edgy harmonies keeping the listener alert and wanting more. Their compositions are magnificent; if you can believe it, "California" is *dreamy hillbilly* (!), while frontwoman Jessica Raymond's "Salt Creek" is a boffo song *about* the song "Salt Creek," mixing the new with pieces of the old. This is a band that takes chances, whether it's "River Dweller's" a cappella intro or "25 Crows's" wild yodeling leading into "The River #1's" near-pop prettiness. Oh, yes, Sirens they are . . . go, go to them . . . ! *(Tom Petersen)*

Local Old Time

ALLEN HART: OLD TIME BANJO
(Voyager Records (VRCD-368) –
www.voyagerrecords.com)



Never has an album title been more descriptive of the music it delivers. This is truly "old time banjo" in a modern package—twenty instrumental pieces played on a variety of banjos in a variety of styles. The range of material presented reflects Allen Hart's experience of over 35 years as a banjo player. Serious students of the banjo will appreciate the detailed notes which describe each piece, including the tuning and instrument used. Those that don't need that much information will be glad just to listen and let the music speak for itself. Some of the instruments played are a 1904 Fairbanks Whyte Laydie #7, an 1890s

nylon strung Cole's Eclipse, a 20 pound Okie Adams, and a reproduction of a circa 1845 Boucher Jr. gut string fretless banjo. While there are versions of a few familiar songs ("Pretty Polly") most of the pieces will probably be unfamiliar to all but folk music aficionados, but this adds to the unique appeal of this album. The clarity of Phil Williams' recording puts the listener in the room with Hart and his banjos, and Hart's virtuosity and enthusiasm are unmistakable. Clif Ervin, the "Ambassador of the Bones," serves as an authentic rhythm section on four of the tunes. If you are interested in the banjo (or think you might be), this is definitely one for your collection. *(Gene Zierler)*

OLD TIME

THE MANDO BOYS: HOLSTEIN LUST
(Borderland Productions BLP 02;
generally available)

Session ace and Prairie Home Companion semi-regular Peter Ostroushko can convey that combination of artist's aloofness and Minnesota stolidness that would lead to a somewhat dour public persona. Last couple of records, too, have been masterful but moody. Well, HA! From time to time, he gets together with Dick Nunneley, Joe Trimbach, and John Niemann, and they get wild and crazy. They make the most fun, thrilling, to-heck-with-art, let's-dance music on their planet or ours. *Holstein Lust*, a live CD assembled over the years from these occasional guerrilla raids on county fairs, music workshops, and PHC, is a non-stop joy, a evening of side-splitting humor and wildly playful yet pin-point precise picking. The Mando Boys don the personas of somewhat mystic savants from a vaguely trans-Caucasus locale, and in hilarious rounds of broken-English translations, pseudo-Turkic jabbering, and droll Minnesotan side commentary, tell their tales of under appreciated virtuosity and strangely forgotten brushes with destiny ("He was first mando player for Benny Goodman! In 1928!"). Each wearing a fez and ludicrous toy store sunglasses, "Maurice," "Sonny," "Maxim," and "Habib" then tear through ragtime favorites, Bill Monroe medleys, Eastern European dance numbers, straight up classical pieces, and deliriously fast marches. Many of them littered with bits and pieces of TV theme songs, lame-o '50s pop schlock, or hokey Hollywood imitation Egyptian mood music. It's a riot! *(Tom Petersen)*

VICTORY CALENDAR

MARCH 2007

To make a calendar submission go to: www.victorymusic.org (go to calendar page)

Enter your data by the Second Monday of March for April listings. This is the only way your calendar events will be listed.

03/01-04/07 Ann Hampton Calloway Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30-9:30 p.m. Multiplatinum singer & songwriter www.jazzalley.com

03/01/07 Larry Murante Seattle City Hall 600 4th Ave (between Cherry & James Seattle 1:00 p.m. free A series of free concerts by the City of Seattle www.seattle.gov/arts

03/01/2007 Rachel Harrington, Opening for **Todd Snider** Tractor Tavern 5213 Ballard Ave NW Seattle 8pm \$18 adv/ \$20 at door

03/02/07 Stay Tuned Snoqualmie Falls Brewery Tap Room 8032 Falls Ave SE Snoqualmie 8 - 10 p.m. no cover Original bluegrass, folk, country and western swing. www.staytunedbluegrass.com

03/03/07 Joni Laurence Immanuel Lutheran Church 1215 Thomas St. Seattle 7:30 p.m. \$5 - 10 donation Portland-based singer-songwriter releases her fourth full-length recording, *With No Apology*. (217) 766-2179

03/03/07 Stay Tuned Celtic Bayou Brew Pub 7281 W. Lake Sammamish Pkwy N.E. Redmond 9 p.m. - midnight \$3 cover Original bluegrass, country, folk and western swing. Hot pickin', smooth harmonies. www.staytunedbluegrass.com

03/04/07 Karin Kajita Seattle Jazz Vespers Seattle First Baptist Church First Hill - corner of Seneca and Harvard Seattle 6:00 free A series of free jazz concerts every first Sunday. seattlejazzvespers

03/06-11/07 Dr John Jazz Alley 2033 6th Ave Seattle see web site call 206-441-9729 res From New Orleans with his woodoo swamp rock www.jazzalley.com

03/8/07 Larry Murante Crossroads 15600 NE 8th St. Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter www.livelocalmusic.org, 206-729-0820

03/08/07 Wes Weddell CD Release Concert Conor Byrne Pub 5140 Ballard Ave. NW Seattle 8pm \$10 Full-band CD release concert for Wes' new album, "Songs to Get You From Here to There." www.wesweddel.com

03/15/07 John Nelson The Mandolin Cafe 3923 S. 12th St. Tacoma 8-10pm no cover, donations accepted Folk & Blues with guest singer Jane Milford www.johnnelsonmusic.com

03/15/07 Paul Rucker Quartet Seattle City Hall 600 4th Ave (between Cherry & James Seattle 1:00 pm free Playing for a series of free concerts by the City of Seattle. www.seattle.gov/arts

03/16/07 Garrett & Westcott, JD Hobson Meadowbrook Community Center 10517 35th Ave. NE Seattle 7:30pm \$5-10 suggested donation Fourth-annual Blues Night! Puget's Sound presents live, local music every third Friday in North Seattle.

03/18/07 Michael Londra Northshore Performing Arts Center 18125 92nd Ave NE (Bothell High School) Bothell 800-992-8499 7:00 p.m. www.npacf.org or at Tickets West Outlets at select QFC's. Contemporary Irish tenor. www.livelocalmusic.org, 206-729-0820

03/20-21/07 Lila Downs Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site call 206-441-9729/res Vocalist inspired by native Mesoamerican music www.jazzalley.com

03/20/07 A Night of Musical Comedy Comedy Underground 222 S Main St. Seattle 8:30pm \$10-12 Puget's Sound partners with Non-Profit Comedy; lineup features Scott Katz, Jeff Knoch, John Sanders, more! www.livelocalmusic.org, 206-729-0820

03/22-25/07 Dave Holland Quintet Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site call 206-441-9729 res Bass master and perennial jazz musician of the year www.jazzalley.com

03/22/07 Ryan Hoffman & Johnny Calceagno Crossroads 15600 NE 8th St. Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcases at Crossroads. www.livelocalmusic.org, 206-729-0820

03/23-24/07 Hank Cramer Galway Bay Pub 880 Point Brown Avenue Ocean Shores 7:00 pm Free A night of Irish music in a great brew-pub 360 289-2300

03/23/07 Corinne West Youngstown Cultural Arts Center 4408 Delridge Way SW Seattle 7:30 pm \$12 <http://www.corinnesmusic.com>
03/24/07 Reilly and Maloney Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 p.m. \$12-15 The most endearing duo to ever grace the West coast folk scene. 253-856-5050

TUESDAYS

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

Every Tuesday Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 p.m. free Open to players of all Celtic traditions, this session is anchored by seasoned musicians in a friendly Duvall locale

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle sign-up 6:00-6:45 music 7:00 donation 253-428-0832

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

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

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7 to 10pm No cover Acoustic 253-212-0387

Every fourth Tuesday Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) 7:00 pm free Open jam for hammer dulcimer players Rick Fogel at 206-910-8259

WEDNESDAYS

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

Every Wednesday Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burrdabard> 360-866-4796

03/24/07 Swamp Soul Cajun/Creole/Zydeco Dance Band The Highliner Pub (Over 21 only) 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8:00 - 11:30pm \$10 Traditional and contemporary Cajun, Creole, and zydeco dance music from Louisiana. FREE dance lesson at 7:30pm. www.swampsoulband.com

03/29/07 Kristin Connell Crossroads 15600 NE 8th St. Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcases at Crossroads. www.livemusic.org. 206-729-0820

03/30-31/07 Pine Stump Symphony Methow Valley's Spring Folk Fest The Barn Highway 20 & W. Chewach Road Winthrop 7:00 pm \$10 in advance, \$12 at the door Dan Maher; Hank Cramer; Deadwood Revival; Humphrey, Hartman, & Cameron; Ed Kramer; Bill Hottell, and more 509 996-3528

03/30/07 Alastair Fraser & Natalie Haas Washington Center for the Performing Arts 512 Washington St. SE DOWNTOWN OLYMPIA 360-753-8586 7:30 Highland Health and Hollar; Celtic Music's Voyage to Appalachia. Bruce Molsky, Martain Hayes and Dennis Cahill.

03/30/07 Steve Harris & Friends Espresso Americano 2702 Hoyt Avenue Everett 7:00-9:00 PM Free with beverage purchase Steve, Mark, Wende and Thomas play contagious original music with great harmonies and hot pickin' www.bigquack.com

03/31/07 Jay Ungar & Molly Mason Seattle Folklore Society Town Hall 1119 8th Avenue (just east of I-5, off Seneca) Seattle 7:30 \$20 door, 18 adv. "Ashokan Farewell" and more—Jay and Molly have become one of the most celebrated duos of American acoustic music. 206-528-8523 or online at www.seafolklore.org/concerts/

WEEKLY VENUES

SUNDAYS

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

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

Every Sunday Irish Music Session Fados 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

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

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.

Every Wednesday Glenn Harrell The Cliff House 6300 Marine View Drive Brown's Point 7pm - 10pm No cover Acoustic Blues / Rock / Pop 253-212-0387

THURSDAYS

Every 1st 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 (Check phone # to be sure) 425-806-0606

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/ Pub Fourth Ave. and Columbia St. Olympia 7:30p until 10:00 p.m. 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 Sesstion 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 206-208-3276

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

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

SATURDAYS

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

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

03/09-11/07 2nd Annual Dusty Strings Acoustic Blues Festival Dusty Strings Music 3406 Fremont Ave N Seattle 10 a.m. - 9:30 p.m. Concerts \$15, Workshops \$30 Mary Flower, Eric Madis, Del Rey, Grant Dermody, Mike Dowling, Orville Johnson, John Miller, Dave Mullany, Steve James. <http://www.ericmadis.com>

03/09/07 Barra MacNeils Port Angeles H. S. Auditorium 304 E. Park Port Angeles 7:30 p.m. \$15.00 - 20.00 presented by Juan de Fuca Festival, Juno award winners. Tickets at door or on-line at www.nwperformingarts.com www.jffa.org or 360-457-5411

03/09/07 Karla Bonoff Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 8 p.m. \$16-18 Songwriter, singer and hitmaker, Karla Bonoff has been touching audiences for decades. 253-856-5050

03/09/07 Steve Harris & Friends Brindles 848 North Sunrise Boulevard (Terry's Corner) Camano Island 7 - 9 p.m. Tip Jar Steve Harris, Mark Dodge, and Friends play contagious original music at Brindle's. www.bigquack.com

03/09/07 The Jangles & The Dreyer Brothers Flying Pig 2929 Colby Ave. Everett 7:30pm \$5-10 suggested donation Western Swing Night! Puget's Sound & KSER 90.7-FM present live, local music every second Friday in Everett. www.livemusic.org. 206-729-0820

03/10/07 David Perasso Greenlake Espresso Coffee House 780 N 73rd st Seattle 7:30-9:30 p.m. tip jar Unplugged musical fun. Folk singalongs from many traditions and a fiddle tune or two perasso@cruzio.com

03/10/07 Deadwood Revival Phinney Neighborhood Center, Lower Brick Building 6532 Phinney Ave N Seattle 7:30 p.m. \$14/\$12 This bluegrass duo keeps everyone moving with their swangy voices, spry harmonies, and infectious high spirits. www.seafolklore.org or (206) 528-8523

03/10/07 John Nelson Nana's Soup House 3418 NE 55th Seattle 7-9pm donation Folk and Blues with guest singer Jane Milford (206) 523-9053

03/10/07 Linda Allen Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7pm \$10, \$8 HILCC & HLAC Bellingham singer songwriter HallerLakeArts@comcast.net hallerlake.info/artsevents.html

03/10/07 Paul Benoit and Kym Tuvim House Concert Capitol Hill Seattle 7:30-10:00 PM \$12 suggested donation Acoustic singer-songwriters 206-328-2479

03/11/07 Greta Matassa & her Trio Mount Si High School Theater 8651 Meadowbrook Way SE Snoqualmie 3:00 p.m. \$5, \$10, \$15 Greta Matassa, four times voted northwest's best jazz vocalist by Earshot Jazz Gloria McNeely, Snoq Val. Arts Live 425 888-1514

03/11/07 Linda Allen Songwriting Workshop House in NW Seattle (Broadview) phone for directions Seattle 1 - 3 pm \$30 Heart of the Matter - insights, tips and tools for songwriting with a focus on lyrics. 206-367-0475 or hend@stolaf.edu

03/13-14/07 Greg Adams Jazz Alley 2033 6th Ave (alley entrance) Seattle see web site call 206-441-9729 res Grammy-nominated funk trumpet sensation www.jazzalley.com

03/15/07 Amber Tide Crossroads 15600 NE 8th St. Bellevue 6:30-8:00pm Free! Singer/Songwriter Showcases at Crossroads. www.livemusic.org. 206-729-0820

FESTIVALS:

For Fame and Fun!

By Chris Lunn

We're trying a different approach for the Festivals column with an emphasis on what the business of festivals can mean for musicians. We will be writing about how festivals operate at various levels, and about how to sell product at festivals (most artists do a terrible job and miss immediate dollars, miss future jobs, and miss future sales). We will snoop around who books festivals. We will investigate how festival jobs lead to others, and also how you might get involved in your own community's festival or start a small one of your own. We will talk about getting involved in industry trade shows and of course music festivals themselves. We will teach you how to use directories like Festivals Directory and other sources to get the maximum. If you take five regional directories, you should get one good new job from each one. Doing so will more than pay for your investment in directories.

Just before I got the call to ask if I might do this column, a high-energy musician guy called the Festivals Directory office and asked, "Are you the ones who put some lists of festivals together?" And I said yes, we have art, crafts, music, home and garden, flower shows, food shows, gift shows, bazaars, the whole gamut. He says, "I am

only interested in music festivals!" Well, he missed the point and was gone before he realized he had missed a source for 1,000 festivals that hire music.

First, let's investigate what festivals hire musicians and how you might look to see if that is an area you want to move toward. There are a number of bands and individuals who depend on the complete festival circuit in the Northwest and other areas to survive. Many fell into the field, some sought it out to escape the bar-playing scene, or to at least balance their music scene. Others have a dim hope of crowds listening to them a la Woodstock.

Finding 'music' festivals is relatively easy, but they only hire about a third of the musicians employed on the festival circuit. Say that to yourself ten times. Or repeat after me, "Most paying jobs at festivals are at non-music festivals." Most of the paying music jobs are in food fairs, arts and crafts shows, wine or beer festivals, county fairs, and holiday gift shows. Salem Art Show has three stages of hired music, from folk to blues to rock to jazz to kids performers. Edmonds Art Festival has a wealth of diversity on their stage in June from ethnic, light rock, pan steel and more. There is a strong

music stage at the Sequim Lavender Festival. A number of Western gatherings from Ellensburg to Montana hire cowboy and Western theme music. Every nook and cranny has a festival and most have some music.

Some small communities hire only one regional main act, and the rest are volunteer community bands or dance teams. However, most have a great deal of music styles at one event. Larger fairs go national in their look and augment with local and regional acts, while small county fairs are very localized in what they hire.

Just like those who are successful in booking schools, you have to work at least a year out. So today you should be buying every directory you can get your hands on and even back issues. Then you can learn about the industry, what shows are out there, and which ones you might want to book. Then put your promo packages of photos, demo discs, quotes, gig list, or DVDs ready not only for this year but also for 2008.

You may have questions, ideas for columns, comments or stones to throw. Hurl them to 253-863-6617 or PO Box 7515, Bonney Lake, WA 98391.

Chris Lunn founded and has run Festivals Directory for the past nine years, and continues as volunteer editor writing festival reviews, visiting 200 festivals a year, and reviewing CDs and DVDs of artists performing on the festival circuit. He founded Victory Music in 1969 and continued with Victory to 1997. He currently has his own consulting business for musicians, artists, vendors, art guilds, music clubs, and festival event producers.

REMEMBERING ERIC ESHLEMAN

BY PAT GILL

On October 7 of 2006 my friend Eric Eshleman, as his obit said, "departed this sweet earth unexpectedly." He was 55 years old. His memorial was Nov. 7 at the Fiddlers Inn, a night he'd booked for a gig with John Weiss. What follows is what I said at his memorial.

I first heard Eric play in 1970 or 1971 at an open mic run by Chris Lunn at Court C Coffeehouse in Tacoma (the first Victory Music venue). I was 21. The three songs he played at the open mic put a spark of life back in me. My life then was in a real hole. My father had been killed the year before in an auto accident,

my dear ol' Irish Catholic mother had basically signed out of life because of this tragedy, and the U.S. draft board wasn't willing to take no for an answer. What was most depressing to me though, was I really didn't know how to play acoustic music very well.

To me, Eric could play acoustic music very well. Every song that he played was different from the previous. It was like he'd discovered a treasure chest filled with all sorts of musical jewels, from ballads to story songs to rags to country songs to blues and even contemporary songs. He played his Gibson J-45 so clean that it could only be described as flawless when he was fingerpicking or strumming. He sang with a full range, full of expressions and projections. I wasn't the only one who thought Eric was good.

Imitation is the highest form of flattery, and I learned to play music by imitating Eric. That

year I found out that he was doing a concert at Court C with Country Dave Harmonson on a Friday or Saturday evening. I went to their concert, and also snuck in a cassette recorder. I recorded every song Eric and Dave played, and I took the tape home, and learned every song. People didn't record and sell their music like they can today. A few years later I lent the tape to a guy named Bob, and I've never seen it again.

Eric, Dave, and I became friends during those days at the Court C Artist Mall and Coffeehouse. Eric moved on with his music, and chose to live a minimal existence on Whidbey Island. I don't remember him doing any more concerts at Court C after the one I recorded.

After Court C closed I lost track of Rick (Eric) until the mid '80s. On June 1st of 1990 (why I remember is pretty funny) Eric and I went

Continued on page 21

FLOYD STANDIFER:

Community Jazz Leader Lost

By Chris Lunn and Jay Thomas

Some jazz musicians are national players, but decide to stay in their home area and create our community. Floyd Standifer died Monday night January 22, and his legacy runs deep in our Northwest jazz community. He was a stellar musician on trumpet and flugelhorn, on saxophone and as a jazz singer. He was cutting his teeth when Nat Cole, Charles Brown and Ray Charles all sounded alike, and so it was natural for him to sing and play. Some say he was one of the finest singers around. But it was the trumpet that got him on national bandstands, and it was his well-honed music skills that made him a mentor to hundreds of local young players over the years.

Standifer's sound will remain in players who perform on festival stages like Earshot, in clubs like the New Orleans where his group played for years, and on many stages and recordings where veteran players appear. (Jay Thomas is one such veteran player, and he shares some of his experiences later in this piece.)

Floyd sort of left music the way he started. In the July 1986 cover story of the Victory Review he related to me the following: "My dad rented a trumpet, but it just sat around, so at age seven I took it to those music program practices. I remember in 1939 the movie "Alexander's Ragtime Band" came out, and our little band stood on the corner to advertise the movie. They had to put me on a box and tape my wrist because the horn was too heavy." Floyd played into last November and thought a rotator cuff had gone bad in his shoulder because he could not lift the trumpet anymore. Turned out to be cancer that had spread to his lung and liver, and finally his heart just gave out. But in a way his heart never gave out, as it moves among us and in our life and music.

When I was in high school in the 1950s I used to go to sessions and jams in Tacoma and sneak into bottle clubs with my mom. I saw tons of great jazz players, most of whom I did not even know. There was Elmer Gill, Cecil Young, Traf Hubert, and Ernestine Anderson with the Mastersounds in a going away party as they headed for San Francisco. And among all these sessions was Floyd with a warm tone that wasn't too far from the tone on the 10-inch Clifford

Brown LPs I was buying. I told Floyd in the 1986 interview that I heard Fats Navarro, Clark Terry and Howard McGhee in his playing. He laughed and said, "Yeah I'm a bebopper—warm and fiery. I don't play like Hubbard and others." And he could stretch the envelope. Another quote from that article: "When I'm in the right company, like Marc Seales, I play creatively, don't have to play simple. You get out there on the edge and it's not a great deal. One evening I was playing behind Joe Williams and taking my solo and way out there and Dave Peck was having a hemorrhage wondering how I was going to get back. Joe Williams whispered to Peck twice, "Trust him..."

It was in 1986 that Floyd started playing at the New Orleans, a twenty year run of focused local music that went right along with working with Earshot and others to bring the idea and the playing of music to young people. He knew what it meant to be encouraged or discouraged when you are young. Here is another story from the 1986 article: "At Gresham High School, the teacher didn't like my playing. Years later at a reunion, the teacher said 'I didn't think you could play.' So I played tuba for two years, and at a graduation ceremony I fell off the stage, tuba and all, and everyone laughed 'til they cried. I was embarrassed, all wrapped up in a sousaphone." Not embarrassed enough to stop playing or encouraging others along the way. Standifer is the epitome of what it means to be a leader in your community, and so many players and fans will miss him in so many ways.

Here's a lovely piece that Lola Pedrini forwarded to me from jazz veteran recording artist and multi-instrumentalist Jay Thomas:

Floyd was always as far back as I can remember Seattle's pride and joy...as a lyrical trumpeter on a good night he had few peers. Of course, he was also formidable on up things as well. I heard that he was playing similar to Clifford back before he really knew of Clifford's playing. I remember a night I happened to catch Floyd and Gerald Brashear playing "Donna Lee"...it was smoking hard bop. And it was home grown. That was probably in 1972...it was the Fresh Air Tavern on Broadway.

Also, many are not aware of how good Floyd sounded on tenor saxophone...very natural with a great sound and feel. I first heard about his singing way back in 1965. Freddie Greenwell was raving about Floyd's singing and thought he was one of the best in the country.

My dad has always been a terrific fan of Floyd's, and when Floyd got off Quincy's band my dad loved to go out and hear him. So it was natural that when I started to take to the trumpet and got interested in jazz that my dad would hook me up with Floyd. I think I was 15 or 16 at the time. The first time I heard him he was playing a gig at a restaurant on Aurora someplace. My dad took me. Floyd was playing good, I'm sure, although I was too green to know how good anything was at the time...but when he played his silver tenor that really got my attention. I do remember it had such a unique dark and smoky sound and very tarnished. It was an old Conn 10 M. (same one he played all along...one of the great American tenors). I did not know it at the time...I mean the make of horn and all that.

Floyd was a great teacher and I would ride the bus to his house sometimes for my lessons. One day I came to the lesson and Floyd was on his back under the car fixing it...I think it was a Renault or something like that. He needed to fix it before he went to his gig. He was so resourceful he gave me a lesson from under his car...I wish I could remember what it was!

Floyd talked to me about music...what he listened for in players when they improvised. He would play me records and point things out while the music was playing. He basically loaned me his ears. He loved that thematic storytelling way of improvising, and because of that he loved Paul Desmond. That was kind of surprising for me, because I was so taken with the funkier Cannonball style of playing. Floyd was very thoughtful and could intellectually back up any opinion. He absolutely loved Miles...at least back when I studied from him.

Floyd showed me so much. When I started with Floyd I did not know the changes to Misty from a rolling donut. Floyd fixed that! I used to go to Cornish when Floyd taught there. I never enrolled, but he had a combo class he would let me crash. He always had constructive comments and was encouraging but also prodded me to do more...as Zoot Sims once said ... "Play better."

Continued on page 21

KIDS KORNER

Powerful Writers

BY HILARY FIELD

Three years ago I contributed an article about Powerful Writers with an interview with Arni Adler and some examples of some wonderful creative writing by children. This program is still going strong, with young writers participating in public readings and publishing their works in local papers. Powerful Schools is an award winning nonprofit organization, partnering with Southeast Seattle schools. It helps bring a new beginning to children in schools where there is a higher than district average of students who qualify for free or reduced lunch, and a lower than district average of achievement on standardized tests. Powerful Writers is one of the four school-based programs of this organization. Arni Adler, known to this publication as one of the vocal trio Uncle Bonsai, works for Powerful Writers as a Program Manager/Staff Developer. Along with coaching time in the classroom, she also helps to organize readings, publications, and exhibits of Powerful Writers' work. "Children just thrive in this program, and it isn't always just the high-achievers who excel" Arni explains. "The most important benefit for the children though is empowerment through the written word, a supportive writing community, and a daily reminder that their lives and thoughts are important enough to write about. We help children understand that the best writing comes from their everyday lives, and that their one-of-a-kind experience in and of the world is compelling to others. It's practical too: command of written communication is critical for so many applications in a high-tech world. And confident, capable writers open all sorts of doors."

The Columbia City Starbucks hosts an Open Mic on the first Tuesday of every month, where Powerful Writers students have an opportunity to read and share their work. Each May there is an annual Powerful Writers student reading at the Hugo House in Seattle.

The following poems were written in May 2006 by Ms. Sherri Fujisawa's 4th grade class at Dunlap Elementary School, reprinted with permission from Powerful Writers and Powerful Schools. For more information about Powerful Writers or other Powerful School programs, please contact Arni Adler at aadler@powerfulschools.org or visit www.powerfulschools.org.

A Bright Rose

By Anna Elodio

*I'm a bright rose
That grows every day
And once I am Bloomed
My petals leave me
And fall in a paper
When it magically happens
They turn into words
That makes a poem
About a Bright rose.*

Red Soft Pillows

By Devan Rogers

*Red soft pillows
Are always good in spring
Delicate and ready for picking
Red soft pillows
Are always good for the table
Red soft pillows
Are always Red roses*

Quietness

By Nancy Tran

*Pink Blossoms falling gently onto the water
Reviving all of my good thoughts
Healing my mind to be calm
Listening through my ears
to the peacefulness in my mind
Make me think and focus
It also makes me concentrate
And there is no Disturbing.
A red rose blooming in the Spring
Slowing opening its petals to see the world
Showing its aroma
A butterfly landing on a red blossom
Closing my eyes and listening to the noise of
quiet
Hearing nothing at all
There are no more sounds to be heard at all.*

Moon

By Donald White Jr.

*The moon is a light bulb
Illuminating the night sky.*

*Skid gliding over the white snow
"SHHH, SHHH"
While an egg
Is waiting to crack
While the wind
Is blowing
I hear the howl of a wolf on a cliff
In the midnight sky
"HOOOWWWWLLLLL! HOW!
HOW! HOW!"
"HOOOWWWWLLLLL!"*

How to Eat a Cloud

By Najma Sheikh

*Come on
don't Be shy
Fly your wing
Up high
Grab a piece
MM! MM! MM!
It tastes like soft pink
Cotton candy. It feels like
A white fluffy pillow sleeping
As you dream.*

How To Eat Stars

By Rudyrick Cabrito

*You wait until it's dark
Jump as high as you can
And take some away
When you chew it
Your teeth will glow,
Your teeth will be a light in the night*

I'm Not

By Mathew Foster

*I'm not a frog, I'm not a dog
I'm not a woman, I sure ain't no cat
I'm definitely not a doll
I'm not a tree, I'm not a teacher
I'm not a maple, I'm not a kitty
I'm not a guppy, I'm not a Chihuahua
I'm not a shoe
I'm not a boot
I'm not a hat
I'm not a sock
I am just a marvelous boy*

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

ACCENTS ON MUSIC THERAPY

Music Therapist as a Modern Day Shaman?

BY NANCY HURLLOW HOUGHTON, MA., MT-BC

Flowery incense rested in the folds of the intensely humid air. Barefoot children skipped about, their faces smudged with dust from the fields surrounding this red-brick compound. The small courtyard was jammed with spectators, faces bright with anticipation. While visits to the village healer were commonplace in this North Indian neighborhood, the sight of this white woman bowing before this "ghost healer" was reason to gawk, smile, and wonder. The onlookers' twittering provided an earthly contrast to the chanting, exaggerated breathing, gasping, and the occasional outcry emitted from Babaji as the healer used his vibratory medicine to detect and appease any ghosts bold enough to hover in my vicinity.

I had come to India with a small group of folks bound together by a yearning to travel far and wide to reach a true indigenous healer, one far removed from the sterile, often impersonal environment of Western medicine. We were guided and mentored by Pat Moffitt Cook, founder and director of the Open Ear Center on Bainbridge Island. Pat is a noted author and scholar of indigenous healing traditions. Her life-long travels and studies compelled Pat to compile an impressive volume of sound recordings, photographs, and writings called *Music Healers of Indigenous Cultures: Shaman, Jhankri & Nele* (Open Ear Press, 2005).

My journey with Pat began through my desire to expand my understanding and depth of music therapy through her trainings on the cross-cultural uses of sound in healing. Her research traces sounds, rhythms, breathing practices and prayer rituals used in traditional healing practices. Just as botanists are racing to understand and safeguard plants with pharmaceutical properties, Pat sought to capture another disappearing healing art, that of the traditional sound healer, or shaman.

Shamans use music as healing through entering a state of altered consciousness in order to acquire knowledge and power to help the patient. This altered state frees the shaman to travel to the spirit world in order to remove harmful ghosts from the patient or to restore

and appease beneficial spirits. The music used is often repetitive and rhythmic, such as with drumming and rattles, or chanting. Pat Moffitt Cook noted "The cause of illness is treated with sacred songs, sounds and prayer- all potent with prescriptive vibrations. These sounds stimulate subtle energy bodies, expand the patient's consciousness, and summon aid from unseen forces."

While modern music therapy may trace its early roots to traditional sound healing practices, the shift towards creating an evidence-based healthcare practice has overridden most of the unseen, unverifiable approaches of indigenous healers. The 50-something year old profession now called music therapy feels the calling to make the unseen visible in regard to research and data reliability. In music therapy, the therapist provides the opportunity for the musical experience through creating a therapeutic relationship. The therapist's aim is to provide an effective environment, appropriate goal-driven interventions, and a supportive personal presence that will assist the client in his/her own healing process. Interventions, such as song-writing, improvisation, and lyric-analysis are selected for their known efficacy based on research and the therapist's depth of experience. In this vein, the music therapist is using music as a tool *in* healing. The major agent of change comes from the client, the therapist, or the music they create. The resources in music therapy are human-controlled. They are specific, systematic, and focus-driven. And, they achieve measurable results. That in itself gives credence to the field and encourages entities like hospitals and schools to hire music therapists; and insurance companies to consider reimbursement for the services (still a challenge).

Meanwhile, Babaji, our Indian healer, is meeting the needs of his village through ancient, time-honored methods that involve tapping into universal energy forces. He is providing access to transpersonal realms, and soliciting the healing potentials from deities relevant to the patient's belief system. Babaji claims his songs come directly from the goddess. His profession was a calling, one which asked this shopkeeper to close his only form of income in exchange for the seemingly risky (by our standards) business of

asking ghosts to please leave his neighbor at peace and take the illness with him. Anecdotes of Babaji's sound-based healings have led people from all walks of life and corners of India to his doorstep. While Babaji is himself a Hindu, he is willing to "step over the fence" to treat a Muslim or others in need. One of his first questions to the patient is "Who is your God?" With that settled, Babaji embarks on his sing-song journey to identify and release the ghost's hold on the patient.

Fortunately for me, the ghosts were not too difficult to pry away. Babaji helped me focus my mind on the goddess Durga while he attended to my ills. The sound swirled around me. Babaji, shook, chanted, shouted, and prayed to forces outside my field of vision. He asked for a coconut to be brought to me, then a lime. With a smash of the coconut and a smush of the lime, negative energy still holding me in its grasp evaporated. Babaji breathed loudly, deeply, murmured a small prayer, and I was cleansed. Exhausted, but feeling somewhat lighter.

Music therapist as a modern-day shaman? Not really. The field is slowly moving in new directions and embracing a more transpersonal approach, encouraging the client to expand into other realms. But somewhere in the hearts and souls of each evidence-driven music therapist there is an inkling, some nagging feeling that perhaps there is more to the use of sound and music in healing than meets the ear. Just ask Babaji.

For more information on music therapy, contact the American Music Therapy Association at www.musictherapy.org. The author may be reached at nhoughton@msn.com, and the Open Ear Center is at www.openearjournal.com.

**YOUR GIG AD COULD
BE HERE!**

Only **\$15.** for members!

Let everyone see your performance dates!
This is a members only benefit! Gigs only!
More info? - victoryedit@mindspring.com



Deb Seymour

Fri, Mar. 23 - 7:30 pm
Pegasus Coffee
131 Parfitt SW - Bain. Is.
206.842.8725

Fri, Apr. 27 - 7:30 pm
Espresso Americano
2702 Hoyt Ave - Everett
425.259.3492

www.debseymour.com



MUSICAL TRADITIONS

Irish Slow Airs Into Song

BY STEWART HENDRICKSON

When I've had too much of fast jigs and reels and need some soothing contemplative music I turn to slow airs. Many times we need to slow down in our musical lives. With its haunting and lyrical character, this music is ideally suited for that.

With fast jigs and reels my fiddle playing often seems to lose intonation and my tone begins to suffer. Playing slow airs will improve both, so that when I go back to the fast stuff I am more calm and precise in my playing and can more easily navigate the many embellishments that are distinctive in Irish music. It is amazing what this will do.

Slow airs are considered the most beautiful music of the Irish tradition. Most have come to us through the tradition of *sean nos* or old style Irish singing. Others have come from ancient melodies about which we know very little. But a common characteristic of this type of music is a free rhythm or meter. The melodies occur in phrases which move in their own characteristic way with pauses separating the phrases.

Many slow airs are instrumental versions of songs. Sometimes they are highly embellished, but they still should be recognized as the songs from which they are derived along with the appropriate phrasing. The ornamentation should be a sort of lubrication between notes of the melody and should not be overdone such that they hide the original melody.

Other slow airs seem to have originated simply as melodies, and have later been used as the melodic basis of songs. Slow airs thus serve as a vast reservoir of melodies for song writers. They are often recycled into many different songs and the melodies are subtly changed in the process.

Song writers would do well to immerse themselves in this traditional music as source material for their songs. The melody is just as important as the lyrics. It should convey the mood or feeling of the lyrics and be a recognizable part of the song.

A good source of traditional Irish slow airs is the book "Traditional Slow Airs of Ireland" by *Tomás Ó Canainn* (Ossian Publications, Cork, Ireland, 1995). It contains 118 airs and is

accompanied by a double CD set in which each of the tunes is played on a variety of instruments.

*Airs carried on air:
Melody that lingers
Unfold, decorate.*

*Breathing bellows an elbow
Continues to pump: swelling
Lung that forces a chanter
To speak.*

(From 'Melos' by *Tomás Ó Canainn*)

In learning slow airs, some acquaintance with the song is very useful in order to understand the phrasing and emphasis of notes. Because of the free rhythm it is impossible to notate the tune as it is actually played, and different players will have different interpretations.

It is best to hear the song sung and/or hear a recording of someone playing the tune. But keep in mind that each player might have a different interpretation. The next best thing to hearing the song sung or the tune played is to try to sing the notes as if in a song. A good singer will have a sense of phrasing that should help. Then it is up to you to develop your own interpretation of the tune. Do not overdo the ornamentation, but let it simply enhance the melody.

Slow airs don't have to be old and traditional. Some beautiful new tunes continue to be written in the tradition of slow airs. For example, Liz Carroll, a talented Irish fiddler from Chicago, has written and recorded some beautiful airs. A nice one of hers is "Lament of the First Generation," which is on her web site: www.lizcarroll.com/

The title of this column is the title of a workshop I am proposing for Northwest Folklife Festival this May (I hope they will buy into this). With my friend and traditional Irish singer, Paddy Graber from Vancouver, B. C. we plan to explore the transition from slow airs to songs. I will play the airs on my fiddle, and then Paddy or I will sing one or more songs associated with the tune. We hope that both singers and instrumentalists will take part in this workshop to become acquainted with and learn these beautiful tunes and songs.

In preparing for this workshop I have become acquainted with many beautiful songs that I otherwise would not have known. I have also realized the origins of melodies for songs that I already know. "Irish Slow Airs into Song" describes this process.

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

YOUR
A D
COULD BE
HERE!!!

WELCOME TO OUR
NEW MEMBERS!

Janie Cribbs
Bill Lippe
Carin Willette

Victory Music



FOLKING AROUND

Linda Waterfall

BY PERCY HILO

In the summer of 1977, when I was living in Oregon, the Corvallis Folklore Society put on a folk festival and I ventured up from Eugene to attend and volunteer. I still remember the Sunday night closing concert with Bodie Wagner, a Corvallis favorite, and a new performer named Linda Waterfall who most of us had never heard of. She took the stage with a soft and bright but unassuming feel and a smile as big as the world and began talking and singing to us as though we were friends who she wanted to get closer to. She sang songs of love, loss, humor and folly, both original and collected, and told stories to accompany them that we could relate to because we had lived or observed them. A veritable geyser of excitement and good feeling with her voice flying free while fitting perfectly to every emotion, she easily had us smiling back and singing along and it didn't matter that her repertoire was markedly different than the old-timey, bluegrass and traditional songwriter styles that held sway in the folk boom of the late 1970s. We loved her and by the evening's end we were indeed her friends.

Travel in a time machine approximately 28 years, and we're at the Phinney Community Center where Linda is sharing the bill with Bob Franke under the banner of the Seattle Folklore Society. By now she was well known and loved in the Northwest and beyond, had enjoyed national touring and distribution of her recordings and had shared evenings and collaborations with a number of important and admired artists. She took the stage with a soft, bright feel and a smile as wide as the world and began talking and singing to us like the friends that we were or were going to be in a short while: songs of love, loss, humor, folly, spirit and continual discovery and stories to accompany them that we could relate to because we had lived or observed them. Her repertoire was three decades more mature in experience, compositional skill and overall artistry, but the old excitement and good feeling were ever-present and her affecting vocals were once again the voice of a friend. Of course, her old friends were smiling back again and it's a safe bet that a few souls who were previously unaware of her signed on to the mailing list, and so her music just keeps growing inside and out.

So a lot has changed and nothing has changed. Linda's love for the planet and all its beings and

aspects has enabled her to maintain a positive perspective under all conditions and to always know what she is, where she belongs, what to add or subtract from her life and how to best express herself in a wide variety of music. The main thing is that she never ceases to explore the possibilities on the spiritual and artistic paths and so she never runs the risk of becoming stagnant or self-satisfied in a way that hinders creativity. Quite the opposite, she's constantly planting new seeds and occasionally a flower will bloom with a fragrance we can all enjoy.

It began in childhood (don't worry—we won't be here long) where Linda was fortunate to have parents who kept music in the house. In this case, it was classical music. Her love for this first music has remained and found expression in the choral pieces she's written on a fairly regular basis, beginning in 1984 with a piece composed for the Seattle Arts Commission. In high school, folk and pop music entered her universe and would eventually form the groundwork for the amalgamation of sounds that are Waterfall music as we know it.

But Linda is much more than merely a musical mechanic who places correct notes in a row and arranges them for appropriate instrumentation. Her creations spring from a deep well of spiritual feeling that she has carefully cultivated, that has reinforced her belief in universal oneness—the basic interconnected nature of all life, which has kept her grounded through high and low times and the ever constant swirling winds of change. This spiritual feeling also provides her with a natural humility that enables her to understand the true meaning of her existence and work amidst the full scope of life and prevents her from taking herself too seriously.

Linda expresses it thusly: "I feel like I'm an antenna. I bring the music in, and in a way I 'write' it, but in a certain really important way it's not mine. It just comes through me. In many cultures there's no dividing line between the sacred and art, and it makes me uncomfortable when I'm put in a position of saying the song is mine. Without the creator spirit that moves us all I would do and be nothing. I can't talk about my music without saying that because it wouldn't be fully honest." Indeed, it's this dovetailing of her spirit, musical

knowledge and innate personality that has blessed us with the Linda we love and that separates her from so many others who are content to simply make good music. (An interesting aside is that one of Linda's favorite forms of music for spirit and pleasure is the chanting of Hindu bhajans, and in 1996 she, along with many other generous singers and musicians, donated her voice and guitar to a CD of chanting titled *Jaya Shambo*, which was a benefit for an orphanage in India. I can testify that it's an excellent musical tool for communing with and healing in spirit. If you are into exploring and can find it, it will give you a harmonious and gentle view into one of the places Linda is coming from.)

But when all is said and done, what Linda's public wants are the performances and recorded versions of her beautiful and insightful songs constructed in a manner that defies classification. In them one will find traces of folk, pop, blues, Latin, light rock and a variety of esoteric sounds and feeling that work together to make up the unique Waterfall style that's found a home in our hearts. "It's Getting Closer To Me" is about how everything is always moving and what a sacred part of it we all are. "Body English" is about the silent communication that makes a loud impression, and "Going To The Water" tells of facing fear while being tossed about upon the ocean of life. "Love Out Of Nowhere," with an infectious rhythm, is one of those rare meaningful love songs and it celebrates the magical invisible quality of love's seed flowering, while "Mother's Love," which has a Robert Johnson musical influence, is the most unique song about the affects of a mother/daughter relationship I've ever heard. "For The Moment" and "I Need To Know" area about finding the strength within to plow through the hard times and earn the freedom from fear, while "Trees" (co-written with Maple Elementary School 5th graders) is a beautiful and highly singable tribute to the exquisite mystery of nature. All of these and so many others are on Linda's older CDs, all of which are available at performances, in stores and through the Web (www.LindaWaterfall.com), and I can't resist recommending from among them the remarkable *Flying Time*. This one is a lyrical and musical feast of beautiful sounds, insightful moments and thoughtful feelings that reveal Linda and some musical friends at their best. Linda is fully aware and ever grateful to the many musicians and singers who've helped to make her music happen. Cary Black, Will Dowd, Scott Nygaard, the late Dudley Hill, Kim Scanlon, Ami Alder and Gina Scollard are but a few of these contributors who are too numerous to mention.

Continued on page 20

Ramblin' Mike - Continued from page 5

Thanks to Winterfolk, I've become a fan of Rosalie Sorrels.

The second to the last act of the evening was the husband/wife duo of Kate Power and Steve Einhorn. Hailing from Portland, Kate and Steve made a difference in that city through their work running the store called Artichoke Music. From what I understand, they've retired and are now concentrating on writing and performing their music. Kate and Steve were the definition of the word "team" in every sense, from their lovely playing to their great harmonies. Kate and Steve did perform their very popular and poignant song that won first prize at the Kerrville festival's songwriting contest. Aside from that, they did some sweet and sometimes fun romantic songs. I've become a fan of theirs as well.

Winterfolk XIX had to end with a bang, and who better to end it than Casey Neill? Casey is a young singer/songwriter mainly living in Portland these days but who has worked all over. Casey did an album with the great Johnny Cunningham as well. Casey's performance was perfect, because he wrote a song specifically about the Sisters of the Road organization and how they affect the lives of people. His music is a mix of folk, some pop and rock sounds, mixed with plenty of Celtic flavor. Although plenty of his stuff has electric instruments, Casey's set was an all acoustic set with a trio of friends helping him out, including Hans Araki on flute, Little Sue on vocals, and Lewi Longmire on guitar and vocals. He began his set with his "Sisters of the Road" song, which was serious and contemplative, and ended with the lively "Hurray for the Riffraff" which got the audience clapping along!

As a tribute to the absent Utah Phillips, the final song of the evening was led by Tom May and Mark Ross. Many of the performers came back on stage to join them. What better song to think of Utah with than "Railroading On The Great Divide," right?

I hope Tom feels good about the work he did with this year's Winterfolk event. I was able to hear comments from audience members, and they were very positive. Next year's event should be a blast! I'm already anticipating it with great excitement!

Hank Cramer - Continued from page 7

Take, for example, sea music, one of Cramer's specialties. He talks about how early sailing ships were the great cultural melting pots of their time because the crew came from all over the world. It was, he says, an advantage to have

a diverse crew when you sailed into Asian or African waters or the British Isles—someone might know the language or culture. Sea music, he continues, takes the strongest elements of music from each culture and blends it.

"Probably the strongest component of African music is the percussion; the strongest component of Irish music is the melody. Well, some of the sea music has an Irish melody and an African or Carribean rhythm. Why? Because the ships were melting pots a few hundred years before the rest of society."

As his inquisitive mind and his life experiences have carried him all over the world, Cramer has seen music as a bridge across diverse cultures. "I look at the happiness that good music and good stories bring to people. To be able to travel around and entertain people I've never met, and make new friends and tell them a story and sing them music and see how much they enjoy it—to see their smiles and in some cases their tears—to experience the way you can emotionally touch somebody and make new friends every weekend somewhere, there's a lot of power in that."

Indeed there is. And for a man like Cramer—born to the need to ramble, tell stories and sing songs, a complex man who finds pleasure in simple truths—well, you just have to think music is his true home.

So how long will he be on the road? "As long it stays fun and as long as people listen."

To learn more about Hank Cramer's upcoming performances or to purchase CDs, go to www.hankcramer.com.

Karen West is a writer who lives in Winthrop, Washington.

Linda Waterfall - Continued from Page 19

Which brings us up to the present and Linda's 2006 recording, *Place Of Refuge*. This project is the result of her feelings for the older "field" recordings and her desire to experience a live, unadorned recording of her music. And that's what this is! It's all Linda and just Linda on vocals and guitar, and all songs are complete takes with no edits, overdubs or studio gadgetry of any kind. The set is split between original and traditional songs, and with old friend Richard Scholtz contributing yeoman work as the engineer (Linda calls it a collaborative process) we get a look at the quieter, more reflective side of Linda, who states that listening to this CD while in these moods will enable her audience to get the most

from it. The title track sets the tone as Linda welcomes you into a place of safety where you can heal and be unafraid. "The Word Of The Prophet," arranged in an old southern style, puts the writing on the wall for those who would poison our environment for profit, and relates musically and culturally to her songs from the Hedy West collection: "The Carpenter" and "Lewiston Factory Girls," stories of women, work and love that still relate to our condition and which Linda performs with a full understanding of their tradition. "Let All Mortal Flesh Keep Silent" is a beautiful French carol, and "Cielito Lindo" is a joyous Spanish song we remember from growing up. "Ponderosa Pine" is perhaps the best and loveliest selection as it tells of the blessing of paradox in the laws of nature, and "Reaching Out For Life" takes us out with an affirmation. All in all a very well-rounded set that unites earth and sky with the internationalist feel of a live Waterfall performance.

And live performance is what Linda is about these days. After taking a break from gigs for a variety of reasons, she's back on stage and as vibrant and interesting as ever. She'll be at the Leavenworth Coffeehouse on March 2nd, then off for a California tour, back up for the Three Rivers Folk Society in Kennewick on April 21st and many more performances over the spring and summer season will give you a chance to see one of our best in action.

As one who loves humanity (along with all other living things) and understands the cycles of life, Linda believes in giving back. One of her methods for doing so is to pass on her knowledge as a teacher. She takes private students (guitar, piano and voice), conducts a songwriting class at Cornish College Of The Arts, will be teaching songwriting and rock 'n roll jamming this summer at the California Coast Music Camp. She can also occasionally be found teaching theory, arranging and jamming at the Puget Sound Guitar Workshop, where she is down with their friendly learning environment.

As a teacher, Linda can also impart feelings about what she considers important in music and values to young people, for whom she has great concern. Intention matters a great deal to her and she finds it often misguided: "One thing that makes me sad is when I see people in our culture who act like money is the most important thing. It's an emotional and spiritual issue. Some of them may not really be greedy, but they just want respect and they're trying to buy it." At the same time, she feels encouraged by all the young people who are making music their own way and not being dictated to by the market place. There's one thing you can be sure of—when you're learning from Linda

Remembering Eric... - Continued from page 14
fishing at Fort Casey. My wife was locked out of the house, so when I got home I got locked out for about a month, and had to mend my ways. I lost track of Eshleman. Almost 15 years later to that date (June 2005) he called to tell me he was playing at the Fiddlers Inn with John Weiss.

He stayed with us twice during 2005. My wife Brett considered Eric "a work in progress." That winter he encouraged me to send him a tape of some of my songs. He learned three or four of them. Eric, Dave, and I got together at Bob Fest and played them. I'm happy to have had us recorded one last time.

When he was alive I was always like Eric's little brother musically. He was always reaching over to tune my guitar, usually the D string. Because of Eric I learned to focus on something positive in a very difficult time in my life. I'm thankful to have known him, I will miss him, and I still think about him often.

Floyd Standifer - Continued from page 15

I always enjoyed being around Floyd and we had a lot of laughs, but I did not consider us close even though I always considered him my teacher...but when I heard the news of his passing tonight I was rocked pretty hard. I guess he was closer than I realized.

It's like losing a big piece of myself...he is and was totally irreplaceable. I'm sure many are feeling the same way right about now.

Chris Lunn is a volunteer editor, writing festival reviews, visiting 200 festivals a year, and reviewing CDs and DVDs of artists performing on the festival circuit. He founded Victory Music in 1969 and continued with Victory to 1997. He currently has his own consulting business for musicians, artists, vendors, art guilds, music clubs, and festival event producers.

Linda Waterfall Continued from page 20

she'll pass on the style, substance and integrity that has always characterized her own work, and you'll emerge with more than just technical knowledge but also with a foundation that will help lift your eventual skills to a higher level.

To keep in touch with Linda's performance schedule and recordings, or to inquire about lessons/classes (or to just inquire), you can connect via the Web (www.LindaWaterfall.com), e-mail (Lindaw@LindaWaterfall.com) or by snail mail (PO Box 31435, Seattle, WA. 98103). Meanwhile, it's good to know that in these tough times we all have the beautiful voice, insightful creations and high spirit of Linda Waterfall to give us comfort.

All comments welcome. Percy Hilo, PO Box 21761, Seattle, WA. 98111-3761. (206) 784-0378. percivalpeacival@myway.com.

NORTHWEST SEAPORT

March 2007

BY ALICE WINSHIP

Northwest Seaport Chantey Sing, Friday,
March 9, 8 to 10:30 PM
South Lake Union, 1002 Valley Street, Seattle,
WA 98109

The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Capt. Dan Quinn will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. In honor of St. Patrick's Day, the focus will be on songs with an Irish theme. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

Pint & Dale / The Muses in Concert
Northwest Seaport Maritime Music Series
Saturday, March 24, 8 to 10:30 PM
Concert at The Center for Wooden Boats, 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 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.

For more information:
<http://www.pintndale.com/>

Seeking the return of traditional Celtic folk songs (and a stage overflowing with instruments & vibrance), The Muses breathe new life into a music that will never die. "Through our music you can feel the green shamrocks underfoot, catch the aroma of a distant salt sea, and taste the highland rain upon your lips." The Muses perform with a ferocity and a strength of heart that embodies the music they love so dearly.

For more information:
<http://www.themusesmusic.com/>

Tickets available at the door:
\$12 general, \$10 seniors, youth and members.
For more information, Northwest Seaport (206)
447-9800 or seaport@oz.net

Chantey Sing at the Highliner Pub, March 25 (the last Sunday of every month) 4:00-6:30 pm.
Organized by Trapper Graves-Lalor. No cover charge. Food & beverages available.
1735 W Thurman St, Seattle
(Fisherman's Terminal) 206-283-2233

Alice Winship 206-448-0707
walice1@qwest.net

VICTORY MUSIC

PRESENTS

A MONTHLY MUSIC CONCERT

AT

Everett Public Library
2702 Hoyt Ave. Everett, WA 98201

No Concert in

Every Third Friday!

YOUR GIG AD COULD BE HERE!

Only ~~\$15.~~ **\$15.** for members!

Let everyone see your performance dates!
This is a members only benefit! Gigs only!

CLASSIFIEDS

Please submit Classified ads to victoryedit@mindspring.com. (Do not use the old yahoo account.) Mail payment to Classifieds, c/o Victory Music, POB 2254, Tacoma, WA 98401-2254. Classifieds ARE DUE by the 1st of the month to ensure publication in the next issue. All Classifieds must be prepaid. Classified rates are 50 cents per word with a minimum of ten words. (\$5.00) These ads are for individuals, musicians, and groups selling instruments, accessories, PA gear, lessons, services, etc. Free ads to people who just want to jam (use the jam word, not for jobs) or song circles. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.

INSTRUMENTS & EQUIPMENT

HAMMERED DULCIMER, Dusty Strings D-25 purchased new in June, 2000, with case, \$450, excellent condition, newly restrung. Call or e-mail Betty at 206-367-0475 or hend@stolaf.edu
DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 oremailmusicshop@dustystrings.com.
Shure Axs-2 Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00, Crate 8-Ch/pwrd PA board \$130, Peavey monitors, \$50.00 David @ 206-789-4803

LESSONS

WORKSHOPS Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: www.songandword.com, 360-468-3964.
HARP LESSONS for all ages! Call Leslie McMichael, 206-898-4972 or visit www.pluckmusic.com
HAMMER DULCIMER LESSONS. All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. www.geocities.com/whamdiddle/
SINGING LESSONS Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)

STUDY TROMBONE and Jazz vocal lessons All levels. Also PA rental at reasonable prices. www.marcsmason.com. Marc Smason 206-760-1764
FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest)

MUSICIANS

MUSICIANS WANTED for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 06-883-1962
WEDDING RECEPTIONS AND PRIVATE EVENTS Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 - danc@celtograss.com - www.celtograss.com
THE TALLBOYS are a traditional old-time string band based in Seattle. We're available for weddings, square dances, private events. www.thetallboys.com Booking@thetallboys.com 206-525-2418
HARMONICA player available for paying live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact stillwillow@comcast.net.
ACOUSTIC MUSICIANS wanted to create a Saturday night String Band Jam; country blues, mountain music, fiddle tunes, any contemporary folk/rock that fits genre. Rick 253-538-6995.
MUSICIAN WANTED for established Hollywood Cowboy band. Must sing lead or parts, play an instrument competently. Contact Steve or Kristi at (273) 573-1504 or at Mr_Madrone@msn.com"
THE BLUES HARMONICA WORKSHOP Six weeks instruction. Beg, inter and advanced 206-312-0328 - web- deltabluzin.com
CELTIC HARPIST available for weddings, private events, studio sessions, lessons. International performer, recording artist with

independent label. Call David Michael: 360-379-9732 harp@olympus.net
www.davidmichaelharp.com

PROFESSIONAL PICKERS WANTED up and coming singer/songwriter with CD and Web site, www.devinbrewer.com, seeks solid folk/bluegrass/swing backup musicians for touring. I have gigs booked. 360-352-3448

MISCELLANEOUS

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano
ARTS - BASED, NON - PROFIT ORGANIZATION looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."

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

FESTIVALS DIRECTORY: 4,000 festivals and fairs in WA, OR, ID, MT with contacts, phones, location, description, # of stages and much more. 1,000's of gigs most in non music festivals. \$55/yr by mail from Festivals Directory, POB 1202, Ravensdale, WA 98051 360-886-7264 www.festivalsdirectory.com

FESTIVAL & ARTIST CONSULTING with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

GREAT PRICES ON BLUEGRASS DVD'S Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out www.bluegrassdvd.com.

GRAPHIC and WEB DESIGN Music web sites, brochures, CD package design. Photoshop PageMaker tutorial \$25 hr 206-522-7691

VOLUNTEERS

VICTORY MUSIC needs Volunteers:

CD Reviewers: Contact - mtson@icehouse.net
Office work, and Library CD Coordinator Tacoma Office Contact: victory@nwlink.com
Distributors for the Review: *We really need some help here!* Bellevue, Kirkland, Redmond and Snohomish Co. Contact: victory@nwlink.com
Writers: Contact victoryedit@mindspring.com
All opportunities are Volunteer positions!



MARCH MUSIC

Lunch time Music with Bob Hammer and Chris Clark

- 2nd -3rd Nick Vigarino and Meantown Blues
- 9th Duffy Bishop & the Rythm Dogs
- 10th Stick Shift Annie & the Kimballs
- 11th Garfield High School Vocal Jazz 4 - 7 pm
- 16-17th Lil' Bill and the Bluenotes
- 23rd Two Scoops Moore
- 24^h The Mudbugs
- 30th - 31st Henry Cooper Band

Mondays	New Orleans Quintet	6:30 - 9:30 p.m.
Tuesdays	Holotrad Jazz	7:00 - 10:00 p.m.
Wednesdays	Floyd Standifer Group	8:00 - 10:00 p.m.
Thursdays	Ham Carson & Friends	7:00 - 10:00 p.m.

Fax 206-749-4081

Web - www.neworleanscreolorestaurant.com/



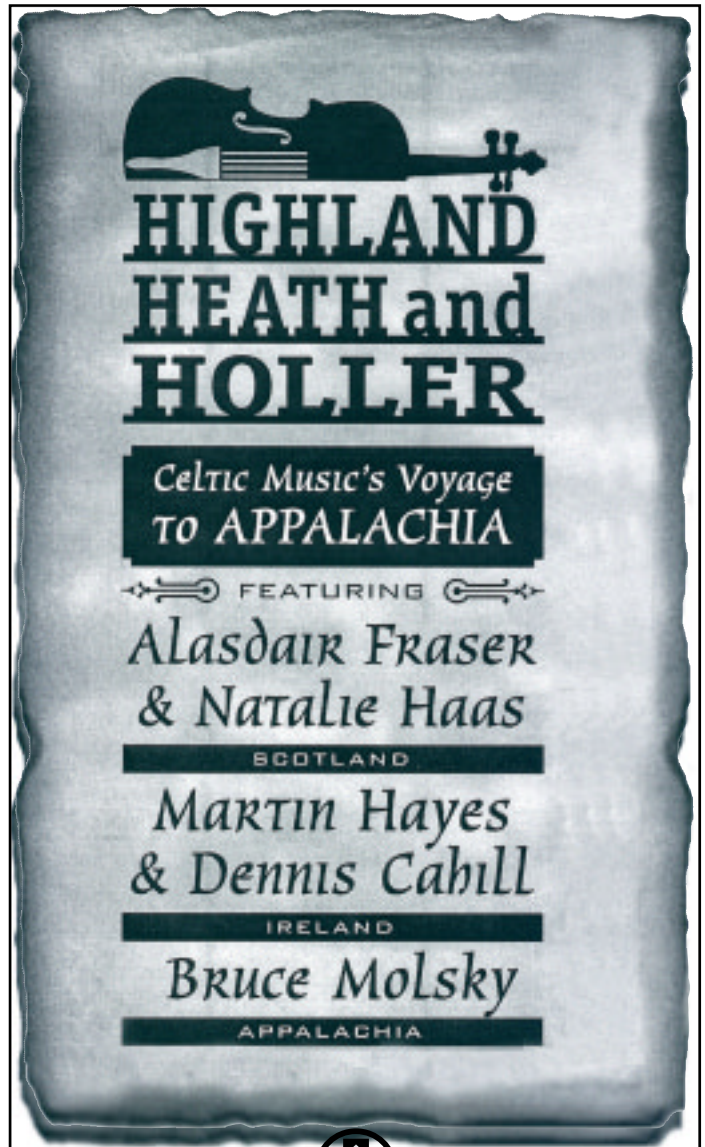
Northshore Performing Arts Center
For tickets and information, call (800) 992-TIXX

Sunday
March 18, 7pm

Northshore
Performing
Arts Center

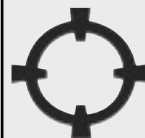
*Michael Londra, a contemporary Irish tenor,
recording original Celtic - Irish music and
classics like Danny Boy, described as "one of the
best recordings ever" by The Irish Emigrant.
As creator of Radiocelt, Michael is now a leading
force in Irish music around the world.*

Tickets available online at www.npacf.org or www.ticketwest.com.
Charge-by-phone: 800-992-TIXX or stop by TicketsWest outlets at select QFC stores and
Rudy's Barbershops. The newly completed Northshore Performing Arts Center is located
on the Bothell High School campus, 18125 92nd Avenue NE in Bothell.



**Friday
March 30, 2007
7:30 pm**

WE GRATEFULLY ACKNOWLEDGE
THE SUPPORT OF
PHOENIX INN SUITES



THE WASHINGTON CENTER
for the performing arts

512 Washington St SE • Downtown Olympia
Tickets: (360) 753-8586

VICTORY MUSIC OPEN MICS

1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

Ravenna Third Place Books & Honey Bear Bakery

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM

(1ST THURSDAYS)

Crossroads Shopping Center - In the food court

Sign up - 5:30 PM

Music 6 - 9 PM

MEMBERSHIP

Please Count me in! I've enclosed payment!

*Financial support of Victory Music
is vital to the survival of our programs.*

Victory Music Annual Membership Form

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

Hire a Musician, discounts on Open Mics, concerts and products. www.victorymusic.org

- Youth (under 21 or student) \$20
 Individual \$35
 Family \$50
 Organization \$100
 Lifetime \$300
 Advocate \$500 Benefactor \$1000 Patron \$2500

- I would like to volunteer!
 I am a musician!

Victory Review Subscription

- One Year \$25
 Add First Class Delivery \$12
 Add for Canadian Delivery \$17

Name _____

Address _____

City _____ State _____ Zip _____

E-Mail _____

Phone Number _____

E-mail: victory@nwlink.com

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT #51
SEATTLE, WA

MARCH CONCERTS

Saturday, March 3 7:30pm \$14

Jim Page

Phinney Neighborhood Center
6532 Phinney Ave N (brick building)

Saturday, March 10 7:30pm \$14

Deadwood Revival

Phinney Center (brick building)

Saturday, March 17 7:30pm \$14

Tim Grimm

Nancy K. Dillon opens

Phinney Center (brick building)

Saturday, March 24 7:30pm \$14

Danny Schmidt

Phinney Center (brick building)

Saturday, March 31
7:30pm \$20 tickets

Jay Ungar and Molly Mason

Town Hall, 8th and Seneca
Tickets at SFS concerts or
from BrownPaperTickets.com



206/528-8523

www.seafolklore.org