

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

June 2008

Number 6

Live Bluegrass Music Thrives in Cashmere!



Inside...

- ✦ Mike and Val James: Songs to Bring You Joy....
- ✦ Musical Traditions: Dream Café
- ✦ Ramblin' Mike: North Coast Folk Festival
- ✦ Portland: Anne Feeney

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GALLOPING GOSSIP

June 2008



BY JAN DENALI

Hello Music Lovers, Let's start with tidbits from the mailbag. Thanks very much to those who have sent mail.

*** "The Seattle Mandolin Orchestra and the Emerald City Mandolin Quartet welcome guest artist **Mike Marshall**. Monday, June 16, 8 pm. Wade James Theatre in Edmonds. 425-774-9600 or Click4Tix.com. Don't miss the Northwest premiere of Mike's new concerto for solo mandolin and mandolin orchestra." Some of you may know that from my point of view, Wintergrass exists in no small part as a vehicle for Mike Marshall and his Mandolin Madness. This show gets five stars for HOT. Thanks for the tip, Fayla. *** **The Other Band**, Pop Folk with Blues Attitude, has been trying out their new tunes at two local coffeehouses. Each offers music every Friday and Saturday night. The Hotwire Coffee House in its north-end location and on Queen Anne, El Diablo Coffeehouse, open late every day. We know the folks in The Other Band are clever and talented. Check out their website. *** Here's an excerpt from a note from **James Lindsey**. "I have been singing at open mikes since the 1980's... I was delighted to find an... open mike happening near my place of employment. The **Q-Cafe** (just south of the Ballard Bridge) now hosts a Victory Music open mike on Tuesday nights. ... April 22 had a dozen performers and every one of them was a pleasure to listen to, most of them causing me to resolve to practice a little harder and learn some new material. I was delighted to find that the MC for the night was **Ron Dalton**." *** **John Sincoc**'s show on KBCS, 91.3, recently featured banjo teachers from the fourth annual clawhammer weekend at Dusty Strings. **Cathy Fink**, **Bob Carlin**, and **Marcy Marxer** came from the East Coast to join Seattle's **Candy Goldman**. **Jeanie Murphy** was here from Port Townsend with **Forrest Newton**. That's a lot of talent in one radio control room. There was delightful interplay and fabulous music. What a treat to finally get to hear Marcy's banjo cello. The weekend starts out with a friendly and free Friday social with teacher demos and a jam. There are workshops Saturday and Sunday and a public concert Saturday night. Thanks, John. Shining a light on these players and the clawhammer

weekend, now in its fourth year, is a great use of radio. At the Saturday night concert, it was a round robin featuring more good humor and the high skill of all involved. I am struck by the audience participation skills of Marcy and Cathy. We may actually be on their next Grammy-nominated CD chanting something like "raise the glorious banjo high." *** So here it is, early summer in Seattle, at least by the calendar if not the weather. I am anticipating the wealth of free concerts before long in parks all over town. The **Peace Concert** is one such series. The web site says "Every other Sunday from noon to 6 pm * Admission Free * Please bring food bank donations and contribute what you can." It starts June 15 in Gasworks Park and rotates every other Sunday though Volunteer Park, Magnusson Park Beach area, and then closing Sept. 21 at Lower Woodland Park Shelter 1. As the summer progresses, you can probably find wonderful free shows right in your own neighborhood park, though it is curious that the Peace series is the only one I can find online verification for. *** Speaking of immediacy, RIGHT THIS MINUTE, I am doing a live print-feed at the season opener of Beatwalk, the smorgasbord, all you can hear for \$5, on the first Friday of each month. You'd better come check it out if you can't imagine live music in a fitness club and a kids' clothes store. I am lucky to be at the Gallery, in the presence of **Kane Mathis** and his tighter-than-tight ensemble Sahel. Bassist **Nina Vukmanic**, who has a beautiful lyrical style, says of the other rhythm players, in utter understatement, "Rusty, Sam and I work it out pretty closely." **Rusty Knorr** is proving that point, making excellent use of more than a full drum kit. I counted 5 tom-toms and 6 cymbals. I've also seen him do remarkable things in this ensemble using one Djembe, one cymbal, and a bass drum. **Sam Weng** has three congas going, helping transport us to the expanse of the African desert. In Columbia City, darkness has taken over the evening and the air is sweet. Passersby are drawn in the open door by the breeze and the light and bouncy sound. The mood is friendly, connected, and celebratory. The young one across from me in her red tights is having her legs danced around by her daddy's hands as she rides his shoulders. On this tune,

Kane's guitar has a Ladysmith Black Mambazo feel, though I don't know my African geography well enough to know the influences by proximity. Kane is probably most known for his virtuosity on the Kora, built in West Africa from half of a large calabash, then covered with cow skin and strung with 21 strings, some looking to be 4 feet long. The collages behind the band are also good-sized and seem made to order: bright colored and out of the frame. The clay slab marionette is in a dancing pose. I see **Ruth Hunter** and one of her young ones are here. She's bandmates with Kane in the Greek band **Pangeo**. I hear they are also neighbors. Adding to Ballard's lush musical landscape is former San Franciscan **Ryan Francesconi** of the Toids, who may have taken up residence in the Mathis household. *** At the Kallaloo restaurant, Columbia City's little Trinidad, the **Hillary Harris Trio** was the perfect dinner accompaniment during Beatwalk. The band—besides Hillary on vocals—is **Beth Wolf** on piano and **Tim Harris** on bass. They provided tasty R&B and jazz standards, with singer **Charlotte Caruthers** dueting nicely on a few numbers. We sounded like Brazil 66 singing oba' oba' oba'. Audience participation was enhanced when co-owner Gail provided rum punch for us all. We gave a grand musical birthday toast to Kal, the chef. *** A second Caribbean spot is having its grand opening in Columbia City during the June 6, Beatwalk. **Island Soul**, formerly known as Casaulita, is moving off of So. Judkins Strett and into the Wellington building in downtown Columbia City. Farewell and thank you to the Wellington. You've been the home of good food and good music for a long time. I don't know yet what the lineup will be for the June 6 Beatwalk, but no worries. It is in both the capable hands and the inspired beaner of **Joanne Lauterjung Kelly**. She does a wonderful job programming Beatwalk. *** We will close this month with a nod to **Pete Seeger** and his quote at the end of the recent PBS special in his name, "Participation is a religion to me."

Have Fun, Participate, With Love, Jan

Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says, "Please feel free to write me care of FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about, and tips for fun events, particularly of the free/low cost and/or regional artist(s) and/or family-oriented variety."

NORTH COAST FOLK FESTIVAL

BY MICHAEL GUTHRIE
PHOTOS BY ANITA LAFRANCHI

On April 18th and 19th I had the honor of playing at the 2nd Annual North Coast Folk Festival at Ocean Shores, WA. The weather was stormy and the first day of the festival was a Friday, which made an impact on attendance that day, but things picked up on Saturday. Meeting and listening to legendary Country Joe McDonald was a real treat for me, as I used to sing the "Hoorah I'm Fixin' To Die Rag" back in the 60's, a song I learned from my brother who had just returned from a tour with the 25th Infantry in Vietnam.

This is a new festival sponsored by the Ocean Shores Chamber of Commerce and produced by P and L productions with Tom May as artistic director. Like most festivals it will take time to build a following but I'm sure this will happen, as this festival is a class act with two great facilities; the Galloway Pub and the Ocean Shores Convention Center.

Rob Folsum did a great job on sound and he and his wife Katie even did a couple sets at the pub. Jim Sanders hosted an open mic room and emceed the after-hours music at the pub. There were some really fine craft vendors this year and some good food, wine, and beer at the main stage venue.

One of the resources of this festival is the open mic, which has its own room with a killer sound system and sound man (Jim Sanders). I played this open mic the first year, which ended up being a great opportunity for me. Jim helps produce the festival; he told Peter Jordan, one of the producers, about me, and Leslie Reedy from the Chamber of Commerce happened in while I was playing. These events opened the door to my getting a gig this year. Makes me think of all the musicians I've met who don't see the value in playing open mics.

This isn't a pseudo-free type of festival like NW Folklife but the beauty of its modest admission charge is that you only have people

there who are into the music. Thirty-five dollars is cheap for a two-day festival with two stages and an open-mic stage.



Playing on the same bill with Country Joe McDonald, Tom May, Dick Weismann, Del Rey, Tillers Folley, David Rea, Hank Cramer, and Nancy Dillon was a real treat. I was blown away when Dick gave me one of his CD's and asked me to do one of his new songs on his CD.

Country Joe seemed a little unsure as to what to play since it was a folk festival. I went up and introduced myself during his intermission, and when I asked him to play "Sweet Loraine" his eyes lit up with delight. Not only did he play the song, he introduced it with a great story of a gig Country Joe and the Fish played in Vancouver, BC, a story that amused us all. Country Joe has a unique voice, and it brought back memories of all those great San Francisco bands of the 60's. I would say Country Joe is certainly a folk legend in the true sense of the term. How can folk music stay rooted in a



particular style, from a particular time? Where do we and how can we draw a line determining what folk music is? Country Joe was up there on stage, alone, a man and his acoustic guitar, singing his songs and even a couple of Woody Guthrie songs.

I have produced a few festivals in my time and I say major kudos to Tom May, Peter Jordan, Leslie Reedy, Jim Sanders, and the Ocean Shores Chamber of Commerce for going out on a limb and creating what I think will become a Pacific Northwest tradition, one that nurtures emerging artists and the spirit of community.

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



Left:
Tom May

Middle:
Audience

Bottom:
Nancy K.
Dillon



LIVE BLUEGRASS MUSIC THRIVES IN CASHMERE

BY DAVE MALLICK

PHOTOS SUPPLIED BY WENATCHEE RIVER BLUEGRASS FESTIVAL

Truly one of the greatest assets of the region, the Cashmere Community Coffeehouse is now in its eighth year and continues to provide some of the finest acoustic music available anywhere. This is an all-volunteer organization consisting of a six member board of directors, along with a small army of enthusiastic music aficionados dedicated to the preservation of bluegrass music in all its forms.

Throughout the autumn and winter months into early spring, these folks sponsor live bluegrass at the Cashmere Riverside Center in Cashmere Washington. What started off as a small church hall venue now has grown in size, utilizing Cashmere's newly constructed community center with special attention paid to the acoustics of the room. The first show in this new location took place in January of 2003 to a full house, 350 seats. Since then, Cashmere Community Coffeehouse events have continued to draw large crowds. Word has spread among the entertainers, with Cashmere becoming a stop for many touring bands. Over the years the center stage has been graced by nationally known musicians such as Bobby Hicks, David Parmley, Randy Graham, David Grier, John Lowell & Ben Winship, Laurie Lewis & Tom Rozum, John Reischman and the Jaybirds, Chris Stuart and Backcountry, as well as Northwest favorite bands including Prairie Flyer, The Leah Larson Band and many more.

Another reason for the Cashmere Community Coffeehouse success is the practice of bringing this music to the community at an affordable price: a \$3.00 charge is collected at the door. The musicians are paid by passing the hat midway through the show. Refreshments are provided, courtesy of local businesses, as well as home-baked goods from the volunteers—thus providing an inexpensive evening of excellent entertainment.

But in reality, the Wenatchee River Bluegrass Festival is the crown jewel of the bluegrass season in Cashmere. June 2008 will be the sixth year for this splendid event, drawing devotees from as far away as Montana and California. This festival is structured to provide a wide-angle view of bluegrass music, featuring

and outdoor stages, vendors, band scramble and a guitar flatpickin' contest combine to make this a memorable weekend. Performers this year include International Bluegrass Music Association (IBMA) emerging artists of the year, The Infamous Stringdusters. These boys also garnered awards for Song of the Year and Album of the Year. Also appearing will be another IBMA nominee, Cadillac Sky. In addition, Northwest favorites Frontline, The Cascade Mountain Boys and The Green Mountain Bluegrass Band will also appear. And in keeping with our support of up and coming artists, a special performance by Molly Adkins and Martin Stevens. All in all, this should be our finest festival to date, with more of the things you have come to expect, along with a few innovations.

Bluegrass has become very popular in the Northwest, and this six-member board of directors has done an admirable job of broadening the genre in our valley in particular. Entrance fees at both the Cashmere Community Coffeehouse performances and at the Wenatchee River Bluegrass Festival are kept at a minimum, as our primary mission is to provide the community with live acoustic music at an affordable price. Another goal of this organization is the preservation of this music. The continued success of these events is up to you, the listener. So sweep out that old camper, stock the fridge, load up your instruments and family and join us in Cashmere, June 20th -22nd for a great weekend of old friends, old music and good times.



Above: David Parmley

bands both traditional and progressive, all the while keeping it simple with an emphasis on family participation. One festival attendee was overheard to say "It's like a camping trip with live music, we'll be back next year." It's always held on the third weekend in June at the Chelan County Expo Center (Fairgrounds). A grass-covered campground with full hookups, indoor

Contact information for the Cashmere Community Coffeehouse & Wenatchee River Bluegrass Festival as follows:

(509) 548-1230 – Marie Vecchio

(509) 548-8663 – Chuck Egner

www.CashmereCoffeehouse.com

www.WenatcheeRiverBluegrass.com



Above: Cadillac Sky



Above: Stringdusters



Above: Prairie Flyer



Below: Audience

REVIEWS

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

LOCAL

Local Americana

**KRISTEN GRAINGER & DAN WETZEL:
PART CIRCUS, PART RODEO**

True North, www.graingerwetzelmusic.com



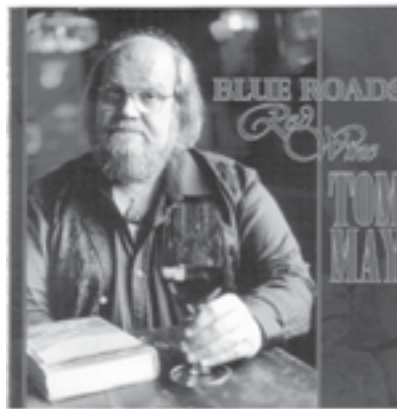
This is a heck of a record! Kristen Grainger wrote and sings most of the songs, while Dan Wetzel chimes in and plays everything with strings on this very polished, fully-realized album. They manage to take some of country music's most familiar themes – small towns, drinkin', the road, drinkin', rodeos, the road and drinkin' – and make them sound brand new, with several "how come no one thought of that before?" moments. They've flat out written the country song of the year: "Under the Table," a kiss-off in which the singer will be you-know-where until she's over him. The opening track, "Limbo," is full of similar juxtapositions, with a heroine stuck between stoned and a state of grace. That track ought to be a hit, right now, on any country and adult contemporary radio station, and several more cuts have that mainstream polish about them. Grainger and Wetzel maintain their indie cred, however, by covering Richard Shindell's superb "Next Best Western," Seal's "Crazy," and their own melancholy song about an old woman's

girlhood thrill, seeing vaudevillian Doris Dean. The album closes with "Oceans Rising," a hard-nosed commentary about global warming written as an argument between cynics and skeptics, which is a fresh angle on a subject in danger of getting hippified. Bravo! (*Tom Petersen*)

Local Folk

TOM MAY: BLUE ROADS AND RED WINE

Waterbug, WBG80



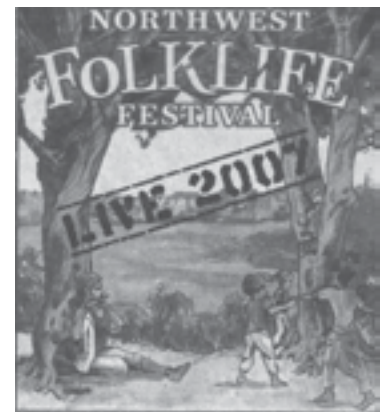
The great troubadour of the Pacific Northwest Tom May is out with his latest, and it's a magnificent work. Blue Roads and Red Wine is an "autobiographical" album, his look back at 36 years of travelling, performing, exploring, loving, sampling the grape and looking forward to more of the same. The title cut – about two of his four favorite things – is as good a song about the road as has ever been done, and May and his all-star backing band give the delightful melody a full, shiny treatment. Some say he sounds like Ian Tyson; he also invites favorable comparison to his friend Gordon Lightfoot, especially when he writes evocatively of touring in the Canadian territories or delves into Pacific Northwest history. With "Celilo Falls," May has composed an important answer song to Woody Guthrie's BPA collection, important not just because it's

a critical look at what the great dams did to the Columbia River; it's important because it's not a grouchy parody--it's a hummable original. May closes out the album with a handful of songs by other people, and they're high quality pieces, too; he's included Pat Garvey's "The Lovin' of the Game," which is the song that gave the title to May's outstanding book (with Dick Weissman) on how to navigate the music business. Whatta guy, whatta CD! (*Tom Petersen*)

Local Folk

NORTHWEST FOLKLIFE FESTIVAL: LIVE 2007

www.nwfolklifeaudio.org



Released just in time for the festival, but unfortunately not in time to be reviewed for the Folklife edition of Victory Review, was this fine collection of material. If you missed it or didn't get one while you were at this year's festival, it's certainly not too late. As with many compilations, this one brings together favorites and rarities and shows off the genres you don't know, but should. Several Victory Music members appear, along with local artists we're very fond of, and some folks from the farther corners of the Pacific Northwest that we don't get to hear from often enough. The CD includes the energetic Seattle string band The Tallboys, reunited deans of the scene Reilly

& Maloney, folk/protest stalwart Jim Page, and stunning Americana songstress Anna Coogan. Outlaw Social is here with their good rowdy fun, as are the sassy, wacky Kosher Red Hots. Music from beyond these shores is well represented by the likes of Dave and the Dalmatians (as in the coast), Antonio Centurion, and Haugaard & Hoirup. While labeled as a memento of a certain event, Folklife's Live 2007 is a great collection that will return years of pleasure. *(Tom Petersen)*

Local Folk, Local Book

PHILIP BOULDING:

MUSINGS – CELTIC HARP ORIGINALS

MAGICAL STRINGS CD:

PHILIP BOULDING: WHISPERS OF THE MUSE

ISBN # 978-1-934733-04-2

www.magicalstrings.com



Most impressively, Magical Strings founder Philip Boulding has both a book and CD for us. They're great separately, but also make a nice package. Boulding, both as a solo artist and as the leader of the group Magical Strings, has created one of the great bodies of work over many years, establishing himself as a premier Celtic harpist and one of the leading lights of the folk music scene in the Pacific Northwest. The new CD is another solid addition to his catalog. Musings is aptly named, as some of the pieces are meditative, while others are whimsical explorations of traditional Irish themes sprinkled with combinations of notes or chord changes from pop songs (which probably lifted those changes from Emerald Isle jigs and reels in the first place!). The opening cut, "Ohana Kai," has a distinctive brushing of the harp strings that gives the instrument an almost-guitar sound. Most songs take advantage of the Celtic harp's high, taut, twinkly registers, but some of the cuts in the middle of the CD find Boulding working

the lower strings to dramatic effect, as on the record's most stirring selection, "Napili Nights." Tunes like that make perfect background listening and create an emotional connection to Boulding's poetry. The subtitle of the book is Sonnets From Magic Hill, so these are in a Shakespearean vein, but while Boulding can affect ye olde style when it serves, he's much too honest for that. These are poems from the heart, in his own voice, that range across a broad artistic and emotional landscape. Like the artist himself, the sonnets are learned and thoughtful, contemplative without being dour, and often playful. The book is something of an autobiography in verse, drawing upon family milestones both happy and sad. The poems to his late father are touching and may bring great comfort to any so bereaved; his observations on the growth and achievements of his children also have both their intimate, personal moments and lines of great, universal appeal. Meanwhile, the playful side is at its most hilarious in "How I Almost Brought About The End Of The World," in which the Harried Hub assumes super powers when his wife (the real-life Muse, Pam Boulding) informs him that Oh, Yes, it will so be dire if the Holiday season honey-do list isn't completed! Overall, the book is delightful and would make an excellent gift to one's self or to a dear friend, as would the CD. *(Tom Petersen)*

Local Jazz

DON IMMEL: LONG WAY HOME

Elemental Music, DTI 1001



Boy, talk about tone! Talk about chops! Don Immel just might be the best trombonist in the world, and that's not hyperbole. The Seattleite has excelled, much in the manner of Wynton Marsalis, in several different fields of music: stints in some of the leading symphonies, membership in the screamin'ist

big bands, tours of duty in pop, and leadership in avant garde and world-music jazz combos. He's brought to all a simply staggering clarity and control. On Long Way Home, he says his desire is to return the trombone to the melodic center – that in recent years (decades, actually), the 'bone has been the tool of blaring volume and percussive impact, powering mighty riffs but capable of so much more. This is true, although to get that "more" it helps to be Don Immel! This record is generally in the smooth jazz vein, but he's got a great mix. The title cut is straight ahead jazz, with cool changes and a vibe quite like the George Benson and Chuck Mangione records, pre-pop stardom. "Dualife" captures his classical side, but drops it into a stew of techno and Eastern drumming. "Lemonade Alchemy" is retro funk, while the ear catching "See the Memo" and "Charm Offensive" have hip hop-y bass lines that the bro's in the cars that go boom are going to want. Attracting attention, but not necessarily a versatile enough tune to really go places, is "Whole Lotta," as in "... Love," the Led Zeppelin song, here done in a kind of oozing torch style with vocalist Chandry Moore getting up real close to the mic. It's a stretch, but Immel makes it sound so easy. I repeat: world's best? *(Tom Petersen)*

Local Jazz

DAVID LANGE: ALMOST HOME

Modern Hot Records, MHR 013



David Lange's new CD is refreshing and fun all the way through. The great accordionist is backed by Pearl Django and other top-drawer Northwesterners, like John Reischman, Orville Johnson and John Miller who's also written a couple here. Naturally, the album is bright and swingy, but Lange has lots of variety: some squeezebox staples, like "The Song From the Moulin Rouge," "Tico Tico," and "Oh, Lady Be

Good,” a remarkable rendition of the traditional “Shenandoah;” and his own and Miller’s Latin-y originals, the standouts being “Henry’s Tango” and Miller’s “Las Tres Hermanos.” Lange plays with grace and fluidity and with consummate skill. His sound is clean and pure without being sterile, and there’s nary a creak, squeak, or honk – this accordion commands absolute respect! Almost Home has a lot of cross-genre appeal thanks to its mix of material and the blend of jazz and acoustic folk/grass pickers and instruments, but while Lange gives everyone plenty of room to do what they do best, he is also careful not to give any tune over to this or that individual or style: what’s blended stays blended. And what a beautiful blend it is. Make this a high-priority CD. *(Tom Petersen)*

Local Jazz

**THE MARGARET SLOVAK QUARTET:
FOR THE MOMENT**

Slovak Music - 103 – www.margaretslovak.com



Easy to listen to, easy to daydream by, Slovak’s CD *For the Moment* is the remastered and rereleased work of 18 years ago, when Slovak made her first recording with the Margaret Slovak Quartet. Now, after producing two CDs on her own label and nearly two decades of performing her original compositions all around the country and the world, we get a chance to hear how Slovak sounded not long after attending The Cornish School of the Arts in Seattle. Her songs are gentle and thoughtful, and she plays her guitar the same way. I particularly like track 1, “Charissa,” with its soft and feminine sound mixed with the spirited piano playing of Fred Hersch. Track 4, “Twice,” is a lovely solo guitar piece that reveals the therapeutic quality of Slovak’s work, a quality she has cultivated over time and one that

has made her popular with the patients she now plays for in the hospitals and hospices of Portland, Oregon. In addition to Hersch on piano, Slovak is accompanied by Michael Formanek on acoustic bass and Michael Sarin on drums. The quartet sounds incredibly tight considering Hersch and Formanek were new to Slovak’s music, although both were experienced musicians playing in New York City at the time. These recordings, made November 20 and 21, 1989 at a studio on West 14th Street in Manhattan, were done on a live-to-2-track DAT process, with no overdubbing – “in the moment,” as Slovak says in her liner notes, a moment that can now be shared. *(Heidi Fosner)*

Local Singer Songwriter

ROY DOUGLAS: COMFORT IN KNOWING

www.roydouglasmusic.com



In an era in which CDs are more likely to be chopped into MP3 pieces, downloaded and shuffled, it is refreshing to hear a musical album that grows like an engaging story, with a beginning, middle and end. Roy Douglas is a talented singer songwriter who weaves tales through vivid poetry and energetic fingerstyle guitar playing. “Sometimes Why,” the song that bookends this musical journey, finds Douglas serenely humming over flowing arpeggios and simply stating, “And sometimes why.” In between there are stories replete with colorful characters, conflicts, unreasonable love, hardship, and acceptance. “The Park Song” inserts itself five separate times throughout the disc. Like a Baroque rondo, it serves up the comfort of familiar music amidst the variations, while the lyrics drive the narratives of the songs forward. “You can get what you want when you know who you are. You’ll find what you need.” My only concern about this disc

is that it is difficult to discern the words without the lyric sheet, but what Douglas lacks in diction he makes up for in passion in his poetry, guitar, and vocals. Douglas also made the bold choice of producing his CD in paper sleeves instead of plastic jewel cases or digipacks, sacrificing his own commercial options of radio play and store sales to reduce the environmental impact of his project. *(Hilary Field)*

COUNTRY

ROBERT BOWLIN: SIX STRING SOLOQUY

FGM 124

In country music, sidemen are truly the unsung heroes of the genre. The Nashville music mill grinds out countless recordings and whether you like the resulting songs or not, the instrumentalists are nearly always first-rate. Robert Bowlin is one of these unseen players. He picked up his first guitar at age five and has been going strong ever since. In 1978 he came in second in the Winfield Flat Pick Guitar Championship and went back the next year and came in first in fingerpicking. He has backed up countless artists including Tom T. Hall, Bobby Bare and Ray Price. On this excellent CD he gives a solo performance, and the sixteen songs show him in fine form both in fingerpicking and flatpicking. His playing is articulate and flawless. The material is a mix of originals and traditional numbers. I can’t pick out any favorites as they are all good. This album should appeal to anyone who likes fine musicianship. *(Lars Gandil)*

JOE ELY & JOEL GUZMAN: LIVE CACTUS

Rack 'Em RER CD003

West Texas native Joe Ely has been a major figure on the alternative country scene for at least thirty years now. For much of that time he toured with his group the Flatlanders, and he has consistently turned out quality work. Here we have a live show recorded at the Cactus Café in Austin, Texas. The show features just Joe on guitar and vocals and Joel Guzman on accordion and some backup vocals. The result is stripped down and stark, sort of a Texas version of the high lonesome sound. Accordionist Guzman is definitely steeped in the border Conjunto tradition, yet he has also expanded the sound to include other styles. He shows a great deal of control weaving in and

out of Ely's vocals with ease--Joel is a master of his instrument. The set is mainly Ely's tunes with a few covers thrown in. I liked "Up On The Ridge" and the Townes Van Zandt number "White Freightliner Blues." On this last number I believe Guzman shares the vocals. This is a good album and should please those of you who are Ely fans as well as those who are new to Joe's music. (*Lars Gandil*)

MIDDLE EASTERN

**THE DARBUKI KINGS:
LAWRENCE OF SUBURBIA**
self issued, DK005

I must admit that my knowledge of Middle Eastern music boils down to the ownership of a few 78 rpm recordings of Armenian fiddle music. With that in mind let me tackle this unusual CD. The Darbuki Kings are a duo made up of Robin Adnan Anders on percussion and samples and Antonio Albarran on sitar and laouto. Robin was a member of 3 Mustaphas 3. If I'm not mistaken, this is their second album and a curious one it is. The music is definitely Middle Eastern in tone but there is a sense of humor here. It is sultry and slightly seductive. Yes, these guys are good musicians, but one gets the feeling that they are not taking themselves too seriously. The ten cuts here are all entertaining--I especially liked "Blue Eyes." All in all, an enjoyable and unique experience. (*Lars Gandil*)

RELIGIOUS

**GRAND VISTA RECORDING ORCHESTRA:
HOW SWEET THE SOUND**
Grand Vista Music #105,
www.grandvistamusic.com

The subtitle of this three-disc 36-song compilation is New Orchestrations of Timeless Hymns, and this is the most understated part of the collection. Even for the less than avid churchgoer, most of these songs will be familiar, if not quite these versions. Producer and pianist Chris Walters strips these tunes back to their melodic essence, and then rebuilds them, primarily as instrumentals, with piano leads and full orchestration behind, letting the music do all the talking. Some of the pieces sound like soundtrack outtakes, others

sound like something from a smooth jazz radio station, and there are even a couple ragtime pieces for fun. The main misstep is the four or five vocal cuts, which come off as jarring against the other instrumentals and hew too closely to the originals. This set will definitely not be for everyone. Some may find it mildly sacrilegious to modernize these classic hymns, while others will find it a little too glossy and polished (which it is to a digital shine), but many will see it as a celebration to the greatness of these amazing songs. The 32-page booklet by Pastor Robert J. Morgan gives a nice, compact history of hymns, which adds to the collection, although the bonus disc of religious Christmas tunes, with its saccharine children's choir, detracts from the rest. "How Sweet the Sound" walks a very fine line at times between praise and unintentional parody, but overall I was surprised at the creativity, musicality and listening pleasure to be had from a box set touted as being "As seen on TV." Overcoming that, and the mildly cheesy graphics, is a miracle unto itself. (*James Rodgers*)

SINGER SONGWRITER

DANNY SCHMIDT: LITTLE GREY SHEEP
Waterbug Records WBG79; www.dannyschmidt.com

Austin songwriter Danny Schmidt is a beautiful vocal stylist. He delivers his song "Drawing Board" with precise casualness, the way David Bromberg drawls out "Last Song for Shelby Jean." And you could give a copy of this CD to anyone considering making their own to serve as a model for arrangements and production. Goldilocks all the way -- subtle accordion background here, just enough harmonica accent there, gentle female harmony twining around Schmidt's voice. His guitar is most effective when fingerpicked; patterns you've heard a thousand times before snap and pop to life. The CD is a mixed bag of leftovers, collecting songs that didn't make it onto previous albums. This is occasional verse: a song for a wedding, one for a birthday, a thank-you to hosts in Montana. Many lines need more work to make them memorable to people who weren't there that day. But it's hard to imagine them set to lovelier music. (*L.A. Heberlein*)

The Whateverly Brothers

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– CHRIS GLANISTER

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VICTORY MUSIC

NEW NEW NEW
Tuesday
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Q Cafe

3223 15th Ave W, Seattle 98119 (just south of the Ballard Bridge)

206-352-2525 www.qcafe.org

Sign up: 5:45 - 6:15 pm

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Wonderful large venue, very family friendly.

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VICTORY Calendar

JUNE 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in July's magazine, please submit it before the second Monday of June. Your venue will still be on the website. www.victorymusic.org

06/01/08 Orville Murphy and Jerry Middaugh History House 790 N 34th St Seattle 2 - 4 pm
06/01/08 Crescent Boogaloo with Dr Lonnie Smith Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 and 9:30 pm Dr Lonnie meets the New Orleans posse! www.jazzalley.com 206-441-9729

06/01/08 Zydeco Sunday with Capt. Leroy and the Zydeco Locals The Highway 99 Blues Club 1414 Alaskan Way (On the Waterfront, across from Aquarium) Seattle 4 - 9:30 pm \$15 Authentic zydeco from SW Louisiana. Full info. and music samples at www.scn.org/zydeco/sundays. Dance class at 4:45pm. 206-382-2171

06/03/08 Eric Madis Crossroads Center Farmer's Market 15600 - 8th Ave NE Bellevue 12-4 pm Free Eric Madis plays acoustic blues, jazz & instrumentals outdoors at this farmer's market. <http://www.ericmadis.com>

06/05/08 Kurt Elling & special guest Ernie Watts Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 and 9:30 pm www.jazzalley.com Grammy nominated jazz vocalist melds with two-time grammy winning saxophonist www.jazzalley.com 206-441-9729

06/05/08 Ryan Shea Smith Seattle City Hall 600 4th Ave. Seattle

noon - 1 pm free Soulful acoustic originals for trio. 206-684-7171 or www.seattle.gov/seattlepresents

06/05/08 Tania Opland (solo) The Upstage 923 Washington St Port Townsend 6:30 pm multi-instrumental acoustic world music and song www.upstagerestaurant.com

06/07-08/08 Cowboy Poetry/Music Gathering Townsend High School 201 North Spruce Street Townsend All Day Event By Donation Cowboy singers and poets, including Hank Cramer, John Westbrook, Larry Gibson

06/07/08 The Hayburners CD Release Party Egan's Ballard Jam House 1707 NW Market Street Seattle 9 - 10:30 pm Show \$5 Jen & Dave celebrate w/ guests Val D'Alessio/Ron Dalton & Peggy Sullivan. Fun-filled folk, friends and harmony! thehayburners.com or ballardjamhouse.com for reservations

06/07/08 jean mann 313 presents (house concert hosted by Angie Johnson) tba upon reservation Seattle 7 pm suggested donation \$10 Angie Johnson opens her doors to singer songwriter jean mann, accompanied by multi-instrumentalist, Bill Corral jean@jeanmann.com

06/08/08 Michael Guthrie and Friends History House 790 N 34th St Seattle 2-4 pm Free

06/10/08 Michael Guthrie Crossroads Center Farmer's Market 15600 - 8th Ave NE Bellevue 12-4 pm Free Michael plays acoustic blues, jazz and his music outdoors at this farmer's market.

06/10/08 Stanley Jordan Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 and 9:30 pm www.jazzalley.com Guitar wizard 206-441-9729

06/12/08 Ancient Victories Open Mike Antique Sandwich 5102 N Pearl Tacoma 7-11pm \$5 Gen \$3 Mem/Sr./ Ch 25 acoustic music acts from Open Mikes run by Chris Lunn in CA & WA 1963-1990 folk, jazz, blues, old time, songwriter Chris Lunn 253-863-6617

06/13/08 House of Tarab with belly dancers Delila and Suzanna South Seattle Community College / Olympic Hall 6000 16 Avenue S.W. Seattle 7:30 pm \$10, \$9/SFS & Sr, \$5 kids Seattle Folklore Society 206-528-8523 or www.seafolklore.org

06/14/08 Swamp Soul Cajun/Creole/Zydeco Dance Band Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8 - 11pm \$12 Samples: www.swampsoulband.com/music 206-283-2233

06/14/08 Tania Opland (solo) The Mandolin Cafe 3923 S 12th St Tacoma 2 pm suggested

donation \$10-15 multi-instrumental acoustic world music and song www.themandolincafe.com

06/15/08 Mighty Aphrodite Ballard Elks 6411 Seaview Ave NW Seattle 12:30 - 5 pm \$11. mem \$8. Trad jazz with dancing, too. 425-776-5072

06/15/08 Tom Rawson and Percy Hilo History House 790 N 34th St Seattle 2-4 pm Free

06/16-19/08 2nd Annual Sea Shanty Camp Fort Flagler State Park Indian Island Port Hadlock All Day \$350 (tuition, lodging, meals Explore and sing sea music with David LoVine, Hank Cramer, Matt Moeller, Dr. Brian Maskew, Capt. Les Bolton, and more 509-996-3528

06/16/08 Mike Marshall with Seattle Mandolin Orchestra Driftwood Players 950 Main St Edmonds 8 pm \$23 Mike Marshall gives NW premiere of Mandolin Concerto. With Seattle Mandolin Orchestra, Emerald City Mandolin Quartet. 425-774-9600

06/17/08 Esperanza Spalding Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 - 9:30 pm www.jazzalley.com Hope for the future of jazz and instrumental music! 206-441-9729

06/19/08 Karrin Allyson Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 and 9:30 pm www.jazzalley.com 206-441-9729

06/20/08 Pat Gill and Jerry Middaugh World Cup Espresso and Wine 5200 Roosevelt Way NE Seattle 8 - 10 pm free Good acoustic music, country, blues, old time, finger and flat picking together sets and separate sets. patnsong@att.net

06/20/08 Hank Cramer Concert Copperfield Park Highway 86 Oxbow 7 pm Free A concert of cowboy songs in the campground at Hell's Canyon 509-996-3528

06/21-25/08 Hank Cramer
06/21/08 Deb Seymour & The Debonairs P&G Speakeasy Cafe Main Street Duvall 7 pm \$5. Our Favorite Eastside Joint, where the food, music and even the baristas are hot! www.debseymour.com

06/21/08 Eric Madis Quartet Vino Bella 99 Front St. Issaquah 7:30-11:30 pm Free A night of bluesy jazz and jazzy blues at a warm, friendly wine bar in downtown Issaquah. www.vinobella.com

06/21/08 Ray Skjelbred New Orleans Restaurant 114 First Ave S Seattle 5 - 8 pm free A special pianist solo in Pioneer Square 206-622-2563

06/22/08 Michael Knight and Kate Graves History House 790 N 34th St Seattle 2-4 pm Free

06/23-24/08 Maceo Parker Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 pm www.jazzalley.com Reservations required/pre sold!! 206-441-9729

06/25/08 Mose Allison/Larry Coryell Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 and 9:30 pm www.jazzalley.com Not to be missed 206-441-9729

06/26-28/08 Hank Cramer & Constellation's Crew Tall Ships Victoria Inner Harbour Victoria All Day Events Constellation's Crew will perform several times daily on the dockside stage, welcoming 20+ tall ships to the Northwest 509-996-3528

06/27/08 Port Townsend Summer Chamber Music Festival Joseph F Wheeler Theater Fort Worden

State Park Port Townsend 7:30 pm \$29/25 youth 18-free with res

06/28/08 The Other Band Richard Hugo House 1634 11th Ave Seattle 7:30 pm - 9:30 PM TBA THE "Next" CD release party. Doors open at 7 pm. Kathe @ 425-221-8196

06/29/08 Mark Smason and Joanne Klein History House 790 N 34th St Seattle 2-4 pm Free

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 4:30 pm, music 5-7 pm Free victory@nwlink.com

Every Second Sunday Cape Breton/Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm,

Every Sunday Irish Music Session Fados First Street and Columbia Seattle 4 pm free

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

Every Sunday Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam

Every Sunday Irish Sean-nos Dance Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle, WA 4-5:30 pm \$15

TUESDAYS

Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm Free

Every Tuesday Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free

Every Tuesday Old Time Social Open Jam. Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free

Every Tuesday Victory Music Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just South of the Ballard Bridge) Sign up: 5:45 - 6:15 pm Music: 6:30 - 9 pm Cover charge: \$2 mem, \$3 everybody else. Musicians do not pay to play. Large venue, family friendly. 206-352-2525

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) Signup 6:30 Music 7-10 pm \$3, \$2 members Piano & sound sys.

Every Tuesday holotradband New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 pm Free Acoustic 253-212-0387

Every fourth Tuesday Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

WEDNESDAYS

Every 1st Wednesday Irish Hooley Tugboat Annie's 2100 West Bay Drive NW Olympia 8 - 10 pm 360-943-1850

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 pm 206-622-2563

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

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe 7:30 - 10 pm Donation

THURSDAYS

Every Thursday Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1am N/C

Every 1st Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6-9 pm Free. Food Court Stage has a piano

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 am 425-806-0606

Every 1st Thursday Bob Jackson quartet featuring Buddy Catlett New Orleans Restaurant 114 First Ave S Seattle 7-10 pm no cover 206-622-2563

Every Thursday The Fourth Ave Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30-10 pm no charge

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7-10 pm Free

Every Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 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 pm Open mic music and poetry 206-208-3276

FRIDAYS

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6 p.m. music 6:30 pm 360-568-2472

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

Every Friday Open Mic Rock-hoppers Coffeehouse 8898 SR 525 Clinton 7 pm \$2.00 park in Mukilteo, hop on the ferry, take free transit to top of the hill.

SATURDAYS

Every 2nd & 4th Saturday Tacoma Irish Sessioners Antique Sandwich 5102 N. Pearl Street Tacoma 2 - 4 pm Free Traditional Irish music at the interm. level. www.launch.groups.yahoo.com/group/TacomaIrishSessioners/

MIKE AND VAL JAMES

Songs to Bring You Joy and Tweak Your Memories!

By HARRY BABAD AND VAL JAMES

PHOTOS: SUBMITTED BY VAL AND MIKE JAMES

From the time I first heard them play at a TMF gig, Mike and Val James became favorites. Whether it is playing and personalizing folk standards (the newly released *Mixed Bag* album), or better yet enjoying their renditions of Jazz standards (e.g., *Back to Back—Ballads from the Heart*), I'm hooked. It was a delight on the latter album to hear Val's interpretations of *Our Love is Here to Stay* and *Teach Me Tonight*.

INTRODUCTION

Mike and Val James, both retired teachers, have performed for a variety of audiences in concerts, festivals, and private venues in the Northwest and beyond for about 20 years. They often perform as a duo in local clubs and restaurants, doing a mix of popular ballads, classic show tunes, and American folk music. Mike and Val accompany themselves on 6- and 12-string guitars, or enjoy performing with a jazz trio when doing a full evening of jazz or pop-oriented "chestnuts."

Their broad musical styles range from traditional folk, to 1940's, to the more contemporary blues-jazz sounds of the 1970's. Mike is particularly partial to traditional folk whether it be of the sea, the mountains, Appalachian and English/Irish ballads, or the taming of America.

Much of their club music has a jazz or "bluesy" influence. Val has written and recorded several songs, most with a jazz flavor. Mike actually began singing jazz standards and show tunes as a child for "Show and Tell" in kindergarten. Then the folk revival of the 60's hit and voila, a new source of joy!

One may ask, why such a broad brush of musical offerings? It all boils down to the wide

range of musical interests that each has and the desire to share their musical interpretations with a listening, and sometimes surprised, audience.

Now that they're retired from the public schools, Mike and Val are spending more time performing and writing, primarily in the Port Townsend area. They may be doing Broadway, jazz, originals, folk, maritime, kids' songs, or



Above: Mike and Val James

whatever they fancy that you'll enjoy. If you're in town, check out places like the Upstage, the Public House, Jodie's on Madison, Bread and Roses, or the festivals. And, yes, it's OK to sing along!

Retirement Humbug—Mike and Val plan to visit the British Isles next fall, spending time in

Scotland with the "Constellation's Crew." Both of them have Scottish and Irish ancestry and love to be part of the music. For a singer-songwriter, any experience can be inspiration for a song. Val says, "That's why retirement can finally allow us to run with those ideas. It goes without saying, we would much rather write, arrange, and play music than spend our time grading papers and sitting through boring meetings."

New Songs and Old—Mike and Val, like many of *Victory's* readers, are constantly listening to music on the radio, digging out old LP's & cassettes, and taking those trips down Memory Lane. They have a collective memory of so many songs, especially from the 60's. In those days they both performed, Mike as a solo act, Val singing with duos or trios. "When one of us mentions a song, the other says, Yeah, I used to sing that with... So, we decide to work up a new rendition that fits our duo style. Whoever gets around to the arrangement first, usually ends up doing the lead."

I wondered about how their teaching related careers affected their music. I had correctly guessed that most of the songs on *Carry Your Own Rainbow* have such roots. Val's original song "Growing Up" was actually written for her two granddaughters. But, as anyone who has worked in the school system knows, music gives people hope, spirit, and balance to life even during the most difficult of times. For some students, music is the only thing that keeps them in school.

For background, Val's parents—a mother who sang with Bing Crosby and a father who grew up in vaudeville as a singer/dancer—have certainly influenced her love of jazz standards. Mike grew up watching the wonderful movies of the 30's, 40's, and 50's and also tuned into the folk revival. Other influences include Diana Krall, Leon Bibb, Travis Edmondson, Chad Mitchell, Nat "King" Cole, Ella Fitzgerald, Harry Belafonte, Les Paul & Mary Ford, and Peter, Paul & Mary. These and more have all been great influences in their music. Mike vowed to re-create and personalize some of those wonderful songs and of course, they both did.

As for themes, Val commented that everyone loves LOVE songs and story songs. “We do so many love songs, especially for our jazz gigs.” However, what Val looks for are the songs with interesting chord changes, unexpected intervals, and tunes that seem to “tweak” everyone’s heart. As they tell it—Val loves the Gershwins, and Mike loves Cole Porter. Both love story songs.

Musical Breadth—“We have found that our listeners love the folk genre with political and social meaning, the standards . . . especially with reference to WW II, but most of all, the songs that take them back to the times that mean the most to them.”

Val noted, “Music has meaning to all who perform or listen. We never know when a song will touch the heart of a listener.”

They try to cover a variety of music and eras beyond the standards. But there is more to their musical world than that. Their love of music includes folk, jazz, traditional, and cultural; they are compelled to do it all!

I look forward both to hearing them sing again at a solo gig or TMF, and to listening to any new music they record. I’ll get that chance March 14 at the 3RFS coffeehouse!



Above: Mike James in recording Studio

This article appears in a longer version as a 3RFS Music Talk at <http://www.3rfs.org/FolkTalk/MusicETalkJan08.pdf>.



Above: Val James in recording studio

NOTICE

We are dedicating the August/Tumblweed issue to Bruce Mesford, if you have any stories you would like to share, please pass them on to Micki Perry. mickilperry@aol.com

If you have photos you wish to share - please pass on to the Editor: victoryedit@mindspring.com
Full size digital or 300 dpi please!

“Bruce loved music and music loved him.”

KIDS KORNER

Gypsy Jazz 5

BY HILARY FIELD

My family and I recently attended a concert of exciting music, both new and familiar, full of superb musicianship, fresh arrangements, and an ecstatic audience. And the performers on stage were between 12 and 14 years old. Welcome to the world of the Washington Middle School Senior Orchestra, led by the vibrant and talented Elizabeth Fortune. This was the fifth annual Gypsy Jazz concert, held at Town Hall, a Washington Middle School tradition where the young string players stretch their musical boundaries and create art with endless possibilities. On hand as special guests were two incredible and inventive musicians, Joe Craven and Darol Anger. As the orchestra opened with “The Tennessee Waltz” and moved into an arrangement of “Boulevard of Broken Dreams” by Green Day, the audience knew it was in for an evening unlike any typical school string concert. New arrangements and compositions by Darol Anger filled out the first half, including the debut of “Chopagroove,” where the string orchestra functioned as a rhythm section. Anger and Craven took over the second half of the show with impressive and exciting duets, with Anger on a five-string violin and Craven on mandolin, voice, violin, and yes, wastebasket. Demonstrating how every creative act begins with destruction, Craven took out sticks and played percussion on Anger’s violin while Anger was playing. The result was a creative and rhythmic duet, smashing the notion that music may only be played with a single or static technique. Craven told the audience that we are here to “celebrate young people becoming fearless as they find their art.” The incomparable joy emanating from the young people on stage and in the audience was a testament to that fact.

The driving force behind this exciting program is Elizabeth Fortune, the Director of Orchestras at Washington Middle School in Seattle. A talented musician in multiple genres, she performs in various ensembles, and co-coordinates the Wintergrass Kids’ Academy with Joe Craven. She describes herself as the luckiest teacher in Seattle to have the opportunity to direct the WMS orchestras. Her students’ devotion and

commitment to their art speak volumes about how lucky they are to have Ms. Fortune lead them in their musical journeys. I had the chance to talk to Ms. Fortune about her background and the Gypsy Jazz concerts. Here are excerpts from that interview.

HF: Please talk about the different styles of music you love to play and teach. What music ensembles do you currently play in?

EF: When I lived in Missoula, Montana, I was inundated in the “time-warp-esque” music scene that continues to thrive there. Being the only city that I know of that has had a Peace Sign plastered to a mountain facing the city since the 1960’s, one can guess what kind of music is the most popular there: any derivative of the Grateful Dead, and/or any other type of music that would fall under the classification of “jam.” As time went on, I found myself with a group of exceptionally talented musicians and we formed the straight ahead jam band Abendego. Abendego stayed together for four years, and we enjoyed a large following in the Montana to Colorado area. We had a purple school bus with a bunch of bunk beds, and for months on end that would be our home as we traveled around playing gigs.

I was also at the time finding a love for Bluegrass...and I always say my gateway drug was Jerry Garcia and Old and In the Way. That of course led to me hanging out at Grisman shows thinking that Joe Craven was the most awesome thing to happen to music...but I will talk about that later. I also became a big Sam Bush fan and discovered Tony Rice.

When one sets out to learn Bluegrass, one finds out quickly that there is a protocol for playing in jams. I really started dipping my toes into the water once I moved out to Washington State to teach General Music in Port Orchard on the Kitsap Peninsula. This is the time that I discovered Wintergrass. As soon as I moved to Seattle proper to teach orchestra at Washington Middle School, I studied bluegrass fiddle for a short time with Paul Elliott of The Downtown Mountain Boys, and I made it my business to be at every single Bluegrass fest and jam in the Washington/ Oregon area if I could. Bluegrass

remains my music of choice. But I do have a deep-seated love for classical as well. I still listen to the Grateful Dead hour on KBCS too.

HF: What is the origin of the annual “Gypsy Jazz” concerts? What is in the works for next year?

EF: Gypsy Jazz began as a fundraiser idea that a parent, Neil Lukas, and I conjured up five years ago. We thought that it would be great for the kids to be able to try new styles of music that are unique to strings. I had recently met Joe on the elevators at the Tacoma Sheraton and we discussed the possibilities of collaboration. I was beside myself, of course. I thought that getting Joe to head up the GJ fundraiser would be a great idea. We also decided to invite the fabulous and local Gypsy Jazz band Pearl Django to join us. That is where the name came from -- since Pearl Django was headlining...it’s what we came up with. We have been lucky to collaborate with other awesome musicians over the years including Alex Hargreaves, Jake Jolliff, Natalie Haas, and of course this year Darol Anger. What is in the works for next year? Who knows? I am excited for the possibilities.

HF: Your students had the incredible opportunity to work with two world-class musicians, Darol Anger and Joe Craven. Please talk about these guest artists, and how they worked with the students to prepare for the Gypsy Jazz concert.

EF: This year we were lucky enough to feature a number of orchestral compositions by Darol. The kids have been rehearsing those pieces since November. Many of them also had the chance to run through them with Darol at Wintergrass this year, as part of the Wintergrass Youth Academy performance at the Rialto in Tacoma. We all convened before the concert and got down to brass tacks about putting the finishing touches on the Darol pieces, the other featured pieces, and then our grand finale, which consisted of a fiddle processional to the Hartford tune “Back in the Good Old Days” into an orchestral version of “Ashokan Farewell”.

HF: The joy and enthusiasm in the Gypsy Jazz concert was palpable, from the colorful headgear on the students (from top hats to pink flamingos) to the tapping toes in the audience. What advice would you give young music students as they discover the world of music? What advice would you give music educators?

EF: Advise to students: do not consider any type of music off-limits. Have an open mind, and then when you decide to learn something, put your

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MUSICAL TRADITIONS

Dream Café

BY STEWART HENDRICKSON

I was in Bellingham last April to give a concert at the Roeder Home. We stayed around the next day and met a friend for lunch at the Old Town Café. It's a cozy café, open for breakfast and lunch until 3 pm, with good food, a friendly community focus, and a place where musicians are always welcome. Arriving at about 11:30, all the tables were occupied, so I signed the list and waited a few minutes until a table was available.

After ordering a breakfast omelet I opened my fiddle case, went over to an area designated for musicians (with a tip jar) and started to play a few tunes. The acoustics were nice, and people seemed to enjoy it, so I played until my order came. After I finished eating, I played for another half hour or so. When the waiter came with the bill, I discovered that my meal was free, a nice appreciation for my playing, and I also had a few dollars in the tip jar. What a nice concept!

Greg Brown has a song called "The Dream Café," but it's more about a mysterious woman than a café. My dream café is about music and musicians. The Old Town Café is one example of a musician-friendly place. There are a few other examples I could cite.

Several years ago we were driving from Inverness down to Edinburgh in Scotland. Midway, we stopped at Dunkeld and decided to spend the night there. Dunkeld is the home of Scottish singer-songwriter Dougie MacLean. There he has restored an old pub on the River Tay called the Taybank. It's also called the "Music Pub" or "Scotland's Musical Meeting Place." It consists of a small pub with a piano in one corner, a fiddle and guitar hanging on the wall, a larger concert room upstairs, and a few overnight guest rooms.

We went to the pub for dinner, hoping to find a session later in the evening. There was no scheduled session that night, but I was encouraged to get out my fiddle and play a few tunes. They kindly turned off one of Dougie's CDs, and I played for almost an hour. They have a policy of encouraging visiting musicians to stop and play, and they also have sessions, music workshops, and concerts most every night.

Dougie has since sold the pub to musicians Nigel and Beverley Large who continue to operate it in the same way. That's another Dream Café. Why can't we have something like that here in Seattle?

In Edinburgh we stopped for lunch at a small bakery café called On The Mound, just off the upper end of the Royal Mile. This was another one of Dougie's inspirations, owned by a friend of his. Like the Taybank it had a piano and a house fiddle and guitar nearby. Again I was welcomed to pick up the fiddle and play a few tunes, which I did for about half an hour. Unfortunately the café no longer exists, it was closed down for some political reasons.

Here in Seattle I thought we had the beginnings of a Dream Café. It's a small but cozy little coffeehouse on the corner of Winona, Linden and N 73rd St. It used to be the Greenlake Espresso, but then became, under a new owner, the Kaffè Shachor, now renamed Round The Corner Café. Jonah Charney, the owner, said he wanted to promote music and a community focus.

We started a monthly 2nd Friday Coffeehouse Concert Series for the Pacific Northwest Folklore Society (pnwfolklore.org) at his Round The Corner Café. The first concert was in March with myself, my wife Betty, Bob Nelson, and Jillian & Jim Graham. April featured Isla Ross & Alan Kausal, and Jim Portillo.

Morgan & Graves, and Chris Roe were booked to play there on May 9th, but were bumped by a later double booking of Atomic Bride, a self-described "sexy, sleazy, twangy punk band." I couldn't convince them that it was good to be opened by a punk band and then to start playing at 9:30 or 10 pm. They said "NO WAY!" But that seems more like the music the Café wants to promote. It's never nice to cancel a gig that has already been well-publicized and promoted, but we had to cancel.

The day after we pulled out of the Round The Corner Café I booked The Library Café on Crown Hill (850 NW 85th St) for the May 9th concert. While not open for dinner, the Café agreed to open for music on a Friday evening

with a full menu of beverages and desserts. It's a much nicer venue, a bit larger, and a nice acoustic space, which needs no sound system. And a cozy room with three fireplaces.

The next 2nd Friday Coffeehouse Concert at The Library Café will be on June 13 at 8:00 pm. Local songwriters will sing their three best original songs. It will be hosted by Mike Pryor and include Brian Booth, Rebecca Cohen, Timothy Ross, Karla Oman, and perhaps others to be announced later.

If these concerts at The Library Café (soon to be renamed The Crown Hill Bistro) prove successful, we hope to continue our coffeehouse concerts there.

In the meantime I'll continue to dream about my Dream Café.

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://stewarhendrickson.com>). Contact him at hend@stolaf.edu for questions, ideas or comments.

Kids Korner Continued from page 16

whole heart into it. Don't settle for "just-about." Advise to teachers: you are the master of your own ship. If you want to have cool experiences, you have to get out there and dig in. For instance I tracked Darol down at the North West String Summit this last summer, which required a weekend of camping and picking at Horning's Hideout. Don't be afraid to talk to these guys. They are not mean.

HF: What events are coming up for the Washington Middle School Orchestra?

EF: Next year the WMS orchestra is doing a two-week residency with the Marian Anderson String Quartet, culminating with a side-by-side performance in May. The MASQ are recent recipients of the prestigious Guarneri String Quartet Residency award, which reinforces how awesome it is that we will get to do this intensive study with them. Darol is at this very moment churning out more orchestral arrangements for these students and we hope to collaborate at various events next year.

Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to contact hilary@mulberrybushmusic.com



FOLKING AROUND

Thoughts on Tradition

BY PERCY HILO

The Schooner Wawona, the deteriorating 100-plus-year-old vessel now (or until recently) moored at Northwest Seaport in South Lake Union, has been a bastion of Pacific Northwest and maritime culture for its entire lifetime. She began her sailing path among us as a lumber schooner and was eventually switched over to being a fishing schooner. During the 2nd World War she again saw service as a lumber schooner for the Allied cause, gaining veteran status in our country's only morally defensible war against a foreign opponent since the War of 1812. Over the years and in these various capacities, Wawona made a powerful contribution to building Northwest industry, providing for regional needs and gainful employment, and creating a maritime tradition rich in arts, crafts, and lore of which we can be rightfully proud.

Since her long ago retirement from active duty (the second half of her life), Wawona has found a second career in the areas of education and entertainment. Countless classes of school kids have learned about maritime life, working sailors, fishing and lumber industries, sea shanties, and related topics on her deck. I've seen them delighted and in awe as they listened to stories, tried the various knots, handled equipment, and sang along. And of course there are several annual events (Wooden Boats, etc.) where kids of all ages can enjoy the atmosphere and glean insights into maritime culture and how we arrived at where we're at today. Also popular are the longstanding concert series (going back to at least the mid-80's and the late Robert Kotta) and the 2nd Friday Shanty Sing that Dan Roberts instituted a few years back. Because the physical condition of the Wawona is now too precarious to host these events, Philip and Teresa Morgan are presenting the concerts at the Center for Wooden Boats, and Cap'n Matt Moeller hosts the shanty sings in the woodshop.

Because of Wawona's long history and unique role in our maritime/regional heritage, she had historical status conferred on her a few years back. We in the maritime community were delighted w/this worthy designation because we knew this meant she would be with us, in

repair, and available to the general public well into the future. Well, our optimism has proven to be misguided. Changing times, a billionaire businessman w/no regard for the past (and no profit or reputation motive), and a mayor who wants to look good for the "right" people (no old-fashioned structures or homeless humans, please) have put the vessel's future in imminent danger. As things presently stand, instead of being moved to a place where she can be repaired and then brought back to a port where she can be available as in the past, it looks like she will be chopped up like cordwood and have parts of her displayed in museums in a most lifeless and non-participatory manner.

Of course this is completely unsatisfactory to all who understand our history and culture and their place in our everyday lives. It's not a surprise since we live in a throwaway society, but some of us feel strongly that our healthy traditions are worth preserving and are essential to the process of living today and building for tomorrow. This becomes especially painful when we realize how many horrible traditions continue to be practiced while healthy ones fall by the wayside. Making wars against countries who've never attacked us nor constituted a danger to our way of life, judging people by their race and cultural beliefs as opposed to their actions, placing corporate profits ahead of citizen welfare, and ruining people's lives over victimless crimes are disgraceful traditions that continue in their heyday w/the end not in sight. It makes me wonder what tradition is really about and whether there are any moral values that have genuine meaning in the public arena. Add to the Wawona situation the fact that Northwest Seaport is scheduled to be demolished in July (doesn't fit into the grand plan), and what we have is a regional cultural catastrophe. Despite this, many of us will continue in our efforts to preserve the healthy aspects of our heritage, and I give unending thanks and kudos to those of you who contribute to these noble efforts.

Besides the historical and artifact sides of tradition, another facet that concerns me is the personal approach; how is one who is enamored of a foreign tradition become part of it in their lives and achieve acceptance as such? Many are

confused about this, feeling that they're either stuck in their birth tradition or that—even if they take on another form—they can never be the real thing. Not true! You can perform a cultural lobotomy on yourself and in making my case I will call upon the examples set by Mike Seeger and Ramblin' Jack Elliott.

First off, tradition is expanded every day by everything we do in our lives, and this would obviously include all traditional arts, crafts and customs (including all new forms which slowly build their own traditions for future generations and are eventually documented in books, films, museums, etc.). When someone tells you (as some can't help doing) that you aren't traditional in a certain area due to your birth culture or the fact that you're not practically copying the traditional form, they're either revealing their ignorance of the way life works or their lack of self-esteem by attempting to increase their self-importance by denigrating you. In the styles that Seeger and Elliott specialize in, the original forms were played long before recorded music, which eliminates any firsthand knowledge of their sound. And remember, large portions of every generation feel that they were the real thing and that the next one is committing sacrilege. Just another example of the downside of human nature. Why should we give it credibility?

Mike Seeger, the son of a respected musicologist, was raised in an academic setting and in the North. He was exposed to various musics and their geographical settings through his father's work, and this might have served as a foundation for his teaching folklore or some related field at a university. However, his feelings for one field and area of music—the songs and tunes of Southern Appalachia (and surrounding areas)—was so strong that he dived into it with his whole being. For more than a half century he has worked at learning and perfecting the entire array (or damn near) of stringed and pocket instruments that are employed in old-time music, and large amounts of the vocal and instrumental repertoire. Because of his combined dedication and skill, he has long been recognized as the preeminent performer of and authority on American old-time music of the South, and his appearances and recordings are considered essential by serious players in the field. But it's actually more than that. His complete immersion in Southern music combined w/all the people and customs that had to be involved has resulted in his becoming a genuine Southern gentleman who is and easily represents the tradition he plays and talks

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MUSIC THERAPY and Compassion

BY NANCY HURLLOW HOUGHTON, MA, MT-BC

His Holiness the 14th Dalai Lama's visit is but a lingering maroon glow in the Seattle skies, yet his message of compassion still resounds in the hearts of those who either experienced the Seeds of Compassion events directly or vicariously. The April 2008, 5-day series of workshops, seminars and gatherings gave the region and the nation a palette of ideas to absorb and engender. As the conference name implies, the Dalai Lama helped sow seeds. Now the challenge is to water, feed and nurture these fragile sprouts of ideas and enthusiasm as they grow into strong, colorful manifestations of the powerful concepts of compassion.

Local musician Dave Matthews, along with Tim Reynolds and surprise guests Death Cab for Cutie, offered up a benefit evening of music and dialogue with His Holiness. Matthews had the unique opportunity to sit on stage with Ann Curry and the Dalai Lama, and used this moment to ask His Holiness about a topic near to his heart: music and compassion. The musician's body language spoke to the fact that this was indeed an exciting, long-anticipated moment for him.

Matthews openly shared his childhood experiences with the Dalai Lama and the audience, noting that at a young age he was "transformed by music." He recalled dancing by the fireplace, and his mother using Beethoven's music to wake him up in the morning. Matthews commented that music seems to help one "lose the sense of the burdens of life." He directed a question to the Dalai Lama, "How does music apply to compassion?"

As a music therapist, I cheered Matthews and awaited the answer. In my years of training and working in the field, I have seen music used in myriad therapeutic ways. We often work quite methodically, focusing on increasing or decreasing a specific behavior. We have found excellent ways of helping the physically challenged attain higher levels of functioning. Music therapists are skilled at addressing learning challenges, speech deficits, social issues, and a gamut of other unique perils that befall humans. We are skilled professionals with an array of instruments, technology and theories to choose from. But underlying it all is music. And getting a grasp on exactly how music becomes a vehicle and motivator for change is ever

elusive. Dave Matthews, it seems, has the same questions on his mind. "How does music apply to compassion?" he pondered openly.

The Dalai Lama hesitated, then began to formulate his answer out loud. "Music is sound." He said. Perhaps not what Matthews was waiting to hear. "Music is a special complement of sounds," His Holiness continued. Matthews nods, expectantly. Then, the 14th Dalai Lama picked up the tempo, and offered a message for Matthews and the rest of us contemplating the marvel of music that is so dear to us.

Music, His Holiness offers, is a human behavior much like any physical or verbal action. And, every human action carries motivation and meaning. On a sensory level alone, music does not carry any inherent values or intent. The intent must come from the musician.

The Dalai Lama spoke to music's power to reach a large audience, and its powerful means of promoting human values. While the mind focuses inwardly in prayer or meditation, music can become an outward expression of strong intent and deep values.

Matthews pointed out that music can create openness and invite compassion. The Dalai Lama concurred that yes, the message of compassion through art and music is very important in these times, noting that the arts can be used for positive or harmful purposes. The artist or musician must cultivate a compassionate mind in order to infuse their creations with proper intent.

Research, His Holiness noted, has shown that cultivating a compassionate mind is good for health. As social animals, our survival is dependent on others. Compassion is a basic ingredient of living together, and each of us relies on this essential component in thousands of ways.

In music therapy, each therapist exhibits compassion on a daily basis, going about his or her work with a belief that the chosen vehicle, music, will convey this intent. Intent is also part of the triadic relationship between therapist, client and music. Clients' ability to receive this varies, yet compassion underlies the basis of music therapy. The unique medium of sound offers unlimited opportunities to put specific human intent into

this healing process. Far from a religious doctrine, this sense of compassion can be sown in any realm of society, in what the Dalai Lama calls "secular ethics." "Knowledge does not solve our problems," he said. "Knowledge must combine with warmheartedness. Compassion is needed. The time has come. We must place more emphasis on compassion."

My thanks to His Holiness, the 14th Dalai Lama, and to Dave Matthews for illuminating what lies at the heart of music therapy, a powerful way to reach out and help others through the intentional use of music.

For information on music therapy, explore www.musictherapy.org. The author may be reached at nhhoughton@msn.com.

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about. Nobody in the field questions it. Where he came from and how he was raised is irrelevant. It's his choices and sincere application that count.

Ramblin' Jack Elliott may be an even better example of what I'm talking about. He grew up a New York Jew in the 1930's-40's long before any folk revivals, and his only connection to cowboy and folk music was movie Westerns. But something in him demanded to escape this condition, and he actually ran away to become a cowboy. Eventually he met Woody Guthrie and his life was irrevocably changed once again. In a few years he was the leading interpreter of Woody's songs and was recording them along w/his large repertoire of traditional (and eventually contemporary) cowboy and folk songs. In performance his unique persona, excellent singing, crisp guitar pickin', and stories of various tone and length—which is how he came by the nickname Ramblin' Jack, not from his travels as most assume—made him a legend, and a legend he has remained through ups and downs, praise and criticism, and the changing times. But one thing can never change. Ramblin' Jack Elliott is an authentic cowboy singer. He chose it, he did it, and he became it. End of story.

Most of us who take on another tradition as our own won't be as successful as Mike Seeger or Ramblin' Jack, but that's not the point. What you can turn out to be is satisfied with who you are, accomplished in your chosen field, and respected in your community. That's a lot, and unlike a ship, business and government biggies won't be able to decide when your time is up.

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

MARITIME MUSINGS

June 2008

BY MATTHEW MOELLER

How did everyone do at Folklife this year? Did you hang out all weekend in the Northwest Court just so you wouldn't lose a good spot? Did you go to the chantey sings? One thing is certain, you'll never have a lack of things to do at Folklife. I'm sending out all my best wishes for a speedy recovery to all who attended.

There are great things going on this month. The Northwest Seaport will hold its monthly chantey-sing on June 6th (a week earlier than normal), aboard the schooner *Adventuress*, at the Elliot Bay Marina. The featured song leaders are, as always, Broadside, and this will be the first public performance of this popular and newly rearranged vocal group. Felicia Dale and Jan Elliot-Glanister (*Watch the Sky*) have joined veteran Trapper Graves-Lalor and the Queen of Puget Sound, Carol Mesford. This event will provide a rare chance to hear Broadside and sing chanteys aboard a real tall ship (sorry, folks, no sailing).

If you crave vocal harmony, then hang on to your collective hats and go see the Seaport Whateverly Brothers (WB) and A Bunch of Wild Idiots (BOWI) at the Northwest Center for Wooden Boats on June 21st. The WBs are known for their tight vocal harmonies and irreverent take on whatever music tickles their funny bones. As for the duo BOWI, I think the name says it all. Check out the Web site at www.nwseaport.org for more information. The WBs will also be in Ilwaco on June 14th and at the Haller Lake Chilipalooza on June 22nd.

The Tall Ships will be arriving in Victoria at the end of the month. I don't have any sources in Victoria, or anywhere north, to find out who the performers will be. The best I can suggest is to keep an eye on their Web site <http://tallshipsvictoria.ca>.

The Tall Ships will be in Tacoma over the July 4th weekend. Lots and lots of music! I

haven't seen a schedule yet, but I've received some inside information that just about everyone who's playing music will be there.

And let's not forget the Lake Union Wooden Boat Festival happening the same weekend. Sponsored by the Center for Wooden Boats, the festival has been around for more than 30 years. The festival will feature many Victory Music stalwarts, not just maritime music. Go to www.cwb.org, for schedules and more information.

Fair winds,
Cap'n Matt

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PORTLAND Anne Feeney

BY DICK WEISSMAN

Anne Feeney is one of my favorite people that I've met through the Folk Alliance. Anne is an ex-lawyer and an ex-union president, fighting a valiant battle to bring the Pittsburgh local of the American Federation of Musicians into the 21st century. She is a burst of energy, ready to walk any picket line, sing and play anywhere. In general, she is a throwback to the old IWW (Industrial Workers of the World) tradition of firebrand agitation. She isn't the only one—some people like Charley King have been doing this for a while—but she has enough energy for five people. Just two nights ago I was at a dinner for Job With Justice in Portland, and they showed a video of their activities for the year. Cut into the video was Annie, singing "Have You Been To Jail For Justice?"

Anne's new CD is called *Dump The Bosses Off Your Back*. It's a collection of old and new songs. One of the other things that I like about Anne is that she doesn't insist on only recording her own songs. Of the 15 songs on this CD, she wrote six of them. There are a few old IWW favorites, and the rest of the songs are by other contemporary writers, including one by the late Al Grierson. Three of the songs, including two written by Anne, are from a play about a mine disaster. Of the new songs, my favorites are "A Song For Santiago Cruz," a song about the murder of a migrant union organizer, and "How Much for the Life Of A Miner," one of the songs from the play. The thing about Anne's songs that always sticks out is that when she writes a song about an issue, she really knows what she is writing about.

There's a large supporting cast on this CD, ranging from neo-Dixieland arrangements to a gospel choir and a country-ish backing group. The Austin Lounge Lizards provide a fine white gospel harmony on "You Will Answer," and Anne Weiss comes up with a fine arrangement backing up the song "How Long," which is based on a speech by Martin Luther King. Occasionally the rest of the supporting cast gets out of hand, and Anne gets a little buried in the arrangements. On the other hand I really liked the gospel choir on "How Long." There's an art to playing on other people's records, and sometimes the enthusiasm of this particular group of backup musicians gets a little busy for the song's lyrics to come through loud and clear. In the long run, I don't know that it matters. The songs are out there, and some of them will certainly stick. You can download the lyrics on annefeeney.com, and I'm sure some other folks will be singing them soon enough. Other News from Portland

The Portland local of the American Federation of Musicians is working on developing a Thursday night, once a month, acoustic music series. Stay tuned.

HANK CRAMER

To Sing Cowboy Music for Deployed Soldiers

PRESS RELEASE

Victory Music member Hank Cramer and his Cowboy Band have been selected by the Armed Forces Entertainment Network to travel overseas and entertain American troops in combat zones later this year. The music tour will take them to Iraq, Afghanistan, Kosovo, and the Philippines. Hank volunteered for the music tour and was selected by an audition board that met in late January. The precise tour dates have not yet been set, but the band will travel for up to 45 days. AFEN provides a service similar to that of the more-famous USO. While the USO engages major celebrities, AFEN's role is to bring high-quality but lesser-known talent to entertain troops in remote locations.

The Cowboy Band features musicians who helped Hank record his Way Out West and Songs From Maurie's Porch albums over the last two years. Mark Iler (Seatac) plays tenor guitar and harmonica; Davey Hakala (Olympia) plays fiddles;

and Kurt Mesford (Richland) is on guitar; all three of them sing, too. Cowboy poet and comedian Paul Steuermann from Malott will accompany the band as opening act. Hank's son, Hank Cramer IV of Denver, will be sound technician and roadie.

Hank served 28 years as a soldier in both the Army and the Army Reserve, with deployments to Central America, the Philippines, and Afghanistan. He's glad for the chance to bring some smiles to today's young soldiers serving in faraway places. "I know they'll be laughing at Paul Steuermann's jokes and stories, and they'll be tapping their toes and singing along when the band kicks in," Hank says. "These kids are doing a tough job under hellacious conditions, and they don't get a lot of entertainment out there. I'm glad for a chance to lighten their load, and deliver a big 'Thank You!' from back here in America."

Although Hank has deployed before and is used to the routine, he anticipates it will be quite an adventure for the Cowboy Band. "We'll start with commercial plane tickets and excess baggage vouchers to get us as far as Europe and Japan. Then we'll switch to C-17 and C-130 transport planes, and finally travel to some remote FOB (forward operating base) by helicopter. I think the guys will find this kind of exciting..."

A national-touring folksinger, Hank is based in the tiny mountain town of Winthrop, Washington. He has fifteen CDs and three movie soundtracks to his credit. Heartland Public Radio chose his song "My Sweet Wyoming Home" as the #5 Cowboy Song of 2007, while Texas Public Radio named two of his songs to their Top Twenty Folk Songs of 2007.

When not on the road touring, he lives on a micro-ranch with his wife Kit, daughter Kelsey, and their many critters.

For more information, e-mail kitslivery@methow.com or call (509) 996-3528

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MUSICIANS

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MISCELLANEOUS

BLUEGRASSERS: Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: Nwbluegrass Info: JoeRoss - rossjoe@hotmail.com Subscribe@Yahoogroups.com

ANCIENT VICTORYS OPEN MIKE: Thursday, June 12, 7 pm at Antique Sandwich, 51st & N Pearl, Tacoma. Acoustic musicians from

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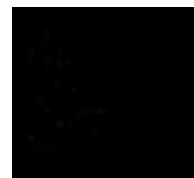
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