

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

November 2008

Number 11



KlezFest 2008!!

A Klezmer
Music Celebration

Inside...

- ✦ **Portland: The State of the Folk, Another Take**
- ✦ **Accent On Music Therapy: Worth a Listen**
- ✦ **Kids Korner: Shrek The Musical - A Kids Eye View!**
- ✦ **Folking Around: Reilly & Maloney**

Freylekhs, food, film...and FUN!

Sunday, November 16

Noon to 5pm

Featuring:

Shawn's Kugel
Cantor Marina Belenky
KlezKidz
What the Chelm
Marc Smason and The Katatonics

Fabric art with
Charlene Souriano

Yiddish calligraphy with
Rainer Waldman-Adkins

Holiday art with
Cathy Shiovitz

Food by *Leah's**
Shofar blowing instruction
Yiddish bingo, and,
of course,
Bottle Dancing!

**Leah's is generously donating a portion
of their proceeds to Temple Beth Am.*



5pm

Finish the afternoon with a screening of the charming documentary, *Yiddish Soul*, followed by a Yiddish sing-along.



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PHOTOS: DOROTHY KAHN

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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.

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GALLOPING GOSSIP

November 2008

*** A new Indie friendly radio station is now broadcasting in the North Tacoma area with plans to expand very soon. They are also planning to have shows dedicated to Indie acoustic musicians and perhaps electric ones as well. **Dennis Deem**, a board member of Victory Music has been involved this radio station for nearly a year, and may soon be hosting one of the Indie showcases. He will be looking for talented folks to supply music and gab. The radio station broadcasts on the AM band at 1700 but more importantly, broadcasts on the internet at <http://brownspointradio.com> You can also listen to archived shows that have been played in the past. Deem is also the master mind behind <http://tuneinseattle.com>, another web cast that is a fast growing listening presence on the internet. If you are interested in hearing yourself on the radio contact Dennis Deem by email. d@homemade-songs.com

*** **Deb Seymour** has uploaded four songs from her upcoming CD "Mama Wears A Hard-Hat" on to her MySpace acct. Please drop by and listen: www.myspace.com/debseymourmusician. And if you wanna hear them live, don't forget to check out her November 1st concert with the Debonairs at the P&G Speakeasy Cafe in Duvall!"

*** **Micki Perry** had surgery on her wrist which helped straighten it out since it had healed crooked when she had it in a cast this summer. She now has all sorts of plates and screws in her bones and is doing physical therapy, but she is finally able to play the autoharp again and can drive. Which is a good thing since **John Perry** will be getting a hip replacement in early November and it will be her turn to take care of him.

*** Speaking of broken bones, **Lola Pedrini** is recovering from a broken leg, she has just now been able to stand on it for a few minutes. For a strong woman it has been difficult to be totally dependent on her good friend **Robbin Lee** for help.

*** **3 Rivers Folklife Society** celebrated 20 years of concerts on October 18th with a concert by **Linda Allen** who performed at their 3rd concert. The concert included a tribute to **Utah Phillips** who performed at the first 3

Rivers Folklife Society concert in October of 1988. After 19 years, 3RFS has lost their home at the Kennewick Highlands Grange Hall since rent became unaffordable after a remodel, so their new concert venue is the new Community Unitarian Universalist Church in Pasco. This feels like coming full circle since the first 3RFS concerts and coffeehouses were held at the Unitarian church when it was in Kennewick. Lots of changes in 20 years but time does fly when you are having fun!

*** **The Whateverly Brothers (Dan Roberts, Matthew Moeller and Chris Glanister)** have the magic goin' on! and were seen stirring up a lot of audience approval and energy at the Monthly Open Mike at Seabold on October 11. They were the special longer act at the end of an excellent evening.

*** Victory member **Kelly Murphy** has reawakened his lutherie muse, Kelly recently completed his 14th guitar, a koa and spruce number modeled after a Gibson Nick Lucas, it is as tuneful as it is stunning!

*** **The Pacific Northwest Folklore Society** held its October Coffeehouse Concert at a new venue, The Wayward Coffeehouse in the Greenwood area of north Seattle. It was a country blues night with **Mick Knight** and **Orville Murphy** performing, many Victory Music members were present. The November 14th Concert will feature **Paul Michel** and **Sally Rose** with old-time music and fiddle tunes and a good dose of Carter Family songs.

*** Don't forget to come to the **FIRST CONCERT** series featuring **Jim Page** on Friday, November 14th. The **Q Cafe** is allowing Victory Music to host the concert series, but we need many bodies to keep the space. **Jim Portillo** stepped up to produce the first show: **Jim Page & Friends**. **Michael Guthrie** will be on the sound board. See the last page for a full page ad for the address, cost and time.

*** **Caleb Klauder's** instruments were stolen out of his car in the wee morning hours of Sat Oct 11th. He managed to recover the mandolin after somebody found it in a park and then pawned it. The person then saw Caleb's flyer offering a reward for information, they called Caleb and he was able to recover the Mandolin from the pawn

shop (note: the pawn shop did not contact Caleb, even though he checked with them only hours before). His cherished guitar is still missing, 1939 Martin 0-17 all mahogany guitar with lots of play wear. Contact Caleb at 971-242-9140 with any info.

*** **Teresa Torkanowski** the acclaimed Flamenco dancer who has just moved to Olympia has started a Flamenco Club in Olympia that is also connected with many of the Tacoma and Seattle artists. In the last couple of months she has been able to put together some rather impressive events for those interested in pursuing the art of Flamenco folk dance, song and guitar. She can be contacted at teresaflamenco@hotmail.com if any one would like to learn more about "The Flamenco Club Of Olympia" This is a great opportunity both for novices and more experienced dancers.

*** In 1941 **Woodrow Wilson Guthrie**, had been hired by a fledgling federal agency, the Bonneville Power Administration, to write songs for a movie about the Columbia River. The movie was to be a propaganda piece, touting public power over private power. It turns out to be one of the best investments the federal government has ever made. Come to the **Dusty Strings Music Shop**, located at 3406 Fremont Avenue North, on Sunday, November 2, from 2:45-4:45 PM, as **Bill Murlin** (late of the Bonneville Power Administration and editor of The Columbia River Collection) and **Carl Allen** (10 years as an Inquiring Mind speaker for Humanities Washington and a Guthrie scholar) present a workshop on Woody Guthrie and The Columbia River Songs. The cost for this workshop is only \$35. See the website www.thewanderersfolk.com for some great pix and more information.

*** Thanks to all the new open mic volunteers at the Tuesday night Q Cafe. New MC's: **Laurin Gaudinier, James Lindsay and Mark Iler**. On the soundboard: **Mike Buchman**.

*** **Barbara Buckland** just purchased a home in the community of Joshua Tree, CA. Big enough to host visiting musicians traveling through on tour. She's happy to be able to extend the community through from the Pacific NW through the High Desert of California. Also residing in Joshua Tree is former Victory Review Publisher, **Steve Brown**, who is also a musician. Small world!

We are always looking for your gossip. Weddings, deaths, gigs, interesting stuff are always welcome. Want to see YOUR name in print – send it on in to the gossip!
web_dancer@mindspring.com



FOLKING AROUND Reilly and Maloney

PERCY HILO

BUT WAIT! THERE'S MORE!
A LOT MORE!

The 1960's provided fertile ground for the rediscovery of folk music that informed of the past as well as offering much in the way of contemporary themes for writers who gave us a collection of new folk songs, many of which have lived on due to their meaningful lyrics and healthy music. Some in the folk field, both veterans of the period and younger players/fans often deride the 60's as the "folk scare" and in my opinion they are misguided. It was an exciting time for the music, the country and a significant population of (mostly) young folk enthusiasts, many of whom possessed strong political views as well. Unlike the purists who cried sacrilege at the new ways of creating and performing folk music, they instinctively realized that tradition is not a master of the present but its servant, and we keep it alive by infusing it with our current energy, styles and personalities. This expanding of tradition has continued up to the present and our culture is healthier as a result.

Two of the most dedicated and musically skilled of these players were and still are Ginny Reilly and David Maloney. After learning from veterans, peers, recordings and the general community atmosphere of the time, and they recognized a musical connection and personal friendship. They formed their professional partnership in 1970 (By the way, they are not, nor have they ever been, married. Just best friends.)

It wasn't long before their engaging vocal harmonies, tasteful guitar playing, strong and varied song selection, originals infused with warmth, wisdom and compassion and a most welcoming stage presence was winning them fans wherever they played. Six years in their first record (yes, an actual record), titled *At Last*, made them available to a wider audience w/sensitive songs like "David's Chestnut Tree" and "Ginny's Friends," the spiritually oriented "Leela Leela" and the celebratory "Dance Gypsy Dance." This was followed in 1978 by *Alive* (recorded at our own U. of W.), featuring David's moving The "Woman You Are" and "From Where I Stand," Ginny's sassy "He's A Fool" and forays into such diverse minds as Jim Post, Joni Mitchell and Moby Grape, and only served to increase their fan base and touring schedule.

Alive also marked a new direction in recording for the duo, in that their most important releases from then, till now have been stage recordings. This would scare the hell out of a lot of performers who worry that a number of live recordings would eliminate the need for their fans to pay at the door. But Dave and Ginny have the courage, confidence and skill to repeatedly expose their real selves without all the equipment, sidemen, overdubs and expense to allow the public to rate them on the up close and personal. And the result? Excellent sales and large crowds. Maybe there's a lesson here.

Ginny and Dave have always been players in the folk scene but are comfortable in many settings and sing the music they love wherever they find it, be it hard core folk, Tin Pan Alley, their friends, or the songs that pour from their hearts. This has resulted in the snide (or just plain rude) criticism over the years (especially in the 70's) from folk purists who feel that if you deviate in the slightest from their definition of folk you should suffer banishment and be denounced in the town square. But they plowed on ahead, have outlasted most of their critics and in 1986 they released *Backstage*, another Seattle session at the late, lamented Backstage venue. This was their most substantial recording to date as the songs of David Mallet, Mark Knopfler, Ruth Pelham, Kate McGarrigle and more reflected on relaxed enjoyment, social issues, love and simple contemplation. So as the 80's closed out they seemed primed for a 3rd decade of decorating our lives with song.

But life is often not as it seems (Oh no, not that again). In 1990, after 20 good years, they felt that they'd played out the string and needed fresh adventures. So they retired the act and spent the 90's on solo musical ventures, more family time and such. There were children's recordings, new songwriting, and in Ginny's case, a couple years of authoring this column. They seemed content and their fans understood that all things must pass and were thankful to have had them around for as long as we did.

In 2000 they realized that old feeling to make music together and so embarked on a 2nd coming (One you can mention without laughing out loud). Soon they were out and about delighting old fans, making new ones and sounding better than ever. The repertoire continued to grow, the harmonies were richer and the collected experiences of their lives and careers endowed their performances with a certain credibility that can only be attained through many years of passionate dedication and long hours of loving labor.

They declared their reunion to the greater world in a 2003 CD, *Together Again*, recorded live at Berkeley's Freight and Salvage. It was another fine collection of their favorite writers from Dylan and Prine to Rodgers & Hart to David Mallet and Tom Jans and includes some of David's most accomplished and compassionate songwriting to date. The loving and knowing "Blue Dress" (One of the finest songs to a parent ever), the light, historical "Five Ducks" and the poetic, spiritually oriented "Island of Mercy" should have other performers and community song lovers singing Maloney along with all the other great songs that Dave and Ginny sing. Meanwhile, festival and concert audiences have accorded them the status of folk heroes and few have handled the designation with as much grace and character. So the road just continues on, right? Well yes, but not as they probably envisioned it.

For over 3 decades Dave and Ginny had been great friends with Tom Dundee, who despite being obscure to much of the public, was one of the most respected singer/songwriters by his peers. They shared many stages and good times and were definitely family to each other. Of course they also loved each other's music as well and Dave and Ginny brought Tom out west for the first time to meet their audiences. They also recorded more of his songs than anyone did. Tom's "A Delicate Balance" has been among R&M's most requested numbers. This kind of musical/personal relationship is more precious than gold, so it was a life-changing shock when they received the news that Tom had died in a tragic accident.

After dealing w/their grief David and Ginny responded w/what they know, and their latest

Continued on page 11

KLEZFEST 2008!!

A Klezmer Music Celebration

BY KLEZFEST AUTHOR

PHOTO BY DOROTHY KAHN

Temple Beth Am presents KlezFest 2008. A celebration of traditional Jewish music and culture

Klezmer music, Jewish culture's party-hearty contribution to the world of ethnic music, is offered up in numerous variations at Temple Beth Am's annual KlezFest, Sunday, November 16.

KlezFest runs from noon to 5pm in the gymnasium of University Prep Academy, 2632 NE 80th St, in North Seattle, across from the synagogue's parking lot.

From the Seattle area, bands include Shawn's Kugel, Marc Smason and The Katatonics, Cantor Marina Belenky, the exuberant intergenerational KlezKidz and KidsChorus, and from Bellingham, What the Chelm.

New this year is the showing of a film at 5pm, directly after the festival, in Beth Am's sanctuary. This year's movie offering, "Yiddish Soul," charmingly documents a klezmer revival band's travels around Europe, where klezmer music is now a mainstay at European folk music festivals.

The casual listener might associate the lively rhythms of the clarinet and violin that

dominate klezmer with "Fiddler on the Roof," or joyous dancing at Jewish weddings.

But to many of the Jewish baby boomers and their children -- who attend KlezFest, the music and its unprecedented revival over the past 30 years, represents a newfound freedom to be openly Jewish in the United States.

Temple Beth Am cantor and violinist Wendy Marcus, KlezFest director, said she started performing klezmer music with Seattle's The Mazeltone in 1983, in part, to introduce her children to the Jewish traditions she missed while growing up in New Jersey in the 1960s. Her parents, fearful of discrimination, tried to "blend in" and didn't celebrate their Jewish heritage. Marcus was in her late twenties when she heard recorded klezmer music for the first time. The Mazeltone's final performance in 1999 was an end and a beginning, as it launched the first KlezFest at Beth Am.

The word klezmer comes from the Hebrew kley-zemer, which literally means "vessels of song" -- through a klezmer or musician, music is dispersed and heard. Besides meaning musician, the word klezmer

also came to mean the bittersweet style of music performed by Eastern European Jews. Beginning in the Middle Ages, Jewish bands would travel from town to town in Central and Eastern Europe picking up new musical ideas along the way, hence klezmer's unique fusion of Gypsy, European, Russian, Turkish, and Jewish musical styles.

Most songs that are part of the klezmer tradition are in the language of Yiddish, and tell sad stories of sons being conscripted into the Russian armies or advise brides and bridegrooms about the joy and angst of married life. There are songs about separated families and the dearth of food and jobs, even songs that decry a steady, boring diet of potatoes. As well, there are many humorous and clever songs about outwitting poverty and persecution.

The Eastern European tradition of bottle dancing is performed and taught at KlezFest. Those less versed in the practice are given plastic water bottles to start. The secret to keeping a bottle on your head, Marcus revealed, is in good posture, balance and the wearing of a sturdy hat, preferably a fedora. KlezFest attendees will see a crew of middle-aged ladies, part of the KlezKidz ensemble, doing a simple dance to a tune written by Shawn Weaver, whose band Shawn's Kugel will open the festival at noon. Bottle dancing was traditionally only performed by men (usually after polishing off a bottle's contents) to entertain a bridal couple at their wedding reception.

KlezFest 2008 includes exhibits of old Yiddish sheet music and posters, and hands-on art projects for kids and adults: fabric art with Charlene Souriano; Yiddish calligraphy with Rainer Waldman-Adkins; and holiday art with Cathy Shiovitz. There will be Yiddish bingo, a much-loved reading section in the gym with chairs and giant pillows for kids and grown-ups to curl up with books about Yiddish proverbs, Eastern European folk tales, and Jewish foods.

The shofar -- ram's horn -- a much more ancient instrument than those used

Below: KlezKidz on a shofar - a rams horn used to call the people for celebrations



in klezmer music, will be on display and available to learn how to blow at KlezFest. The shofar was used in ancient Israel as warning in time of war or to let villagers know when holidays were about to start or end.

During the Jewish High Holy Days, which concluded last month, the shofar is blown at Rosh HaShanah (New Year) and at Yom Kippur (Day of Atonement). The sound of the horn is supposed to awaken listeners to re-examine their lives in order to better themselves in the coming year. One Israeli klezmer band has created a startling piece using shofarot (plural) and the traditional klezmer instruments of clarinet, violin, bass and drum.

Bring your appetite to KlezFest. Delicious traditional Jewish foods from Leah's Catering will be available for purchase, and this year, Beth Am's tenth-graders will have a traditional Jewish pastry booth to help raise money for their annual Jewish Roots Trip back to New York City in the Spring.

All KlezFest tickets are \$5. Kids under five are free. Tickets are available in advance from Temple Beth Am, 2632 NE 80th St., Seattle, WA, 98115, by calling 206-525-0915 or at the door. A KlezFest ticket serves as free entry into the 5pm movie. Those coming only for the movie pay \$5.

A great guide to the revival of klezmer music over the past 30 years is "The Essential Klezmer," written by Seth Rogovoy, who just happens to be the son of Temple Beth Am members, Lawrence and Stella Rogovoy.

"Musicians of all colors, stripes, and nationalities are playing this lost, forgotten music once again," Rogovoy writes. "Among those drawn to klezmer are some of the foremost classical, jazz, folk, bluegrass and electronic musicians of our time.

In America, Rogovoy continues, klezmer music has enjoyed three vital periods.

The first came during the mass immigration of Jews in the late nineteenth and early 20th centuries. Among those immigrants were klezmer clarinetists Naftule Brandwein

and Dave Tarras, who recorded an authentic sound while variously resisting and integrating American influences like jazz.

Rogovoy refers to the second period as a revival. This began in the 1970s with performers like Andy Statman and groups like the Klezmerim in the Bay area, Kapelye in New York and the Boston-based Conservatory Klezmer Band engaged in a roots-oriented exploration of traditional music.

"The revival fed into a third period," Rogovoy concludes. "Talented and adventurous musicians among the revivalists began adding their own musical backgrounds to that tradition, including most obviously rock, jazz and classical influences. This period of intensive innovation is the klezmer renaissance, in which we are happily luxuriating."

More information about the festival is available from Temple Beth Am's Music Director, Wendy Marcus, at wendy@templebetham.org.



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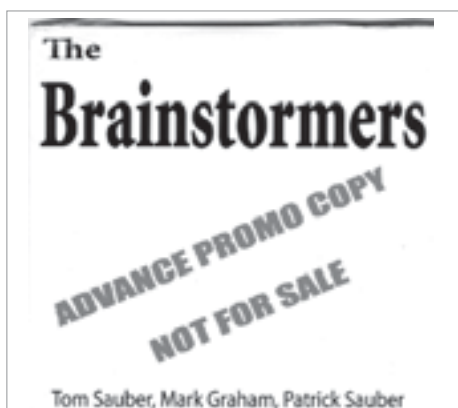
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LOCAL

Local Old Time

THE BRAINSTORMERS: THE BRAINSTORMERS

Simon Slick Music, no #



I've had the extreme pleasure of receiving an advance copy of the Brainstormers' CD. The Brainstormers are Tom Sauber, Mark Graham and Patrick Sauber. To say that I'm ecstatic about it would be an understatement. I have long been a fan of old-time music and a devout acolyte of the song writing brilliance of Mark Graham. I've stolen more from him than any other writer. Granted, I'm also a sucker for harmonica, but there is nothing but solid top-notch playing in the Brainstormers. Tom Sauber holds forth superbly on fiddle, guitar, banjo and vocals. Patrick flies wingman on the banjo, guitar, banjo-guitar (banjitar), accordion, triangle and vocals (when was the last time you saw the triangle listed as an instrument?). But the middle ground throughout the CD is the marvelous harmonica of Mark Graham. My entire previous knowledge of Mark Graham has been through the Austin Lounge Lizards. That wacky bunch of musicians has delighted me for a few years but I never knew that Mark blew the harp with such virtuosity. Being a duffer on the harmonica myself, I appreciate the clean straightforward playing. It's impressed me

enough that I have settled on this CD as an example of how I would like to play. What's your choice? "New River Train?" "Rambling Boy?" "Rockingham Cindy"? The Brainstormers have the classic old-time songs for you. Then, Graham gets loose and you get "Poor Man's Troubles," "Viagravation," and "Moby Dick." It's a joy ride guaranteed to tickle your funny bone. You'll definitely want to get this CD when it hits the regular market. It's too good to let slip by. (Matthew Moeller)

Local Singer-Songwriter

ROSE LAUGHLIN/THE CHICAGO SESSIONS

Ramblin' Rose Records

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Rose Laughlin is enigmatic. There's very little on her website that isn't on the liner notes of her CD. The pictures rarely show her looking up or at the camera (great hair, though). That's a shame because we should know more about this Seattle-based singer. *The Chicago Sessions* is far from enigmatic. The richness of Laughlin's voice paired with the incredibly solid guitar work of Mike Kirkpatrick creates a warm and generous feeling throughout the album. I found myself flowing along with the music. Even in "Unquiet Grave," the richness of the story fills the space. It has a definite presence to it.

Laughlin is a gifted storyteller. I'm most taken by the different and refreshing arrangements to many old favorites. Changing Greshwin's "Summertime" to 6/8 time and adding a jig for the instrumental break, is inspired. "Cold Rain and Snow," "Wild Mountain Thyme," "Storms are on the Ocean," "Barbara Allen" all have been renewed and touched with Laughlin's creative talent. They tend to tease around with my sense of what I expected to hear and the surprise in what I actually hear. It's exciting to experience a different and new perspective to something so familiar. Laughlin is backed throughout the CD by Mike Kirkpatrick on guitar, vocals and electronics(?). In fact, Kirkpatrick also produced the CD, recorded it and mixed it. Despite that, there was still room for some excellent vocals by Kat Eggleston and some fiddling from Devin Shepard. It's all very well blended together for a truly lovely effect. I guess it's a good thing Mike can wear so many hats. For Rose herself, she could easily make that difficult step from regional presence to national popularity. She has a husky sweet voice that can draw you in and demand attention. Her solid grounding in Celtic and old-time tunes create a promising blend of the two genres. It's all there, and exciting to contemplate. Rose Laughlin is someone to watch. Go out and see her. Buy her CD, and I'm sincerely hoping she starts playing out more. (Matthew Moeller)

BLUEGRASS

THE CHURCHMEN: I'LL BE LONG GONE Pinycastle #1166

Gospel has a long association with Bluegrass. Bill Monroe himself recorded a good amount of gospel. The Churchmen hail from southern Virginia. This is, I believe, their third release

on the Pinecastle label. It is pretty much what it should be: rousing bluegrass melodies with a heavy message. Gerald Harbour, who was originally with the Lewis Family, sings lead and plays mandolin. The banjo is played by Dale Perry and is nicely done, if not too flashy. The fiddling is also well done, and like the banjo tends not to be overly intrusive. The songs are a mix of originals (four by guitarist Davis Guthrie) and covers. Of the covers, the Jim & Jesse number "Are You Lost In Sin?" stands out. If bluegrass gospel is your cup of tea, you'll enjoy this tidy collection. (*Lars Gandil*)

BLUES

GAYE ADEGBALOLA:
GAYE WITHOUT SHAME
Hot Toddy #2120

One might think that the idea of gay blues is a new concept, but the theme has a long pedigree. Artists like Bessie Smith, Ma Rainey, and Kokomo Arnold, to name a few, all did gay-themed songs. With this in mind we come to someone actually named Gaye. The cover photo shows a fifty-ish African-American woman with a toothy smile and a lot of tattoos. She has a good, husky blues voice. The tunes are a blend of originals and covers and are done with a great deal of flair and gusto. Of the originals, "Queen Blues" stands out. She also does a fine version of Jimmy Reed's "Honest I Do." A real plus here is the inclusion of slide wizard Bob Margolin on lead guitar. Some listeners might find this album a bit too risqué, but others will no doubt take it at face value. A good intro to how the other half lives. (*Lars Gandil*)

CEPHAS & WIGGINS: PIEDMONT BLUES
Smithsonian Folkways #40179

Cephas and Wiggins have been the main exponents of Piedmont-style blues for several decades now. They picked up the mantle left by the passing of Sonny Terry and Brownie McGee. The Piedmont style comes from the southeast Appalachian region as well as the coastal area of the Carolinas and Virginia. It entails a complicated guitar technique that contains elements not just of blues but also ragtime and old-time stringband music. Cephas is quite a

guitarist. He learned from watching legends Blind Boy Fuller and Gary Davis. Phil Wiggins plays harmonica much like the aforementioned Sonny Terry. On this album they do sixteen numbers and run the whole Piedmont gauntlet from blues numbers like "Crow Jane" and "Step it Up and Go" to stringband pieces like "Going Down This Road Feeling Bad" to ballads like "Careless Love." This album could be considered a "best of" collection, but then just about any CD by these guys is their best. (*Lars Gandil*)

CAJUN

DENNIS STROUGHMATT: CADET ROUSELLE
Swallow #6210

The music of the Louisiana Cajuns is one of the most exciting folk styles to be found anywhere. It has been well documented on recordings since the 1920s. This album concentrates on the music of upper Louisiana. This is more Acadian than Cajun. The difference being that Acadian is more European in flavor as opposed to Cajun, which has a good deal of black influence. Dennis is a fine fiddler as is shown on every cut on this CD. He is joined by some capable sidemen and together they have created a lively and fun album. The selections are about evenly divided between dance numbers and songs. Some of the dance tunes like "Jury Baker" sound very French-Canadian while others, like the title cut, are pure Louisiana. The songs are also quite nice. The lyrics with translations are included in the notes. All in all this is a delightful album and would be a real treat for anyone who enjoys the music of Louisiana. (*Lars Gandil*)

COUNTRY

JONATHAN BYRD:
THE LAW AND THE LONESOME
Waterbug, WBG0085

So far, the sub-genre known as country-noir has been two things: polarizing, and rapidly growing in popularity and influence. Traditional country fans don't mind sorrow, violence and debauchery, so long as the protagonists are good humored rapsallions who still love momma and who say

they're sorry. Not for them, the noir, as proffered by pioneers like Seattleite Jesse Sykes, with edge-of-oblivion vocals, dying-scream guitars, and a grip on the genuine hopelessness and unrelenting misery of real country livin' that the Nudie-suit crowd tries to paint a smile on. Well, riding in to patch things up is Jonathan Byrd, who has found a middle way with this impressive concept album, *The Law and the Lonesome*. For one, he's unplugged, for the back-to-the-back porch sound that ensconces him with the traditionalists. He's put a lot of work into creating actual melodies, rather than "moods," too. However, connoisseurs of exquisite doom will relish the disc from the outset: back-to-back tunes about vile, degrading drug addiction. From there, it's on to the abused, the insane, the broken. There is one respite, the burbling Texas boogie of "Houston Window Blues" (which has an electric guitar on it because it *has* to), but the record finishes out lonelier and lonelier . . . and mighty, mighty pleasin' to all, whether you wear blue denim or black. (*Tom Petersen*)

FOLK

FABLE: WEATHERED
Softwind Productions, #010801,
www.softwindproductions.com

Baltimore's Fable is a group with deep roots – they've passed their 30th anniversary as a group, gotten through a few personnel changes, and they've seen their brand of lyrical, message-oriented singer-songwriter folk come and go and come back again. In their maturity, they are masters of their craft, and as passionate as ever, with confidence in their craft and a palpable camaraderie. They may have titled this new CD with tongue in lined cheek, but the brightness of the music suggests, instead, that we've been through the storm and are looking to emerge into new daylight. Fable combines the usual acoustic ensemble with keyboards and saxophone for a sparkling, interesting, and varied sound. John Crafton is the founder, principal writer, lead singer, and motive force, but beautiful male and female backing harmonies often swell into a force of their own, and each instrumentalist is given ample opportunity to delight and impress the listener. Crafton writes most often as a social commentator, asking "Have You Had Enough?", eying "The Evening News,"

and mourning “Flight 93.” He’s a dab hand at relationship songs, though, too, noting that the same accidents of timing upon which historical events turn can render even the greatest of lovers “Victims of Circumstance.” A worthy CD from a grand old band. (Tom Petersen)

ENOCH KENT: ONE MORE ROUND
Borealis Records

So what kind of story would you have old Enoch tell you? Lost love? Bloody battles? Your own epitaph? Sixteen tracks of pure Scottish gold await you on the fifth CD from Scotland born, now Canada-based, Enoch Kent. If you can’t find something to please you on *One More Round* then the devil with ya! This legendary interpreter and songsmith’s love of traditional music was first inspired by his family. His father played the concertina, and popular songs, Scottish songs and old-time favourites were often sung at home. Enoch first gained notice as part of the Scottish group The Reivers, with Josh MacRae, Rena Swankie and Moyna Flanagan. The band’s live television shows and steadfast interest in promoting traditional music formed the foundation of the Scottish folk music revival that took place in the 1950s and 1960s. Later, when Enoch moved to London, he kept this music alive and well with his folk band “The Exiles”. Since immigrating to Canada in the ‘60s, Enoch performed in many folk clubs and festivals across the country to wide acclaim. During that time, he focused on live performance and decided to put recording aside for awhile. However, after a 36-year recording hiatus, at the age of 70, Enoch well made up for lost time with his return to the studio and the release of two outstanding CDs on the Canadian indie label Second Avenue Records: *I’m A Workin’ Chap* (2002), *Love, Lust & Loathing* (2003), and *For The Women* (2005). *One More Round* is surely due the acclaim received by his previous recordings. Enoch is delightfully supported by the playing of Pat Simmons and Kelly Hood. Pat, who also produced the CD, covers on the accordion, guitar, bouzouki, fiddle and whistle. Kelly has a lovely touch on the pipes. It was delightful enough to play several times before sitting down to write about it. This is another one for all you celtoids to put on your list. Sure,

you may have other recordings of these well known tunes, but not one with Enoch Kent singing them. (Matthew Moeller)

LEN WALLACE: CULTURE SHOCKED
self issued; www.worldaccordian.tripod.com

Stalwart labor activist, unapologetic accordion master, and longtime Victory member Len Wallace sends his shot across the bow of monopolistic capitalism and social injustice from his home in Windsor, Ontario. Have him send you one, too! *Culture Shocked* is a cheery, rousing mix of labor classics old and new – from “1913 Massacre” to Springsteen’s “Factory” – and various reels and other instrumentals. This mix is a huge plus, because all of one or the other could threaten to grow repetitive, but this record never does. Wallace goes deep into the labor library, for diverse material from Phil Ochs, Guy Clark, Chuck Suchy (the superb “Saturday Night At The Hall”), and, of course, Joe Hill. He’s got some originals that stand firmly alongside the standards, too, like the ragtime-y opener, “Class Act.” While the cover of the album evokes an earlier age (a stylized Worker and an accordion on an anvil, all in red, white and black), this is an up-to-the-minute call to arms, just in time for election day. Play it loud, play it proud, and vote your conscience! (Tom Petersen)

POP

JOHNNIE ALLAN: MEMORIES
Jin #9087

According to the notes Allan is the “King of Swamp Pop.” I must admit I am neither familiar with Allan or the genre. It seems to be a Louisiana phenomenon, however. Allan is a crooner who owes a lot to both the pop and country traditions. The CD starts out with a nice version of “I Don’t Know Why I Love You But I Do,” a tune originally done by early soul stylist Lloyd Price, I believe. Allan’s CD has twenty one more along the same lines. Some, like “Isle Of Capri” and “Before The Next Teardrop Falls,” are familiar, while others are obscure. This is slick, well done music, but while it loosely fits our criteria,

it may be toward some far edge for most Victory readers. (Lars Gandil)

SINGER-SONG- WRITER

D. GROSS: PIRATE LOVE SONGS
self issued; www.dgrossmusic.com

Using a very subtle palette of mostly acoustic guitar and voice, Dana Gross proves through his well-crafted songs that “there are a thousand ways to say there are a million shades of gray.” His acoustic guitar, whether steady with gentle finger picking or imbued with fervent rhythms, suit the folk-blues style of the 12 songs on this CD. Floating on top are breathy and slightly slurred vocals, all accented with a tinge of twang, offering up the perfect vehicle for his unique songs about life and love. His sound feels as though it is culled from the roots of the earth, accompanying lyrics thick with nature images. “I looked through the trees and the earth covered leaves and imagine you drifting along with the breeze.” The banjo and harmonica fill out the intimate sound. This is the debut solo album from this musician from Portland, Maine. A lyric sheet provided in a future printing or online would be a welcome addition to this poetic project. (Hilary Field)

WORLD

MICHAEL DOUCET: FROM NOW ON
Smithsonian Folkways, #40177,
www.folkways.si.edu

Perhaps most widely known as the fiddler and lead of the popular Cajun band BeauSoleil, Michael Doucet has released the fun, new “solo” recording, *From Now On*. I put solo in quotes because while there are eight solo tracks with Michael playing fiddle, octave violin, guitar or accordion, the other eleven tracks feature Michael playing as a duo with either Todd Duke or Mitchell Reed. Recorded live, with no rehearsals or overdubs, the recordings are crisp, clean,

intimate, and truly sound like Michael's kicking it up in the corner. Mixing up traditional with self-penned contributions, instrumentals with a few vocal tracks thrown in, this is as authentic as you can get without buying a ticket to Louisiana. From the rousing opening take on Allen Toussaint's "Everything I Do Gonna Be Funky" to the silky double shot ending of "Saint Louis Blues" and "You Gotta Move," Michael will keep your toes tapping, your hips swaying, and your mouth a grinning. A musical delight. (*James Rodgers*)

**BINA & PRANAV MEHTA: COSMIC
DAWN – BHAJANS OF INDIA**
Canyon Records #1002,
www.canyonrecords.com

For their second release, married couple Bina & Pranav Mehta shine a light on their Indian culture with nine traditional Hindu devotional songs (bhajans), and besides an occasional "Krishna" here and there, many listeners won't know what the songs are about. But, whatever your beliefs and opinions, these simple tunes capture the listener and swing them along on a smooth bed of flute, sitar, keyboards, guitar, and the irresistible beat of the tabla. The bhajans feature the fine vocals of Pranav and the liltingly beautiful voice of Bina, who almost lost that voice forever due to throat issues. You can praise whoever you like that her song was not silenced. I think her vocals alone make this set rather divine. Along with the nine bhajans, the CD also includes instrumental reprises of three tracks, and I was surprised how well the music sounds even without the vocals, not seeming missing anything. (*James Rodgers*)

**BINA AND PRANAV MEHTA:
MOONLIT TAJ**
Canyon Records, CR-1003

This is one of those records that remind us to get out and listen widely. You can interrupt your dedication to, say, Bluegrass, long enough to try something completely different, and you should. *Moonlit Taj* is just the most delightful pop record, in any language, in any style! Yes, the songs are traditional Indian songs of love and faith, but they are in no

way stolid. Bina and Pranav Mehta bring to these melodies a soaring, uplifting sound, with heart-melting vocals over bright, energetic arrangements. The record is exceptionally recorded, with careful attention to capturing the best sound from Sunil Das's sitar, with all its multi-layered tonal glory, not just the speed and twang. Even better is the tabla, which too often on record sounds like tupperware; on *Moonlit Taj*, all the resonance and color that Alap Desai draws from it is here. Giving the record a Western accessibility is an underlying texture provided by guitar and keyboard, but the traditional Indian instruments stay to the fore, with exhilarating results. (*Tom Petersen*)

Folking Around - Continued from page 5

CD, *Brighter Light*, is their most heartfelt to date which is saying a mouthful. This set, captured live at the Freight and Salvage on April 13th of this year with Wes Weddell on mandolin opens with two moving tribute songs by David and Buddy Mondlock, closes with "Row On;" A beautiful piece that champions the human spirit, and in between contains 14 songs that reveal the artistry and compassionate spirit that was Tom Dundee. From the clever and humor-tinged life lessons of "Too Much" and "Not Enough," "Don't Fool With the Fire" and "You Never Get Somethin' For Nothin'" to the defiant working class feelings of "The Flame and the Smoke;" From the mature appreciation of the lovely "When You Smile" to the poignant plea of "Hey, Don't Give Up On Me Now;" From the insightful "Hollywood Home" (Balancing deep love for a dying Grandmother with an anger at the conditions of society bubbling under the surface) to the remarkable "The Fight" (Is God looking down on these misguided bar bums? Oh my!) the scope and quality of the creations are amazing. And finishing off the Dundee portion with the life-affirming "Sorrows" and "A Delicate Balance" makes it unequivocal that Tom Dundee lives, brought back to us via the skills and dedication of those most qualified to do so. Truly this partnership has kindled a brighter light and, with proper attention from the public, may secure for

Dundee the posthumous recognition he so long ago earned.

So at this point the only thing left is to ask, "When will we in Washington get to see another classic R&M performance? And the answer is this month and next. November 6th at Traditions Café in Olympia (www.traditionsfairtrade.com or 360-705-2819), the 7th at Quimper Unitarian in Port Townsend (www.quuf.org or 360-379-0609) and the 8th at Phinney Lutheran in Seattle (www.pric.org or 206-783-2350/206-729-0820). Then on December 12th their 5th annual holiday concert will take place at Maple Leaf Lutheran in Meadowbrook (www.reachoutchurch.org or 206-524-2448 followed on the 13th at Crossroads in Bellevue (www.crossroadsbellevue.com or 425-644-1111). All information concerning any aspects of R&M performances, recordings, bookings and whatever else can also be found on their comprehensive web (www.reillyandmaloney.com).

For the familiar the coming performances will be events rather than simple concerts and you're marking your calendars. For the unfamiliar this presents an opportunity to add these worthy artists to your musical universe. And if you're a young or new performer just learning how to operate on a stage this is where you go to school. The music world and the West Coast are fortunate to have this music amongst us and played by artists who are even nicer as human beings and it will serve us well to take advantage of the situation.

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



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VICTORY Calendar

NOVEMBER 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in December's magazine, please submit it before the second Monday of November. If posted later, then Your venue will still be on the website.

www.victorymusic.org

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

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

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

Music Community Resources Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

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

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

11/16/08

Seattle Opera - One-act Opera Seattle City Hall Lobby 600 Fourth Ave Seattle Noon - 1 pm Free Catch a one-act opera on your lunch break as Seattle Opera's Young Artists perform a costumed production. Office of Arts & Cultural Affairs

11/30/08

Magical Strings Shoreline Performing Arts Center 15343 25th

Ave NE Shoreline 3 pm \$20/18/15 The holidays are just around the corner. Start the season off with this concert. Well worth your time!!! www.shorelinearts.net

Mark St. Mary Louisiana Blues & Zydeco Band Highway 99 Blues Club 1414 Alaskan Way (On the Waterfront, across from Aquarium) Seattle 4:45-9 pm \$17 Bay Area Blues Society's "Best Zydeco Band": Jump-up traditional zydeco, blues, R&B. www.scn.org/zydeco/sundays 206-382-2171

Running Dog Shanty Sing Running Dog Guitars in Fremont 118 North 35th St, Suite 105 Seattle 4 pm Free Community sing for any songs about water. Around back, off the alley. Everyone welcome. 206-448-070

MONDAYS

EVERY

Marc Smason Trio Ugly Mug Coffee House 11425 Rainier S. Seattle 8:30 - 10:30pm 206 760-1764

TUESDAYS

EVERY

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

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

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

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

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.

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

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

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

WEDNESDAYS

EVERY

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

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

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

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

11/05/08

11/5/08 Eric Bibb and Ruthie Foster - Alone & Together Lincoln Theatre 712 South First St Mount Vernon 7:30 pm \$29, \$27, \$25 Reserved The Sensational Eric Bibb and the Phenomenal Ruthie Foster each serve up acoustic blues and soulful roots and gospel. Will Bard, willbard_productions@comcast.net

THURSDAYS

EVERY

Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1am No Charge

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

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

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

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

Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 206-622-2563

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

11/06/08

Eric Bibb and Ruthie Foster Alone & Together Benaroya Recital Hall Third Ave and Union St. Seattle 8 to 10:30 pm \$36 Reserved. \$40 day of show. The Sensational Eric Bibb and the Phenomenal Ruthie Foster each serve up acoustic blues and soulful roots and gospel. Will Bard, willbard_productions@comcast.net

Srivani Jade North Indian Classical Music Seattle City Hall Lobby 600 Fourth Ave Seattle Noon - 1 pm Free Take a seat on plush rugs for this traditional style performance of 19th-century North Indian music. Office of Arts & Cultural Affairs

FRIDAYS

EVERY

Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6 p.m. music 6:30 pm 360-568-2472 **Glenn Harrell** Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4-7 pm No Cover Acoustic 253-212-0387

Open Mic Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2. park in Mukilteo, hop on the ferry, take free transit to top of the hill. www.ferryfolk.com 360-341-4420

11/07/08

David Grier Mud Puddle Coffee 321 High School Road NE Bain-

bridge Island 8:00 PM 10 David Grier is recognizably one of the best flat-picking guitarists in Bluegrass today! 206-842-5485

Peter Mulvey House Concert Capitol Hill Seattle 8-10:30 pm, doors open 7pm \$15 donation Singer-songwriter/acoustic/folk 206.328.2479

Reilly & Maloney Quimper UU Fellowship 2333 San Juan Ave. Port Townsend 7:30 pm \$16 Beloved NW duo. Tickets: www.brownpapertickets.com/event/43125 or 1-800-838-3006 www.reillyandmaloney.com

11/14/08

Jim Page & Friends in concert **Q Cafe'** 3223 15th Ave W. Seattle 98119 \$12/\$10 members Produced by Victory Music www.victorymusic.org

Northwest Seaport Chanty Sing NW Seaport at the CWB Boathouse 1010 Valley Street Seattle 8 pm Free Lead a song or join the chorus. All ages. Wayne Palsson songleader, Philip Morgan host. www.nwseaport.org 206-447-9800

Paul Michel & Sally Rose - PNW Folklore Coffeehouse Concert Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8-10 pm free, donations accepted Old-time & Carter Family music fiddle, mandolin, guitar, vocals. paulsallysing.com hend@stolaf.edu, pnwfolklore.org

11/21/08

Battlefield Band Port Angeles H.S. Performing Arts Auditorium 320 E. Park Ave. Port Angeles 7:30 pm \$20 - 25 Celtic; fusion of ancient & modern instrumentation of Scottish music. 360-457-5411

Sea Shanty Camp III Fort Flagler State Park Marrowstone Island Port Hadlock 9 am -5 pm daily, through 11/24 \$350-tuition, room, meals 3-day camp exploring the history and performance of sea songs. Shantymen, historians, vocal coach on staff. 509 996-3528

SATURDAYS

Every

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/

11/01/08

Deb Seymour & The Debonairs P & G Speakeasy Cafe 15614 Main Street Duvall 7:30 PM \$5 Duvall's "Public Livingroom" where the music, food and even the baristas are hot! www.pandgspeakeasycafe.com

Eric Madis Quartet Vino Bella Wine & Espresso Bar 99 Front St. Issaquah 7:30-11:30 PM No Cover Eric Madis, Ted Burik, Don Berman and Steve Ryals play jazz & blues at this intimate, friendly, warm venue. http://www.vinobella.com

Little Brothers Band; Tamara Lewis, singer/songwriter opening Northern Pacific Coffee House 401 Garfield St. S. Tacoma 8-10 pm Tips Appreciated Little Brothers Band kicks it with an acoustic blend of folk, bluegrass. Opening: singer/songwriter,

11/08/08

Eric Madis Swing Blues Guitar Workshop Dusty Strings Music 3406 Fremont Ave N Seattle 10:30 AM \$35 Two-hour workshop on how to swing the blues, including rhythm techniques, chording, scales, riffs, and arpeggios. http://www.dustystings.com

Eric Madis Vestapol Bottleneck Slide Workshop Dusty Strings Music 3406 Fremont Ave N Seattle 1:30 pm \$35 Two hour workshop on bottleneck slide in vestapol (D and E) tuning, including a song and slide technique http://www.dustystings.com

Jim Page & Teresa Tudury Election Celebration Traditions Cafe 300 5th Ave SW Downtown Olympia 8 pm \$12 General \$8 Student/Low Income Page & Tudury together after 40 years

doing political, blues, cabaret, topical songs 360-705-2819 www.traditions-fairtrade.com or 253-863-6617

Reilly & Maloney Phinney Ridge Lutheran Church 7500 Greenwood Ave. N Seattle 7:30 pm \$17 Beloved NW duo. Tickets: www.brownpapertickets.com/event/43904 or 1-800-838-3006 www.reillyandmaloney.com

Swamp Soul Cajun/Creole/Zydeco Dance Band Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8 - 11 pm \$12 (Over 21 only) Creole & zydeco dance music from Louisiana. Info: www.swampsoulband.com 206-283-2233

Tania Opland & Mike Freeman Haller Lake Community Club 12579 Densmore Ave N Seattle 7 pm \$10 - 12 Anglo-Alaskan acoustic world music - multi-instrumental, multi-lingual, and really fun. www.hallerlake.info/artsevents.html

11/15/08

Watch The Sky / Tania Opland and Mike Freeman NW Seaport at the CWB Boathouse 1010 Valley Street Seattle 8 pm \$15/\$10 Opland/Freeman: Diverse ethnic instruments & percussion. Watch the Sky: Celtic verve with contemporary drive. www.nwseaport.org 206-447-9800

William Pint & Felicia Dale The Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8 pm no cover Sea Songs & Trad Music 360-440-0654

11/22/08

Balladeers - Stew Hendrickson, Bob Nelson, Jerry Middaugh. The Flying Apron 3510 Fremont Ave N Seattle 7-9 pm free, donations accepted Songs & fiddle tunes from British Isles & America 206-442-1115, flyingapron.net, stewardhendrickson.com

11/29/08

Hank Cramer Seattle Center 305 Harrison Street Seattle 5 pm Free Bonfire Sing-Along 509 996-3527

MICHAEL SMITH

Songwriter Extraordinaire

BY STEVE WACKER

What is it about a Michael Smith performance? Audience members understand that they're witnessing something special, but why? I suggest that Michael's gift lies in coaxing to life that special glow that resides within—the glow that is a sense of wonder at the fact that we're all sentient beings in a beautiful but often whacked-out world that's filled with joy, heartache, absurdity and laughter.

There are the songs, of course—Michael is a songwriter with few peers. He's probably best known for "The Dutchman," thanks in part to Steve Goodman's version on his 1972 album *Somebody Else's Troubles*. But this is only one song in a sizable catalog that includes many amazing songs. How to describe their range and power? It's not just that they provide insight into the human condition and can make you cry or fall off your chair in a fit of laughter; part of Michael's charm is his ability as a songwriter to convey such insight and humor. However, it's also his presentation, which is really there—not boastful or flashy, but containing an element of dignified humility that somehow helps convey the meaning of the songs.

However, 'dignified humility' sounds stuffy and not very engaging, and Michael is anything but stuffy. He's also a very engaging performer. And yet there is a subtlety to Michael's demeanor on stage that is matched only by the dryness of his wit and the mischievous twinkle in his eye. (Being from the midwest myself—Michael lives in Chicago—I like to think that the subtlety is midwestern in origin. But then I learned that he grew up in New Jersey. Oh well.)

And Michael's subtle stage presence has an interesting effect on the audience—he manages to gain their attention so completely that one probably really could hear a pin drop. Seriously, I can't think of another musical performer I've seen who makes the audience pay such rapt attention to what he is doing. I've noticed this more than once when seeing Michael perform: how engaged everyone was, and how much they were enjoying themselves.

For the most part, Michael's songs have fairly simple and graceful structures, which is why they're characterized as folk music. There is also a clarity in his imagery—you probably won't leave one of his performances scratching your head about the meaning of some obscure metaphor. But I can almost guarantee that you will leave with an appreciation for a memory that was rekindled by one of Michael's songs.

Although a number of Michael's songs invoke memories of childhood, there are also songs that consist of dizzyingly outrageous wordplay, songs of romantic longing, and ones that display a very dark sense of humor. About the only emotions that Michael doesn't seem to invoke in his work are those of anger and despair.

Michael's ability to connect with his audience is one of the most powerful aspects of his performances, and also one of the most difficult to describe. Many of his songs seem to cast out gossamer ribbons of sentiment that are almost tangible, ribbons that connect us all in a kind of gestalt of late 20th-century American consciousness. I get a feeling that's similar to how I felt when I discovered *The Adventures of Tom Sawyer* as a kid.

And finally, there is Michael's guitar playing. If I had to describe it in one word I would say orchestral, but that doesn't do it justice. You see this guy who could be a truck driver or bricklayer walk out onstage with a well-seasoned Martin D-35 and you can't help but wonder about the notion of dexterity and how it might apply to the relationship between his left hand and the fretboard. But when he starts playing it doesn't take very long for you to start appreciating his harmonic vocabulary and his seemingly encyclopedic knowledge of chords. You appreciate his sense of rhythm and the foundation his guitar provides for the songs. And as the evening progresses you hear little things in his playing, like the tightly interwoven plucked harmonics that make the music sparkle. And by the end of the evening

you think, "Wow. If I work at it, maybe someday my guitar playing can sound that good and be that integral to my songs."

And then you leave the auditorium, a little flushed from the laughter and with a renewed appreciation for the day-to-day. It's that glow—Michael's performance has been like a puff of wind that enhanced the glow a little bit.

And then you start waiting until the next time he's in town. Hope to see you there.

*Steve Wacker is one of the Victory Review editors and a singer/songwriter/guitarist who performs in and around the Seattle area; he released his album *Smoke Ring Haloes* in late 2004. He also writes about music and various other topics. For more info and to read some of his other work, visit his Web site at www.wackerwordsandmusic.com.*

**THE VICTORY
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KIDS KORNER

Shrek, the Musical - A Kid's Eye View!

BY GUEST COLUMNIST EMMA RATSHIN

An Interview with Sutton Foster

A few weeks ago my family and I went to see *Shrek the Musical* at the Fifth Avenue Theater. I had seen all the Shrek movies, and I was excited to see the musical. I read two books by William Steig, the author of the book *Shrek*. Those books, *CDB*, and *Sylvester and the Magic Pebble*, were funny and clever, just like *Shrek*. When we walked into the theater, it wasn't jam-packed, but it was full. I looked up at the stage and saw the most beautiful, elaborate scenery I had ever seen. There was a huge tree in the center of the stage, and if you looked up, there was a screen with streaks on it representing rain. The little LED lights snaking up the inside of the tree looked awesome.

I thought the show was amazing and clever. There were some very funny songs and some sentimental songs. The songs added a lot to the story of Shrek, an ogre who fell in love with a beautiful princess. I thought the singing and dancing was very engaging and fun to watch. I especially liked the character Lord Farquaad, an evil midget Lord trying to be a king by marrying a princess. He spent the whole show on his knees with fake wooden legs sewed on to his pants. He jumped by standing up on his real legs and crashing down someplace else on his fake legs. I thought that was done brilliantly and it was incredibly funny. In another scene that I loved, all the fairy tale creatures lined up to sing and dance for an audition while a booming voice came over the loudspeaker, telling them that they were being kicked out of Duloc, Lord Farquaad's land. My Dad said that it was a spoof on the audition scene in *A Chorus Line*. I have not seen that show, so I'll have to take his word on it. It was still funny anyway.

There were two kid actors, Adam Riegler (young Shrek) and Keaton Whittaker (young Fiona, and a local NW kid.) I thought that they did very well, considering that being in a show must be a lot of hard work for a kid. Keaton Whittaker was a wonderful singer, and I'm impressed that she can do so many shows

in one week without getting laryngitis! To me, the funniest scene of the show was when Shrek was practicing what to say to Princess Fiona. He kept rambling and going off the subject. It was some of the funniest things I have ever heard! The character Princess Fiona, played by Sutton Foster, was one of the best in the show. Ms. Foster is known for her singing and acting, and even won a Tony award for another show, *Thoroughly Modern Millie*. She played Princess Fiona very well. My favorite part was when young Fiona, teen Fiona, and adult Fiona came out and sang in the tower. I liked it because it was so sincere and so funny at the same time, and also just plain impressive. All three Fionas had great singing voices.

The show I saw in Seattle was a warm up for Broadway. I have seen a lot of Broadway shows (I have a grandmother in NY who always takes me to shows on Broadway) and I think that this show will do very well. I even think it will win Tony awards. I would recommend this show to anyone who can see it in NY or anywhere else. It is a wonderful show and I would not want anyone to miss it!

Through a friend of mine in NY, (Christine Lavin) I was very fortunate to be able to interview one of the stars of *Shrek, the Musical*," Sutton Foster. Here is the interview.

ER: How did you get to be an actress?

SF: Well, I started dancing first. When I was 4 years old I took ballet lessons and really loved it. The first time I performed in a musical was when I was about 8 or 9. I was living in Augusta, Georgia at the time and our local community theatre, The Augusta Players, did a production of 'A Christmas Carol' and I got cast in it. Pretty much ever since then I've been acting.

ER: Were you excited when you found out you got the part of Fiona?

SF: I was so excited! I loved the movie of *Shrek* and I especially love the character of Fiona. I get to play a princess who also farts and burps! How cool is that?

ER: How does it feel getting up on stage with all those people in the audience?

SF: Sometimes it's terrifying and sometimes it's thrilling. I've been performing for a long time so I am used to getting up in front of a lot of people and acting, but I still get really nervous... especially the first time.

ER: Are you excited? Happy? Scared?

SF: I am excited, happy and scared! It is a dream come true to be doing what I love for a living. To be able to say I'm a Broadway Actress is what I have always dreamed of and always wanted. I love being in *Shrek*. I want to do my job well, I want people to like the show and I want it to run for a long long time.

ER: What is your favorite part of the musical *Shrek*?

SF: I think my favorite part is when I sing with *Shrek* in the 2nd act and we fart and burp together!

ER: Do you like the cast?

SF: I love the cast. It is an incredible group of extremely talented and goofy people. We all get along really well.

ER: Are you looking forward to going to New York with the show?

SF: It was so nice to be in Seattle. I was actually there last year with *Young Frankenstein*, so in many ways it felt like coming home! But I'm so excited to perform *Shrek* on Broadway. I can't wait for people to see it. I am so proud of the show and honored to be a part of it.

Emma Ratshin is a fourth grader at Lowell Elementary School. She is nine and a half years old, and enjoys music and wrestling with her dog, Ollie.

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MUSICAL TRADITIONS

Where Have All the Audiences Gone?

BY STEWART HENDRICKSON

SOME UPCOMING CONCERTS AND A NEW VENUE
PNW FOLKLORE SOCIETY AND HALLER LAKE
ARTS COUNCIL

Musicians, Venues, & Audiences Revisited

“Where have all the audiences gone? / Long time passing, / Where have all the audiences gone? / Long time ago. / Where have all the audiences gone? / Gone as relics, every one. / When will they soon return? / Oh when will they soon return? (Frank Hamilton)

As I mentioned in an earlier column (*Musicians, Venues, Audiences* – May 2008), the most trying moments for a concert producer are those between the sound check and the performance. When will the audience come? Will they outnumber the performers? Or for the performers. Will we make any money for this gig? Or will it be just another rehearsal?

I recall from my early days with Victory Music, the late 1990s, we had audiences of sixty or more at our monthly concerts at Valdi’s Ballard Bistro. I don’t think we would get that now. I have been to some coffeehouse gigs where the musicians outnumbered the audience. That was even the case with a solo musician (I wasn’t there)! Our Haller Lake audiences have varied from as many as 60+ to as few as 15 or 20 – mostly the latter – in a hall that seats 200.

In the September issue of Victory Review Wes Weddell made a good case for live music. And as Dan Roberts, long-time Victory member, has said, “in music, local is best.” But live, local music doesn’t seem to draw audiences anymore. Our musicians want more venues in which to perform. We have more venues now, but the audiences have not kept up and rather seem to have declined.

As I said in my column last May, I think communities are the key to providing audiences. Victory Music has created a community of acoustic musicians through its open mics and the Victory Review. The Seattle Folklore Society has built up a community of folk music concert goers over many years. And small towns often have the

best audiences because they are close knit communities.

Take for example Skamokawa, a town of about 600 on the Columbia River in Wahkiakum County (SW Washington). They support the Wahkiakum Acoustic Guitar Society of at least a dozen or more active members. I’ve played a house concert there at a B&B (The Inn at Lucky Mud, run by a couple of folk musicians) with 20-30 local people in attendance, and a potluck and great jamming afterwards. It’s a real community.

My friend Ebbe tells me about the music scene in Juneau. “Juneau, Alaska is a smallish (30,000) town but it is a vital community, one that offers many facets and levels of the various arts. For instance, we have five different levels of live theatre here, ranging from a professional troupe down to high school productions; we have painters and writers, publishing houses, music studios, professional music teachers, a symphony and more.”

“We have music from lyric opera to folk, we have concerts in halls, concerts in houses, music jams and sessions, we have song writers and song stylists, we have music festivals ranging from folk to jazz and classics, we support many bands and orchestras in this town.”

“Just about everything is well attended. Three years ago I was one of four people who started a monthly folk music club which is going strong and two years ago, on a top-of-the-mountain venue reachable on foot or by tram, we started a ‘mountain music fest where we offer 10 twenty-minute performing sets. Last year, the manager told me, they sold 212 tickets for the fest; he was pretty happy about it. I anticipate no less this year.”

In large cities like Seattle we need to develop neighborhood communities and communities of people with similar interests. It takes time to develop these communities, but this should help bring the audiences back.

The Pacific Northwest Folklore Society (pnwfolklore.org) has a new venue for its **2nd Friday Coffeehouse Concerts**. Our last concert at the Crown Hill Bistro was in September. We have now booked the Wayward Coffeehouse (8570 Greenwood Ave N, Seattle) for October and November. October’s concert at the Wayward Coffeehouse featured **Mick Knight & Orville Murphy**. If this venue proves satisfactory we have the possibility of continuing there on a monthly basis.

November’s **PNWFS Coffeehouse Concert** at the Wayward Coffeehouse (Friday, November 14th, 8 pm, free, donations welcome) will feature **Paul Michel & Sally Rose**. Paul Michel grew up in Ohio, where he learned to play fiddle, mandolin and guitar from local players, old 78s and tradition “revivalist” players in the 1960s and 70s. He moved to Seattle in 1981, and has played off and on in old-time, bluegrass, Irish and Balkan bands for the past quarter century. Sally Rose grew up in Yakima, WA. She has been singing since childhood. She plays mostly guitar and sometimes banjo. A longtime Seattle resident, she has recently relocated to the pastoral paradise of Snoqualmie, WA, where she sits on her porch and sings for her husband Warren, her fiddling daughter Tori and her guitar playing son Shawn.

On Saturday, November 8th, the **Haller Lake Arts Council** will present **Tania Opland & Mike Freeman** at the Haller Lake Community Club (12579 Densmore Ave N, Seattle). This Anglo-Alaskan duo have been on the road together since May ‘95 in a unique collaboration which combines their distinctly separate musical backgrounds, bringing their exuberant music and wild tales to audiences around the world. Instruments will include hammered dulcimer, guitar, violin, cittern, Native American flute, percussion, with songs in many languages and rhythmic roots from Siberia to Morocco. For more information see hallerlake.info/artsevents.html.

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

BRITISH COLUMBIA'S ART WELLS FESTIVAL

By Nancy Vivolo

Two hundred years ago, a sense of adventure and a river that would one day take his name called Simon Fraser to the north. One-hundred and fifty years ago, beaver pelts and a growing commerce brought the rugged men of the Hudson's Bay Company to Rupert's Land, New Caledonia - British Columbia. Nearly one-hundred and twenty years ago, the flicker and flash of gold drew multitudes of prospectors to the banks of Williams Creek.

For the second summer in a row, a celebration of all things art pulled me, heart and soul, north to the Cariboo region of British Columbia. Held on the B.C. Day long weekend, the first weekend of August, the ArtsWells Festival was presented by Island Mountain Arts in the cozy and historically significant companion towns of Wells and Barkerville. The breathtaking natural beauty and essential solitude of the area lends itself to a nurturing creative spirit that is not fabricated for just one weekend but is an intrinsic part of life in the Cariboo.

Nestled in the pine-covered mountains, laced with sparkling streams, rivers and lakes, Wells was once a town site for the Cariboo Gold Quartz Mine. The 1930s were gloriously rich for Wells, with mining at its peak and the character of the people that settled there reflected in the unique but sturdy construction of the buildings that still stand. Now renovated and converted to shops, galleries, cafes and inspired living spaces, the buildings themselves seem to have endless stories to tell and more than a few songs to sing.

It is obvious that the arts and expression have always been an important part of the culture of Wells as soon as you round the corner of Pooley Street and immediately view the Sunset Theatre standing proud and abuzz with activity. Just a few clicks up the road is Barkerville, named for the prospector Billy Barker, now a living museum with actors in character and period costumes making history come alive on every corner. Rest assured – that is only the tip of the iceberg!

ArtsWells has been powered largely by volunteers from the start and is based on active participation in a festival that promotes, supports and exposes professional and emerging artists through this enriching cultural event for everyone involved. It is that mission that first drew me to ArtsWells as a volunteer and I haven't regretted a moment of the time spent there. From the very opening of the festival, which includes a parade led by a community-powered Chinese Dragon in which you're invited to participate, a dynamic lineup of a variety of performances on multiple stages that defy all boundaries, and a wildly imaginative selection of artistic workshops, this event can't help but inspire.

Hoping to enrich your own artistic skills? Try an object writing workshop with songwriter Linda McRae or develop your grace and coordination in a Poi workshop with Donnalee Davidson or save your memories beautifully through the guidance of Pamela Cinnamon and her mini-journal making workshop. Drumming and polyrhythm, juggling and yoga, African and Salsa dance, puppetry and many more options await your participation.

The hills surrounding Wells create a large amphitheatre, so having an outdoor stage at the Wells/Barkerville School during the daylight hours is a natural. Corbin Murdoch and the Nautical Miles filled the valley with their alt/country sounds rich with the Dobro, lap steel and pedal steel guitars backing the Johnny Cash-like vocals on all original material. Miss Emily Brown was sweet and shameless while Melisa Devost belted out her brand of soulful Gospel. The Wingdamramblers had more than a few toes tapping and The Arbitraris stirred up the crowd with their alt/pop sounds.

One of my favorite stages this year was at the Wells Community United Church. The first church service held within the wooden walls of this structure was in March 1935, and the church speaks to the generous spirit and solid tranquility of the community that built it. The sacred serenity of the building enhanced the acoustic experience of the performances

held there. Evening showcases had the added dimension of soft lighting and candles, which provided a hushed and attentive experience for the audience. A highlight for me was a performance by Corwin Fox backed up on accordion and vocals by Raghu Lokanathan doing a hauntingly beautiful ballad of about a young bride destined to marry the brother of the man that she loves and the tragic path that she finds herself on. The combination of the song's narrative, done with such emotion, and the staging itself captured a theatre of human drama usually found on the operatic stage. Fans of the emerging spoken word sensations the Ramonalisas found this stage to be fantastic for enhancing the experience of their live performance. Poetry and slam followers had a go at this stage as well.

The Community Hall housed a great day stage downstairs that became the all-age stage in the evening, leaving the upstairs rocking with a great lineup of showcases complete with a no-host beer and wine bar for adults only. Multi-instrumentalist alt/folk poet Kris Demeanor set everyone into high gear with his unique hyper-lyrical style and rhythmic musical back up. I think everyone had to mop a bit of sweat off of their brow by the time he was finished – what a workout! Indie folk/rocker Ari Neufeld tantalized his long time fans and won over the hearts of newcomers with his evocative and captivating set. A bit of a one-man band with an organic sincerity, Ari pulls you in gently with his original songs that capture and highlight the human condition. He later performed at the busking stage hosted by the Bear's Paw Cafe where percussive footwork was enhanced by the thunderous reverb of the metal-framed flatbed stage.

The upstairs showcases at the Community Hall provided plenty of inspiration to dance all night to bands like The Gruff (bluegrass), Third Eye Tribe (reggae/backbeats), KarmetiK Collective (dynamic electro-melancholy dance vibes), Jarimba (Afro-Latin), and Headwater (alt/bluegrass). Folk/roots rocker Shane Philip knocked everyone's socks off with his incredible showcase that seemed to flow seamlessly from song to song. Philip's endless energy was contagious as he kept people moving to the rhythm of his drums and didgeridoos. Just when you thought it couldn't get any better, Corwin Fox got up on stage to add dimension with his bass and the room filled with new energy.

Continued on page 20

ACCENT ON MUSIC THERAPY

Worth a Listen

By NANCY H. HOUGHTON, MA, MT-RC

It's a big world of sound out there, and performing musicians are doing marvelous work in using their talents for therapeutic purposes. I recently came upon the work of noted UK drummer Michael Gilbourne. After years of performing with some of Britain's finest, he is now turning his efforts towards helping children with disabilities, including cerebral palsy, learning challenges and autism, among others.

Michael noted that even the most challenged people can play music on a handsonic instrument. This technology allows them to create their own music using just a fingertip or other body part over a sensor. In a recent e-mail he wrote, "if you have a look at <<http://www.myspace.com/littlewingsounds>> there you will find some of my music, and a special track I call "Katie's Oboes". This was achieved with a 21 year old lady with CP and blindness...no speech and very little available movement, Katie's life is spent in a fetal position, on her special bed. We spent several months together, and worked with a piece of equipment called a midi creator to access a sense of Katie making music, I could fix an infra sensor in front of her nose, and she could pull all the programmed notes by wiggling her nose.. Look for this track...it's almost a miracle for this to happen. I recorded it straight to my hard drive on the Yamaha Tyros2, which the midi creator was receiving its sound source from. I just played the string part, it's all in the moment and unedited...sometimes these miracles happen!"

In his therapeutic music work, Michael uses several musical instruments, including the midi creator, which enable those with disabilities to control music by waving, walking, wiggling a finger or even just sitting down. In addition to special needs children, he works with patients in palliative care and dementia wards. He notes that the sessions have been helpful for staff too. Michael is struck by the power of music to nurture

memories, to encourage participation or to simply enjoy.

Michael recalled a young man with encephalitis, a brain trauma that left him with memory loss, speech problems and epilepsy. Several months of piano playing and reviving memories through music enable him to join other activities he enjoyed.

I believe in our
intellectually
challenged students. I
truly believe they are
capable, willing, and
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open doors to endless
possibilities

To access Michael's recent work, go to Google Video and search Drumtalk Michael Gilbourne. One of his films "The Gifts Beyond Words" is available for viewing. It's a touching video with snippets of his work with various clients using the midi-creator and other instruments.

Another drummer doing notable therapeutic work is Eddie Tuduri. His program, The Rhythmic Arts Project, or TRAP, was born out of his recovery from a body surfing accident in the late '90s. While in rehabilitation in California, Eddie asked for a pair of drumsticks and a few percussion pieces. He worked with rhythm to regenerate his nerves and impulses. Soon, he had engaged his fellow patients in music making and began to see improvements in overall mood on the ward. Eddie writes, "Concentrating on

focus, attention span, simple drumbeats and clapping, playing along with music, learning basic musical notation and most importantly, having fun, we knew we had started something very enjoyable and significant in mind, body and spirit."

Eddie recovered from his injuries and has worked to create TRAP and make it widely available. Eddie worked with therapists, health care workers, teachers, and other percussionists to develop the program. He then partnered with The Pearl Corporation to publish materials. The Pearl website offers instruments and written materials for TRAP.

A recent newsletter from Eddie describes TRAP in his own words:

Dear Friends, "Is it God? Are life, intellect, love and every emotion scientific? I don't think so. I like the concept "All we need is Love." With Love, all things are possible. People often ask me why and or how The Rhythmic Arts Project makes a difference in so many lives. The exercises are based in drumming using basic musical notation and instruments from the percussion family to address life skills. Maybe the idea is clever; maybe it's not nearly as clever as some more traditional scholastics employed to address the same goals. Goals being the operative word, drums move us in a positive direction mentally and physically.

I really do love my work and the people I work with. I think the reason TRAP makes a difference is because of this. I believe in our intellectually challenged students. I truly believe they are capable, willing, and ready to learn new concepts that will open doors to endless possibilities.

We are fortunate to have so many people all over the States and beyond who make this difference a reality every day for the many people we serve." *Eddie*

Congratulations and sincere thanks to those musicians who are broadening musical horizons and finding new applications for their talents!

For more information on The Rhythmic Arts Project, visit www.traponline.com. View the work at <http://www.youtube.com/EddieTuduri>

Nancy Houghton may be reached at nhhoughton@msn.com.

PORTLAND

The State of the Folk, Another Take

BY DICK WEISSMAN

I thought it be a good thing to bounce off Tom May's last column, and talk about what is going on in Portland these days, before adding my own philosophical (or not) comments.

First of all, the venues. Artichoke Music has partially remodeled, and has music two days a week. Interestingly, they do better with local talent than with visitors. Of course there are exceptions, but by and large when local people perform, they are filling the place (about 60 seats.) The Portland Folk Music Society does shows most months, except for the summer. The capacity of the church venue is 128 chairs, and legal standing room for about 200 other people. Gordon Bok did the first concert of the Fall, '08 season, and drew 208. A more typical draw is in the 50-60 range, although it's gone as high as 300, and as low as 30. The society used to draw on its members, but these days the typical attendance is 70-80% non-members. Other venues include a number of really small coffeehouses, Alberta St. Public House, and Doug Fir Lounge, which generally attracts the super-hip, under-30 group. In folk terms that means folk-freak music. Alberta Street has quite a bit of Irish music, some old-time music, and lately Kate Power and Steve Einhorn have been doing an early show on Mondays at twilight.

Mississippi Studios is being remodeled, but they feature music on a regular basis. Kell's is a downtown pub that features Irish music, and Tom May can be found there about a week a month. They have a regular rotation of artists. 9 Muses is an acoustic tavern that is gradually trying to find a format and an audience for acoustic music.

Beyond these venues we get down to O'Connors, a SW neighborhood

bar-restaurant which features a variety of performers, and the various McMenamins bar-restaurants, which feature music on a sliding scale, depending on which of their numerous venues we are talking about. Portland has a really good local of the Musician's Union (disclaimer: I have been elected to the Executive Board.) There is a rehearsal hall that can be used, and incoming jobs are sent out on e-mail to any members that wish to be on the e-mail list. The union has also

taken an activist role in promoting music on local radio, and the president is involved with the formation of a new FM station that should be on the air in 2009. That station will feature primarily local music, with some attention to independent artists who are not from Portland, but are playing in the town.

Tom May puts together the Winterfolk concert at the Aladdin theater. It's a benefit for an organization called Sisters of the Road, who help to feed the homeless. It's a great show, and the theater always sells out. Utah Phillips closed the show for some years, although last year Peter Yarrow was the closing act. The other performers are mostly drawn from the Portland

“The pie hasn't gotten any bigger, but there are an awful lot of people sitting at the dinner table.”

area, and people are happy to play there. It's great to play for 600 people, and truthfully most of the local performers would never be able to draw that many people at a solo show. Mostly it's a question of helping the community, and solidifying one's identification with it.

Now for the “philosophy” section. I agree with quite a bit of “What To” outlined last month. To paraphrase Waylon Jennings, “this singer-songwriter bit done got out of hand.” There are an awful lot of performers out there, quite a few of them competent professionals, all vying for the same pie. As Mike Seeger said to me ten years ago in a different context, “the pie hasn't gotten any bigger, but there are an awful lot of

people sitting at the dinner table.” The singer-songwriter faction has virtually overwhelmed the Folk Alliance, nationally and at many of the regional conferences. There's a certain delusional air about the whole thing. People compete to play at showcases that are attended mostly by other musicians, or in the case of guerrilla showcases, by very few people at all. And after one gets through registration, travel and fees, it's expensive to attend.

From a performer's standpoint, air travel has become expensive and unpleasant, and gas prices have gotten way out of hand. In some future articles, I hope to deal with the question of how musicians can survive today. It's not a pretty picture. For now, I'll leave the reader with the notion of helping one another, sharing gigs, hiring other artists, passing along gigs that you can't or don't want to do. Isn't that what Victory Music is all about?

One last comment. It's disturbing to me how little the folk community involves people of various colors or ethnic persuasions. We all need to break down the narrow definitions of what the music is or can be.

Art Wells Continued from page 18

Another great feature of this event is that as a volunteer you feel truly appreciated and welcome in the community. The volunteer powered kitchen, guided by amazing vegetarian chef Martin Comtois of the Ashcroft Opera House and Secret Garden Cafe, provides not only delicious meals for the performers and volunteers alike but adds another layer of interest and networking for those who are willing to invest sweat equity in the communal project. Shaw Cable Network was there throughout the weekend to experience the transformation of this small artist community into a rollicking holiday weekend event and capture the energy on film as a documentary. It will be interesting to follow up on that project when it is completed and ready to air.

In the two years that I have ventured north to the Cariboo for ArtsWells, I have made many friends and enjoyed experiences that will last a lifetime. This is one event that you need to put on your summer list of things to do, but don't take my word for it. There is plenty of time to plan for next year, so get your passport, go online to www.imarts.com, plan your vacation and we'll discuss the incredible experiences over coffee in Wells, B.C. next summer.

MARITIME MUSINGS

November 2008

BY MATTHEW MOELLER AND ALICE WINSHIP

**Watch The Sky / Tania Opland
and Mike Freeman**
Center for Wooden Boats
8:00 PM, November 15, 2008

Sea Shanty Camp
Fort Flagler State Park
November 21 – 23, 2008
www.seashantycamp.com

William Pint & Felicia Dale
The Wayward Coffeehouse
8570 Greenwood Ave N, Seattle
8:00 PM November 15, 2008

To call "Watch the Sky" a Celtic band is an understatement. The trio of Jan Elliott-Glanister, Chris Glanister and Joe Wagner plays music from all over the British Isles, as well as Music Hall and sea songs. You may know Chris Glanister from his work with The Whateverly Brothers, or have seen him behind the sound panel at any number of concerts. His fine ear has made him sought after as a sound tech and producer. Jan Glanister, as the newest member of the all-female chantey group Broadside, is well familiar with sea music. Together, Watch The Sky performs on a wide variety of instruments, with superb harmony vocals. They'll be performing at the Center for Wooden Boat on the

15th with Tanya Opland and Mike Freeman. The performance starts at 8:00 PM

Tanya Opland is one of my all time favorite singers. The beauty of her voice and the conviction of her performances keep me wanting more (you vixen!). And, she has the longest and most graceful fingers I have ever seen. I love to watch her play the fiddle and watch those fingers dance.

Mike Freeman is my second favorite Irish transplant and one of my favorite people. His quick wit gets him in a lot of trouble, but I think it's worth it to him. His style and playing are indispensable to Tanya's talent.

Sea Shanty Camp III takes place November 21st–23rd at Fort Flagler State Park. Hank Cramer, well know NW shantymen, created Shanty Camp for the simple reason that there wasn't one to be found, anywhere. Campers (a relative term here) immerse themselves in music, singing, sea lore, singing, history, singing and good food. Did I mention the singing part? For more information, check out the website at www.seashantycamp.com. You'll find registration information and more links to other music sites. This is a very fun event and at the end you'll be able to answer the question; Who goes to a sea shanty camp?

For those who just want a little bit of sea chanties (that's the way I spell it), there are two

notable monthly gatherings where you can "yo ho" to your hearts contentment. First and foremost is the longest running chantey sing along, in the Pacific Northwest, held the first Friday of every month at the Center for Wooden Boats. Each month a different song leader takes charge with their own style of singing. The festivities start around 8:00 PM., Go to www.nwseaport.org for more information.

Olympia also has a monthly sing along. Held the first Sunday of each month at the Urban Onion, Burt & Di Meyer lead a rag tag group of enthusiastic singers. I've found that the Olympia session is more traditional than the Seattle one, but the level is fun is the same.

Mark December 6th on your commemorative Victory Music Calendars. That is the date of the "Cutters and Friends" annual holiday concert at Emmanuel Lutheran Church in Seattle. It's a wonderful holiday concert with the best in maritime music.

Late Breaking News! **Brand New Sea Chantey Sing Along!**

Mark you calendars for the Third Saturday of every month. A new Sea Chantey sing along began last month on Oct. 18th at the Courtyard cafe, 230 Quincy St. Port Townsend (formerly Bread n Roses) I went to the inaugural session, last month and had a great time. It starts at 5:30PM and goes till 8:00 or 8:30PM. The next session will be November 15th. Any questions will be gladly answered by Tugboat Bromberg at (360)-990-4873 or (360) 598-1497 or you can call the Courtyard Cafe at (360) 379-3355. Now - Go eat a turkey.

Cap'n Matt and Alice Winship

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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.

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

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VOLUNTEERS

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needs a few good Volunteers:

CD Reviewers: Contact - mtson@icehouse.net

Writers: Contact victoryedit@mindspring.com

Distribution needed. As of Jan 2009 Victory Music will need a distributor for the Pioneer Square (maybe 5 stops) and the University area (maybe another 5-6 stops) **All opportunities are Volunteer positions!**

Victory Music needs storage space. If you have storage available, please contact Lola at: victory@nwlinc.com. This is one way you can really help Victory Music! Storage needs to be heated and somewhat accessible.

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1 ST 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

Q Cafe - Ballard
3223 15th Ave W, Seattle 98119
(just south of the Ballard Bridge) 206-352-2525
(\$2 cover Mem. \$3 Every one else - Musicians \$0)
Sign up: 5:45 - 6:15 pm
Music: 6:30 - 9:00 pm

1 ST THURSDAY
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15600 NE 8th Street - Bellevue, WA
Sign up - 5:30 PM
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Saturday, November 22 7:30PM - \$14
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