

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

December 2008

Number 12

CD's SELF DEFENSE *and* SELF REALIZATION!!

THE SHAPE OF CONTEMPORARY MUSIC CAREERS

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- ✦ **Accent on Music Therapy: Take a Music Bath!**
- ✦ **Portland: Paul Clayton and the Folksong Revival**
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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

December 2008

*** **Stan James:** May 20, 1935 - November 1, 2008. Stan James, a Seattle folksinger from the early 1950s passed away at his cabin near Granite Falls. One of the mainstays of folk music in this area, he was one of a group of young folksingers who sang at the UN Pavilion during the 1962 Seattle World's Fair. In 1962 he bought "The Place Next Door," a coffeehouse in the University District, redecorated it and renamed it "The Corrobooree." It was one of the best coffeehouse folk venues in Seattle at that time.

Stan was involved in some of the early restoration of the Wawona and lead many chantey sings at the NW Seaport on South Lake Union. He was the second president of the Seattle Folklore Society, and was active in the Seattle Song Circle. He will indeed be sorely missed.

*** If you haven't seen **Deb Seymour** around lately, well there's a reason: tendonitis in her left arm. Makes playing kind of tough. She still likes looking at guitars.... and has been taking advantage of "the time" off to go out to other peoples shows! Lastly, she would like to thank **Casey Garland** for subbing last minute at the Nov 1st P&G gig! Meanwhile check out Deb's new blog www.debgoesgreen.com: the diary of one woman's attempt at CO2 sobriety in an oil-addicted world. Much good info, insights and photos of Deb's new solar hot water system, electric cars, links to resources, etc!

*** In December there will be a fundraiser at Traditions in Olympia to raise money to send **Alice Stuart** to Memphis for the Int'l Blues Challenge. Alice is representing the Washington Blues Society this year in the solo/duo competition.

*** "Winterfolk", February 7th in Portland this year (Portland's largest annual folk event, at the Aladdin Theatre) will focus on a tribute to **Utah Phillips**. His sons, **Duncan** and **Brendan** will perform, accompanied by

Mark Ross (who recorded "Loafer's Glory" with Utah Phillips and often worked as his sideman/partner) **Rosalie Sorrels** will headline. (Rosalie just released a highly acclaimed album of Utah's songs) Other performers will include **Kate Power/Steve Einhorn, Tom May, Andrew Calhoun, Hanz Araki** and **Anne Weiss**. Tickets will go on sale December 15th at Ticketmaster and Music Millennium.

*** From **Joe Crookston** - I'm SO overwhelmingly encouraged and on the verge of tears for this election. I've been traveling, performing many concerts, and canvassing in Pennsylvania...got bit by a dog in one place and kept going. In one town, I worked with 400 other volunteers, buzzing like worker bees, stuffing envelopes, making calls, going door to door and sharing a deep belief in "Community Organizing"

*** **Michael Guthrie** celebrated his 60th birthday this month with friends at his home. The highlight of the party was when a friend from work gave him a giant erector kit! Complete with Michael's photo on the instruction book. That was good for a lot of laughs! On another note - Michael will be opening for the fabulous Claudia Schmidt on April 3rd, 2009 at the Portland Folklore Society Concert Series - Go Michael!

*** This in from **Ricky Gene Powell** - Boys of Greenwood Glen is working on a new CD. They will be out playing drinking music again starting on Saturday December 27th at Fado in Pioneer Square-Seattle.

*** **Nancy K. Dillon** reports that upon googling herself to find out what the web had to say about her & her songs She was quite surprised to discover that "O Susanna" was in the Top 20 on Acoustic Pie Radio.... AGAIN!! WOW !! That gal has some staying power! In addition, O Susanna was sighted (heard) at the Bluebird Cafe in Nashville at their legendary Monday Night Open Stage on November 3, 2008.

And Nancy is currently featured on the ultra-cool Seattle OnHold Project ~ the City of Seattle's Arts & Cultural Affairs program to support local Seattle-based musicians by using original music for people to hear while they are waiting for the Mayor of Seattle or other City offices and officials to pick up the darn phone !! Seattle OnHold !

*** The entire **Boulding Family** will be appearing at their final weekend of Yuletide shows in Tacoma on Dec. 19, Seattle on the 20th and on the Winter Sostice in Mt. Vernon. They will be also be performing throughout the Northwest including San Juan Island, Spokane and Portland, Bellevue, Kent, Shoreline and Olympia with their harps, dulcimers, whistles, and strings along with the **Raney Family** step-dancing and singing. The **McKassons** (brother and sister) on fiddle and piano with brother-in-law and percussionist Matt Jerrell, who this past summer married Bridget Raney. (They met at Yuletide Concert number 28. Now there are three generations and three families all dancing and playing music together. At the concerts you may catch a glimpse of little **Haydn**, sixth grandchild and first grandson to the Bouldings, born to **Brenin** (cellist with Magical Strings) and **Sara** (leader of the Irish Dancers.) Their daughter **Rowan** who also will be appearing each night is winning Irish Step Dancing competitions all over the Northwest

*** It's time to get your reservation into **Lark Camp 2009** The Staff Is Complete And Registration Is Open - 29th Year July 31 - August 8, 2009 Come join in the music! Come join in the dance! Come join in the fun! Come join in the community! Registration For Lark Camp 2009 Is Open. The camp sold out very early for 2008 so register right away to save your place. Many People Have Already Registered. Don't wait for registration forms in the mail. We won't cash your check till January 1, 2009. Check out the Lark Camp Website: <http://www.larkcamp.com> for complete information.

*** Lastly - **Lola** is finally getting around. She dumped the cast and is a whole lot happier.

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 Spirits Without Bodies

PERCY HILO

PHOTO FROM MAY 2004 ISSUE

The Solstice season is upon us and its my heartfelt hope that you can look back on an 08 that has been as enjoyable, expansive and rewarding as mine has been. We are now presented with the opportunity to gather on the occasion and in our manner of choice with those we call family, and hopefully give thanks for what we have rather than bemoan what has been denied us. After all, until further notice, we have this moment and countless futures with which to fashion our lives to the best of our abilities. This time will not be available to several important members of our folk culture who left the planet this year, so before we put this one in the book here's a remembrance to some friends we'll miss.

Utah Phillips: Known as Bruce to his various inner circle and Utah to the world at large he embodied the concept of the folk singer as a common working man, trade unionism and peace and justice politics as well as anyone in the 2nd half of the 20th century. Overcoming the hardships of a horrible, eye-opening military tour in Korea and much railroading, hoboing and drunken and violent behavior, he eventually came across Ammon Hennessy who helped him turn his life around. And over the next 40 years Bruce slowly persevered in building the legacy of Utah Phillips that has been known and loved by so many.

Obviously his songs are what gave him a forum for his belief system and what songs they were! Simultaneously eloquent and earthy, Bruce was a poet who was comfortable in a bar, union hall, concert hall or political event and who could always manifest Utah and get an audience singing, thinking and laughing their asses off at his remarkably wacky but meaningful stories. Songs like "Going Away," "I Think of You," "The Goodnight Loving Trail," "A Place For You and Me," "Starlight On The Rails" and "Daddy What's A Train" will be sung far into the future and take their place in the tradition alongside the classics we grew up with.

But Bruce was so much more than his music. Well educated in his own way and very well read, he understood the world and the ins and outs of politics and public events. He was



Above: Utah Phillips 1935 - 2008

a hard core lefty but so much more fun and compassionate and with a much larger view of life than so many of those bitter and boring complainers. This resulted in some unique ideas and expressions that were influential as well as entertaining. Always taking the side of oppressed people and always backing it up with music and activism, Bruce Utah Phillips was a force for the common good and a civilized planet whose energy will be hard to replace.

Jim Hinde: Like Utah Phillips a decade earlier Jim Hinde had a highly disillusioning military experience, suffered from delayed stress

response syndrome, rode the rails and probably got into a variety of other troubles. Also like Utah, he eventually got his life together. In Jim's case, that meant marrying Janet, having Katie and Nate and being a respectable husband and father who, despite any other endeavors, always put family first and busted his tail to make sure they were taken care of.

Of course this isn't the Jim known by the general public. We saw a large imposing figure in sturdy blue jeans, various well lived-in hats, long tied-back hair and thick beard, who was one of our leading songwriters and most powerful singers. He was also one of the Pike Market's best buskers, which is saying something because we've had some very good ones, and unlike ordinary singing, busking is an art form of it's own in which you only have a few seconds to draw in a passerby and entertain them enough to have them reach for their wallet. But Jim would set up, take his stance, strike a chord and in no time he'd be earning his keep. And he was equally effective in full-length sets at various venues including the Northwest Folklife Festival and the Oregon Country Fair.

No story on Jim would be complete without including that he was a man of strong beliefs and loud opinions, and like Utah (oh, that again? Yeah!), he put them to work. "Songs like Raise Your Glass" and "It Smells Like The Bill Of Rights Is Burning" mince no words in assessing the evil doings of our government. He also revealed his feelings for Janet in the moving "Good Road Going Home" and struck a positive note for the possibilities of people working together for change in "Shout Down the Wind." Jim felt that the Pike Market busker scene needed direction so he co-founded the Pike Market Performers' Guild and Busker Festival and was an effective organizer of both (It's a fact that neither would exist without his efforts) and this year's fest was fittingly dedicated to him. As a long suffering anti-war Navy vet he joined and gave energy to Veteran's For Peace and at the time of his death was organizing a veteran's conference that Janet represented him at. Jim Hinde was all about making a difference and we were fortunate to have had him amongst us.

Sandabeth Spae: It has been pleasing to observe over the past number of years how the

Continued on page 14

CD'S SELF DEFENSE AND SELF REALIZATION!!

The Shape of Contemporary Music Careers

BY DICK WEISSMAN

No one that I know has figured out whether we're in a recession or a depression, but what all of us do know is that (to quote the late Fred Ahlert, one of my ex-publishers), "It's rough out there." Let's begin with the bad news. The only price that's gone down, and it's most likely a temporary downward slope, is the price of gas. Everywhere we turn—medical care, health insurance, food and lodging for travelers is more expensive than it was five years ago. What hasn't gone up is wages. Outside the superstars with \$100 and up tickets to their shows, wages at coffeehouses, bars, and other venues haven't grown, and work opportunities have even diminished. The number of independent record stores is down, CD sales are down, digital downloads (legal and illegal) are up, newspapers are tanking, and stores of all kinds are in trouble.

I've been playing music professionally for many years, more than I care to even think about. The biggest change I've seen is that venues, managers, agents, record companies—you name it—now expect artists to provide them with, or assist them in developing, materials that they used to develop as part of their responsibility. Artists are expected to have digital downloads, photos, press kits, CDs, and even videos available. The notion that a gig supplies exposure, which used to be something of a joke, is now a serious concept. Performers spend hundreds and even thousands of dollars showcasing at conferences that are quite apt to provide them with a relatively small number of gigs, and sometimes less. I am not intrinsically opposed to musicians developing their skills in the business or promotional areas, but I remember attending one seminar at the national Folk Alliance where it took all of my self control, such as it is, not to ask the agent and performer participating in the panel whether they would be willing to write all of my music for me and do my practicing. You see, if I followed their career directions I would have to spend 80

per cent or more of my time on the business aspects of my career.

Are careers in performing music hopeless? In my opinion, no, they are not. However, the rules of the game have changed. If you want to play, you had better acquaint yourself with the new game.

So that's the negative part of the equation. Are careers in performing music hopeless? In my opinion, no, they are not. However, the rules of the game have changed. If you want to play, you had better acquaint yourself with the new game. First of all, the notion of a secure job of any kind seems no longer relevant. Remember when doctors didn't face malpractice insurance fees that decimated their incomes, or when the notion of an unemployed lawyer would have been laughable? So the first piece of positive news is that the problems we face are everywhere. The music industry has seen better years, but it's still here. People still listen to songs, whether on CDs or MP3s. They still go out to shows, and believe it or not, there are some aspects of the business that are growing, rather than contracting.

There is an inverse relationship between the decline of labels and the growth of music publishing. Through the use of ringtones and ringbacks and the greatly expanded use of songs in films and on television, the music publishers and the performing rights organizations have been making more money while the record companies make less money. There are some humorous aspects to this. For example, EMI Publishing is the second largest music publisher in the world, while EMI Records is the poor sister of the four major labels. The subsidiary business, so to speak, is more lucrative than what used to be regarded as the prime income producer.

For the contemporary artist, the question of how one accesses the growth areas of the industry has become absolutely critical. (I'll have more to say about that shortly.) The other key requirement to build a career as a musician or a performer is to develop some degree of versatility. During the 1960s and through the 1980s, one could aspire to be a studio musician. In the major music business cities there were a couple of thousand musicians who made a handsome living doing recording work. Today, that is a much more difficult option. The development of self-contained musical groups and the use of samplers, synthesizers and drum machines have severely curtailed the opportunities for doing studio work. The proliferation of ever-changing musical styles has also limited the longevity of careers in the studio world. Nowadays the road to a developing a long-term career is the ability to shift gears. A person may be variously a recording engineer, a bass player, a record producer, a songwriter, a part-time college professor and she might be out there playing gigs or giving lessons. She might write instructional books, do music criticism for local or national outlets, or write books about music. This may seem a bit overwhelming to you, but I do every single one of these things, with the sole exception of being a recording engineer, which I have no talent for nor any



Above: Dick Weissman - Photo taken from his website

dance. Quite a few musicians that I know are either too shy to build these sorts of relationships, or they are so aggressive in attempting to do so that they turn other musicians off. Almost any of the things that I have mentioned provide enough food for thought to be developed into complete articles on their own. If Victory's readers want me to do so, I'd be happy to write such articles.

(Editor's note: I'm all for Dick writing more articles on this subject.)

I'd summarize what I have presented here by saying that it is possible to pursue a career in music today, and even to have modest success at it, without becoming a caricature of your musical self. To keep yourself alive and enthusiastic, listen to other musicians and other musical styles, study something that you don't already know about, and keep an open mind about new

interest in doing. You may have capabilities beyond anything that has occurred to you so far.

It is still possible to be, say, a professional songwriter. However, the reality of the situation is that without utilizing some of the skills in the above paragraph, it's probably not in the cards. The next question that arises is what a musician can do to maximize his opportunities and, dare we say, to grow as a musician. More than ever before, it is critical to make use of available resources. It is possible to network with other musicians or songwriters through organizations like Victory Music, the Seattle Folklore Society, the Portland Folk Music Society, local songwriting associations, the musician's union, NARAS (the recording academy, which has a chapter in Seattle,) regional and national independent record distributors and, believe it or not, through the performing rights organizations.

Most of all, perhaps, in the world of folk-based music we can help one another. I do not see myself as competing with other musicians. After all, you can only play one gig a night. There are several friends of mine who exchange gig information with me. We also hire one another when the situation is appropriate. It's a delicate

musical forms. I feel fortunate in being involved in the world of folk-based music. Most of us don't aspire to be pop heroes, and we can share what we know and care about. The pop world is a whole other kettle of beans, and those who seek to be superstars have a whole other set of mine fields to navigate. I think it's important to be honest with yourself. Who are you, what are your goals and what are your skills? Another level of honesty comes after you've tried a plan, and you realize that it isn't working for you.

Yes, it bothers me that MP3 users pick a single song off a CD that has been carefully planned and programmed so that the tunes flow into one another. I'm still making CDs, and I try to write music every day. My very last thought is that if you get to the point where you're doing this to have a career but you don't care about music anymore, quit doing music. At one point this happened to me, and I went to music school, moved from New York to Denver, and basically re-thought everything that I had been doing. This freed me to do many things that I never expected to be able to do. Maybe you don't need to make such drastic changes. If that's the case, so much the better for you. But honest self-evaluation is bound to help you explore new terrain.

Dick Weissman is the author of "Which Side Are You On?: An Inside History of the Folk Music Revival in America" and "Making a Living in Your Local Music Market: Realizing Your Marketing Potential." His latest books include "Banjo A-Z" and he is also the second author of "Music Publishing: The Roadmap to Royalties." More information is available on his Web site at www.dickweissman.com.

THE VICTORY REVIEW

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REVIEWS

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

LOCAL

Local Children's
PATRICK EDELBACHER:
SONGS FOR NEWER PEOPLE
self issued



Patrick Edelbacher puts together a children's album full of humor, surprise and some occasional wit in his album *Songs for Newer People*. Edelbacher begins his CD with a song to humorously inform young Washingtonians that "Blue Is Just a Rumor." Despite what children my hear or read about the sky being blue, Edelbacher reminds Washington residents that they should admit that it is often grey. *Songs for Newer People* elicits memories of classic folk musicians of the folk revival like Pete Seeger and Woody Guthrie. These artists believed that music was a great medium not only to carry emotions of life, but also instructions for how to live. Patrick Edelbacher follows this tradition through eleven fun and informative songs written to amuse and also teach a younger generation. Like these previous folk heroes, Edelbacher has a similar command over his guitar playing. This mastery of the instrument helps to ease the times when Edelbacher sings off key. If you can

overlook the occasional atonality and see this CD as a melodic instruction book to life this may be a great CD for your child or a gift for someone expecting. (*Jeremy Vreeland*)

Local Folk Rock
RYAN PURCELL: KICK THE DIRT
self issued; www.ryanpurcell.net



Ryan Purcell plants the flag on the very first song on **Kick the Dirt**, demanding what are we supposed to do with a President who "won't admit he did some blow?" That would be on the song "Guantanamo," the first of an entire album of thoughtfully clever, funny, and teeny-bit-sarcastic lyrics. Purcell delivers these with a bar rocker's shout over a grungy-country combo of acoustic guitars, drums, pedal steel, and honky tonk piano, the latter giving the whole sound an antique-y edge. The record was recorded with a deliberate roughness, too, for an urgent, immediate, no-frills live sound. Comes in a "brown bag" cardboard cover, too – see, the man's a thinker. Not that it interferes with his badboy sensibility, that deftly evokes the Party Country of Hank Jr & Rowdy Friends. "When Was the Last Time the Bottle Let You Down?" Purcell cracks on one typical track, putting a slightly unbalanced spin on the usual country fare. He's got the pick-up, the good ol'

buddies and the ex-girlfriends, too, but we've not heard of them quite this way before. Now, at the end of the CD he gets back to politics with "The Decider," which is as blunt as "Guantanamo" was artful, and which also eschews the dusty twang for full-on thrash metal, radio-unsafe lyrics and all. You're warned. All in all, though, Ryan Purcell is an impressive talent we look to hearing more from. (*Tom Petersen*)

Local Folk
THE HAYBURNERS
(self issued; www.thehayburners.com)



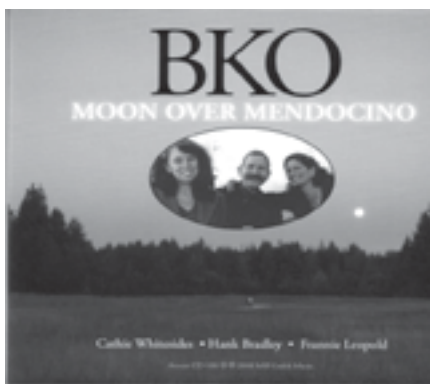
The Hayburners are blazing in the Northwest. This award-winning duo has graced the Northwest with their presence and also a new self-titled CD. The band is composed of Jennifer Spector and David Tieman, a married couple who successfully blend Jazz and Americana influences with bold harmonies and professional musicianship. The Hayburners' album boasts all original songwriting from this creative team, which proves to be one of the strengths of this group. And although the album cover clearly states which of the band members wrote each song it is obvious that the finished product is a collaborative effort for both of these musicians. Spector provides vocals, guitar, and percussion to many of the songs. Tieman adds

vocals, guitar bass, piano, and percussion. In fact, as their first song, “The Sum of Our Parts” states, “together we are better than the sum of our parts.” The album begins with this statement and continues proving it throughout the 10 tracks of this CD. With The Hayburners being a local band it would be easy to find a live show to see them. When you do check them out, pick up their CD and find out why together they are better than the sum of their parts. (Jeremy Vreeland)

Local Old Time

BKO: MOON OVER MENDOCINO

Avocet CD #108



BKO is Cathie Whitesides, Hank Bradley, and Frannie Leopold, who are about as familiar and beloved as anyone in the Pacific Northwest acoustic music scene can be, but let's state right away that *Moon Over Mendocino* transcends even positive bias. It's the answer to the question, “How much fun can a record get?” No matter what your tastes or favorite genres, this is a slam dunk must-have. Every song on here is a gem, from the yee-haw get-out-the-vote opener “Win The Election” through the masterful Greek specialties “Syrto in E” and “Hasaposerviko,” to the ‘80s fashion jape “Pants.” The trio sound just like the Carter Family on “Sweet Sunny South,” but they cut “Blue On Monday” using Greek instruments – outrageous. For outrageous, though, check out Hank's numbers. He's outdone himself, with several hilarious songs, starting with “Hippie Up The Danube,” continuing with “Berkeley” (a yearning for the pre-PC, rough-and-tumble days in that college town) and the unbelievable “Didaktiko Aptaliko,” which is literally a “three minute ethnomusicology lesson,” as the liner notes claim. The latter tunes are in a razzzy, vaudeville patter style, almost, with lines tumbling into one another, internal rhymes, and jokes on top of jokes. Oh, and bouzoukis gone wild, too. The CD is exquisitely played and recorded and beautifully packaged, so by all those objective measures, we can call it: Perfect. (Tom Petersen)

BLUEGRASS

DARIN ALDRIDGE & BROOKE JUSTICE:

I'LL GO WITH YOU

Pincastle #6513

The Pinecastle label seems to specialize in Gospel's long association with Bluegrass. Darin Aldridge has a long Bluegrass pedigree, having been associated with the Country Gentleman for seven years. Here he teams up with Brooke Justice. They spent a good amount of time touring the church circuit of the southeast before recording this new CD. The thirteen selections here are pretty much what one would expect from a gospel/bluegrass collection, there are no surprises here. They are both fine singers and sing with a feeling that comes from a deeply held belief. The album is notable for its excellent sidemen, especially banjoist Chris Bryant and Perry Woodie on dobro. To sum up, anyone who enjoys this sub genre should fine this CD very appealing. (Lars Gandil)

COUNTRY

J. SCOTT HINKLE: BLUERIDGE MARTINI

Self issued; www.scotthinkle.com

Martini connoisseurs may argue that there is only one true Martini, gin and dry vermouth. J. Scott Hinkle may just convince you otherwise in his album *Blueridge Martini*. Throughout the CD this artist blends genres of Country in his opening song, “Take my bones to Alabama,” Blues in his song, “Fall Down 7, Stand up 8”, and a lullaby in his song “Giving Dreams.” Hinkle ensures that his *Blueridge Martini* is never dry by including top-notch accompaniment of mandolin, dobro, and piano to his solid song structures and harmonies. “Truckers Lament” stands out on this album as an excellent road song. Connoisseurs may also argue that a martini does not belong on the outdoors of a nightclub or road but what do they know? The *Blueridge Martini* may be the perfect addition to your day at work or drive home. (Lars Gandil)

INSTRUMENTAL

SPENCER BREWER: CINEMATIC

Willow Rose, WR 621

Pianist Spencer Brewer is one of those artists you may not recognize by name, but you've heard

his work here, there and everywhere. He makes lovely theme music for your mornings, composes for commercial purposes, lends a hand in Hollywood. This double album is a great vehicle for his talents: it's an homage to movie music. These are originals, but each carefully evokes the sounds and feel of some movie genre or another, or a particular film, by sprinkling in snippets of the old scores or copying the instrumentation or style off the celluloid. The snippets are just far enough away from the source, however, as to raise the smile of recognition, but not the recollection of what, exactly, it was (nor the ire of copyright lawyers.) Adding to the delight of this set is Brewer's dividing efforts into one disc of solo piano and another with orchestration. The former shows off his chops: a light touch, but a broad and fearless range. The latter has that lush, Hollywood feel (natch) and is meant to conjure images on the silver screen – majestic sweeps, tender moments, lighthearted romps, costumed intrigues. He's backed by top-drawer talent, orchestra stars mostly from the SF-LA axis, with a couple marquee pals sitting in (Alex DeGrassi, Norton Buffalo), and reed king Paul McCandless making significant contributions on most tracks. Extremely well done! (Tom Petersen)

JAZZ

ESPERANZA

Heads Up Records, HUCD 3140

Esperanza Spalding had a gig at Jazz Alley last month and left us her CD. Ooooh, man, for the 600,000 people who missed her: don't let THAT happen again. Here's a bright, bright star. She's a beautiful singer – in two languages – and she's a string prodigy who has worked her way from violin down the register to her current ax, the bass. To top it off, she writes. Writes songs so well crafted, so literate, so musically erudite, that there just aren't any shades of difference between them and the covers on her album, which include the samba standards “Ponte De Areia” and “Curreo y Alma.” Esperanza's self-penned standouts include “I Know You Know” and the epic “She Got To You.” Though she's very youthful, she's mature enough for the sexuality of “Precious.” Nor does her age alienate her from her jazz ancestors, as some fine scat work on a couple tracks shows. Esperanza is a performer who should catch on quickly, and her multi-level appeal ought to have her up and running with the big dogs right now. She is the future of jazz. (Tom Petersen)

JAZZ

FRED TAYLOR TRIO: CIRCLING
CCR-FT-3

Taylor, who is a drummer, is a former Seattle resident who moved to New Jersey last year. He has put together a trio since then, and this CD is their first effort. Besides Fred, the trio consists of Bob Akerman on woodwinds and Rick Crane, bass. The result is a nice collection of straight ahead jazz. I usually don't like pianoless groups but I must admit that this one gets on nicely. I hardly miss the piano at all. The selections are all well done with windman Akerman shining through out. Akerman, by the way, composed almost all of the tunes here. I especially liked the title number as well as "LTD's Ballad". Their rendition of "Dear Old Stockholm" is also really fine. If this is a good example of how this trio does things I'm sure we can expect many more fine CDs from them in the future. (*Lars Gandil*)

NEW ACOUSTIC

KRISTIN SCOTT BENSON: SECOND SEASON
Pinecastle Records, PRC 6514

Banjo whiz Kristin Scott Benson is transitioning from "phenom" to adult stardom, much in the manner of Allison Krause a decade ago. She's supported by the solid music grounding and fan base in Bluegrass, but is looking at wider horizons. On Second Season, she splits her time between good ol' pickin' (a terrific version of "No Steering, No Brakes;" solid takes on "Greencastle Hornpipe" and "Bugle Call Rag") and modern light Country and Singer-Songwriter material. The latter gives her the chance to go beyond the I-IV-V, and also hooks her up with various vocalists and sidemen to produce a lively and varied record. None of the vocal numbers particularly stand out – they're uniformly pleasant but not earth shaking. The Bluegrass is stronger, supported as she is by Larry Stephenson and his associates (check out the mando licks and guitar work - whew!). Watch for her on the road in the year to come. (*Tom Petersen*)

OLD TIME

SHOUT LULU: RIDIN' A BUGGY
self issued, www.shoutlulu.com

The band that parties like it's 1899 and calls Seattle its home away from home is back with a second album of slightly cockeyed classics. The Shout Lulu String Band is the couple Paul and Skye McGowen, playing all manner of strings and things that rattle and hum, with midwestern fiddler Pete Howard on the buggy's running board. They've got the familiar ("Going Across the Sea"), the not-so-familiar ("Peachbottom Creek") and the where'd-they-find-that ("Let Old Drunkards Be" and the nifty "Goin' Up To Hamburg"), all for a night of dancing and whooping it up. Some old time records can be fiddle-heavy and studious, but Shout Lulu pops all over, with the McGowans trading vocal duties, and a stimulating mix of tempos and instrumentation. The CD was recorded "old time," too, with the help of Curly Miller of The Old 78s: live on one mic, with all dynamics managed by proximity. There's modern clarity so that all the old time vibes come through. Thanks, guys! (*Tom Petersen*)

2008 LOCAL CD REVIEWS

Here is the list of local CD reviews and the month it was published. Consider these CD's for Christmas gifts for your friends and relatives. All the Reviews can be found in PDF on the Victory Music website. www.victorymusic.org

JANUARY 08

Local Bluegrass
THE NEW PROHIBITION BAND: BUSTED
www.thenewprohibitionband.com

Local Jazz
GIBSON AND CO. PRESENT: THE AMBER TONE
theambertone@gmail.com

Local Singer Songwriter
JACOB CARVER: DONE GONE
Self-issued: www.jacobcarver.com

Local Singer-Songwriter
EILEEN CUBA: SIMPLE GEOMETRY
Available through www.eileencuba.com

Local Singer-Songwriter

ESTHER GOLTON: UNFINISHED HOUSES
www.esthergolton.com

Local/singer-songwriter

MICHAEL MCGARRAH: LOVE BOAT TO RENO
playr@earthlink.net; also available
www.cdbaby.com and PayPal

FEBRUARY 08

Local Classical Crossover
GIL PIGER: SPANISH CLASSICS WITH A TWIST
GJP Records, GJP6234

Local Folk
NICOLE-MARIE: ALL THE LIGHTS OF HEAVEN
www.myspace.com/nicolemariemusic

Local Folk
LINDSAY STREET: MY BIRD
Self-released. www.cdbaby.com

Local World Music
MICHAEL MANDRELL & BENJY WERTHEIMER:
www.michaelmandrell.com &
www.benjymusic.com

MARCH 08

Local Jazz
DEAL'S NUMBER:
SHOW ME WHAT YA WORKIN' WITH
Monktaill Creative Music Concern, MCMC 7

Local Old-Time
SOUTH END STRING BAND:
VICTIMS OF UNBRIDLED AMBITION
self issued; see www.southendstringband.com or www.CDBaby.com

APRIL 08

Local Instrumental
MIKE FEKETE: YELLOW & RED
self issued; www.mikefekete.com
available through CDBaby and on iTunes

Local Instrumental
DOUG SMITH: GUITAR PARTS
<http://www.barnesandnoble.com/>

Local Singer/Songwriter

MATT PRICE: CURE FOR THE BLUES
<http://www.barnesandnoble.com/>

Local/Singer-Songwriter

KYM TUVIM: NOTHING SWEET NOTHING
www.kymtuvim.com

MAY 08

Local Americana

THE STARLINGS: MARVELING THE WHILE
www.starlingsmusic.com
at local stores and www.CDBaby.com

Local Bluegrass

Joe Ross: Bluegrass Alphabet
www.CDBaby.com

Local Folk

Hank Cramer: Miner's Songs
www.hankcramer.com/

Local Folk

Alice Dimicelle: by ebb and by flow
Alice Otter Music, www.alicedimicelle.com

JUNE 08

Local Americana

KRISTEN GRAINGER & DAN WETZEL:
PART CIRCUS, PART RODEO
www.graingerwetzelmusic.com

Local Folk

TOM MAY: BLUE ROADS AND RED WINE
www.tommayfolk.com

Local Folk

NORTHWEST FOLKLIFE FESTIVAL: LIVE 2007
www.nwfolklifeaudio.org

Local Folk, Local Book

PHILIP BOULDING:
MUSINGS – CELTIC HARP ORIGINALS
MAGICAL STRINGS CD:
PHILIP BOULDING: WHISPERS OF THE MUSE
www.magicalstrings.com

Local Jazz

DON IMMEL: LONG WAY HOME
Elemental Music, DTI 1001

Local Jazz

DAVID LANGE: ALMOST HOME
Modern Hot Records, MHR 013

Local Jazz

THE MARGARET SLOVAK QUARTET:
FOR THE MOMENT
www.margaretslovak.com

Local Singer Songwriter

ROY DOUGLAS: COMFORT IN KNOWING
www.roydouglasmusic.com

JULY 08

Local Folk

HANK CRAMER: CALEDONIA
www.hankcramer.com

Local Rock

TED WALLIS: MIND FULL OF CRIME
www.tedwallis.com

Local Singer/Songwriter

SCOTT ANDREW: SAVE YOU FROM YOURSELF
www.scottandrew.com

AUGUST 08

Local Folk

FLORENCE WINTER FOLK FESTIVAL:
REFLECTIONS
Florence Events Center; call 541-997-1994
or e-mail hal@winterfolkfestival.org

Local Folk

THE OTHER BAND: AT TRIBAL SPACE
Self issued; available at local folk music stores

LOCAL FOLK

A PORTLAND PLAY ALONG SELECTION
BRANCH, CURLEY & SONGER;
www.theportlandcollection.com

Local Folk

Various Artists, Deaf White Kitty
Studio: Seattle Acoustic Duets
Self issued

Local Instrumental

DAVID MICHAEL & MICHAEL
MANDRELL: CASCADIA
www.purnimaproductions.com

Local Old Time

WHISKEY PUPPY: UNLEASHED

Local World

DAVID AND DARI MICHAEL:
CHANTILLY MAE
www.purnimaproductions.com

SEPTEMBER 08

Local Folk

AMBROSON, CARPER, LOCHERT, & MULLER (WALLOWA COUNTY, OREGON):
SONGS FROM THE END OF THE ROAD

Local Folk Rock

THE CHYMES OF FREEDOM:
WAITING FOR THE MYSTERY TRAIN
www.chymesoffreedom.com

Local Jazz

BILLET-DEUX: DEUX
www.billet-deux.com

Local Jazz

REPTET: CHICKEN OR BEEF?
Monktail Records MCMC8

OCTOBER 08

Local Folk

MJ BISHOP: PULL OF THE MOON
www.mjbishop.com

Local Folk

TAMARA LEWIS: LIVING DOWN RIVER
www.tlewismusic.com

Local Folk

THE OTHER BAND: NEXT
www.THEotherband.org

NOVEMBER 08

Local Old Time

THE BRAINSTORMERS: THE BRAINSTORMERS
Simon Slick Music, no #

Local Singer-Songwriter

ROSE LAUGHLIN/THE CHICAGO SESSIONS
Ramblin' Rose Records
www.roselaughlin.com

VICTORY Calendar

NOVEMBER 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in January's magazine, please submit it before the second Monday of December. 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

12/07/08

Magical Strings 22nd Annual Celtic Yuletide Concert Kent-Meridian Performing Arts Center 10020 SE 256th St. Kent 3 pm \$20 general, \$16 senior & youth The enchanting Yuletide music of Pam and Philip Boulding and their 5 children is a treasured tradition throughout the NW 253-856-5050

Jeffrey Cohan and Everett Chorale

Everett Performing Arts Center 2710 Wetmore Avenue Everett 3 pm \$16 (\$14 senior/student) Shari Ireton, info@everettchorale.org

12/21/08

Cosy Sheridan Traditions Cafe & World Folk Art 300 5th Ave South Olympia 8 pm \$12 / \$8 Award-winning songwriter in concert with TR Ritchie, showcasing music from her new CD, "Eros." 603-731-3240

Evergreen Classic Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-4:30 pm \$8 -\$11 www.pstjs.org

Smokey Joe's Cafe Jazz Alley see 12/16 listing for more details

12/28/08

David Benoit Trio Jazz Alley See 12/26 for description

Poncho Sanchez Latin Jazz Band Jazz Alley See 12/26 for description

MONDAYS

EVERY

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

12/22/08

Holly Cole A night before Christmas Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com

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 & N. 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

12/02/08

Billet-Duex Seattle Municipal Tower 700 Fifth Ave Seattle 12 - 1 pm Free Swing into the holidays with jubilant melodies from this

French-inspired jazz group. 206-684-7171 or arts.culture@seattleu.gov

12/09/08

Charlie Hunter Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com 7-string guitar wizard www.jazzalley.com

Fred Hoadley Trio Seattle Municipal Tower 700 Fifth Ave. Seattle Noon - 1 pm Free Latin American melodies set the tone for a very Feliz Navidad! www.seattle.gov/seattlepresents or 206-684-7171

12/16/08

Smokey Joe's Cafe Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Longest running musical review in history of Broadway www.jazzalley.com

Juliet Stratton & Svend Ronning Seattle Municipal Tower 700 Fifth Ave. Seattle 12 - 1 pm free www.seattle.gov/seattlepresents or 206-684-7171

12/23/08

Holly Cole, Jazz Alley 2033 6th Ave (alley entrance) Seattle Christmas music www.jazzalley.com

WEDNESDAYS

EVERY

Every 1st Wednesday Irish Hooley Tugboat Annie's 2100 West Bay Dr. 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
Open Mic Night Celtic Bayou 7281 NE Lake Sammamish Parkway Redmond 8:30-11 pm Free 30 minute performance slots. Info/sign-ups on-line <http://groups.msn.com/CelticBayouOpenMic>

12/10/08

Charlie Hunter Trio Jazz Alley See 12/09 listing for details.

12/17/08

Smokey Joe's Cafe Jazz Alley see 12/16 listing for more details

THURSDAYS

EVERY

Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1 am 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. Court Stage has a piano

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

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

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

2nd, 3rd and 4th Thurs Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle

7-10 p.m. NC 206-622-2563
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

12/04/08

Michael Powers Trio Seattle City Hall 600 Fourth Ave. Seattle Noon - 1 pm free Michael Powers rocks the hall with holiday tunes from around the world. www.seattle.gov/seattlepresents or 206-684-7171

12/04-07/08 'Guitars & Saxes' Christmas Jazz Alley 2033 6th Ave (alley entrance) Seattle Funk-oriented jazz greats converge for the Christmas bash. www.jazzalley.com

12/11/08

12/11-14/08 Tower of Power Jazz Alley 2033 6th Ave (alley entrance) Seattle Soul, 100 proff, aged-to-perfection www.jazzalley.com

Ancient Victories Open Mike Antique Sandwich 5102 N Pearl Tacoma 7 - 11 pm \$5 General \$3 Kids, Sr, Members Historic Open Mike featuring 25 musicians from Chris Lunn run Open Mikes in CA & WA 253-863-6617 POB 7515, Bonney Lk WA 98391

Pearl Django Seattle City Hall 600 Fourth Ave. Seattle 12 - 1 pm Free Classic klezmer and holiday songs. www.seattle.gov/seattlepresents or 206-684-7171

12/18/08

The Bobs Holiday Show Seattle City Hall 600 Fourth Ave. Seattle 12 - 1 PM Free www.seattle.gov/seattlepresents or 206-684-7171

Smokey Joe's Cafe Jazz Alley see 12/16 listing for more details

FRIDAYS

EVERY

Open Mic Thumbnail Theater 1211 4th Street Snohomish Sign up 7 pm music 7:30 pm Free Open mic formerly held at Wired & Un-

plugged Coffeehouse has moved to this location. Friendly, all-ages crowd. <http://www.myspace.com/openmiclivesinsnohomish>

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, free transit to top of the hill. www.ferryfolk.com 360-341-4420

12/12/08

Northwest Seaport Chantey Sing Venue To Be Announced, check www.nwseaport.org for event location, Seattle, 8 p.m. Free. Lead a song or join the chorus. All ages. www.nwseaport.org, 206-447-9800

Stew Hendrickson & Whateverly Brothers - PNWFolklore Concert Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8-10 pm free, donations accepted 706-3240, pnwfolklore.org, pnwfolklore@comcast.net

12/19/08

Magical Strings 30th Anniversary Celtic Yuletide Concert Urban Grace Church 902 Market Street Tacoma 7:30 pm \$12 - \$28 The Northwest's Boulding Family and guest artists 253-857-3716

Smokey Joe's Cafe Jazz Alley see 12/16 listing for more details

12/26/08

12/26-28/08 David Benoit Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Five-time grammy-nominated contemporary piano player, composer.

12/26-28/08 Poncho Sanchez Latin Jazz Band Jazz Alley 2033 6th Ave (alley entrance) Seattle Master conguero & leader of the most popular latin jazz group in the world www.jazzalley.com

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 intern. level. www.launch.groups.yahoo.com/group/TacomaIrishSessioners/

12/06/08

Magical Strings 30th Anniversary Celtic Yuletide Concert St. John's Church 114 - 20th Ave SE Olympia 7:30 pm \$12 - \$28 The Northwest's Boulding Family and guest artists 253-857-3716

The Cutters and Friends Northwest Seaport Holiday concert Immanuel Lutheran Church 1215 Thomas St Seattle 7:30 to 10 pm \$15.00 (\$10. for seniors, kids) The Cutters are joined by Dan Mahar, Kat Eggleston and Pint and Dale Northwest Seaport, www.nwseaport.org, 206-447-9800 or 206-281-9514

Jeffrey Cohan - Everett Chorale Everett Performing Arts Center See 12/07 listing for more details.

12/13/08

Jean Sherrard with guest **Paul Dorpat** Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC, kids \$6 A Holiday Special of dramatic readings and stories. hend@stolaf.edu, 367-0475, hallerlake.info/artsevents.html 12/13/08 Magical Strings 30th Anniversary Celtic Yuletide Concert First Congregational Church 1126 SW Park Ave Portland 7:30 pm \$12 - \$28 The Northwest's Boulding Family and guest artists 253-857-3716

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) Traditional & contemporary Cajun, Creole & zydeco dance music from Louisiana. Info & music clips: www.swampsoulband.com 206-283-2233 *Continued on page 17*

Folking Around - Continued - From page 5
 definition of folk music has expanded in various areas. Recently fans have been accepting artists who build on folk roots before enlarging their musical personalities by combining folk with other worthy styles. This enables us to fully appreciate Sandahbeth Spae who could sing gospel and blues and play harmonica with the best of them and would exhibit those facets of her music in the duo Amber Tide with her husband Thaddeus. She also sang and played percussion in Tribal Voices, whose whole thing is to make up meditative and rhythmic music as they go along; Music that you can relax or dance to and that might relate in some way to the first music ever made where pre-historic beings probably just banged on stuff and howled, not knowing exactly what they were doing.

Amber Tide did play an expansive and colorful acoustic repertoire that featured forays into swiny & jazzy pieces. But they weren't averse to ballads, novelties, popular oldies and whatever they enjoyed and could get their chops around, which was plenty. As I remember them the key word was fun. If you were happy they were happy.

It's almost impossible to write about Sandahbeth without mentioning Thaddeus because they were inseparable on and off stage but I'm going to anyway because Thad is still making us feel good with his music and doesn't need to be remembered in this way. Sandahbeth had a voice, which could be sweet enough to charm the birds, expressive enough to communicate a variety of moods, and was always friendly and welcoming. Besides harmonica she was an even better flutist who would have us riding along on her melodic and esoteric journeys and always landing comfortably. She was a perfect compliment to Thaddeus' work on trombone, guitar, vocals and more and together they created a beautifully visual and listenable Amber Tide.

Aside from her artistry, Sandahbeth was loved by many because she was always so loving and caring. Her strength of character was revealed in the grace and dignity with which she dealt with 15 years of deteriorating health which eventually arrived at its destination. Through it all she continued to make music, share good feelings and give her very best to each day. Now many of us have lost a friend but the memories linger on.

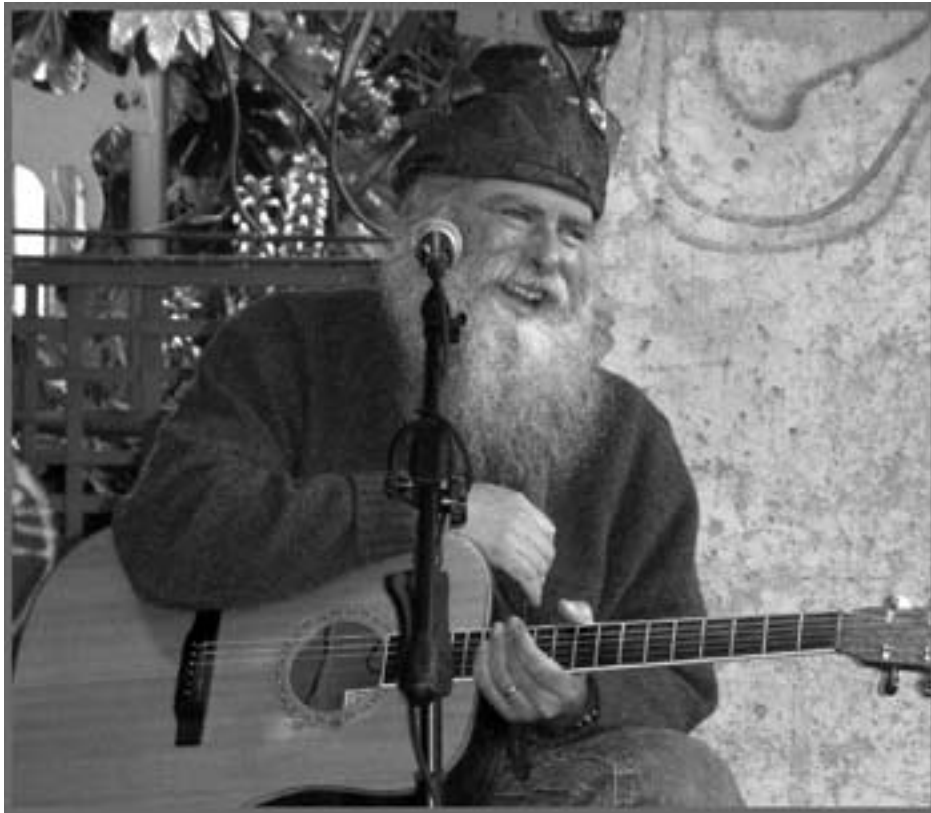
Tom Hunter: Tom's story is markedly different from the first 3. No major physical ailments until the end, no traumatic experiences that left him bitter and disillusioned, no hand-ups

education, a first career as a minister, a genuine interest in the plight of oppressed peoples, a love of functional folk music and the ability and energy to communicate stories and feelings and what you get are songs that have been and will continue to be sung far and wide. "Coming Home" is about spirit, not travel and illustrates feelings we've all gone through. "Rock Me To Sleep" reveals a man who's healthy and strong enough to admit his weaknesses and ask for help. "Questions" is a delightful foray into the minds of children in wonder and adults who don't always know how to relate. "Monster In The Closet" is

about the boogieman who's real to every child and "Coloring Outside The Lines" is about the need to express ourselves fully and to be accepted for our differences. There are many more Hunter gems tailored to the family (that's personal and planetary) and mostly with sing-able choruses that always get audiences involved and you'll be hearing them down through the years.

But it was the public Tom Hunter that was so well loved among acquaintances and fans. His performances were enlarged living rooms with an atmosphere of friendship and humor that encouraged involvement. He built a career on getting hired for conferences and

community events with educational and social issues themes where his songs and beliefs could interact in a constructive manner. With longtime friend and master musician Richard Scholtz he organized and conducted an annual camp to teach teachers how to use music as an educational tool. He and Gwen held annual Memorial and Labor Day Picnics infused with song and a community spirit that separated them from ordinary good times and made them examples of common people using and passing time together in a constructive and substantive manner.



Jim Hinde 1951 - 2008 - Photo by Anita LaFranchi

to deal with. Just successful work in songwriting and music, education and formerly the ministry, a smooth and wonderful 30 years, plus marriage to Gwen, 2 great kids in Aeden and Irene and a reputation as one of the nicest guys you could ever know. So how did he get into this column anyway? Well, the culprit was the fast-acting nerve disorder Creutzfeld-Jacobs disease, a condition which is not impressed with good vibes and character.

Tom's songwriting came from a place of wisdom and understanding of the entire scope of life that had to begin in his DNA. Add to that a full

One of the main qualities that enabled Tom to accomplish all the above and a lot more was his being the uniquely decent human being that he was. He was so positive about all of us and his spirit was so high that when people would talk about his work they would invariably add, "And he's such a nice guy." I heard this more about Tom than anyone I know. So now when we sing his songs we'll probably say, "Good song. And he was a real nice guy too."

Jean Marcotte: Jean, who died on September 19th, was among the last elders from the important folk music/peace and justice generation that arose in the aftermath of WWII and in response to communist head hunting, attacks on free speech and the advent of nuclear weapons. For 6 decades Jean, along with Will, her beloved husband of 63 years, personified the old-fashioned American working class family who really believed in core American values and our founding documents and this belief led them away from the values of their youth and into a culture where all people were equal and oppressiveness anywhere was an evil that needed to be opposed. They also came to believe (since they weren't raised this way) that arts and crafts were more meaningful when created in a community setting and that it was the depth and honesty of the work rather than its acclaim or financial return that gave it value. This led them into folk music where they spent a lifetime making friends and being a positive influence wherever they lived.

The Marcottes' music was very simple and spoke of their simple feelings about life and community. Jean played guitar, mandolin and sang and was perfectly complimented by Will's autoharp, banjo and vocals on songs of faith, working folk of both genders and all countries, war and peace, love, the land, novelty songs and whatever else made our folk music and our country's history what it is. There were no gimmicks, just easy to listen to songs and stories and a friendly demeanor on stage or in the living room (where most of their music was made) that was accessible to many who always enjoyed being around Will and Jean over the years. They had this affect on me when I met them in January of 1981 at a song circle and I was honored when they agreed to be my band for a while and would find time for living room music with me many times over the years. Their friendship and camaraderie was priceless not only for the music and knowledge I gleaned from them but because of the all-around beings they were on personal and political levels

as well (and also on the spiritual level although they weren't the type to broadcast this). Among the many other musical situations that benefited from their involvement were the Spencer Creek Drifters, Old Time News, The Eugene Sacred Harp Singers and the Gloryland Singers. In the years before they moved to Eugene they were active in Boston and Claremont, California where they took part in the Boston Folklore Society in the 60's and opened a coffeehouse, The Golden Ring, in Claremont in the 70's which they ran for several years. In all these musical situations they never failed to make new friendships, many of which lasted a lifetime. That's the kind of people they were.

Being activists in politics was an easy choice for Jean and Will because it fit in so completely with the basic values and music that made them who they were. The main focus of their efforts from the 50's in Boston through their time in Southern California and into the last quarter century



Sandahbeth Spae - Photo by Anita LaFranchi

or more in Eugene, Oregon was civil rights work in the 50's and 60's and pre-peace/anti-war work from the Viet Nam era onward and included both music and much ordinary working class volunteerism in which they made their beliefs valid by putting them to work with their hands rather than just their mouths. This work left them with many stories of

common people struggling for a better life and made their contribution to their community more valuable because younger folk singers and activists would learn of their past and how songs and action went together from people who'd been there and knew what it was all about. Often, when they were new to a group, they would arrange or be asked to sing and would choose a song calculated to let the audience know where they were at so there would be no confusion as to whether they belonged or not. They usually did and were admired all the more for their courage and forthrightness. I recall a number of occasions where they sang a song I hadn't heard and haven't heard since but because of them I know about it and where it fit in our culture and history. Now that's value that can't be measured.

When Jean and Will began their odyssey together there wasn't anything called women's liberation, but that didn't seem to matter because they were always equal, never thought it could be any other way and embodied a shared approach to life long before it became fashionable. I remember Jean as a basically soft-spoken woman who was more than capable of telling someone when she felt abused or disrespected in some way. She was also very appreciative when it was called for and was always known as one who formed her own opinions and made her own way. The fact that she chose to take that path with Will was an excellent choice, for which many can rightfully be thankful. Jean Marcotte will be remembered fondly for the way she was and the feeling she passed on to so many.

Well folks, everything comes to an end sometime and those of us who are left must carry on. Indeed, it is our privilege to do so, and in carrying on we can keep putting the memory of our loved ones to work in meaningful ways, because they aren't really gone. Their spirit is here to guide us and the good works they accomplished are still here to remind us of the inter-connectedness of all life. They all helped make us who we are and for the most part that's a good thing. In the coming years let's carry on in the best way with healthy music, good works of peace and justice and a smile for all who cross our path. Meanwhile, happy Solstice Season and New Year.

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

KIDS KORNER

Oh Chanukah, Oh Chanukah!

BY HILARY FIELD

With Christmas blitz starting as soon as the Jack-o'-lantern light blows out, kids who celebrate Chanukah might feel left out of the party. Although Chanukah and Christmas are in close proximity in dates, these two religious holidays do not have historical similarities. Christmas honors the birth of Jesus, and Chanukah commemorates the rededication of the Holy Temple in Jerusalem, and the struggle for religious freedom. Chanukah is a minor holiday in the scope of the Jewish calendar, primarily celebrated at home. "The holiday season should be a time of joy for all," says Rabbi Jonathan Singer of Temple Beth Am in Seattle. "My family enjoys decorating our home with the various Chanukah chazeri we have accumulated over the years. Of course our children enjoy receiving presents. What is most important however is lighting the Chanukiah [Chanukah menorah] and displaying it in the window if you can, letting the light of hope shine from your house into the street. We live in a time of freedom in which we can celebrate our distinctive identity, and then appreciate the beauty of other traditions." Rabbi Singer encourages people to celebrate the presence of religious diversity that we are fortunate to have in this country. "Enjoy the beauty of the other religious traditions that surround us," says Rabbi Singer. "The light cast from each window can brighten all of our nights." Both Christmas and Chanukah celebrate light in a season of darkness with music, family, and community festivities. Here are some celebrations around town this month for Chanukah, also known as the Festival of Lights.

Community Chanukah Celebration

December 14, 2008, Stroum Jewish Community Center, Mercer Island

This is one of the largest community Chanukah celebrations in the Seattle area, with a candle lighting ceremony, games, arts and crafts, Chanukah gift bazaar and local Jewish bands. Kids and their grownups can make their own menorah and dreidle out of ceramics. Culinary activities include building a candy menorah and

painting donuts. Storytelling, musical programs and other kids activities round out this fun holiday afternoon.

Seattle Storytellers Guild

December 11, 2008, Haller Lake Community Club, Seattle

The Seattle Storytellers Guild is a nonprofit organization dedicated to promoting the art of storytelling for listeners of all ages. The Seattle Storytellers Guild hosts a monthly program called "Tales for a Thursday Evening" at the Haller Lake Community Club in North Seattle. The December event includes winter stories, solstice stories, and tales about Christmas and Chanukah.

KlezKidz

December 21, 2008, Seattle Center; December 23 2008, University Village, Seattle

The KlezKidz is an ensemble of over forty children, youths, and adults, who perform in the Seattle area under the musical direction of Wendy Marcus, and sponsored by Temple Beth Am, where Ms. Marcus is a cantor. The sounds of a KlezKidz concert include the signature cry of a klezmer clarinet, also known as the Jewish blues. A KlezKidz holiday favorite is a special klezmer twist on the familiar Nutcracker, called "The Klezcracker" composed by Marcus' husband, Shawn Weaver. Entertaining dancers precariously balance bottles on top of their heads during exuberant Israeli dances, and the audience is encouraged to get up on the dance floor and join in this interactive world music experience. "What started out with a few kids, augmented by parents who 'used to play,' has blossomed into a 40-member intergenerational ensemble with regular rehearsals and up to eight concerts a year," Marcus said in an interview with The Jewish News Weekly. Parents and children have a chance to perform together for festivals and holidays. "I don't think there's anything like it, where kids and parents play music" comments a KlezKids member, who performs in the group with her son. ÖIt's a unique and wonderful way

to be with your children, free of power struggles, and to share the joy of performing, of pure music and happiness."

Chanukah Party: A Night of Miracles

December 21, 2008, Herzl-Ner Tamid, Mercer Island

The conservative congregation Herzl-Ner Tamid invites the community to celebrate a night of miracles by listening to the traditional story of Chanukah, and watching a performance by Magician G. G. Green. There is also an opportunity to create a miracle by donating blood at the mobile unit in the HNT parking lot.

Handel's "Judas Maccabeus" Opera Sings the Soul Lecture Series

December 7, Stroum Jewish Community Center, Mercer Island

The SJCC, in collaboration with Seattle Opera, presents "Opera Sings the Soul Lecture Series" which connects opera and Jewish themes and performers. George Frederic Handel, the Baroque composer famous for the popular Christmas oratorio "Messiah," also composed music for the story of Chanukah. Judas Maccabeus was the Jewish hero who battled with the Greek Antiochus Epiphanes, persecutor of the Jews of the Second Temple Period. Seattle Opera Education Director Perry Lorenzo explores this work and the connection to the Jewish holiday. "The series will explore how the Jewish faith comes alive through opera and how opera comes alive when exploring Jewish themes," said SJCC Adult Programs Coordinator Roni Antebi. "While the inherent focus of the lecture series is a religious Jewish component, we hope the series can be for people of all faiths, backgrounds and affiliations to learn more about how art and religion intertwine." This series is appropriate for older kids and families interested in arts, opera, and Jewish history and culture.

The Whateverly Brothers

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MUSICAL TRADITIONS

Pacific Northwest Folklore - Paul Ashford

BY STEWART HENDRICKSON

At the Northwest Folklife Festival last May I led a panel workshop entitled “55 Years of Folksinging in Seattle.” Sponsored by the Pacific Northwest Folklore Society, it referred to the founding of the society 55 years ago in Seattle. Some of the panel members were founders of the society, and others were Seattle folk singers in the ‘50s and ‘60s. John Ashford, an early member, has roots in Northwest folk music that go back to the ‘30s and ‘40s. His father Paul was a song collector and folk singer in Washington state. The following is an edited transcript of John’s remarks at the workshop.

John Ashford at the NW Folklife Workshop,
May 26, 2008

“If we talk about folk music in the ‘50s, there was a lot going on before the ‘50s happened. People were singing, nobody had iPods, nobody was using amplified instruments, one of the best instruments people had access to was their voice.

There was a lot of communal singing, and my father took an interest in this. He was working for the WPA. The WPA had a writer’s project in the ‘30s that sent people out around the state, basically to do a guide of Washington State. But it expanded, and the people who went out found that there was a lot more going on, there was a lot to be interested in, and my father’s interest was in music.

When he was supposed to be out interviewing people, sometimes at the first house if he saw a piano in the room, he’d stop and spend the whole day there sharing and learning songs from people. And he came up with quite a collection of folk songs.

One of his best friends from college days was Ivar Haglund, and Ivar had a radio program at that time. Ivar and my father got together a lot and he sang a lot of those songs. A lot of the songs my father collected was material Ivar used. Sometimes it was a fragmentary song. The two of them would sit down with a couple of bottles of beer and make up the rest of the verses and have a great time.

That was one of the things that was going on. Ivar, as some of you may know, had a regular

radio program, and he was a good singer, played the guitar and sang, and was fairly well known at the time, but that was long before he started the restaurants.

Well in 1940 I think it was, Woody Guthrie came out, working for the Bonneville Corporation, and was commissioned to write some songs about the Pacific Northwest. Woody wanted to look up Ivar, and he was traveling with a nineteen-year-old named Pete Seeger at the time. When they got together with Ivar, Ivar suggested that they come over to my father’s house. So they came over to our house.

I was about five years old at the time, and I remember it was a big music party with some people I had never seen. My father met Pete Seeger at that time, and the two of them carried on a correspondence for several years. And then Pete Seeger was in the Army during World War II, that was when Fort Lawton was still active, it is Discovery Park now. Pete Seeger was stationed at Fort Lawton for several years. On Sunday afternoons he’d come over to our place and help my mother cook dinner, and then he’d sing with my father.

One of the interests that my father had, coming out of the 1930s and prohibition, was in prohibition songs. He had quite a good collection of songs that came out of the prohibition era. As a young man he felt scarred by the temperance movement. His mother entered him into an essay contest when he was fairly young and he won. It scarred him for life. “Why alcohol will never touch my lips,” that kind of an essay.

So he pretty much got revenge later on learning how to make bath tub gin during prohibition. And we always had a crock of home brew going in the kitchen when I was growing up. But what he loved to do was invite people over to the house and they’d gather around the piano, and he’d play some of those prohibition songs, and people would join in and sing these songs – they’re great songs for singing.

One of them he taught Pete Seeger. I’d heard Pete sing it several times, he sang it when he came to Seattle, and when he was talking about political

movements and the songs that went along with political movements. He sometimes sang this song, it’s called “Cold Water.” This is one my father really liked because he really thought cold water was meant to run under bridges and go through pipes, and he never thought water was good for you because he’d seen how it had rusted out the radiator of his 1928 Ford. It goes something like this: *There’s nothing like water to give / The strength that we need for to live / And so to the river, the creek or the spring / I’ll go for a drink and I’ll merrily sing / Cold water, cold water, cold water, cold water for me.* And fortunately that has just one verse.”

Transcribed and edited by Stewart Hendrickson from a recording of the workshop at NW Folklife on May 26, 2008.

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.

Calendar Continued from page 13

SATURDAYS - CONTINUED

12/20.08

Magical Strings 30th Anniversary Celtic Yuletide Concert University Christian Church 4731 - 15th Ave NE Seattle 3 pm \$12-\$28 The Northwest’s Boulding Family and guest artists 253-857-3716

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

Smokey Joe’s Cafe Jazz Alley see 12/16 listing for more details

12/27/08

12/26-28/08 David Benoit Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com - See 12/27 for more details

12/26-28/08 Poncho Sanchez Latin Jazz Band Jazz Alley 2033 6th Ave (alley entrance) Seattle Master conguero & leader of the most popular latin jazz group in the world www.jazzalley.com

SEA CHANTEY CAMP OF THE COLUMBIA

By MATTHEW (CAP'N MATT) MOELLER

It was long before the communal Sunday breakfast that I realized what a fantastic little event this was. Spearing up another pancake was the primary concern of everyone at the table for that farewell meal. Reluctant feet shuffling at departure and farewell, then a quick exit into the bright and windy October skies. Long before that.

The Astoria and Ilwaco area has long been a favorite place for me. I've been vacationing there since I was small. I'm well acquainted with the majestic scenery and awesome power of the river. A maritime music event held in such a place could, for me, only be a helluva lot of fun. It was.

Hank Cramer deserves credit for the creation of the sea chantey camps. He organized the very first one, a year ago, at Fort Flagler State Park near Port Townsend. For three days, campers sang and sang and sang. I sat in on part of the event and I was impressed with the sincerity of the people there. Readily acknowledging that they're on a slightly different tack from everyone else, their eagerness for new songs and new voices was almost a hunger. I was beyond eager

when Hank asked me to be part of the first Sea Chantey Camp of the Columbia in 2007.

This year, however, Hank wasn't able to be there, so he asked David LoVine and myself to step in. There wasn't a lot of organizing for us to do, though. Julie Tennis, Interpretative Specialist, Washington State Parks, arranged for use of the facilities at Fort Columbia State Park, housing for the entire faculty (and guests) and arranged for the Columbia River Maritime Museum, in Astoria, to host the evening concert. All we had to do was convince some of our friends to spend a weekend, with free lodging, in a place that's absolutely stunning. All they had to do was what they do best: make music.


The faculty this year was Philip Morgan, Burt & Di Meyer, Dan Roberts, Mary Garvey, David LoVine and myself. Mr. Roberts led us in vocal warm-ups, lest we overstrain our voices and not be able to sing. Philip Morgan spoke on the general history of sea chanteys and the use of different rhythms for different kinds of work. Burt and Di brought out Burt's collection of concertinas and squeeze

boxes while David LoVine regaled the "campers" with stories of the Lady Washington and being a chanteyman. Mary and I shared songs that we've written about the Pacific Northwest. It was an easy, relaxed program that encouraged singing whenever possible.

The evening concert at the Columbia River Maritime Museum was a round robin affair. The faculty sat in panel and we each took turns leading the audience of around 100 in our favorite songs. The Whateverly Brothers even made an appearance and sang their doo wop cover of "Proud Mary". After two hours of singing, the crowd and the singers were reluctant to bring it to an end.

The "after" music party picked up as soon as we all returned to our lodgings at Fort Columbia State Park. Many songs and stories (very few beers, we're getting older) were shared that evening, but the crowning moment for most of us was the visit by renowned Portland Oregon singer Mary Benson. Although she can no longer lead us in song, she still gives first class hugs.

The folks at the Washington State Parks have said they want this event to continue year after year. All of us who participated can give our heartiest endorsement of the idea. For two years, they've proved that it can be a lost of fun. That's why I know that next year's Sea Chantey Camp of the Columbia will be a blast, even before I go.



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Coffeehouse Concerts

Dec. 12 - S. Hendrickson / Whateverly Brothers
Jan. 9 - Alice Stuart
Feb. 13 - Michael Guthrie / Alan Erlich
8-10 pm Wayward Coffeehouse
8570 Greenwood Ave N, Seattle

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ACCENT ON MUSIC THERAPY

Take A Music Bath!

By NANCY H. HOUGHTON, MA, MT-RC

“Take a music bath once or twice a week for a few seasons. You will find it is to the soul what a water bath is to the body.”

~*Oliver Wendell Holmes*

I recently ran across this quote from Oliver Wendell Holmes and was a bit miffed. When working with clients in a Music and Imagery session, in which they are to relax completely while listening to carefully selected music, I often say, “Let the music wash over you, as though you are taking a sound bath.” It’s a way of leaving the present busy mind behind and connecting with the deeper meaning of the music; of letting it reach your soul.

Now I come to find I wasn’t the first to come up with this concept of a music bath. And evidently neither was Holmes. This idea of music surrounding us, caressing us, entering us and filling us is the source of books, poems and songs. Centuries of writers, musicians and philosophers have tried to explain music’s effects on the soul, and the bath metaphor is not uncommon.

Ludwig van Beethoven once wrote, “Music is the mediator between the spiritual and the sensual life.” No mention of a bath here, but I get the idea that he felt the sensation of music cascading over us would provide a link to the soul.

The early scholar and philosopher Boethius theorized about music. First, he classified music into three categories: *musica mundana* (music of the universe), which is the highest kind of music, that which holds the elements in harmony and heralds the movement of the spheres; *musica humana* (human music), which is man’s expression of his own natural harmony, a reflection of his moral nature; and *musica instrumentalis*, which is what we think of as instrumental music (it, too, has a definite influence over man’s physical and spiritual nature). Another significant contribution of Boethius was his strong emphasis on the moral power of music

to affect man’s soul. To understand one’s music is to gain authentic insight into his soul.

“Music is the mediator between the spiritual and the sensual life.” No mention of a bath here, but I get the idea that he felt the sensation of music cascading over us would provide a link to the soul.

Thomas Moore, author of *Care of the Soul*, compiled a CD entitled *Music for the Soul*. His liner notes fill us in on how he arrived at his musical selections. He states, “Music is a part of life, not separate from it, and life itself is musical with its rhythms, variations on themes, episodes, fugues, counterpoints, consonances and dissonances, cadences, silences and tonalities. When we listen to music, we are contemplating the very structures and colors that make up our own lives... Music is not a purely intellectual experience; it appeals to the emotions and the imagination, allowing us to experience in art the dynamic patterns that give everyday life meaning and value... All music expresses and appeals to the soul.”

Moore differentiates between spirit and soul. Spirit seeks transcendence; soul is “lower and more humble.” He writes, “This lower soul allows us to feel the

common humanity that links us to our neighbors, and so this deep soul is essential for marriage and community.” When making his selections for the compilation, he “leaned toward this lower, shady place where the heart is profoundly affected.” He encourages the listener to use the music, not just put it on in some haphazard manner. Moore suggests using it for meditation, drawing or moving to it, and finding any way to make it touch your soul. He doesn’t suggest taking a musical bath, but he does write, “Get a musical suntan.” (What about sunscreen?)

The selections on Moore’s *Music for the Soul* include a gamut of musical styles. The album opens with a chant, “Alma Redemptoris Mater,” performed by sweet and innocent sounding children. He notes that, “Like small wafts of incense, it drifts through the air, creating in the listener a sensation of vibrant peacefulness and refined vitality.”

The next piece is “Tu solus qui facis mirabilia” by Josquin Desprez. Moore’s liner notes reference Desprez’s contemporary Marsilio Ficino, who was a philosopher, priest, astrologer, magus and musician. According to Moore, “Ficino taught that music has magical capacities and, since it is conveyed by the same spirit that sustains the soul, it is powerful medicine for maladies of the heart. Ficino practices a gentle kind of music therapy, recommending a judicious use of music in accord with felt emotions and mood.”

Other works on the CD reflect Moore’s ability to listen deeply, and to discover the qualities in the music that reflect and support the human experience. The music allows for contemplative, meaningful, and yes, soul-searching moments. How about accompanying Moore’s sound bath with a nice warm water bath? Double the pleasure! Berthold Auerbach summed it up by saying, “Music washes away from the soul the dust of everyday life.” Through intentional listening, an immersion in a sound bath, we might discover a more direct path to the soul.

Nancy Hurlow Houghton can be reached at [nhoughton@msn.com](mailto:nhhoughton@msn.com). For information on music therapy contact the American Music Therapy Association at www.musictherapy.org

PORTLAND

Paul Clayton and the Folksong Revival

BY DICK WEISSMAN

As the folk revival of the 1950s and '60s becomes more of a historical artifact than part of today's folk fan's everyday experience, there has been an explosion of books dealing with the folk revival and its protagonists. This month's column is devoted to the most recent of these books, *Paul Clayton and the Folksong Revival*, written by Bob Coltman.

For many of *Victory's* readers, Bob will be an unfamiliar figure, because he has pretty much confined his activities to the east coast. Some performers will recognize his name through some of his fine songs, such as "Before They Close the Minstrel Show." Bob has also done some folksong collecting, and he has written articles and reviews for the *Old Time Herald* and the *Country Music Foundation's* magazine, and has several solo CDs to his credit, as well as backup work on other people's recordings.

Paul Clayton was an important part of the Greenwich Village folk scene in the late 1950s and into the '60s. He was a folksong collector, an occasional record producer; he recorded a raft of solo LPs for Stinson, Riverside, Folkways, Tradition, Prestige and Monument Records, and he also did some touring on the coffeehouse scene. Paul had a master's degree in folklore, and was one of the few active performers to come out of a scholarly background, as opposed to being a scholar who also performed music on a part-time basis, like his friend Roger Abrahams.

Reviewer's confession: I knew Paul slightly from my own days in the Village, and am quoted in several brief passages in the book. However, I certainly was not part of Paul's circle, which included Roger, Bob Yellin, Gina Glaser, George Foss, Bill Clifton, and his good friend Stephen Wilson. Not all of these friends were part of the New York scene—some knew Paul from Virginia, or Paul's college days, or his cabin in the mountains, or from his original home in Massachusetts.

Paul was a complex man, and he led a complicated life. He was a charming,

attractive, cosmopolitan young man, who was essentially gay, but did not initially acknowledge that fact. He also did have some relationships with women, notably Carla Rotolo, Dylan's girlfriend's sister. Coltman considers this unresolved sexual orientation as an important aspect of Paul's unhappiness. At the time homosexuality was not something that entertainers in general usually acknowledged, and I can hardly think of anyone in the revival who was openly gay. Although Paul was witty, and seems to have been a good performer, although he wasn't dynamic. His voice was pleasant but not intense, and his guitar playing was adequate, but not particularly interesting. His dulcimer playing was more unusual, and he was one of the first folk performers who came up with innovative techniques for that instrument. Paul's other performing difficulty was that he truly loved traditional ballads, and most performing venues simply were not good outlets for that sort of music.

Some readers of *Victory* will know Paul through his songwriting. Taking a fragment that Coltman believes came through a combination of a book of American folksongs by French scholar Josiah Combs and performances by one of Paul's favorite informants, Marybird McAllister, Paul came up with a chorus for a song called "Gotta Travel On." Chicago performers David Lazar and Larry Ehrlich heard Clayton sing the fragment in Chicago, and at the suggestion of Pete Seeger wrote verses to it. The Weavers recorded the song in 1958, and the song found its way to Nashville, and became a big hit in a version by Billy Grammer in 1959. This in turn led to a brief attempt at a country-folk career and two Monument LPs for Paul.

One of the people Paul hung out with was Bob Dylan, and Dylan picked up on a song that Paul had put together, apparently combining a song in a folksong collection with something he had heard Marybird sing. The song was called "Who's Gonna Wear Your Ribbons When I'm Gone?" Dylan turned the

song into "Don't Think Twice, It's All Right" using some of Clayton's verses, but coming up with the "don't think twice" phrase, in place of the query about the ribbons.

When Dylan recorded the song in 1962, it became an enormous hit. Clayton tried to get a credit as co-author, but although he and Dylan had been close friends, Paul was essentially bought off for \$500.

I feel compelled here to briefly discuss the ethics of copyright in the folksong revival.

Virtually everyone on the folk scene in the 1950s and thereafter copyrighted folksongs. The system of ethics—whether right or wrong—that prevailed with most of us, was that when we knew someone, we split the copyright with them. The reason for copyrighting folksongs at all was because songwriters received royalties from record sales, and for airplay from BMI and ASCAP, although the performing rights groups paid reduced royalties when they knew that in reality songs were in the public domain. Dylan had go-rounds with some other folk artists—with Jean Ritchie, when he turned her version of "Nottamun Town" into "Masters of War," and with Dave Van Ronk when he recorded Dave's arrangement of "House of the Rising Sun," even though Dave had explicitly asked him not to do so until Dave had put out his own recording.

In any case, Clayton was broke in 1962, and he was distraught not to have been cut in on the songs. Coltman also believes that Clayton had something of a crush on Dylan, which made the whole situation more painful. Later Dylan "rewarded" Clayton by taking him on some cross-country adventures.

The rest of Clayton's story is a sad one. He became heavily involved with various drugs, and towards the end of his life wrote a song called "Gingerbread," which was seemingly his attempt to anticipate the psychedelic era. I recall Dave Van Ronk telling me that Paul had decided that this was the ultimate song, and so artistically important, that it transcended the need for any further songs. As they say in the music business, "it didn't work out." Frustrated, miserable and depressed, Paul committed suicide in 1967 by electrocuting himself.

In reading this book it occurred to me that Clayton, Peter La Farge and Phil Ochs all committed suicide. Usually when we think

Continued on page 21

MARITIME MUSINGS

December 2008

BY MATTHEW MOELLER

Cutter's & Friends Christmas Concert December 6, 8:00 PM Immanuel Lutheran Church

It's December and the seasonal concerts have taken the place of many of the usual venues. The music is still out there. On December 6th, the Cutters (the Morgan family) will hold their annual Christmas concert at the Immanuel Lutheran church, 1215 Thomas St, Seattle. I've attended many of the concerts in the past and each time I entered the church, I failed to instantly explode into flame (despite many predictions to the contrary), so I guess it'll be okay for the rest of you scallywags to show up. This year the Cutters will be joined by William Pint and Felicia Dale, Kat Eggelston and the Eastern Washington Wonder, Dan Maher. Bring the family and join the Morgan family in a lovely and musical evening.

The sad news has been the passing of Stan James. Stan has been a part of the folk music scene for so long, it's unimaginable to be without him. One of the mainstays of folk music in this area, he was one of a group of young folksingers who sang at the UN Pavilion during the 1962 Seattle World's Fair. Stan was involved in some of the early restoration of the Wawona and led many chantey sings at the NW Seaport on South Lake Union. He last sang there at the September sing along.

The Whateverly Brothers will be appearing and the Wayward Coffee House, on December 12th at 8:00 PM.

Admission is free but donations will be gladly accepted. Believe me, with the Brothers in the recording studio, we need every dime we can get. The concert is being produced by

the Pacific Northwest Folklore Society and is part of their coffeehouse concert series. The Wayward is located at 8570 Greenwood Ave. N, in Seattle.

There are plenty of rumors running around about recordings, CDs and upcoming festival application deadlines. I expect to see something new from Hank Cramer. The Whateverlies will have their EP, *For External Use Only*, ready after the first of the year. Hey, it's the Christmas season so get those stocking stuffers (ie CDs) from your favorite local musicians.

As always, don't forget the monthly sea chantey sing along events around the Sound. The NW Seaport is the second Friday of each month. Go to www.nwseaport.org for the current location and times. Olympia is the first Sunday of each month. In the winter they're in the lobby of the Urban Onion, downtown Oly. Port Townsend (the newest) is the third Saturday of every month at the Courtyard Café, 230 Quincy St, Port Townsend (360-379-3355).

Fair Winds
Cap'n Matt

Portland - Continued from page 20

of musicians dying young we think of rock icons Jim Morrison, Janis Joplin, Jimi Hendrix, and Gram Parsons. Yet none of these people committed suicide, they all simply destroyed themselves with their use of drugs and alcohol. I have no real conclusion to offer about this, it is simply something that I noticed in reflecting on Clayton.

Coltman sees Clayton as an important transitional figure in the folk revival; and he discusses, without necessarily supporting, Music Maker Foundation and record company executive Tim Duffy's view that Clayton was a bridge between folk and rock music. I probably feel less confident about that notion. From my point of view, what Paul brought to the party was a sincere interest and deep knowledge of traditional folksongs, and some very real abilities to rework them into contemporary songs. If he had been another sort of personality, he could have been a successful professor of folklore, with a nice and occasionally remunerative sideline of writing songs and performing from time to time.

Bob Coltman's book does a fine job of placing Paul Clayton in the folk revival, and describing how he fit himself into a scene that had begun some 15 years earlier with Burl Ives, Susan Reed, Josh White, and others. To read this book is to know what it was like, hanging out in the Village, scrambling for a record deal, and trying to make a living performing music. For me the tragedy of Clayton's life is that was incurably snake-bitten by fame, and that his very real achievements in his own mind paled compared to Dylan's meteoric success.

The Whateverly Brothers

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Ancient Victories

OPEN MIKE
Thurs Dec 11 at 7 - 11 pm
Musicians of 1963 - 1990

From Open Mikes run by Chris Lunn
Antique Sandwich, Tacoma (Ruston)
\$5 Gen \$3 Victory Mem, Sr. Kids
Info 253-863-6617

CLASSIFIEDS

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

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.DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or email: musicshop@dustystings.com.

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MUSICIANS

OLYMPIA BASED TRIO, 'Gaelica' playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at www.gaelica.us and contact us at: ingridferris@aol.com

MUSICIANS WANTED for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

WEDDING RECEPTIONS AND PRIVATE EVENTS Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 danc@celtograss.com - www.celtograss.com

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MISCELLANEOUS

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

ANCIENT VICTORYS OPEN MIKE: Thursday, September 11, 7 pm at Antique Sandwich, 51st & N Pearl, Tacoma. Acoustic musicians from 1963-1990 that played on Open Mikes run by Chris Lunn in California & Washington including Folk

& Blues Workshop, Court C, Tracks, Crystal Star and Antique Sandwich. See NW historic players in acoustic blues, folk, country, old time, song writing, swing, jazz and more. \$5 Gen, \$3 Sr, Kids, Victory Members. Info Chris 253-863-6617 or POB 7515, BonneyLake, WA 98391

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

ARTS-BASED, Non-Profit Organization looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."

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VOLUNTEERS

**VICTORY MUSIC
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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!**

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DECEMBER MUSIC

- 4th Bob Jackson First Thursday Band
- 5th-6th Jeff and the Jet City Fliers
- 11th David Friesen Christmas Show
- 12th-13th Nick Vigarino and Meantown Blues
- 19th Ray Skjelbred, Piano 5 - 8 pm
- 19th-20th Crossroads Band 9 pm - 1 am
- 26th Two Scoops Moore
- 27th Kim Fields, Mighty Titans of tone
- 31st Lonnie Williams Band

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotradjazz	7:00 - 10:00 pm
Wednesdays	Legacy Band w/Clarence Acox	8:00 - 10:00 pm
Thursdays	Bob Jackson Band (4 th)	7:00 - 10:00 pm
Thursdays	Ham Carson & Friends (18 th Only)	7:00 - 10:00 pm

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206-352-2525 www.qcafe.org

Sign up: 5:45 - 6:15 pm

Music: 6:30 - 9:00 pm

Cover charge: \$2 members,
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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

1ST THURSDAY

Crossroads Shopping Center - In the food court

15600 NE 8th Street - Bellevue, WA

Sign up - 5:30 PM

Music 6 - 9 PM

MEMBERSHIP

Please Count me in! I've enclosed payment!

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

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