

# VICTORY REVIEW

Acoustic Music Magazine

Volume 31

March 2006

Number 03

## Victory Music

“...It Makes Me Feel Rich”

### Inside...

- ✦ Gotta Sing, Gotta Dance: A Community Music Experience
- ✦ Kids Korner: Music Classes With Infants and Toddlers
- ✦ Musical Traditions: Of Scales and Temperament
- ✦ Winthrop Revives “The Pine Stump Symphony”





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- 19<sup>th</sup> Woody Woodhouse
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# THE RAMBLIN' MIKE

## A New Dylan In Town!



BY GUEST COLUMNIST - GALENA REITER-THOMSON  
PHOTO BY GALENA REITER-THOMSON

It's been about a year that Victory Music has held an open mic at Alderwood Mall in Lynnwood, on the first and third Sundays of the month. Some people might think it's an odd coupling, the polished shopping mall and folksy Victory Music. Actually, it's a pretty fine pairing, and maybe a synergistic new "look" for a Victory open mic.

Since it's held in the food court, it's logical that a lot of young people frequent the place. Those same young people take notice of the music at the open mic; a few of them get up in front of the microphone.

One particular regular is Dylan Jakobsen. Here's a young man who was having a regular childhood, going to school, playing soccer and baseball and football. When his interest in those activities waned, his dad suggested he give the guitar a try. (Here's where they'll have some special effects in the movie version of this story!) It was love at first strum, Dylan took to the guitar like a duck takes to water.

He learned a little from Dad, and soon found a teacher to nurture his new talent. He learned to play the love songs his parents had at home, but soon developed his own taste; lots of it shared by his family.

Dylan's family came out to the Mall last July for a Sunday matinee at the theatre. After the movie, they walked past the open mic, which had moved outside during the balmy Puget Sound summer weather (a fond memory in the chill of February!!) Dad says, "You play at home all the time. Why don't you get up there?" The normal pre-teen response is negative, polite, in this case, but a definite "offer declined."

After some further urging, and an actual BRIBE from the parents, Dylan agrees to borrow the sound man's guitar and give the open mic a try. He agrees to play one song. His parents knew all was ok, when at the end of the song, Dylan announced, "and for my next song...." Turns out, this brave fellow was a songwriter! He performed originals and a cover song that day.

He returned for the next open mic, with his own guitar, prepared to play his songs. Now he's a regular performer, having played

at most of the open mics held there since that sunny Sunday in July. He always has a supportive family in the audience. That "fan base" often swells to grandparents and other

*Below: Dylan Jakobsen*



extended family members, proudly operating camcorders. Occasionally, family friends pass, recognize the family and stay for a listen. Those lucky folks, along with the rest of the listeners, have been well rewarded for being in the "right place at the right time."

Dylan has fine tuned his performing skills, presenting his music with confidence and greater stage presence all the time. His songs cover the genre of love songs, teen-age angst, and playful whimsy; an amazingly insightful, playful observer of his world. His songs often cause the listener to marvel at the sight of a 12-year-old voice expressing emotions and universal thoughts so eloquently.

Invariably, when he gets up to play, the teenagers who frequent the food court area, begin to make their way to the music. In no time at all, they crowd around to listen and cheer.

Occasionally, there have been students from his school. He's had offers to join a band, but he has his own ideas forming for that.

The value of the supportive family was again apparent on a recent visit to Dylan's home. Their music room boasts multiple instruments and numerous recordings of their favorite music. Thus far, the interests are shared. Looking back at "where'd all this talent come from", Dylan says his dad played guitar some, and an uncle on the east coast plays. He's only had one opportunity to play with that uncle.

Looking forward, his little sister also plays guitar, at this open mic and at Café Allegro. Though influenced by her big brother, sister Kari clearly plays her own music. On a casual request from his older sister, Dylan composed a song about her. In spite of the negative press touting the loss of family values and the supposition that artists must suffer for their craft, here's a very positive portrait of a family happily nurturing their children's talents.

When asked for his favorite CD, Dylan admits that it's "Warning" by his favorite band, Green Day. If he's playing a cover song at the open mic, it's most often a Green Day song. He and his mom trekked to Tacoma to see them in concert last year. The memories of that concert prompted big smiles from both of them.

Intuitively, Dylan practices the art of networking. Chatting with fellow open mic performer, Jorge Zorro, led to an invitation to share the stage at a now-defunct songwriter showcase at the Madison Café last summer. He was as well received there, as he is at the mall.

In the works, besides the academic work at Middle School, Dylan hopes to get a band together. He's found a drummer, and keeps his eye out for another guitar and a bass player. Recording is definitely a goal, and continued songwriting. Right now, he's writing at least a song a week. Inspiration abounds, from sisters, to students' attire, to paying tribute to admired songwriters who died too young. His tunes, how well he composes the words, and fine guitar playing make for a terrific performance. He no longer needs his family to urge him to play. And that bribe back in July? It was a polo shirt that he still wears, and a new CD.

Until he gets his own recording done, you, dear reader, will have to come to an open mic to hear this talented songwriter.

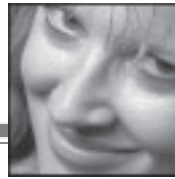
*(Thanks to Mike Guthrie for letting me fill in for him this issue.)*





# GALLOPING GOSSIP

March 2006



BY DEB SEYMOUR

Howdy, Howdy! Galloping Gossip here, typing out the latest in Victory Gossip Land "Shouldn't that be 'hyping-out'?" asks the Horse-With-No-Name, the Gossip's hearsay horse. "Isn't it the same thing?" says she...

\* Anyway—this month's column is a breeze. You all have been great about sending stuff in! And here's what you all have to say: former local blues man **PK Dwyer's** wife **Carol Dwyer** writes: "We had a great trip across our beautiful country and are safe and sound in North Carolina. We've settled in Black Mountain \*the front porch of Western North Carolina\* (about 20 minutes east of Asheville). Black Mountain is a very arts-oriented town with plenty of hippies and liberals, so we feel right at home here. Unfortunately, our first big gig in January, the South Florida Folk Festival, has been canceled due to hurricane damage at the festival site. We do have many outings looming on the horizon and you can be sure I'll be letting you all know as things come up! PK's new CD should be ready for release in late February/early March — YAY!" Thanks for letting us know, PK & Carol! \* Eastside guy **Paul Hanover** writes: "Being a struggling musician, no one is confusing me with Paul Allen or Bill Gates (especially my bill collectors) but since our tee shirts say "Give Love Get Life" it's time to walk the talk. One show a month we will be donating \$5 per item sold to a select charity. So if you are looking for a way to give some love and have a fun life these shows are for you." Way to go, Paul! \* Speaking of CD releases, we hear that **Norm Bowler** will be releasing a 6-song EP in early February. The first run will be a gift for friends and fans. Send e-mail to find out how to get your copy. \* Anyone looking for some sunshine? **Stowaways In Paradise** present popular Hawaiian music and dance from the glory days of the Royal Hawaiian Hotel, featuring **Taylor Jay** on ukulele, **Jack Hansen** on Hawaiian steel guitar, **Joe Weihe** on six-string guitar and **Paula Walters** on acoustic bass. The Gossip hears that they were joined at their recent Lake Forest Park gig by the **Pua Nanai Dancers**, telling stories with their hands through the ancient art of hula! Who says it's always gray all winter in Seattle? \* Celtic harper **David Michael** of

Port Townsend says: "I just recently returned from several weeks in Scandinavia. Denmark was a hoot and we were blessed with sunny weather." He has been playing with partner **Dari** who writes hammer dulcimer music—look for a harp/hammer dulcimer duo CD...due next year. \* And more news from far-flung Victory member **Heidi Muller** on the East Coast: "Just wanted you to know that our new CD Seeing Things is being played on KBCS and stations all around the country, and being on Mountain Stage for the Christmas show (with Dr. Ralph Stanley and Robin & Linda Williams) didn't hurt too much! Anyone who wants to know more can go to my Web site [www.heidimuller.com](http://www.heidimuller.com) or find my CDs at CDBaby. Life is good in West Virginia, but hope to get back to the NW again soon! Also, it might be of interest to Victory-ites that **Rich Warren** of WFMT's Midnight Special show in Chicago picked **Kat Eggleston's** new CD The Only Word as one of his top picks of 2005. (Rich is one of the country's most influential folk DJs—he's active in Folk Alliance, has a syndicated show and reviews CDs for Sing Out.) This is a great endorsement of Kat!" Thanks for keeping us in

the loop, Heidi! \* Songster **Mike Pryor** writes: "I'd like to thank all who came to the recent event I did at the C&P Coffee Company in West Seattle, 'Ten Songs About Women.' Thirteen friends came out, along with two Australian Shepherds. I have a number of music events scheduled in February and March including a return to C & P Coffee Company on Friday, Mar. 24, for Mike Pryor's Comedy Song Showcase, which will feature my most requested comfy songs, including 'The Long Yellow Crayon,' 'I Just Wanna Fly to Yakima' and the 'Walla Walla Waltz,' among others." (And The Galloping Gossip sez be there and don't forget to bring an extra funny bone!) \* Last but not least: congratulations to **Michael Carlos** who was recently voted "Wenatchee's Favorite Musician" in the "World's Best" poll of Wenatchee World newspaper readers. Way to go Michael! You rock! But we knew that... \* As well all you Victory-ites who wrote in this month, making this column a breeze to cut'n'paste...er... I mean, write! <grin> Thanks for all your input! \* See you on the flip side! —GG

Got something we should know? E-mail the Gossip at [victory\\_gossip@yahoo.com](mailto:victory_gossip@yahoo.com)

Deb Seymour is a wry musical humorist who was recently voted "the world's best lap" by her sleepy cat, Miss Sweet Pea. When not being used as a human couch cushion, Ms. Seymour can be found playing music in various venues around town. Visit [www.debseymour.com](http://www.debseymour.com) to find out when and where.

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# VICTORY MUSIC

“...It Makes Me Feel Rich”

BY DIANE SCHULSTAD

When I first received the cover feature assignment from our stalwart editor, Anita, I was dubious: “We’d like to do a series of articles that defines Victory Music,” she said.

“What?! Isn’t it obvious?” I inwardly mused. “It’s as plain as day what defines Victory Music. It seems redundant to write anything about... well, what we’re about.”

*Pausing for a moment, though, it occurred to me—the years that Victory Music was the all-encompassing focus of my life (1984–1989) were special. Golden. Chris Lunn, the visionary founder of the organization and ever-charged dynamo, was still at the helm. Through years of singular energetic perseverance and dedication, Chris had firmly established Victory Music’s standing in the Northwest. During that time, there was a huge, coordinated group of earnest and vital volunteers that were making things happen. The most amazing musicians were performing weekly at the open mics at the Antique Sandwich in Tacoma—and every single open mic was an event not to be missed. Victory Music was speeding along, full steam ahead, and no mistake. The Antique Sandwich open mics were broadcast on the radio. Victory Music sponsored a concert series for local performers, a “Concerts for Kids” series, dance events, business seminars for musicians. The Victory Review expanded in size and scope. A double recording of open mic musicians was released (The Victory Revue).*

And the direction Victory Music was going was clear. There was no fussing or bothering or wondering about what our mission was. All those involved knew what it was... in our bones and in our hearts. We didn’t need to intellectually analyze it.

But, so oftentimes it happens that something essential is missing once the visionary leader has left the fray. It was Chris’ vision that informed Victory Music and all of those who participated in Victory Music’s functions. Chris defined Victory and we, who joyfully participated,

bolstered his vision and made it become a reality.

If Victory Music needs to be defined to a new audience that has not had the privilege to witness it under Chris’ direction, I knew just the people to take on the task. There are two musicians who have been with Victory Music from the start—Jim Page and Tim Noah—who can provide the initial history that I’ve only heard, never lived. Really—you must hear about the beginnings of it all first-hand.

*Below: Chris Lunn*



*First off, Jim Page’s story. Jim has been with Victory Music since before it was Victory Music (merely a glint in Chris’ eye).*

## What Victory Music Means To Me

BY JIM PAGE

I met Chris Lunn in California back in 1966. I was in high school in San Jose. I’d been playing guitar for about a year and nothing else really mattered to me *except* playing guitar, so.... Somehow I heard about an open mic in Palo Alto, at a place called The Tangent. I don’t remember what night of the week it was but I do remember that I rode out there on my Vespa motor scooter, like I was wont to do, with the guitar balanced

on the running board between my knees.

The Tangent was on the second floor of a corner building a few short blocks away from the border of the Stanford University campus. It was a pizza parlor with a separate music room. Below it was the Poppycock, a club where national acts like Taj Mahal and Ramblin’ Jack Elliot played. A lot of students hung out at both places. It was a little beatnik/hippie scene. In those days Palo Alto meant Ken Kesey and the acid tests, the Grateful Dead, all that stuff. I didn’t know much about it, all I knew was that here was a chance to play in front of a microphone. I don’t remember what happened that first night—whether anybody liked me or not—but Chris was encouraging and invited me back. He was always encouraging, that was his way.

The open mic was great. I met a lot of people and made friendships that lasted for years. There were plenty of after hours sessions at people’s houses—mind expanding affairs where music was the catalyst and everybody’s repertoire grew. I was exposed to all kinds of songs. I remember it was on one of those nights that I first heard Reverend Gary Davis. I had heard people do his songs but I had no idea what the real thing sounded like..

I don’t remember the name of the operation itself but Chris published a newspaper—probably once a month—called *The Kept Press*. It was an earlier version of the modern *Victory Review* but in tabloid form and on news print. There were stories about players and a calendar of events. Also, Chris operated a bit of a booking service. I got quite a few gigs from him. There was a restaurant in Menlo Park, the Stanford Coffeehouse, and a bar way out in Half Moon Bay called the Spouter Inn. Later they changed their name to The Shelter and I remember playing there for seven dollars and fifty cents a night—plus pass the hat. I also traveled once with Chris out to the Sacramento Delta to play on a river boat.

Chris had a day job back then, with an office and a secretary. The place was called Bean Semi Conductors and it was somewhere in Palo Alto. During the day the mild-mannered Chris Lunn wore a suit and tie, but at night when the moon was full and the guitars were howling he would step Superman-like into a phone booth and replace the suit with a wild African shirt and become Chris Lunn, Blues Singer.

Chris Lunn was father, older brother, uncle, and mentor to a whole host of disparate and often



*Above: Jim Page*

disheveled teenagers. Like a halfway house for the searching youth of suburbia, he provided a space for us to meet and exchange experiences, to fall in love, to form bands, to learn from each other. That was a big deal. I remember when he invited me to move into his barn. I had been pretty much living in my car for almost a year, sleeping in a series of broom closets, garages and spare rooms. His house was on a hillside above Stanford somewhere and he said I could live in the barn if I fixed it up. "Fixing it up" in this case was a major operation so after slapping around a few boards I had to let it pass. But I did spend a couple of nights on his couch. Chris was proud of his cooking skills—he made a mean grilled cheese sandwich with Worcestershire sauce. Damn! And one time he talked about a construction project that was going up down in the valley and how a person could slow it down if they wanted to by spraying it with skunk oil. It would take them a week to get the smell out of the wood. He didn't do it but he talked about it. He was an early environmentalist.

Then I went to New York and he went to Tacoma. Through a series of circumstances I wound up in Seattle and soon found myself checking out his new digs at Court C. It was awesome! A true coffeehouse, with lots of room to hang out, tables and chairs, and a bunch of crafts shops all around it. There was an open mic of course, and also a concert series—bringing in people like Mississippi Fred MacDowell and Mance Lipscomb. People that we all needed to see. I'm a firm believer in evolution and in the

importance of knowing the ground you stand on. If I'm going to sing songs then I need to know where that art form comes from. It sure doesn't come from Hollywood or Nashville. And Chris knew that, so he was educating us all. These were the real troubadours, the ones who made the road we walked on. And of course Chris was still being father, brother, social worker and counselor to a whole bunch of new local kids who needed that. And he was getting the gigs, too. And there was a lot of antiwar stuff going on too. Chris would get you into the famous Shelter Half coffeehouse, famous as a GI resister center—at one point it was so successful that the military actually issued orders that it was off limits to the troops. So soldiers would put on wigs and go there anyway. He got us booked at Fort Lewis—on the base itself. Probably couldn't do that now.

Sometime in the mid 70s he lost Court C and had to move. For a short while the new home was Victory Ice Cream parlor. The name stuck, and I suppose it was an obvious choice. Because the whole philosophy was to not let the celebrity machine keep you away—you know, the machine that says "only some people can do this, you need to just put that thing down and let the professionals take over. Give us your money, we'll do the singing around here." Everybody has a voice and everybody has something to say. I started traveling around a lot about this time so I missed things. There was a good venue in Auburn called The Other Side Of the Tracks. A lot of good shows in there. And then the Antique Sandwich Company. But the through line has been the same—hang out, meet people, play the open mic. It's a social event. Some real good players have gone through there. Some people have gone on to professional careers, some have adopted the art as a integral part of their larger lives. Everyone has been touched in one way or another.

Just a closing picture. A few years ago I played in Olympia and spent the night at a friend's house. In the morning I walked outside with my coffee and looked around the neighborhood a little. There was a wide corner where the street turned and found myself hallucinating a table and benches, a place where the neighbors could hang out in the morning and shoot the breeze. And I thought that every neighborhood should have that. It should be a built-in amenity in every community. Space to hang out. We should demand it. We deserve it. So go to the open mic and hang out, that's what it's for.

And now... on to Tim Noah's story. Tim was at the very first Open Mic, back in the Court

C days.

## Viva La Victory Music

BY TIM NOAH

I could tell you I discovered Victory Music and Court C Coffeehouse by accident, except I don't believe in accidents. It was December 1970, about one o'clock in the morning. I was just about to turn nineteen, and the future was looking anything but bright. I had just spent four hours singing my heart out in a cocktail lounge, where my implied but unspoken purpose was to entice the customers to stay longer and order more drinks. I had my own agenda. It wasn't going well.

I was an aspiring singer/songwriter, with a repertoire that included an assortment of familiar tunes and a few originals. Growing up performing and being accustomed to having the full attention of my audience had done nothing to prepare me for the cold-hard reality of being a working musician. At the establishment where I was now employed, the more drinks they were served the louder they talked and the less they cared about listening to me.

On that cold and lonesome night, I was carrying my guitar back to my first rented apartment on Queen Anne Hill. The wind was picking up. I was having a one-sided discussion with God and the universe about my plight, when, like a scene from a movie, a recent section of the Seattle Post-Intelligencer seemed to float over to my feet. It must have been a photo of Chris Lunn and his Guild 12-string guitar that caught my eye and made me bend down and pick up that newspaper. The article was all about this new coffeehouse that was opening up in Tacoma. It contained a fair number of quotes from Chris and sounded like an answer to a prayer. As well as a place for folks to get together to discuss important issues, Court C Coffeehouse was to be a venue to support aspiring folk, blues and jazz musicians and songwriters outside the Top 40 mainstream. It was set up to encourage musical artists to develop their talents and connect with an appreciative audience.

Not wasting time, I was there on the signup sheet for the very first open mic at Court C Coffeehouse and took to the earthy, down-home atmosphere immediately. The whole scene was warm and inviting. Folks sat at small tables, quietly eating pie, cake or cookies, sipping coffee or tea and listening attentively to what the performers on stage were playing and singing about. Even more unique was the fact that listening was not only encouraged, it was absolutely required. On the very rare occasion

*Continued on Page 15*



# REVIEWS

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Celtic-Palatine Recordings,

[http://www.stolaf.edu/people/hend/  
SongsOfThePacificNorthwestCD.html](http://www.stolaf.edu/people/hend/SongsOfThePacificNorthwestCD.html)



It's hard to put this CD into just one category such as "Local" or "Folk" or "Singer/Songwriter" because it's all of these things. Recorded during song fests at Rainy Camp and other venues, it's not a slick, commercial production—it's more like a field recording. Although some songs are performed by those who do sing professionally, or have done so in the past, the statement in the liner notes, "The musicians are all ordinary local people . . . just folks who like to make their own music" holds true. And it's also true that "This is what 'folk music' is all about." These songs all have a strong Pacific Northwest flavor and can justifiably be regarded as traditional despite the fact that in most cases, the names of the composers of even the older songs are known. Some are parodies or are otherwise humorous; for example, a "straight" version of James Stevens' "The Frozen Logger," followed by

"The Frozen Jogger," written by David Spalding, with additional verses by John Dwyer and sung by Stewart Hendrickson and Jerry Middaugh. The late John Dwyer's humor is evident in several of these songs. His "Notice to Mariners" describes a true incident about an embarrassing piece of navigation. But there are serious songs as well. Five songs were written and sung by Mary Garvey whose familiarity with traditional songs has endowed her with the knack of writing songs that are indistinguishable from those of tradition. They're quite affecting, as are "Cle Elum Girl" and "The Star of Bannock," sung by long-time Northwest ballad singer Bob Nelson. No recording such as this would be complete without Linda Allen, a local collector who has added to the riches with songs of her own. I would like to comment on each of the songs, singers and song writers, but space just doesn't permit. One of the charms of this CD is that it is obvious that the singers are having fun. And so will those who listen to it. (*Don Firth*)

*folk*

**CAMILLE BLOOM: SAY GOODBYE TO PRETTY**  
[www.camillebloom.com](http://www.camillebloom.com)



This is wonderful; full of life; wild, sweet and rich in its sound textures; graced with songwriting that fills the heart and surprises the

mind. It is the work of an artist who is truly coming into her own, a woman who has fully digested a broad array of influences and incorporated them into her work and now gives us, without question, exactly who she is. It is the CD that all who recognized great promise in Camille Bloom's earlier work will rejoice at. Recorded with uncanny care by producer/engineer Paul Kimble (who also lays down occasional back-up vocals, keyboard, bass guitar, acoustic guitar and lead guitar parts), the CD captures Camille's voice impeccably and showcases all her strengths. Let's talk about three strengths here. First, this voice—which is uniquely elastic, which can purr, can sound sexy and coy, can wail and change registers faster than a speeding bullet and can win you once and for all with its pure beauty—will sound even better to you each time you listen to the recording. Camille seems to have left behind any uncertainties about what her voice can do and the quality of her pipes seems now to ring forth almost effortlessly. There is no sense that she is trying to prove to anyone that she can sing; she can. Period. Bask, for example, in her beautiful reading of "This World," a strong personal statement slightly reminiscent of the best work of Tom Prasado-Rao. Second, as a songwriter, her music seems to be deepening and maturing. She isn't reticent in any way about saying what matters to her, sharing her fears, reciting the triumphs small and large: "I found love sitting across from me, I found love in the people on the streets, I found love in my family, I found love in the most important place—I found love in me." Further, Camille is mastering the art of the hook that doesn't beat you over the head, but greets you like a cherished friend each time you listen to a song, so the songs seem better and better with each listen. The third strength, then, is her guitar work. Her acoustic guitar—often quirky, always fascinating—drives most of the songs, creating a sizzling energy and tension. At times, the guitar like the voice becomes sweet and gentle, but in a rocker like the addictive "Habit" (with its edgy recurring riff reminiscent



of a 1980s Howard Jones song), Camille lays down a groove that clearly invites the talents of Paul Kimble, drummer Michael Cotta, bassist April Sather and lead guitarist Dave Brewer to give their all to the realization of her musical ideas and instincts. Get this CD! Live with it! Memorize it! You'll agree: It will undoubtedly be one of the musical highlights of your 2006! (Bill Fisher)

folk

**CHARLOTTE THISTLE: A GIRL WITH A GUITAR**

www.agirlwithaguitar.com



Thistles are beautiful, tough, intricate and able to leave deep scratches. Apt stage name, then, for Charlotte Vanderwolf, who's appeared hereabouts for the last couple of years and is out with her first CD. Charlotte may be the most uncompromising lyricist in music today, not only tackling the ever-thorny issues of greed, class and war, but doing so with startling wit, wisdom and bracing directness. In "Mommy, Why?" she asks how come GI Joe's toy grenades and bullets are designed "with the greatest care, while my Barbie has no nipples and no pubic hair." There are no euphemisms in "Reluctant Bride," either – she's at the altar because of a "failed prophylactic." Writing about a maimed soldier in "Semper Fi," Charlotte wants to know why "the DOD gets everything it asks for, but spends so little on those who fight their war." The album contains one instrumental, the beautiful "Final Ascent," which showcases Thistle's clear, muscular and versatile guitar; the entire album is just Thistle and guitar, with just occasional contributions from vocalist Carisa Meisner, Russ Johnson on harmonica, guitarist Doug Zanger . . . and Artis the Spoonman! Overall, this is a great CD by an important new artist. (Tom Petersen)

Classical

**MICHAEL PARTINGTON: SONATAS AND PARTITAS**

www.michaelpartington.com



Masterfully assured, this collection of classical guitar works will both soothe and invigorate the listener. Michael Partington's repertoire here ranges from Bach to the 20th century and the composers from the latter—Castelnuovo-Tedesco, Rodrigo and Bryan Johanson—prove that: 1. Not all 20th century music is miserably atonal; 2. Yes, one can still break new ground and be engaging using traditional classical forms.

The lack of squeaks is particularly notable, as Partington dances over the frets in the vivo from Castelnuovo-Tedesco's *Homage to Boccherini* and in the compelling *Zapateado* from Rodrigo's *Three Spanish Pieces*. And the *Adagio* from Johanson's *Partita* (the premier recording of this work, written for Partington) holds a riddle for the astute listener: Can you find the musical paraphrase of "Louie, Louie" here?

This is a valuable and pleasing addition to anyone's classical guitar library. (Wendy Joseph)

**Blues**

**TOM HUNTER: HERE I GO AGAIN**

FS Music

www.tomhunter.com

Hunky Tom Hunter is a big sound, big band blues belter with an exciting, unique sound. These days, one segment of modern blues seeks "authenticity" by rubbing everything bleeding raw and throwing gravel in the gears, while another "takes the blues to a new level" with slick, technology-infused, radio ready acts. Hunter harks to a time and a sound where uncompromised authenticity and smooth, state-

of the art showmanship went hand in hand: the late '50s and early '60s, when unassailably genuine blues artists like Big Joe Williams and the Count Basie Orchestra were performing the most exciting jazz and blues, ever, but also had their acts polished to a high gleam. Hunter's booming baritone is drenched with soul and achingly believable, as on tunes such as "Drown in My Own Tears" and "Layin' in the Alley." Hunter is also one rippin' piano player, driving his band with stern authority and never running out of licks. On *Here I Go Again*, he covers some great standards ("Tenor Madness," for example) and, like the Basie band would, also goes showbiz (Billy Joel's "New York State of Mind"). Hunter pulls these off without breaking stride. Pick up this record and catch him if he comes to town.° (Tom Petersen)

**STEVE MANN: ALIVE AND PICKIN'**

Bella Roma Music

BellaRomaMusic.com

He was Jorma Kaukonen's teacher and Erik Frandsen's and Paul Geremia's. He played with Janis Joplin and Dr. John. But after a severe mental breakdown in 1967 Steve Mann disappeared into a series of institutions, leaving behind a couple of out-of-print LPs and a handful of home tapes that to this day have folk-blues guitarists scratching their heads trying to duplicate his astounding technique. In 2003, through the efforts of a few devoted friends, Steve Mann has been released and is living quietly in Berkeley, CA. This CD, drawing on much-copied private tapes from the '60s and one new track, is his first release in 34 years.

The songs recorded with Janis Joplin in 1964 will probably get the most attention. Joplin is in excellent voice on these three traditional blues numbers but the guitar fireworks are elsewhere, in concert recordings from the legendary Ash Grove club in Los Angeles and a 1967 home tape made in San Francisco.

Mose Allison's "If You Live" and the traditional "Mopper's Blues" take the rapid-fire thumb picking of Mance Lipscomb to new heights. The aptly named "Amazing Gospel Tune" transfers Ray Charles' piano style to solo guitar with eerie precision. On "Prison Cell Blues" Mann switches to 12-string guitar with no loss of speed or fluidity. And the original instrumental "Holly" brings back the '60s in all their questing lyricism. (Peter Spencer)

## Country

**THE GIBSON BROTHERS: RED LETTER DAY**  
Sugar Hill  
www.gibsonbrothers.com

Unplugged MOR Country-marketed as-Bluegrass strikes again in the form of the Gibson Brothers, but there's a reason they're currently the most talked-about group in Americana: they're really good. Their songwriting is a cut above, telling realistic stories without straining to make a point or pretending that the Gibsons are something they're not. The "wow" cut is Leigh Gibson's "The Barn Song," a fresh take on "What Have They Done To My Old Home Town." On this and another of his songs, "Sam Smith," Leigh shows a very keen eye for those little details that stick in a youngster's mind forever. Brother Eric writes the love and relationship songs and while he's not out at the edge, his "Walking With Joanna," about a beau joining a church to get a girl, is a gutsy step beyond standard. The other half of the record is covers, starting with a slam-dunk version of Don Gibson's "Lonesome Number One" and including a fairly responsible take on Jimmy Martin's "The Prisoner Song." They get points for bravery and enthusiasm for doing "I Got A Woman" and "It's All Over Now," but these translate poorly to Country. (*Tom Peterson*)

## Folk

**HOBART SMITH: IN SACRED TRUST**  
Smithsonian Folkways  
www.folkways.si.edu

The Smithsonian Folkways catalogue, being that most vast repository of American arts and sound, is beyond any sort of "criticism," but some collections are more influential than others, or of stronger interest to fans of particular genres. Now out on CD is this strong entry in the latter category. Hobart Smith was one of those wizards who worked the far fringes of show business in the '20s and '30s and was rediscovered during the Folk Revival/Scare thirty years later. Folk and Country veterans (notably Bill Monroe) praised him as probably the best multi-instrumentalist so far and also as an inexhaustible source of traditional tunes. The key fascination of this CD is not just the extremely rare songs ("Wabash Blues," "Walking Boss") but Smith's variants of tunes we all know. He's got different lyrics and/or different tunings for the likes of "Cuckoo Bird" and "Soldier's Joy" that will delight (or confound!) jammers everywhere. The album is neatly packaged with

a thick little book that's worth the price all by itself, as Smith discusses the sources of all his music. The CD started life as a tape, recorded on a coffee table between Smith and Brown and SF has done its usual good job of cleaning off the crud without altering the content. They chose not to enhance the between-song dialogue, though, so one does have to read the transcripts in the book to catch what's being said. (*Tom Peterson*)

## Jazz

**JOHN MCNEIL: EAST COAST COOL**  
OmniTone  
www.omnitone.com

When listening to trumpeter John McNeil's latest jazz experiment, "East Coast Cool", it must be asked (it doesn't have to be, I guess, but it's my review), 'Can something be called "East Coast Cool" when it's based on a West Coast sound, specifically the 50's-60's classic quartets of Gerry Mulligan and Chet Baker?' Maybe it's the blending of that piano-less, cool club jazz with contemporary free jazz that makes it "East Coast Cool", or maybe John is just co-opting the West Coast Cool for his own diabolical purposes. Either way, this is one enjoyable listening experience. McNeil's collaborators in jazz chemistry are Allan Chase on baritone saxophone, John Hebert on bass and Matt Wilson on drums and slide whistle. While John's name may be on the release, his trumpet doesn't lead, but blends in, making this a true quartet. Despite the uncertainty of this truly being East Coast, when you listen to this and you should as soon as you can, you will agree, it's most definitely cool. (*James Rodgers*)

**THE STATE STREET RAMBLERS 1928-1931**  
Cygnet

Low-budget collection of two dozen sides done by various permutations of the State Street Ramblers, with pianist/vocalist Jimmy Blythe as the common thread. This is interesting and kind of eclectic; as jazz artists, the Ramblers lagged a little behind their times, retaining some of the older conventions of ragtime and hot jazz. On the other hand, they brazenly inject their music with loud, rude, midnight-on-the-outskirts- of -town blues, presaging the proto-rock R & B of the 1940s.° They're not really great, by conventional measures, but they're funny, loud, uncouth and onto something. It's unfortunate that this CD comes without any notes, but saving crazy old stuff like "Sic'em Tige'," "Georgia Grind," "Bow to Your Papa," and "Wild Man Stomp" – which all sound

like you'd expect them too – is the first victory. One for the collection. (*Tom Petersen*)

## Singer-Songwriter

**BOB FRANKE: THE OTHER EVENING IN CHICAGO**  
Waterbug Records/Telephone Pole Music  
www.waterbug.com

We can thank our lucky stars for this collection. If you are new to the work of Bob Franke (pronounced FRANkee), this is a perfect place to start. For those of us who have gobbled up every recording and attended every performance we could get to, this is the CD at last that brings us the rich and gladdening quality of Bob's live solo set, played before a simpatico audience. He shares the folk and blues influences that live so impeccably in his own music and he gives us live renditions of many of his finest songs, most of which will still be current in the folk idiom when we have all gone on to the Great Venue in the Sky. Further, he surrounds the songs with wonderful tales. "Alleluia, the Great Storm is Over," a goose-bumper of an anthem Bob wrote when he learned his daughter had turned the corner and would live; "Hard Love," the tale depicting the reality of the flawed love we humans are capable of; "Time makes a diamond and love makes us heaven's jewels" ("Love Bravely, Elizabeth"); the hard-won optimism of "For Real"; the immortal "Thanksgiving Eve" ("What can you do with each moment of your life but love 'till you've loved it away?"); and others. Bob reports that the writing of every worthwhile song almost inevitably involves a time of tears. The same may be said of listening to and singing along with such songs. They become a valued part of your emotional understanding of life. This CD, recorded from the "Folkstage" radio program, produced by Rich Warren, is truly a gift to all who have taken Bob's songs deep into their hearts and lives and all who will. Give yourself this gift ASAP. (*Bill Fisher*)

## World

**OSCAR REYNOLDS: RIO DE LUZ, RIVER OF LIGHT**  
Karumantia Music  
www.karumanta.com

Andean flute player Oscar Reynolds spends part of each year in Bolivia and in the San Francisco Bay area. I mention this at the start of the review because this blending of traditional and modern, more relaxed with more fast-paced, influences

*Continued on page 11*



# CLASSIC NORTHWEST INDIE CD'S

## Jenny Birds's *Into Stars*

BY BILL FISHER

I admit it, this article is a rather unusual addition to a series on classic CDs from the Pacific Northwest. First, Jenny Bird really isn't a Northwest artist, although she tours here regularly and usually works with the impeccable guitarist, Northwest newcomer Michael Mandrell. There is, though, a quality to her music that links her more to the various dazzling female folk artists of our area—an experimental bunch who don't mind putting themselves on the line in the name of all they believe in, especially as regards artistic expression—than with any other regional group I can think of.

And then there's Sugartown, the band that gathers around the musical work of Andrea Wittgens like merry moths around a flame, and their oddly-named CD, *How Do You Love, Aquamarine?* Truthfully, I suspect this collection falls about an eighth of an inch shy of the pure Northwest Classic category. Why? Because there isn't the slightest question that Andrea and company can do even better. It is, therefore, one of those rare collections, like that prized letter from a friend midway through his trip around the world, a progress report that you will always treasure.

Jenny Bird's *Into Stars* was recorded, largely in Jenny's home town of Taos and on the East coast, in an intense, passionate rush. Two forces worked on this CD. The first was the production and percussion work of Jerry Marotta, who is perhaps best known as the drummer for the Indigo Girls. His is an expansive, imaginative, experimental, masculine style, a great foil to the work of female artists. His production work on this set gives it a spare, almost other-worldly quality, never afraid to add punch to guitar parts and raise the recording bar to that neverneverland that just barely moves into the red and makes your speakers sweat.

The second force at work on this CD was the recent breakup of a long-term relationship. Jenny heart was torn by a love that couldn't keep its feet on the ground, and she worked off her pain by writing a remarkable cycle of songs, some of which are like cries of pain, all of which strike their way into the listener's heart. The intrusive (but always welcome and

satisfying) sound of this recording—which includes things I've never heard before or since—runs from flat-out confessional lyrics to Jenny's stunning way of actually snapping her guitar strings, almost violently, with her fingernails.

She begins with dreamy synthesizer chords that are suddenly broken into by the strident strumming of an acoustic guitar, backed by percussive accents and a very light use of piano. The song conveys the desperation of having heard "good bye," rushing through what went wrong, wondering at one's own value, and wondering, above all, why the person can't "Change Your Mind." Worth the price of admission, is the seamless shift into a bridge that rocks and attempts optimism. The simple closing statement: "I don't want to change you, it's not like I could; I just wish you'd change your mind."

"Steam" ("Our words come out as steam") follows and makes the most of various wonderful rhythmic percussive touches, a punchy bass line, ethereal piano, organ-like synth, and acoustic guitar. "Maybe we could disappear into steam." It's a song worth close study for the utterly impeccable flow of percussion alone.

"None to Find" begins with Jenny's fingernails tapping her guitar strings. "Looking for peace in the darkness, but there is none to find.... Nothing can console the grief of your soul." This is not about sweetness and light, friends. It is as real and true as the edge of a razor.

The sixth track, "I Know Nothing," is an utter classic. "And I know, I know nothing, and I know, I know nothing," she repeats hauntingly in the chorus, until we begin to realize that there is wisdom in knowing that you know nothing. Jenny's strong, affecting vocal turns into a near shout; she joins herself with a harmony vocal, then a second vocal part, and squeezes a despairing richness from the melody.

The ninth track shouts "I am emotional, I am illogical" over amplified acoustic guitars—"Just because it scares you doesn't mean that I am wrong." It is the rant of an angry woman, untamed, a beautiful thing to hear.

And the tenth track features guitar riffs unlike any I've ever heard elsewhere. Jenny sings a rather sweet line and harmonizes in a back-up vocal over the insistent punch of the guitar riff. It's probably an effect that will seem too strident for some. For me, it's sheer, scary heaven. "Hide and Seek" is the title—"Where is honesty? Can you promise me? It's hiding...real good.... I can't find it, can't figure it out. So close your eyes, and count to ten, and start looking!"

Jenny has recorded three CDs since *Into Stars*, and all are excellent, but it is in this particular collection that all of her strengths come together under the powerful influence of Jerry Marotta. The result—for reasons I will never understand—was all but overlooked by critics, and certainly by the major labels to whom she shopped this CD. "If I looked into your eyes, then all this pain would fall away and melt back into stars," she sings in the CD's final track, and we can only hope more people will reach for these stars and discover their astonishing brightness.

Get your copy of Jenny's classic CD at CDBaby or jennybird.com.

*Bill Fisher can be reached at: bnoblefish@ccomcast.net. He and his wife, Robyn, write and teach in Olympia, Washington, where they also store lots of copies of their two CDs, **Time of Our Lives** and **Bagful of Beans**.*

*Visit their Web site at: www.billandrobbyn.com (and please forgive the fact that it hasn't been updated in too long a time).*

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*Cd Reviews Continued from page 10*

not just his life, but his music. River of Light is his sixth release on his own Karumanta Music label. The eleven instrumental pieces combine flamenco guitar and Latin rhythms with Reynolds' melancholy antara flute, the notes sometimes a sad conspiratorial whisper, others a joyful cry of release. He is joined by some of the biggest South American musicians living in the Bay area, including flamenco guitarist Chuscales, guitarist Enrique Coria and Jose Luis Reynolds on charango. These mellow yet upbeat songs have one foot in the traditional world music, with the other planted in a more contemporary, new age feel. While it may not get you moving, this river flows along nicely. (*James Rodgers*)

# VICTORY

# CALENDAR

To make a calendar submission go to:  
[www.victorymusic.org](http://www.victorymusic.org). Enter your data  
 by the second Monday of the month.

## MARCH 2006

**03/01/06 Tiptons Sax Quartet / Zezelj / Mayer** Consolidated Works 500 Boren Avenue N Seattle 8pm \$15 in advance / discounts Tiptons Sax Quartet collaborates with visual/graphic artist Danijel Zezelj & videographer Aric Mayer. World premiere! ConWorks: [http://www.conworks.org/detail\\_theater\\_06](http://www.conworks.org/detail_theater_06)

**03/01/2006 Victory Music Concert Series** Espresso Americano Hoyt & Everett Avenue ( 1 Blk W of Colby) Everett 7:00pm - 9:00pm \$5.00 donation Victory Music Member Performers Joe Misiuda 360-652-5974 / Venue 425-259-3492

**03/02/06 Tiptons Sax Quartet / Zezelj / Mayer** Consolidated Works 500 Boren Avenue N Seattle 8pm \$15 in advance / discounts Tiptons Sax Quartet collaborates with visual/graphic artist Danijel Zezelj & videographer Aric Mayer. World premiere! ConWorks: [http://www.conworks.org/detail\\_theater\\_06.htm](http://www.conworks.org/detail_theater_06.htm)

**03/02/2006 Charlie Beck & the Lovely Lady Li-Lei** The Mandolin Cafe 3923 S 12th St. Tacoma 8-10 PM Free - Tips Appreciated! Energetic old-time duet, performs traditional & Appalachian tunes & ballads w/ buckdancing! [www.charliebeck.net](http://www.charliebeck.net)

**03/02/2006 Datri Bean** C & P Coffee Company 5612 California Ave SW Seattle 6-8pm free Southern fried vintage jazz [datribean.com](http://datribean.com)

**03/03/06 MJ Bishop & Reggie Garrett** Espresso Americano 510 Bellevue Way N.E. Bellevue 7-9:00pm free MJ Bishop and Reggie Garrett share the night at this Eastside cafe. [www.mjbishopband.com](http://www.mjbishopband.com)

**03/04/06 Datri Bean** - CD RELEASE PARTY! w/ Anna Coogan & North 19 Conor Byrne 5140 Ballard Ave NW Seattle 9 PM \$5 Southern fried vintage jazz- go to [datribean.com](http://datribean.com) for mp3s and details <http://datribean.com>

**03/04/06 Larry Murante** at Espresso Americano Everett Espresso Americano Everett 2702 Hoyt Avenue Everett 7-9PM donation Larry plays solo performance (425) 259-3492. <http://www.larrymurante.com>

**03/04/06 Maia Santell & House Blend** Sonny Newman's

**03/17/06 Carolyn Cruso** Third Place Books Ravenna 6504 20th Ave NE Seattle 8pm no cover Original and Celtic inspired hammered dulcimer and songs 206/523-0210

**03/17/06 Daddy Treetops & (TBA)** Meadowbrook Community Center 10517 35th Ave. NE Seattle 7:30pm \$5-10 suggested donation Third-annual Blues Night! Puget's Sound presents live, local music every third Friday in N Seattle. [www.livocalmusic.org](http://www.livocalmusic.org)

**03/17/06 Maia Santell and House Blend** Toscano's 437 29th St. NE Puyallup 8pm \$0 Jazz and blues songstress Maia Santell performs with her House Blend trio.

**03/18/06 Michael Guthrie and Friends** El Diablo Coffee House 1811 Queen Anne Ave. N. #101 Seattle, WA 8 - 10 PM Folk Fusion [www.moorafa.com](http://www.moorafa.com)

**03/18/06 Carolyn Cruso** Victor's Coffee 2933 Gilman Redmond 8pm by donation "Intricate musical poetry" Eugene Weekly 425/881-6451

**03/18/06 Seirm, Judith Cummings & Oran nan Car** concert Central Lutheran Church 1710 11th Ave E Seattle 7:30 pm \$10/\$12 Scottish Gaelic modern and traditional songs and music Pandora Fitzpatrick

**03/18/2006 Victory Music Concert Series** Espresso Americano Hoyt & Everett Avenue (1 Blk W of Colby) Everett 7:00pm - 9:00pm \$5.00 suggested donation This is an update on price & email addresses Joe Misiuda 360-652-5974 / Venue 425-259-3492

**03/23/06 Cristina Orb** Crossroads 15600 NE 8th St. Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcase alternating Tuesdays at Crossroads. Come for dinner! All ages. [www.livocalmusic.org](http://www.livocalmusic.org)

**03/24/06 Eric Madis** Piedmont Blues Guitar Workshop Seattle Acoustic Blues Festival & Workshop at Dusty Strings 3406 Fremont Ave N. Seattle 4 PM See Dusty Strings Website Instruction in Piedmont (Ragtime) Blues fingerstyle guitar along with other great workshops, and evening concerts! <http://www.dustystings.com>

**03/24/06 Kathye Long** Cafe bella 2621 5th ave Seattle 8-10 5.00 cover folk and originals 253 846-8739

**03/24/06 Larry Murante** Coffee To A Tea With Sugar 4541 California Ave SW Seattle 8-10PM \$5 suggested donation Award winning folk pop singer-songwriter 0425-780-0100, <http://www.larrymurante.com>

**Every Sunday** Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7:00-9:30 donation. 2 songs sometimes more it time permits. 206-842-6725

**Every Sunday** Scotty Harris/ Mark Whitman the J&M Cafe 201 First Avenue Seattle 9pm ?? R&B jam Maridel Fliss - [Mflissm@aol.com](mailto:Mflissm@aol.com)

### Mondays

**Every Monday** Singer/Songwriter's showcase The Hopvine 507 15th Ave E Seattle 7:45 free 3 different singer/songwriters...come in and enjoy

### Tuesdays

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

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

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

**Every Tuesday** holotradband New Orleans Restaurant 114 First Ave S Seattle 7:05/14/05 Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

### Wednesdays

**Every Wednesday** Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burtdabard> 360-866-4296

**Every Wednesday** Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 A jazz



Dance Hall 201 N. 85th Street Seattle's Greenwood District 9:00pm-1:00a \$10 Pre-dance Blues lesson \$3 - 8P Nancy Newman 206-784-3010

**03/04/06 Tiptons Sax Quartet / Zvezelj / Mayer** Consolidated Works 500 Boren Avenue N Seattle 8pm \$15 in advance / discounts Tiptons Sax Quartet collaborates with visual/graphic artist Danijel Zvezelj & videographer Aric Mayer. World premiere! Con Works: [http://www.conworks.org/detail\\_theater\\_06.htm](http://www.conworks.org/detail_theater_06.htm)

**03/04/2005 Patchouli** Fish Tale Brew Pub 515 Jefferson St SE Olympia 9pm free Former members folk group Aunt Betsy, this duo plays high energy acoustic music, with guitars, bass, marimba, drums Julie Patchouli

**03/05/06 Tiptons Sax Quartet / Zvezelj / Mayer** Consolidated Works 500 Boren Avenue N Seattle 8pm \$15 in advance / discounts Tiptons Sax Quartet collaborates with visual/graphic artist Danijel Zvezelj & videographer Aric Mayer. World premiere! Con Works: [http://www.conworks.org/detail\\_theater\\_06.htm](http://www.conworks.org/detail_theater_06.htm)

**03/09/06 Art of Jazz:** Tiptons Sax Quartet & Drums Garden Court at the Seattle Asian Art Museum Volunteer Park Seattle 5-7pm Free with museum admission Tiptons Sax Quartet will play 2 luscious sets Earshot Jazz: <http://www.earshot.org> (206)547.6763

**03/10/06 Christie Aitken** Pegasus Coffee House 131 Parfitt Way SW Bainbridge Island 7:30-9:30pm donations appreciated Christie is a pop-folk singer/songwriter/guitarist with soulful vocals & lyrics <http://www.christieaitken.com>

**03/10/06 Deadwood Revival & David Michael** Flying Pig 2929 Colby Ave. Everett 7:30pm \$5-10 suggested donation Puget's Sound & KSER 90.7-FM present live, local music every second Friday in Everett. [www.livelocalmusic.org](http://www.livelocalmusic.org)

**03/11/06 Larry Murante** Cafe Luna 9924 SW Bank Road Vashon Island 7:30-10PM donation Larry plays solo performance 206-463-0777, <http://www.larrymurante.com>

**03/11/06 Maia Santell and House Blend** Oscar's on Hosmer 8726 So. Hosmer Tacoma 8pm \$0 Maia Santell and House Blend play a mix of blues, swing, Latin and R&B

**03/11/2006 Mark Pearson & Mike McCoy** Northwest Church of Christ 15555 15th NE Shoreline 7pm donations gladly accepted While these days Mark Pearson and Mike McCoy travel the world as two members of the legendary folk group, The Brothers F (360) 286 6895

**03/12/06** 2nd Sunday Ballard Community Open Band Contra Dance Sunset Hills Community Center 3003 NW 66th St Seattle 5PM Potluck, 6-8:30 Dance \$7 Callers hosted by the smooth and energetic Dina Blade, Band lead by the inspired Greg and Jere Canote (206) 784-5788

**03/12/06 Songs of the Pacific Northwest - CD Release Concert** Phinney Neighborhood Center (lower bldg) 6532 Phinney Ave N Seattle 7 pm \$10, \$8 SFS & PNS members Regional musicians will sing traditional & original songs of the PNW 206-367-0475

[www.larrymurante.com](http://www.larrymurante.com)

**03/24/06 Stay Tuned** El Diablo Coffee House 1811 Queen Anne Ave. N. #101 Seattle 8 - 10 PM No cover All original bluegrass, country, folk and Western swing. Hot pickin' and smooth harmonies. [www.staytunedbluegrass.com](http://www.staytunedbluegrass.com)

**03/24/2006 The Tallboys** South End Square Dance, Seward Park Community Center Corner of 50th Avenue South and South Angeline Street Seattle 8 PM \$3-6 Come kick up your heels at this fun, family friendly square dance. Refreshments, good tunes, dancing [www.squeakyfiddle.com/squaredance](http://www.squeakyfiddle.com/squaredance)

**03/25/06 Chris Stuart & Backcountry**, and Great Northern Planes Annual Maltby Bluegrass Concert and Auction Maltby Community Club, 8711 - 206th Ave SE Maltby (Snohomish) 98072 7:00 pm \$15 adults, \$10 seniors & youth Popular bluegrass concert & auction (live & silent) featuring Chris Stuart & Backcountry, & Great Northern Planes. For info & tickets contact Jan Jones (360) 568-3685

**03/25/06 Christie Aitken/Nancy K. Dillon/Rebecca Cohen** Caffe Bella 2621 5th Ave. Seattle 8-11 pm \$5 Three Seattle songwriters perform their Songs in the Round <http://www.christieaitken.com> 206-542-2753

**03/25/06 Larry Murante** Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8PM \$5 suggested donation Award winning acoustic folk/pop, singer/songwriter [waywardcoffee.com](http://waywardcoffee.com), (206) 706-3240

**03/26/06 Eric Madis** "Swinging the Blues" Guitar Workshop Seattle Acoustic Blues Festival & Workshop at Dusty Strings 3406 Fremont Ave N. Seattle 10:30 AM Vestapol Bottleneck Blues" Guitar Workshop Seattle Acoustic Blues Festival & Workshop at Dusty Strings 3406 Fremont Ave N. Seattle 1 PM See Dusty Strings Website Instruction in swing blues, along with other great workshops, and evening concerts! <http://www.dustystrings.com>

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## WEEKLY VENUES

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### Sundays

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

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

**Every Sunday** Irish Music Session Fado First Street and Columbia Seattle 4:00 free Beginning to intermediate Irish Music Session. Come join the fun! [marygrider@yahoo.com](mailto:marygrider@yahoo.com)

### Sundays

**Every Friday** Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6:00 pm; 6:30 pm music Free Courteous crowd 360-568-2472

### Saturdays

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

**Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrells' Restaurant 1100 N. Meridian Puyallup 2pm-5pm free This is an open Irish/Celtic session for beginner and intermediate players. Non-smoking venue, Jamie Marshall : [lowellirish@yahoo.com](mailto:lowellirish@yahoo.com)

legend in Seattle . 253-622-2563

**Every Wednesday** Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7-9pm free Acoustic open mic, singer/songwriters welcome 360/740 4312

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

### Thursdays

**Every 1st & 3rd Thursday** Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:00-9:00 free Food Court Market stage has a piano & great sound system

**Every 1st Thursday** S.O.N.G.meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7:00-8:30 Address change from Mills Music (I'd check the phone # to be sure, please!) 425-806-0606

**Every Thursday** The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30p until 10:00p no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. <http://home.comcast.net/~onebutch>

**Every Thursday** Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish - 10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

**Every Thursday** Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563

**Every Thursday** Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 Open mic music and poetry 208-3276

### Fridays

**Every Friday** Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6:00 pm; 6:30 pm music Free Courteous crowd 360-568-2472

### Saturdays

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# FESTIVALS, CONFERENCES AND CAMPS

BY JANET HUMPHREY

*Compiled from letters, flyers, phone calls, Festivals NW Directory, etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates and places change. We'd love to help you publicize your event. If you would like to have your event featured as a Recommended Road Trip or would like to add to the festival postings, be sure to let us know well in advance. Send available information as well as a contact number, address, date and event lineup to Victory: PO Box 2254, Tacoma, WA 98401-2254. E-mail preferred at victory@nwlinc.com or contact Janet directly; humphrey@musician.org. We do not have the space to list every activity in the area, but please call us if you are looking for something to do in your neighborhood. We can help!*

March - the month of Celtic excess, pasties, kilts and green beer abound. Communities across the Northwest are holding annual St. Patrick's day bashes and fans of Celtic music have abundant opportunities to indulge their taste for jigs and reels. Check out your local paper, folklore society or favorite bar for events near you.

**3/2 - 4 Portland Guitar Festival** - Portland, OR. 16<sup>th</sup> annual event featuring all kinds of guitar music. Presented by the Portland Guitar Society. Master classes, solo guitar competition, and instrument makers' workshops. Featured performers include Ron McFarlane, Tom Wheeler, The Oregon Guitar Quartet, Dusan Bogdanovic, Ed Trybek, Raphaella Smits and more. Don't miss the solo guitar competition and offerings from the Northwest Instrument Makers. Attend workshops and concerts. 503.725.3003 or [www.guitarfestival.pdx.edu](http://www.guitarfestival.pdx.edu)

**3/3-4 NW Barbershop Ballad Contest** Forest Grove, OR. 60<sup>th</sup> annual barber tune bash! Regional competition, concerts, chorus-line dance and great harmonies. 503.357.3006

**3/4 - 5 Penn Cove Mussel Festival** Coupeville, WA. Mussel silliness! Live music, scavenger hunt, mussel eating contests and a chowder off. Music includes the Shifty Sailors, AZUL and Henk Sikkenga. [www.musselfest.com](http://www.musselfest.com)

**3/7 - 12 Friday Harbor Irish Music Camp** Friday Harbor, WA. The fifth annual Friday Harbor Irish Music Camp will take place March 7-12, 2006 in ever-beautiful Friday Harbor, Washington on San Juan Island. Students and staff will arrive on Tuesday, March 7, with classes Wednesday through Saturday. This event delivers a wonderful lineup of teachers and performers, all of them excellent players and dedicated teachers, in a small camp setting that allows many opportunities for spending time with great musicians in a relaxed setting. Their philosophy, in a nutshell, is... "Let's take this music seriously and work hard at it, then go out and have a roaring good time sharing it in sessions." [www.fridayharborirish.com](http://www.fridayharborirish.com)

**3/10 - 11 Irish Days Celebration** - Lakeview, OR. A family day out with a Celtic flair. Music, exhibits, dancing, costumes and ethnic events. [www.lakecountychamber.org](http://www.lakecountychamber.org)

**3/11 Irish Fair and Music Festival** - Libby, MT. Founded in 1998, this event hosts Irish crafts, music and dancing. Workshops by musicians and dancers as well as family concerts. [www.libbyirishfair.org](http://www.libbyirishfair.org)

**3/11 Eugene Irish Festival - Eugene, OR.** Explore Irish culture and visit Eugene. Live music from An Tua, Laura Zaerr & Group, U of O Celtic ensemble (20 students), dancing and workshops. Various venues, including a childrens' area, an Irish expo and live music. [www.eugeneirishfest.com](http://www.eugeneirishfest.com)

**3/11 Maltby Bluegrass Concert Jam** - Maltby, WA. Jam sessions, concert and a great live auction. Camping available. 360.568.3685

**3/17 Shamrock Shindig** - Dayton, WA. Everything Irish! Music, dance, food and a benefit auction. Green beer. [www.historicdayton.com](http://www.historicdayton.com)

**3/17 - 19 Irish Heritage Festival** - Seattle, WA. Explore Irish traditions. Live music and dance performances, workshops, art showcases and a film series at Seattle Center. [www.irishclub.org](http://www.irishclub.org)

**3/17 - 19 St. Patricks Irish Festival** - Portland, OR. 15<sup>th</sup> annual Celtic Bash. Music, dancing, cultural exhibits, a petting zoo and hands-on activities for kids of all ages. [www.kellsirish.com](http://www.kellsirish.com)

**3/17 St. Patricks day Celebration** - Forest Grove, OR. Music all day, kids' events and dancing. [www.grandlodge.com](http://www.grandlodge.com)

**3/17 - 18 Tenino Old-time Music Festival** Tenino, WA. Fiddlers, country western and lots of old time fun. Workshops in banjo, fiddle, musical saw and guitar. Three concerts. 360.264.2368

**3/18 Irish Cottage Fair** - Olympia, WA. A wonderful family event with continuous live music. Open mic, storytelling, dancing, poetry, Irish crafts displays and lots of kids' stuff. 360.753.8019

**3/18 - 19 The Daffodil Festival** - Junction City, OR. 35<sup>th</sup> annual event. Celebrate daffodils in style with live music. [www.junctioncity.com](http://www.junctioncity.com)

**3/23 - 4/16 Whirligig** - Seattle, WA. Festival for families and young children with puppets, local entertainment and dancing. Interactive games and films, theater and hands-on kids' stuff at Seattle Center. [www.seattlecenter.com](http://www.seattlecenter.com)

**3/24 - 26 Sandhill Crane Festival** - Othello, WA. View thousands of sandhill cranes and listen to storytellers, guest speakers and live music. Arts exhibits and historical events. [www.othello-wa.com](http://www.othello-wa.com)

**3/24 - 26 Singtime Frolics** - Molalla, OR. 24<sup>th</sup> annual singing celebration in a relaxed retreat environment. [www.portlandfolklore.org](http://www.portlandfolklore.org)

**3/24 - 26 Camp Wannadance 2006** Marrowstone Island, WA. Join dance partners from the Northwest and beyond at the annual Camp Wannadance weekend. The event will be at scenic Fort Flagler State Park on Marrowstone Island, about 90 minutes from Seattle. The weekend includes Friday and Saturday evening and a Sunday afternoon dance. Workshops in contra, square, and couples dance, calling, fiddle, New England and old-time music, and singing will be held during the day Saturday and Sunday. [www.wannadance.org](http://www.wannadance.org)

**3/25 Capitol Food and Wine Festival** - Lacey, WA. 18<sup>th</sup> annual event with music, food, wine and handmade items. 360.438.4366

**3/31 - 4/2 Long Beach Bluegrass Festival** Long Beach, WA. Held at the Chautauqua Lodge in Long Beach, WA. This is year 2 for this acoustic event. Featured performers include: Chris Stuart & Backcountry from Del Mar, CA, Zach Driscoll & Three Quarter Time, Prairie Flyer, Fern Hill, Black River Bluegrass, Silver City Bluegrass from Montana, High Country, The Wright Family, and more. 1-360-431-0660

## RECOMMENDED ROAD TRIP

Annual Singtime Frolics - Molalla, OR. March 24 -26, 2006

Singtime Frolics is Portland Folk Music Society's annual weekend music retreat, held deep in the woods at beautiful Camp Adams. The



camp is a beautiful wooded setting, 45 minutes southeast of Portland (near Molalla) and this is a family event. Jam, rest, learn, teach and share. Begin on Friday evening and end, sleepy-eyed, in the early afternoon on Sunday; remember for the rest of the year.

The weekend includes vocal and instrumental workshops, song circles, dancing, maybe a little poetry, and a participants' evening concert that is open to all. You can learn something about singing, or playing, or songwriting. You can bring songs or tunes to play for others. You can organize a workshop. You can explore a kind of music you haven't paid attention to before. There will be space and time for instrumental jamming and for hiking forest trails around the camp (bring boots, March can be wet).

This year's featured teacher/workshop leader is Portland's own Marie Schumacher, acoustic pop musician and director of PDX Vox, an a capella choral group/singing classroom specializing in contemporary pop music. Marie also has released two CDs—information is available on the Web at [pdxvox.com](http://pdxvox.com), [marieschumacher.com](http://marieschumacher.com) and [cdbaby.com/schumacher2](http://cdbaby.com/schumacher2). Catch the PDX Vox performance Sunday afternoon, Nov 20 (see the [pdxvox.com](http://pdxvox.com) Web page for details).

Request a brochure and registration form ASAP! There is an event size limit, so don't wait until the last minute to send it in. For more info, check out:

[www.portlandFolkMusic.org](http://www.portlandFolkMusic.org) or look for complete details in the January/February edition of Local Lore. If you have specific questions you can also contact Linda Johns, [ljonz@comcast.net](mailto:ljonz@comcast.net), (503) 590-7445.

## FESTIVAL NEWS

Tumbleweed contest announced. The topic of the 2006 Tumbleweed Music Festivals acclaimed songwriting contest has been selected. This year the contest will accept songs regarding "Community." Applications are available online at [www.3rfs.org](http://www.3rfs.org)—the submission deadline is June 5, 2006.

## MEET THE AUTHOR...

*Janet Humphrey lives in Richland, WA and may be contacted at [humphrey@musician.org](mailto:humphrey@musician.org). She is half of the songwriting duo "Humphrey and Hartman" and performs at festivals across the Northwest and Canada. For more information visit her on the web: [www.humphreyandhartman.com](http://www.humphreyandhartman.com)*

# SONG CONTESTS

## Fun or Folly?

BY JANET HUMPHREY

Entering a songwriting contest resembles purchasing a lottery ticket. There is excitement, elation, waiting and then finally (usually), letdown.

Very few contests offer more than just a chance to win. So why enter at all? Because... hope springs eternal, and for a songwriter, this is a seemingly straightforward way to get your material into the hands (or ears) of someone who might care!

There are two distinctly different types of contests: those run by publishing houses and those run by festival or arts organizations. The former usually offers the winner a chance at a studio time or to run the winning tune past high-profile performers. Contests run by festivals offer stage time and often, cash prizes.

**Judging.** Some contests offer "professional feedback" about your precious entry. If you enter one of these contests, be prepared for frank and sometimes brutal critique or utter ambivalence. Often, contest critique comes in the form of a "check box" judging sheet with subjects such as "Lyricism" scored 1 - 5. Be certain before you enter a contest that you understand how you will be judged and who will be judging. You should expect to be judged by songwriters, professionals in the field.

**Fees.** Many contests have entry fees. Exercise caution! Legitimate publisher-run contests almost always have entry fees, some very high, but you can expect experienced (if burned out) judging and legitimate prizes. Beware of scam contests—contests with prizes that are meaningless or hard to collect. Many festival-affiliated contests also have entry fees, although they are usually lower and used to offset the festival expenses.

**Demo and application.** Read and understand all the rules prior to entering. You will need to submit a recording of your song(s). Ignore directions that say "Living room recordings are welcome," because nothing could be farther from the truth. Poor recordings are hard to listen to and change judging perception. Be prepared to have someone else perform and record your application submission. The goal is a good contest result—set your need for stardom aside if another performer could do a better job with your material. Be sure to copyright all material.

**Rejection.** Many enter, only one wins. Chances are good that you will have this experience at least once in your songwriting career. Try to keep it in perspective—getting a rejection letter from a song contest is a lot less painful than being booed by an audience..... If you approach the idea of entering a contest for fun, rather than to further your career, you'll be much happier. *Keep writing!*

*Victory Music - Continued from page 7*

that anyone in the audience became a distraction during a performer's three-song set, they were asked quietly to be still. If the problem persisted, they were politely sent packing.

It was small, a foot or so off the floor, but when I stepped on the Court C Coffeehouse stage and walked up to the microphone with my guitar hanging off my shoulder, I felt like I was on top of the world. There was the sound of the guitar and my voice resonating in the room, that amazing silence and the palpable connection with the audience.

This was all unfolding against the backdrop of a powerfully volatile time in history. There were young men my age coming home from Viet Nam, wounded, disillusioned or in a body bag. We had all seen more than enough combat on the evening news. There was finger pointing, fist pounding, fist raising and fists flying. There was rebellion, and rioting in the streets. After a series of tragic events, our Father-Knows-Best status quo world had been turned upside down. Our president, his younger brother, Martin Luther King Jr. and Malcom X had all been assassinated. Citizens all over the country were protesting against the war and for civil rights and at Kent State University students had been massacred during an antiwar demonstration. The whole country seemed to be going crazy.

At Court C Coffeehouse, I was involved in something that seemed to lift people above the craziness. From childhood I had been drawn to the transcendental power of music. I had been given a gift, and now a whole new venue in which to express it. Soon after my first encounter with Victory Music, I said goodbye to my lounge gig and moved back to our family farm in Toledo, Washington. It was a temporary move. My true home had become that Coffeehouse stage in Tacoma and every week I'd make the 100 + mile round trip for the opportunity to take the stage for my three-song set. Afterwards, I was encouraged and inspired and couldn't wait to develop my ideas for new songs to write and perform the next week.

There was a small but growing following for my work. Chris Lunn must have seen it long before I did. One night at open mic, he took me back to his office and offered me the honor of being the first local artist to have his own concert. An important steppingstone on my artistic path had been presented. Without hesitation, I took the leap.

Since then, there have been more stages and stepping stones. There have been audiences of three and 3,000, awards, accolades and countless letters from fans. I continue to dream, have watched many of my dreams come true and been blessed with wonderful opportunities and success. Without a

*Continued on Page 21*

# KIDS KORNER

## Music Classes With Infants and Toddlers

BY HILARY FIELD

Parent-child music classes for infants and toddlers have grown in popularity and availability in the past years. There are many benefits to taking a music class with a child of this age. The goal of a music class for infants and toddlers is not about imparting information about music or grooming a child to be a professional musician. It is about the process of listening, absorbing, creating, and moving to music. It is about stimulating the developing neural pathways in a young child's growing brain. It is about the emotional security that comes from loving interactions between a child and a parent or caregiver.

Children respond on a deeper level to sounds that are rhythmic and musical. Among the first sounds a child hears in the womb is the rhythmic beating of the mother's heart. When a parent or caregiver holds an infant and sings and moves, the child will relate with all of her senses. She sees a loved one's facial expression, hears the lilt and cadence of the song, feels the warmth of safe arms, and senses the scent of security. When they move together, the child feels the pulse and energy of the song or chant, whether it is the steady beat of a march, a bouncing lap song, or the gentle rocking of a lullaby.

As a child grows from infant to toddler, singing helps develop vocal expression. Often children will sing before they talk. Their first babblings are infused with musical inflections. If you sing a familiar song to a toddler and leave out a word, especially at the end of a phrase, chances are they will chime right in with the word, and usually on pitch. Singing a complete phrase in a song is often a child's first encounter with expressing a full sentence.

Music and movement are closely intertwined. An early childhood music class would not be complete without the element of movement. When children hear music, they wiggle, dance, and move. If a two year old in a music class is bopping around the room while others are sitting in a circle, chances are he'll be bopping to the beat. As young toddlers gain more mobility and coordination, they may work on fine motor skills by using finger plays and by handling rhythm instruments. Through musical games, they learn gross motor skills, body awareness, balance, and muscle control. Children also

explore various musical concepts with their bodies by walking, hopping, sneaking, stomping, twirling, swaying, and playing with other large movement variations. If a child later takes up an instrument, these concepts will become the foundation for expression and musicality, as they learn to feel a steady beat, hear a contrast in dynamics, tempo, and meter, and then execute these concepts on their chosen instrument.

Props and age appropriate rhythm instruments also heighten the learning experience, and bring the music to life. When an infant is able to grab hold of an object, she will be able to shake a maraca or a jingle bell, at first to her own sense of beat, and soon to the beat of the music. A colorful silk scarf is appealing visually, and becomes an extension of a musical body when it is shaken or moved to the beat.

In music and movement classes, children

Children respond on a deeper level to sounds that are rhythmic and musical.

learn to coordinate body motions, develop their language skills, and have a chance to interact in a group. They put their natural musical instincts to use in a playful and safe atmosphere. The joy and love of music and movement is also being role modeled for them by the adults who nurture and cherish them.

Infants will absorb the music in their own individual way, with their own keen senses. I would recommend that parents and caregivers pay attention to their baby's senses to look for clues. Look into your baby's eyes while singing to her, and she will associate the attachment she feels with the music she hears. Watch your baby's eyes as he tracks the adult hands moving up and down to the beat in a song. Feel your baby's movements as the music changes tempo. Listen to your baby's vocalizations. A cry, babble, or vocal sound may be right in the pitch of the song, especially the resting tone (the pitch that concludes a song, which is also the key of the song.) Let babies put instruments in their mouths

(first, be sure the instructors always clean instruments in between classes, and that the instruments are safe to put in the mouth.) Babies learn about musical instruments by tasting them. In time, they will learn to shake, tap, and play them. Babies take cues from their parents and caregivers. If the adults are enthusiastic and joyful in their facial expressions and body language, their children will pick up those emotions.

During the first three years of life, the neural pathways in a child's brain are still being developed. During this very special window of time, when a child is held, sung to, talked to, read to, and exposed to music and movement, new and stronger neural pathways are formed, paving the way for higher level intellectual and reasoning skills, as well as for musical development.

A child who takes music classes at this early age learns to internalize basic musical elements such as pitch, steady beat, meter, tempo, and dynamics. As a guitar teacher for children and adults, I see first hand just how important those basics are for building a strong foundation for future music and private instrumental lessons. I find myself utilizing ideas from early childhood music classes to teach my older students. For instance, I might have a student practice moving to the beat to internalize the rhythm first, before attempting to add the dimension of pitches, fingers, strings, and note reading. The family that begins with parent-child music classes at a young age has an advantage of a history of joyful music making together, so that if the child starts private music lessons, they may draw upon those experiences to help guide practice sessions, and to continue to share music as a positive family experience. The early childhood music teacher might also have access to resources for further musical education, and references for private music instructors.

There are a variety of parent-child music programs available. I would recommend trying a sample class, if possible, to see if it feels like the right fit for the child. As with any music instruction, the quality of the teachers is of utmost importance. The teacher should be able to interact and communicate in a way that is both fun and respectful towards children. A teacher's credentials may range anywhere from a one-weekend teacher-training course to an extensive background in music, education, and/or early childhood development. However, a teacher's dedication, enthusiasm, and a love for the music and for the children are at the heart of the class.

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



# MUSICAL TRADITIONS

## Of Scales and Temperament

BY STEWART HENDRICKSON

I was recently talking to a friend who is an accomplished pianist. She mentioned a friend of hers who is a concert violinist. When her friend plays for her, she says that some of the notes sound slightly flat. She couldn't understand why her friend plays that way.

I have just the opposite problem. To me, some of the notes on a piano sound slightly out of tune as compared to what I play on my violin. I have a similar problem when I play guitar. Depending on which key I am playing in, I have to tweak the tuning a bit to make it sound more in tune.

The crux of this problem is temperament (not of the musician, but of the instrument!). That is, how the musical scale is put together. The musical scale that our western ears are used to hearing is a chromatic scale of 12 semitones or a diatonic scale of 8 notes. Just how those tones are divided is the matter of temperament.

There are certain intervals of tones that are most pleasing to our ears. Those have ratios of frequency that are simple fractions. Those tones are most pleasing because they share the most resonance frequencies or harmonics. For example octaves involve a doubling of frequency or a ratio of 2. A perfect fifth involves a ratio of 3/2, and a major third, a ratio of 5/4.

A good way to understand this is to consider a guitar string. If you place your finger lightly across the middle of a string (above the 12<sup>th</sup> fret) you will hear an harmonic which is an octave higher than the open string. The string vibrates in nodes, and by halving the vibrating length of the string, the frequency is doubled.

If you lightly place your finger at one-third the length of the string (above the 7<sup>th</sup> fret) you will hear an harmonic which is an octave plus a fifth (the fifth note of the diatonic scale) above the open string. You are dividing the vibrating length of the string into thirds, which triples the frequency. Divide that by 2 to bring it into the same octave (not an octave higher) and the ratio is 3/2, or a frequency 3/2 times that of the open string. You can continue this experiment by dividing the string into 4, 5, or more equal-length nodes. Each note will be a frequency which is a simple ratio of that of the open string.

Now consider a circle of fifths. Go to the fifth note of a scale, use that as the first note of

the next scale and go to the fifth note of that scale, and repeat that for a total of 12 times (C to G to D to A, etc.) and you should get back to the original note but 7 octaves higher (at least on a piano if you had enough keys). But if you do the arithmetic it doesn't quite add up. The first fifth would be 3/2 times the frequency of the first note; the second, 3/2 times 3/2; and finally the 12<sup>th</sup> would be  $(3/2)^{12} = 129.746$  times the frequency of the first note. Seven octaves would be  $2^7 = 128$ . That's quite a noticeable difference to the ear. It would even be noticeable over just a few octaves.

To remedy this on a piano or other instrument with fixed notes (such as a fretted guitar) we could divide an octave into 1200 cents (units of frequency), so that each whole tone would be 200 cents and each semitone 100 cents (12 semitones = 1 octave or 1200 cents). We would then have an even-tempered scale.

In the just or untempered (ideal) scale the interval between each semitone is slightly different. So if you started a melody in the key of C and then modulated to the key of G, for example, the fifth note of that new key (D) would be a slightly different ratio (not 3/2) in that scale and would not quite sound in tune. And the further we got from the original key of C the more out of tune it would sound. The even-tempered scale allows us to play in different keys on the same instrument by de-tuning each note slightly from the ideal so that the interval between each semitone is exactly the same.

In this even-tempered scale our fifth would be 700 cents, while in the just (untempered) scale it would be 702 cents. Most people can hear a difference of only about 5 cents or more, so this would not be noticed by the average person. However the major third is 400 cents in the even-tempered scale and 386 cents in the just; that is a noticeable difference. That is why our violin player sounds slightly flat to our piano player. The violin player can adjust her fingers to the ideal intervals while the piano player is restricted by the tuning of the keys. Whatever we are used to hearing sounds "normal" to our ears, and the piano player is used to hearing an even-tempered scale.

The following charts show the differences in frequency, ratios and cents for the two scales.

Here it is assumed that middle C = 261.63 Hz for both, so that A = 440 Hz for the even-tempered scale.

### Just (untempered) Scale

Note / Freq. / Ratio / Cents
C / 261.63 / 1 / 0
D / 294.33 / (9/8) / 204
E / 327.03 / (5/4) / 386
F / 348.83 / (4/3) / 498
G / 392.44 / (3/2) / 702
A / 436.05 / (5/3) / 884
B / 490.55 / (15/8) / 1088
C / 523.25 / 2 / 1200

### Even-Tempered Scale

Note / Freq. / Ratio / Cents
C / 261.63 / 1 / 0
D / 293.66 / 1.122 / 200
E / 329.63 / 1.26 / 400
F / 349.23 / 1.335 / 500
G / 392.00 / 1.498 / 700
A / 440.00 / 1.682 / 900
B / 493.88 / 1.888 / 1100
C / 523.25 / 2 / 1200

Now go back to your guitar and play the harmonic with your finger lightly above the 4<sup>th</sup> fret (one-fifth of the length of the string). You should hear the ideal (untempered) major third, two octaves above the open string. Now press down on the 4<sup>th</sup> fret. If your guitar is perfectly adjusted you should hear an even-tempered major third above the open string, which should sound slightly sharp as compared to the untempered harmonic. It takes a good ear, but that can come with practice.

Singers and fretless string instrument players often unconsciously adjust their music to just intonation. Unaccompanied choirs and string ensembles tune their chords to perfect untempered intervals. That is the secret behind the unique sound of tight a capella harmony singing. Orchestras will often tune sustained chords to ideal intervals when instruments can bend their pitch to just intonation.

Now if I haven't confused you too much with the math, you may understand why I prefer the violin to the piano, and why I am always tweaking my guitar tuning. It just sounds better to my ears.

\*\*\*\*

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



# WINTHROP REVIVES “THE PINE STUMP SYMPHONY”

BY HANK CRAMER

Many years ago in the mountain village of Winthrop, there was a schoolteacher and poet named Ron McLean. For twenty years, from 1963 till 1982, Ron produced a springtime festival known as “*The Pine Stump Symphony*”, featuring the best of local folk musicians. For a rural town with no movie theater and no bowling alley, “*Pine Stump*” was a memorable occasion, and the perfect opportunity to shake off the late winter blues. Audiences sometimes exceeded 1,000 people – back in the days when that equaled the whole population of the Methow Valley. A number of now-famous Northwest musicians, including Jo Miller and Dan Maher, got their professional start on the “*Pine Stump*” stage. Sadly, Ron McLean died of cancer in 1982, and it seemed that his show died with him. Until now.

On March 24-25, Ron’s family will revive the “*Pine Stump Symphony*”, staging two evening shows and a matinee with some of the Northwest’s best acoustic performers. Returning veterans of the original show will include Jo Miller (of Ranch Romance and the Burly Roughnecks); Dan Maher of NPR radio fame; folksinger Dana Visalli; and ragtime pianist Bill Hottel. They’ll be joined by bluegrass fiddler Leah Larson (of Front Range);

slide guitar wizard Orville Johnson (Kings of Mongrel Folk); high-country wrangler TR Stewart; Celtic fiddler and RenFair favorite Heather Alexander; classical guitarist Terry Hunt; award-winning songwriter Bill Davie; ranch poet Paul Steuermann; cowboy singer Robby Thran; and more. Sound will be provided by Rob Folsom of OMB Productions. I’ll emcee the show, and throw in a few songs myself. (Although I never met him, I’m Ron McLean’s son-in-law. I married his cowgirl daughter Kit in the summer of 2000).

The show will be held in Winthrop’s community center, better known as “The Barn”. Evening performances begin at 7:00 pm on Friday, March 24 and Saturday, March 25. There will also be a Saturday matinee at 2:00 pm. Adult tickets are \$10 for the evening shows, \$8 for the matinee. Children’s tickets are \$5 for ages 6-12, free for 5 and under. Refreshments will be provided by the United Methodist Women, and a CD Sales Booth will offer albums by the performing musicians. For more information, give me a call at 509 996-3528 or e-mail me at hankc@methow.com.

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BY DAN ROBERTS AND  
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## Songs Of The Pacific Northwest CD Release Concert, Phinney Center, March 12

The Seattle Folklore Society and the Seattle Song Circle will present local and regional musicians in concert to celebrate their new CD *Songs of the Pacific Northwest* on Sunday, March 12, in the Phinney Neighborhood Center (6532 Phinney Ave N) at 7 pm. Most of the sixteen musicians recorded on the CD will be there to sing traditional and original songs of our region. These include songs about early settlers, logging, fishing, maritime disasters, and Seattle. This project grew out of a workshop at Seattle Song Circle’s Rainy Camp last year. Most of the musicians were recorded live at Rainy Camp. Many of these songs have never before been recorded, but they all need to be preserved as part of the ongoing folklore of the Pacific Northwest. The musicians include Linda Allen, Andy Blyth, Mary Garvey, Paddy Graber, Stewart Hendrickson, Percy Hilo, Allan Hirsch, Dick Holdstock, Roxann Ketch, David MacAuslan, Susy McAleer, Jerry Middaugh, Bob Nelson, Don Olds, Jean Smith, and Mariide Widmann. CDs will be sold at the concert, and are also available at Dusty Strings and online at CDBaby.com. Admission \$10, \$8 for SFS & PNA members and seniors, children half price. Visit <http://www.stolaf.edu/people/hend/SongsOfThePacificNorthwestCD.html> for more information or call Stewart at 367-0475.



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# ACCENTS ON MUSIC THERAPY

## Gotta Sing! Gotta Dance: A Community Music Experience

BY BARBARA DUNN

Last Fall my good friend Marta Mulholland and I directed a benefit cabaret of adult performers for Whidbey Children's Theater on Whidbey Island. It was a wonderful way to get people singing and dancing. It can be difficult to fit music into our very busy lives. Community singing or instrument playing is a great way to keep us healthy and to balance out stress we may be feeling in other areas of our lives. I would like to share some of the things I learned about music, working with people and myself during this production.

Whidbey Children's Theater (WCT) is a children's community theater located in Langley, Washington on Whidbey Island. In the last couple of years, WCT has grown exponentially with the establishment of a Board of Directors and the leasing of a building. Growing pains have been felt by all involved with WCT.

My daughter has participated in WCT production for more than seven years. I knew that many of the parents of the children were also accomplished musicians and dancers. Marta and I thought it would be a good idea to energize parents into active participation in WCT by engaging them in an adult production as a benefit for WCT. We invited parents of children involved with WCT to be part of our production. We had our first meeting with about 10 adults, brainstormed songs to sing and GOTTA SING, GOTTA DANCE was on its way!

### THE MUSIC

The structure of the show included four large group songs and a mix of solos, duets and trios. Marta and I worked with the cast on the four group songs, with staging help on one song from one of the group members. Cast members were asked to independently put together their individual and small group songs. We had a three-piece band with piano, bass and drums. I wanted to add other instruments for color (i.e., flute or saxophone) but was unable to make that happen.

At our initial group meetings about the show, we used a consensus style of decision making to select the songs. We sang through songs and voted on ones we all liked. Unfortunately, I could not find choral arrangements for three of the four

songs selected. I wrote out one arrangement and another group member taught some harmony parts by rote to the men. On one song, we all just tried out different harmonies as we sang. This made the vocal process more confusing and time consuming than it would have been if the music were already written out. It also left very little time to work on phrasing and other musical components of the songs. Additionally, this process provided me with additional stress in that I was not quite certain what the arrangement would sound like until very late in our production rehearsals.

Plan: For future shows I will work with a small group to select the songs ahead of time so I can preview the arrangements.

### THE MAKING OF THE MUSIC

The cast for the show ended up being a mix of adults with skills ranging from a professional opera singer to a music teacher to others with no prior musical experience. The songs were lively and fun but the arrangements proved to be a challenge for some. We would have been able to focus on learning the music with greater ease if the arrangements had been secured before we began.

I think I overestimated the abilities of the group members. Some of the harmonies were quite challenging and people did not seem to work on songs outside of our rehearsals. It would have been better to work with simple harmony arrangements with the ability to add complexity depending on the group's skill level. It is also important to schedule enough rehearsals for all of the music to be taught during rehearsal and not expect people to work on it at home. (Of course, they would be encouraged to do so; it just would not be an expectation.)

Plan: Again, the musical scores written out ahead of time will help to facilitate a better experience for everyone. Choose arrangements that can be increased or decreased in complexity depending upon the skills of the group. A practice CD for the cast to work with would also be very helpful.

### THE DANCING

One of our challenges was that our choreographer (my co-director Marta

Mulholland) was traveling in India for much of the time before the show opened in October. She left after our first rehearsal and had hoped to be back a month before the show opened. Unfortunately, she was delayed in India and did not return until two weeks before the show opened. She sent suggested choreography to me via email but it was difficult to communicate dance steps this way. With this method of communication it was also impossible for her to see how the group moved before she could adapt the steps to their skill level. Thus, the last couple of weeks before the show were extra stressful as we tried to work out the choreography. In hindsight, it would have been helpful to work out preliminary dance steps before she left for India. That way I could have simplified them as needed. Of course, the best solution would have been to do the show at a time when she would not be away.

Plan: It would be a good idea to think through all the details of a production before even the first rehearsal. That is to lay out the process from the very first rehearsal through to the last performance. Of course, it is not possible to plan for every detail, but my experiences have taught me that it is possible to think through and great many more details than we think.

### GROUP PROCESS

Most of the cast already had experience in the performing arts. At first, it seemed that this would make it easy to quickly pull together a show of this nature; this did not seem to be the case. Some members had been "directors" of other productions and were very comfortable voicing their suggestions at various times throughout the rehearsals. This made it difficult to keep a flow going for the evening. Often times, suggestions were called out even before Marta or I had a chance to finish explaining our plan.

It seems important to give group members a chance to voice their recommendations. They often had good suggestions. It is also important not to allow those suggestions to disrupt the flow of the rehearsal. Thus, it would have been helpful to have an appropriate avenue for suggestions to be made where they did not interrupt the flow of the rehearsal.

Working with Marta, my co-director, was a delight. She had great positive energy. It was also fun to work with WCT's Artistic Director Martha Murphy. Martha was a cast member and founded WCT more than 20 years ago. She was very respectful of our directing and an enthusiastic participant during both rehearsals and performances. It was also a delight for the community to see her performing on the stage



after watching her work with children for so many years.

Plan: Set ground rules at the beginning of work together. These rules might include only one person speaking at a time and comments or suggestions about a song or dance step will be requested after the director has had a chance to present the idea in its entirety.

## REHEARSALS

Our rehearsals for the show ran from 7:00 pm to 9:00 pm. It was not perfect for everybody but it seemed to be a good time to rehearse for an adult cast. It allowed for those who worked off island to get home and for people to have dinner with their families.

During the rehearsals, people seemed very interested in talking with each other and did not readily focus on the music. This made perfect sense, as it is nice to relax a bit after a long day of work. With that in mind it would be helpful to build a break into the structure of the rehearsal. From my work in music therapy I also know that it is best to use the music as a way to gather people instead of spoken word. Thus, just begin the singing when I want the group to focus on the music and try to avoid large gaps in the music making that might invite people to talk to each other.

In some ways, I think it would be helpful to design the structure of rehearsals like a music therapy session. In a music therapy session there is usually a framework around the work that includes a warmup, in-depth work and closure to the session. For our rehearsals, we had the beginning part with our vocal warm-up and in-depth work on our songs but no real closure at the end of the rehearsal. The in-depth work felt rushed and unorganized; this was probably related to my earlier point about not having written scores for the harmonies. It would have been nice to close with something that was more grounding and left us on a good note. Perhaps even a soft vocalise to end the evening or a song that was easy to sing and sounded great.

Plan: A suggested schedule for rehearsals is to begin exactly at 7:00 PM with warm-up exercises, work on music until 7:55, and then take a 10-15 minute break, work on music and end promptly at 9:00 PM.

## SUMMARY

A bonus to the show was that the children of WCT had a chance to see their parents on stage. They also had an opportunity to experience being in a supportive role in the production via ushering or selling concessions. Selected youth had an opportunity to welcome the audience at the beginning of each show.

Community music experiences and projects can be challenging. There are a lot of pressures involved with carrying all the details of a production. Adding the needs of the participants to the mix can increase the stress. I think it is important to find a way to include some form of self-care to the experience. It was very helpful for me to work on the show with Marta; we were able to support each other with the various demands of the production.

In the end, I am reminded that music is music whether I am singing alone for a hospice patient or singing and dancing on a stage. The breath and vowel sounds all work the same. The feelings that I get when I sing are the same. I have shared some of the challenges inherent in working in community settings. There were a great many joys that also came with the experience. Not the least of which was simply singing and dancing on stage with wonderful people who live in my community.

*Barbara Dunn, LICSW, MT-BC directs the Music Therapy program at Whidbey General Hospital and WGH Home Health and Hospice. She is also a professional musician and is available for music therapy-related consultations or workshops. Contact info:*

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### *VictoryMusic Continued from page 15*

doubt, the performance experiences I had at Court C Coffeehouse and my association with Victory Music have been instrumental in shaping me as an artist, and have had a profoundly positive influence on my musical career.

With a desire to give something back to the community, my partner, Cyndi Soup (a.k.a. Cyndi Elliott - Master of the Arts in Education) and I have opened a wonderful venue for aspiring artists and performers. We call it the Tim Noah Thumbnail Theater. It is housed in a stately hundred-year-old Christian Science Church, on the corner of 4<sup>th</sup> Street and Avenue D in Snohomish, Washington. You see, Court C and Avenue D are not so far apart. We currently hold our open mic night every second Saturday of the month beginning at 7:00 P.M. The intimate but grand main auditorium seats over a hundred people and provides a warm and inviting environment for performers and listeners of all ages. Cyndi and I teach private lessons (voice, piano and guitar) as well as classes in the theater arts in the main auditorium and in our large multi-purpose room. We have recently joined forces and are sharing and developing our vision with three

wonderful educators: David Douglas, past principal at the highly regarded Busch School in Seattle and at Brighton School in Lynnwood. David's wife, Lindsay Douglas, has worked diligently as a preschool teacher and behind the scenes as an educational administrator. Mr. Bryan Stratton has formerly worked with the Seattle Symphony conducting early childhood music classes. Bryan is now providing his classes at the Thumbnail Theater. All three are strong believers in the importance of the arts in education and have made the arts a central part of their curriculum. With exciting new plans in the works we continue to provide young and not-so-young musicians, singers, dancers, actors, writers and storytellers an avenue for self-expression. We look forward to watching them share and develop their talents.

I remember spending a morning a hundred years ago with Chris Lunn in his old Volvo. He was making the rounds: Pacific Lutheran University, the University of Puget Sound and all the community college campuses in the area. With boundless energy and single-minded zeal, he would go to bookstores, mom and pop stores, etc. promoting Victory Music and distributing those quirky self-published, long-before-desktop, *Victory Review* magazines. Chris was always a man with a mission. He is the Johnny Appleseed of homegrown music in the Northwest, spreading the seed and watering his Victory Garden.

Looking back, I realize how fortunate it was to be invited into the garden. My eternal thanks to Chris Lunn, who started it all, for his big heart and incredible vision and my heartfelt thanks to all who have continued to support and be a part of the vision called Victory Music. For all it has done and continues to do to support young and aspiring local musicians, and for enriching our community more than any of us will ever know, I say Viva La Victory Music!

*What more can I say that will deliver the defining message home? A lengthy version of my own story would only be a pallid reiteration. So I'll just repeat the litany: open mics where the audience listens. A chance for musicians to grow and develop in an atmosphere of respect. A chance for people to discover and support the incredible talent in their own backyard. And, through it all, the resulting treasure that Victory Music offers: the development of **community**. It's the most powerful sense of community that I have ever experienced. My friend (from that community), musician Neal Woodall, wrote a note to me recently: "We are both so blessed to have been a part of a music scene that you would have to search high and low for in this entire country...it makes me feel rich in ways that makes money nothing more than laughable." Yeah. That's Victory Music.*

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Saturday, March 4 7:30pm \$14  
**Cindy Kallet & Grey Larsen**  
Phinney Neighborhood Center  
6532 Phinney Ave N (brick building)

Saturday, March 11 7:30pm \$14  
**Johnson Dermody and Miller**  
Phinney Center (brick building)

Saturday, March 18 7:30pm \$14  
**Alice Stuart and Mary Flower**  
Phinney Center (brick building)

Saturday, March 25 7:30pm \$14  
**Claudia Schmidt**  
Phinney Center (brick building)

**[www.seafolklore.org](http://www.seafolklore.org)**

The Phinney Neighborhood Center is an all-ages, non-smoking venue. \$2 off for SFS and PNA members and seniors. Kids half price.



**206/528-8523**  
[www.seafolklore.org](http://www.seafolklore.org)



# VICTORY'S OPEN MICS

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## 1ST AND 3RD SUNDAYS

ALDERWOOD MALL

SIGN UP 4:00 P.M.  
MUSIC 5 - 7 P.M.

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## TUESDAYS

ANTIQUÉ SANDWICH  
SIGN UP 6:30 P.M.  
MUSIC 7 - 10 P.M.

51ST AND N. Pearl, Tacoma, WA  
253.752.4069

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RAVENNA THIRD PLACE BOOKS

AND

HONEY BEAR BAKERY

SIGN UP 6:00 P.M.  
MUSIC: 7 - 9:50 P.M.  
6504 20TH AVE N.E. SEATTLE

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## THURSDAYS

### 1ST AND 3RD THURSDAYS

Crossroads Shopping Center

SIGN UP 5:30 P.M.  
MUSIC 6 - 9 P.M.

15600 NE 8TH ST BELLEVUE, WA

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Espresso Americano  
Open Mic  
Cancelled

# MEMBERSHIP

Please join or renew today!  
Your financial support of Victory Music  
is vital to the survival of our programs.

## Publications

### The Victory Review

Monthly magazine featuring columns, reviews of  
acoustic music, our comprehensive events calendar,  
and more... [www.victorymusic.org](http://www.victorymusic.org)

## Open Mics

1st and 3rd Sundays at:

**Alderwood Mall** - by the Fireplace in the Food Court

Tuesdays in Tacoma at:

**The Antique Sandwich Company**

Tuesdays in Seattle at:

**Ravenna 3rd Place Books/The Honey Bear Bakery**

1st and 3rd Thursdays in Bellevue at:

**Crossroads Shopping Center**

2nd and 4th Thursdays in Everett at:

**Espresso Americano - in the Everett Public  
Library, downtown Everett**

## Musician Referral

Our member musicians are part of a database which is  
used when the office gets inquiries for musicians and/or  
bands. Victory refers several thousand dollars and  
community hours a year.

- Youth (under 21 or student) - \$15  
 Individual - \$30                       Family - \$40  
 Organization - \$80     Lifetime - \$250

I would like to volunteer!

I am a musician!

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-mail: [victory@nwlinc.org](mailto:victory@nwlinc.org) & Message Phone No. 253-428-0832

**VICTORY MUSIC**

**POB 2254**

**Tacoma, WA 98401-2254**

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