

# VICTORY REVIEW

Acoustic Music Magazine

Volume 32

July 2007

Number 07



## FROM GUNS TO GUITARS AT FORT WORDEN STATE PARK

Workshops, Concerts and Dances Have  
Replaced Cannons and Marches by XYZ

### Inside...

- ★ Accent On Music Therapy: Music to Soothe the Savage Guest!
- ★ Kids Korner: Kids Independent Record Labels
- ★ Musical Traditions: Resources
- ★ Eric Bibb

Washington State Parks and Recreation Commission

# Folk & Traditional Arts in the Parks

## - Free Summer Events -

**July 7, 11 a.m.-4 p.m. Native American Culture Day** with the Samish and Swinomish Tribes at Bowman Bay, Deception Pass State Park on Fidalgo Island. The day will feature canoes, singers, drummers, storytellers and salmon lunch. Enjoy demonstrations of weaving, cedar work, nettle fiber work and carving.

### American Roots Music Series

#### Events held:

**3:30 p.m. in the bandshell, Larrabee State Park near Bellingham, and 7:30 p.m. at the Deception Pass State Park amphitheater on Whidbey Island.**

**July 14 - Juan Manuel Barco and his TexMex Band:** Corridos and conjunto norteño music from the borderlands and the Yakima Valley.

**July 21 - Bob Antone and friends:** Traditional and original Northwest roots music with guitar, fiddle and musical saw.

**July 28 - Ernest Queen and Queen's Bluegrass:** Traditional bluegrass and Southern gospel music from the Skagit Valley "Tar Heel" community.

**Aug. 4 - The Apostles:** African American a cappella gospel music in the old-time tradition by a Seattle-area quintet.

**Aug. 18 - Jill Johnson** enacts the story of Deception Pass ferryboat captain Berte "Little, but Oh My" Olson, with Scandinavian music by the **Bergen 6 of the Shifty Sailors**. 3:30 p.m. in the bandshell, Larrabee State Park, and 7:30 p.m. at the Deception Pass State Park amphitheater.

**For more information, visit online at [www.parks.wa.gov/events](http://www.parks.wa.gov/events)**



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# VICTORY

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# GALLOPING GOSSIP

July 2007



JAN DENALI

Hello Music Lovers,

\*\*\* The sad news is that we lost Seattle guitarist **Tom Gamble**. He was pursuing the dream of a Louisiana home at the same time he was exerting every effort against cancer. He died in Cecile, LA, under one of the best pecan trees in the neighborhood. I would enjoy that sweet irony more if I weren't so sad. There was sweetness also in that Balfa camp was in session not far away with folks from Seattle's Cajun community able to jam-style wake for Tom and for those of us left behind.

\*\*\* It's good news that **Captain Leroy and the Zydeco Locals** have been in the studio. Their set at Folklife's Louisiana Road House and at Beatwalk earlier in the month raised the roof and brought down the house. (Opposites can be so similar, can't they?) The new CD's going to be hot. \*\*\* When Seattle singer-songwriter **Rebecca Cohen's** CD comes out, we'll be able to listen 24/7 to the 24 Hour Church of Elvis, one of her catchiest numbers.

\*\*\* **Zazou** has also been recording. I'm ready for more of their French Musette, and gypsy jazz. Their new project is being hatched at Will Dowd's and *maybe* it will bear the name of one of Miss Jessica's originals. They had a strong start to June playing Columbia City's Beatwalk on June 1 and Ballard's Conor Byrne on June 2. Imagine my surprise to see **Ryan Hoffman**, Zazou guitarist chomping and smiling the next night for **Pearl Django**. He's got more gigs with them coming up. Additionally, **David Lange**, lucky for us, has become a regular member of the band. It was a first for me hearing notes bent on an accordion. There is another accordion player around Seattle with the same-sounding name. It's **Dave Lang**, Cajun accordionist (and fiddler), co-founder of **How's Bayou** and the figurative granddaddy of most things Cajun around here.

\*\*\* It was a first for a lot of people when **Marci Marxer** revealed the mellow mid-range ring of a banjo-cello at the annual **Dusty String** banjo weekend. Who else to best highlight what seems like a mixed metaphor?

\*\*\* **Lee Stripling**, one of the regions best-beloved octogenarians has been launched into cyberspace with a website designed by his daughter. There are indeed new tricks for fine old dogs! I found him with his trio mates: **Bonnie Zahnnow and WB Reid** at the season's opening of the Capital Hill Framers Market. It was Mother's Day, which proved a fertile theme for many audience requests, all capably fulfilled. Bonnie's daughter was at the show, looking radiantly prepared to bring forth a new generation.

\*\*\* The riches of low-cost and free/by donation live music was addressed in the May column. Let's add **Farmers Markets** to that list, every day of the week this time of year. Check out the summer series offered by **St. Edwards Park, Kenmore** for even more **outdoor free live music**. \*\*\* **Molly Tannenbaum**, banjo player, member of the old-time band **Dram County**, poet and community college English teacher has had a change of routine. Her supporters joined together in raising funds, which allowed her to take a quarter off. She spent a month at Hedgebrook, the Whidbey Island authors' retreat, working on new material. She's also getting ready for the September release of her new book, *Now*. You can experience that release on Oct 16 at Open Book, the poetry emporium in the heart of Wallingford. 206-633-0811.

\*\*\* Recently, a tune on **KBCS 91.3 fm Gospel Highway** show brought me to full attention. It really was **Laura Love**. Her new album, *NeGrass* (the e is long) includes some perfectly rendered deep gospel. The **Laura Love Band** will be local on the **Triple Door Main stage** July 8. Fiddler **Barbara Lamb**, formerly of Seattle is joining for several LL gigs including the Michigan Woman's Music Festival in August.

\*\*\* Perhaps like me you noticed and were disappointed that there was no radio broadcast live from Folklife this year. I don't know if this has ever happened before. (I made an incorrect assumption about it in the May column.) KRAB and KUOW did it many, many years ago. KBCS has been doing it for many years. In the last few

years, regional stations like KAOS in Olympia, KBOO in Portland and maybe KSER in Everett participated. KBCS had carried the lion's share and partial funding came from Folklife.

\*\*\* I know the power of public radio and the glory as well as the physical challenges of Folklife. I know personally that the Folklife ambiance translates. When I listened I could almost smell the baked corn and the crowds. The broadcast is a huge quality of life contribution to those unable to attend whether it's because of a sick baby, a flat tire on the wheelchair or a carburetor needing attention.

If you have opinions on this subject, let us know. The decision will be revisited in planning for Folklife 2008.

*Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says, "please feel free to write me care of:*

*freerangechick@hotmailmusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events particularly of the low cost and/or regional and/or family-oriented variety."*

## WELCOME TO OUR NEW MEMBERS!

### May

Terry Brainard  
Bergman Broom  
Carol L Crowell  
Mara Grey  
Calvin Johnson  
Peggy Sullivan/Lifetime!!

### June

Cindy Bee  
Carolyn Brenner  
Julia Brenner Brewer  
Allen Hart  
Bill Murlin  
Steve Peterson  
Jon Ramer  
Trygve Reid

# RAMBLIN' MIKE

## River City Folk



BY MICHAEL GUTHRIE

For over two decades now, "River City Folk" (RCF) produced by Tom May, has been one of the premier showcases for singer songwriters across America. This awesome radio show is carried by Chicago's WFMT Fine Arts Radio Network to over 200 radio stations from Alaska to Florida, and is broadcast at least once per week on each of these stations. To hear this show on some of these stations that web cast, go to: [http://radiotime.com/program/p\\_154/River\\_City-Folk.aspx](http://radiotime.com/program/p_154/River_City-Folk.aspx)

RCF is also broadcast on XM Satellite Radio, Channel 15 "The Village" four times a week. Their schedule is different from the radio network mentioned above. You can see a list of some of the musicians who have been on RCF by logging on to this site: ([www.xmfan.com/guide.php?q=River%City%Folk&mode=title](http://www.xmfan.com/guide.php?q=River%City%Folk&mode=title))

Each week Tom May features a different artist with in-depth interviews that give the listener insight into how these acoustic folk musicians and singer/songwriters began their careers, and how they came to write their songs. Each artist is asked to bring four songs by musicians who have influenced them. Each song is then played on the program and the artist is asked to comment on how each of these musical influences affected them.

Aside from telling stories and sharing musical influences, as many as six songs are played live by each artist. The listener is entertained by a unique perspective on the living tradition that is folk music.

In 1994, the popularity of the radio program led to a television version of the program that Tom hosted. The show was produced for the Americana Cable Network out of Branson, Missouri. Thirty-two episodes were filmed, featuring some of the best known contemporary Folk musicians in the country. The show aired on commercial cable outlets

across the U.S., and can still be seen on select public television stations.

Because this is a syndicated radio show, it is pre-recorded and then up-linked to most of the stations. CDs are sent to stations without up-link capabilities. The shows are currently recorded by Dan Rhiger at Medicine Whistle Studio in Portland, Oregon. They are then sent to Studio B in Omaha Nebraska where they are mastered for



*Above: Tom May, Producer and host of River City Folk*

radio and the theme song is added to the beginning and the end. The show is then distributed by the WFMT Radio Network.

Some of the folks who have appeared on this show are: Harry Manx, Rite of Spring, Doug Smith, Orville Johnson, David Rea, Claudia Schmidt, Adam Sweeney, Tiller's Folly, Tracy Grammer, Dick Weissman, Baby Gramps, Hank

Cramer, Mary Flower, Misty River, Peter Mayer, Pint & Dale, Hawkeye Herman and David Roth... to name a few. Even yours truly "the Ramblin' Mike" was just featured on June 11th. Wes Weddell and Joe Jenks have shows coming up.

As those of you who are interested in getting on the radio know, it's not easy for singer/songwriters or for any musician. This is why RCF is so special! As well as giving the listener insight into folk music, this show is also dedicated to helping musicians get exposure. Over the years a long list of musicians have benefited from their appearances on RCF.

Tom May is a veteran folk musician who started performing in the early 1970's and he knows what it is like to promote yourself. This radio show is his labor of love which has been supported by grants, and public radio across America.

As I write this column, RCF is in danger of having to stop production because of lack of funding and rising costs for syndicating a show like this. If you would like to contribute to this very worthy radio show, please contact Tom through his website: ([www.tommayfolk.com](http://www.tommayfolk.com)) to see how you can donate to his non-profit and help keep this great resource alive.

A good example of how a radio show like this can affect someone is the story of how Jim Portillo got interested in folk music. While living in the Midwest, Jim started listening to "River City Folk" and really liked what he heard. He got himself a guitar and started taking lessons. After moving to Seattle, he joined the Seattle Folklore Society (SFS) and Victory Music. Soon he was up for playing the Victory Open Mic. Now he is starting to play gigs and is co-producing concerts for SFS.

Flow on, River City Folk!

*Michael Guthrie is a singer/songwriter who regularly plays venues in the NW, is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79.*

*He studied sound engineering and recording at: Sound Master Recording Studios in North Hollywood, CA in '87.*

*Contact: [mooraf@mindspring.com](mailto:mooraf@mindspring.com)*

*Visit: [www.moorafa.com](http://www.moorafa.com)*

# FROM GUNS TO GUITARS

At Fort Warden State Park. Workshops, concerts and dances

Have Replaced Cannons and Marches by XYZ

BY JORDAN HARTT

## It seems an unlikely place for a Jazz festival.

In the classrooms, houses and parade fields of a former military fort, hundreds of jazz players of all ages and abilities—from talented high schoolers to some of the greatest jazz musicians in the world—are playing jazz. In true swords-to-ploughshares fashion, a place that was once filled only with the bugle call of morning *reveille* or the claxon ringing of an alarm is now filled with the improvisational stylings of saxophonists, trombonists, trumpet players, drummers, guitarists, and singers, guided by the swinging, tinkling keys of pianos and steady thrum of double basses.

Located in the Victorian seaport and arts community of Port Townsend, Washington, Fort Worden State Park covers 440 acres of open fields, forested hills, high bluffs, and sandy beaches. The fort was built in the late 1890s, along with Fort Flagler and Fort Casey, which together formed a triangle that guarded the nautical entrance to Puget Sound and prevented possible enemy ships from reaching such targets as the Bremerton navy base and the port cities of Seattle, Tacoma and Everett. Fort Worden anchored the northwest side of the triangle.

Although its guns never fired a hostile shot and were even removed during World War I for use in Europe, Fort Worden was used for training a variety of military personnel and for other defense purposes. A balloon hangar, McCurdy Pavilion, was also built to house observation balloons. But by the time it was completed, in 1921, the Army had determined that the prevailing winds of Admiralty Inlet made balloons impractical there.

With the advent of fighter planes and bombers in the 1940s and 1950s, Fort Worden became obsolete, and the Army abandoned the site. The gun batteries were dismantled. All that remained were the decaying concrete shells, overtaken by Scotch broom and ivy. In 1953, the fort officially closed, ending a half-century of military presence. The site served as a juvenile detention facility for a decade, then lay unused for years with a “Fort for Rent” sign hanging on

the front gate. In 1973, Washington State Parks and the Washington State Arts Commission developed the area as a state park centered around the arts—a place to serve both as a place for rest and recreation and artistic creation.



*Piano Phenom Benny Green works the piano during an informal concert.*

The pavilion was restored in 1990-1991 for use as a concert venue. Every year it fills with thousands of audience members who come to watch the Jazz Port Townsend and Port Townsend Country Blues festivals, among dozens of other festivals and events.

A high school music teacher from Tacoma named Joseph Wheeler was instrumental in creating Centrum, the resident arts organization that seeks out active, professional artists in a wide spectrum of fields and brings them to Fort Worden to teach week-long workshops in the arts. The premise behind all Centrum events, including Jazz Port Townsend and the Port Townsend Country Blues Festival, is this: Wouldn't it be great if, instead of going to a run-of-the-mill festival, listening to the music, and

then going home, you could actually *hang out* for an entire week with the masters—living right next door to them, jamming with them, shooting dice and telling stories with them, and *then gorge* on their concerts at the end of the week?

At Jazz Port Townsend and the Port Townsend Country Blues Festival, which usually take place during two separate weeks in July, you can. Indeed, the very point of these festivals, and all Centrum festivals, is to put ardent students together with the masters. Every year, Jazz Port Townsend's Artistic Director, John Clayton, and the Port Townsend Country Blues Festival's Artistic Director, Phil Wiggins, scour the country to bring some of the finest players of jazz and the blues to Port Townsend.

The blues, as B.B. King noted, is a passed-down thing, handed down from generation to generation on front porches and in house parties where people would eat, drink, play music, and dance until late at night. There were no blues “workshops” to learn from. The way to learn to play the blues was by close observation, followed by years of personal experimentation.

Centrum festivals continue that method of learning. The festivals are where jazz and blues legends come to pass down the traditions one-on-one for a week, and then take to the stage on the weekend.

These festivals are designed for players who want to soak up the history of the music, as well as garner a solid musical foundation in the forms. There are very few jazz or blues musicians coming out of the Pacific Northwest today who did not get their start at these events. In fact, six of the top ten outstanding soloist acknowledgments at the Essentially Ellington competition in New York City on May 5 and 6, 2007 were Jazz Port Townsend alumni—including alto saxophonists John Cheadle and Logan Strosahl, tenor saxophonist Joel Gombiner, pianists Benjamin Hamaji and Scotty Bemis, and banjo player Reed Ferris.

John Clayton emphasizes that the jazz workshop is all about teaching a solid foundation in straight-ahead jazz. “Jazz opens the mind and the ears,” he says. “It forces you to be creative.





*Cephas and Wiggins bring the house down*

In order to play jazz, you must improvise, which, if done honestly, is one of the most freeing and creative means of expression there is. As long as this is encouraged and taught, we'll have more and more performers who will benefit from having touched jazz."

"It's important to have hands-on experiences as a young player and to meet the people who are out there doing it and living the life," says jazz trumpeter Ingrid Jensen. "Because it's crucial to interact and communicate when learning to play, young players need to be immersed in a playing experience with people on their level and with professionals. Who knows, they may realize that it's actually possible to make a living playing jazz or that they want to be a player and teach, or get into the business or be a hobby musician and do something else."

Jensen, who grew up in Nanaimo with Diana Krall (another Jazz Port Townsend student), says that it was Jazz Port Townsend that nurtured her as a young jazz student. Because of that encouragement, she believed enough in herself to go to the East Coast and make a career for herself as a musician. "The bottom line is that a young person should be allowed and encouraged to express themselves through free play and structured improvisation," she says.

The Port Townsend Country Blues Festival is how award-winning blues guitarist Lauren Sheehan got her start. "I was an acoustic folk musician when the Centrum country blues program started," Sheehan says. "I enrolled as a

student on a hunch. I was stunned by the sounds and feel of the music, by the 'collective soul' of the people I met and played with, and by the depth of the blues. I began to sense that something both humble and extraordinary was going on."

One of the features of week-long, education-based festivals, Sheehan says, is the importance it places on learning directly from the masters, not from compilation books or instructional DVDs. "At home we can read about the blues, listen to records, and formulate ideas about it," she says. "But at Centrum, we spend time around

people connected to oral musical traditions, who share stories from their traditions, their history, and their lives."

A week can raise the level of your playing significantly, notes Ethel Caffie-Austin, the official First Lady of West Virginia Gospel Music. She is a frequent teacher at the Country Blues Festival. "The people who come to the workshops surprise themselves before the week is over," she says. "Especially people skeptical of what they can do. They became vibrant singers who can sing with expression."

"People get the opportunity to *play* here," says Country Blues Festival program manager, Peter McCracken. "Everyone who comes here gets to play, all the time."

There is a cultural component to the festivals, as well. The players who come to teach at the Port Townsend Festival grew up in situations very different than that of most of the students they teach. Bluesman Louisiana Red's father was lynched by the Klan. Robert "Wolfman" Belfour was born in poverty, in a plank house in Mississippi. Ethel Caffie-Austin's family turned out their lights every night so as not to attract the attention of passing white men. The festival provides a way to pass these stories down. "It offers a direct connection to the roots of the tradition," McCracken says.

"I always say that the blues is the poor person's psychiatrist," says blueswoman Gaye Adegbalola. "Sometimes a song lets you know that you're not alone. Other songs give you

*Continued on page 20*



*Workshop participants jam while BBQ'ing*

# REVIEWS

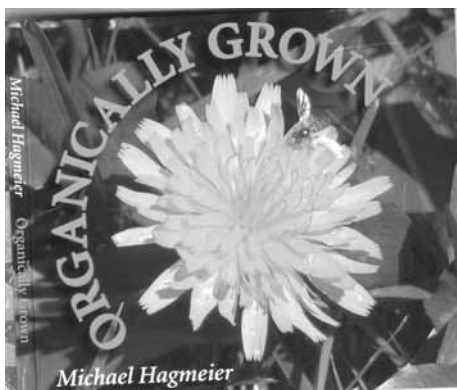
To Submit your CD for Review - Please send to the Victory Office in Tacoma. This is the only way to get your CD reviewed.

## LOCAL

*Folk*

**MICHAEL HAGMEIER:  
ORGANICALLY GROWN**

Frieda Bear Music, no #; [www.fbear.net](http://www.fbear.net)



*Organically Grown* is one of those cheerfully unclassifiable records that anybody could and should listen to. It gets everybody out of their boxes, without totally estranging anyone from their preferred styles. Hagmeier himself is a master of the didgeridu, but his real role is as catalyst for a divergent group of musicians who together create music that sparkles with good humor and mixes tones and traditions never before considered. It's as if the whole Folklife festival achieved synchronicity for an hour. The tunes themselves range from jazzy seven-minute jams to two minute bursts of pop, some being acoustic psychedelic sound-effect experiments, others sounding pretty buttoned down and written up. The group's impressive precision never intrudes upon the gleeful spontaneity of their sound; even the slower, introspective pieces are infused with optimism. Hagmeier also takes giddy delight in naming his tunes ("Gnome de Plume" and "The Whirled," for example) and remembers to thank his housecats, proving it's from the heart. (Tom Petersen)

*Folk*

**JAMIE LAVAL & ASHLEY BRODER:  
ZEPHYR IN THE CONFETTI FACTORY**  
Independently Produced; Available from  
[www.cdbaby.com](http://www.cdbaby.com) or [www.jamielaval.com](http://www.jamielaval.com)



Former Seattleite Jamie Laval has long thrilled dance and concert audiences with his technical mastery of the violin and his creative interpretations of traditional music. On this CD he teams with Ashley Broder, who brings her own creative genius and musical mastery of mandolin and cello. She and Jamie weave a musical tapestry that ranges from Bach to Grappelli and from Galicia to Appalachia. The CD opens with clear, bell-like tones of Ashley Broder's mandolin rising and falling over a rhythmic violin drone. Then the violin takes the lead and off they go into a winding helix of alternate violin, mandolin and unison renditions of lively Irish reels that playfully tickle the listener's ear with unusual harmonies and modulations. Throughout the CD we hear their mastery of traditional forms as they range from Bretagne round dances to Bluegrass breakdowns. Bluegrass tunes begin simply and build to a thrilling unison accelerando. Traditional jigs and reels make the dancer want to dance even as the ear delights to new harmonies. Round dances begin hauntingly and grow in intensity. The cello begins a track ("Old Man Elzic") with haunting pizzicato tones and is joined by the violin as they develop and explore Appalachian melodies, harmonies and rhythms. Every

track is worth listening to again and again as the ear finds new subtleties. Especially exciting is "Staircase," Ashley's delightfully complex composition intertwining the violin and mandolin. "Staircase" shows all the playfulness, depth of feeling and technical mastery of these two fine artists. The CD ends with a beautiful rendition of A Bruxa, a mournful Galician waltz with a Middle Eastern feel. The cello adds just the right texture to the expressive, liquid playing of the violin. Some CDs get listened to once. Some get listened to a couple of times and put on the shelf. *Zephyr in the Confetti Factory* is a CD you will listen to again and again and again. (David Perasso)

*Jazz*

**REBECCA PETERSON & RIK WRIGHT:  
BUILD YOUR DREAMS**  
Hipsync Records, HSG 07-001



Up and coming vocalist Rebecca Peterson has that old-fashioned showbiz sound: a little sass, a little brass, and a lot of volume. She's not faking, though—she's not out to make a "retro" record: this is the real Rebecca. Before she can be dismissed for her by-the-book "Street Where You Live" and "Night & Day," get a load of her scatting on Sarah Vaughn's "Shulie A Bop." Wow! Major League! And then she's off, with an independent voice on "The Nearness of You" and "Don't Go To Strangers," the latter really



sounding personal as she reaches inside for some very private expressions. Meanwhile, the unimpeachable (and busy!) Rik Wright provides all the backing Peterson needs, be it snappy vamping or languid swinging. Peterson cedes “My Funny Valentine” to Rik alone, and he dances through a highly inventive and stimulating version of that chestnut. What a sound! Smooth perfection. Rik tips his hat to the guitar Mark Campellone made for him, but it’s in the fingers, man! Peterson is frank about the album’s title: it’s been a long road and a lot of work, but when you *Build Your Dreams*, the results are very gratifying. (Tom Petersen)

Jazz

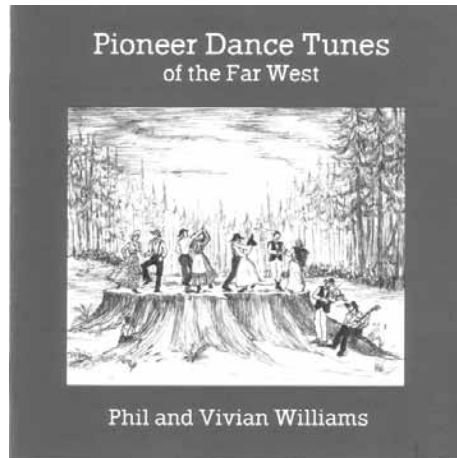
**REPTET: DO THIS!**

Monktaill Records CD MCMC4



Reptet is six fun-loving, lighthearted people who play some pretty deep, complicated jazz. The opening cuts, “Zeppo” (first of four named for the Marx Brothers) and “Bad Reed Blues” are from that far edge of music theory associated with Monk and Mingus. Dissonances and time signatures that’ll tangle your toes continue on “Ro,” which, like “Bad Reed,” springs from the pen of the sax-y Tobi Stone. Before things get too heavy, though, the Marx Brothers are back and the tunes are a bit more straightforward. Bandleader Samantha Boshnack wrote these, and on most tunes on the album her trumpet shows the way. The album concludes with tunes from bassist Benjamin Verdier and Izaak Mills that are yet more “conventional;” no less artful than Boshnack and Stones’s charts, but swingier. Verdier’s “Mumia’s Lament” is achingly beautiful—rich, slow and soulful. His “Little Caesar” is a jaunty cross between the “Pink Panther” theme and “Satin Doll.” Mills, ostensibly the tenor sax player but credited with every percussion item in the toy box (plus pheasant call), predictably converts his melodic “H.R.” and the title track to riotous soundscapes, the latter featuring John Ewing pounding the drum set to pieces. All in all, jazz for the mature listener. (Tom Petersen)

**PHIL & VIVIAN WILLIAMS:  
PIONEER DANCE TUNES OF THE FAR WEST**  
Voyager Records, VRCD 371



Excuse my writing in the first person, but back in January I advised fans of 19<sup>th</sup> century fiddling to eschew the star-studded mishmash called *Arkansas Traveler* that was a supposed homage and interpretation of the music associated with *Little House on the Prairie*. Take the kids to a Washington Old Time Fiddler’s event, I said. Well, now comes another splendid alternative: the Williams’s new collection, *Pioneer Dance Tunes*. These are the numbers that Pa Ingalls and the people like Pa who moved to the Pacific Northwest *really* played, the way they *really* played’em. And with no production slickery, no visiting Nashville hat acts and slumming Bluegrassers, this record is pure, honest fun, a get-up-and-dance delight, whereas *Arkansas Traveler* imploded of its self-importance. *Pioneer Dance Tunes* is a whoop, from “Nelly Bly” to “Little Brown Jug,” 19 jigs, reels, polkas, schottisches and waltzes later. Of course, the CD is also a fine work of scholarship, as all Voyager releases are, and the spare but effective liner notes tell the tales of both the familiar (“Captain Jinks” or Washington’s near-anthem, “The Old Settler”) and of those tunes that might have fallen forever through the cracks in the floorboards (such as the Irish “Rory O’More,” the German “Lauterbach Waltz,” and “Varsoviana” from Minnesota’s Scandanavian melting pot.) Vivian fiddles, of course, while Phil is always there with perky backup on mando, guitar, banjo, accordian . . . and comb & paper, jews harp, wood blocks and fiddlesticks, too! Just the record we needed! (Tom Petersen)

Singer/Songwriter

**ALI MARCUS: MILES AND MILES AND MILES**  
Turtle Rock Records  
turtlerockrecords@gmail.com



There is a simplicity and straightforwardness to Ali Marcus’s new CD *Miles and Miles and Miles*. It has an open mic feel with its solo acoustic guitar and single-track recordings. The songs themselves, all originals, are autobiographical and sound like they could have been taken from a young woman’s diary. Personal relationships are reviewed and critiqued in several songs and we are given a glimpse of the world as seen by Ms. Marcus via New Mexico, Virginia and Paris. This is not a CD for the musically jaded. There is a sweet and almost childlike quality in Marcus’s voice, whether she is singing about “Riding My Bicycle” or about a destructive yet compelling relationship that’s hard to let go of, “A Matter Of Time.” It is clear from listening to these songs that words are important to Marcus. Her poetry is interesting although some of the rhyming couplets feel a little bit forced. The songs on *Miles and Miles and Miles* give one the impression that Marcus is more innocent than worldly, which is not a bad thing. Marcus has been making music for 10 plus years and has recorded 5 albums. She believes that *Miles and Miles and Miles* is her best. Since its release in April, *Miles and Miles and Miles* has been played on KBCS in Bellevue, KCSN in Los Angeles, featured on KUOW’s “The Beat,” and NPR’s “All Songs Considered” open mic. Past performances include: the EMP 2007, the Northwest Folklife Festival 2006, The Rainbow, Café Bella, the Hopvine Pub and Conor Bryne. You can learn more about Ali Marcus and her music at: [www.alimarcus.co](http://www.alimarcus.co). (Heidi Fosner)

AILEEN PARON: ANONYMA  
Self issued; www.aileenparon.com



Three things strike you immediately as you give a first listen to this fine debut CD. First, as the opening notes make clear, this is a piano-based fusion of pop, rock and jazz. Not keyboard-based; the instrument here is specifically a grand piano and it sounds fabulous. I'm reminded of the critic long ago who thanked Bruce Hornsby for bringing the grand piano back to rock—Aileen Paron makes me feel similarly. The piano parts are strong, rhythmical, fascinating, haunting; they are the foundation blocks that each song is built upon. The second thing that strikes you is that this is an important new voice—both powerful and sweet, moving, attention-grabbing, with an utterly seductive vibrato that provides a gentle, nearly erotic shake to the close of each line. Influenced, it seems, by the powerful female singer-songwriters of the Northwest, many of whom in turn owe a great deal to Ani DiFranco, Aileen nonetheless has a voice of her own. It is unique and it will undoubtedly grow into an instrument of tremendous depth and richness. Third, then, you notice that Aileen crafts fine songs, filled with the pain and fleeting joys of myriad experiences that most of us can relate to all too easily, and graced with choruses and bridges that get stuck in the mind. All of which leads to my only complaint. The session musicians are among Seattle's best, yet I can't help but feel that two crucial elements are lacking here. The musicians haven't really had a chance to steep like tea bags in Aileen's work, and so their additions to the songs often don't quite add to what Aileen is creating. Second, and more important, the backing instruments and vocals aren't always recorded with the warmth and clarity that they deserve. The drums too often tend to feel hammered, for example, when they're actually being played very well; there is little sense of the acoustic warmth that drums possess. Back-up vocals are too often lost in the mix. What this CD is about, in the

final analysis is a great voice singing strong and captivating songs with a totally gratifying piano base. Those elements, and perhaps those alone, are what this recording should have placed way out front so that no one could miss the excitement of this CD and its songs. But that is perhaps a quibble. You will want to study these songs, this voice, and this piano. Buy your own copy of the CD—you'll be glad! (*Bill Fisher*)

## NON-LOCAL

### BLUEGRASS

ROSE MADDOX & VERN WILLIAMS:  
BEAUTIFUL BOUQUET  
Arhoolie CD 9058

Rose Maddox and Vern Williams! *Rose Maddox and Vern Williams!!!* OK, since every Bluegrass fan just dropped the magazine and ran out the door to go get this record, let me just mention a few things for the rest of y'all. Rose Maddox fronted "America's most colorful hillbilly band" back in the '40s with a voice so exuberant, hard-edged and loud it could shatter plywood. Along about 1960, when Rose and her bandmate brothers had moved to the Pacific Northwest and she was working the Bakersfield circuit (which was anchored at one end in Tacoma by young Buck Owens' radio station and roadhouse), she ran into Bill Monroe, who suggested she sing Bluegrass. Skeptical but game, she cut a sensational record, and thereafter used Bluegrass as a career fallback. This worked out well as her brand of max-twang Country was wiped out by the "Nashville Sound" in the 1960s, while Bluegrass festivals were on the rise. Enter Vern Williams, the Godfather of West Coast Bluegrass, ascendant during the same decade; it was natural that these two peerless performers would wed their talents through the 1970s and 1980s. They eventually cut an album of Bluegrass standards, then, in 1982, this record of Gospel songs. Appearing as it did between Bluegrass revivals, the original vinyl run came and went, so it is a joyous day now that it has been resurrected on CD. The playing is fabulous—occasionally restrained, but always Monroe-esque in its power and accuracy. Rose's all-out style perfectly suits shouters like "Take Me In The Lifeboat," "Farther Along" and "Turn Your Radio On," but is apt to startle on a few cuts: this "I'll Fly Away" ain't no sweetie-sweetie Peasall Sister deal! Priceless, in its own way, for sure. Now the *rest* of you, drop the mag and run out and get this record! (*Tom Petersen*)

## BOOK

PETER M. THALL: WHAT THEY'LL NEVER  
TELL YOU ABOUT THE MUSIC BUSINESS  
Billboard Books; ISBN # 0-8230-8445-0

Nefarious bunch, "They." Out to get you. Never tell you anything. Could be anybody, as a matter of fact—just when you think you know a person, turns out s/he's one of "Them." Fortunately, the M.O. is well known: fine print. See, "They" are actually a lot more forthcoming than you think, they just type small. So does Peter Thall, who, despite being a top-dog entertainment lawyer writing for industry blab Billboard, promises he's one of "us." His book, in rerelease with added material to cover our slippery Internet age, does indeed explain what everybody intending to make a dime in the music biz must know, lest the starry eyed wind up parkin' cars and pumpin' gas. See, it's a business. Those who do not grasp this are folk musicians, i.e., working for free and for fun. So, making the do-re-mi requires a business and legal education. Thall supplies it. No joke about the small print—this is a book to be taken in small chunks, to avoid brain strain and eyestrain. It is not without occasional dry levity, and some amusement derives from Thall's enthusiastic name-dropping, but this is a book for people who have their sights set on being the next Jon Faddis or Paul Simon . . . and therefore likely to want Thall himself on retainer! (*Tom Petersen*)

## CAJUN

RACINES: RACINES  
Swallow Records, SW6197; available  
through: www.FloydsRecordShop.com

WARNING: Do not cue up the Racines until you have properly done your warm-up stretching! These guys are true Louisiana hot sauce and they remind you that the floor was made for dancing—so don't just sit there! You won't be able to anyway once they get going. This self-titled release proves that the Racines know their craft and the strength of their roots hold them firm to that fertile swampy soil. But rather than remain passive and quiet in the soil, they choose to grow and build upon those firm roots. Steve Riley on accordion provides a well-defined foundation while Mr. Rhythm Glen Fields on drums hammers everything down tight, never missing his mark. Chris Stafford skillfully constructs support walls of sound drawing from his toolbelt of guitars with style, and the

detailed finish work is expertly executed by Kevin Wimmer on fiddle and Mitch Reed on bass. Now, lest you're thinking these guys are a collection of one-trick-ponies, don't fret, as there is plenty of crossover instrumentation and some real kick-boogie vocals in both French and English. They definitely construct every song as a team, each member contributing equally and whole-heartedly. This is a generous CD, with no less than 15 cuts, capturing so much of the rich, diverse culture of Southwestern Louisiana that I'm hard pressed to pick a favorite song out of the lot—they're all my favorite! Being a sucker for Cajun French though, "Chere Bebe" got my attention right away, while the sweet romance of "Gabrielle" captivates. But then, "Café Chand" is so easy to move to... "My Baby She's Gone to Stay" is solid and steady with that bluesy back beat; "I Hear You Knockin'" is presented both strong and delicate while "Crowley 2-Step" really moves and is a awfully nice finish. This tight crew of craftsmen can build me a hot night of dancing anytime! (*Nancy Vivolo*)

## FOLK

**FOLK MUSIC: THE BAY YEARS VOL 1**  
**Bay Records, CD 304; 1741 Alcatraz**  
**Avenue, Berkeley, CA 94703**  
**www.bayrec.com 510-428-2002)**

In 1969 I closed up The Palo Alto Folk & Blues Workshop and moved to the Tacoma area. Within three months I'd gotten Victory Music underway. By 1976 the Victory Review was established and almost immediately we got review copies from a wonderful small label in Berkeley I knew well, Bay Records. Michael Cogan's label recorded and released 17 albums from 1972-1980. Here are 26 delightful folk ditties, many by artists who have since moved here, that give you a look at what a Victory predecessor left behind and what followed us north. I had more than a casual interest since I presented Jane Voss in the opening month of the Review when her recording here was made in 1976; Gypsy Gyppo String Band played at our open mic 1972, and at The Other Side of the Tracks in Auburn I presented Jody Stecher and Hank Bradley. Hank landed here and hooked up with fiddlin' Cathie Whitesides. He's got two cuts here from his solo album. At the Tracks we presented Frankie Armstrong and before I left the Bay area I had been to Faith Petric's home that housed the San Francisco Folk Music Society a number of times. There are other ties to this sampler. What you get is fun music from not-so-traditional old time tunes like "Ship in the Clouds." That was a pre-

cursor of the old time dance scene that the Gypsy Gyppos would help create in the Northwest, as Warren Argo, Jack Link, Sandy Bradley, Jerry Mitchell and Bob Naess tickled your feet. The two gems of this set are unreleased songs with Jody Stecher on the classic and frisky "Diamond Joe," and Stecher and long time Seattleite Hank Bradley on "Dmitri Mu," an intricate Middle Eastern guitar duet. The same two also sing "Long Journey Home." Even Bellingham's Larry Hanks has a guitar lick and harmony on a song. When publishing and attending festivals in California, names like Kenny Hall and Sweets Mill, Good Ol' Persons, and the Arkansas Sheiks were all household names in the Bay Area folk scene. Laurie Lewis's 1977 vocals on "Another Night" is right out of Carter land, while John Herald extends the Guthrie sharp snap in country vocals. The female trio vocal of Hattersley, Mendelsohn and Breslin on "Few Days" rivets your heart and ear. Kudos to Michael Cogan for capturing the spirit of that time period, and for the fun and informative liner notes. Can't wait for Volume 2! (*Chris Lunn*)

### TAMBURITZA:

**FROM THE BALKANS TO AMERICA: 1910-1950**  
 Arhoolie Productions CD 7051 and CD 7052

*Tamburitza!* is a collection of recordings made in the U.S. from 1910 to 1950, most of which were previously only available on 78s. The tamburitza is a long-necked lute-like instrument, played somewhat like a modern mandolin and having a history going back to ancient Middle Eastern long-necked lutes. The bands collected here use the tamburitza (usually several of them) as the lead instrument to create lively, driving Balkan music. Sort of a Balkan version of a big band orchestra. The CD contains some vocals (no transcriptions or translations) but is mostly instrumentals, virtually all of which are Balkan dance music. This two CD collection of historic recordings (with extensive notes) is an important CD for lovers of Balkan music or musicians looking for source material. (*David Perasso*)

## INSTRUMENTAL

**LYNN PATRICK: ON THE WIND**  
 Self issued, www.lynnpatrick.com or  
 guitar@lynnpatrick.com

*On The Wind* is a beautiful acoustic album of original guitar compositions by Lynn Patrick, with bass, violin, cello, fiddle and piano ac-

companiment. If you've ever wondered what life in the Colorado Rockies might be like, *On The Wind* can at least show you how it might sound. There is a breezy open air feel to Patrick's music, which she seems to play effortlessly, inspired by the natural beauty surrounding her on Sugarloaf Mountain, where this collection of songs came together. *On The Wind* is Patrick's 4<sup>th</sup> CD and her 2<sup>nd</sup> to win an international award from the Independent Music Awards whose panel of judges has included Peter Gabriel, Tom Waits, Suzanne Vega and Wilson Pickett. The mood of *On The Wind* is generally light but has its more reflective and meditative moments as in "Mysteriously Drawn," and "Blue Moon Crosses Over," which is made especially nice by the piano, violin and cello. Other musicians on this CD include: Vince Herman, Steve Glotzer, Ted Reece on guitar, Chris Engleman on bass, Sandra Wong on violin, James Hoskins on cello, Taylor Mesple on piano and Gordon Burt on fiddle. You can hear samples of Patrick's very lovely music at www.lynnpatrick.com. (*Heidi Fosner*)

## CLASSICAL/POP

### STATE OF GRACE: III

Koch #7692, www.kochrecords.com

Paul Schwartz, the composer, arranger, conductor, pianist and producer behind the incredibly popular series "State of Grace," strikes again with volume three, continuing his intriguing blend of classical, mildly spiritual, pop, world, and show music. When all of these elements come together, it is beguilingly entertaining listening. But *III* spends less time here, incorporating pieces that sound like bits of film scores, and three or four tracks that wouldn't be out of place on a Celine Dion record. That's not to say that every track isn't beautifully composed and arranged, as they are, but it's that blending of styles that is most original and interesting. One of the strengths of these records is the beautiful voice of Lisbeth Scott, and on one track, Rebecca Luker, who was featured on Schwartz's other popular series, the "Aria" recordings. I do not doubt that *III* will be another smash in the "State of Grace" series, but I missed hearing more of the tasty concoctions that make these discs such a unique listening experience. (*James Rodgers*) *Continued on Page 20*



# VICTORY

## Calendar

JULY 2007

Please enter your calendar data on the Victory Music Website by the  
Second Monday of July for August listings!  
[www.victorymusic.org](http://www.victorymusic.org)

**06/28 - 07/01/07 Bill Frisell & Friends** Jazz Alley 2033 6th Ave (alley entrance) Seattle With Tony Scherr & Rudy Royston & special guests Ron Miles & Chris Cheek [www.jazzalley.com](http://www.jazzalley.com)

**06/30/07 Carl Wirkkala & the Ghost Town Boys** Cape Disappointment State Park (Waikiki Beach Amphitheater) Fort Canby Rd Ilwaco (Long Beach Peninsula) 2pm Free Blend of Americana, Gospel, and Country music. Western Washington roots music. Jon: 360-642-3029 [lewis.clark.ic@parks.wa.gov](mailto:lewis.clark.ic@parks.wa.gov)

**06/30/07 UkeFest** Dusty Strings Co. 3406 Fremont Avenue North Seattle All day, Saturday & Sunday Call 206-634-1662 Giggle not - this is serious! Fingers fly with blues, ragtime, jazz, and old time music played by master musicians. 206-634-1662 [www.dustystrings.com](http://www.dustystrings.com)

**07/01/07 Carl Allen & Brian Charles Booth** History House of Greater Seattle - Sculpture Garden 790 N 34th St. Seattle 2pm Free & open to the public Part of the History House "Music in the Sculpture Garden" summer concert series. Every Sunday, 2pm, through Aug 26th. [www.historyhouse.org](http://www.historyhouse.org)

**07/01/07 Lisa Lynne and Aryeh Frankfurter** Dusty Strings Music Shop 3406 Fremont Ave N Seattle 7pm \$15.00 Lisa Lynne and Aryeh Frankfurter in concert featuring a blend of traditional folk and contemporary music. 866-634-1662

**07/01/07 Steve Smith and Hard Road** Egan's Ballard Jam House 1707 NW Market St Seattle 5pm-9pm \$10 Modern/Retro String Band Music 206-941-6181

**07/03-08/07 Acoustic Alchemy** Jazz Alley 2033 6th Ave (alley entrance) Seattle Smooth groove British Contemporaries [www.jazzalley.com](http://www.jazzalley.com)

**07/03/07 Acoustic Alchemy** Jazz Alley 2033 6th Ave (alley entrance) Seattle Smooth groove British Contemporaries [www.jazzalley.com](http://www.jazzalley.com)

**07/05-08/07 Acoustic Alchemy** Jazz Alley 2033 6th Ave Seattle see Smooth groove British Contemporaries [www.jazzalley.com](http://www.jazzalley.com)

**07/06/07 Brian Butler** Verve Wine Bar 3820 S. Ferdinand Seattle 7pm-10pm \$5 Brian will be playing blues at the Columbia City Beatwalk, multiple clubs have a variety of music Brian Butler

**07/06/07 Jazz In The Door** El Diablo Coffee Co. 1811 Queen Anne Ave. North Seattle 8-10pm Guitar and sax duo, featuring traditional jazz guitar and guitar synthesizer. [www.jazzinthecorner.com](http://www.jazzinthecorner.com)

**07/06/2007 Milind Raikar** Good Shepherd Center Chapel Performance Space 4649 Sunnyside Ave N, Seattle 8pm Milind Raikar, Violinist from Goa, India collaborates with Seattle luminary Amy Denio - with Hell's Bells, accordions [mydenio@earthlink.net](mailto:mydenio@earthlink.net)

**07/07/07 Jazz in the Corner** C and P Coffee Co. 5612 California Ave SW West Seattle 6-8pm Guitar and sax duo, traditional jazz guitar and guitar synthesizer [www.jazzinthecorner.com](http://www.jazzinthecorner.com)

**07/07/07 Linda Waterfall/Dan Maher** Whiteheron Cellars 10035 Stuhlmiller Rd Quincy 7pm \$15 Linda and Dan will be playing our outdoor amphitheater overlooking the Columbia River. 509-797-9463

**07/07/07 Native American Culture Day** (Samish & Swinomish) Cape Disappointment State Park, Bowman Beach Boat Launch Hwy 20, Fidalgo Island side of the Deception Pass Bridge Between Anacortes & Oak Harbor 11am-4pm Free admission Samish & Swinomish Tribes: Canoes, singers, drummers, weaving demos, storytellers, salmon lunch. Adam: 360-675-2417 ext. 31 [Adam.Lorio@parks.wa.gov](mailto:Adam.Lorio@parks.wa.gov)

**07/07/07 Dan Carollo & Suzanne Taylor** Victors Coffee Company 7993 Gilman St Redmond 8pm FREE Dan Carollo (acoustic guitar) performs with Suzanne Taylor (accordion, flute, etc.) <http://www.celtograss.com>

**07/08/07 Laura Love** Triple Door 216 Union St. Seattle 7:30 PM \$15 / \$18 Laura celebrates the release of her 10th CD, NeGrass 206/838-4333

**07/09/07 Trevalyn Blue** A Rhapsody In Bloom 3709 6th Ave Tacoma 7:30 - 9:30pm Donations smiled upon singer/songwriters of Junkyard Jane 253-761-7673

**07/10-15/07 Stanley Jordan** Jazz Alley 2033 6th Ave (alley entrance) Seattle Technical guitar genius [www.jazzalley.com](http://www.jazzalley.com)

**07/11/07 Larry Murante** ARhapsody In Bloom 3709 6th Ave Tacoma 7:30-9:30pm Donations welcome! A gift for the written word and an amazing ability to breath life into those words with the music he writes for them 253-761-7673

**07/12/07 Orville Johnson** Crossroads 15600 8th Ave. NE Bellevue 6:30-8pm Free! Puget's Sound co-sponsors singer/songwriter showcases Thursdays at Crossroads [www.livelocalmusic.org](http://www.livelocalmusic.org), 206-729-0820

**07/13/07 NW Seaport Chantey Sing Workshop** at Lake Union Park 860 Terry Ave. N Seattle 8 to 10:30 pm Free Song circle of sea chanties and maritime music; Kent and Carol Mesford lead. [nwseaport.org](http://nwseaport.org)

**07/14/07 Juan Manuel Barco & his TexMex Band** Larrabee State Park, Band Shell West (or bay) side of Hwy 11 (Chuckanut Dr.) South of Bellingham 3:30-4:30pm Free admission Conjunto norteño music from borderlands & Yakima Valley, & musical journey through US with migrant farmworker family Amber: 360-676-2093

**07/14/07 Juan Manuel Barco & his TexMex Band** Deception Pass State Park, West Beach Amphitheater Hwy. 20, Whidbey Island side of the Deception Pass Bridge Between Anacortes & Oak Harbor 7:30-8:30pm Free admission Conjunto norteño music from borderlands & Yakima Valley, & musical journey through US with migrant farmworker family Adam: 360-675-2417 ext. 31. [Adam.Lorio@parks.wa.gov](mailto:Adam.Lorio@parks.wa.gov)

**07/15/07 Jill Johnson & the Bergen 6 of the Shifty Sailors** Larrabee State Park, Band Shell West (or bay) side of Hwy. 11 (Chuckanut Dr.) South of Bellingham 3:30-4:30pm Free admission Storyteller reenacts ferry operator Berte "Little But Oh My" Olson. with Scandinavian music accompaniment Amber: 360-676-2093

**07/17-21/07 Jane Monheit** Jazz Alley 2033 6th Ave (alley entrance) Seattle 28-year-old vocal wonder [www.jazzalley.com](http://www.jazzalley.com)

**07/18/07 The Cowchips** A Rhapsody In Bloom 3709 6th Ave Tacoma 7:30-9:30pm Donations smiled upon An exciting blend of toe tappin Bluegrass and Jazz 253-761-7673

**07/19/07 Wes Weddell** Crossroads 15600 8th Ave. NE Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors singer/songwriter showcases Thursdays at Crossroads [www.livelocalmusic.org](http://www.livelocalmusic.org), (206) 729-0820

**07/21/07 Bainbridge Bluegrass Festival** Battle Point Park 11299 Arrow Point Drive NE Bainbridge Island 12 Noon - 8pm \$5 - Individual, \$12 - Family This is a one-day family music festival and fundraiser for the historic Transmitter Building at Battle Point Park. [www.bainbridgebluegrassfestival.com](http://www.bainbridgebluegrassfestival.com)

**07/21/07 Bob Antone & friends** Deception Pass State Park, West Beach Amphitheater Hwy. 20, Whidbey Island side of Deception Pass Bridge Between Anacortes & Oak Harbor 7:30-8:30pm Free admission Songs & poetry from the old-time logging tradition, family folklore, & original "back rattle beat" music. Adam: 360-675-2417 ext. 31 [Adam.Lorio@parks.wa.gov](mailto:Adam.Lorio@parks.wa.gov)

**07/21/07 Bob Antone & friends** Larrabee State Park, Band Shell West (or bay) side of Hw. 11 (Chuckanut Dr.) South of Bellingham 3:30-4:30 PM Free admission Songs & poetry from the old-time logging tradition, family folklore, & original "back rattle beat" music. Amber: 360-676-2093

**07/21/07 Curtis Du Puis** Federation Forest State Park Hwy 410 (Chinook Pass Hwy.) Between Enumclaw & Greenwater 1-2pm Free admission Native American (Chehalis/Cowlitz) storyteller & oral historian Jeff: 360-663-2207

**07/21/07 Pocket Monkey** in concert Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 3pm FREE sophisticated polyrhythmic instrumental jazz-rock [www.stanwoodcamanoarts.com/artbythebay.htm](http://www.stanwoodcamanoarts.com/artbythebay.htm)

**07/21/07 Steve Harris & Friends** in concert Art by the Bay - Camano Island's

Arts Festival 608 Arrowhead Road Camano Island 1pm Free  
www.stanwoodcamanoarts.com/artbythebay.htm

**07/21/07 Steve Harris & Friends** Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 1pm FREE Contagious original vocal/acoustic music at Washington's friendliest festival. Music all weekend.  
www.stanwoodcamanoarts.com

**07/21/07 The Acoustic Detour** in concert Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 11am Free "Slightly psychedelic bluesy folk rock."  
www.stanwoodcamanoarts.com/artbythebay.htm

**07/21/07 Tom Lewis & Idle Road** Northwest Seaport Maritime Concert 1010 Valley Street Seattle 8-10:30pm \$12 General/\$10 other Tom Lewis sings his original songs of the sea; Idle Road plays hot Irish and dance music.  
www.nwseaport.org

**07/22/07 Black & Blues** in concert Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 1pm FREE (It's Blue Sunday at Art by the Bay) Black & Blues is a great young 8-piece blues, rock, funk & soul band.  
www.stanwoodcamanoarts.com/artbythebay.htm

**07/22/07 Mark Bamber and Renegade Radio** in concert Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 11am FREE (It's Blue Sunday at Art by the Bay) Mark Bamber & Renegade Radio play classic blues and blue-eyed soul.  
www.stanwoodcamanoarts.com/artbythebay.htm

**07/22/07 Nick Vigarino & Meantown Blues** in concert Art by the Bay - Camano Island's Arts Festival 608 Arrowhead Road Camano Island 3pm FREE (It's Blue Sunday at Art by the Bay) Nick Vigarino is a world-renowned paint-blistering "slop-jar delta funk" virtuoso.  
www.stanwoodcamanoarts.com/artbythebay.htm

**07/23/07 Carrowmore** A Rhapsody In Bloom 3709 6th Ave Tacoma 7:30-9:30pm Donations smiled upon Celtic music of Fiddle, Voice, Guitar and Mandolin 253-761-7673

**07/25/07 Jean Mann** A Rhapsody In Bloom 3709 6th Ave Tacoma 7:30-9:30pm Donations smiled upon Singer/Songwriter of Alternative Folk Music. Jean does not make it to Tacoma very often so don't miss her! 253-761-7673

**07/26-29/07 Ravi Coltrane Quartet** Jazz Alley 2033 6th Ave (alley entrance) Seattle Exploratory soprano & tenor saxophonist www.jazzalley.com

**07/26/07 Hank Cramer** Cowboy Camp Dinner Sun Mountain Lodge Winthrop 5pm \$40 adults, \$25 children Horseback or wagon ride, chuckwagon steak dinner, and cowboy songs around the campfire 509 996-4735

**07/26/07 Paul Michel & Sally Rose** Crossroads 15600 8th Ave. NE Bellevue 6:30-8:00pm Free! Puget's Sound co-sponsors singer/songwriter showcases Thursdays at Crossroads  
www.livelocalmusic.org, 206-729-0820

**07/28/07 Brian Butler Band** Indianola Days Community Center, Indianola Rd NE Indianola 8:30pm-midnight 10 Dance and community celebration. Salmon dinner starts @ 5pm. BYOB Brian Butler

**07/28/07 Ernest Queen & Queen's Bluegrass** Deception Pass State Park, West Beach Amphitheater Hwy. 20, Whidbey Island side of Deception Pass Bridge Between Anacortes & Oak Harbor 7:30-8:30 PM Free admission Bluegrass & Southern gospel music from Skagit Valley's "Tar Heel" (Appalachian North Carolinian) community Adam: 360-675-2417 ext. 31 Adam.Lorio@parks.wa.gov

**07/28/07 Ernest Queen & Queen's Bluegrass** Larrabee State Park, Band Shell West (or bay) side of Hwy. 11 (Chuckanut Dr.) South of Bellingham 3:30-4:30pm Free admission Bluegrass & Southern gospel music from Skagit Valley's "Tar Heel" (Appalachian North Carolinian) community Amber: 360-676-2093

**07/28/07 Hank Cramer** Hoquiam Public Library 420 7th Street Hoquiam 1pm Free "Bound for the Northwest": Songs of Seafarers, Settlers, and Pioneers. Sponsored by Humanities Washington 360 532-1710 ext. 2153

**07/28/07 Michael Guthrie** Brindles Camano Island, WA 6:30pm Tips Welcome 848 N. Sunrise Blvd. Building C 360-722-7480

**07/30/07 Rick Horn & Rick Gerth** A Rhapsody In Bloom 3709 6th Ave Tacoma 7:30-9:30pm Donations smiled upon This is a rare appearance for both of these Gents. They will be singing the Blues. 253-761-7673

**07/31-08/05/07 Eartha Kitt** Jazz Alley 2033 6th Ave (alley entrance) Seattle Legendary star of song, stage & screen www.jazzalley.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 p.m. Free victory@nwlink.com

**Every Second Sunday** Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.com 7281 W Lake Sammamish Pkwy NE Redmond 4p.m., Free Monthly Cape Breton traditional session open to players at all levels; dancers

or singers welcome. Susan M Burke (susanmburke@msn.com)

**Every Sunday** Irish Music Session Fados First Street and Columbia Seattle 4 p.m. free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

**Every Sunday** Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7-9:30 p.m. donation. 2 songs

**Every Sunday** Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9pm R&B jam Maridel Fliss - Mflissm@aol.com

### TUESDAYS

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

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

**Every Tuesday** Victory Music Open Mic at Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign-up 6-6:45 p.m. music 7p.m. donation

**Every Tuesday** Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) 6:30 Music 7-10p.m. \$3, \$2 members The grand-daddy of them all. Piano & sound sys. provided.

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

**Every Tuesday** Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 p.m. No cover Acoustic 253-212-0387

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

### WEDNESDAYS

**Every Wednesday** Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm Free An open, intermediate Irish session. Tune list avail: 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 p.m. A jazz legend in Seattle. 206-622-2563

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

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

**Every Wednesday** The Ronnie Pierce Jazz Ensemble 9pm-1am No charge The Whiskey Bar 2000 2nd & Virginia 206-443-4490

### THURSDAYS

**Every 1st Thursday** Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6-9 p.m. Free. Food Court 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 7-8:30 p.m. Address change from Mills Music (Check phone # to be sure) 425-806-0606

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

**Every Thursday** Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10 p.m. 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 7-10 p.m. no cover Swinging hot jazz 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 p.m. Open mic music and poetry 206-208-3276

### FRIDAYS

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

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

### SATURDAYS

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

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

# USING SOUND

## As a Healing Instrument!

BY SUE PETERSON

In 1997, I began my journey into sound healing. I had been going through a very painful period, including the breakup of a 25+ year marriage, the death of my father and leaving a cult which precipitated a need to completely reframe my beliefs. It was enough to put a normal person into a tailspin, but I also had a degenerative back condition—no 4<sup>th</sup> or 5<sup>th</sup> lumbar discs. I was in constant chronic pain.

Then I met Charles and Helen King. Charles was a Juilliard-trained, naturally gifted singer/preacher who had directed “Wings Over Jordan” on TV in the early 1950s. With Helen, his companion/organizer, Charles created a 50-year musical ministry that took them around the globe. Invited into churches worldwide, his music opened hearts and his vivacious spirit would soon have everyone on their feet, singing along with favorite spirituals and simple repeatable versed songs.

Having grown up in a fear-based repressed religion with a “color inside the lines” and a “cowboys vs. Indians” mentality, my own spirit was ready to break free and sing from the heart. Helen finally

encouraged me to break through my fears and hangups by saying that they just sang simple tunes.

Simple song lyrics like “How could anyone ever tell you – you are anything less than beautiful” and “Listen, listen, to my heart song, I will never leave you, I will never forsake you” soon transcended the hurt, fear and judgment that once filled my mind and drove me into pain. Within three months, the vibrations had broken through and my chronic, debilitating pain was gone—my back totally healed (with x-rays to prove it).

Charles and Helen King retired from directing, but their spirit lives on in Musical Church, which continues to meet the second Sunday of each month at 7 pm at Unity of Bellevue (164<sup>th</sup> and NE 4<sup>th</sup>). The incredibly talented Rob Cook presently hosts Musical Church and all are welcome to drop in and experience your own “spirit of healing” through song. Andy Blyth and I have been sharing our music with Musical Church for several years and would love for you to drop in to sing along or bring a song to share with everyone and be pleasantly surprised with your welcome and the blessings that will flow back.

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*Holistic Attorneys at Law*

360-352-7965

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

PEACE ARCH PARK, BLAINE, WA

SATURDAY 4 AUGUST 2007

**THE FIRST IN WHAT COULD POSSIBLY BECOME AN ANNUAL EVENT**  
**A day of Sea Music, Sea Lore, Sea Shanty workshops**  
(sing along with singers from the Vancouver Folk Song Society),

A Free concert in Peace Arch Park 5:30 until 8 PM (the Park closes at dusk),

With the Sometimes Sound Singers, Norwegian Male Chorus of Bellingham,  
Chris Roe, Stan James, Jon Pfaff all of Seattle, Brian Robertson of Vancouver,  
Mary Benson, Portland, fisher poets John VanAmerongen, Vashon Is. and Pat Dixon, Olympia.

For more information contact:

Jon Pfaff

10313 12 Ave NW  
206-522-4149

Seattle, WA 98177  
2leek2@airpost.net





# NOTES FROM PORTLAND

## 9 Muses Acoustic Tavern and Far West Conference

BY TOM MAY

I am going to do the column this month, while co-contributor Dick Weissman catches up on some other writing. He'll be back in the saddle with more news from his part of the Rose City next month.

One of Portland's advantages over any other city on the West Coast is its still reasonable rents and housing bargains (relatively speaking), which makes opening an alternative music venue still within the realm of possibility.

This is what has happened in Portland at 2715 SE Belmont. A couple of guys transplanted from the east decided to renovate an old house and turn it into a music venue, with decent food, a full bar, and most importantly, a chance for both young musicians and older veterans to perform their songs in a supportive atmosphere.

The result has been 9 Muses Acoustic Tavern. They feature original music of one sort or another most nights of the week, with an acoustic open mic on Mondays. Monday's open mic sound is run by Dan Rhiger, who operates the lovely and user-

friendly Medicine Whistle Studios in Portland. [www.medicinewhistle.com](http://www.medicinewhistle.com)

Dan makes sure the sound is good for all of the artists, and contributed a recording studio premium to the "songwriters competition" prizes. One finalist is chosen for their \$1,000 showcase of songwriters held twice a year. Two other top performers will be chosen to win a gig at the Tavern.

Mick, the owner, also implores the audience to be attentive and respectful on these open mic nights, so the audience can really hear and experience the original songs. Each songwriter does a 10 minute slot, or 2 songs, and a nightly "winner" is selected that receives a \$60 prize.

It is a unique concept, and one that has drawn a cadre of loyal musicians and listeners to the pub. For more information about playing a few songs at 9 Muses Tavern, you can call 503-236-3848.

Or find them on the web at: [www.myspace.com/ninemusestavern](http://www.myspace.com/ninemusestavern)

The early registration for the Far West folk alliance conference in Vancouver, in November, will have already passed by time this article is published. But there is still a reduced rate if you register before October 12<sup>th</sup>. The dates of the conference are November 2-4, with a special preview "mini-folk festival" featuring visitors to the Portland area for the conference at Cascade Community College's North Portland campus on Thursday, November 1<sup>st</sup>.

You can reserve tables in the exhibit hall for yourself, your record label, or any other folk-music related venture for \$80. (A bargain, when you consider that hundreds of people will get a chance to see your CDs, your venue, or what you do.) Space is limited, so you want to reserve and send in a check now if you don't want to be left out. You don't necessarily need to register for the conference right now to reserve a table in the hall. For this and much more information, including a first-timer's guide to participating in the conference, go to:

[www.far-west.org/conference.html](http://www.far-west.org/conference.html)

Main Showcase opportunities at the conference are being handled by Sonicbids (electronic press kits). If you want to be considered, go to the Far West website at:

*Continued on page 20*

# NORTHWEST SEAPORT

BY ALICE WINSHIP

Northwest Seaport Chantey Sing,  
Friday, July 13, from 8 to 10:30 PM  
South Lake Union, 1002 Valley Street,  
Seattle, WA 98109

The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Songleaders Kent Mesford and Carol Mann Mesford will keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Kent & Carol are a duo called Spanaway Bay. They have a repertoire ranging from serious to silly, and are just plain fun. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or [seaport@oz.net](mailto:seaport@oz.net)

Tom Lewis / Idle Road in Concert  
Northwest Seaport Maritime Music Series  
Saturday, July 21, from 8 to 10:30 PM  
Concert at The Center for Wooden Boats, 1010  
Valley Street, Seattle, WA 98109.

Tom Lewis' repertoire from traditional shanties to songs fashioned out of his own seafaring background recruits his audience for a voyage by turns reflective, dramatic and humorous. Now resident in Canada's Rocky Mountains, Tom was born in Northern Ireland and that Celtic heritage is obvious in his clear, strong voice, evoking quiet sorrow for a fisherman lost to the sea just as honestly as it powers out a shanty "to be heard above the gales." With songs that have become folk standards; known and sung wherever great choruses ring out; Tom accompanies himself on

button accordion and ukulele but it's that powerful vocal style and infectious humour that quality of entertaining which keeps audiences coming back again ... and again. For more information: [www.tomlewis.net/index.htm](http://www.tomlewis.net/index.htm)

Idle Road plays straight-ahead Irish dance music: polkas, jigs, hornpipes, reels, and waltzes. Celtic instrumentals and lively vocal work create musical magic. Hailing from the Emerald City instead of the Emerald Isle, they are Chris Russ on fiddle, Mary Brugh on fiddle and bodhran, Chris Roe on accordion, concertina and harp, and Bob Dixon on guitar.

*Tickets available at the door: \$12 general, \$10 seniors, youth and members.*

*For more information, Northwest Seaport (206) 447-9800 or [seaport@oz.net](mailto:seaport@oz.net) [seaport@oz.net](mailto:seaport@oz.net) Chantey Sing at the Highliner Pub, July 29 (the last Sunday of every month) 4:00-6:30 pm.*

*Organized by Trapper Graves-Lalor. No cover charge. Food & beverages available.*

*1735 W Thurman St, Seattle (Fisherman's Terminal) 206-283-2233*

*Alice Winship 206-448-0707 [walice1@qwest.net](mailto:walice1@qwest.net)*

# ACCENT ON MUSIC THERAPY

## Music to Soothe the Savage Guest!

BY NANCY HURLLOW HOUGHTON, M.A., MT-BC

The dining room table was set with the fine china and linen napkins. The candles caressed the fresh rose centerpiece with flickering light. All appeared ready for the romantic dinner party, yet something seemed amiss. The atmosphere was as dry and tasteless and my grandmother's Thanksgiving turkey. "No ambiance," I cried. "There's no music!" I hurried off to assess my musical choices, hoping to set the scene before the guests arrived.

From the dreaded piped-in cheery accordion ditty in the elevator whisking us up to the 57<sup>th</sup> floor of a high-rise to the refined piano accompaniment to our shopping at Nordstrom, we have become accustomed to air filled with sound, subtly guiding our most mundane tasks. And it's not just to give us something nice to think about while shopping or dining or waiting for our dentist's appointment. The process of programming and delivering music for our every need is big business.

Take Muzak, for example. This major player in the commercial music industry offers a complete line of programming choices to individualize the music for a directed outcome. Their question, "What does your business sound like? A bikini and coconut oil. Or an oil change and a new set of tires. From retail to repair shops, Muzak can create the ultimate music experience for your business." Their Web site says they understand the emotional power of music, and that they can bring your business to life with just the right experiences. Well, I'm not trying to get my dinner guests to buy anything, or to de-stress during a root canal. I just want them to relax, enjoy a nice meal with friends, and perhaps feel like mulling over some intelligent thoughts for a while. What music shall I choose? Does it really matter all that much?

Professor David Aldridge, a noted researcher in Germany, recently published his findings on "Dining Rituals and Music." He noted that "Eating is a fundamental human activity that is both necessary for survival and an important social activity." He goes on to say that "Our eating practices are essential in defining family, class, personal and ethnic

identity." Oh boy, now my musical choices for the dinner party are part of a social experiment?

Aldridge points out rituals provide the basis for framing and structuring experiences. We use musical fanfares to announce the opening of an event or the arrival of a ruler or noble. March music helps solidify groups of soldiers in preparation for battle. Houses of worship ring with celebratory music, giving voice to devotion and enhancing a sense of community. And, of course, what wedding or funeral would feel complete without carefully selected songs?

Preparing and eating food  
together expands  
the notion of community...

Dining rituals within a family or living unit develop into much more than the satisfying of hunger. Mealtimes become a gathering place for children and adults to share events of the day, formulate plans, and vent frustrations and successes. Preparing and eating food together expands the notion of community, and one sees themselves in relationship with others and offers and sense of belonging.

For many, mealtimes are insignificant, tedious periods of the day. Seniors and those in institutions present unique challenges. With aging and physical or mental limitations, the pleasure of a tasty, colorful meal may be lost. Alzheimer's patients often express a lack of appetite or enjoyment in eating. Also, agitation often prevents patients from staying at the table in order to consume adequate calories. Consequently, malnutrition and impaired health may result. All too often, the reduction in consumption is paired with suboptimal dining conditions such as the palatability of meals and the number of patients present at mealtime. Studies have shown that intake improves with the creation of a more home-like dining environment and the introduction of music.

Aldridge's research found that music can "induce relaxation, alter moods, and create distraction." Relaxing music in the dining room tends to buffer external, industrial sounds of clattering dishes and scraping chairs, thereby softening the environment. Aldridge also discovered that agitated behaviors may be calmed with the addition of music, and that conversation increases with music that stimulates memories. Other researchers have demonstrated that music with a regular beat encourages patients to take more mouthfuls of food.

In looking at dining practices, Aldridge noted that the creation of rituals enhance the entire dining experience. Through providing a structure, diners are cued as to when to begin eating and when to conclude. This structure could include beginning with a group prayer or song giving thanks for the food, followed by an interlude of music, and concluding with a song to mark the end of the dining sequence. Aldridge and his colleague Professor Lutz Neugebauer have compiled a CD of musical resources suitable for dining situations.

For most of us, music for dining boils down to personal taste. What do I like? What do my guests like? If I have older guests coming, I might choose some music from the '20s and '30s to help them feel at home and perhaps to stimulate some memories and revisit good times. If it's a mixed crowd, I can't go wrong with Mozart or Bach in creating a lively, non-threatening environment. An outdoor barbeque calls for reggae or Hawaiian. A romantic experience? I'll be looking towards soft, smooth jazz or perhaps some solo piano or classical guitar. Again, personal preference dictates, but attention should be paid to the tempo (fast or slow); the harmonies (too much dissonance can create tension); and rhythmic structure (is it steady and predictable, or does it make you feel uneasy). Just as good food and wine play into a successful dining experience, thoughtfully chosen music just might help your guests feel at ease, and perhaps willing to linger over another cup of coffee.

*For more information, contact:*

*American Music Therapy Association:  
www.musictherapy.org*

*Music Therapy Association of Washington:  
www.musictherapywa.org*

*Nancy Houghton at nhoughton@msn.com*

*Reference:*

*Aldridge, D. (2007) Dining Rituals and music. Music Therapy Today, Vol. VIII (1) 26-38 available at <http://musictherapyworld.net>*

# ERIC BIBB

BY JIM PORTILLO

Eric Bibb is one of the fastest-rising artists to appear in the acoustic folk and blues scene recently. This New York singer-songwriter is not only well known in the music scene here in the United States, but around the world, too, as he has lived and played in a number of cities. Eric arrived in Seattle the week of April 23<sup>rd</sup> this year with a lot of goals he wanted to accomplish: a benefit concert for a private elementary school, radio interviews promoting his new CD, recording sessions with two very prominent Seattle musicians (Grant Dermody and Orville Johnson), and more. When Eric was asked if he would do an interview for the Victory Music Review, he was very glad to oblige. In our conversation, it became clear that for Eric Bibb, music wasn't just a job or a hobby. For him, music was life itself!

Both Eric's parents were active in the music world when he was small and so it was inevitable that he turned out to be a musician! Eric is the son of folk singer and Broadway star, Leon Bibb. In addition, Eric's uncle (on his mom's side) was the late jazz musician John Lewis. As if that weren't enough, Bibb's parents chose singer and activist Paul Robeson to be Bibb's godfather. These three individuals would create and shape Eric's musical foundation.

Leon Bibb, Eric's dad, is credited with introducing music to Eric. Since infancy, Leon exposed Eric to all types of music and singing. Eric said that out of anybody in this world, the voice he knows the best is his dad's. Eric also saw that his dad was a very persistent man who wouldn't let himself become discouraged with his own career. He recalled how his dad wanted to perform on Broadway, but due to the times and prejudices against any solo African-Americans, he didn't get many of the lead parts for which he had tried out. Rather than give up, Leon Bibb made a career in what was becoming a burgeoning genre of music. As a solo folk artist, Leon Bibb was able to sing spirituals and other folk tunes he knew from childhood. He was successful, and that inspired Eric Bibb to always go for what he wanted and not give up when disappointment came his way.

Eric recorded two albums, (*A Family Affair*, and *Praising Peace*) with his dad, and said this has been the biggest thrill of his life! He was

amazed that his dad even in his eighties still had the voice and the desire to record. Leon Bibb is also credited with giving Eric his first steel-stringed guitar. Eric recalls how frustrated he would get trying to play the guitar; especially since he wanted to emulate the sounds he heard his dad's group produce. Once again, Eric was persistent and his playing improved through the years.

Eric said he has fond memories of his uncle John Lewis, who played with the Modern Jazz Quartet. He remembers buying the Quartet's records as soon as they were available. And he always held his uncle in very high regard. "To us, he was our rich uncle Johnny. We considered him to be magical and were in awe of him!" he remarks. Eric was fascinated by the fact that John Lewis wasn't just famous locally but was well-known throughout the world, always traveling and sending Eric and his family exotic gifts. While in New York, Eric remembers visiting his uncle and listening to him play the grand piano he owned. Eric said he considered his uncle to not only be rich and magical but classy as well.

Eric's parents were part of a community that included many musicians and activists, such as Paul Robeson, Pete Seeger, and Odetta. Eric remembered several get-togethers at his family's home fondly. Eric said he learned very important things in his youth, such as speaking one's mind, standing up for what one believes in, and the importance of being socially aware at all times. The songs Eric heard from these people reflected the lessons he was taught; and to this day, Eric's songs reflect what he feels is important in life. Eric considers himself to be an activist, taking after his godfather, Paul Robeson, wanting peace and healing for this world.

Throughout his life, Eric's music has been constantly evolving. In the beginning, his main musical goal was to learn and perform his father's repertoire, since Leon Bibb was his musical hero. But at age eleven, Eric's mom told him that although it was good to emulate his dad and learn his songs, there would come a point where he would have to find his own sound. It was a personal journey, which he would have to begin. As he continued to grow as a musician, his influences grew by leaps and bounds and included such greats

as The New Lost City Ramblers, Judy Collins, Josh White, Tom Paxton, and Bob Gibson, among others. The singer/songwriter scene was also growing, and folks like Ritchie Havens and Eric Anderson also became two of Eric's favorite performers. Taj Mahal had a huge blues influence on Eric; and several years later, they began recording and collaborating on projects. One of those projects was a kids' album which was nominated for a Grammy award. It's called *Shakin' a Tailfeather* and was released in 1997. Linda Tillery and the Cultural Heritage Choir also joined them in recording it.

It was obvious that folk, acoustic blues, R&B, and classic Rock and Roll would greatly shape Eric Bibb's sound for years to come. Eric said he especially felt musically close to Mississippi John Hurt, mainly because he loved the sound that Hurt produced on his guitar and liked his gentle nature as well. Along with Hurt, Eric also admired the legendary Rev. Gary Davis. Eric later recorded one of Davis's tunes on his own CD. Eric likes his music to sound real, he said, and said his heroes were very natural and genuine with sounds that influenced his own compositions.

Eric's musical journey would ultimately allow him to experience living in other countries, such as Sweden and Germany. He mentioned that it took living in other countries to find more of his roots through music. For example, he remembered meeting someone while living in Stockholm who had a vast collection of pre-WWII blues, gospel, and country music. Eric was totally taken by the music and was able to recognize that it was part of who he was...part of his roots and ancestry. He had a newfound appreciation and sound to incorporate it into his music.

The people whom Eric studied not only influenced his singing and playing but also encouraged him to try his hand at songwriting. Though Eric's music can be called somewhat eclectic, Eric loves and tends to lean toward a blues style. These days, most of what Eric does is original material although, there's a healthy dose of traditional rewrites and reworks. Eric said he is on a quest to produce and record songs that fit into the repertoires of his musical heroes but that are contemporary and speak from his own personal experiences. Eric remarked that when it comes to the language of the blues, one must definitely be his or her own person. "The blues is synonymous to a truthful artistic expression as opposed to a contrived one. Since the beginning, the blues were one person's truth in that moment, and to depart too widely from stating personal truth is to misunderstand the language of the blues."

*Continued on page 20*





# MUSICAL TRADITIONS

## Resources

BY STEWART HENDRICKSON

What are some sources of information on traditional music? With the advent of modern recording techniques, and now the Internet, traditional music is no longer restricted to an oral tradition of transmission and dusty libraries. There are Internet sites with lyrics, many with accompanying midi files of tunes and other information. You can also listen to old recordings, including field recordings, on the Internet. This is the best of times to do research on traditional music.

On my music web site: [www.stolaf.edu/people/hend/music.html](http://www.stolaf.edu/people/hend/music.html) I have a page of resources for traditional Irish music [www.stolaf.edu/people/hend/resources.html](http://www.stolaf.edu/people/hend/resources.html). In order to illustrate these and other sources I will lead you through several searches of mine.

In a early column I mentioned that I was looking for information on the tune *Bendemeer's Stream*. A search on several Internet sites gave the following information.

The Lester S. Levy Collection of Sheet Music (<http://levysheetmusic.mse.jhu.edu/index.html>) is part of the Special Collections at the Milton S. Eisenhower Library at The Johns Hopkins University. It contains over 29,000 pieces of music and focuses on popular American music spanning the period 1780 to 1960. "An image of the cover and each page of music will be retrieved if the music was published before 1923 and is in the public domain." A search for Bendemeer's gave sheet music to *Bendemeer's Stream*.

The Lesley Nelson (aka the Contemplator's) Folk Music Site (<http://www.contemplator.com/folk.html>): "Folk and Traditional Music and Popular Songs, with Lyrics, Midi, Tune Information and History behind the folksongs and ballads. Irish, British and American Folk Music including Francis J. Child Ballads and Sea Shanties." A search for Bendemeer's gave lyrics with Barry Taylor's lovely midi arrangement, and information and other links about the author, Thomas Moore (1779-1852).

Mudcat Discussion Forum (<http://www.mudcat.org/threads.cfm>) (includes Digital

Tradition, a database of several thousand folksongs). A search for Bendemeer's in the "Digitrad and Forum Search" box found lyrics and a midi file in the Digital Tradition database, and several discussion threads in the Forum.

Google (<http://www.google.com>) search engine. A search for Bendemeer or Bendermeer gave many web pages, some of which pertain to the song *Bendemeer's Stream*.

The Internet is  
also a tremendous  
source of tunes.

Two of my favorite Internet research sites above are the Mudcat Forum (and Digital Tradition) and Google (my preferred search engine). The Mudcat Forum is an open (free) Internet discussion where anyone can post questions and answers about folk music. Unfortunately, about 90% of the discussion is now about topics unrelated to music (politics, gossip, BS, etc.); however, the music threads are a fantastic source of information. One can ask about an obscure song or tune and in a very short time receive replies from experts all over the world; it's quite fantastic! Or one can search the Forum for past discussions of particular musical interest.

Many years ago at Rainy Camp, a Seattle Folklore Society weekend singing retreat, I led a workshop entitled Bawdy Broadside Ballads. Beginning in the 16th century with the advent of the printing press, popular songs were printed on one side of sheet of paper and became known as broadsides (see the Contemplator's Short History of Broadside Ballads - [www.contemplator.com/history/broadside.html](http://www.contemplator.com/history/broadside.html)). Only the words were printed; a well-known tune was often suggested. These sheets, often illustrated with a woodcut print, were sold on street corners and became a popular urban mode of song transmission. They

were often topical and told of noteworthy events. Censorship, if it occurred, was mainly restricted to political topics, bawdy ballads were rarely censored. One of these ballads I sought was *The Wooden Leg'd Parson*:

*A barber there was named Timothy Briggs,  
Quite famous he was for making good wigs;  
Till with a lass called Becky Bell, Slap over the ears  
in love he fell. Sing, rumble dum dairy, rumble  
dum day! Mark well the truth that I say.*

An Internet search of the Bodleian Library of Broadside Ballads at Oxford University (<http://www.bodleian.ox.ac.uk/ballads/>) gave a digital image of the original broadside (between 1842 and 1855), complete with a woodcut print of Parson Sly and his wooden leg. By the way, this ballad is only mildly bawdy; for more-blatant bawdy ballads you can search the Bodleian Library yourself! This library holds one of the largest collections of original broadsides, which can be viewed from the convenience of your own home computer. It is interesting to see how the words have, or have not, changed over the years. This is a fantastic resource.

The Internet is also a tremendous source of tunes. As a fiddle player I am often interested in finding traditional fiddle tunes. One of the best sites for Celtic tunes is Ceolas (<http://www.ceolas.org/ceolas.html>). "Ceolas carries notation for several hundred traditional tunes, in various formats, along with music software and an index of most published tune sources and links to other sites with tunes and songs." Hosted on the Ceolas site is The Fiddler's Companion (<http://www.ceolas.org/tunes/fc/>). "The Fiddler's Companion is a huge encyclopedia of fiddle tunes from the Celtic, British and American traditions, created by Andrew Kuntz. Most tunes contain notes and anecdotes, references to published or recorded versions, and several thousand have abc-format tunes included." The current version contains over 30,000 entries. There are many other sources for tunes on the Internet. I have listed some Irish Fiddle Links on my music web pages: (<http://www.stolaf.edu/people/hend/fiddlelinks.html>).

I have given here just a few of the many resources on traditional music on the Internet. If you hop on the Internet using Google and other search sites you will find many other useful music resources.

*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>).*

# KIDS KORNER

## Kids Independent Record Lables!

BY HILARY FIELD

### Spotlight on Smithsonian Folkways

Kid's music has seen a dramatic shift in recent years. A parent shopping for music for a little one was usually relegated to the far corner of a record store, faced with choices inspired more by commercial TV and movie promotions than musical integrity. Dan Zanes, the former lead singer for the 80s garage pop band Del Fuegos and now a popular Grammy award-winning kid's music star, explains it in a recent interview with the Washington Post. "Ninety percent of what was on the shelves was tied to a movie or a TV show. It was pretty corporate feeling," Zanes recalls. "I wanted an updated version of the Folkways records I grew up with. Where's the handmade music? The independent stuff? I wanted music that sounded like it was made out of driftwood and bent nails." Zanes and others went on to create their own handcrafted kids music to enormous success, offering a rich and varied new dimension of audio treasures for families to enjoy together.

The aforementioned Folkways recordings that Dan Zanes spoke of in his quest for good kid's music is now Smithsonian Folkways. This historical label is alive and well, promoting albums infused with world beats and contemporary sounds, while preserving and respecting musical and cultural diversity. Moses Asch founded Folkways records in 1948 to document the world of sound and the sound of the world. It was also at the forefront of the American folk music movement, with such heralded performers as Woody Guthrie, Leadbelly, Pete Seeger and Ella Jenkins. Asch believed that music was a powerful source of cultural education for children, and asked artists on his roster to record music especially for children. With Asch's encouragement, Ella Jenkins devoted her career to children's music. This support led Jenkins to record 28 Folkways children's albums. In 2004 she received a Grammy Lifetime Achievement award, and Smithsonian Folkways released the CD *eLLAbration*. This compilation includes the

finest contemporary children's performers honoring this timeless artist with new renditions of her songs. Sweet Honey in the Rock, Tom Chapin, Tom Paxton, Cathy Fink and Marcy Marxer are just some of the musicians on this tribute CD.

In 2006, Smithsonian Folkways released *You are My Little Bird* by Elizabeth Mitchell. Mitchell, who also is part of the indie folk-pop band Ida, was inspired to record children's music while she was an assistant nursery school teacher in New York City. Moved by the music of Woody Guthrie and Elizabeth Cotten that she shared with her young students, she committed herself to find a place deep within herself to be a better teacher and musician. On her Web page she speaks of her relationship with the music and her students, and how it affected her. "The songs that jumped off the vinyl of the Woody Guthrie record were the first songs I heard that accessed the poetry of the emerging language of children. One of my jobs as an assistant teacher was to write down the children's descriptions of their artwork. Woody's songs sounded like the stories I would hear from my students as they explained their drawings to me. I cherished these windows into their imaginations; as a songwriter it was inspiring, their minds were so free. I heard that same freedom in Woody's lyrics." Her partnership with Smithsonian Folkways is a beautiful melding of traditional and contemporary. "I was thrilled, humbled and inspired that our work had found appreciative ears at the record label whose music has profoundly impacted my life." The music on *You are My Little Bird* is the epitome of family music, with Mitchell joined by her husband and Ida band mate Daniel Littleton and their young daughter. Traditional folk songs such as "Down in the Valley" are side by side with songs by Neil Young and The Velvet Underground, all with fresh spontaneity and pure sweet vocals. Adding to the sound of handmade music is a host of natural sounds, such as the dulcet tones of the Black-throated Blue Warbler, recorded outside Mitchell's family home, performing a coda at the end of "Little Bird, Little Bird."

When Moses Asch passed away in 1987, the Smithsonian Institution Center for Folklife and Cultural Heritage in Washington, D.C. acquired Folkways recordings in order to continue the legacy of the artists for future generations. One condition of the acquisition was to keep the entire catalog in print, whether the title sells thousands of copies or just a few. Smithsonian Folkways has continued to expand upon Asch's vision and dream, adding several other record labels, new recordings and collections. One such project is Smithsonian Global Sound, which uses the latest technology to distribute and celebrate traditional music and cultures of the world. Smithsonian Global Sound is collaboration between the Smithsonian Institution, the National Museum of the United States, the Aga Khan Trust for Culture, the Rockefeller Foundation, The Allen Foundation for Music and music archives throughout the world. The Web site provides an encyclopedia of world music available as digital downloads and distributes royalties from the downloads to the musicians. The label also offers ideas and resources for educators, with information about the music and the world cultures that created them. The lesson plans integrate world music with courses in history, geography, social studies and language arts, as well as music and dance. Their Web site offers free lesson plans, videos and activities, as well as digital educational resources from the Smithsonian Center for Folklife and Cultural Heritage. For more information, please visit [www.folkways.si.edu/index.html](http://www.folkways.si.edu/index.html).

*This is the first in a series of articles on kid's music for the new millennium, exploring independent record labels, radio stations, children's musicians, and venues that specialize in offering quality children's music. Comments and suggestions for future articles in this series are welcome! Feel free to send information via e-mail to [hilary@mulberrybushmusic.com](mailto:hilary@mulberrybushmusic.com).*

*Hilary Field is a classical guitarist, recording artist, and teacher.*

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From *Guns to Guitars* continued from page 7  
permission to shake your butt, to party, and live for the moment.”

“The sounds and historic/cultural expressions are the most important elements in blues,” Sheehan says. “But the live, accessible, and spontaneous personal qualities that arise during a week of spending time with generous acoustic blues players are extremely inspiring.”

Culminating both Jazz Port Townsend and the Port Townsend Country Blues Festival, the blues masters take to the stage at Fort Worden State Park’s McCurdy Pavilion at the end of the week. On both Friday and Saturday evenings, the Pavilion features extended mainstage sets. Afterward, starting at about 9 pm, the masters play in the small, intimate clubs of downtown and uptown Port Townsend.

In 2007, Jazz Port Townsend (July 22-29) will feature Artistic Director John Clayton, Lynne Arriale, Jeff Clayton, Dawn Clement, Dee Daniels, Chuck Deardorf, Chuck Easton, Gary Gibson, Benny Green, Roberta Gambarini, Randy Halberstadt, Jeff Hamilton, Roy Hargrove, Atsuko Hashimoto, Tamir Hendelman, Ingrid Jensen, Nancy King, Joe Locke, Dave Peck, Houston Person, Jon Wikan, NEA Jazz Master Gerald Wilson, the Banda Brothers Latin All-Stars, and many others.

The 2007 Port Townsend Country Blues Festival (July 29-August 5) will feature National Heritage Fellows John Cephas, Eddie Pennington, and Henry Gray, along with Artistic Director Phil Wiggins, guitarist Robert “Wolfman” Belfour, Zydeco performer Jude Taylor, Gaye Adegbalola, legendary West African Jeli (Griot) Cheick Hamala Diabaté, Paul Rishell, Andra Faye, Terry “Harmonica” Bean, and many others.

In addition to Jazz Port Townsend and the Port Townsend Country Blues Festival, Centrum also presents Voiceworks: A Week of Singing, the Port Townsend Slide and Steel Festival, the Port Townsend Chamber Music Festival, the Festival of American Fiddle Tunes, and the Port Townsend Writers’ Conference, as well as a host of smaller, weekend-only workshops and performances throughout the year.

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From *Portland* Continued from page 15

[www.far-west.org/showcases.html](http://www.far-west.org/showcases.html) and find out all the particulars. You will need to do this quickly, as selection begins to take place in July. You will also see other opportunities for showcasing there.

For those who want a crack at the Main Showcase and who do not already have Sonicbids EPKs done, this is a good motivator. These EPKs

are a good additional tool, which will provide you with many chances to perform beyond the Far West conference.

I am happy to announce that my book (with Dick Weissman as co-author) *Promoting Your Music: The Lovin’ of the Game* is now available. Routledge Press, New York is the publisher, and it is a pretty concise roadmap of what you can do to make music a living for yourself. You can find it at your local bookstore, Amazon.com, or other outlets.

Contact Tom May [rcftommay@msn.com](mailto:rcftommay@msn.com)

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Reviews Continued from page 11

## OLD TIME

JOEL MABUS: THE BANJO MONOLOGUES

Fossil Records, PO Box 306, Portage MI  
49081; <http://joel.mabus.com> or  
[joel.mabus@pobox.com](mailto:joel.mabus@pobox.com)

There’s a dozen ways to tune a banjo and all of them are wrong. So goes the old joke and so begins *The Banjo Monologues*, Joel Mabus’s 18<sup>th</sup> album in which he defends the instrument he’s been playing more than 40 years. With his gruff but pleasing storyteller’s voice and Will Rogers sensibility, Mabus shares his musical and family heritage. He plays the heck out of the banjo while he’s at it. Traditional tunes and amusing stories make up this CD, which includes: “Cindy Lee,” “No More Cane on this Brazos,” “Liza Jane,” “John Henry’s Hammer,” and much more. The monologues that accompany many of the songs are as entertaining as the songs themselves and give the listener an education in American history circa the 1930s. Mabus tells us how his first cousins on his mom’s side got to be the first cousins on his dad’s side, and how his parents and uncles ended up selling subscriptions to the Prairie Farmer and playing on its weekly radio show called the National Barn Dance – a much-imitated forerunner of the Grand Old Opry. *The Banjo Monologues* is a keeper. If you’re a banjo player, a musical historian, a lover of Americana or just enjoy a good song and a story well told, I’d think you’d want to hear *The Banjo Monologues*. Mabus is prolific as well as talented. You can find out about his other 17 CDs and all about him at: <http://joel.mabus@pobox.com> (Heidi Fosner)

## SINGER/SONGWRITER

SAM PACETTI & GABRIEL VALLA: UNION

Waterbug #71, [www.waterbug.com](http://www.waterbug.com)

Sam Pacetti and Gabriel Valla’s guitar collaboration, *Union*, is an incredibly well-played, mellow affair, recalling Leo Kottke, J.J. Cale, or early seventies Glen Campbell. This is perfect Sunday morning cup of coffee music, or melancholy Saturday nights when you’re home alone music. The ten tracks are made up of three Pacetti originals, which are pleasant enough, but it’s how the two perform the well-picked covers that show them to be master interpreters, putting their own laid-back stamp on Steve Earle’s “Ft. Worth Blues” or John Hurt’s “Louis Collins.” The vocals are warm and pleasant, and the harmonies sweet, but it’s the guitar work underneath that will have you hitting the repeat button. The plaintive vibe belies the intricate picking of these two very talented guitarists, who make even the instrumental classic “Wildwood Flower” sound original and new. If you’ve played your Kottke or Glen Campbell records until you’ve memorized every strum, this should certainly be your next purchase. (James Rodgers)

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Eric Bibb Continued from page 17

Eric feels that one must live the music. So even though he draws from the influences of his musical heroes, he strives to bring music to everybody, from his contemporaries to the future generations. With his music, Eric seeks to “move” people in some way. Eric is often emotionally impacted when seeing other artists perform, and he hopes to bring some of that impact to his own audiences when he plays. Music is interactive, said Eric, and whether it’s in a live performance or listening to a recording, he hopes that the listener will choose to somehow join in and be involved with him and his music.

Eric gave some advice for the aspiring musician who is just starting out or who has been playing for a while. “Always follow your heart and don’t pursue anything that doesn’t move you!” He said he feels that the world needs “healing” music now more than ever. “Music is about passion and drive, so go for it!” Eric said that when people make music with power and energy, miraculous things will happen. He also remarked that music is very nutritious and healing for one’s soul. “If you love music and are inspired by people, you will inspire others as well.”

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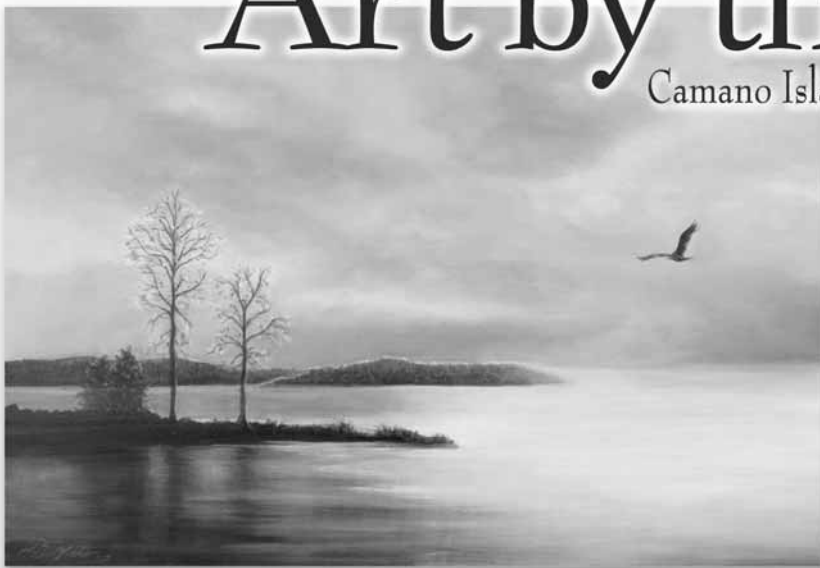
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