

# VICTORY REVIEW

Acoustic-Music Magazine

Volume 32

September 2007

Number 09

**KBCS 91.3 fm**

**Community Radio**

## Inside...

- ✦ **Jean Mann: CD Release Party!**
- ✦ **Uncommon Instruments: Percussion: It's in the Beat!**
- ✦ **Ramblin' Mike: Sound Advice**
- ✦ **Notes From Portland: Steve Goodman**

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# VICTORY CONTENTS

VOLUME 32  
NUMBER 09  
SEPTEMBER 2007

## ARTICLES

KBCS 91.3 fm: Community Radio <i>Sabrina Roach and many assistants</i> -----	6
Uncommon Instruments: Percussion: It's in the Beat <i>Harry (Doc) Babad</i> -----	14
Jean Mann: CD Release Party <i>Arni Adler</i> -----	20

## COLUMNS

Galloping Gossip: September 2007 <i>Jan Denali</i> -----	4
Ramblin' Mike: Sound Advice <i>Michael Guthrie</i> -----	5
Northwest Seaport <i>Alice Winship</i> -----	5
Musical Traditions: Hallar Lake Arts: 1st & 2 <sup>nd</sup> Saturdays at the Club <i>Stewart Hendrickson</i> -----	16
Notes From Portland: Steve Goodman <i>Tom May and Dick Weissman</i> -----	17
Accent On Music Therapy: Music and Imagery for the Well Adult <i>By: Nancy H. Houghton, M.A., MT-BC</i> -----	18
Kids Korner: Kids Independent Record Lables, Part 3! <i>Hilary Field</i> -----	19
Reviews -----	8-11
Calendar -----	12-13
Classifieds -----	22
Musician Referral ----- Visit us at <a href="http://www.victorymusic.org">www.victorymusic.org</a>	

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*The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.*

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# GALLOPING GOSSIP

September 2007



9.5 (out of 10!) review on [thecelebritycafe.com](http://thecelebritycafe.com), and was chosen as a hot pick by Parenting Magazine. *Siente: Night Songs from Around the World*,” is a collection by award winning classical guitarist Hilary Field and vocalist Patrice O’Neill. Also featuring virtuoso mandolinist **Mike Marshall**, Grammy award-winning English hornist **Nancy Rumbel**, and principal musicians from the Pacific Northwest Ballet orchestra, this disc spans the globe with international lullabies for grownups...and their kids!

\*\*\* The whereabouts of **Deb Seymour** has been located: She has been hiding out at Elliot Bay Recording Company on Capitol Hill, working on her next CD: *Mama Wears A Hard Hat*. Things are progressing nicely, after a long stall over the winter. And yes, the **Debonairs’ Dudes** will be making cameo appearances on the CD; if not full-on participation on several of the tunes.

\*\*\* Speaking of recording projects, congratulations to **Brian Butler** on his brand new release *Wait All Night* (also recorded at Elliot bay Recording). This delightfully simple yet rich CD showcases Brian at his best, and captures his live sound very well: just him, his soulful voice and his wrap-around blues guitar riffs. Brian also steps out on some solo piano as well! A must-have CD.... ([www.brianbutlerblues.com](http://www.brianbutlerblues.com))

\*\*\* **Nick Dunca, Tim Leque, Kristen Ebeling** have started a radical political folk troupe called “Fire in a Crowded Theatre.” Their first show was on the 4<sup>th</sup> of July.

\*\*\* **Michelle Cameron**, cello player extraordinaire for Humphrey and Hartman has been elevated to first chair of the Mid-Columbia symphony. Very cool! But... it’s rumored that they didn’t know she associated with banjo players when they promoted her!

Enjoy the fecund early fall but don’t forget the storms are coming.

See you next month!

*Got gossip ???? – please send it on to me –  
Jan Delali [denalijd@u.washington.edu](mailto:denalijd@u.washington.edu)*

## ANCIENT VICTORYS OPEN MIKE

Thursday, Sept 13, 7PM

MUSICIANS OF 1960-1990 OPEN MIKES  
@ Antique Sandwich, Tacoma

\$5 Gen \$3 Victory, Sr, Kids  
info 253-863-6617

BY JAN DENALI

\*\*\* Fall in Seattle. It’s one of our most glorious seasons. While there is the abrupt absence of all the outdoor series, Brad’s Swingside Café will no doubt host live acts this month in their magnificent back yard. I wish I had seen **The Downtown Mountain Boys** there in July, but I did not yet know of this wonderful new configuration. Thank goodness for **KBCS community radio, 91.3 fm** for getting me up to speed on that one. See the review in the August VMR of their debut CD called *Big Darlin’*. They have a way with words, don’t they?

\*\*\* KBCS devotees are going to miss **Niall McDonnell** on Sunday’s Hornpipe. He’s done his parting glass and is heading home to Ireland. Thanks Niall, for your splendid combination of music and poetry.

\*\*\* Scotland is the destination of cellist **Claire Garabedian**. Clare’s farewell concert was in the acoustically perfect sanctuary of the Queen Anne Christian Church. Why would she leave her musical life in Seattle? The concert announcement tells us her new wife has accepted a fellowship in Scotland at St Andrews. Congratulations all around. What about her hatchling, the community based New Baroque Orchestra? She has left it in the capable hands of violinist **Ingrid Mathews**. And they play a 415 A, by the way, as we might expect of an early music ensemble. The modern-day A vibrates at 440.

\*\*\* Seattle was lucky to have Irish fiddler **Martin Hayes** as a resident even though his touring schedule meant he wasn’t here all that often. But he’s gone now to live in New England.

\*\*\* There’s been some activity in the freerangechick mailbox. Whahoo. As a result, I found myself at the World Cup on Roosevelt to hear **The Other Band**, Pop Folk with a Blues attitude. The description is right-on and they are delightful. Tight original tunes, great harmonies, pleasant presence and two cds. Highly recommended. Thanks y’all for the heads up. Make note of World Cup as a drop-in-check-it-out kind of place. They have a

range of good local acts. I’ve been a regular dancer there when the Cajun bands play.

\*\*\* **Alicia Healey** has a new solo CD. The release party at Nectar Lounge also featured the multi-talented Alicia playing R&B/blues and funk with Sugar Mama.

\*\*\* Uke-meister, **singer** and Cajun veteran **Mike Bristow**, is working on a solo CD. Helping him out when her full schedule allows is co-ukester **Del Rey**.

\*\*\* We were lucky to have the **Gypsy Caravan** movie extended for a second week at the Varsity theatre. The movie showed at the Vancouver BC Film Festival last fall and Seattle’s own SIFF this spring. It is available now for purchase or rent.

\*\*\* If gypsy and eastern European music interests you, you will kick up your heels when you hear the area band, **Pangeo**. Heavenly Greek, Bulgarian and Yugoslavian folk and dance tunes as well as those painfully beautiful Albanian laments. Catch them at the St Demetrios Greek Festival in Seattle on Boyer St., **Sept. 21, 22 and 23**. They will also play St. Demetrios for **New Year’s Eve**.

What’s Eastern Europe without klezmer? Catch the **Klez Katz** at the Wallingford Wurst Festival, St. Benedict’s from 5:30 - 6:15pm on Sun. **Sept. 15**.

\*\*\* While your calendars are out, let me call your attention to the **Seattle Women’s Chorus (SWC)** winter concert at Meany Hall **Dec. 14, 15 and 16**. Perhaps you also have asked this question, can artistic director Dennis Coleman possibly match the power of SWC’s last season? Enquiring minds think the chances are good, with world renowned Seattle dweller **Dennis James** conjuring the otherworldly sounds of the **glass harmonium** accompanied by 150 voices moving as one. Oh, and don’t forget the inevitable lovingly irreverent guffaws.

\*\*\* The latest release from **Hilary Field** and **Patrice O’Neill**, *Siente: Night Songs from Around the World*, has been awarded a 2007 iParenting Media Award, the 2007 Dove Foundation “Family Approved” Seal, and the 2007 Creative Child Seal of Excellence. It was also awarded a

# RAMBLIN' MIKE

## Sound Advice



BY MICHAEL GUTHRIE

Since I wrote a while back about sound gear for musicians, I have received some good feedback from a number of people. Thanks to all of you who read the column and were able to find a use for it.

One musician thought I said to leave the tone controls at the 0 position, but I said it's the best place to start and that you don't have to use EQ (tone controls) just because it's there. On some equipment, like say an old Fender guitar amp, the tone controls are actually fully attenuated at 0. What this means is the circuit is wired so that when the tone controls are set at unity (usually around 7-8) you're getting as close to whatever tone you're feeding the amp. If you turn the tone control down, you are adding more attenuation (taking away). Feel free to take away or add to your tone.

Many small mixers these days have channel eq knobs that have 0 in the middle with plus or minus scales. You can cut the tone or boost it. Often times cutting is just as (or more) effective as boosting. Some tone controls can boost your level as much as 35 Db. Along with all this level you can also get noise from the op-amp they're wired to. Sometimes you can effectively use these controls in the cut mode to eliminate feedback.

The more expensive mixers and consoles have parametric eq in all three (sometimes four) ranges. Parametric eq is a powerful tool as it allows you to find a specific frequency and cut or boost it. To effectively use this type of eq you must first find the fundamental frequency (the natural, most resonant frequency) of the instrument/voice coming into the input. Since all instruments reside mostly in the mid-range, you can use this range to find it. If the channel has a meter, you can do this without any monitor. Turn the gain on the mid-range eq up all the way, and then take the frequency control for the mid-range and sweep through all the frequencies. Watch the meter while you do this and when it reaches it's highest potential, that's your fundamental frequency. If you don't have a meter then you will have to do the same as above and listen to hear the loudest/fullest sound, you might have to turn down the channel fader, due to having turned the mid-range gain all the way up. Once you find the fundamental, turn down the gain.

Now you can boost the fundamental sound of your guitar, instead of frequencies that aren't there. If you wanted to boost the octave of that fundamental then; you would read the frequency on the scale, multiply it by 8, and then boost that frequency on the high-range eq by setting it's frequency scale to the octave's frequency. Parametric Eq also lets you dial in to exact frequencies and cut them out. Remember that when you try to boost frequencies that aren't there you are usually adding noise (op-amp noise,) because you are turning the gain up in an effort to hear what isn't there.

Another musician asked me what equipment to get, to play gigs, she wanted something small. I suggested one of the many small combo-amps you can get now. Some are battery powered. They all have at least one mic input and one guitar input. This is all a solo act needs at a small venue. Go to a local music store and try one out. Some of these combos have four mic inputs. Also check out keyboard amps, they are like small PA's with multiple inputs, and they're not too big. You could also get a powered speaker, like an Eon, these amps come in a few sizes and then you can get a small mixer to suit your needs. Run it's line out to the speakers amp input, plug your mics in and go baby go! Or...you could get a small powered mixer and what ever speaker cabinet you like. Most small venues don't need two speakers. You should be able to turn your small system up to a level you can hear it at, then you won't need a monitor. If you don't play loud, you can have the speaker behind you and not get feed back. There are many variables but the bottom line is you can get a pretty rockin' system for around \$500.00 not including any mics, stands or cables. When you buy, think about the future. Do you want something bigger later? If so, you may want to buy something you can add on to.

*Michael Guthrie plays venues in the NW, produced his own CD and is a Victory Music sound volunteer. He studied sound engineering and recording in 1987 at: Sound Master Recording Studios in North Hollywood, CA.*

*Contact: moorafa@mindspring.com  
Visit: www.moorafa.com*

# NORTHWEST SEAPORT

BY ALICE WINSHIP

## Northwest Seaport Chantey Sing.

Friday, September 14, 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. The not-so-ancient mariner Wendy Joseph will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Admission free, donations accepted. Refreshments & maritime CDs for sale.

For more information, Northwest Seaport call 206-447-9800 or seaport@oz.net

## Shanghaied on the Willamette

Northwest Seaport Maritime Music Series  
Saturday, September 22, from 8 to 10:30 PM  
Concert at the Center for Wooden Boats,  
1002 Valley Street, Seattle, WA 98109.

Shanghaied on the Willamette is the lively musical duo of Jonathan Lay and Gordy Euler. They perform songs and tunes "plundered from land and sea," including traditional Celtic, English, and Old-Time American music, especially music of the sea and waterways. They accompany their vocal harmonies with a "fleet" of acoustic instruments, including fiddle, bodhran (Irish drum), guitar (6- and 12-string), mandola, tin whistles, harmonicas and banjo. For more information: <http://shanghaied.biz/> Tickets available at the door: \$12 general, \$10 seniors, youth and members.

For more information, Northwest Seaport call 206-447-9800 or seaport@oz.net

Chantey Sing at the Highliner Pub,  
September 30, 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)

# KBCS 91.3 FM

## Community Radio

BY SABRINA ROACH,  
WITH ASSISTANCE FROM  
GREGG PORTER, TRACEY WICKERSHAM,  
CATHY GAYLORD, ERIC HARDEE,  
GINGER HOPPER, CHRIS LUNN,  
RICHARD GILLMANN, STEVE RAMSEY,  
RAUL SANCHEZ, DAVID SAMSON,  
LARRY LEWIN, AND NORM JOHNSON

“KBCS is for music geeks,” Christine Linde, KBCS Americana Music Director said when I asked her where she’d start in describing the station.

I was sitting in on Tracey Wickersham’s Wednesday night “Womanotes” show and all three of us were musing about the station and Victory Music.

Tracey added, “Choices about what to play are driven by what we think is good. People are here because they love music and at KBCS they have the freedom to play exactly what they want. I feel good about giving exposure to artists who have a gift, regardless of their commercial viability.”

I asked Christine how she sorts through all the music that lands on her desk. She said her standard for any CD is that it is compelling radio music. “In this digital age when almost anyone can make a recording at home, as long as it has good sound quality, interesting songwriting, and can be aired on several different programs – I’ll give it the opportunity for airplay by the programmers by adding it to the air-room library for a couple of months,” she explained. “The air-room library is separate from the main KBCS Music Library in that it’s a focused library of brand new recordings. It’s basically heaven for music geeks.”

So, although Christine and the other music directors sort through the music that comes through the door, they don’t create playlists that DJs have to duplicate on the air. Programmers play music from the air-room library, the permanent library, and their personal collections.

Broadcasting to the Greater Seattle Area since 1973 at 91.3 FM, KBCS is Bellevue Community College’s community radio station. It also streams live on the web at [www.kbcs.fm](http://www.kbcs.fm).

It’s similar to public radio, but is powered by volunteers and has a wide-ranging and eclectic programming schedule. Roughly 60 music volunteers and 30 public affairs volunteers create local programming for the station. It’s the only station in the area where people can get on the air and build their radio skills. The station regularly offers both basic broadcasting and audio production classes. Additionally, it conducts weekly workshops for public affairs volunteers on topics such as interviewing techniques and writing for radio.

The next closest community radio stations to KBCS geographically are KSER in Everett and KAOS in Olympia. These two stations, along with many others in the region are part of the Northwest Community Radio Network, a coalition of community, low-power, Web, and pirate radio stations in Washington, Oregon, Northern California, Idaho, British Columbia, and Alaska. As part of this network, KBCS staff and volunteers regularly share their experience and knowledge to make community radio thrive.

This past July, a team of KBCS staff and volunteers traveled across the state to provide a series of radio training workshops to KYRS, a low-power FM community station located in the heart of downtown Spokane. KYRS went on the air in 2003, and since its beginning, KBCS has been active in providing mentoring assistance to the station’s staff and volunteers. This latest round of workshops covered everything from audio production to interviewing techniques, podcasting to pledge drives, and was made possible through a grant KBCS received to build a model for regional mentoring between community radio stations. (*More information about the Northwest Community Radio Network can be found at [www.nwcommunityradio.org](http://www.nwcommunityradio.org).)*

Last summer, KBCS staff and volunteers traveled to Woodburn, Oregon, along with 300 other community radio workers and supporters to help with the radio “barnraising” of KPCN, a low-power radio station for Oregon’s Farmworker Union, Pineros y Campesinos Unidos del Noroeste (Northwest Treeplanters and Farmworkers United). Many volunteered their

time to build the station and to teach workshops on everything from audio editing, wiring, and fundraising to conversations on the national media justice movement. At the end of the weekend, the transmitter switch was hit and for the first time, KPCN was on the air.

In our increasingly consolidated and corporatized media environment, KBCS works to support other independent local media, such as the Victory Review. I had a conversation with Chris Lunn who founded Victory Music in 1969. It was heartening to hear that he thought KBCS was doing a great job of preserving a little bit of independence on the Seattle radio dial. He also gave us props for providing training for local people. “If you don’t develop local on-air talent” he said, “you lose community.”

The use of the Victory Review as a resource for KBCS volunteers was something I heard about from Ginger Hopper, a “Lunch with Folks” host who started at KBCS in 1991. She told me that Lunn had originally given her many tips on doing radio, as well as making the Victory Music library available to her and other KBCS hosts. Susan Madden, a KBCS programmer from 1982-2003, used to travel by rowboat to Chris Lunn’s island home to pick up LPs for her shows. This connection remains strong today, as KBCS programmers regularly play many of the new Victory releases.

Here’s what a few KBCS volunteers had to say about KBCS’s and Victory Music’s missions, as well as the organizations’ relationship over the last 34 years.

### **Cathy Gaylord, “Gospel Highway”, Saturdays, 7am-9am**

What do KBCS and Victory Review have in common? Lots! For starters they share a common constituency – music loving people in the Puget Sound area who have a sense of adventure and a good sense of musical intelligence. Next, KBCS and Victory Review both operate under a community-based philosophy – for the community, by the community, and so forth – the opposite of the commercial music machine. Acoustic music

in a variety of musical genres is another commonality. The acoustic music Victory promotes is what people can count on hearing from KBCS. My favorite overlap of the two organizations, though, is in their common educational roles. Both KBCS and Victory Review expand the musical horizons of anyone who sticks around long enough to listen. Both KBCS and Victory Review serve as branch campuses of the College of Musical Knowledge where listeners are exposed to types of music and artists outside their usual listening zones, and grow in musical capacity and depth. All listeners have to do is show up and tune in.

#### **Eric Hardee, "Folksounds"**

Tuesdays, 7pm-9pm

KBCS and Victory Music share a common denominator, which is a connection to a core of music enthusiasts who might be musicians, dancers, concert goers or people who just want to have a background of non-commercial music in their lives. That core is a vital part of the community, but it is probably just a small fraction of the people who come in contact with the organizations in some, perhaps smaller, way. I think we all wish that it was easier to nurture a greater connection to music, within the general population.

Having direct exposure, out in the local communities, is the best way to increase visibility and help influence folks to integrate more music into their lives. Victory Music probably does this best through their "open mics," which have been a tradition in the Northwest for as long as I can remember. KBCS has certainly enhanced its presence by doing live broadcasts from remote locations. I see those as vital to connecting with new listeners and nurturing that deeper connection.

In my time hosting "Lunch with Folks," "Folksounds," and "Sunday Folks," I have been amazed, at times, by the connection that does exist to that core group of music enthusiasts. Many times I have been the fortunate recipient of information from listeners more knowledgeable than I on a particular point. I love that connection to the community and know that both organizations grow and flourish from this because it makes what we do, as volunteers, more valid and satisfying. The community counts on us to be there with relevant connections to new music, live music, dancing, and issues that affect the music community and that couldn't happen without the input we get from the core group.

I feel incredibly lucky to live in an area that has such a strong music community and honored to be a volunteer who gets to present a radio program on a weekly basis. As a musician and dancer myself, I appreciate the resources that both organizations foster and am humbled by the appreciation that listeners have bestowed on me through their kind words. Spread the music, spread the goodwill.

#### **Steve Ramsey, General Manager**

KBCS and Victory Music have a lot in common in the sense that both are committed to supporting local musicians. Whether those musicians play bluegrass, Celtic, traditional folk, or music from other countries and cultures, KBCS exists to provide avenues where this great music connects with the local community.

I've performed music for nearly 40 years myself, mainly as a hobby but more recently as a working musician in a band that plays and presents music from Eastern Europe. I consider the exposure that Victory Music and KBCS provide musicians like me invaluable in getting the word out about performances, workshops and recordings.

#### **Peter Graff, Program Director**

As a program director of a community radio station, my job differs greatly from those who hold the same title in the commercial radio world. I don't dictate what's to be played on our airwaves, and I don't consult with a marketing department to decide which songs or artists should be presented to our listeners. Music on KBCS is selected by the volunteer programmers, based simply on what they believe our listeners want to hear. It's music for music's sake, a premise that not only drives what you hear on KBCS, but an idea that's core to an organization like Victory Music.

Want to hear something fresh and exciting? Tune into 91.3 at any time and just listen. KBCS programmers spend extraordinary amounts of time looking for music that's worth presenting, regardless of its commercial viability. Whether it comes from our own extensive music library, a dusty record bins from Pioneer Square to Delhi, or an unknown musician's web page, they do this simply to bring attention to and celebrate artists who are doing great work. And in a media landscape that increasingly blurs the boundaries of artistic merit and the ability to sell things to consumers, both KBCS and Victory understand that passion for local and independent music—for *good* music—is something to be treasured.

#### **Raul Sanchez, KBCS DJ in training**

Community radio is an important medium for local artists whose music reflects the community at large.

The program of Latin music "Sabor!" reaches a wide audience that includes people of all ethnicities. There are regular listeners who enjoy the eclectic mix every weekend and gladly contribute to KBCS during the spring and fall membership drives. The Victory Review and KBCS mission statements are similar to both sides of the rails where the community's railroad rides.

#### **David Samson, The Night Shift**

Fridays, 7pm-9pm

When we turn on the radio, we tend to hear the same thing every time. Whether we like country, hip hop, classic rock or adult contemporary, we tend to hear the same songs throughout the day, sometimes two and three times per day. The focus for most commercial radio stations is to attract more core listeners and thereby gain more value for the businesses advertising on these stations. The music is primarily chosen based on charts which tell stations what songs are popular and how many spins these songs are getting on other stations.

This is not to say that this philosophy is wrong—on the contrary, it's a for profit enterprise. If it wasn't profitable, it would not be able to sustain itself and would inevitably fail.

Community radio stations like KBCS base programming decisions on the listening community. The station's core is focused on celebrating the diversity of its listening audience. The music programs are a canvas in which each host is the artist. As a host of a blues program, I've been "painting" for over 13 years and am solely responsible for the content of each show I do. KBCS 91.3 FM defines what community radio is all about.

#### **Larry Lewin**

"Co-Host of Our Saturday Tradition"

Saturdays, 9am-Noon

KBCS and Victory Review are two very different, but invaluable community resources. Victory Review's main focus is to provide the community with information about and sponsorship of musical performances and open mikes, as well as reviews of concerts and recordings. KBCS provides the community with a broad spectrum of eclectic music, public affairs, and cultural programming.

*Continued on page 20*

# 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

### Local Blues

**PETER SPENCER: THE BLUES CONCERT**  
self issued; [www.peterspencer.com](http://www.peterspencer.com)



This is a live album by local bluesman Peter Spencer. It was recorded last January on Bainbridge Island. Peter plays acoustic guitar and is accompanied by bass. The CD consists of twelve songs, which are mainly originals with a few covers thrown in. Peter is a really fine guitarist. His solos are down and dirty and always on the mark. He also possesses a good blues voice, belting out the pieces with a lot of self assurance. The song writing is also very good. Peter has a real feel for the material. His cover of "Confessin' The Blues" is especially good. Good work, Mr. Spencer! (*Lars Gandil*)

### Local Bluegrass

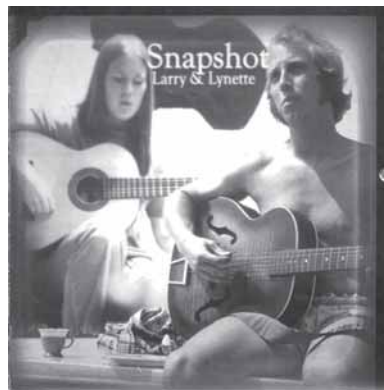
**MISTY RIVER: STORIES**  
self issued; see [www.mistyriverband.com](http://www.mistyriverband.com)



Misty River is an all female quartet. Their music is based on traditional country and they do a really fine job of it. Instrumentally, they are comprised of fiddle, banjo, guitar, bass and accordion. The fourteen songs on this CD come from various sources most I think being recently written. There is a nice set of Irish fiddle tunes and a pleasing version of the old folk song "Barbara Ellen." Of the composed tunes there are lot of gems. The opener "Branching Out" is a real winner as is the Jerry Garcia number "Black Muddy River." These four women really know their stuff. Their playing is fine and their singing is excellent. To sum up this is a top notch effort. (*Lars Gandil*)

### Local Folk

**LARRY BAUMGARTNER AND LYNETTE HENSLEY: SNAPSHOTS**  
(E.G. Plant Ent. & the flying redhead herself  
[www.justfolkinaround.com](http://www.justfolkinaround.com))

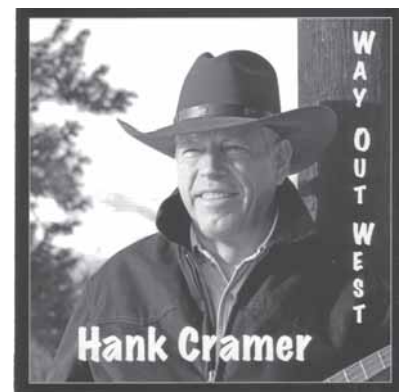


E.G. Plant and the Flying Redhead, aka Larry Baumgartner and Lynette Hensley, have recorded 10 of their favorite songs on their newly released CD *Snapshots*. They call it a "welcome-to-our-living-room recording," and invite the listener to enjoy their music, which is as easy to do as sitting on a comfortable sofa. The voices of this newly wedded folk duo are well suited to each other. They've picked songs by Joni Mitchell, David Crosby, Dylan and

Waits/Brennan to cover and they cover them with originality. The first track, Dylan's "Tomorrow is Such a Long Time," and track 7, "River," by Mitchell are not what one familiar with the original version of these songs might expect. That's a good thing. Baumgartner's finger picked acoustic guitar accompanies all the songs on this CD simply and effectively, giving *Snapshots* an at home feel through out. Lynette sings solo on track 3, "Further and Further away," and "Mrs. Pinocci's Guitar," by Cheryl Wheeler. Larry goes solo on, "I'll Be," by Edwin C. McCain and "Leeshore," by David Crosby. All the other songs on *Snapshots* are duets. This last track on *Snapshots* is a Baumgartner original. The duo sings it with the sincerity of two people in love. Sincerity and simplicity give *Snapshots* its folk beauty. Baumgartner performs as a solo artist under his alias E.G. Plant and Hensley is an artist working in a variety of mediums. They can both be found on MySpace. (*Heidi Fosner*)

### Local Folk

**HANK CRAMER: WAY OUT WEST**  
Ferryboat Music LLC [www.hankcramer.com](http://www.hankcramer.com)  
or [hankc@methow.com](mailto:hankc@methow.com)



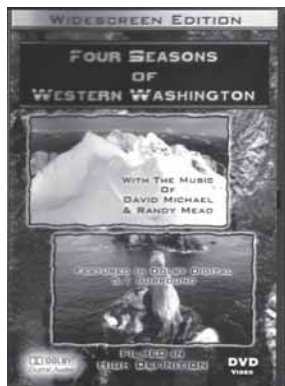
I've fallen under a cowboy spell and Hank Cramer's new CD *Way Out West* is to blame. I saw Hank live for the first time at Victory Music's open mic reunion last June. He was one of the first acts and I think the best of that long evening of talented acts. That night he sang, "My Sweet



Wyoming Home,” and I remembering thinking, “wow this guy is for real,” and indeed he is, as his bio confirms. Cramer’s story is almost bigger than life. He’s traveled the world and done many things. He’s been a soldier, a miner, a sailor, a teacher, a rambler and a rancher. Throughout it all he’s been playing and singing traditional music. His baritone/bass voice is beautifully powerful and evocative. His choice of songs on *Way Out West* is impeccable and includes one of my favorite Ian and Sylvia songs “Someday Soon” along with “Diamond Joe,” “The Last Gunfighter Ballad,” “The Cowboy Song,” “The Colorado Trail,” and “Home on the Range.” There are 18 songs on *Way Out West*. The listener gets his money’s worth. This is Cramer’s 14<sup>th</sup> CD and his first devoted entirely to western songs. I’m embarrassed to admit I haven’t heard any of his other CDs, though I intend to. So I’ve only heard the cowboy Cramer. Still, I’d be willing to bet he’s every bit as convincing as a sailor, a railroad man, a miner or a drifter. Cramer is a full time touring folksinger these days and has been for a couple of years. He makes the festival rounds and is well known in the Northwest. He has recorded movie soundtracks, can be heard on NPR and seen at cowboy poetry gatherings throughout the West. You can see a picture of Cramer wearing one of his many hats and read all about him in the March 2007 issue of *Victory Review*. *Way Out West* is a terrific CD. (Heidi Fosner)

*Local Folk DVD*

**J. BRIAN NOBLÉT: FOUR SEASONS OF WESTERN WASHINGTON**  
 Music by David Michael & Randy Mead  
 (www.nobletproductions.com)

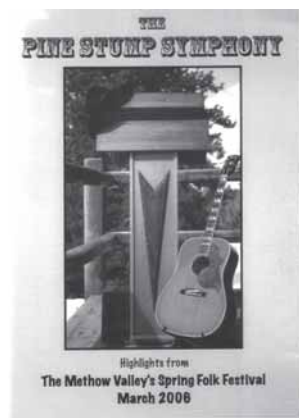


You could look at this one-hour DVD as an extended music video, or conversely as a wordless visual survey of the gorgeous place we

live. Visually, it’s primarily images of nature: snow geese, deer, salmon, and eagles for fall; waves crashing into the Pacific coast and snow falling on cedars for winter; waterfalls, slugs, and flowers for spring; moving into mammals, from raccoons to mountain goats, for summer. Musically, it’s somewhere between improvisation on Celtic roots and New Age. The music is composed by David Michael and Randy Mead and mostly played by them, centered around Michael’s Celtic harp, seasoned with his zither, hammered dulcimer, viola da gamba and bowed psaltery, on which Mead layers piano, keyboards, clarinet, flute, and saxophone. In a couple of places, Joe Breskin adds some tasty and welcome guitar work. The music throughout is kept low-key, directing attention to the screen. What Noblét puts on the screen is mostly interesting close-up detail of the natural world, with only occasional tourist photos of ferries and tugboats. I found myself particularly transported by his close study of mushrooms, and jarred whenever a shot took us out of this idyllic world to show, for example, parked cars. Sometimes the musicians’ hands plucking strings or hitting keys are superimposed on the scenery. The opening shot is the most dramatic: a fire lookout perched atop a Cascade peak . . . seen from above! The sound is excellent, with options for Dolby stereo or 5.1 surround sound. (L.A. Heberlein)

*Local Folk DVD*

**THE PINE STUMP SYMPHONY: HIGHLIGHTS FROM THE METHOW VALLEY’S SPRING FOLK FESTIVAL MARCH 2006**  
 Ferryboat Music Box 22 Winthrop, WA  
 98862 www.hankcramer.com



For twenty years, Ron McLean hosted an annual spring folk get-together in the Methow Valley

he called The Pine Stump Symphony. In 2006, his daughter Kit and son-in-law Hank Cramer revived the Symphony, and this DVD selects highlights. Terry Hunt offers an instrumental version of McLean’s theme song, Robert Tanahill’s “Wild Mountain Thyme” to open, and Cramer leads a heartfelt vocal rendition as finale. In between is an hour of variety. Many offerings are Scottish: Heather Alexander sings Sir Walter Scott’s “Broom O’ the Cowdenknowes,” Leah Larson-Kominak delivers an a cappella version of Jean Ritchie’s “The Solider,” and the group Cruiscin Lan offers “The Hills of Connemara.” But there’s also the same mix of traditional and original material you’d find at any Victory concert. Ed Kramer plays Earl Scruggs’s banjo tune “Whitewater,” Dan Maher sings the traditional “Nancy’s Whiskey,” Robbie Thran delivers “This Cowboy Hat,” and Bill Hottell’s Ragtime Band offers “Washington Square.” Cowboy poet Paul Steuermann recites his “Preacher’s Daughter.” Cramer sings “Louisiana Saturday Night” and “Get Along Little Dogies.” Originals include Bill Davie’s “Candlelight” and T.R. Stewart’s “Skagit Rain.” Dana Visalli sings one of McLean’s songs, “Tammie’s Lullabye,” about crickets playing small guitars. The heat turns up when Orville Johnson takes the stage for a truly beautiful version of Robert Johnson’s “Love in Vain,” and Johnson also backs Jo Miller and Laura Love as they yodel “In My Dear Old Southern Home” to a fare-thee-well. Sound is clear throughout, and unobtrusive camera work keeps the focus on the music. (L.A. Heberlein)

*Local Gypsy Jazz*

**HOT CLUB SANDWICH: GREEN ROOM**  
 Modern Hot Records, MHR010,  
 www.hotclubsandwich.com



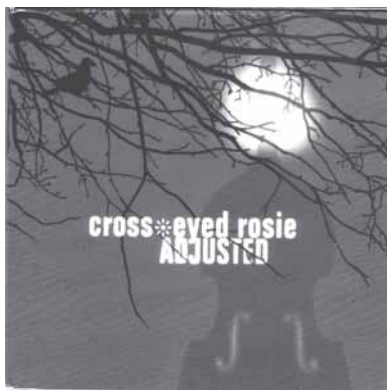
Hot Club Sandwich kicks right into gear with the very first song on their latest release *Green*

*Room.* “Stompin’ at KAOS” has that free flowing feel of jazz improve while still remaining tight and clean. Romantic and sensuous, “Yogirl No Shinodiai” is done with great precision yet is still filled with emotion. “Renegade Café” written by band member Matt Sircely features a perfectly executed series of instrumental solo hand-offs that is absolutely seamless. There’s a cute slap-stick playfulness to “Heavy Artillery” followed by a frantic, almost manic urgency in “Old Joe’s Hittin’ the Jug”. Turn around and the essence of a lazy afternoon is conjured up with “I’ll Never Be the Same”. “Dedos Duros” captures a pleasing Latin feel and “Eight, Nine and Ten” is just pure fun. This collection of musical masters manages to consistently keep things tight, precise and melodic while always making it sound so easy. *Green Room* is a well-rounded, cleverly assembled collection of hot tunes that they clearly enjoy presenting. If there is a downside to this CD, it’s the lack of liner notes – tell me more, boys. All in all, this is real ear candy! (*Nancy Vivolo*)

*Local Old Time*

**CROSS EYED ROSIE: ADJUSTED**

self-issued; available at [www.CDBaby.com](http://www.CDBaby.com) and most local retailers.



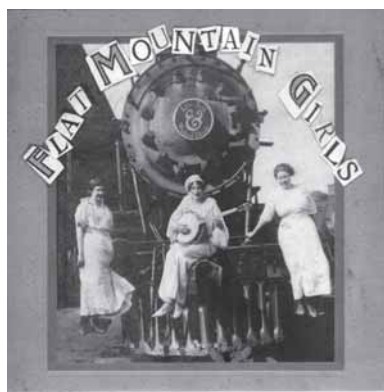
There are so many good local acts that it is sometimes a little overwhelming for a writer like me to find something new to say. So I won't try for anything original. Cross Eyed Rosie is a particularly good bluegrass-y quintet from Oregon. On this CD they offer thirteen selections. The tunes are a mix of covers and originals with a few traditional numbers as well. I especially enjoyed the traditional tunes. “Great High Mountain” is a real winner as is “In My Time Of Dying.”

Of the originals I thought “That’s Not What Love Is” and “Cowboy” were especially good as is the fiddle tune “Sophie’s Reel.” They are all good instrumentalists as well and interestingly they have no banjo player, which makes them different as a bluegrass band. (However, that being said, they do have a guest banjoist on several of the cuts.) All in all, yet another fine local group. (*Lars Gandil*)

*Local Old Time*

**THE FLAT MOUNTAIN GIRLS:  
IDLE TALK AND WICKED DEEDS**

self issued; available through [www.CDbaby.com](http://www.CDbaby.com) and some local retailers

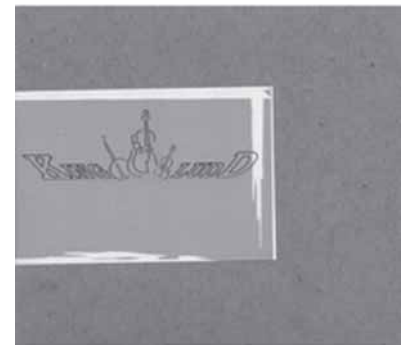


Old time stringband music has seen something of a resurgence as of late. Nationally known groups such as the Old Crow Medicine Show have been making quite a splash. Locally there are more than a few good outfits. One of these is the Flat Mountain Girls. These four women have it down pat. This CD, their third, contains fifteen prime examples of the genre. They begin with a rollicking old number titled “Little Black Train” which makes good use of Rachael Gold’s driving banjo style. There are several Carter Family tunes including the bluesy “Jealous Hearted Me,” and speaking of blues, they also do a good job on the Robert Johnson chestnut “All My Love In Vain.” The great Charlie Poole is represented by the Frankie and Johnny offshoot “Leaving Home.” The Flat Mountain Girls are not only good instrumentalists but fine singers as well. They all take turns on lead vocals. This is a fine album and hopefully will only be the first of many to come. (*Lars Gandil*)

*Local Old Time*

**KING LUDD: KING LUDD**

self issued; available through CDBaby



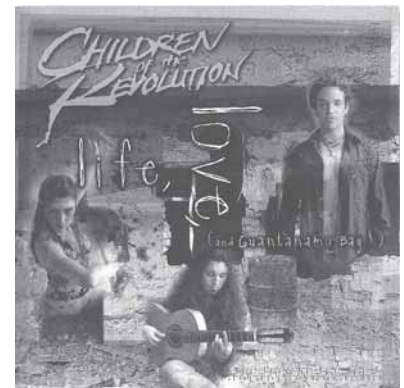
Some of the new crop of Old Timey bands have begun to include original songs done in stringband style in their repertoire. One such group is King Ludd.. This local trio is an interesting one. Their basic instrumentation is fiddle, banjo and bass with a little bouzouki and guitar thrown in. Their song writing is good. The album opens up with a rousing tune called “Two In My Bed.” “Three Speed” is a dandy banjo solo inspired by riding a three-speed bike up Seattle’s hills. Of the originals I especially liked “Gonna Be OK” with its driving bouzouki as well as “Another Song.” Of the covers “Oh Suzanna” with its modal instrumentation would do Steven Foster proud. They also do a bang up job on Bob Dylan’s “Let Me Die In My Footsteps” changing it from a æ ballad to a 4/4 stomper. Also, their exciting rendition of “Fly Around (My Pretty Little Miss)” is not to be missed. This is first-rate stuff. (*Lars Gandil*)

*Local World*

**CHILDREN OF THE REVOLUTION:**

**LIFE, LOVE (AND GUANTANAMO BAY)**

Malaka Music <http://www.cotrmusic.com>



I had a chance to hear Eric and Enunciacion recently and was impressed by the warmth of their music. This CD is a great example of the versatility and creative beauty that exudes from all of the members of the group. This music should be in a class all its own; the world music designation may not be big enough for them. I love the complex, inviting rhythms that they use to express a wide variety of ideas. “Guantanamo Bay” is not just another protest song; it is more like the soul of an oppressed people awaiting the justice that will never come. There are some very special moments in several of the songs on this project that are just unbelievable. The rendition of the Gypsy Jazz masterpiece “Minor Swing to Django” is a real jewel. Geoffrey gives a command performance on the Django cut with his sweeping style of violin bowing. Overall it is a very amazing performance by all of the contributors to the overwhelming sounds of the diverse selection of songs that have been presented in this project. I look forward to hearing more of this group in the future and hope that they continue to add more unusual musical innovations to their style. It is always a pleasure to have such great diversity and heartthrobbing sounds grace the listener’s ears. *(Dennis Ray Deem)*

## BLUES

**CHAINSAW DUPONT:  
GHOSTS OF BEALE STREET**  
Lakland BLW003;  
www.chainsawdupont.com

“Ghosts of Beale Street” completes a trilogy of albums recreating classic blues sounds. “Lake Street Lullaby” (2003) celebrated Chicago, “Bourbon Street Breakdown” (2005) New Orleans. This one is Memphis, and it was recorded, appropriately, at Sun Studios. But Dupont doesn’t re-sing old blues songs. This is all original material. “Saints and Sinners” is particularly lively, a litany of revered names: “Robert Johnson showed me how to live my life . . . Charlie Parker died for you and me.” “Every Little Death” is a charming and witty tarot reading. “When It’s Sweet” is a slow blues in the style of B.B. King, with extended guitar breaks. The singing is sometimes too careful, too deliberate, but the music comes to life when the electric guitar takes over. In addition to Dupont’s fine guitar work, the CD also features contributions by Dave Specter and Patrick Dugan. *(L.A. Heberlein)*

## CAJUN

**DON MONTUCET: ET CES AMIS**  
Swallow Records 6200;  
www.swallowrecords.com

Don Montoucet is the real thing. He’s eighty years old. His real first name is Dieu. He learned accordion from his dad. *And* his mom. He supports himself by the fabrication and sale of musical triangles. For most of his life he has played for the amusement of himself and his friends, but there were about thirty years there when his band was well known in Louisiana. In the same way that “Flaco’s Amigos” brought together a cast of stars to pay tribute to a Tex-Mex accordion legend, this project is rich with younger and better-known musicians proud to play with a master. Prominent among them is Kevin Naquin, who doesn’t touch an accordion here, but helps with the singing. Paul Frugé adds lovely pedal steel. I suppose that the best news for those who appreciate direct transmission of folk culture is that one of the younger musicians is Montoucet’s son. *(L.A. Heberlein)*

## SINGER SONGWRITER

**BEN TAYLOR: DEEPER THAN GRAVITY**  
(Iris Records 1002,  
www.bentaylormusic.com,  
available through CDBaby

As soon as I cued up *Deeper Than Gravity*, I found myself whirling within an intermingled spiral of déjà vu. Never before have my ears so clearly seen the shadow of genetics and the effect spirited me back to the innocence of first love. It’s not just the rich, raw sincerity of Ben Taylor’s vocals that walk right through the door and fill the room but it’s something deeper that seems to reflect life beyond his years. Taylor’s fingers caress the strings of his guitar as if it takes him less conscious effort than breathing and the effect washes over the listener like gentle waves on sand. With three original and three borrowed songs, *Deeper than Gravity* serves as a stripped down coffeehouse style sampler that leaves you hungry for more. Skilled at lyrical construction, Taylor cobbles words together with such

craftsmanship that the end result is so much more than the sum of the total. “Digest” has striking depth that wades through that murky pool of introspection that is a result of love and life’s scars. But the virtuosity of this artist rises clearly to the surface as Taylor absolutely owns “You Belong to Me”, old standard or not, he sings it like it’s the very first time. If there is a downside to this recording, it is that six songs are not enough of Taylor—so here’s hoping that there will be lots more to follow. *(Nancy Vivolo)*

## WORLD

**MOSTAR SEVDAH REUNION: A SECRET GATE**  
Trade Root Music #0001,  
www.traderootmusic.com

**MOSTAR SEVDAH REUNION AND LJILJANA  
BUTTLER: THE LEGENDS OF LIFE**  
Trade Root Music #0002,  
www.traderootmusic.com

This super group of musicians, coming from multiple ethnic backgrounds and beliefs, rose from the ashes of the Bosnian war and symbolizes how we can all get along if we try. Their third album, *A Secret Gate*, released in 2003, won the Bosnian Music Awards Davorin Award for Album of the Year. This record and the 2005 release *The Legends of Life*, a collaboration with renowned “Mother of Gypsy Soul” Ljiljana Buttler, are now being released here in the U.S., preceding their first American tour in 2007. The style of music, Sevdah, is referred to as “the Blues of the Balkans,” and mixes guitar, accordion, clarinet, violin, bass, drums and percussion in a whirling gypsy blend of rhythms. One nice point of both records is the booklets that translate the lyrics to help the listener understand what they are hearing. Buttlers’ deep, husky voice on *The Legends of Life* is expressive and striking, though not your typical feminine sound. *A Secret Gate* features four different vocalists singing lead, and 12 of the 13 have lyrics that are from unknown Bosnian poets. Both albums’ unique charms will entice you and make a strong argument to see the group as they pass through the U. S. on tour. Plus, any band that can show us right now that it is possible for people of different ethnic backgrounds to make beautiful music together should be something we support. *(James Rodgers)*

# VICTORY

## Calendar

SEPTEMBER 2007

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

**09/01/07 Bob Antone & friends** Federation Forest State Park Hwy 410 (Chinook Pass Hwy) Between Enumclaw & Greenwater 1-2, &3-4 pm Free admission Music, Stories, & Poetry of the Northwest Logger Jeff: 360-663-2207

**09/01/07 King Ludd and Looking Glass Bluegrass Band** Conor Byrne Pub 5140 Ballard Ave NW. Seattle WA, 98107 9pm \$5 Barebones acoustic mayhem! Old time, bluegrass, celtic, gypsy [www.kingludd.com](http://www.kingludd.com)

**09/02/07 Marc Smason Trio** C & P Coffee Co. 5612 California S.W. Seattle 7:30 - 9:30 pm no cover Trombonist, Marc Smason and rhythm section 206-760-1764

**09/04-5/07 Michel Legrand** Jazz Alley 2033 6th Ave (alley entrance) Seattle Legendary arranger,composer, jazz pianist-Windmills of Your Mind See Website for more info - [www.jazzalley.com](http://www.jazzalley.com)

**09/06-9/07 John Mayall & The Bluesbreakers** Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30-9:30 pm The Godfather of British Blues See Website for more info: [www.jazzalley.com](http://www.jazzalley.com)

**09/06/07 Bob Carlin and Paul Brown** Dusty Strings 3406 Fremont Ave. N Seattle 7:30 PM \$18.00 Enjoy an evening of banjo and fiddle music with a distinctive Southern style. 206-634-1662

**09/07/07 The Red Hotz (aka The Red Hot Blues Sisters)** Sunbanks Blues Festival Sunbanks Resort 57662 Hwy 155 N Electric City 5 pm see website for more info: [www.theredhotz.com](http://www.theredhotz.com)

**09/08/07 Celtic Music Night Pipers Creek, Judith & Dale Cummings** Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$10, \$2 off HLCC & HLAC members Piper's Creek plays Scottish & Irish trad music. Judith Cummings plays Scottish harp and sings Gaelic songs. 206-367-0475 or

[hend@stolaf.edu](mailto:hend@stolaf.edu); [hallerlake.info/artsevents](http://hallerlake.info/artsevents)

**09/08/07 Eliot Grasso** (uilleann pipes) and **Dan Carollo** (guitar) Ravenna Third Place Books 6504 20th Ave. NE Seattle 8:00 pm FREE Internationally-known uilleann piper Eliot Grasso performs with acoustic guitarist Dan Carollo <http://www.celtograss.com>

**09/08/07 Irish Set Dancing Workshop** Velocity Dance Center, Chamber Theater 915 East Pine Seattle 3-4:30 pm \$45 for series; \$15 drop-in Energetic, whirling, ecstatic! Irish set dancing is a fun, easy form of social dancing similar to square dancing. [www.myspace.com/seannosseattle](http://www.myspace.com/seannosseattle); [maithcailin@yahoo.com](mailto:maithcailin@yahoo.com)

**09/09/07 A Concert of Praise II featuring SHA' SIMPSON** from Atlanta Foster High School Auditorium 4242 South 144th Street Tukwilla 6 pm FREE A radical anointed worship experience. Hear songs from Sha' Simpson's new album "Ordinary Servant" 206-551-9524

**09/09/07 Eliot Grasso, Dan Carollo & The Baile Glas Irish Dancers** Tolt Congregational Church 4851 Tolt Avenue Carnation 7:00pm \$5 donation per person Evening of Irish Music and Dance [www.celtograss.com](http://www.celtograss.com)

**09/09/07 jean mann CD release!** Full band show Conor Byrne Pub 5140 Ballard Ave NW Seattle 6:30 pm \$10 or free with CD purchase jean releases her 3rd album with full band. see [jeanmann.com/gigs.html](http://jeanmann.com/gigs.html) for more info 206-304-6327

**09/1-2/07 Tumbleweed Music Festival** Howard Amon Park Amon Park Drive Richland 11:00 am free! Acoustic music and dance on 5 stages; free workshops; songwriting contest; band scramble; vendors. Website [3rfs.org](http://3rfs.org). Mary Hartman

**09/11-12/07 Dave Peck** Jazz Alley 2033 6th Ave (alley entrance) Seattle 7:30 pm Lyrical Pacific Northwest pianist see web site [www.jazzalley.com](http://www.jazzalley.com)

**09/13/07 King Ludd** The Can Can 94 Pike St. Seattle 9 pm \$5 Barebones acoustic mayhem! Old time, bluegrass, celtic, gypsy [www.kingludd.net](http://www.kingludd.net)

**09/14/07 Girls Need Guitars Benefit with Tret Fure** Bellingham Unitarian 1708 I Street Bellingham 7 pm \$20/\$25 To Provide Guitars and Guitar Lessons for at-risk teenage girls in Whatcom County [www.girlsneedguitars.net/currentevents.html](http://www.girlsneedguitars.net/currentevents.html)

**09/15/07 Michael Guthrie** Brindles Market Camano Island 6:30 pm Tips Welcome [www.moorafa.com](http://www.moorafa.com)

**09/15/07 A Maize n' Music Harvest Festival** South 47 Farm 13651 Redmond-Woodinville Rd Redmond 11 am - 3 pm No Cover Celebrate the fall harvest on the Farm with Andy Blyth and The Raging Zephyr [www.south47farm.com](http://www.south47farm.com)

**09/15/07 Christie Aitken and Val D'Alessio** House Concert Capitol Hill Seattle 7:30-10 pm doors open 6:30 pm \$12 suggested donation Acoustic folk/pop/blues, singer/songwriters 206-328-2479

**09/15/07 Magical Strings - Philip and Pam Boulding** Dusty Strings 3406 Fremont Ave. N Seattle 7:30 pm \$15 Magical Strings creates their distinctive music with a tightly knit blend of Celtic Harp and hammered dulcimer. 206-634-1662

**09/15/07 Mike Buchman** University Dist. Farmer's Market Food Court Stage 50th and Univ. Way Seattle 11 am - 1 pm tips 100% hand-made music

**09/15/07 Irish Set Dancing Workshop** Velocity Dance Center, Chamber Theater 915 East Pine Seattle 3-4:30 pm \$45 for series; \$15 drop-in Energetic, whirling, ecstatic! Irish set dancing is a fun, easy form of social dancing similar to square dancing. [www.myspace.com/seannosseattle](http://www.myspace.com/seannosseattle); [maithcailin@yahoo.com](mailto:maithcailin@yahoo.com)

**09/16/07 Puget Sound Trad Jazz Society presents/Bob Schulz' Frisco**

**JB** Elks Lodge/Ballard 6411 Seaview Ave NW Seattle 12:30-5 pm See website for more info. - <http://www.pstjs.org/pstjsevents.html> California based trad band. 425-776-5072

**09/18-22/07 Karrin Allyson** Jazz Alley 2033 6th Ave (alley entrance) Seattle Grammy nominated swinging jazz singer see web site for more info. [www.jazzalley.com](http://www.jazzalley.com)

**09/21/07 Del Rey and Suzy Thompson** Dusty Strings 3406 Fremont Ave. N Seattle 7:30 PM \$18 Join Suzy and Del as they play deep blues numbers, ukulele rags and more on fiddle and guitar. 206-634-1662

**09/21/2007 International Day of Peace Celebration** Bellevue Community College 3000 Landerholm Circle Bellevue 6 pm Free Participate in an evening to promote international peace. Music led by Andy Blyth and other Victory Musicians. 206-235-9838

**09/15/07 Paula Maya, Michael Guthrie, Paul Benoit**, in the round *Humans that rock* Jai Tai 235 Broadway, Capitol Hill Free

**09/22/07 Hank Cramer** San Francisco National Maritime Historic Park Hyde Street Pier San Francisco Multiple shows throughout the day TBD Songs of the sea 509-996-3528

**09/22/07 Irish Set Dancing Workshop** Velocity Dance Center, Chamber Theater 915 East Pine Seattle 3-4:30 pm \$45 for series; \$15 drop-in Energetic, whirling, ecstatic! Irish set dancing is a fun, easy form of social dancing similar to square dancing. [www.myspace.com/seannosseattle](http://www.myspace.com/seannosseattle); [maithcailin@yahoo.com](mailto:maithcailin@yahoo.com)

**09/23/07 Eric Madis** (solo) Third Place Books 17171 - Bothell Way NE Lake Forest Park 11 am - 12:30 pm No Cover Eric Madis doing solo acoustic instrumentals (jazz, blues, Hawaiian slack-key, bottleneck slide) <http://www.ericmadis.com>

**09/23/07 Pauli Benoit and Mike Buchman** 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. Join local singer-songwriters for two sets of original songs John Nordstrand 206-675-8875, www.historyhouse.org

**09/23/07 SRJO** Jazz Alley 2033 6th Ave (alley entrance) Seattle 4 pm & 7:30 pm Seattle's premier award winning jazz ensemble See website for more information: www.jazzalley.com

**09/24/07 Dobet Gnahore** Jazz Alley 2033 6th Ave (alley entrance) Seattle Powerhouse African Vocalist and Dancer see website for more info: www.jazzalley.com

**09/25/07 E S T Jazz Alley** 2033 6th Ave Seattle Innovative jazz trio, blending improvisation with a distinct pop sensibility see website for more info - www.jazzalley.com

**09/26/07 Christian Scott** Jazz Alley 2033 6th Ave (alley entrance) Seattle trumpeter beyond his years see website for more info: www.jazzalley.com

**09/27-30/07 Manhattan Transfer** Jazz Alley 2033 6th Ave (alley entrance) Seattle Grammy-winning vocal quarter. Advance res required 206-441-9729 See website for more info - www.jazzalley.com

**09/27/07 Dark Star Orchestra** Recreating the Grateful Dead Experience Pantages Theater 901 Broadway, Tacoma 7:30 pm \$25 - \$35 One night only in Tacoma! Call 253-591-5894 to order - Online: www.broadwaycenter.org

**09/27/07 Mike Buchman** Conor Byrne 5140 Ballard Ave. NW Ballard 8:30 pm \$5 Join Mike and other local songsmiths for a Songsalive! Showcase event

**09/29/07 Eric Madis** Blues Fingerpicking Workshop Dusty Strings Music 3406 Fremont Ave N Seattle 1:30 pm \$30 Instruction in Piedmont/ragtime style blues fingerstyle guitar. http://www.dustystings.com

**09/29/07 Eric Madis** Bottleneck Blues Workshop Dusty Strings Music 3406 Fremont Ave N Seattle 10:30 am \$30 Instruction in G-tuning, Delta blues bottleneck slide guitar

**09/29/07 Hispanic Heritage Celebration 2007** Riverside State Park, Old Equestrian Area N Aubrey L White Parkway (off W Government Way) Spokane 11 am - 7 pm Free admission Mariachi Estrella del

Norte, Los Bailadores del Sol, Los Vigiles, Simply Dance Studio, Milonga 509-997-4805

morrison@methow.com or Victoria@spokesman.com

**09/29/07 Kenny White** Phinney Neighborhood Center 6532 Phinney Avenue North (Brown Brick Bldg) Seattle 7:30 pm \$14 New York singer-writer, keyboard master, dryly humorous, socially insightful, and a student of the day-to-day, will make

Craig Lund, Seattle Folklore Producer  
**09/29/07 Irish Set Dancing Workshop** Velocity Dance Center, Chamber Theater 915 East Pine Seattle 3-4:30 pm \$45 for series; \$15 drop-in Energetic, whirling, ecstatic! Irish set dancing is a fun, easy form of social dancing similar to square dancing. www.myspace.com/seannosseattle maithcailin@yahoo.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 susanmcburke@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

**Every Sunday** Music in the Sculpture Garden Music in the Sculpture Garden" summer concert series. Through Aug 26th John Nordstrand 206-675-8875 www.historyhouse.org

### 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 Duvall 6:30-8:30 p.m. free Open to players of all Celtic traditions, this session is anchored by seasoned musicians in a friendly Duvall 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** holotrband 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: 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 & onstage! Any genre. Smoke free.

### 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

**Every Thursday** Open Mic Highliner Pub & Grill Fishermen's Terminal - 3909 18th W Seattle sign up at 8:30 music at 9:15 free Singer/songwriters, acoustic bands, folk and blues players, highlinerpub@yahoo.com

### 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

# UNCOMMON INSTRUMENTS

## Percussion: It's in the Beat!

BY HARRY (DOC) BABAD ALL THE IMAGES WERE TAKEN WITH PERMISSION FROM THE INTERNET

I'm sure that you, as I've done many times, wonder at the strange instruments that folks play, as listed on their CDs. Ignoring oddities like spoons or jimmy dancers, I've become interested in instruments of percussion (hand drums) of African, South American and pan-Arabic/Persian, Baltic, and other mid-eastern origins. The many unusual string instruments of ethnic origin whose sounds are so different from the more ubiquitous guitar, banjo, and mandolins in contemporary use have also attracted me. You may have also wondered, when attending a Renaissance faire, what those musicians are doing with those weird looking, at times, unamplified instruments, from which they coax such great sounds.

I recently got my new *Lark in the Morning* (LIM) catalog ([www.LarkintheMorning.com](http://www.LarkintheMorning.com)), and checked their web site, which contains some great articles and of course photos of the quality instruments they sell. The LIM articles served as a source of information for this article. So did a little further checking — Wikipedia and then for added detail, Google. Unless otherwise noted, the information is from Wikipedia.

The percussion instruments this article focuses on are the ashiko drum, bodhran, djembe, and the dumbek. Some of our groups use congas and bongos, which are essential to Afro-Cuban music, but you know all about those, don't you?

All of the images, unless otherwise noted, are from the Lark in the Morning Catalog and are used with their permission; or from Wikipedia. I thought I'd share my findings with you. I was amazed by the fact that LIM seems sell more types of percussion instruments than any other vender I've found to date. (They state that someone (or three) of their staff plays everything they sell.) Wouldst I could travel more; their showrooms must be a sight to behold.

**Ashiko Drum** — The ashiko is a hand drum shaped like a truncated cone. The drum

is played throughout sub-Saharan Africa and the Americas. In eastern Cuba, it is known as boku and is played during carnivals and street parades called *comparsas*. Some consider the ashiko to be male and the djembe female. Some ashikos come with fur on the playing surface, and others have the head shaved. Drums with fur on the playing surface produce a more muted or muffled sound. Some people refer to this as a dry or dead sound. Ashikos with a shaved head are more open sounding and tend to be louder.



Above: Ashiko Drum

If an ashiko appeals to you check out World Wide Drums' article on *Ashiko Care & Maintenance* (<http://www.wwdrums.com/ashiko-care-maintenance-a-10.html>). Such drums come in many different sizes and styles. "An ashiko with a natural hide head and rope tensioning requires the same basic care as a djembe. But a little extra care is needed for the ashiko heads, as they are usually a bit thinner than those on other drums. The head thickness is in part the source of its distinctive sound. Usually the shells (the drum body) are either made from a single piece of wood or from staves (strips) of wood sort of like constructing a barrel or antique mandolins. If they are carved from a single piece of wood they have a greater tendency to crack or split. For the most part,

the stave bodies require little care.

What should you listen for? Listen for open, deep bass tones and a nice sharp crack when slapped. The artist should not have to use a full force blow to extract a nice tone. The drum should sound good or respond at all volume levels. The tone should have a nice sustain without strange overtones or pitch shifts/bends."

Who plays it: Steve Bloom, who performs with Robin Bullock, and Amy White who performs with Al Petteway.



Above: Bodhran Drum

**Bodhran** — The bodhrán is an Irish frame drum ranging from 10" to 26" in diameter, with most drums measuring 14" to 18". The sides of the drum are 3" to 8" deep. A goatskin head is tacked to one side (although nowadays, synthetic heads, or new materials like kangaroo skin, are sometimes used). The other side is open ended for one hand to be placed against the inside of the drum head to control the pitch and timbre. One or two crossbars may be inside the frame but this is increasingly rare on professional instruments. Some professional modern bodhráns integrate mechanical tuning systems similar to those used on drum kits. The bodhrán is played either with the bare hand or with a tipper. Tippers were originally fashioned from a double-ended knuckle bone, but are now commonly made from ash, holly or hickory.

The exact origins of the bodhrán are unclear and are subject to discussion. Third-generation bodhrán maker Nicholas Driver asserts that the name *bodhrán* means "skin tray." Others suggest a link with the Irish word *bodhor*, meaning soft, or dull sounding. Still

others claim that its name is derived from the similar Irish word *bodhar*, meaning deaf. A relatively new introduction to Irish music, the bodhrán has largely replaced the role of tambourines, suggesting another possible origin for bodhrán's name from the abbreviation "bourine."

There are no known references to this particular name for a drum prior to the 17th century. The drum itself didn't gain wide recognition until the Irish traditional music resurgence in the 1950s, in which it became known through the work of the Clancy Brothers and others. The second wave roots revival of Irish Traditional music in the 1960s brought virtuoso bodhrán playing to the forefront, when it was further popularized by bands such as Ceoltóirí Chualann and the Chieftains. Growing interest led to internationally available LP recordings: in the 1970s, virtuoso players such as The Boys of the Lough's Robin Morton, The Chieftains' Peadar Mercier, Planxty's Christy Moore, and De Dannan's Johnny "Ringo" McDonagh gained notoriety for their performance techniques.

Who else plays it: Al Petteway, Kevin Mckeown (Irish Rovers) Heather Alexander, Barbara Tuttle (Campbell Road), Theresa Morgan (Cutters), Johnathan Lay (Shanghaiad on the Willamette & Spinnaker), Kevin Conneff (Chieftains), Nigel Elliott (Celtic Nots), Nancy Johnson (Craicmore), Denver Greer (Skweez The Weezle), Felicia Dale (Pint & Dale), Jesse Winch (Celtic Thunder) and Myron Bretholz. Curtis & Loretta at times incorporate the bodhran into their albums, as do the Mammals and Chipper Thompson, who plays with Mason Brown.

*Below: Djembe*



**The Djembe** – The djembe drum is undoubtedly one of the most powerful drums

in existence. A djembe (pronounced *JEM-bay*)—also known as djimbe, jembe, jenbe, yembe or sanbanyi in Susu—is a skin-covered hand drum shaped like a large goblet and is meant to be played with bare hands. The djembe originated in West Africa, where it became an integral part of the area's music and tradition. Traditionally, djembes are about 12" (30cm) in diameter, varying an inch or two, but can be found in sizes from 5" (13cm) up to 18" (46 cm) depending on the size of the player.

"It has been called "The Healing Drum," and dates to the 12th century, to the great Mali empire of West Africa, and the Mandingo people. A sacred drum, it was utilized in ceremonies such as healing, ancestor worship, rites of passage, warrior rituals, communication and storytelling. It has an incredible tonal range, from body-felt bass to a thunderclap slap tone; and a dynamic range from whisper soft to a lion's roar, setting it apart from other drums."

The djembe, according to Wikipedia, is said to contain three spirits: the spirit of the tree, the spirit of the animal of which the drumhead is made, and the spirit of the instrument maker. It is legend that the djimbe and/or the tree from which it is created was a gift from a djinn, or malevolent demigod, male counterpart to the more familiar genie. Properly crafted djembe drums are carved in one single piece from hollowed out trees called dimba, or devil wood. Drums made from slats (lathes) or segments of wood glued together are considered by traditionalists to have no soul of the tree. Properly made drums are not smooth on the interior but have a series of teardrop shaped divots inside that enhances the tonal qualities. In earlier times, and still in some rural areas, djembes were used to send messages over long distances.

Who plays it: Jarred Kaplan of Magical Strings, Steve Bloom and Laryea Addy with Robin Bullock, Barbara Tuttle of Campbell Road, Will Dowd who plays with Joe Crookston, and Jonathan Lay of Spinnaker fame.

**The Dumbek** – This instrument is known by different names in different regions. The dumbek is the traditional hourglass or goblet shaped drum of the Balkan and middle-eastern regions. The dumbek is used in both popular and folk music around the world and has been adapted by Yiddish klezmer groups, doubtless due to the influence of Sephardic music. The great goblet drum has a single drumhead on one

*Below: The Dumbek*



end and is open on the other end. Its thin, responsive drumhead and resonance help it produce a distinctively crisp sound. The drum's hourglass design produces a high resonance and a deep doum sound. It is of ancient origin, and is believed by some to have been invented before the chair.

Traditional dumbeks have ceramic bodies, a change that significantly alters their tone and sound from the more contemporary metal models that are part of the middle-eastern ethnic nightclub scene. Indeed, if you go into a nightclub or cabaret in the Middle East, 99% of the time the drummer will be playing a metal-based dumbek. The metal drums made have a brighter, clearer tone that can be incredibly loud. A softer-sounding rosewood dumbek has become more popular and is widely used for playing Persian music and by some Celtic groups.

Materials for the head now include synthetics such as PET film or FiberSkyn, as well as more traditional animal skins such as goat or fish. In general, goblet drums tend to have much lighter heads than African or Indian drums. While ceramic bodies with skin heads are usually considered to have the best tone, metal bodies and Mylar heads are generally favored by professional musicians because of their practicality, since they are far more durable, easily tunable, and insensitive to weather conditions. Furthermore, drums with Mylar skins can be played very loudly, making them well matched with modern brass and electric instruments.

*Continued on page 17*



# MUSICAL TRADITIONS

## Hallar Lake Arts: 1st and 2nd Saturdays at the Club

BY STEWART HENDRICKSON

Haller Lake has been a well-kept secret, but I am about to blow its cover. Last December in the Victory Review I wrote a column on the Haller Lake Arts Council. Now I'd like to preview their upcoming 2007-2008 season. In the interest of full disclosure I have to say that I am a member of the Council.

Haller Lake is a Seattle neighborhood that encompasses an area from Northgate Way to N. 145<sup>th</sup> St. and from 15<sup>th</sup> Ave NE to Aurora Avenue N. The center of the community is the Haller Lake Community Club at 12579 Densmore Avenue N, just south of N. 128<sup>th</sup> St. and about three blocks east of Aurora Ave N. Yes, there is a lake, although mostly hidden by houses.

**The Haller Lake Arts Council** is a committee of the Community Club and a non-profit organization. Its purpose is to bring local artists and the community together for the benefit of all. Its programs are designed to benefit the communities of North Seattle and feature local and regional musicians. The third season begins this September and consists of the **2<sup>nd</sup> Saturdays at the club** series (see <http://www.hallerlake.info/artsevents.html>).

The **2<sup>nd</sup> Saturdays at the club** series begins with a **Celtic Music Night** on September 8 at 7 pm featuring **Piper's Creek** and **Judith & Dale Cummings**. Piper's Creek consists of Kevin Auld (pipes, whistles, bones), Christine Traxler (fiddle). Katie Cashatt (fiddle, harp), and Christian Hoffman (guitars, bouzouki, concertina). They have played for a variety of Celtic events in the Northwest, at Dusty Strings, and at Northwest Folklife. They have a delicate ensemble sound, and can also play dance music with great energy and rhythm. Judith Cummings is a Scottish harp player and Gaelic singer. She will be accompanied by Dale on guitar.

A **Square Dance** on October 13 will feature one of the hottest young old-time string bands in the Northwest. **The Tall Boys** are a four-piece band based in Seattle. "Well versed in traditional fiddle tunes and mountain songs, they perform their music with driving rhythm and soaring melodies." The instrumental line-up includes Joe

Fulton on fiddle, Charlie Beck on banjo, John Hurd on bass, and Charmaine Slaven on rhythm guitar. They all sing, and Charmaine is one of the best clog dancers on the west coast.

**Klezmer Music** on November 10 will feature two local bands. The **Kosher Red Hots** is a quartet made up of Shelia Fox on vocals and clarinet, Liz Dreisbach on clarinet, saxophone and recorder, Eugene Jablonsky on double bass and guitar, and Laurie Andres on accordion and piano. Chris Lunn in the Victory Review says "This group is serious and making it happen. . . Let the passion and energy of klezmer music carry you away. These are long term, passionate professionals brought together by a common vibrant source." They have played all over the Northwest, with Garrison Keillor on an Alaska cruise and A Prairie Home Companion. The **Klez Katz** are a sextet whose repertoire encompasses *freilach*, *bulgar*, *sher*, *terkische*, *khosidl*, theater music, folk songs and even the odd klezmer-influenced jazz tune, performed on tenor and soprano saxes, trombone, flute, accordion, bass and drums. They have played at the Seattle Klez Fest, Northwest Folklife, and other community festivals.

**An Evening With Gene Tagaban** is scheduled for December 8. Gene is a noted Tlingit storyteller and actor, who brings his tales to life with the use of traditional flutes, drums and rattles, in his one-man production called "One Crazy Raven." Gene says "stories are much more than entertainment, they teach. The spirits of our ancestors, who have much to teach, live in stories as well in songs and dances." This is a performance not to be missed.

On January 12 we present a program of **Violin to Fiddle**, featuring two outstanding young local players. **Ranger Sciacca** plays gypsy jazz violin with his group **Ranger & the Re-Arrangers**. This group was a big hit on the Fountain Stage at Northwest Folklife last May. The Victory Review says: "Ranger Sciacca is a twenty year-old gypsy jazz fiddle phenom from Bainbridge Island and he's hitting the big time with both feet running." **Sarah Comer** is an

amazing young fiddle player of old-time American and Celtic tunes. I first heard her at Northwest Folklife a year ago and was captivated by her talent, style and energy. She is a member of the Washington Old-Time Fiddlers Association and has played for many of their events and other festivals. She also teaches fiddle classes at Pierce College.

February 9 is an evening of music with **W. B. Reid and Bonnie Zahnow**. W. B. and Bonnie play an eclectic and eccentric mixture of old-time, blues, tin-pan-alley and turn-of-the-century songs on fiddle, guitar and banjo. They are both accomplished old-time fiddlers. They play in a variety of bands, including the Lee Stripling Trio. They may bring some of their musical friends with them for a great show that evening.

Come on March 8 for some of the most authentic **Greek and Balkan Music** to be heard in Seattle. The program will include **Pangeo**, a group headed by Christos Govetas and Ruth Hunter. Christos, a multi-instrumentalist, brings ballads and dance music from his home in Greek Macedonia, while Ruth has been singing and playing music of the Balkans since the early '80s. Be prepared to get up and dance because it is hard to resist with this lively music. Programs for April, May, and June will be announced later.

There will be lots of local music at Haller Lake this coming year. But to make this happen, we need the support of the local communities. Join us for some fantastic music programs and participatory activities. And consider becoming a member of the Arts Council.

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

### WELCOME TO OUR NEW MEMBERS!

August

Big Jimmy (Jim Brunner)

Dorothea Kopta

J Norby / P Spencer

Craig Siemsen



# NOTES FROM PORTLAND

Steve Goodman

BY DICK WEISSMAN AND TOM MAY

## Dick Weissman here.....

Clay Eals, author and long-time Northwest resident, has written a book about Steve Goodman called *Steve Goodman: Facing the Music*. It chronicles Goodman's career, from Arlo Guthrie's hit record of Steve's song "City of New Orleans" to Steve's 16-year battle with leukemia.

Along the way Eals interviewed over a thousand people. Unfortunately, for whatever reasons, Steve's mother, widow and brother did not agree to be interviewed, but if there is anyone else in the world that encountered Steve that Clay didn't interview, I would be surprised. Speaking as a writer and researcher, it is almost inconceivable to me that any writer would have the time and energy to devote to a single project of this dimension.

Ultimately, Goodman's legacy is his songs, recordings, and this book. In addition to the horrible card that Steve drew in getting leukemia at a young age, the music business wasn't too kind to him either. Many people identify "City of New Orleans" with Arlo Guthrie. Steve's best-known recording was of the song "The Dutchman," by Michael Smith (who will be featured in both a Portland and Seattle Folklore Society concert in February). Steve's Chicago Cubs song was rejected by the team's organization because it was too negative, and the credit for his wonderful country song "You Never Even Call Me By My Name" was confused by the nature of David Allan Coe's recitation during his recording of the song.

On the other hand, Steve was a lucky man in the sense that so many people have positive memories of his music and his courageous fight against a fatal disease. The length and depth of these remembrances is sometimes a bit overwhelming. This is not a book for the casual reader, but in telling Steve Goodman's story in such detail, much can be learned about the folk music revival and its tap dance with American popular music. The book includes a CD with a number of songs written as tributes to Goodman. The songs are of variable interest and quality, but all of them clearly illustrate the impact that Goodman had during his all-too brief career. The

CD concludes with some audio clips of Steve Goodman himself.

## Tom May here.....

In the 1970s, I was lucky enough to do a couple of gigs at Steve Goodman's club, "Somebody Else's Troubles" in Chicago. I only got to meet him a couple of times, but I found him to be a very warm and generous soul. During those years I did my first preliminary recordings in Chicago, too, and acquired an early Steve Goodman demo that Universal Studios was throwing out. I contributed it to Clay Eals' archives for this landmark book project. Anyone interested in the workings of the folk world then (and now) should pick up a copy of this entertaining and educational tome.

Speaking of books, my book with Dick Weissman, *Promoting Your Music: The Lovin' of the Game* (Routledge) was released officially in late June at a reception at O'Connor's Pub in Portland. We sold literally all the books we had, and have gotten some ringing endorsements from musicians around the country. You can read some of the comments from readers about the book at [www.amazon.com](http://www.amazon.com)

In July I was doing a concert in Colorado Springs, Colorado...and who should stop by but Victory's own Hank Cramer. Thanks, Hank, for taking the time to come by and join me for a couple of songs.

Portland singer/songwriter/folk legend David Rea will be heading to the Tumbleweed Festival over Labor Day weekend. David performed in the 60's with Gordon Lightfoot, Ian Tyson, Judy Collins, and others....and continues to make great music. In June, David and I did our show "A Tribute to Gordon Lightfoot" at Portland's Mississippi Studios in front of an enthusiastic live audience....and will release an album from that performance this year.

Bill Murlin of Portland and Carl Allen of Seattle, aka The Wanderers, will be featured in a segment on "Oregon Art Beat" on PBS television throughout the state in September. We are really lucky to have "Oregon Art Beat," which has aired segments on Misty River, Doug Smith, Steve Power, Kate Einhorn, myself, and many other

folk performers over the last many years. It is one of the most popular programs on OPB television, and airs at 8pm Thursdays and again on Sunday nights.

Last but not least, time to get your registration in for the Folk Alliance Western Regional Conference, the first weekend in November in Vancouver, Washington! Dick and I will see you all there!

Contact Information:

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

[www.tommayfolk.comncommon Instruments](http://www.tommayfolk.comncommon Instruments)

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*Uncommon Instruments - Continued from page 15*

Playing Styles and Techniques – Goblet drums are played with a much lighter touch and quite different strokes (sometimes including rolls or quick rhythms articulated with the fingertips) than hand drums such as the djembe. The goblet drum may be played while held under one arm or by placing it between the knees while seated. Some players move their fists in and out of the bell to alter the tone. There are a variety of rhythms that form the basis of the folkloric and modern music and dance styles of the Middle East.

The two main sounds produced by the goblet drum are the *doum*, the deeper bass sound produced by striking the center of the head with the length of the fingers and palm; and the *tek*, the higher-pitched sound produced by hitting near the edge of the head with the fingertips. Additionally, there are more complex techniques including snaps, slaps, pops and rolls that are used to ornament the basic rhythm. Hand clapping and hitting the sides of the drum can be used in addition to drumhead sounds. Another technique commonly used in Bulgaria, Turkey, and Egypt is to tap with the fingers of one hand and with a thin stick in the other. The gypsies of most of the countries associated with the goblet drum use this technique.

Check <http://en.wikipedia.org/wiki/Dumbek> for a who's who of the worlds best dumbek players.

Who plays it: Jarred Kaplan of Magical Strings, Adam Bentley of Vivian's Keeper, Sofia Segal who played with The Cutters, Dan Ochipinti (with Heather Alexander), Steve Bloom who plays with Robin Bullock, and Jesse Winch of Celtic Thunder.

Contact Into: Harry (doc) Babad  
3RFS eTalk Editor c/o 2540 Cordoba Court  
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# ACCENT ON MUSIC THERAPY

## Music and Imagery for the Well Adult

BY: NANCY H. HOUGHTON, M.A., MT-BC

We often consider “therapy” to be the treatment of disease or disorders by some remedial, rehabilitating, or curative process. Does this imply, then, that one must present with some ailment before receiving a therapy such as music? A recent focus in this field is directed at music for “wellness.” In other words, offering people who are basically healthy individuals, coping with the perils of daily life, options for maintaining and enhancing their existence.

Healthy, “normal” adults engage in positive activities in order to reduce stress and add enjoyment to their lives. Exercise, friendships and a whole array of pastimes fall into this arena. Music-making is one way to engage with folks, reduce tension and experience a sense of creativity and belonging. In my music therapy practice, I work with well adults through a method known as Music and Imagery.

The process of Music and Imagery for Wellness is based on the triadic relationship between the music, client, and therapist. The client is asked to focus on an area of tension or conflict. In general, an external conflict can be a manifestation of unresolved internal tension. The client is guided to focus on an image and check in with their internal state.

As the client describes his or her internal imaging, the therapist assesses a number of areas in order to select music for the client’s process. A music therapist trained in this method determines what music should be selected based on how much tension is appropriate for the situation. Tension in music may be found in the harmony, melody, rhythms, meter, dynamics, instrumentation, and form. The therapist aims to match the client’s level of tension and hold the client in that place. As the client experiences 5–15 minutes of music, she or he is simultaneously drawing a representation of the image or process.

Imagery serves as a projective container for the internal experiences. The therapist guides a discussion with the client using the imagery as a focal point. This helps the client and therapist access the client’s internal state and make the intangible become tangible. Through processing the imagery, the client gains insight as to how

diffuse internal experiences may be manifested in patterns of behavior or feelings. Difficult feelings can be worked through and assimilated in a new form. As therapy progresses, the client is able to identify possible denial of internal conflicts, and learn to use his/her positive resources. The therapeutic gains become apparent through the imagery created over several sessions. Ultimately, the music and imagery process allows the client to feel an increase of constancy with the internal world and its alignment with the external world.

A woman came to my office a few months ago having recently gone through the loss of a parent and another family member. The direct losses and the subsequent having to manage all of the messy paperwork and intricate family relations had left her feeling a sense of lifelessness and lethargy. She had no energy for herself, her disabled son, or her husband. As a very capable individual, she knew she could “handle it all”, but somehow life was stale to her and she found herself sleeping away her days.

This situation is not unlike many I see, in which the individual is basically functioning in life, but not optimally. The plodding pace of taking care of all the odds and ends is manageable, but wearing and distressful. There is no energy left for self-care, or even a loving, supportive relationship. The well is dry.

In working with this client, I chose music that would meet her expressed level of tension and hold her there, the idea being to not rush her away from her conflicted feelings, but to provide a safe experience in which to glimpse at her internal conflicts. Much as in a dive expedition, we traveled out in a boat together, she dove in to look around, and I accompanied her as a dive buddy. My job is not so much to take her hand and lead her downward, as much as to provide a non-threatening partnership within which she can explore. In these depths, I ask the client to look around with a sense of curiosity and openness, to just get a sense of what is there. She might identify certain fish or marine creature with incredible clarity, or just note that there are schools of something swimming by. The client is in charge of regulating the depth of the dive.

Over the past few months, my client has become quite adept at diving into her internal world and exploring around. She has been able to ask her critical self to remain on the surface of the water in the boat, and has been able to pick up and examine all kinds of life forms lurking below the surface. Her corresponding drawings have ranged from very scattered, twisted thread-like images to softer, centered mandalas. The corresponding changes in her behavior have reflected this internal acceptance.

The underlying beauty of Music and Imagery is that while sense of self-discovery might seem overwhelming at first, there is freedom that comes with actually looking inside, maybe for the first time, and being open to what is there. Often, what lurks beneath the surface is not some three-headed monster, but many other rich qualities that are unique to the individual. The process of safely staying with the conflict and acknowledging the humanness of the experience often brings one to a more authentic way of viewing the world. Accepting that “wellness” is a point of view is empowering. Realizing that we each carry our own pains and burdens makes us more human, more accepting, and ultimately more lovable. The process of Music and Imagery helps us feel our connectedness, and helps strengthen our inner resources in our own self-healing journeys.

*Nancy Houghton may be reached at [nhoughton@msn.com](mailto:nhoughton@msn.com). For more information on music therapy, visit [www.musictherapy.org](http://www.musictherapy.org) or [www.musictherapywa.org](http://www.musictherapywa.org)*

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# KIDS KORNER

## Kids Independent Record Labels, Part 3!

BY HILARY FIELD

### Spotlight on Music for Little People and The Rough Guide to Music for Kids

For anyone who has ever grown weary of fuzzy, wiggly, or sticky sweet singers invading the car stereo during that long ride to Grandma's, there are a wealth of recordings that will please not only the little listeners, but also the big listeners who love them. This is the third in a series of articles focusing on independent record labels dedicated to enriching the musical scope of young and impressionable ears.

In the quest to find real music that children will grow with, rather than out of, there are a few independent record label that stand out in the field. My prior two columns spotlighted Smithsonian Folkways and Putumayo Kids. Music for Little People and The Rough Guide to Music for Kids are a two more labels that make substantial contributions to this mission.

Music For Little People, which began as a mail order catalog business in 1985, is now among the largest independent children's record label in the country. Its titles have climbed the Billboard charts and have received over 140 awards, including Parents' Choice awards and Grammy® nominations. This record label may attribute its commercial and critical success to the fact that this music is not only for little people. The goal of this independent label is to create family music by creating enjoyable musical experiences that span generations.

Leib Ostrow, founder of MFLP, wanted to bridge the gap between his three young children and himself. Disappointed in the limited offerings for children's music, he created his own record company. Armed with a roster of wonderful artists, high quality production values, and a repertoire of classic songs from many cultures and genres, Ostrow set out to satisfy sophisticated and educated parents who were looking for quality entertainment for their kids. "I was part of a generation of baby-boomer parents not totally satisfied with limited choices of recordings available for their children, for whom music played an important part in their lives, and who wanted something more sophisticated and challenging for their young ones," Ostrow said

in a press interview. "I believe the highest form of music you can create is one parents and children want to listen to together. If kids like it, they will play it 25 times a day. It shouldn't drive their parents crazy."

Billboard magazine took note that "the label has evolved into a showcase for established pop and ethnic music artists who wish to release children's albums." Some of the artists performing on these educational and multicultural recordings for children and families include Taj Mahal, Maria Muldaur, Los Lobos, Ladysmith Black Mambazo, Buckwheat Zydeco, The Persuasions and Sweet Honey In The Rock. The compilation albums feature even more luminaries from the recording industry, including Paul Simon, Jerry Garcia, Bobby McFerrin, Joni Mitchell, and more.

Music for Little People's World Kids Series offers albums with both music and narration. The story line that connects the songs also offers some historical and cultural background. Leib Ostrow traveled all over the world to find talented musicians and performers, seeking out those "who could offer music that would teach families about the rich cultures on the planet and expose them to the real joys of music." Sheron Sherman explains that their company "promotes multicultural music for children and fun music for families. We are definitely into the educational aspects of music and our mission is to introduce children to as many diverse formats as we can." This is a great service, especially when schools are cutting back or cutting out music education. "Cajun for Kids" features Papillion, who takes the listener on a journey through the Louisiana swamps while telling stories about Cajun music, food, history, and traditions in between songs. Other titles in the song and narration series include "Smilin' Island of Song" with reggae and calypso music of Jamaica, featuring Cedella Marley-Booker, Taj Mahal, and David Lindley; and "Song of the Seal," a Celtic myth featuring Karen Casey.

The albums produced by Music For Little People, whether it inspires listeners to get up and dance or be soothed into sleep, is doing a part in bringing families closer together. John

McCutcheon, another artist on Music For Little People's roster, believes this can "make a difference in children's lives. Now we have purple dinosaurs singing people to sleep, but hopefully it will become moms and dads again."

For more than a decade the World Music Network, in association with the Rough Guide travel books; have been releasing the Rough Guide music series. The World Music Network was founded in 1994 by husband and wife team Phil Stanton and Colombian-born Sandra Alayón-Stanton. This series has been considered the bible of world music, with highly successful music compilations that span the globe, as well as fund-raising albums with Oxfam and Amnesty International. Their commitment to the connection between world music and social change also led them to team up with the music charity, Music for Change, to create the Rough Guide to Music for Children. The series so far includes "The Rough Guide to African Music for Children" and "The Rough Guide to Latin Music for Children." The World Music Network, along with Music for Change, listened to input from over a thousand children, who selected their favorite tracks for the albums. The African music is represented by the sound of the African harp (kora) the African xylophone (balafon) as well as driving African beats. The Latin selections feature the strong dance rhythms of the salsa, tango, merengue and samba-reggae. Bringing these diverse sounds to children around the world reinforces the goals of both the World Music Network and Music for Change. Music for Change states that its role "is to encourage people to challenge cultural preconceptions and celebrate not just cultural diversity but cultural commonality...the theme of intercultural understanding for a better and more tolerant world lies at the heart of all of Music for Change's work."

For more information please visit these websites: [musicforlittlepeople.com](http://musicforlittlepeople.com), [worldmusic.net](http://worldmusic.net), and [musicforchange.org](http://musicforchange.org).

*This is part of 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 email to [hilary@mulberrybushmusic.com](mailto:hilary@mulberrybushmusic.com).*

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

# JEAN MANN

## Cd Release Party

BY ARNI ADLER

I'm writing this concert preview for a friend who's not so big on self-promotion.

For artists who don't have the great luck of having professional representation, it can be embarrassing to shout into the boundless sea of music lovers, "Hey, over here!! Listen to my CD!" It's nice to have a friend blow your horn for you now and then.

I'm a friend and a fan of Jean Mann because her music is melodic and sincere and also because her life interests me. At a time in life when some people might have started wondering if they should begin thinking about what secure full-time employment might look like, Jean was thinking ... "Hmm, wonder if I can make it as a folk musician?"

Jean barely knew her way around the neck of a guitar, but did what self-taught musicians do; she trusted her ear. Pretty soon she wrote songs, made a record, rounded up local resources and support, found other musical pals, made a few calls, got on the road, played dozens of house

concerts, made more friends, wrote more songs, hosted house concerts for other musicians, let them sleep on her floor, asked people to do things for her (albeit reluctantly), met a wonderful collaborator/partner, picked up some nice reviews here and there, and now here she is on her third recording, *daisies and fire*. A mere ten years later.

Jean's a model of what can be done with determination and the ability to stay inside your own skin, not assessing whether or not your efforts will save your life or stress it out. (Having her house broken into lately didn't help. If anyone finds her laptop or vintage Gibson guitar, let her know.) Jean followed a mysterious voice that led her fingers from unnamed chord to unnamed chord, and her voice followed her fingers, and her car followed the road, and fans showed up. Not to mention a stellar line-up of musicians. On *daisies and fire*, some pretty amazing local musicians join her on track after lovely track. Check it out. And then see the live version, Sept. 9. ... See you there. ...

**Jean Mann** on vocals, acoustic and tenor guitars, melodica, harmonica, percussion  
**Bill Corral** on lap steel, mandolin, acoustic and electric guitars, accordion, melodica, backing vocals (Froglips Studio Engineer)  
Special guests:

**Wayne Horvitz** on Piano and Hammond B 3 (Zony Mash, Robin Holcomb, Varmint)

**Tom and Virginia Dziekonski** on Violin and Cello (Teatro Zinzani, Seattle Symphony)

**Will Dowd** on drum kit (Jessica Lurie, Klezmer band, Spikehaus Sound Engineer)

**Matthew Hopper** on upright bass

**Dave Paschal** on Electric Bass

**John Coffey** on Baritone Saxophone

Special guest for concert: **Arni Adler (Uncle Bonsai)** on harmony vocals

Jean Mann's CD release party/concert for *daisies and fire* will take place September 9 6:30pm Conor Byrne Pub 5140 Ballard Ave NW (206) 784-3640, \$10 or free with purchase of CD (Editors note - price on Aug ad in the Victory Review - price was in error at \$5) Jean Mann: <http://www.jeanmann.com>

Link to full length songs:

<http://myspace.com/jeanmann>

Electronic Press Kit:

<http://www.sonicbids.com/jeanmann>

### KBCS Continued from page 7

Victory Review originated in 1969 while KBCS had its beginnings in 1972, so they are, in a very real sense, contemporaries. These institutions have a lot in common and their services are complementary. They are both not-for-profit organizations and both are powered largely by volunteer energy. Much of the information provided by Victory Review on concerts and dances is relayed to KBCS listeners as a community service.

Citizens of greater Puget Sound benefit from both organizations, even if they are not active members of either. Both Victory Review and KBCS have active relationships with many of the music venues in this region. These relationships help support the artists who provide live music and enrich The Puget Sound's myriad cultural offerings. Many of these venues return the favor by providing support through advertising in Victory Review and underwriting at KBCS.

### Norm Johnson, Music Community Resources and KBCS volunteer

Radio interviews on KBCS have significantly boosted the attendance at our Music Community Resource events (which Norm runs with Barbara Buckland). The KBCS listeners are exactly the kind of audience we want to reach with our singer/songwriter, folk, and Americana music concerts. Everything we do is a grassroots effort with no real advertising budget, and so community radio is the best way to reach our fans. It's a huge supplement to our normal publicity done through postering and group e-mails.

A recent example demonstrated what a few minutes of radio broadcast can do. On June 23, 2007, we held the 3rd annual Hank Williams/Patsy Cline Tribute Concert on Bainbridge Island. With 60 people attending last year, we outgrew the local coffeehouse and decided to hold it in a barn this year. We decided to send our information to KBCS radio. Mary Anne Moorman (stories on "Walkin' the Floor" every

Sunday at 8:30am) did a story about the upcoming event on the weekend before the concert, plus several of the DJs announced it on their shows. When the day arrived people started showing up an hour and a half early from as far away as Richland, Washington. When I asked how they heard about it, they said it was on KBCS and they drove over the mountains just to attend. We ended up with so many people that we had to turn them away at the road. We had 411 paid visitors, which was as much as the barn would hold. Many of the phone calls we received before the concert were asking if we were providing a place to dance. Our original plan was for a concert only, but because of all the requests, when the crowd thinned out to the point where we could move chairs, we created a little dance area and people danced until the end of the evening. In fact we were supposed to stop at 10:00 PM, but the dancers wouldn't stop and the neither would the bands. We had to turn the lights off at 10:30!

Tune in to KBCS 91.3 FM Community Radio online at [www.kbcs.fm](http://www.kbcs.fm). Our Membership Drive starts October 1<sup>st</sup>!

# Victory Music CD Project

Victory Music is at it again with a new Victory Music Compilation CD project. Through Oct 15th we will be accepting submissions of recorded songs for consideration in this project. From these submissions by Victory Music Members we will select around 16 songs that reflect the Victory Music acoustic scene today. Guidelines for the Victory Music Compilation Project are forthcoming and will be available via this Publication and our website, as well as Victory Open Mics around the area. The 2007 version will feature a similar number of tracks, depending on the quality of the submissions.

## The submission guidelines are as follows:

- Submissions must be considered primarily acoustic. Victory Music reserves the right to make final determination.
- All entrees must be current members of Victory Music.
- Each artist can submit up to 2 songs for consideration.
- Any song recorded, mastered or released between January 1, 2006 and Oct 14, 2007 is eligible for Victory CD Compilation.
- Songs can be studio masters or live recordings.
- Submissions must be on an audio CD. No tapes or online submissions will be accepted. MP3s are also ineligible.
- Originals and traditional or non-copyright songs/tunes are eligible. We hold no bias within these categories.
- The deadline for submissions is Oct 15, 2007. All CDs must arrive on or before Oct 15th. We will be lenient on the deadline by a few days (less than one week) only if you send us an e-mail prior to this deadline to let us know the CD is on its way.

## All submissions must include the following information:

- A valid and frequently checked e-mail address for us to keep in contact with you during the production process, since all discussions will take place via e-mail.
- Lyric sheet (if appropriate)
- A Written Paragraph about the song
- A Brief Bio and photo of performing group.

Each group to appear on Victory CD Compilation will receive 10 CDs to distribute as they wish.

Probable timeline for Victory Music CD Compilation is as follows:

October 15th – Submission Deadline

October 31st(approx.) – Track List announced

December 2007 CD Release

Please send one copy of your album or CD-R with all information requested to:

**Victory Music CD project  
POB 2254 Tacoma, WA 98401**

For more information, visit the Victory Music website at: [www.victorymusic.org](http://www.victorymusic.org)

If you have any questions, please e-mail us at [cdcompilation2007@victorymusic.org](mailto:cdcompilation2007@victorymusic.org).

Again, you have until Oct 15th, 2007 to submit your CDs, but remember the sooner we receive them, the longer we have to listen to them! We look forward to hearing everything!



# CLASSIFIEDS

## MISCELLANEOUS

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

## INSTRUMENTS & EQUIPMENT

**SPEAKERS FOR SALE:** KLH Model L853 B, two pair at \$45.00 per pair. 125 watts, 8" midrange. Work well as either stereo speakers or passive studio monitors. Contact David @ 206-789-4803

**DUSTY STRINGS ACOUSTIC MUSIC SHOP** in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or email: [musicshop@dustystings.com](mailto:musicshop@dustystings.com). **Shure Axs-2** Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00 David @ 206-789-4803

## LESSONS

**WORKSHOPS** Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: [www.songandword.com](http://www.songandword.com), 360-468-3964.

**HARP LESSONS** for all ages! Call Leslie McMichael, 206-898-4972 or visit [www.pluckmusic.com](http://www.pluckmusic.com)

**HAMMER DULCIMER LESSONS.** All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. [www.geocities.com/whamiddle/](http://www.geocities.com/whamiddle/)

**SINGING LESSONS** Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)

**STUDYTROMBONE** and Jazz vocal lessons All levels. Also PA rental at reasonable prices. [www.marcsmason.com](http://www.marcsmason.com). Marc Smason 206-760-1764

**FLAMENCO GUITAR INSTRUCTION** from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona 206-932-4067 OR [www.fanw.org](http://www.fanw.org) (FlamencoArts Northwest)

## MUSICIANS

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

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**HARMONICA** player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact [stillwillow@comcast.net](mailto:stillwillow@comcast.net). **THE BLUES HARMONICA WORKSHOP** Six weeks instruction. Beg, inter and advanced 206-312-0328 - [web-deltabluzin.com](http://web-deltabluzin.com)

**CELTIC HARPIS**T available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 [harp@olympus.net](mailto:harp@olympus.net) [www.davidmichaelharp.com](http://www.davidmichaelharp.com)

**ANTIQUES VICTORY** looking for volunteers, financial donations and help, book keeper, equipment, Web Site, Email (Mac based), data entry, video and audio editing, all for our quarterly Open Mike and associated activities. Plus audiences at our next event Thursday, September 13, 7PM Antique Sandwich, 5102 N Pearl, Tacoma 7pm \$5 General, \$3 Victory Members, Senior and Kids. Contact Chris Lunn, 253-863-6617, POB 7515, Bonney Lake, WA 98391

**SelnesSONGS & JWAmusic Recording Studios** 206-782-4762 [SelnesSONGS.com](http://SelnesSONGS.com) block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

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

**BLUEGRASSERS:** Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass-Subscribe@Yahoogroups.com](mailto:Nwbluegrass-Subscribe@Yahoogroups.com) Info: JoeRoss - [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com)

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**VICTORY MUSIC**  
needs a few good Volunteers:

**CD Reviewers:** Contact - [mtson@icehouse.net](mailto:mtson@icehouse.net)

**Office work, and Library CD Coordinator**  
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**Sound People:** at Ravenna 3rd place Books open Mic - [victory@nwlink.com](mailto:victory@nwlink.com)

**Writers:** Contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)  
**Proof** for the Victory Review - Need experienced proof readers and **copy editors**. Follow AP Rules Contact: [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**All opportunities are Volunteer positions!**

# VICTORY MUSIC

## OPEN MICS

### 1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

### TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

Ravenna Third Place Books

& Honey Bear Bakery

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM

### 1ST THURSDAY

Crossroads Shopping Center

In the food court

Sign up - 5:30 PM

Music 6 - 9 PM



## SEPTEMBER MUSIC

Lunch time Music with Bob Hammer and Chris Clark

- 1<sup>st</sup> Eddie Shaw - Blues & The Wolf Gang
- 2<sup>nd</sup> Jay Thomas Big Band with Becca Duran
- 7<sup>th</sup>-8<sup>th</sup> Jeff and the Jet City Fliers
- 9<sup>th</sup> John Holt Big Band with Pete Lenionen
- 14<sup>th</sup>- 15<sup>th</sup> Doktu Rhute Muuzic (Roy Hightower)
- 16<sup>th</sup> David Freisen Band
- 21<sup>st</sup> Rent Collectors
- 22<sup>nd</sup> James Armstrong
- 23<sup>rd</sup> Maia Santell & Houseblend
- 28<sup>th</sup>- 29<sup>th</sup> Kim Field Band
- 30<sup>th</sup> Reggie Goings Band

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotrad Jazz	7:00 - 10:00 pm
Wednesdays	Legend Band w/Clarence Acox	8:00 - 10:00 pm
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Sign up - 6 PM

Music 7 - 9 PM

### 1ST THURSDAY

Crossroads Shopping Center - In the food court

Sign up - 5:30 PM

Music 6 - 9 PM

## SEPTEMBER CONCERTS

Saturday, Sept. 22 7:30pm \$14

### Joel Mabus

Phinney Neighborhood Center  
(brick building)  
6532 Phinney Avenue N, Seattle

Sunday, Sept. 23 7pm \$20

### Cheryl Wheeler

Shoreline UU Church  
14724 1st Ave NE (Shoreline)  
Tickets: BrownPaperTickets.com

Saturday, Sept. 29 7:30pm \$14

### Kenny White

Phinney Neighborhood Center  
(brick building)

For reservations for our  
Phinney shows:  
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