

# VICTORY REVIEW

Acoustic Music Magazine

Volume 30

November 2005

Number 11

## Songs For Shelter

SEATTLE MUSICIANS HELPING HOMELESS FAMILIES

### Inside...

- ✦ Linda Waterfall's: Body English
- ✦ All the Street is a Stage: Celebrity Weapon
- ✦ Folking Around: Stanislove
- ✦ Musical Traditions: James Stevens - Paul Bunyan and the Frozen Logger (Jogger)

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# THE RAMBLIN' MIKE

Mr. Spots Chai House



BY MICHAEL GUTHRIE

Every Thursday night, in the heart of Ballard, Mr. Spots Chai House hosts an open mic for poets and musicians. I think this room excels in ambience, character, art and it's full service kitchen with beer, wine, espresso and Chai Tea, (the specialty of the house) which you can take home by the gallon.

Excellent acoustics in this room make it a treat for musicians to play in. There is a good sound system with a Makie, 6 channel, board. The audience is there to listen, so some musicians could easily play in this room without a sound system.

Five years ago this open mic was started by; musician, poet and emcee, Chris Brandon. Chris has been host for 4 consecutive years. His mission was to find a formula that doesn't exclude anyone and to create a scene people can be part of. He certainly has succeeded in both, this is a popular open mic with a lot of talented performers showing up, like "Nati" a very dynamic, animated and powerful poet. "Otha" master of the beat-box.

Three and one half years ago Mr. Spots moved to its' present location on Leary Way, just south of Market Street. The open mic was



Above: Chris Brandon

already happening and that scene just moved with the business to a *great spot*.

As a back drop for this hub of music and poetry is a long high wall full of paintings by Heidi Rausch. Images dance around each other in a colorful display of light. Artists take turns displaying their works and barristas pull their shots and steam their brews.

I was standing at the bar, getting my beer, when I received a compliment on my set from Marcia Moonstar, a San Francisco "Hippie Poet" from the Haight-Ashbury days. She used to read at the US Cafe. She was preparing to do her new "Rap Poetry" with her new

electronic drum module and amp, don't let the gray hair fool you! I had to leave before she got up but it was nice to get some positive feedback on my tunes from a woman of Marcias' background.

Don Fulton is a musician who gets around a lot trying his new material out in a live setting and keeping his performance skills sharp. He has been spending a lot of time at home building his studio, writing and recording songs. Don remembers buying a portable recorder when they first came out and has been doing home recording since. He started playing when he was eight years old, he loves old guitars and playing them. One of the reasons Don plays open mics is to meet like minded musicians like Gil, host of the EMP open mic. Gil and Don are both Beatles fans and you can see them jamming at the Liquid Lounge on Sunday night. Most of the time, you will see Don play his own tunes as this is where his passion lies. Don Fulton has put together a nice little 3 song EP that he gives away to promote his music, you can see him out there at one the many Seattle area open mics.

Well, I hear from my friend Eva Tree that there is a new open mic at the Blue Star Cafe at 45th and Stone Way. Guess I'm going to have to Ramble on over and have a look!

*Michael Guthrie is a singer/songwriter who regularly plays venues in the NW, is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79. He studied sound engineering and recording at: Sound Master Recording Studios in North Hollywood, CA in '87. contact: moorafa@mindspring.com visit: www.moorafa.com*

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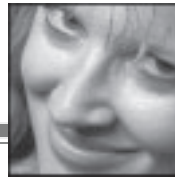
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# GALLOPING GOSSIP

October 2005



BY DEB SEYMOUR



*\*\*Note\*\* Due to circumstances beyond her control, the Galloping Gossip is unable to write her regular column this month, due to a pinched nerve in her neck that makes typing at the keyboard extremely difficult. How did she do it? Well, if she really knew what did it, she wouldn't have done it, right? Life is hard sometimes in Gossipland. (So is the floor, after falling off a chair while painting... as is regular weight lifting in the gym, and sleeping on your neck funny.) But back to the column—luckily, we were able to find a last minute replacement: the Gossip's famed Horse-With-No-Name, her long suffering partner in gossip crime who appears monthly in her column as her side-kick...and now he gets a turn at the keyboard. Who says a horse can't type? We wish Deb a speedy recovery from her pinched nerve and we'll see her next month. But now, straight from the Horse's mouth...- "The Management, Gossip Track Central."*

I must apologize in advance, as I seem to have created a small problem. Your Galloping Gossip and I were out for our morning constitutional, and had actually achieved a proper gallop when we happened to pass a cinema featuring a festival of surrealist films. As you could imagine, I had to stop—quite suddenly in fact. By the time I realized that I should have, perhaps, given some sort of warning, Deb had already taken her first unaided flying lesson. She is recuperating nicely, but I felt it my duty to compose a column in her stead. Please bear with me, as I am unaccustomed to public discourse. \* For this month, to continue with the theme of new things (new writer, new injury, etc.), I have headed to new territory for our current slew of gossip. As would be expected from a horse with no name, I have information coming from the *desert* to the East. . . namely the Tri-Cities. I find this to be a particularly interesting area, as they are so far inland, but still have a monthly **Second Saturday Sea-Song Sing-along**, taking up the better part of Richland's Round Table Pizza, and featuring people from

all over this exceptionally dry area, singing songs of a decidedly non-dry nature. Well worth seeing and singing along with. \* Also, I have been saddled with the knowledge that those dry-side singers of silly sea-songs, **the Great Sanger & Didele** have recently come out with their second album, *Live From the Tillesquat Bowl*. They say that it took two years to record this one night only event, and that this is the best album they have produced in over three years. I hear they also have just come out with a special 4<sup>th</sup> anniversary edition of their first album, *Seamen of the Inland Empire*. Hmmm...best in over three years, and 4<sup>th</sup> anniversary... must be a coincidence. \* Keeping my ear to the ground (which, by the way, slows me down considerably) I have also heard of some other upcoming events. It appears that at 7:30, on November 19<sup>th</sup>, **Tom Lewis** will be making a concert appearance at the Kennewick Highland Grange. \* Also, on December 3<sup>rd</sup>, **Hank Cramer** will be making an appearance with his **Constellation's Crew**, an all star nautical hootenanny, featuring anywhere from 10-15 performers, largely from the Puget Sound area. This Concert is scheduled to go on at the Battelle Auditorium, in Richland. What an amazing nautical line-up, for such a very dry location. \* Finally, I should point out that there is a monthly coffee house concert going on over there. Put on by the **Three-Rivers Folklife Society**, this event has recently changed venues, and is now being held at 7:30, on the Second Friday of each month, at All Saints Episcopal Church, at 1322 Kimball Ave., in Richland. They have featured a number of terrific performers, including **the Michael Carlos Band**, and even your humble Galloping Gossip herself, **Deb Seymour**, within the last year. This event opens with an open mic, so grab your guitar (or mandolin, harp, autoharp, or steam calliope) and head on over. I hear that November will be featuring **Larry Murante**. It should be a splendid evening. \* I'm afraid that I must sign off, as I have been called to provide physical therapy for our injured Gossip. I'm still not sure how having a horse walk on her

back can be of help, but I'm no horse doctor, so what do I know? \* Yours truly, the **Horse-With-No-Name**, in for the **Galloping Gossip**. (P.S. Happy Turkey Day!)

*Got something we should know? Email us at [victory\\_gossip@yahoo.com](mailto:victory_gossip@yahoo.com)*

*Deb Seymour is Seattle's purveyor of "demented wit, haunting blues and moving ballads" and plays regularly in the Puget Sound area when not plagued by pinched nerves. Visit her on-line at: [www.debseymour.com](http://www.debseymour.com)*

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## NORTHWEST SEAPORT MUSIC

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BY DAN ROBERTS

The Saturday, November 5th Northwest Seaport concert comes before the chantey sing because we have a rare PINT & DALE sighting. Our favorite parotids have reached the point of rare return. So, at 8 PM, at the Center for Wooden Boats, South Lake Union Park, you can enjoy heartfelt vocals, dazzling instrumental textures, and harmonic blend from years of practice. Celtic and Maritime music don't get much better than this. Admission: \$10 general, \$8 seniors, students, and maritime heritage organization members. Before, amid, and after, you can graze the goodies and browse our excellent stock of maritime music CDs. Info at 206-447-9800 or: [www.nwseaport.org](http://www.nwseaport.org)

Friday November 11, Veterans' Day just happens to be the second Friday this month, so its Chantey Sing Time! PHILIP MORGAN leads, with his usual gusto and finesse. Come sing sea songs by the (lake) shore. No admission charge, but hats will be passed. 8 PM, at Northwest Seaport, South Lake Union Park. Before, amid, and after, you can graze the goodies and browse our excellent stock of maritime music CDs. Info at 206-447-9800 or [www.nwseaport.org](http://www.nwseaport.org)

# SONGS FOR SHELTER

## Seattle Musicians Helping Homeless Families

BY DIANE SCHULSTAD

“The Fremont Public Association serves the poor. Many of them are working poor. In this society we are programmed to believe that if people are out on the street, somehow they deserve to be. They didn’t work hard enough or they don’t have the right opinions... whatever. It’s their fault somehow.

So there are all these folks out there that need help. I wish that the state—I wish that the government—could give them that help. But for a lot of different reasons, it’s not happening. It gets to the point that you can’t sit around and say ‘I can’t do anything’ anymore. You have to step up to the plate, *do* something if you can. I had to do something. *We* had to do something.”

Reggie Garrett’s musings reflect the eternal dilemma: what difference can one person make in a world plagued by troubles and injustices? Yet, all profound changes occur when we, as individuals, take that step to acknowledge the suffering in the world that’s right before our eyes, right in our very neighborhood. And then... *do something*.

For Reggie Garrett, a Seattle guitarist/singer/songwriter, and his wife Linda, one “something” that could be done was to give generously to the Fremont Public Association (FPA), a non-profit community agency (with emphasis on *community*) that is dedicated to helping low-income people move out of poverty. Reggie and Linda had lived in Fremont for years and witnessed the differences the FPA made in the neighborhood: “It was local; you could actually feel good about the results of helping people in your own community,” Reggie explained. “There are other, bigger organizations—like the Red Cross—that people donate to all the time. This was something right outside our front door.”

Even after Reggie and Linda moved from Fremont to environs farther north, their donations to the FPA kept coming...year after year after year. Of course, the FPA’s services kept expanding year after year—no longer localized to Fremont. 25,000 families throughout King County were served each

a difference in the legislation of state policies, thereby helping those in low-income situations to regain their dignity and find their voice.

The Garretts’ annual donations did not go unnoticed. Mike Buchman, in the development office of the FPA, was intrigued that a musician of Reggie’s repute was a long-standing supporter of the mission of the organization. Since Mike is a musician himself, he was aware of the potent way in which music could drive a message home. Perhaps Reggie could employ his considerable musical talents to support the cause? An idea had long been percolating in Mike’s thoughts: the production of a recording of various local artists’ songs, the proceeds of which would directly benefit the homeless programs of the FPA. *Songs for Shelter*. Mike didn’t personally know the musicians that he would like to have participate on such a project. Perhaps Reggie, already knowing the importance of the programs that would be supported, could sway other musicians to participate, considering his own zeal for the cause.

Reggie was enthusiastic about the idea from the first introduction. Naturally, Jim Page was first musician Mike and Reggie recruited for the project: Jim has been involved with various aspects of the FPA for years, and his political activism is closely aligned with issues that affect the homeless. “In this country, the state does *not... take... care... of... people*.” A measured pause between each word added emphasis to Jim’s explanation of his involvement, punctuated by a soft pound-pound-pound of his fist on the table. “It just doesn’t do that. So *we* have to. I have the conviction that there is another form of social organization possible and that there is nothing



Above: Mike Buchman

year. And, really, how could you possibly support anything more admirable? Not only does the FPA offer emergency shelter, housing and food to those in desperate need. In its scrappy, grassroots way—so influenced by the originality and inventiveness of the Fremont neighborhood itself—the FPA provides a singular service of leadership and advocacy on issues that affect low-income folks in Washington. The FPA’s advocacy efforts make

else for us to do except to build that other form of social organization. Down the road somewhere. However long it takes. You can call it another government... you can call it a revolution... I don't care what you call it. *A different system.*" Yes. *Songs for Shelter* was obviously a project that would engage Jim's passion.

Reggie and Jim contacted musicians that are numbered among the best and the brightest of Seattle. It was an impressive "wish list" for *Songs for Shelter*: each participating musician or group was asked to contribute a *newly recorded* song to the CD. For this will be no mere compilation, mind you. Most of the tracks on *Songs for Shelter* will be found *only* in this collection...nowhere else. So you can imagine the excitement unfolding as each of the desired musicians agreed to participate: **Wayne Horvitz and Robin Holcomb. Grace Hearn and Michael Savage. Paul Benoit. Martin Hayes. Danny O'Keefe. Laura Love. Radio Nationals. Laura Veirs. Carrie Clark. Electric Bonsai Band. Orville Johnson. Artis the Spoonman. Slim Pickens. Jim Page** (obviously). **Reggie Garrett** (obviously). The commitment required of the musicians to provide a never-before-released cut was considerable—it would take time and energy from their already frenetic professional lives. But the stage was set. This promised to be a most powerful recording.

With Mike's diligent production efforts deftly pulling all the threads of the project together, the concept swiftly progressed to become a reality. Four Seattle area studios (David Lange Studios, Garey Shelton Studios, Will Dowd's Spikehaus, and Jerry James' Ice in the Winter) provided pro-bono recording services for the project, ensuring professional sound quality and thus ensuring the success of the venture. Graphic design (provided by Jane Higgins Design) was also given freely.

Jim Page and Reggie Garrett both wrote material specifically for *Songs for Shelter*. Jim's song, an acerbically witty and conversational observation that some people make "Too Much Money," introduces a political proposition that a "maximum wage" should be instated. ("I wrote the song because I actually believe that we need a maximum wage!") Reggie's song is a convincing and haunting vignette: a narrative of the perils of the hopelessness of poverty from the point of view of a child (*not* at all

autobiographical, by the way!): "When Daddy Gets This Way." Wayne Horvitz and Robin Holcomb performed a hypnotic version of the traditional tune "I've Been All Around This World" (featuring Wayne's first-ever recorded vocal performance!).

Mike actually requested Slim Pickens (a duo that he saw busking at the Pike Place Market) to perform a rendition of another traditional song, "Make Me a Pallet on Your Floor." ("I loved their old-timey sound and older-than-dirt vocals. I'd been thinking 'Pallet' would be a good closing tune, so I recruited them to record the song for us and set them up with studio time to make it happen.") Danny O'Keefe updated a song he first recorded in the mid-1970's—"The Hereafter." Laura Love contributed an unreleased, live version of her classic "I'm Givin' Way." Laura Veirs provided a solo demo version of "Secret Someones," featured on her recent Nonesuch Release. Carrie Clark provided a new take on her signature tune "Sweet Betty Blue." Paul Benoit's "Palm Wine Drunkard," which is musically mesmerizing, lyrically presents one more personal portrait of an aspect of poverty. Artis the Spoonman's astounding percussive talents are showcased on Jim Page's instrumental "The Dusty Road to Dawson." Celtic fiddler Martin Hayes also contributed an instrumental: the sprightly traditional "The Humours of Tulla/Last Night's Fun." The masterful guitarist Orville Johnson coaxes you to consider what you believe on "The Sleeper." The Electric Bonsai Band shows the hazards if you *don't* consider what you believe in "Lounging in the Belly of the Beast." Radio Nationals' "Scream," another evocative illustration, actually can affect you viscerally. As can the heart-rendingly beautiful "Snow on the Ground" by Grace Hearn and Mike Savage.

The collection includes a smoothly sequenced number of musical styles (singer/songwriter, traditional folk, Celtic, funk, blues, pop). The high caliber of musicianship is evident just from a cursory glance at the list of participants: the end result is a thought-provoking, compelling and sonically gorgeous recording. Incredible listening.

As the tracks came in from all their assorted sources, it became apparent that *Songs for Shelter* would more than fulfill Mike's hopes—because it isn't just the proceeds from sales of this disc that will help the cause. Mike hopes that the messages you hear in these songs will infiltrate your

thoughts, *change your mind*, make you see the world through different eyes, make you want to take action—as music is wont to do, with the rhythm, melody and rhyme delivering a philosophical thought. "The songs—not exclusively, but by-and-large—speak to the issue of poverty, whether it's from a political analysis, like Jim's song, or from a personal analysis, like Reggie's song or a number of the songs of the other artists. When someone listens to the CD and reads the accompanying materials, maybe they'll think: 'Wow, I should pay attention to the folks that ask me for money when I pass them on the street. I should talk to someone and find out what's going on in their lives, instead of just walking past and not thinking about it. Or I should do something! I should volunteer at a food bank! Suddenly this song is hitting me in a way that I've never been hit before.' We don't want just the people who always give to social services organizations to support what we do. We want *everybody* to think about these issues. That's a success to me: helping people in the community plug in. That's what this project is all about."

*Songs for Shelter* has provided ample opportunity for plugging in, doing something. The musicians, the sound studios, the artists all banded together as a *community* to support the community efforts of the FPA. So, what can you—as one individual—do? Well, the first part is easy, and enormously fun! Come out and see a gangbuster concert at the ***Songs for Shelter CD Release Party*** that will take place at **The Triple Door on Tuesday, December 13<sup>th</sup>**. (For tickets, call the Triple Door at 206/838-4333.) Purchase your very own copy of *Songs for Shelter* and enjoy this stellar collection of songs of 15 of Seattle's best artists. Buy copies for your friends! Make this project a success! And then... who knows what "something" you will be inspired to do next?

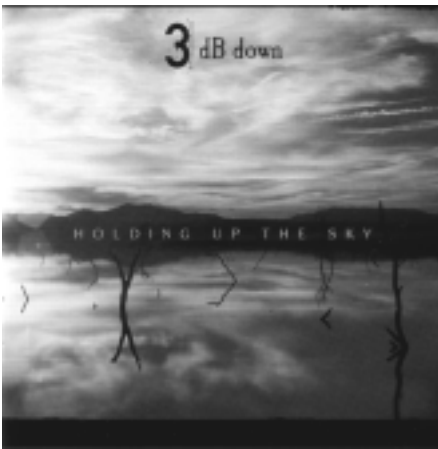
*100% of the proceeds of Songs for Shelter will fund services that get homeless families off the streets and provide them with the safety, time, resources and support they need to turn their lives around. The CD will be available at area music stores and through CD Baby in early November. To reserve your copy now, e-mail Mike Buchman at [mikeb@fremontpublic.org](mailto:mikeb@fremontpublic.org) or phone 206/694-6802. For more information on the FPA, visit the FPA website: [www.fremontpublic.org](http://www.fremontpublic.org).*

# REVIEWS

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## LOCAL

**3DB DOWN: *HOLDING UP THE SKY***  
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When I mention to someone that I write music reviews for Victory, I invariably find that they are a musician, or know one, and a CD comes my way. This was the case when I recently bumped into a friend I hadn't seen in almost two decades. Her husband is Jeremy Berry, the lead singer and keyboardist for 3DB Down. Formed in 2002 after leaving local band Aerial View, Jeremy and Scott May recorded an EP, put a full band together, and recorded *Holding Up the Sky*. This ten-song debut combines power pop with hints of country, funk, and while not overtly religious, has an earnest, positive, uplifting feel to the lyrics and music. Jeremy has a strong voice that may not be unique but is warm and passionate, reminiscent of Neil or Tim Finn, or the Bodeans, and many of the songs would not be out of place on a Bodeans or Crowded House album. The lyrics are intelligent, steering clear of most clichés and consistently upbeat. The producer was musician Paul Speer, known for his recordings with David Lanz and for co-founding Miramar

Productions. Paul gives the record a crisp, clear sound that allows the songs to truly shine. 3DB Down does seem to suffer the typical band malady of keeping a drummer. Donovan Pfeifer, who provided fine percussion on the record has left to raise twins, and according to the band's website has been replaced by Dave Samek. *Holding Up the Sky* is a strong debut. Bumping into an old friend has never sounded so sweet. (James Rodgers)

## BRAZILIAN

**LUIS BONFA: SOLO IN RIO 1959**  
Smithsonian Folkways SFW CD  
40483 w.w.w. folkways.si.edu

The inspiration for this CD came from a 1959 recording session in Rio that was originally released on Cook Records, a company that was famous for their pioneering field recordings in exotic places using portable Nagra decks often run on flashlight batteries. That rustic feel pervades this release. This music is like eyes dropping on a virtuoso guitarist at home in his studio. 17 of these cuts were released on the original LP and another 14 were rescued from the master tapes, making for 70 minutes of music. The variety of styles that Bonfa is at home with is breathtaking. There's early Bossa Nova, Calypso's, jazz standards like *Night and Day*, and improvisations on Chopin and classical variations and themes that are masterful in their sophisticated simplicity. This is truly a textbook of the sources that created the world-wide Bossa craze that was to come. Students of guitar, Brazilian music, arranging and world music really need to have this disc in their collection. This is music of a bygone era and is a tonic to the pace of our world. Louisiana Blues/Zydeco (Gary Bannister)

## BLUEGRASS

**SIMPLE MAN: THE CHAPMANS**  
(Pinecastle Records PRC 1144)

I got to thinking, as I snoozed through *Simple Man*, the release by a tough looking, light picking foursome called the Chapmans: maybe the trouble these days is that people are using "bluegrass" as a sort of blanket term for anything acoustic, anything with a mandolin on it. If artists would 'fess up to what they're really up to (sensitive singer, storyteller, country pop, light jazz, etc.), then hearing a little banjo plucking somewhere down in the mix would stir interest. Alas, the Chapmans – and a distressing number of other acts out on the bluegrass circuit – wouldn't want anything raw to get in the way of their very sweet singing or their technically perfect, polished playing. That would make their record sound different from all those others recorded with the help of Bluegrass's "House Band" (Ickes, Duncan, Haynie, Vincent) wouldn't it? For just one cut, a spirited instrumental aptly titled "Pickle Flavored Ice Cream," the Chapmans tear it up. The rest of the CD is a turgid collection of lost-love songs, plus a limp remake of Jimmy Martin's "You'll Be A Lost Ball." Plug the Chapmans in, they'd be Diamond Rio. Pick this one up if your marriage is on the rocks or if the regular fare down at the dental hygienist's is getting a little stale, but hold out for better if you really love Bluegrass. (Tom Petersen)

## BLUES

**ANYTHING CAN HAPPEN MAGIC SLIM & THE TEARDROPS**  
(Blind Pig BPCD 5098)

Magic Slim bills himself as the last of the original bluesmen, and he may be. Born in the 1930s, he saw the progenitors of the form in their prime, opened for them during his 1950's apprentice-



ship, and made his name in Chicago, sharing the stage with the likes of Hound Dog Taylor. While he may be of the second tier, commercially – quick, name one Magic Slim standard – he has one of the great blues voices, first rates chops with a distinctive sound, and a songbag that keeps the crowd up and movin’. They were movin’ that night in Chico, a rowdy college town in Northern California, when *Anything Can Happen* was recorded at a brewpub. Slim and the ‘Drops are a very tight band, in the Chicago style: loud, nasty, but technically superb and thoroughly rehearsed. Just to let the crowd know, he opens with “I’m a Bluesman,” then advises he’s “The Man You Need.” It’s blues boilerplate, but delivered with such energy and charm and authenticity, Slim is forgiven. Two of his best (this is a sort of “best of, done live album) are included, “Goin’ To Mississippi,” and “Black Tornado,” and the party is in full swing. There are no surprises, but special mention must go to the Teardrops’ rhythm guitarist, Jon McDonald. By definition, the rhythm guy is best when not noticed, but McDonald lays down such a groove and supplies such exquisite fills, it makes the record. No surprise when Slim lavishes praise on McDonald between songs late in the set – he knows how important McDonald is to his sound now (*Tom Petersen*)

**THE LEE BOYS: SAY YES**  
Arhoolie Records CD516  
w.w.w.Arhoolie.com

Hailing from Perrine Florida, about 12 miles north of Miami these boys are blowing up a storm to rival the next hurricane that hits the mainland. Their style is called Sacred Steel but you’d search far and wide to find churches that play music like this. The CD licks off with the title track and is a growling preachy gospel chant that if listened to long enough would surely induce trance. The next tune *Joyful Sounds* shocked me with its likeness to some of the things I heard the twin spiraling guitars of the original Allman Brothers band play. A groovy instrumental, the tune shows the relationship the Lee’s have with the Southern Rock sound. Other Sacred Steel recordings have the guitars sounding like a human voice. Not here. The figures and riffs these guys play come from the great guitar players of the south like Dicky Betts and Duane Allman. Country, rock and R&B all inform this music and the lyrics could only come from the blues. This is a current band that’s out touring. Catch em if You can next time they come around. (*Gary Bannister*)

## FOLK

**JOEL RAFAEL BAND: WOODYBOYE**  
(Applesseed APR CD 1086)

The Woody Guthrie catalogue was treated a bit carelessly during Woody’s lifetime, largely because Woody himself cared little for the business end of music, and because he truly lived out the spirit of folk. He borrowed lyrics and tunes or inserted his own, recorded rarely and sloppily, gave away verses and ideas and tossed as many as 1000 songs into whatever trunk or duffel bag he was living out of at the time. Since his death, though, daughter Nora has emerged as a most thoughtful custodian of Woody’s material, especially those “lost” songs. Rather than dump it all out for people to see and use, she has overseen the careful study and reconstruction of all those partial or never-played pieces, then released them to those who will use them in Woody’s spirit. The first great releases were by the British singer/activist Billy Bragg (the terrific, electric “Mermaid Avenue” recordings, in the late ’90s), and now long-time Guthrie acolyte and talent-in-his-own-right Joel Rafael has a full CD of rare and unreleased Guthrie songs, *Woodyboye*. It’s billed as Volume II, a sequel to last year’s *Woodeye*, but that record only had a few actual Guthrie songs, while this new disc only has one non-Guthrie song. It’s an all-acoustic record that fits the material well, but it isn’t a solo performance. The Rafael Band is a mature ensemble with guitar, bass, piano, some muted drums, and sprinklings of banjo, mandolin, and fiddle. Rafael is a beautiful, honest-sounding singer, and gives these songs a honest shove – there’s no reverent, deferential holding back. The band is Jamaica Rafael, Mauricio Lewak, Will Landin, and Carl Johnson, but a host of stars who owe a lot to Woody join in: Jackson Browne sings backup, Van Dyke Parks plays piano, the Burns Sisters, Jennifer Warnes, and Jimmy LaFave also sing on a tune or two each, and Arlo Guthrie is thre for a little hummin’ and strummin’ too. This is an important record, and a very, very good record, a must for folk artists and fans of the man from Okemah. (*Tom Petersen*)

**THE HEART WANTS WHAT IT WANTS: THE CANTRELLS**  
(Sobrero Records, SRCD 1018)

The Cantrells are a singing-songwriting duo that should be hitting it big any day now on the

strength of their excellent original songs and proper interpretations of the classics. While this, their fourth release, is done with bluegrass instrumentation and a decidedly country feel, the Cantrells are, deep down, sophisticated pop tunesmiths and singers in the manner of Johnny Mercer, whose “Autumn Leaves” they cover here, or Joni Mitchell, who also gets a nod. The opening cut, “Falling Forever For You” is a perfect love letter, a bold declaration surrounded by the turbulent emotions of a new relationship. Emily Cantrell packs a lot of sophistication and depth into her work – by the third cut, “See It In My Eyes”, it’s clear she’s playing in the same league with Ms Mitchell. The one that’ll floor ya is the last piece on the record, a Christmas card called “Snowbound.” The Cantrells (and buddy Jim Schultz) have pulled off the seemingly-impossible, writing a new song that fits perfectly with the canonic seasonal odes of the 1940’s, and is as good! (*Tom Petersen*)

**SOUTHERN SUMMITS: 21 DUETS FOR FIDDLE AND BANJO ALAN JABBOUR & KEN PERLMAN**  
(Self Issued; contact the artists at  
www.kenperلمان.com or  
jabbour@myexcel.com)

Two very fine musicians team for a CD that is both a delight to listen to and a great instructional record. This is as down home as it get, fiddling and frailing, and Jabbour and Perlman are as passionate and precise as can be expected from the teachers that they are. *Southern Summits* aims higher than being the CD to take home from camp, though. Over half the tunes come down to us from Henry Reed, a somewhat obscure old master but a fount of great old traditional fiddle pieces. A few that have gone into the general jam repertoire are here (“Billy in the Low Land”, “Bonaparte’s Retreat”), but the rest are charm-ers saved in the nick of time. “Rocky Mountain Goat.” Reed’s own “Breakdown” and “Favorite.” “Hell Up Cole Holler.” Of historical interest is “Henry Ford’s Waltz,” reminding us that when the automaker achieved a public stature just below that Thomas Edison (and above that of the President, a fishing buddy) he set out rid America from the scourge of jazz, sponsoring concerts and dances of polite, All-American fiddle music. *Southern Summits* is very well produced and engineered and beautifully packaged, all by the artists themselves. A very fine release! (*Tom Petersen*)

**PEGGY SEEGER: LOVE CALL ME HOME**  
(Applesseed APR CD 1087)

At age 70, Peggy Seeger isn't done yet, but she's admittedly in the middle of taking care of a few things before it's too late. *Love Call Me Home* is the middle album of a projected trilogy, on which she records the folk standards she has always known and loved, but left for her brothers and others to perform while she made her own bold way. It is a little disorienting, then, to hear Peggy singing "Poor Ellen Smith" and "Logan County Jail" for the first time . . . she's doing remakes of songs that weren't done before! That's her point though. She's out to record the greatest folk songs, with the greatest stories and best lyrics, and to give it her all. *Love Call Me Home* is a beautiful record, made with the assistance of her children and having a professional, commercial (gasp!) sheen to it. Seeger's voice has lost nothing over time. It's still a high, lush, expert instrument, which adds to the impression that these tunes could have been waxed 40 years ago. The album's two originals are great additions to her already formidable songbook: "Sing About The Hard Times" is Stephen Foster-ish, but packs some sly commentary on our current state of affairs; the title track is more like the songs she wrote with her husband, Ewan MacColl, and thus should please long time fans. (Tom Petersen)

## JAZZ

**MARK MASTERS ENSEMBLE: PORGY & BESS**  
**REDEFINED!**

#74069, Capri Records, P.O. Box 892, 60615  
U.S. Highway 285, Bailey, CO 80421-0892

In the seven decades since the release of the Gershwin musical, Porgy & Bess many artists and jazz arrangers have tried to make it their own, put a stamp on it, or find another nuance buried in the masterpiece. So it's a pretty gutsy move to release a record titled *Porgy & Bess Redefined!*, especially with that big exclamation point at the end. While I can't quite agree with the punctuation or the word "redefined," the Mark Masters Ensemble re-imagine these eleven tracks somewhat and the horn work of Billy Harper, Tim Hagans, Gary Smulyan and Dave Woodley is exciting and fiery. Harper on tenor saxophone and Hagans on trumpet take most of the solos on these 11 instrumentals and they are

up to the challenge, but it was the clever bass lines of Ray Drummond that kept grabbing my attention. While not redefining the work, they have showcased this Gershwin classic, allowing us to see its beauty and understand its continuing allure and attraction. (James Rodgers)

**BULL FONDA DUO: CUP OF JOE, NO BULL**  
(Corn Hill Indie)

Katie Bull sings, Joe Fonda plays bass, and that's it. Anybody else, this would be a one or two-tune novelty, an experiment, a nudging of the boundaries before a return to the middle. But Bull and Fonda fill the vast, empty "middle" of each song with their prodigious talents. Fonda, especially, wrings from the big fiddle sounds that delight and amaze, as he simultaneously keeps up the original tasks of supplying rhythm and bottom while racing up the neck with lead licks and flourishes. Bull has the big-league pipes and old-school style suited to the standards the duo covers, with plenty of original ideas to make each song a lush, layered experience. Her interpretations of "I Could Have Danced All Night" and "When I Fall In Love" are different, taking the long way around to the most recognizable parts of the melody, but become all the more fascinating and delightful for doing so. Other songs are more straightforward. The duo includes a couple of originals that stand up very well to the classic company, showing just how well Fonda and Bull "inhabit" this project. For all its quality and invention, though, this may not be a CD to listen to in one sitting, straight through . . . but put it in the CD shuffler. (Tom Petersen)

**MARLON JORDAN FEATURING STEPHANIE**  
**JORDAN: YOU DON'T KNOW WHAT LOVE IS**  
#1002, Louisiana Red Hot Records,  
www.louisianaredhot.com

As if to prove to the world that the Marsalis Clan is not the only talented jazz family out there, trumpeter Marlon Jordan releases *You Don't Know What Love Is*. While the disc features his sister Stephanie on vocals, his dad Kidd Jordan, (commas wrong) blows a mean avant-garde sax solo on Coltrane's arrangement of "My Favorite Things," brother Kent plays flute on "Now Baby, Or Never", sister Rachel leads her Music Alive Ensemble on the record and acted (change in verb tense) as executive producer. On top of that, four other members of the extended family play along. This is truly a family affair. Though notable that this is the first time the whole fam-

ily has played together, it really is a showcase for Stephanie and her beautiful voice. Five of the eight jazz standards are vocal tracks, allowing us to hear her sing both soft and sensual and swinging strong. I dare you to try and to get her version of the Frank Loeser standard "Joey" out of your head. This is one talented family. Branford and Wynton, you better watch your backs. (James Rodgers)

## LOUISIANA BLUES/ZYDECO

**CLIFTON CHENIER:**  
**LOUISIANA BLUES AND ZYDECO**  
Arhoolie CD9053  
w.w.w.Arhoolie.com

This is Clifton's first recording for Arhoolie records, done in Houston in 1965 and re-released here for the first time with stereo sound. 6 new tunes are added on this mid-price classic and the CD catches Chenier at a transitional time in his career that sees him playing the repertoire of his home like *Louisiana TwoStep* and *Zydeco Et Pas Sale* as well as more house rocking, booty shaking tunes like *Clifton's Blues* and *Hot Rod*. Chenier was cousin to Lightning Hopkin's wife and his relationship with the blues is nasty and funky, with grooves that drag on your heart and soul. His accordion runs pierce the air with short bent note trills and rapid descending runs. When he solos, he vocalizes his thoughts and just drips emotion like sap from a willow on the Mississippi. The drums and rubboard sound like some West African's playing calabashes with rattles and beating on a tree stump. Pure roots here. (Gary Bannister)

**CHAINSAW DUPONT: BOURBON STREET**  
**BREAKDOWN**  
Blues Warrior Records BLW002  
w.w.w.bigproductions.biz

Chainsaw DuPont is name new to me, but quickly ingratiated himself at my house with this well executed recording that presents an amazing gumbo of Louisiana styles. DuPont shows himself to be a good vocalist that's aware of new blues artist's like Guy Davis and Olu Dara. He wrote all the material on this recording and taps into the spirit and style of Louisiana and New Orleans. *Five Foot Two* sounds like a Snooks Eaglin tune with a bit of Chuck Berry thrown

in. Accordion enlivens *You Think Too Much* and *N.O.* reminds me of Zappa and Beefheart with its ironic diatribe about Bourbon Street. Funky Second Line trumpet figures swirl in the background and oh look here comes the brass band. *Six Dollar Ticket* is a Tom Waits lament about another drunken night looking for your baby. *Give an Inch* is pure Dixieland with a guest vocal by Peaches Staton. It reminds me of some of the things Maria Muldaur did with Blue Lu Barker and is a story about a mean mistreating mama. This is proof the blues is alive and well in Black America. (Gary Bannister)

## RAGTIME

**RAGTIME ROOTS AND OFFSHOOTS**  
RCA Victor 09026 63206-2

At the end of the 19<sup>th</sup> Century a new music appeared in America that was one of the first homegrown styles we could call all our own. Often thought to be only a piano music, ragtime actually encompasses bands, guitars, banjos and fiddles. Racism prevented much of the original music by black composers to be recorded, but there are piano rolls of Scott Joplin that show his music to be much more fiery than the classical pianists who now interpret his music are able to play. Ragging a tune actually meant to some to just take a popular melody of the day and play a syncopated rhythm below it. This sampler begins with a 1909 tune called *The African 400 (An Educated Rag)* by Arthur Pryor's Band and finishes with a 1939 recording by Muggsy Spanier and His Ragtime Band, showing the length of time this music actually remained popular. Along the course of this recording You'll find some personal favorites, and get a sense of how this music remained an important element in our evolution. I can't stop listening to this treasure trove from the past. Louisiana Blues/Zydeco (Gary Bannister)

**CLIFTON CHENIER: LOUISIANA  
BLUES AND ZYDECO**  
Arhoolie CD9053  
w.w.w.Arhoolie.com

This is Clifton's first recording for Arhoolie records, done in Houston in 1965 and re-released here for the first time with stereo sound. 6 new tunes are added on this mid-price classic and the CD catches Chenier at a transitional time in his career that sees him playing the repertoire of his home like *Louisiana TwoStep* and *Zydeco Et Pas Sale* as well as more house rocking, booty shaking tunes like *Clifton's Blues* and *Hot Rod*. Chenier was cousin to Lightning Hopkin's wife and his relationship with the blues is nasty and funky, with grooves that drag on your heart and soul. His accordion runs pierce the air with short bent note trills and rapid descending runs. When he solos, he vocalizes his thoughts and just drips emotion like sap from a willow on the Mississippi. The drums and rubboard sound like some West African's playing calabashes with rattles and beating on a tree stump. Pure roots here. (Gary Bannister)

## ROCK & BLUES

**GETTIN' MY GROOVE BACK**  
ELVIN BISHOP  
(Blind Pig BPCD 5100)

Time was when an Elvin Bishop record represented the tipping point between a wild party and one that had to broken up by the police. Even the album covers hung ten over the line between fun and insane: remember the one on which El split a Bud with a hog? Times caught up with Bishop, eventually, as the recordings tapered off and the effects of those rowdy, late nights began to show. He never quit, though, and in 2005 comes the confidently titled, and typically in-

your-face, album *Gettin' My Groove Back*. Son of a gun, he DOES have it back! He's not mel- lowed a bit: the CD kicks off with "What the Hell is Going On?" and wraps an hour later with a remake of the wild one he wrote with Steve Miller, "Party 'Til the Cows Come Home." The tunes in between are rockin', funny, and kegger-ready. The CD also bears another Bishop hallmark: an outstanding band. Back in the 1970s, the Bishop band was one of main places great talent and big names came together, and El gave many a young hotshot the ticket to stardom. *Gettin' My Groove Back* owes a lot to stalwart drummer and old friend Bobby Cochran, and since no Elvin Bishop record is complete without Norton Buffalo, that harmonic blows on

several tunes. So pull the shades, throw the car keys in the bowl by the door, and crank up the stereo: the Bish is back! (Tom Petersen)

## SINGER/ SONGWRITER

**ADIE GREY:**  
**HOW TO FIND A RAINBOW:**

(Hey Baby! Music, HBCD 1007)

A quick word about Adie Grey, hard at work on Music Row and pretty plugged in for the likes of Victory Music: good music, recalling the heyday of Carly Simon, Carole King, Joni Mitchell. Rich, literate, thoughtful, passionate pop music for grown-ups. (Tom Petersen)

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# VICTORY CALENDAR

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## NOVEMBER 2005

**10/29/05 Maia Santell and House Blend** / Halloween Dance The Brickyard Bar and Grill 5602 So. Washington Tacoma, WA 8pm \$8 / \$15 Couples Maia Santell and her five piece dance band, House Blend, perform Blues, R&B and Swing in costume! Maia Santell, 206-226-6162

**10/29/05 SFS presents The McKassons with Calum MacKinnon** Phinney Neighborhood Center, Lower Brick Building 6532 Phinney Avenue N Seattle, WA 7:30 PM \$14/\$12 SFS members Brilliant Scottish traditional and contemporary music. Reservations at [www.seafolklore.org](http://www.seafolklore.org) or concert line (206) 528-8523

**10/30/05 Maia Santell and House Blend** Johnny's Dock 1900 E. D St. Tacoma, WA 5pm FREE Maia Santell and House Blend play jazz, blues and swing! Maia Santell, 206-226-6162

**11/10/05 Alex Perlman** Crossroads 15600 NE 8th St. Bellevue, WA 6:30-8:00pm \$5-10 suggested donation Puget's Sound co-sponsors Singer/Songwriter Showcase alternating Thursdays at Crossroads. [www.livelocalmusic.org](http://www.livelocalmusic.org)

**11/11/05 Wendy Lee & Bob Bourgoin** Flying Pig 2929 Colby Ave. Everett 7:30pm \$5-10 suggested donation Puget's Sound and KSER 90.7-FM present live, local music every second Friday in Everett. [www.livelocalmusic.org](http://www.livelocalmusic.org)

**11/12/05 Michael Guthrie** Pegasus Coffee House 131 Parfit Way SW Bainbridge Island, WA 98110 7:30pm Phone: (206) 842-6725 [www.moorafa.com](http://www.moorafa.com)

**11/12/05 Carolyn Cruso Workshops** Dusty Strings 3406 Fremont Ave N. Seattle, WA 10:30am-3:30pm \$30 or \$50 for both Beginning and Intermediate Hammered Dulcimer 206/634-1662

suggested donation Songwriters and hammered dulcimer 503-387-4011

**11/18/05 MJ Bishop, Thornton Bowman & Don Miller** World Cup Espresso & Wine 5200 Roosevelt Way NE Seattle, WA 7-9:00 pm free Come enjoy cheese, wine, beer, java, pastries and acoustic music in this wonderful quaint neighborhood cafe! [www.mjbishopband.com](http://www.mjbishopband.com)

**11/18/05 Rodeo Lagoon & North19** Meadowbrook Community Center 10517 35th Ave. NE Seattle, WA 7:30pm \$5-10 suggested donation Puget's Sound presents live, local music every third Friday in North Seattle. [www.livelocalmusic.org](http://www.livelocalmusic.org)

**11/19/05 Carolyn Cruso and Larry Murante** Deadwood Community Center Deadwood Creek Rd. Deadwood 7:30pm \$5 - 7 suggested Cruso weaves a web with her intricate musical poetry while Murante knocks your sock off with powerful vocals and guitar! 360-376-5290

**11/19/05 Carolyn Cruso** Eugene Holiday Market Lane County Fairgrounds Eugene, OR 1pm no cover "The folk dva mixes excellent musicianship with poetic lyrics and an ear for lilting melody" San Luis Obispo New Times [carolyncruso@rockisland.com](mailto:carolyncruso@rockisland.com)

**11/20/05 Carolyn Cruso and Larry Murante** Willapa Bay House Concert across from the church Oysterville 4pm \$10 suggested donation Intricate musical poetry meets cathartic vocals and lyrics that tell stories of everyday heroes 360-376-5290

**11/25-26/05 Blue-ize** Cascadia Inn Skykomish, WA 7 - 11 pm  
**11/30/05 ThorNton Creek** Highway 99 Blues Club 1414 Alaskan Way Seattle, WA 8:30-11:30 pm five bucks Down home roots music at this great local venue. [www.thorntoncreek.com](http://www.thorntoncreek.com)

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

**Every Wednesday** Acoustic open mic & jam The Tequila Bar at Burrito Heaven 2101 Harrison Ave NW Olympia, WA 9PM Free! Come perform your acoustic music for a lively audience. Sound system provided. 360-481-0751

**Every Wednesday** Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia, WA 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burtdabard> 360-866-4296  
**Every Wednesday** Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:30-11:30 A jazz legend in Seattle. 253-622-2563

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

**Every Wednesday** Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe, WA 7:30pm- 10pm Donation Jam- live & on-stage! Any genre. Smoke free. 360-794-8317

**Every Wednesday** Mike Jaap hosts the Jaap Jam Jazzbones 2803 6th Ave Tacoma, WA Sign up 7:00 Jamm at 8:00 \$3. performing musicians free Open to all genres. Drums, guitar & keyboards available. You can win gift certificates & prizes. 253-396-9169

## WEEKLY VENUES

**11/12/05 KSER 90.7 FM Benefit Contra Dance** w/ KGB Rosehill Community Center 304 Lincoln Avenue Mukilteo, WA Lesson, 7:30, Dance 8:00 - 11:00 \$12 adults, \$7 children JENNIFER YOUNGMAN, caller. New dancers/families welcome. All proceeds benefit public radio station KSER 90.7 FM, Everett Becky Passarella, 425-303-9070

**1/12-13/05 Rocker Girls** Hopvine Hopvine Pub 507 - 15th Ave E Seattle 9 - midnight 206-328-3120

**11/12/05 KSER 90.7 FM Benefit Contra Dance** w/ KGB Rosehill Community Center 304 Lincoln Avenue Mukilteo, WA Lesson, 7:30, Dance 8:00 - 11:00 \$12 adults, \$7 children JENNIFER YOUNGMAN, caller. New dancers/families welcome. All proceeds benefit public radio station KSER 90.7 FM, Everett, WA Becky Passarella, 425-303-9070

**11/12/05 Reilly & Maloney** Haller Lake Community Club 12579 Densmore Ave. N Seattle, WA 7:30pm \$16, \$14 Seattle Folklore Society presents Northwest dueting treasure Reilly & Maloney at HLCC. www.seafolklore.org, 206-528-8523

**11/12/05 Scott Miles** El Diablo Coffee Co. 1811 Queen Ave N. Seattle, WA 8-10pm Free High-energy, multi-instrumental song stories. <http://www.kingludd.net/>

**11/13/05 P.K. Dwyer** C & P Coffee Company from 3 - 5 PM. This will be our going away party show so be a sport and show your support! All Ages and No Cover, donate to our travel fund & we'll love you forever. 5612 California Ave SW 206-933-3125

**11/14/05 P. K. Dwyer** Hop Vine Pub @ 9 PM. Also performing are Jorge Zorro and Deb Seymour! 507 15th Avenue East, Seattle, WA No Cover \* Smoke Free \* 21+ 206-328-3120 A Barbara Buckland Presentation. Kudos to Barbara for all she does and has done!

**11/14/05 Deb Seymour (Solo Acoustic)** Hopvine Pub Songwriter Showcase 507-15th Avenue East Seattle, WA 8 PM Free Demented wit, haunting blues and moving ballads. This is a triple-bill with PK Dwyer and Jorge Thomas [www.debsymour.com](http://www.debsymour.com)

**11/14/05 Jorge Zorro** Hopvine Pub 507 - 15th Ave E Seattle, WA 10 PM FREE! Original music for the people! 206-417-3849

**11/17/05 Carolyn Cruso** C&P Cafe 5612 California Ave. SW Seattle, WA 6-8pm no cover original dulcimer and songs 206/933-3125

**11/18/05 Carolyn Cruso and Larry Murante** Mid-Columbia Folklore Society 401 Montello Hood River, OR 7pm

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

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

**Every Sunday Fado's Sunday Session** Fado Irish Pub 801 First Ave Seattle, WA 4:00-7:00 / Come join the Fun!

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

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

**Every Monday** Open Mic Jazzbones 2803 6th Ave Tacoma, WA sign up 6:00-7:00 \$3. Prizes \$25. 1st place. Featuring a different artist each week. 253-396-9169

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

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

**Every Tuesday** Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign 6:00-6:45 music 7:00 donation Great venue for sound and food & books!! 253-428-0832

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

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

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

**Every 2nd & 4th Thursday** Victory Music Open Mic EspressoAmericano Everett, WA Public Library, 2702 Hoyt Ave., at California Everett Sign-up 5:30 - 5:45; Music 6 - 9:00pm Free [victory@nwlink.com](mailto:victory@nwlink.com)

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

**Every Thursday** Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S Renton, WA 7ish - 10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you play! 206-790-3851 Martin Nyberg

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

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

**Every Friday** Barrie Vye's Jazz Defense Latona Pub 65th & Latona Seattle, WA 5:30-7:30 Contemporary jazz trio. 206-352-9176

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

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

# FESTIVALS & CONFERENCES AND CAMPS

BY JANET HUMPHREY

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

**11/4 - 6 Seattle Sacred Music Festival** Seattle, WA. Annual festival showcasing sacred music and a wide variety of spiritual traditions. The fourth Annual Seattle Sacred Music Festival returns with a fantastic lineup of sacred music from many traditions, including World Beat Drumming Ensemble, One World Taiko and Thomas Barquee. This year's event focuses on rhythm and chanting. 206-527-8801 or [www.sacredmusicfestival.com](http://www.sacredmusicfestival.com)

**11/4 - 6 Stormy Weather Arts Festival** Cannon Beach, OR. Arts and crafts festival with lots of live music. Musicians and composers will delight listeners on the streets, in galleries, at the restaurants, and in concert in the Chamber Hall. From hot country fiddles to classical piano, from chorale to rock, if you like any kind of music you are likely to find it here. 503-436-2623 or [www.cannonbeach.org](http://www.cannonbeach.org)

**11/4 - 6 Diggin' Dixie @ the Beach** - Ocean Shores, WA. Traditional jazz festival with five music venues. Many bands, including CanUS, Electric Park, Hume Street, Uptown Lowdown Jazz band, Firehouse Stompers Dixieland Jazz band and Black Swan Jazz band from Portland. Dancing in all venues, gospel services on Sunday. 800-76beach or 360-289-4094. Ocean Shores Dixieland Jazz Society. [www.users.techline.com/diggingdixie](http://www.users.techline.com/diggingdixie)

**11/4 - 6 Folk Harp Symposium** - Seattle, WA. Dusty Strings has, for the last few years, put on weekend-long events devoted to exploring a specific instrument or type of music. William Jackson, Harper Tasche, Mary Radspinner, Correro Aereo, Seumas Gagne and more in three full days of workshops and concerts. All Folk Harp Symposium workshops take place at the music shop in the Fremont district of Seattle. The evening concerts are at the Fremont Community Church, two blocks north of the store. Sponsored by Dusty Strings Handcrafted Musical Instruments. For more info and to register, see [www.dustystings.com](http://www.dustystings.com).

**11/5 - 6 Spokane Fall Folk Festival** - Spokane, WA. Presented by the Spokane Folklore Society. Free festival featuring wide variety of talent, dancing, kids events and workshops. 509-747-2640 or [www.spokanefolklore.org](http://www.spokanefolklore.org)

**11/10 - 12 PGMA annual Convention - Albany, OR.** Gospel Galore! 35 performers over two days plus a Saturday morning songwriters seminar. Performers include Knox Bros, Heritage, Tim Lovelace, Florida Boys, Jim Greeninger, SONrise and Gordon Kryuck. Don't miss the Saturday Jam. 541-995-1218 or [www.pacificgospel.com](http://www.pacificgospel.com)

**11/11 - 13 Yachats Celtic Music Festival** Yachats, OR. Two day live music event with story telling, childrens events, workshops and jamming. This year's featured performers include The Gaels, Susan McKeown, Chulrua, Timothy Hull, Fiddlehead and several more. [www.yachatscelticmusicfestival.com](http://www.yachatscelticmusicfestival.com)

**11/19 - 20 Nordic Yulefest** - Seattle, WA. Nordic Heritage Museum will open its doors for the 28th annual Yulefest. We will celebrate the Holiday season with colorful vendor booths, entertainers and traditional Scandinavian food. There will be a craft room for the children, musical performers to inspire holiday cheer, and food and drink will be served in several areas on the first floor. On the third floor, Jultomte (Santa) is also returning to entertain young and old. Dancing, food ethnic events and lots of kids activities. 206-789-5707 or [www.nordicmuseum.com](http://www.nordicmuseum.com)

**11/25 - 27 Missoula Renaissance Faire** Lewiston, MT. 25th annual faire. Juried arts and crafts, music, vendors, medieval costumes and parades. 406-538-2212

## Recommended Road Trip

**Spokane Fall Folk Festival** - Spokane, WA.  
November 5 & 6

Hosted by the Spokane Folklore Society, this festival is a great opportunity to listen to wonderful acoustic music. This year the festival will be held at the Spokane Community College (The Lair), N. 1810 N. Greene Street and begins at 11:00 AM.

The festival is free to the public and features seven stages of traditional and ethnic dance and music along with workshops, special entertainment and crafts for children, and jamming. Also featured are sales of traditional crafts and meals. The Saturday schedule features a live KPBX radio show and an evening New England Contra Dance.

The festival is designed to support regional folk musicians. Many local musicians are hidden gems not yet discovered by the greater community. The festival will feature about 75 performing groups representing Celtic, bluegrass, blues, African, Asian, Middle Eastern traditions and more.

The event offers workshops, kids events and loads of dancing. Featured performers include Prairie Flyer, Brad Keeler, Steve and Shelley Hines, Rocci Hildum, Michael Carlos Band, Keeler, Melvin and Morse, Blue Ribbon Tea Company, Kathy Colton and many more. This is the last acoustic bash of the season - don't miss it! [www.spokanefolklore.org](http://www.spokanefolklore.org)

## Meet the author...

*Janet Humphrey lives in Richland, WA and may be contacted at [humphrey@musician.org](mailto:humphrey@musician.org). She is half of the songwriting duo Humphrey and Hartman, and performs at festivals across the Northwest and Canada. In her spare time she runs Precision Sound, providing live sound and studio services for acoustic musicians. For more information, visit her on the Web at [www.humphreyandhartman.com](http://www.humphreyandhartman.com).*

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# FOLKING AROUND

Stanislove

BY PERCY HILO

A few years back, Victory Music held a weekly open mic at the now-defunct Still Life in Fremont. There I used to enjoy the variety of quality performers and high energy that now takes place at Third Place Books/Honeybear Bakery in Ravenna on Tues. nights (sign-up at 6:30) and has become one of the most vital open mics in the Puget Sound area. One night I saw Stanislove for the first time and was immediately impressed with his command of the blues repertoire, lively and passionate vocals, emotional and technically brilliant guitar playing, and self-confident stage presence. The down side was that he also seemed self-absorbed and used up a bit more than his allotted 8 minutes which puts the squeeze on an event that has a very finite time frame to begin with. I resented this, but there was no denying the place lit up when he played.

Flash forward a few years to our current president and his war on Iraq. I was at a peace rally and Stan took the stage and delivered a brilliant talking blues called "Talkin' Election." With genuine feeling, he gave us a literate, intelligent, seven-minute lesson in American political history that was right on the money and won over the large crowd. I was pleased to see a social conscience appearing in Stanislove's art, along with a willingness to share himself for the cause. I decided to investigate this involvement with a column in mind and found a friendly, cooperative person who'd gotten more in touch with himself and the planet over time. In other words, an artist worth knowing more about.

Stan was born in Germany in 1946 but grew up in the US. He benefited from the talent of his father and the eclectic tastes of his mother. At 16 he started playing the early '60s folkie repertoire of Woody, Dylan, Beatles, Leadbelly, and other folk blues; he was also influenced by Mose Allison, Muddy Waters, Chuck Berry, swing and Dixieland. He was in the Ten Years Late Jug Band Trio in New York and New England from 1974 to 1981, and after their demise played solo and in the educational, creative Duo Glide until the mid-'80s.

At this point Stan (with his then-wife in tow) began a major transformation that has paid dividends for himself and those of us fortunate enough to be within earshot of his music. He got fed up with the hidden costs of playing music in his then-current situation: drugs, excessive drinking, strange people, and the fact that he felt like a musical whore for building a repertoire of



Above: Stanislove

cover tunes aimed at pleasing bar audiences instead of himself. He and his wife sold their house and other material assets and traveled to Australia, pissing away their equity as they went—an adventure that he highly recommends "while you're still young."

Of course, this period (and his marriage) eventually ended, and Stanislove landed in Seattle, circa 1986, with a wide-open future and a new course of action in mind. He made a complete artistic break from the past, dropping his steady bar work and the cover repertoire that had supported it. He began to play only the music that he loved (roots, blues, folk, etc.) and only at venues that he deemed appropriate (open mics, Folklife, etc.), as he laboriously established a solid repertoire and strong performance style and began writing

his life in song. In 1993 he began a duo called Original Sin with Brent Pellegrini, and in 1995 he played his first paid gig in a decade. He has been chasing musical income ever since.

Since his transformation, Stan's seen a variety of adventures, but before I get into the solo work that has me mesmerized, let's talk bands. In the late '90s he met Jim Nason through Victory Music, attended some of Jim's Song Circles at the Wit's End, and helped form the Emerald City Jug Band w/Howlin' Hobbit and Paul Sandoval. The band is still going strong.

About two years ago, three of the Emeralds (minus Hobbit) recruited David Pengra and formed Teeth, Hair & Eyeballs, which is a name they give to the various faces they observe looking out at their audience. Despite the similarity of players, TH&E couldn't be any more different than Emerald City. While Emerald is all party, Stan describes TH&E's music as more carefully thought-out folk-pop with an attitude that eschews all jug instruments in favor of traditional guitars, bass, violin, mandolin, and such. They aim to create music for the ages, and with this in mind they built a repertoire of lyrically meaningful originals with singable melodies and well-crafted arrangements; songs that are too interesting to be ambience, too artful to be cliché, and engaging enough that you'll want to hear them over and over again. The fact that audiences are responding with gusto indicates that they're well on their way to achieving their goal.

Despite dealing with two bands, Stan still enjoys (and needs) a solo career, and so when he played at History House in Fremont on June 12<sup>th</sup>, I attended and was rewarded with the finest solo concert I've seen in a long time. The voice and guitar were in top form and in sync, but that wasn't what put it over the top for me. It was the feeling that can't be learned that underscored each selection and made his blues and folk standards sound original and his originals sound like standards. Whether it was Robert Johnson's "Walking Blues," Muddy's "I Can't Be Satisfied," Dave Van Ronk's "Come Back Baby," the beautiful instrumental "Maria Elena" or his own haunting autobiographical "Refugee," he became the song as his powerful voice and searing guitar transported us to the exact time and place for a good look at life. Both set lists flowed very smoothly through the moods and emotions of his musical universe, leaving a too-small audience fulfilled and in awe.

*Continued on page 21*

# LINDA WATERFALL'S

## Body English

BY BILL FISHER

I have written several essays in this space about some of the classic CDs recorded in the Northwest by local artists. This, then, is a discussion of a CD—*Body English* by Linda Waterfall—that transcends any classification. Indeed, it wasn't even an actual CD until recently; it had only been available in vinyl and cassette versions since it was first recorded, but at last it was remastered and released as a CD just a few months ago.

It would be impossible to pick just one of Linda's CDs and say it is the best or most representative of her work. Her work, which encompasses a variety of related themes and styles—ranging from a song like "Low Rider," written with school children, to an exquisite combination of pop sensibilities and spiritual concerns like "Reception," to the lush and goofy sensuality of "Coconut Milk," to the recent choral masterworks based on spiritual texts, to.... On and on it goes, a body of work that is lengthening and expanding like a treasured path through high mountain meadows and streams.

But what can be said about *Body English* is that the elements of her style, wit and spiritual concerns all truly come together for the first time in her career, like paths reaching toward a high ridge and finally, in a grand moment, joining and offering a view that goes out forever. In *Body English*, we find Linda Waterfall becoming distinctly herself. We hear her eclectic fascination with modern classical music, with jazz, with folk music, and with the best moments in pop music history. It's all there.

Most important and unique, to this reviewer's ears, is the fact that Linda steps beyond the usual conventions of folk and singer/songwriter music instrumentally. Instead of creating guitar and keyboard parts that quietly back up the singing voice, Linda uses her instruments as voices themselves. Further, these voices have bass parts (on the guitar, the bottom two or three strings) and treble parts (the top three or four strings). The guitar thus often very nearly becomes two voices, as does the keyboard.

This requires extraordinarily intricate and skillful playing. ("I practice," Linda explains with a smile. "I play the parts very slowly, again and again, until I can play them at full speed.") And then, as if showing how easy it is to chew gum, pat her head and rub her tummy at the same time, she sings *while* playing the complex parts



Above: Linda Waterfall

on guitar or keyboard. In the recording studio, she also creates vocal choruses and back-up vocals that don't just hum harmonies to the main vocal part. They too are distinct voicings, often working across one another as if creating a round or a contrapuntal showdown. Dueling voices like dueling banjos.

As a result, when Linda is allowed to work her magic in a recording studio you can be assured that a rich weaving of various melodies

will result, a masterwork that will stand up to endless listenings and profound study.

Consider the seemingly light "Run it Like a Business," the first track on *Body English*. The guitar part is a sort of rapid one-string ballet that brings to mind a manic moth trying repeatedly to fly around imaginary obstacles and get to the flame that attracts him. Like Charlie Chaplin on roller skates, the punchy guitar melody seems to threaten to trip and fall, but only because of the skill of the skater. Soon, Linda's voice joins the guitar voice and the two of them further define the folly of trying to be left-brained when you're actually hopelessly right-brained. There is a stop-start sense of trying to make a rush at the flame, at the goal, stopping, regrouping, trying again. "Gotta learn to move slowly."

"Gotta do it today." "Screw it, I can do it tomorrow." "Find the time to relax." And along comes the multiple-voiced chorus—"Run it like a business"—answered by a small group of female Beatle wannabes with their "Yeah, yeah, yeah."

It is all a remarkably tight, well-conceived performance, a confection that is dizzying in its near-perfection. Guitar players will listen to the guitar parts for as long as they are guitar players. Quite simply, the combination of guitar voicing and human voicing goes places very few composer-performers have ever considered going...or had the ability to attempt.

"It's Getting Closer to Me," the second track, floats a vocal melody that, with its unexpected sinuous wanderings is as distinctively Linda Waterfall as, say, the first melodic line of "Good Vibrations" is distinctively Brian Wilson. The keyboard, meanwhile, seems to be wandering over a series of rapid hills, giving muscle to the otherwise vulnerable sound of the vocal. Soon, the chorus arises, in which Linda's voice is joined by other female voices, and Linda gently lays a simple chant in the midst of the music—"All matter is living, all action is worship"—while the female chorus settles into repeating, "It's getting closer to me." The piano asserts its own themes, treble parts playing melody against a nearly contrapuntal 'B' part in the bass. After a reassertion of the floating vocal, the female chorus rises and what develops is a piece of choral music, groups of voices in their own parts but meeting like friends in a dance, coming together again in the repeated refrain, "It's getting closer to me." At last, the keyboard asserts itself and Linda's voice is layered over it in gentle musical prayer-settings of word and melody.



The title track, “Body English,” another guitar-based song, begins with an exquisite guitar introduction. It is difficult to pull your primary attention from the guitar as the vocal begins, because the guitar is chording a melodic counterpart to the vocal melody. It is fascinating and mesmerizing. “Body English, telling me you speak my language,” Linda sings in the chorus, and the guitar seems to be precisely the evocation of body English, dancing irresistibly as she sings. The bridge allows the voice to take center stage, the guitar becoming a supportive instrument briefly, and then we are back into verses and chorus. “Body English, was it my imagination?” Linda sings, and she concludes with the words, utterly inconclusive, “Your eyes don’t follow me but then they meet mine.” She seems to be singing to that voice and dance represented by the guitar, which wanders through the song, always as close to her as a sensual tango partner, and occasionally touching her own voice and holding it tightly.

I was part of a church choir, most of us thoroughly untrained, that backed Linda in the singing of “Going to the Water,” a work that combines a keyboard’s repeated melodic part with its constant assertions of chords, then the addition of a single voice, and finally a choir of voices. In the recording, track four of this CD, an electric guitar is added, along with percussion. As with “It’s Getting Closer to Me,” the song develops its initial ideas with an ethereal melodic line sung by Linda’s solo voice, then dives into a choral section. Here, an ‘A’ and ‘B’ part are sung against the main chorus melody, all bouncing against one another merrily like children in a swimming hole. “Going to the water, yeah, yeah.” “Go-oh-oh, yeah, yeah, yeah.” “I know I’m going there, I know.”

The experience of the above-mentioned church choir was summed up well by one singer: “This was the most fun we’ve ever had with our voices.”

There are five more tracks on this CD, and they all sound as if they were conceived and recorded yesterday...and will still be fresh twenty years from now. “Going to the Water,” of course, will remain one of her most instantly recognizable songs.

It is precisely the combination of wildly inventive musical lines, a pulsating keyboard part, and sweet chorus parts—with results worthy of an unusually exuberant Gabriel Fauré or Maurice Ravel, and references to popular culture’s vernacular in the Beatles legacy—that brings the listener to an inescapable conclusion. Linda Waterfall is not just a folk artist. She is not just a singer/songwriter. She is not just a jazz

composer (think, for example: “I’ll Take Care of You”). She is not just a pop artist. She is all of these and more.

Indeed, Linda is a semi-classical composer-performer.

“Fourth of July” begins with strummed guitar asserting a 5/4 time signature and claves suggesting that something rather tropical is about to happen. After Linda’s first verses end with a sweet unison chorus of female voices, the chorus begins with a hearty “Ay, yay, yay,” and builds to an extremely rich chordal structure.

The next song, “You and I Are Waiting,” begins with the bass string on her guitar being tapped like a finger tapping out time somewhat impatiently. At the same time, the guitar voices an alternative phrasing for the primary melody, adding unexpected notes and chords. “If I change myself, I change the world,” Linda sings, in a gentle burst of spiritual optimism. At length, the chorus becomes, “You and I are waiting, but now the time has come.”

The voice and piano dive directly into the first setting Linda composed for a poem from Walt Whitman’s *Leaves of Grass*. A commission piece, it is a textbook demonstration of Linda’s technique. The piano—bringing to mind Debussy and Ravel if their piano works had been played by George Gershwin, perhaps—bounces forward, full of life, and the voice rides above the enthusiasm of the piano with a slightly meandering but deeply affecting melodic take on Whitman’s words.

“Waves,” another conversation between voice and piano, features a piano motif that rushes and rolls while the vocal seems very nearly to be swimming as hard as it can to keep up with the ocean. (“I am way over my head,” Linda sings, and that is exactly what she is evoking.) All the while, there is the undeniable sense that surrendering to the wave (“this time it lifts me”) is a liberating experience.

The CD’s last track, “A Song for Erin,” a sweet ballad with a Celtic feel to it, is based on Linda’s observation of a young man trying to get the attention of his female counterparts. The boy is like a female bird in the spring, and Linda underscores the universality of natural impulses. From the young boy, the lyrics move to adults and their place in this moving seasonal cycle. “I’ll sing for you, when the moon is new, from the top of the tallest tree.” When played in concert, this song is nearly always followed by a sigh of gratitude from the audience. It has the feel of a rich folk song, impeccably played.

In his autobiography, the astonishingly talented Joe Jackson laments the fact that classical music for nearly 100 years has become all too academic and ingrown, like a breed of dogs that

has been so inbred that it can no longer sustain itself. No longer the music of the people, it is all too much a series of exercises in which each composer writes to all other composers, a closed system. A vibrant classical music, though, has existed for many years, Jackson argues. And he cites the work of Lennon and McCartney as a crucial example.

It is a point worth pondering. Where does the magic of assimilation, of innovation, of exploration exist in the music written over the past several generations? Certainly, there is the remarkable mystic minimalism of Balkans Arvo Pärt and Henryk Gorecki, the haunting work of Scandinavians like Einojahani Rautavaari, and the “crossover” work of many in jazz. But a deeper look seems to me to reveal small groups of artists pushing and shaping and experimenting with the forms they have inherited, taking them to a level that should properly be called classical—or semi-classical, simply because they still contain the elements, the ingredients of which they are made, the jazz, the folk, the pop, the blues, the rock and roll. They are not “pure” classical, whatever that may mean.

It isn’t just a “fusion,” it is a new form, a revitalizing of our musical heritage, and Linda is creating a new form that is distinctly and uniquely her own, even as it weaves together familiar elements from all categories of music. Her inventive genius and skill in performance, whether live or in the studio, continue to astonish us. You will want your own copy of *Body English*, the record of the time when her influences and skills all come together and point to the many possibilities realized in later recordings.

Linda will give a rare live performance at Dick Meyer’s well-loved Traditions Fair Trade in Olympia on November 19. It is not to be missed.

*Bill Fisher lives with his wife and music partner Robyn in Olympia, Washington. He writes for a living and occasionally teaches. Robyn teaches language arts and journalism at Yelm High School. Bill and Robyn have released two CDs of their music (available through CDBaby) and they appear annually at various music festivals.*

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# ALL THE STREET IS A STAGE

## The Celebrity Weapon

BY JIM PAGE

Joe Hill was the closest thing to a people's troubadour that I can think of. He was a member of the Industrial Workers Of the World—the Wobblies—and he wrote and sang songs that the workers could use as weapons in their strikes and organizing efforts. Many of those songs are still sung today. He was executed by firing squad in Utah in 1919. The state said he killed somebody but most everybody else figured it was a frame-up. They had to stop him, those songs of his just caused too much trouble.

Now, suppose somebody wanted to engineer a self-policing society where no one would ever get that far in the first place—by using some sort of mechanism whereby success led to failure, tricking people into feeding the hand that bites, so to speak. What would that look like? Well, it might look very much like our modern celebrity system. Let's just tilt things a little bit and look at them that way for a while and see what happens when celebrity becomes a weapon....

Eugene Debs, probably the most honorable man ever to run for President—and from prison, at that—said, “When I rise it will be with the ranks, and not from the ranks.” Now, that's a good attitude to have. Prince, on the other hand—the artist formerly known as \*@!—said “pop life, everybody can't be on top.” See the difference? Prince was, of course, putting himself up there on the top and singing down to us commoners, saying it's okay, we can't all be great like him. But hey, love me, I'm your pop star. That's why I don't own any Prince records.

Now, everybody knows that in order to have an effect as an artist you need to achieve a certain level of visibility. A certain stature. So what they did (“they” being the architect generals of the music industry) was to invade, colonize and in fact own that level of artistic existence. To get there you have to go through them. Most people approach them asking for approval: “Please make me a star, oh great ones.” If the applicant is willing and the raw putty of their talent is moldable, something might happen and a one-hit wonder may be born.

But sometimes an independent figure appears, gathering meat and muscle on their own road, owing to none. This one has to be cut off at the pass: a billionaire steps into the road, with an enormous Congratulations! and a fat wad of cash and says something like, “You made it, welcome to the Wonder Dome,” and shoves the cash wad directly into the applicant's mouth. Hard to sing straight with a mouth full of money.

Oh, I can hear it already, “Come on Page, that's a bit of stretch.” Yeah, well, I told you we were going to tilt things for a while. We're almost done.... Not everybody gets caught, but enough do to make it pay for the money-bag bankers of music row. And enough to warp a lot of the young impressionables who watch those award ceremonies, seeing all those glittering gold trinkets and flash bulbs, those rock stars and heart throb.

And that's the end of any future Joe Hill. That does it more effectively than any firing squad. Because once he's got that medal, once he's joined that club, once he's made that pact with that billionaire, its all over, the system owns him. Or her. Or it. And that's the way it's done. As long as “they” own the terms of success, the puppet is King.

But so far they don't own the street. Whose streets? Our streets, that's whose! And success out there is measured in interpersonal immediacy, with no middle man. Like the whispered rumblings of a mass movement about to happen, a million unencumbered tongues sing us into the 21st century. We should listen.

*Editors note: In the last issue Jim Page referred to Chomsky without using his first name. The copy editor mistakenly inserted the first name “Noel”. Jim, and others (including the copy editor), know that the correct first name is “Noam.” Our apologies.*

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# KIDS KORNER

## Kids at Sea

BY HILARY FIELD

### *Sound Experience Environmental Programs Aboard Adventuress*

Upon the waters of Puget Sound, kids and adults are invited to experience sailing on the historic schooner *Adventuress*, and along the way, learn about themselves as an important part of a whole. As participants in these programs learn about the natural world they live in, they value its protection, and see how their own personal behavior can make a difference. The Sound Experience mission statement uses the ship “as a metaphor for our planet: a closed system that required understanding and care and sails best when all aboard are working together.”

Founded by Barbara Wyatt and Morley Horder in 1988, Sound Experience is a grass roots 501 (c) 3 non-profit organization based out of Port Townsend, Washington. Its goal is to protect Puget Sound through education. It is the owner and operator of *Adventuress*. Rice Brothers in East Boothbay, Maine, built this as a luxury schooner in 1913. Designed by B.B. Crowninshield, it was originally commissioned to hunt the Arctic waters for bowhead whales. It was sold in 1914 to the San Francisco Bar Pilots Association and transformed from a private yacht to a working boat, and then served the Coast Guard during World War II. In 1951 the pilots decided to use a hardier ship than *Adventuress*, and she was beached for almost ten years near Sausalito. After years of hard work, collisions, accidents, and even a fire, she might have been beached and neglected forever, until O.H. “Doc” Freeman brought her to Seattle in 1960. Monty Morton then bought her for use as a sail-training vessel for his non-profit organization, “Youth Adventures.” The late Ernestine Bennett, looking for sailing adventure with a pack of girl scouts, eventually became the head of “Youth Adventures” and the financial stewardess of *Adventuress*. Under her leadership, *Adventuress* was restored to nearly her original lines, and was named a National Historic Landmark in 1989. In 1991, Ms. Bennett sold the ship to Sound Experience for the benefit of the people of Puget Sound.

The *Adventuress* is once again a working vessel, sailing throughout Puget Sound from

Olympia to Bellingham, including the San Juan Islands. The dedicated crew, along with scores of volunteers, work and learn along with the participants. “Sound Experience” is an apt name for this organization, as music plays a distinct role in the adventure. Those on board help set the sails to the rhythm of sea chanteys, pulling on the lines during the refrain, singing to help ease the notion of the hard work, and to gain a sense of community. Upon a recent voyage, those on board a day sail observed a moment of silence for the victims of medical-transport helicopter flight that crashed in Browns Bay in late September. Surrounded by the majesty of Puget Sound, the captain of the ship gently took the silence into sound with a moving song of the sea. A glance at the bios page on their website shows numerous crew members, staff, and volunteers with instruments in hand, such as fiddles, concertinas, and guitars. Many of them lead the ship-mates in song, harmonizing, teaching sea chanteys, and playing music on deck. 2005 saw the release of “The *Adventuress* Combo CD.” It begins and ends with “Setting the Main” and “Setting the Fores”, enveloping the other cuts on the CD which include a spoken history of the ship, songs, and sounds aboard the vessel. This is an aural picture of the voyage, as one hears the sounds of the halyards running through the blocks, the commands of the crew, and the work songs of the sailing community as they set the sails and then bring her home. This combo CD is also a visual picture, with a slide show if inserted into a computer.

Along with group day sails for all ages, Sound Experience also offers Sound Explorations (overnight voyages for those twelve and older,) and Sound Studies (hands on learning for students in Puget Sound ecology and history.) All the programs offer an education in marine life and maritime history, and an opportunity work side by side with the crew to set the sails and steer the ship. Those on the overnight voyages become involved with all aspects of running the ship, as full members of the crew, from cooking and cleaning to sailing. They learn the meaning

of “tight knit community” as they sleep in snug quarters (with as many as 16 in one cabin,) and learn first hand about waste management, recycling, and water conservation. Learning about water conservation by taking notes in a classroom simply doesn’t hold a candle to actually living on three personal gallons of water a day at sea, compared to the typical 100 personal gallons of water daily on land. Marine life in books will never be as fun and exciting as seeing and touching marine life, being a part of a plankton tow, and observing in microscopes all of the seemingly invisible but very important parts of the food chain. The innovative and imaginative crew use all sorts of fun and games to inspire kids, such as the students from International School, who performed a skit called “The Invertebrates Hard Rock Café,” where oysters, sea stars, and mussels bemoaned their diets and challenging living conditions in Puget Sound. Other programs for youth include “Fantastic Voyage Youth Programs,” which sail through the San Juan Islands and are designed specifically for middle and high school age youth, and a Youth Ship’s Apprentice program, for those sixteen and older who have been on one or more weeklong program aboard. Through the Youth Scholarship Program, any individual youth or school group is eligible for up to one third off the program cost. There are also Family Sails in the summer in the San Juan Islands.

For more information about Sound Experience, *Adventuress*, volunteer opportunities, and all of their program offerings, please visit their website at [www.soundexp.org](http://www.soundexp.org) or call 360-379-0438.

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

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# MUSICAL TRADITIONS

## James Stevens - Paul Bunyan and the Frozen Logger (Jogger)

BY STEWART HENDRICKSON

I just released a new CD, *Songs of the Pacific Northwest*, with contributions by 16 regional musicians. Since logging played a big part in our history it is not surprising that a number of these songs are about logging. One of the most well-known of these songs is "The Frozen Logger." It was written in 1951 by James Stevens, who lived in Seattle during his later years. Who was this guy and what other things did he do? How did Paul Bunyan fit into this? And what about the jogger?

James Stevens (1892 – 1971) was born on a rented farm in Iowa. His "gypsy father" decided to roam, and his mother worked as a hired girl for \$12 per month, so he was raised by his grandmother. At age 10 he was sent to live with relatives in Idaho where he learned to handle horses and cattle. He left home at age 15 to work with horses and mules on construction projects. He also worked in logging camps where late at night around the bunkhouse stove he listened to the lore of the woods and tall tales of Paul Bunyan.

He served in World War I in France and later developed an interest in books. He characterized himself as "a hobo laborer with wishful literary yearning," and became self-educated at public libraries, which he called "the poor man's universities." He settled in Portland, Oregon and began writing for H. L. Mencken's *American Mercury* magazine. One of his stories was about the mythical giant Paul Bunyan, which later evolved into a best-selling book.

According to Stevens, "The Paul legend has its origin in the Papineau Rebellion in 1837." This was a revolt by French-Canadians against their young English queen. Among them was a bearded mighty-muscled rebellious giant named Paul Bunyon (note the French spelling). His slaughters became legend. He later operated a logging camp where he became the most famous camp chief in Canada. At nights around the fire in logging camp cookhouses, songs and tall tales abounded.

By 1860 Paul Bunyan became a genuine legendary folk hero. Lumber companies used these legends in their promotional literature.

But it was Stevens who, in his book *Paul Bunyan* (published by Alfred Knopf in 1925) and in later writings, established Paul Bunyan stories as a significant part of American literature.

By the end of his literary career Stevens had produced nine books and more than 250 stories and magazine articles. Among his works were *Brawny Man* (1926), *Mattock* (1927), *Homer in the Sagebrush* (1928), *The Saginaw Paul Bunyan* (1932), *Paul Bunyan Bears* (1947), *Big Jim Turner* (1948), and *Tree Treasure* (1950). He became the dean of Northwest writers. He was also a protector of the Northwest forest industries and worked to preserve the rich heritage of the woods.

In his later years he moved to Seattle with his wife, Theresa Seltz Fitzgerald, where he was active in Plymouth Congregational Church, the local American Legion, and the public relations committee of the Chamber of Commerce. He retired in 1957 as public relations director for the West Coast Lumberman's Association and died in Seattle at age 79 on Dec. 31, 1971.

His song "The Frozen Logger" was recorded by Odetta on *Tin Angel* (1954), Cisco Houston on *Hard Travelin'* (1954), Walt Robertson on *American Northwest Ballads* (1955), Jimmie Rogers on *At Home with Jimmie Rodgers: An Evening of Folk Songs* (1960), and many others including The Weavers and Oscar Brand, and was even sung (although never recorded) by Bob Weir of The Grateful Dead. The original text from Stevens' *Bunk Shanty Ballads and Tales* begins:

*As I set down one evening in  
a timber town café  
A six foot-seven waitress,  
to me these words did say  
"I see you are a logger  
and not a common bum  
For no one but a logger  
stirs his coffee with his thumb"*

You can hear the rest of the song on my CD as sung by Andy Blyth.

After I moved to Seattle in 1996 I heard about a parody called "The Frozen Jogger" from friends in Vancouver, B.C., although no one could remember all of the words. It took me a few years to track down this song, but I finally contacted its author, David Spalding in Edmonton, Alberta. Spalding said that he "wrote this in Edmonton at the height of the jogging craze, when people were really padding off into the snowy night, though not perhaps at forty-five below." In his song our hero goes out jogging in shorts, forgetting his sweater, when the temperature hits forty-five below. It begins:

*As I ran out one evening, along the  
snowy street,  
A warmly bundled housewife I happened there  
to meet.  
She said, "You are a jogger, for this I surely  
know,  
That no-one but a jogger wears shorts at ten  
below."*

He is not seen "for many a weary year," although "once there was a rumor he was seen in Stanley Park" (in Vancouver). This song somehow migrated to Vancouver where my friend, the late John Dwyer heard it and added the final five verses to turn this into a broken-token song. Again, you will have to buy the CD to hear this song as sung by myself, accompanied by Jerry Middaugh on guitar.

You can find more information on my CD *Songs of the Pacific Northwest* and order copies on my web site: <http://www.stolaf.edu/people/hend/SongsOfThePacificNorthwestCD.html>. This collection of songs grew out of a workshop at Rainy Camp, a weekend singing retreat of the Seattle Song Circle at Camp Don Bosco in Carnation, WA, Feb. 4 - 6, 2005. Most of the songs were recorded live in the camp chapel, others were recorded elsewhere or taken from previous recordings. Some of these songs are traditional, others are newer songs written in the traditional style. Most have never been recorded before. They all represent a part of the ongoing folklore of the Pacific Northwest.

\*\*\*\*

*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.*

Folking Around - Continued from page 15

Over the years a number of folks have become aware of Stan's affinity for traditional blues, but his songwriting of late has become worthy of equal attention. Stan insists that his songs represent authentic feelings and that his life must be made accountable in them (he has little patience with shallow pop music and pathetic victim statements that don't say anything), and when I hear his takes on people, issues, and his own life, it's clear that this material grows out of the earth.

This is illustrated on a short three-song CD titled *Rant-Journey-Anthem* (from which he donates 10% to three progressive organizations). The previously mentioned "Talkin' Election" begins with the republican theft of 2000 and then goes back to the early '60s and the slow but steady decline of democracy in the US. Line after line is historically correct, brutally honest, and darkly humorous. He doesn't miss or mangle a single point on this educational/entertaining composition that may be a talking masterpiece. "Refugee" is a true story of life begun under the most oppressive of circumstances and progressing through many hard knocks to an ultimate introduction of healing and community; a heartbreaking tale of misery and redemption told in a relentless folk-blues style that will reduce you to tears. And finally, "Long Way Home," which agonizes over the heinous acts we perpetrate upon each other yet gathers the spirit and courage to envision and work for a better day; a true song of hope for all our relations. Amazingly, Stan says that he just writes his own life and isn't really imaginative. But when you can dig this deep into your soul I guess you don't have to be.

As you can tell, there's a lot of fine music to be gleaned here, and it would behoove you to keep in touch with where Stan and his bands are playing. And if you are booking for a club or need a good-time band for your party, why don't you call Stan at (206) 890-6176 or write stan@stanislove.com. You couldn't do much better.

(All comments welcome: Percy Hilo, PO Box 21761, Sea. 98111-3761, (206) 784-0378, philo@scn.org)

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