

VICTORY REVIEW

Acoustic Music Magazine

Volume 30

December 2005

Number 12

The Village That Should Be

The Christmas Revels Return to Tacoma

Inside...


- ✦ Camille Bloom Takes the Biggest Risk of Her Life
- ✦ Kids Korner: Seattle Musicians Helping Homeless Families
- ✦ Remembering Roger Phares
- ✦ Musical Traditions: Observations and Speculations on a Singing Career

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VICTORY CONTENTS

VOLUME 30
NUMBER 12
DECEMBER 2005

ARTICLES

The Village That Should Be: The Christmas Revels Return to Tacoma <i>Jim Friedrich</i>	6
Camille Bloom <i>Bill Fisher</i>	14

COLUMNS

The Ramblin' Mike: A Tradition of Music - From Mother to Daughters <i>Michael Guthrie</i>	4
Galloping Gossip: December 2005 <i>Deb Seymour</i>	5
Northwest Seaport Music (Formally Previews) <i>Dan Roberts</i>	5
Folking Around: Folk-Related Folklore <i>Percy Hilo</i>	15
Kids Korner: Seattle Musicians Helping Homeless Families <i>Hilary Field</i>	16
Musical Traditions: Observations and Speculations on a Singing Career <i>Don Firth</i>	17
Remembering Roger Phares <i>Dan Roberts</i>	18
Reviews	8
Calendar	12
Classifieds	22
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THE RAMBLIN' MIKE

A Tradition of Music - From Mother to Daughters



BY MICHAEL GUTHRIE

In the early 1980s, Christine Beers started playing the Victory Open Mic at The Antique Sandwich in Tacoma, WA. She lived on Bonney Lake near Chris Lunn, the founder of Victory Music, but it was at the open mic that she met Chris who coached her on performing and gave her encouragement to play her music. Christine smiled when she spoke of the old days at The Antique Sandwich, which was a hub of acoustic music at the time. "Everybody played there and Chris was a great teacher and leader," Beers said.

Like for a lot of musicians, playing the Victory open mic helped Christine learn the skill of playing on stage and was a launching pad for her to play gigs. One of the resources Victory offered her was a musicians' referral service. She formed a duo with Cindy Strong and they played coffee houses and weddings. Christine was also writing songs at the time, and she and Cindy made their trek to Nashville to try to market the songs. As Christine recalls, she met with several publishers, but was told her songs were too folksy. (Gee, where have I heard this before? Doesn't Bob Dylan have a publishing company there? Oh, that's right, Alan Lomax did scorn Dylan at Newport when he brought out his Stratocaster—maybe that's why Dylan went to Nashville.) One can only applaud musicians like Christine for being brave enough to go there. Once she was asked by Green River Community College to come and play for their class on 1960's folk music. She also played the Shoreline Community College lunch concert series. Gigs kept coming in, sometimes playing in Idaho and Oregon.

Christine's music schedule started to take its toll on her husband Robert and their five young children. She decided to stop playing music and raise her children, a tough decision many of us have made.

The Beers family moved to Seattle around 1990 and soon after took a stab at running their own coffee house, The

Acoustical Connection, on Holman Road. They extended their hospitality to Victory Music, offering their establishment for an open mic one night a week. Besides the weekly open mic, the Beers' hosted music on the weekends, with local performers like Laura Love, John Weiss, Kat Eggleston and Reggie Miles. Running a coffee house has to be one of the least lucrative business



Above: Christine Beers

ventures one can take on. After one and a half years they were forced to close, due to a lack of business. I have heard of this venue from several people, so The Acoustical Connection lives on in our memories, 15 years later.

I first heard Christine sing at The Highliner Pub open mic. Tina and Eda, two of her daughters, sometimes sing duets at Murphy's and the Highliner. One night we were all treated to a trio of Christine, Tina and Eda. You can see the influence Christine has had on these two young singers. Christine recalls that when Tina was young she would ask her to show her

chords to a song she was trying to learn but she didn't want mom just teaching her songs. Although Christine made the decision to raise her children instead of being a musician, she has passed on a folk tradition to her daughters, and hearing them sing three part harmony gives me goose bumps.

Tina Beers is a fine young songwriter with a voice that can cut your head off or soothe you with a sweet lullaby. She often plays solo at open mics, and she also plays in a band. Tina has her own sound and supports her vocals with good strong guitar rhythms that she no doubt learned from her mom. When you have a voice like Tina, you don't have to play a lot of complex guitar, at least in my opinion.

Christine Beers has been brushing up on her music and it's good to see her out again playing the music she loves. You can see her playing open mics at Murphy's and The Highliner, keeping true folk music alive. Maybe someday, when the grandkids get a little older, we will see three generations of Beers on stage.

I'll see you out there on the music highway, and don't forget to tip your wait staff!

Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest and is a Victory Music sound volunteer. He has produced his own CD and run his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC from 1973-79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987. Contact: moorafafa@mindspring.com www.moorafafa.com

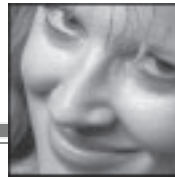


Editor Note: Oops - Last month I had the wrong name - the above person is Don Fulton not Chris Brandon



GALLOPING GOSSIP

December 2005



BY DEB SEYMOUR

“Christmas time is here, by golly, disapproval would be folly, deck the halls with hunks of holly, fill the cup and don’t say when...”

Thus carols the Galloping Gossip loud and gleefully, as she flips through her Tom Lehrer songbook, looking for alternative seasonal songs. “Are you always so curmudgeonly at this time of year?” inquires the Horse-With-No-Name, the Gossip’s equable equine and musical sidekick. “Only when I see that there are *SO* many great new acoustic music CDs out there for sale (as opposed to the usual shopping mall cacophonies) and that no one seems to know about them!”

“Well,” hums His Horsiness, “here’s their (and your) chance. While you were away last month, nursing your pinched nerve, not only did I write your column, but I also went snooping around and nosed out some fabulous new local area CDs!” Amen to that! * The first CD to note: **Mike Pryor** led a successful release party of his new CD *There Is Another Country* at Seattle Unity on October 22nd. Performing with him was **Paul Carr**, who also performs on the CD. This album is a CD not only noteworthy for its gorgeous melodies and precise lyrics, but also in its spare nature—mostly just guitar and voice. This CD goes to show that you don’t need a full band to create a full sound, just a full heart. Congratulations Mike! * Next CD to note: **Hans York** just released his new CD, *Inside Out* and hosted a fabulous release party at the Nectar. “We had about 150 people at peak times,” writes Hans. Thanks to everybody who came to support us physically or with good thoughts. I saw many familiar faces and was very happy that a lot of you stayed to check out my friends from **Central Services** and **Stephanie Wittgens & Band**. They were awesome and I had the best time listening to them. Thanks also to **Stephanie Schneiderman** who came all the way from Portland to open up the party and join me on my favorite track of the album (“Listen To The Moon”). Thanks also to **Chris Stromquist**, **Jon Hamar**, and **Eric Goetz** for playing with me. I had a blast being surrounded by such cool musicians!” * Third CD to note: *Songs for Shelter*, produced by **Mike Buchman** of the **Fremont Public Association** for the Fremont Public Association. This 15-track CD is a

compilation of some of Seattle’s most prominent community voices: **Jim Page**, **Reggie Garrett**, **Laura Love**, **Andrew Ratshin**, and others who all gave their time on this project. 100% of the proceeds will go directly to the Fremont Public Association, which assists over 25,000 homeless individuals annually in the Puget Sound region with shelter, food and counseling. What better stocking stuffer than to buy this album and know that your purchase helps several people, not just one or two? Congrats to all the folks involved on this CD * Speaking of community and labor, the fourth CD to celebrate this month is the release of **Joe Jencks**’ new live CD, *Rise As One*. It features labor songs recorded during a performance for the Folklore Society of Greater Washington, D.C. Joe will be in concert here on December 29 at the Haller Lake Community Club and will perform selections from this new disc and old favorites as well. Rumor is that we should expect special guests! * Speaking of concerts, we hear that **Kathryn Mostow** made her first appearance after becoming a mom. Welcome back Kathryn! * What a show at Madison’s Cafe on Tuesday Oct. 11—**Alice Healey**, **Eva Tree**, and **Val D’Alessio** split the whole evening up round-robin style, singing sweet three-part harmonies on each other’s tunes. IF you missed them this time, don’t the next—they were supreme! * Congratulations are due to the **Michael Carlos Band** on their recent second-place win at the **Worldfok.com Battle of the Bands** contest at TOST in Fremont. (Yes, “Worldfok” is how it’s spelled!) This eight-state contest is taking place in CA, TX, OR, NV, CO, NM, NV, AR, and not only did the band win second place for the NW region, but they are currently ranked at number nine for the overall contest. Way cool! Check it out www.worldfok.com. * Last but not least, the Gossip humbly (“Oh?” says the Horse), sincerely (“Really?”), and from the bottom of my gabby heart (“Aw! Yer making me blush! Try that with this long nose!”) thanks the **Horse-With-No-Name** for kicking in last month at the last minute to pen this column in her stead while she was out with that pinched nerve (“Out with a pinched nerve? You really need to stop hanging around those types!”) Ahem, Sir Horse, I was just about

to say how I really enjoy your offbeat sense of humor... * Happy December! - GG

Got something we should know? E-mail the Gossip at victory_gossip@yahoo.com

Deb Seymour is a Seattle singer-songwriter performing wry musical humor at a variety of locales about town. For her next appearance, please visit www.debseymour.com

The Horse-With-No-Name prefers to remain anonymous so he can sow his wild oats in peace. Keep up the good work, dude! And thank you again...

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

Friday, December 9

Our second Friday Sea Chantey sing decks the walls of our cosily wood stove heated (bring chestnuts) carpentry shop. Leader MATTHEW MOELLER summons visions of sugar plums with his annual rendition of “A Visit from Old Whitebeard,” a hilarious pirate version of “T was the night before...” You can lead or request a song, or join in on the choruses/ No admission charge, but hats will pass. 8 PM, at South Lake Union Park. Info at (206) 447-9800 or www.nwseaport.org

Saturday, December 10

CUTTERS AND FRIENDS ANNUAL WINTER CONCERT. Come join the Morgan family folk band and various other characters in a celebration of wintery, Celtic, and nautical delights. Immanuel Lutheran church, newly restored, is one of Seattle’s oldest churches, with a lovely sanctuary and just the right soupcon of echo. Look for the tall gray spire two blocks west of REI. Admission \$10 general, \$8 seniors, students, and maritime heritage organization members. Info at (206) 447-9800 or www.nwseaport.org

THE VILLAGE THAT SHOULD BE

The Christmas Revels Return to Tacoma

BY JIM FRIEDRICH

“Everyone who ends up going to the Revels and loving it wants to say to the people who missed it, ‘You have got to see this!’ They don’t sit their friends down and try to explain this amazing thing. They just want them to experience it. And that’s why we all want to take people who haven’t been before. That’s why I started the Revels in Puget Sound. I wanted people to feel it, right to their core, because that’s where it ultimately touches us, and all the talking in the world about what is a Revels and what isn’t, or you’ll like this about it or this is how it’s woven together - it isn’t the same as experiencing it. What I do say to people is: it’s not a concert, it’s not a play, it’s a kaleidoscope of music and dance and drama that all create a sense of a celebrating community.”

Mary Lynn, producer of the Puget Sound Christmas Revels:

Imagine yourself in a village square or a great hall in a culture where the community gathers every December to contradict the dark and the cold with high-spirited celebrations of life, warmth, and hope for renewal. Tuneful voices are raised to “joy, health, love and peace.” Dancers circle and leap their defiance of winter’s immobilizing spell. Playful mummers depict the dying of the old and the rising of the new. As you watch and listen, you find your own deepest impulses awakened and expressed, and before you know it, you too are singing and dancing along with everyone else.

Such elemental festivity is nearly impossible in the United States, where ritual traditions have been so fragmented, thinned and trivialized, and communal public life verges on extinction. But the Christmas Revels, performed in a dozen cities across the country, returns us to that celebrating village, that magically inclusive hall where the

songs are sung and the dances are danced and the shadow of death is turned into morning.

Tacoma’s Rialto Theater has been the home of the Puget Sound Christmas Revels since 1994. Every year a different cultural theme is chosen, and performance elements are selected accordingly. Past Revels have drawn upon

and poor, find the distinctions between them blurred or even subverted, as the commonness of a shared humanity blends strangers and adversaries into a harmonious whole. This vision of true community is implicit in the way that all classes, ages and types of people sing and dance together. But it is also revealed in the gentle mocking of anything that divides us. Last year, the King learned wisdom from the lowly fool. This year, the dancing comedian will cross paths with Queen Elizabeth, requiring, we would guess, some shedding of royal dignity in favor of human connection.

Such bridging of divides can be more than fictional. I remember a Revels given in Oakland in 1990, at the end of the Cold War. Toward the close of the evening, an ensemble of Russian dancers joined hands with the American cast for a circle dance during the Shaker hymn, “I Will Bow and Be Simple.” I

noted the rapt attention of the young children around me in the audience, and it struck me that the very first fact they were learning about Russians was that they were people who danced with us.

Traditional celebrations usually contain an element of chaos and “misrule,” unleashing the energies from which new possibilities are born. This year, in the artistically vibrant atmosphere of Elizabeth’s reign, clashes between “high” and “low” art will yield hilarious results when the unsophisticated townfolk of Norwich make a jumbled recitation of Shakespeare’s most famous lines. Other raucous moments will include “stick dancers” (lots of whacking), children playing traditional games, and mummers and sword dancers acting out the contest between life and death. Such play is both amusing and arresting.



*Above: "Revels, Inc.", the Cambridge Mass. "grand-daddy" Revels group.
Photo by Roger Ide*

medieval, Celtic, American (Appalachian, African-American and Shaker), Scandinavian, Victorian, Italian Renaissance, Breton and Irish traditions. Both professionals and amateurs are auditioned for the cast, and a rigorous round of rehearsals begins in late summer.

This year’s Revels universe will be Elizabethan, finding its focus in the antics of Will Kemp, Shakespeare’s favorite fool, who tries to win a wager by Morris dancing the entire ninety miles from London to Norwich - in nine days! Paul Klein, known for his work with the Seattle Shakespeare Company, will play the impish Kemp, and his journey will take the audience through a rich sampling of winter celebrations along the way.

Revels always imagines a world better than the one we know, where high and low, rich

You laugh, but you also remember your mortality, and your longing.

Last year's Revels were set in a medieval court. At one point during the feasting and celebration, the king was confronted by an intruder: Death, a giant puppet made of dark translucent gauze. They crossed swords, and the king was defeated, leaving the king's Fool as the last line of defense between Life and Oblivion. Solstice rituals are rampant with such mock battles, where a symbolic figure dies and rises again, like the earth in its seasons, the sun in its celestial journey. No matter how comic or playful, these contests speak powerfully to our own anxieties when the dark and the cold are upon us.

The Fool then came onstage to find a skeleton seated on the royal throne. After some tentative stabs at interaction, the Fool took the skeleton in his arms and danced around the stage with it. The daring incongruity of this image was quite funny, but it was also breathtaking - life winning after all, not with weapons but with dancing. *"I am the Dance and I still go on."*

Finally, the Fool danced into the wings with the skeleton, and when he returned, the skull was a trophy in his palm, and Death's disjointed bones were harmless playthings held by laughing children who followed after.

"Revels came out of human community in a way we all can feel," says Mary Lynn, founder and producer of the Puget Sound Revels, who will also play the role of Queen Elizabeth. "It came out of celebration, it came out of mourning, it came out of birth and death and hope, it came out of all the things that are part of our lives. No matter how different 'the village' is, we face all those things, in every time and place." And as the original Queen Elizabeth observed in times no less difficult than ours, "If we have peace in our hearts, the disorder and cruelty of life will not overwhelm us with despair."

Although the confrontation with darkness and death is a pivotal point in every Revels, allowing us ritually to release our anxieties about human fate in a time of darkness, the overall tone of a Revels is the very opposite of somber. Good cheer rules each performance. The Seattle director, B.J. Douglas, shapes a fluid spectacle of characters, costumes and staging to engage both mind and sense. The energy of dancers and mummies is irrepressible and often hilarious. And the music, directed by Megan Oberfield, is the heart of Revels magic. Spanning a wide range of seasonal songs and instrumentals, it is always beautifully performed. This year's Elizabethan repertoire will be notably exquisite, featuring the

music of Orlando Gibbons, Thomas Campion, Thomas Tallis and others, whose plaintive melodies and luscious harmonies are at once dolorous and consoling.

When John Langstaff began the first Revels in Cambridge, Massachusetts, in 1971, he was trying to recapture and share the communal joy of the caroling parties given by his music-loving family during his childhood. He writes, "My love of the carols and traditional music I grew up with eventually broadened into a fascination with folk material of every sort - rituals, music, dancing and drama. All have become essential elements in Revels. Revels' focus on active audience involvement grew out of those same roots, and especially out of my awareness that few things bond people as powerfully as singing together."

Sometimes there are stunning solo voices in a Revels performance, like Appalachian balladeer Jean Ritchie, or the Irish "sean-nos" singer Sean Williams. But the essence of Revels lies in the choruses of adults and children, whose harmonious diversity of voices reflects the very nature of community. And the audience is always invited to enter into that community, not just as witnesses, but as participants. Singing is the principal bridge between spectators and cast. Everyone joins in on familiar carols and "Dona Nobis Pacem," and the Revels finale is a stirring mass rendition of the "Sussex Mummies' Carol," whose lyrics pour seasonal blessing on everything in sight.

The miracle of Revels is that for a couple of hours a theater full of strangers believe themselves to be part of something larger than their atomized private realities. They are ushered into a world of wonders, nourished by the food of human community, and sent back into the streets with smiling faces. As Mary Lynn observes, Revels does something special to those who come: "Revels is about community, and feeling a part of that village on stage." She is quick to point out that it's not the village we live in now, nor is it a village from an idealized past. It's a ritualized image of a human future, with the power to attract us toward a truer embodiment of community. "It's the village that should be," she says. "And at some point, you find *yourself* invited into that village, onto the stage."

This point comes at the end of the first half of every Revels. A singer intones Sydney Carter's song, "Lord of the Dance," as white-clad Morris dancers, with their bells and red handkerchiefs, leap and dance around him. Meanwhile, other cast members move among the audience, inviting them to leave their seats for a line dance that goes up and down the aisles and spirals around the stage, as all repeat the chorus,

*Dance, then, wherever you may be,
I am the Lord of the Dance, said he,
And I'll lead you all, wherever you may be,
And I'll lead you all in the dance, said he.*

Not everyone in the reticent Scandinavian culture of the Northwest is ready to leap up and join the dance, but it's a moment that many of us live for each year. For a few minutes, cast and audience are utterly one, dancing, dancing, wherever we may be.

Susan Cooper wrote a poem called "The Shortest Day," recited at every Revels. She imagines all the generations who preceded us, burning "beseeching fires all night long to keep the year alive." She hears their joyful voices echoing down from their time into ours:

*All the long echoes sing the same delight,
This Shortest Day,
As promise awakens in the sleeping land:
They carol, feast, give thanks,
And dearly love their friends,
And hope for peace.
And now so do we, here, now,
This year and every year.
Welcome Yule!*

Because the Revels are so unique, they are hard to describe. Most of the already initiated don't even try. They merely tell their friends to trust them and come along. "*You just have to experience it!*" is the common cry. It's like trying to tell someone what it's like to be in love. Debbie Birkey, who handles publicity for the Revels, moved and performed in local folk music circles for years without ever hearing of the Revels. In the late nineties her husband took her to her first performance, and it was a revelation. "It's incredible that I was here in Tacoma and this fabulous thing was going on and I didn't know about it," she says. "Then we came to the Revels and after about five minutes of being swept away, I turned to my husband and said, 'These are my people!' And it's just swept me up ever since. So I've been in about eight or nine shows, and then I started helping with publicity. Here is this amazing thing going on in Tacoma and people don't know about it, and I can't imagine why that is. So I feel that it's my mission to change that."

Revels seems to inspire that kind of fervor. A typical audience will consist of some people who see an ad or an article and find their own way to the Rialto. But the majority are either loyal regulars who come year after year, or first-timers who have been dragged there by friends, because

Continued on page 20

REVIEWS

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LOCAL

Folk

JOE JENCKS: *RISE AS ONE*

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Maybe it's just me, but I could swear that this voice gets richer with every recording, and his artistic vision and commitment grows deeper. With a voice that sounds perhaps like a cross between an oboe and a perfectly-played orchestral horn, with guitar playing that deftly backs his every phrase (when he isn't singing a cappella), with a commitment to the tradition and history of folk music, with a superb catalogue of original songs as well, and with an ability to bring the truth of his heart to his performances, Joe Jencks is an extraordinarily capable troubadour carrying the tradition of labor songs into the present moment—when they are more needed than we generally acknowledge—and into the future. I have long wished for a live CD from Joe, something that captures the sense of community he creates with his people-affirming songs, the audience joining in enthusiastically. Here it is. Recorded in a concert arranged by the Folklore Society of Greater Washington (D.C.), and exquisitely engineered by Charlie Pilzer, one of the many delights is the sense we get of an audience

being won over by Joe's music and presence. The applause is polite at the outset; soon, however, it grows warmer, and then it begins to roar. Joe mixes a wide variety of labor-oriented songs, old and new—from "John Henry" to Woody Guthrie's classic "Deportees" to Joe's own extremely moving "Christmas in Mansfield," and many more. Interspersed with the songs are stories that add color and feeling to the music. All of this is just one guitar, one voice (plus occasional choruses provided by the audience), recorded digitally with no effects, no studio fixes or enhancements, not even a bit of reverb beyond that provided by the hall. Fittingly, it is raw, simple, genuine and true. Indeed, I'm not sure how this could be improved upon. (Kudos, too, to Ricardo Levins Morales for the aptly beautiful art, and to Andrew Ratshin for the graphic design.) This is music to be grateful for, sixty minutes of it, generously presented...and it is remarkable that, in these grim and uncertain times, Joe first gave us a short CD of gentle, moving songs with spiritual foundations; and now this, a powerful affirmation of the worth of Everyman. This is, I believe, Joe's form of protest music: Instead of tearing down, it builds and restores and provides much-needed clarity and hope. (*Bill Fisher*)

Singer-Songwriter; local

MICHAEL MERRIFIELD: *BUTTERFLY KEEP*

www.michaelmerrifield.com



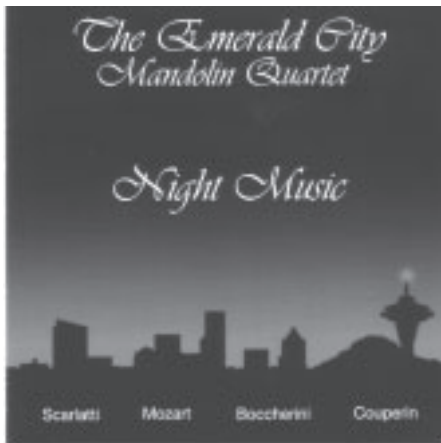
Many months ago, Michael sent off a CD he'd recorded of his songs to reviewers. His life had a few triumphs in it after some very difficult years, and there was a certain sense of celebration in pursuing his desire to be a singer-songwriter. The CD, though, was a diamond in the rough. It needed the distance and objectivity a producer can provide, and the support of one or two accomplished musicians. That, in fact, is what this reviewer had to say about it and Michael, responding to the review, laid low for a time, healing a few wounds. Then he went about creating his CD once again, this time calling on none other than Orville Johnson to provide various instrumental textures and, crucially, to produce the project. (Talk about getting it right!) Orville played all guitars, bass, mandolin, banjo, percussion and omnichord (hey, I don't know either); and called on Jee Wong for a few piano parts and the legendary Jami Sieber for a few cello parts. Orville and Michael—with Matthew Gephart recording and mixing and Ross Nyberg mastering—fashioned a gentle, whimsical, inventive, highly poetic gem of a recording. There is something undeniably childlike about Merrifield's near-whisper of a voice; it is as if Donovan had finally mastered the art of conveying a hard-won, lasting sense of innocence. The melodies are simple and pleasing, yet the lyrics are often profoundly moving. "The time of life has come to pass,/ This sinking ship is sinking fast./ If I may, I'd like to ask./ My God, am I forsaken?/ Am I forsaken?" Merrifield has been to difficult places in his life, and has climbed back out of despair with a sense of acceptance that isn't sullied by some simplistic therapeutic or religious "answer." He concludes instead (in "Yet Tomorrow"), "The mystery of time will show me what tomorrow brings,/ tomorrow brings, tomorrow brings." This CD richly rewards repeated listenings, both with the inventiveness of Orville Johnson and (above all) with the unique vision and voice of Michael Merrifield. (*Bill Fisher*)

Classical ensemble

THE EMERALD CITY MANDOLIN QUARTET:

NIGHT MUSIC

www.ecmq.net



Alan Jacobson (first mandolin), Andrew Booker (second mandolin), Ken Carlson (mandola), and David Stenerson (mandocello) make up this polished quartet. Peter Caruso joins them for Boccherini's chestnut, the Guitar Quintet in E minor. Two short works open and close the CD—Couperin's clever "Le Tic Toc Choc," which translates very well into the bell-like treatment of the mandolins, and Scarlatti's "Tempo di Ballo." And the centerpiece, and reason for the CD's title, is Mozart's extremely well-known *Eine Kleine Nachtmusik* (A Little Night Music). The musical renderings are bright and satisfying, though you never forget that well-known classics are being played by mandolins in a very traditional manner, with strings being repeatedly played rather than left to ring out when notes are sustained. Be advised, though, that this is not some clever treatment of classics by the equivalents of, say, steel drums and banjos (though Bela Fleck has erased many doubts about the elasticity of the banjo). "Early in the Twentieth Century," Jacobson's liner notes explain, "mandolin ensembles sprang up in clubs, school and communities throughout the United States. The roots of our lineage grew out of that movement, known as The Golden Age of the Mandolin." And here we have a delightful new blossoming in what could be called the Modern Age of the Mandolin, demonstrating how delightfully and well an ensemble can interpret familiar classical pieces. We can only hope to see another CD relatively soon with less-known music that both challenges and supports the strengths of this instrument. These would seem to be the right players for such a happy

chore. Meantime, check out this CD and drop by the Antique Sandwich one Sunday soon when they are holding forth. (*Bill Fisher*)

Singer Songwriter

ARE WE THERE YET, MAMA?

CAROLINE AIKEN

(Self-issued; see www.carolineaiken.com or CDBaby)



Tuff Stuff from blues mama Caroline Aiken, who's up for a Grammy with this release. Aiken is a pickin' pal and cross-pollinator with Bonnie Raitt, and the Indigo Girls look to her as their Godmother, but her playing and singing are beyond those points of reference. *Are We There Yet, Mama?* has that great, old fashioned, raw blues sound: Aiken's loud, soulful shout, and her aggressive but wildly inventive acoustic guitar dominate the record so completely that the background textures of bass, dobro, harmonica and electric guitar are barely noticed. Aiken's guitar work is astonishing, especially as much of it, including slide, is on twelve strings! She is able to simultaneously hark back to Leadbelly, crunch through some Zep and Heart, and stake out the 22nd Century, making this disc required listening for anyone who thinks s/he plays the blues or owns a 12 string. Aiken is a daring songwriter, too. Some songs on *Are We There Yet, Mama?* hew to consistent and traditional patterns and have pop hit potential, like "Between Hello and Goodbye," which has an irresistible hook. Many take breathtaking chances with tempo changes, stop time, and scary flights into spacey jams, dissonant attacks, or a spooky hush. This is a great record, far more enjoyable and compelling than the big-label fodder, and Aiken ought to win that Grammy.

P.S. : After touring during the summer in support of this record (often opening for Bonnie Raitt), Caroline Aiken was seriously injured in a bicycle accident. At this writing the effects of head and neck injuries have nearly worn off, but she will not be able to use her shattered left hand for many months and there is concern about her ever regaining its full use. Ms Aiken reports that she will content herself with playing dobro for the time being. A n all-star benefit concert was held to raise money to pay Aiken's medical bills. Fans can check her extensive website for updates to send their support. (*Tom Petersen*)

Singer-Songwriter

WHERE I STAND LINDA ALLEN

(October Rose, OR-1015)

www.lindasongs.com



Wow. Linda Allen has made a lot of records, many of them in the service of Washington State's important projects, causes, and messages, but now she has made the CD for all of us, and for just herself, and it's her best. This is a great artist in her full majesty. Her voice is rich and deep and supple, and she sings with a warm, frank ease and optimism. The opening, title cut is a proud declaration that she is going to continue to stand up for her ideals, and it sets the tone for the album. Those ideals do not waver, but Allen invites us to share in her life, both her activism and hard work ("I Believe", "Heroes") and the goofy little vignettes of everyday existence ("Wake Up Song" and "Mama Cleans Out Purse"). Her guitar playing is splendid, and she's tastefully backed by a small group that includes her now-adult children. The record has a full, professional sound without being slick, and is loaded with popular appeal without selling out or resorting to easy hooks. It's simply great; maybe the Pacific Northwest's record of the year. (*Tom Petersen*)

Singer-Songwriter

STARING AT THE SUN, SONGS 1973-1981

ANDREW CALHOUN
(Waterbug, WBG0067)

Andrew Calhoun's tenth album continues his chain of exquisitely wrought, intensely personal yet accessible records, but with a remarkable twist: this collection is the "prequel," the album before the first album. He has gone to the songs he wrote as a teenager and beginning musician, finishing them in some cases, making a few revisions in others, but still singing what came to him 30 years ago. Nice touch: It's just Calhoun and a guitar, like a kid alone in his room, and recorded in one take. Calhoun sings with an aching sincerity that is powerful without sounding forced or earnest. His guitar playing is versatile and forceful. What's staggering are the lyrics. Calhoun writes in the liner notes that he's the sort to be visited by lyrics – thoughts and whole songs hit him as if by a bolt, ideas and inspirations suddenly filling his mind without his being able to fully recognize their source. "Messages from another dimension," as he says. It's a gift, and an eerie explanation for the depth and maturity that the teen was able to express. The earliest songs are not without their influences, as there is that mid-1970s vibe: a little art-rock imagery, a whiff of Cat Stevens' cosmic connections, some Harry Nilsson jangle. But Andrew Calhoun was already his own man, and by the time he was through high school, when this album "ends," he was clearly an artist in full, with his own style, message, and persona.

(Tom Petersen)

Bluegrass

CHERRYHOLMES:

(Skaggs Family Records #6989020142)

This large family combo – "Cherryholmes" is their last name – has as compelling a story behind it as can be found in the music biz: plunged into mourning over the death of the eldest daughter, the clan repaired to a bluegrass festival in 1999 for a bit of uplift. They were seized with the idea of playing music as a way to heal (it also fit nicely in the homeschool curriculum), and in three years mom, dad, and the kids were up to professional speed. They took the show on the road, logged a million miles, charmed audiences, started their own little festival, took this year's IBMA Artist of the Year Award, and inked a record contract with self-styled Keeper of the Flame Ricky Skaggs. Not bad, not bad! Two hankies, and we give it a spin. Come to find out that *Cherryholmes* is like all of the other corporate Blahgrass out there these days. The CD sounds like its own cover art, a closeup of some

cherry pie filling: mighty good looking, expertly prepared from fine ingredients, but any taste of actual fruit diluted, diffused and drowned in a sea of candied goo. Daughter Cia has a little bite and sass in her voice (think of Wynonna Judd tackling Bluegrass) and two of the kids play fiddle, which pumps up the volume a bit. However, Ben Isaacs' production gives *Cherryholmes* the same calm, consistent polish as his own family's Gospel records, with anything that might offend – barking mando, braying fiddle, banjo that sounds as if it's in the same room with the rest of the band – carefully toned down or excised entirely. Mr. Skaggs is around for some coaching and a couple guest turns on the ol' F-5, but this only pushes *Cherryholmes* further away from the aggressive, competitive sound that is the soul of real Bluegrass. As on the boss's recent albums, everybody's instrumental breaks are politely set up, decorously backed, and warmly, if solemnly, observed. The group writes its own material, and it's fine, assembly-line country, for the most part. Next time, though, they would probably be better served by waxing a live album, or insisting on cutting the whole shebang in one take on one mic. A little sibling rivalry wouldn't do any harm, either. (Tom Petersen)

Bluegrass/Gospel

THE JORDANAIREs:

THE JORDANAIREs BELIEVE

(Madacy Christian Music, MC2 50426)

The group that is the Gold Standard for Rockabilly backing vocals started out as a Gospel quartet back in the mid 1950s, unknown to the mainstream listening public but favored by the fervent few. When RCA told Elvis he could have anyone he wanted sing backup, the answer was firm, immediate, and made in awe: in the King's wildest dreams, the honor was that *he* was going to be singing for the Jordanaire, not the other way around! In a matter of months, the Jordanaire were "legendary," a very precarious status in show biz, but a half century later their reputation stands intact atop a mountain of million sellers. All that time, the Jordanaire have continued to record on their own, and given the luxury of being able to turn down work and make things fit their own schedule (A-listers can do that), they've stayed true to their original purpose. As they say in the liner notes: "This is who [they] *really* are."

To celebrate 50 years, they've recorded a double album of standards and issued it

with a cozy DVD about making the record, with reflections from the members about the places they've been and the people they've known. It's a handsome package, careful and professional, as should be expected. The album is subtitled "A Collection of Bluegrass Hymns" but this doesn't seem to mean much; the uncredited band may be using Bluegrass instrumentation, but they're playing strictly by the numbers and are well subordinated to the vocals (except the mandolinist, who's allowed to stand one step closer to the mic and permitted the occasional flourish or – gasp! – lick). The Jordanaire are in fine voice, and delight in showing off their range, particularly in the lower registers, and how tight they are. With all that, though, they play things very straight. The CDs are very pleasant, very familiar, but not very exciting . . . until the very last tune. It's "Dig A Little Deeper," (not to be confused with the hit with the same title off Doyle Lawson's current CD), and the Jordanaire BLOW EVERY CURRENT BLUEGRASS, COUNTRY, and ROCK ACT AWAY. They do it as an *a cappella* rocker (rock-a-wop?) and it has the thrills, chills, and foot-stompin' excitement of the first Elvis records, or the Bluegrass Boys with Flatt and Scruggs. A pity they didn't do the whole album that way, but then, maybe that's just not "who they *really* are." (Tom Petersen)

FROM THE EDITOR:

BY ANITA LAFRANCHI

Last year's December issue included all the local CD review information for the prior year, contact information for the artists, and the issues that the CD reviews appeared in. The following page is your shopping list of local CDs that were issued in 2005.

So go holiday shopping and support your local musicians! They need the support more than the national stars, and their CDs are just as entertaining and good as those of "discovered" stars. In fact, one of the major differences is that a promoter hasn't promoted many of these local talents.

Check out CDBaby.com, Silver Platters, and The Folkstore—hopefully you'll be able to find the CDs of your choice at one of these locations. These Northwest businesses support independent

artists, and CDBaby.com (based in Portland) has a national reputation for helping artists market their music.

Last year I bought Eva Tree's CD for my sister Linda, the Emerald City Jug Band's CD for my sister Laura, Pint and Dale's CD for my mother and "A Night of Song For World Harmony" for my sister Kerry. My selections were based on my family's musical tastes, and should not be a consideration in your own purchases.

These CDs are rare—they aren't made in the millions. Usually a thousand are made at a time. Many of these musicians have spent their own money to make their CDs, and they deserve our support.

If you can't find the CD of your choice, check out the musicians' Web sites for performance information. Most musicians have a copy or two of their CDs with them at a performance. If in doubt, "A Night of Song for World Harmony" and "Songs for Shelter" are two excellent collections, and both support people who can't support themselves. Both CDs feature many of Seattle's best singer/songwriters (although Seattle has many more great singer/songwriters than the ones on these CDs.)

In whatever way you choose to celebrate the winter holiday, have a great one and buy those CDs!

JANUARY 2005

LEAH LARSON, "LONG JOURNEY"
www.leahlarsonband.com

Local Singer Songwriter

MICHAEL CARLOS: YESTERDAYS/ICONS
<http://cdbaby.com/cd/michaelcarlos>

Local - Celtic

OVER THE STRAITS: FIDDLEHEAD
(Self-issued: Fiddlehead Music, 2129 Bethel St NE, Olympia 98506)

SEAN BENDICKSON: PAPER WINGS
Beesnest Productions 1540 Sunflower Drive, Missoula, MT 59802 bookings: Steve @ 253-279-6914 or; seanbendickson.com

FEBRUARY 2005

Singer-songwriter

EVA TREE: BLUE SKIES

Produced by Bill Dickerson, Colin Davison @ Pigeon Mood Studios And Evan Blum and Bill Dickerson www.evatree.com

Singer Songwriter

Reilly & Maloney: Together Again Pelican Records - RM 2390 415-457-9159 jdabet@aol.com

Local Folk

TRACY GRAMMER: THE VERDANT MILE No #, TRACY GRAMMER MUSIC, WWW.TRACYGRAMMER.COM

Local Celtic

JIM BRANNIGAN: TROUBADOUR No #, www.mp3/jimbrannigan

Compilation CD

VOTE IN NOVEMBER: ELECTION 2004 ANTI-THEFT DEVICE Waterbug Records PO Box 12736 Portland, OR 97212 www.waterbug.com

THE VIPERS FEATURING DEB CLEVELAND: TICKLE MY TOES www.vipersnet.com vipers@teleport.net

MARCH 2005

Singer-songwriter

STEVE WACKER: SMOKE RING HALOES Produced by: Steve Wacker and Bruce Hunt Mastered by: Rick Fisher RFI, Seattle, WA Duplication: Oasis

Singer-songwriter

ELISABETH ROSE: MUD, ROCK AND CLAY Mixed and Digitally Mastered by W. Mark Wilson at Studio 627, Edmonds, WA For Booking and concert Info contact: www.leagueofartists.com

Local Jazz

EZRA WEISS: THE FIVE A.M. STRUT CD #6-57677-00312-6 Braithwaite & Katz 2400 Mass Ave, Cambridge, Mass 02140

Local World - Songs and Lullabies

DRAGONFLY: ISLAND DREAMS CD #009 Koto World, 157722 SE 166th Place, Renton, WA 98058

Local Singer-Songwriter

MATT NOVAK :TEN VALLEY (Wander Records WR-0001) www.wanderrecords.com www.mattnovak.com

Local Folk/Gospel

LITURGY: ASSOCIATED ARTISTS (DecaGraham Records, Tacoma) <http://cdbaby.com/cd/liturgy>

Local Folk

MARK PEARSON: THE MISSING PEACE No #, Love Gives More Music P.O. Box 65002 Port Ludlow, WA www.markpearsonmusic.com

APRIL 2005

Jazz / Local

JESSICA WILLIAMS: LIVE AT YOSHI'S VOL.1 MAXJAZZ MXJ 210 www.w.w.maxjazz.com

Local - Old Time/Fiddle

SUGARBABY: THE CANOTE BROTHERS (Clone Tone #1952) available at The Folkstore and other Puget Sound music shops, or call 206-762-7714

Local Celtic

TOO FOND OF WALKING: PHIL O'FLAHERTY (Self-issued) www.philoflaherty.com - available through CDBaby <http://cdbaby.com/cd/phil>

Singer Songwriter, Local

JIM PAGE, "SEATTLE SONGS" With Orville Johnson, Grant Dermody, Michael Gray, Dale Fanning Produced by *itself@* David Lange's Studio Contact: Jim Page, Greenwood P.O. Box 30198, Seattle, WA 98113 www.jimpage.net

Singer-Songwriter; Local

LAURIE CHILDERS: ARE YOU SATISFIED? LC4880 www.lauriechilders.com

Local Country

ANNA COOGAN & NORTH19: GLORY (self issued; available at some local music shops and through CDBaby)

Singer-Songwriter

FIXIN' TO BREAK DOWN: CLAY BARTLETT (LuBelle LB101)

MAY 2005

DVD

BABY GRAMPS - I WILL CONTINUE www.babygramps.com

Singer-songwriter

RON DALTON: HALF -RRD-5001 www.rondalton.com <http://cdbaby.com/cd/rondalton>

STRAW INTO GOLD: MANY MOONS

Produced by Nadine Sanders <http://www.singingweaver.com/strawintogold>

Celtic

THE CUTTERS: BRIDGET'S FIRE (Skookumchuck Music, SK148)

Bluegrass

JOHN REISCHMAN AND THE JAYBIRDS: THE ROAD WEST (Corvus Records, Vancouver, BC, Canada, V5M 3L9) www.johnreischman.com www.festival.bc.ca 1-800-253-2662

Traditional Ballad/Singer

CHRIS ROE: A ROUND FOR THE COMPANY Recorded at JB Productions and OMB Studios chrisroe@folkhosts.com Available through www.cdbaby.com/chrisroe

Piano

CRAIG LINDER: BLUE SERENITY (#3849, Aquahorse Records, www.craiglinder.com)

Jazz

GORDON LEE & THE GLEEFUL BIG BAND: FLYING DREAM #22016, OA2 Records, www.oa2records.com

Continued on page 19

VICTORY CALENDAR

To make a calendar submission go to:
www.victorymusic.org, Enter your data
 by the second Monday of the month.

DECEMBER 2005

12/03/05 MJ Bishop with Haji Basim Pegasus Coffee House 131 Parfitt Way SW Bainbridge Island, WA 7:30-9:30 pm tips! Acoustic music in a comfy cafe setting

12/03/05 Nancy K. Dillon Dusty Strings Open House 3406 Fremont Ave. N. Seattle, WA 4:00pm FREE Twang/Folk & Okie Roots Originals!! Nancy will be accompanied by Michael Hill and David Keenan. www.nancykdillon.net

12/05/05 Jam with Marc Smason & the Beacon Hill Orchestra Beacon Hill Office & Mail 3211 Beacon S. Seattle, WA 7:30 - 9:30pm donations open jam session with Marc Smason & Joanne Klein & rhythm section 206 760-1764

12/06/05 Jazz workshop with Marc Smason Trio On the House 1205 E. Pike Seattle, WA 7:30 - 10pm donations Open music workshop with trombonist, Smason & bass & drums 206 760-1764

12/06/05 Eva Tree Conor Byrne Pub Women in Music Showcase 8-10pm 5140 Ballard Ave. NW Seattle, WA

12/8/05 Reggie Garrett 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.

12/09/05 Blue-ize Hotwire Online Coffeehouse 17551 15th Ave. NE Shoreline, WA 8 - 10PM No Cover - Tips wel-

12/17/05 Nancy K. Dillon & Matt Price Pegasus Coffee House 131 Parfitt Way SW Bainbridge Island, WA 7:30pm \$4 "Well-written, intelligent & tuneful" songs by two talented Northwest singer/songwriters. www.nancykdillon.net

12/17/05 Truck Stop Souvenir Hotwire Online Coffeehouse 17551 15th Ave. NE Shoreline, WA 8 - 10PM No Cover - Tips welcomed Seattle songstresses hold forth, harmonize & celebrate the holiday season! <http://truckstopsouvenir.com/>

12/18/05 Michael Guthrie Hotwire Online Coffeehouse 17551 15th Ave. NE Shoreline, WA 8 - 10PM No Cover - Tips welcomed Seattle songstresses hold forth, harmonize & celebrate the holiday season! www.moorafa.com

12/22/05 Charlie Spring C & P Coffee Company 5612 California Ave. SW (in West Seattle) Seattle, WA 6pm - 8pm donations appreciated The coziest coffeehouse in West Seattle... I love the C & P! 206 933 3125 www.candpcoffee.com 206 933 3125

12/27/05 Beacon Hill Orchestra with Joanne Klein & Marc Smason Jubilante Restaurant 305 Burnett S. Renton 7:30 - 10 pm donation Quintet featuring Joanne Klein & Marc Smason 206 760-1764

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

Every Wednesday Columbia Street Irish Seisium 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

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

12/10/05 Buckshot Jazz with Joanne Klein & Marc Smason Hopvine Pub 509 15th E. Seattle, WA 9pm - midnight \$3 cover Jazz quartet featuring diva, Joanne Klein & trombonist/vocalist, Marc Smason 206 760-1764

12/10/05 Carolyn Cruso and Eric Apoe Mr. Spot's Chaihouse 5463 Leary Ave. Seattle, WA 8pm no cover singer/songwriters

12/10/05 Nancy K. Dillon & MJ Bishop Hotwire Online Coffeeshouse 17551 15th Ave. NE Shoreline, WA 8-10PM No Cover - Tips welcomed Seattle songstress hold forth, harmonize & celebrate the holiday season! www.nancykdillon.net www.mjbishopband.com

12/11/05 Carolyn Cruso Saltwater Unitarian Church 25701 14th PL. S. Des Moines, WA 9:45am and 11:15am no cover Guest musician 253-839-5200

12/11/05 Second Sunday Ballard Community Open Band Contra Dance Sunset Hills Community Center 3003 NW 66th St. Seattle, WA 5pm Potluck, 6-8:30 PM Dance \$7 band leader Valerie - 206-784-5788

12/12/05 Beacon Hill Orchestra with Joanne Klein & Marc Smason Perkatory Cafe 14th E. & Union Seattle, WA 7-9 pm donations Quintet featuring diva, Joanne Klein & trombonist/vocalist, Marc Smason 206 760-1764

12/13/05 Beacon Hill Orchestra with Joanne Klein & Marc Smason Jubilante Restaurant 305 Burnett S. Renton, WA 7:30 - 10 pm donation Quintet featuring Joanne Klein & Marc Smason 206 760-1764

12/16/05 Reilly & Maloney Holiday Concert Meadowbrook Community Center 10517 35th Ave. NE Seattle, WA 8:00pm \$15 Puget's Sound presents special holiday concert by Reilly & Maloney. www.livelocalmusic.org

12/17/05 Eric Madis & Blue Madness Fiddler's Inn 9219 35th Ave. NE Seattle, WA 9pm-12 \$3 Intelligent, high-energy blues with Madis, Martin Rush & Brad Stoll www.ericmadis.com

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

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.com) 7281 W. Lake Sammamish Pkwy NE Redmond, WA 4 pm., Second Sundays free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmburke@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 Mflissm@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 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

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia, WA 7:30pm until 10:00pm 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 Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish, WA 6:00 pm signups; 6:30 pm music Free Courteous crowd 360-568-2472

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

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrells' 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

CAMILLE BLOOM

Takes the Biggest Risk of her Life

BY BILL FISHER

*I wanna be a princess
I wanna be adored
I wanna be a rock star
Is this too much to ask for?
I wanna be a rebel
And be a mother, too
I just wanna be understood
I want all this, don't you?
Don't you?*

There's a healthy bit of sass in the chorus of Camille Bloom's "Don't You," the first song on her excellent 5-song solo CD. (She's also released a strong set with back-up musicians titled *Within Me*.)

But the question remains. Why can't I have it all?

Well, suppose you are a successful high school teacher and you love your work, and suppose that you have a music jones that won't let go of you, and that this thought keeps worming its way into your mind: Could I make it in the music world?

"I wanna be a rock star. Don't you?"

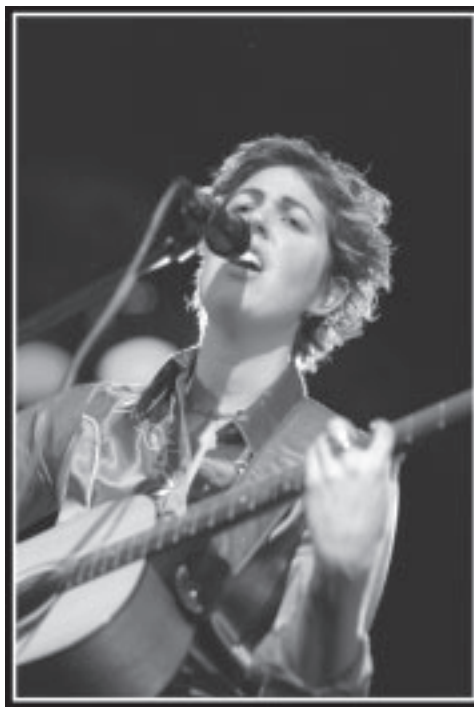
Is it possible—to become a rock star and a mom and a timely payer of the monthly rent, all at once? Probably not.

"Most of my adult life, I have had the comfort of knowing that a paycheck was coming in at the end of the month," Camille sighs. "Here I am with no insurance, and no income. And yes...I feel incredibly empowered. I am pursuing a passion."

Camille Bloom took the leap. She put her teaching career on hold (temporarily? permanently?—time will tell), and jumped into the full-time life of creating a career in music. Blessed with a voice that can convey coyness and sweetness, tartness and toughness in practically the same line...armed with a catalogue of emotionally rich songs...equipped with a strong, highly rhythmical guitar technique...Camille is going for it. "I am going to be touring, cutting a new album, touring, and touring some more," she declares. And she has already begun.

It was as difficult to leave behind the students she cares for so deeply as it was to cut off the monthly paycheck. Camille recalls how

hard it was to come out of the closet as a singer and musician. Students, after all, are as deeply into typecasting as most people are, and in their minds, Miss Bloom was a teacher, not a hip, strong, superb singer/songwriter. She performed for them before leaving the school, and she saw how difficult it was for them to make eye contact with her as she sang and played.



Above: Camille Bloom

"I think my teaching experience adds a lot to my music," she says. "The obvious way it has impacted me is that I have several songs inspired by the stories of young adults. 'Hey Mister' is about one of my students who tried to commit suicide, and '17' is about another student's experience during my first year of teaching." "Hey Mister," a deeply affecting lament on Camille's solo CD, *Stripped Down*, depicts a girl who "cries herself to sleep." "Hey, Mister," she says, "I am only fourteen...why can't you just let me be?" The landscape of personal growth is where Camille's songs take root deeply.

"I have really struggled at times to find the meaning in my life and to fight the internal voices that tear us down inside," she explains. "My most

emotionally charged songs are about that—and, of course, love gone wrong."

To this listener, Camille's contact with the rough and tumble world of teenaged emotional growth adds an intensity and rawness to her lyrics and, perhaps, to her guitar playing as well. The song, "17," from her full-length CD, creates a portrait of a teenaged love gone all-too-typically awry without any condescension. The protagonist makes mistakes—"she was wrong"—that most of us have made in some form or another, and the recognition of ourselves in her is inevitably both painful and, hopefully, somewhat triumphant. We have shared in her lack of self-awareness.

Does the youthful vigor that informs her music push her in the direction of being the rock star she mentions in "Don't You"? Not exactly. Camille's music is a vibrant fusion of several styles—a rhythmical folk and singer-songwriter base fused to an ability to be quirky, passionate, personal, and sometimes almost edgy enough to take on the mantle of the female punk goddess.

So how has her venture into full-time music gone so far? In ways, it has been disastrous. Early on, she had a backer who was going to provide financial support for the first months of her musical career, but this arrangement fizzled very shortly before Camille stepped away from her teaching career. Setting off to tour in her car, she soon had her sound system stolen from the back seat. And then—we can only hope that disasters come in threes and then go away—"I tripped and broke my Martin guitar."

"In my heart, I know that these are challenges that I must overcome," she says. "I can look at them and bow my head and give in—or I can forge ahead and say that even these events are not going to stop me from pursuing my dream."

Her first aim, she says, has been to expand her fan base. "I have found the Seattle scene a great place to start out," she says. "Most musicians support and help others—as they once were helped themselves."

"Actually," she adds, "I never thought about the fact that I could actually go somewhere with my music until I started playing in clubs. The response I received was always surprising to me, like people were seeing something I didn't even see in myself. When I played my first open mic in Seattle, Charlie Spring (a Seattle musician) was running sound. He looked at me and asked me why I wasn't doing this full time. I couldn't even believe it. He told me that I should pursue it, and to tell you the truth, I

Continued on page 20

FOLKING AROUND

Folk Related Folklore



BY PERCY HILO

Folklore is an endeavor that almost all practitioners and appreciators of the many folk cultures are aware of to some degree, and more often than not, value for its role in documenting our history. This enables us to identify with our particular roots, relate to and practice them in a traditional and/or modern way, and serve as a link in the chain of tradition for future generations who may wish to carry on the noble work. The good news is that we expand our folklore and understanding every time we put our beliefs and talent into action, for history lives in the moving world and not on a shelf.

The unfortunate news is that many of us are unaware of how expansive folklore actually is. The field isn't exclusive to so-called folkie endeavors, but there is, in fact, a folklore for every human endeavor for all time. For the purpose of this column I'll be exploring music and dance organizations and styles that honor their deep roots, keep them alive in the present and are working to ensure that they enter the future with vitality. These cultures are not always recognized by folkies and are sometimes disdained for their various differences and attitudes. This is strange behavior considering that folkies are often disdained by the mainstream for being old-fashioned, out-of-touch, unprofitable, and so forth. Here's hoping this is a small step towards expanding definitions and acceptance among people who are different but still the same.

In 1988 Walter and Nancyanna Dill, dance fanatics and teachers, started Living Traditions with the mission of promoting the joy of social dance by creating opportunities to explore the rich and varied world of music and dance. They began a 2-pronged program of partner dances featuring leading bands performing styles such as Swing, Waltz, Salsa, Zydeco, Jitterbug and so on (with a workshop an hour before the dance for beginners and/or to polish up), and a series of classes and weekend workshops covering a variety of traditional dance styles (Lindy Hop, etc.). They were successful for 16 years, until Nancyanna's health problems led Walt to give his for-profit business to the community. The transfer has not slowed down the organization one bit. They changed the name to the Northwest

Dance Network (NDN – In the spirit of Living Traditions), and with Dean Paton as dance manager (and with the aid of many), partner dancing is eminently available in Seattle. Following the Northwest Folklife definition of folk as "What people do for their own enjoyment or make for their own use," NDN continues to present classes and dances that perpetuate the classic styles of the past 100 years. The bands have included names like Casey MacGill and the Blue 4, Valse Cafe, Zazou, New Radio Cowboys, Tim Casey and the Bluescats, and the Honky Tonk Revue, and their retreats have featured nationally and internationally known instructors and cultural innovators whose knowledge, experience, and dedication assures that traditions are passed on intact and with deep cultural meaning. NDN is also always willing to provide and share information and materials with individuals and groups in pursuit of the cause. You can find out about all this at www.ltdance.com and get yourself to moving.

Living Traditions/NDN was able to succeed from the grassroots level because the founders identified a felt need of the community to participate in classic partner dance forms. With rockabilly music it wasn't as easy because it's a very small sub-culture that peaked in the late 1950s and is kept alive by a small number of renegade bands whose appearance gives the impression that they forgot which day was Halloween. How are we to unite a sparse population such as this in Puget Sound?

Enter Leon Berman. Some two decades back, Leon began "Shake the Shack," a weekly rockabilly radio program on what is now KEXP-90.3-FM and is on every Friday from 6-9PM. Leon covers the entire history of rockabilly and related forms, from pre-Elvis to the latest releases, and over the years has built a large and loyal following that has made Shake the Shack one of the most vital programs in the Northwest.

But it doesn't end there. The Shake the Shake community can be found at local rockabilly shows and has joined together in various ways to keep the culture alive, a situation that was impossible in the years before the show, when most of them didn't know each other. The annual highlight is

the Rockabilly Ball, a three-day event now 18 years old, where Leon brings great rockabilly bands from the world over (literally), along with some of Seattle's best, to the Tractor Tavern for a gala event and blowout in which the performances are classic and the spruced-up crowd is worth the price of admission. Leon doesn't make a big deal of it all, but this bringing people together, introducing them to new faces and old legends, and keeping the culture alive in the present is what folklore and tradition are all about. Good use of the human form, Leon.

Of course, culture is never a one-person show, and both Marc Bristol and Marshall Scott Warner (among others) have played important and enjoyable roles in facilitating the rockabilly/country culture. Marc has published the Roots rock magazine *Blue Suede News*, for 20 years and he states that it's not just about rock but also where it comes from. "We want to support and honor the roots and traditions of rock & roll, those who helped create it and those who are carrying it on in the traditional spirit." It's a perfect job for Marc because he enjoys the company of the musicians who fit the Blue Suede style (many have become his friends), and collecting the history and stories of rockabilly and its musical relations. Despite the professionalism of the product, Marc is actually a fan like any other, and this enthusiasm comes out in the stories and interviews that inform and entertain.

Marc has also been playing the music for as long as I can remember, and his guitar, washboard, voice, and songs can be found in performances and on CD by File Gumbo (rockin', cajun, zydeco, soul and New Orleans R&B), the Okie Doke String Band (semi-acoustic rockabilly and country), Marc Bristol and the Shack Shakers, and the Honky Tonk Sweethearts (w/his wife Gaby on bass). They're all excellent, entertaining, in the tradition, and will feed your cultural needs, so if you're in the mood for any of these or would like to learn more about the *Blue Suede News* (which is available on many magazine shelves) you can reach Marc at (425) 788-2776 www.shakinboss@aol.com, or at www.bluedesuedenews.com. Either way, there's a lot to be gleaned here.

Marshall Scott Warner is a relatively new figure in my musical universe, but his contributions to roots rock on the local level are impossible to ignore. His music has been winning fans of rockabilly and country because his feeling is genuine, his singing, drumming, and songwriting are first rate, and he attracts some of the best musicians around (including the great guitarist/singer/writer Johnny

Continued on page 20

KIDS KORNER

Seattle Musicians Helping Homeless Families

BY HILARY FIELD

Amidst the constant commercialism and marketing frenzy that appears as soon as the Halloween costumes are packed away (and actually tries to sneak its way into our national subconscious shortly after Labor Day), there are dedicated folks working to help support families and children in need. The Fremont Public Association (FPA), committed in its goal to help low-income people move out of poverty, helps people develop the skills and resources they need to become self-sufficient. Cheryl Cobbs, executive director of FPA, speaks of their goals as an image of a world "where there are no homeless people sleeping in our parks and no children going to bed hungry at night...a world where no high school student has to give up their dream of going to college because they can't afford the tuition...a world where everyone who wants to work has a good-paying job and everyone who needs health care has access to a comprehensive, affordable health care plan...a world where everyone is treated equally regardless of their race, sex, age, sexual orientation, disability, political or religious beliefs." The strength of community is of utmost importance to make this image become a reality.

A stellar group of Northwest musicians have contributed their efforts in *Songs for Shelter*, a benefit CD for Fremont Public Association Homeless Services. One hundred percent of the proceeds will fund services to help homeless families find shelter and build stability into their lives. This CD features top artists such as Wayne Horvitz and Robin Holcomb, Martin Hayes, Orville Johnson, Jim Page, Electric Bonsai Band, Laura Love, Danny O'Keefe, Artis the Spoonman, Reggie Garrett, and many other wonderful artists, many of whom composed and recorded music specifically for this project. David Lange, Will Dowd, Gary Shelton and Jerry James all donated recording time to this project.

There is an old Chinese proverb that states "Give a man a fish and you feed him for a day. Teach a man to fish and you feed him for a lifetime." Many of the services provided by the FPA teach men and women "to fish," offering support and education to help them to fend for themselves. One of these services is the Baby Boost Information Fairs. Along with offering

limited supplies of baby food and supplies, the fairs provide childcare so that parents may receive information about child development, child nutrition, free health care clinics, breast-feeding support, and which food banks offer specialized nutrition support for young children such as Baby Cupboards and Toddler Feeding Projects. Operation Frontline also takes a proactive stance in avoiding malnutrition in families facing economic challenges. Six-week classes on nutrition and healthy cooking on a budget, taught by culinary and nutrition specialists, offer hands-on experience and tools for developing healthy eating habits to low-income parents, caregivers, children, and teenagers. The Lettuce Link program goes right to the source by encouraging people to grow food for themselves and their families by distributing seeds and plant starts along with gardening information. The Lettuce Link program gardens at Marra Farm, an organic farm in the South Park neighborhood of Seattle, to provide produce for food banks and coordinates with P-Patch community gardens to donate excess produce to food banks and meal plans.

The FPA helps find shelter for homeless families through emergency shelter and transitional housing. There is also a program called Solid Ground, which is a long-term case management program for families with dependent children. They also offer housing counseling, providing education on leases, mortgages, and tenants rights. The Housing Stability Project offers one-time loans or grants to those who are in danger of eviction or foreclosure because of short-term financial difficulties. The FPA also helps prevent poverty through education. Free financial skills and money management classes help families find their own financial stability and teach them the best way to utilize their own resources, obtain good credit, and build savings, in order to attain a goal of self-sufficiency. There are also transportation and community voice mail services available for those who need support in finding and keeping employment.

There will be a CD release party for *Songs for Shelter* on December 13, at 7:00 pm, at the Triple Door in Seattle. Besides raising money to

support shelter, food, and education, *Songs for Shelter* is intended to raise awareness and inspire people to get involved through donations and by volunteering. Some volunteer projects suitable for families include community gardening, brighten-a-building, and penny-harvest fundraisers with local schools. With relentless materialism disguising itself as holiday spirit every year, there are ways to step away from the spending frenzy and help those in need. Producer Mike Buchman believes that the talented artists on this CD will help raise that awareness. He states that "Music has a magical quality, it seeps into our unconscious mind and can move us to great things... It is my hope that these songs burrow deep into the minds and hearts of listeners, motivating them to find the ways they can best contribute to fighting poverty in our community and their own!"

For ticket information for the Songs for Shelter CD Release Party, call 206-838-4333.

For more information on the FPA and volunteer opportunities, visit their Web site at www.fremontpublic.org or call 206-694-6700.

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

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MUSICAL TRADITIONS

Observations and Speculations on a Singing Career

BY DON FIRTH

Spinning off from Stewart's column entitled "The Case for the Unemployed Musician" in the September 2005 issue, I've been thinking a lot lately about "success" as a musician and what that actually means. My reading recently in a number of books such as *Wayfaring Stranger*, the 1948 autobiography of Burl Ives, *Positively 4th Street* by David Hajdu, and most recently *The Mayor of McDougal Street*, a memoir by Dave Van Ronk—and *The Inner Voice: The Making of a Singer* by operatic soprano Renée Fleming, has underscored my ponderings.

I first became actively interested in folk music around 1951 or 52. At that time, as far as folk music was concerned, there wasn't much going on. My initial interest developed largely because Claire, the girl I was going with at the time, was avidly learning folk songs and teaching herself to play the guitar. I was an opera fan, but I had occasionally heard folk singers on the radio. Burl Ives had a program in the Forties called "The Wayfaring Stranger" on which he sang songs and told stories. Restaurateur and local character, Ivar Haglund, also had a radio program, singing songs and telling stories of Puget Sound pioneers. Susan Reed had a record out, and she starred in a 1948 B-movie entitled "Glamour Girl." The plot was corny and formulaic, but it featured lots of good singing by Ms. Reed. A friend had an album of 78 rpm records by Richard Dyer-Bennet. And in the late Forties and early Fifties, the Weavers had hits with "On Top of Old Smoky" and "Goodnight Irene." Blacklisted during the McCarthy hearings, the Weavers abruptly disappeared from radios and juke boxes.

I got a cheap guitar to mess around on and Claire taught me a few chords. She also introduced me to books such as *Folk Song U. S. A.* compiled by John and Alan Lomax and *The American Song Bag*, a collection of everything from short snippets to long ballads, plus comments, by poet Carl Sandburg.

Back then, our models for singing these songs were few. The folk music bin at Campus Music and Gallery on University Way contained a couple records each by the

forementioned singers, plus a record of the rough-and-ready Leadbelly and Pete Seeger's "Darling Corey" album, both on Folkways, and a recital of English folk songs sung by contralto Kathleen Ferrier accompanied by piano. That was about it. If you mentioned "folk music," most people thought you were talking about "Country and Western." Real folk songs, such as those found in Sandburg's *American Song Bag*, were a matter of esoteric interest, limited to a fairly small number of people.

It was when Claire and I attended a concert by local folk singer Walt Robertson that my interest took a quantum leap. I was enthralled by the songs and ballads that he sang and the way he sang them. I suddenly wanted to perform the way he did. The urge to do so was almost visceral. I had visions of doing concerts, singing songs and telling stories, like Burl Ives and Richard Dyer-Bennet—or like Walt.

It was not difficult to develop a distinctive repertoire of songs, and since there were not that many people interested in singing this kind of material, one could carve out a unique niche for oneself. At the time, the route to a concert career was fairly straightforward: choose and develop your repertoire, then polish your performance skills by singing for small groups, club meetings, retirement homes and such, or, ideally, in a night club or cabaret. When you felt you were ready, you tried to attract the interest of an agent or manager who could get you bookings. One way was to hire a major concert venue such as Carnegie Hall or New York's Town Hall, invite the critics, sing a recital, and pray for good reviews. This is how many concert performers did it. This is how Richard Dyer-Bennet did it. His New York recital attracted the attention of no less an impresario than Sol Hurok. Concert tours, record contracts, and club dates followed. Another good route would be to get hired by the American School Assemblies program and try to make your school performances interesting enough to young people to build a life-long audience that way.

It took a couple of years for me to finally

defeat the little voice in my head that kept saying, "Don't be ridiculous!" and decide to take a serious shot at a career as a professional singer of folk songs. I gleaned records and books for songs that I liked and felt I could sing well. I took voice and classic guitar lessons, and studied music theory. It was not my intent to try to sound "classical," like Richard Dyer-Bennet. I didn't think that a strictly classical approach was quite appropriate for the material. It worked well for some British songs, but on many American songs I felt it sounded a bit "precious." Nor did I intend to follow the practice of some singers I had heard on recordings, "city-billies" trying to closely imitate the people they heard on field recordings. Since I was not from that tradition, I felt it would be pretentious and a bit phony for me to try to sound as if I were. It seemed that the best approach would be simply to sing as well as I could, and whatever came out was what came out.

During the early and mid-Fifties, concerts by Burl Ives, Susan Reed, and Richard Dyer-Bennet, along with newcomers Cynthia Gooding and Theodore Bikel, attracted mostly the kind of audiences that attended chamber music and early music concerts. Also, an increasing number of college students such as the crowd I ran with. These students might or might not attend a string quartet recital, but would often come to a concert by someone who sang folk songs.

In the mid-Fifties, Harry Belafonte came along. Backed by a small orchestra and two classic guitarists, his performances of folk songs were carefully arranged and highly polished—real productions. But some of the best received parts of Belafonte's concerts were when the orchestra retired and he sang simply, accompanied only by Millard Thomas's tasteful guitar. This was good. It tended to expand the audience for this kind of material.

But in 1958, the whole scene changed radically. The goal posts moved and suddenly it was a whole new ball game.

In the next episode (Part II), I'll examine some of these changes and their effects, and make a few admittedly personal observations.

Don Firth lives in Seattle and is currently writing a series of reminiscences about the folk music "scene" in the Seattle area during the Fifties and Sixties. He hopes to eventually publish it in book form. You may contact him with any questions, comments or ideas at donfbarbarap@earthlink.net



REMEMBERING ROGER PHARES

BY DAN ROBERTS

Roger Phares, long time Victory musician, died August 2nd, 2005 while on a motorcycling trip south. He made it as far as Nicaragua before a heart attack felled him while riding. Those of us who knew Roger remember a warm, irreverent, brilliant, inventive, mercurial, and entertaining man. He was what you would call a character, fiercely unique and independent.

Roger was one of the very few people I've met whom I considered a genius. His brother Dave validated this impression; Roger had tested 10 points above genius level. In terms of thinking outside the box, his attitude was, "What box? I don't see any box. If I want a box, I'll make one."

Born in Trenton, New Jersey in 1941, Roger carried on with his engineer/inventor father's pursuits, and added a few more. After the family moved to Princeton, Roger attended an elite prep school. He gave his best friend, Peter Oppenheimer, the nickname "Opsie." "Oppie" already belonged to the friend's father, J. Robert Oppenheimer, director of the Institute of Theoretical Physics and father of the atom bomb.

In 1960, Roger joined other family members in Fairbanks, Alaska, the beginning of a decades long association with that area. He attended the University of Alaska for a while, but found it boring. He helped survey the Denali highway, owned the BMW motorcycle dealership in Fairbanks, organized motocross races, made winter motorcycle trips to Mexico with his wife Pamla, mastered the trade of carpentry starting with log cabins and, with son Joe in tow, spent a few winters on the island of Hawaii.

Divorcing in 1983, he moved to Bainbridge Island and soon drifted into Victory Music circles, playing his mandolin

at the Antique Sandwich open mic and other Victory venues. He loved to play with people and could be seen onstage many times a night at the Antique. He was a long time member of T.R. Stewart's MEAN PALOMINOS and did many pickup gigs with other musicians.

Roger continued working as a carpenter, sometimes spending the summer in the Fairbanks area. Many of his friends, including this writer, have some beautiful cabinetry or remodeling in their homes to remember him by.



Above: Roger Phares

And he continued to be a character. I once asked him at an open mic if he would play with me. He said, "Sure," and tickled me while making funny faces. One Roger story that has achieved folklore status (several versions told) involves a woodstove installation in an A-frame house. The challenge was to place the stovepipe hole directly above the stove. Roger got a strong sawhorse,

put his hunting rifle where the pipe outlet would be, bubble leveled and clamped it vertical, and BOOM! "There's where your stove pipe goes."

As an inventor, Roger was brilliant. Many of us remember the "Tip Top," a streamlined pickup camper that tilted up so that people shorter than Roger (6'3") could stand up inside it. He also designed and built a woodstove that burned with a tongue of flame like a pellet stove, had a gravity-fed hopper that could hold over twelve hours worth of wood, and produced only wavy air out the chimney. Roger was not terribly interested in business and marketing. He liked to tinker.

He built his mandolin to his own special design. When a machine tool maker, no mean engineer himself, asked for details, Roger rattled off a string of acoustical physics parameters that left him mouth agape.

Whether he played mandolin or his rare C saxophone, Roger was an enthusiastic ensemble player. He played with joy and gusto. He would have his mandolin on the shotgun seat of his truck, so he could play at stoplights and traffic jams. If you were riding with him, you would hold the mando.

Roger's musical wisdom rubbeded of on many of us. Steve Akermann, whom Roger inspired to switch from fiddle to mandolin as his main instrument, quotes Roger's advice to slow down so that you can hear the notes between the notes.

Finally, a few of us were able to see yet another side of Roger. During the summer of 1990, as bassist and Victory musician Ron Gunn was losing his long battle with lung cancer, Roger gave up his annual trip to Fairbanks to work construction (and make half of his yearly income) to be Ron's caregiver.

The sight of big, gruff Roger tenderly caring for his dying comrade speaks volumes about the great man our community gratefully remembers.

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CD's Continued from page 11

Country

MARK HOLT & KIMBERLEE HOLT TULLY: ACOUSTICALLY NATIVE (self issued)

Celtic

AN TUA: 6 OF ONE, FIVE OF THE OTHER - #0689, Wildwood West Productions, www.antua.com

JUNE 2005

Local Jazz

BILL FRISELL: RICHTER 858 #1551, Songlines, www.songlines.com

Rock

AZ (A LA ZINGARA): SHACKLED TO THE WIND #8253463172, Ala Zingara, alazingara.com

Singer-Songwriter

KRISTIN CONNELL: SECOND CHANCES (Exact Records 003)

Singer-Songwriter

CASEY CONNOR: CLOSE WHISPER CHASING OUR TAIL: LIVE STUFF (Self issued; www.caseyconnor.org)

Singer-Songwriter

SUE MALCOLM: HIGHRISE LONESOME (Lynn Canyon Music LCM2004)

Spoken Word/Singer Songwriter

JANE GOODALL & DANA LYONS: CIRCLE THE WORLD (Reigning Records, RR1049)

JULY 2005

Local Children's

ERIC HERMAN AND THE INVISIBLE BAND: MONKEY BUSINESS (Butter-Dog Records; www.erichermandmusic.com)

Local Celtic

SHEILA TAFT & CATHY ROSS: HOMESPUN CELTIC No #, No label, taft5757@comcast.net

Local Folk

KRISTIN CONNELL: SECOND CHANCES #003, Exact Records, www.kristinconnell.com

Blues

HUBERT SUMLIN: ABOUT THEM SHOES (Tone Cool Records TCL-CD-51609)

Local Folk/Blues/Rock

MAX PAUL SCHWENNSEN & JOHN NELSON: COAST BOUND TRAIN (Ruby Coast Records, www.Rubycoast.com)

Country

RANDY WALLER "EVERYTHING ELSE" (Lendel Records LR 5401) generally available

HEAD FOR THE HILLS BLUEGRASS BAND (self issued)

AUGUST 2005

Bluegrass

DOWN THE ROAD: DOWN THE ROAD (Old Barn Records 001; www.downtheroadband.com) Available at Dusty Strings, The Folkstore, etc.

Celtic

JUST UP THE HILL: TALISMAN (self issued: Talisman 004D)

Country

DEADWOOD REVIVAL: DEADWOOD REVIVAL (self issued; www.deadwoodrevival.com)

Local Singer-Songwriter

STEPHAN PLUMMER: PATTERN OF LOVE (Self-issued) scrowplum@earthlink.net

Bluegrass

KATHY KALLICK BAND: WARMER KIND OF BLUE CD (Copper Creek)

Hammered Dulcimer

THE DIVINE DULCIMER: RICK FOGEL (Whamdiddle 107)

SEPTEMBER 2005

Local Singer-Songwriter

MICHAEL McDAETH: SHINE IN REVERSE (self released) www.mcdaeth.com available through CDBaby

Local Singer-Songwriter

MIKE CAMPBELL: MARS OUTBACK (Gold-N-Moose MDC444MO)

Local Singer-Songwriter

REACHING HOME: MATTHEW MOELLER (self released, mm-1927)

(New Age Instrumental; Local)

DAVID MICHAEL & CHRISTOPHER OF THE WOLVES: IN THE MOMENT PPCD-1019 - Purnima Productions, P.O. Box 317, Port Townsend, WA 98368 www.purnimaproductions.com

(Singer-songwriter; local)

KATHRYN MOSTOW: DREAMERS EVERYWHERE P.O. Box 28885, Seattle, WA 98118 www.butterflysound.com

(Folk instrumental; local)

THE GOSPEL ACCORDING TO RICK RUSKIN & VIVIAN WILLIAMS LD 97110 - Lion Dog Music, 1414 21st Avenue, Seattle, WA 98122 www.liondogmusic.com

(local folk rock)

PRAVA: GOING HOME Contact: pravalove@yahoo.com CD Available: www.cdbaby.com & www.leagueofartists.com

OCTOBER 2005

Local Folk/Alt. Country

SUNMAY: YOU CAN MAKE BEAUTIFUL THINGS No #, WANDERING EYE RECORDS, www.sunmaymusic.com

Local

HANK CRAMER: THE SHANTYMAN #205, Ferryboat Music, PO Box 22, Winthrop, WA 98862

NOVEMBER 2005

3DB DOWN: HOLDING UP THE SKY #4171, 3dB down music, www.3dbdown.com

DECEMBER 2005

Folk

JOE JENCKS: RISE AS ONE TB/TBR -5-1 - Turtle Bear Music www.joejencks.com

Singer-Songwriter

MICHAEL MERRIFIELD: BUTTERFLY KEEP www.michaelmerrifield.com

Classical ensemble

THE EMERALD CITY MANDOLIN QUARTET: NIGHT MUSIC www.ecmq.net

Singer Songwriter

CAROLINE AIKEN: ARE WE THERE YET, MAMA? (Self-issued; see www.carolineaiken.com or CDBaby)

Singer-Songwriter

LINDA ALLEN: WHERE I STAND (October Rose, OR-1015) www.lindasongs.com

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Revels continued from page 7

Revels is something you want to give to everyone you love. Sharing Revels can be an obsession, and I myself confess to it. This year will be my sixteenth Revels (six in Oakland, ten in Tacoma), and I will be bringing lots of friends. And once again we will join hearts and hands and voices with all those others, no longer strangers in “the village that should be.”

The Christmas Revels will be at the Rialto Theater in Tacoma on December 17 (2:00 & 7:30 pm), 18 (1:00 & 5:30 pm), 20 (7:30 pm) and 21 (7:30 pm). Tickets: (253) 591-5894. Information: www.pugetsoundrevels.org or (253) 756-1804.



Jim Friedrich is a filmmaker, musician, writer, storyteller, Episcopal priest and religious imagineer on Bainbridge Island. Contact him at frjimfr@earthlink.net

Folking Around continued from page 15

Mercury). He has also organized top-flight backup bands for legends like Wanda Jackson and Sid King. As leader or sideman, the energy is high and the audience is in tow.

But like Marc, Marshall is about more than music. He recently organized an all-ages concert for the Rockabilly Ball so that teens could become more aware of rockabilly and realize it’s not just a cool fashion thing but a genuine American roots music like blues, jazz and swing; a folk music that you can trace back through the social history of our country and the stories that became the music that immigrants and laborers brought with them and expanded on over the years. Marshall agrees with Deke Dickerson (a leading rockabilly player) that rockabilly will eventually become a part of the folk festival circuit, and Folklife got a jump on that idea with a rockabilly show at this year’s fest, in which Marshall’s band was one of the performers and the response was enthusiastic. You can have the Marshall Scott Warner Band (as well as his other bands, The Mercury Four (surf) or the 50s rockers Moses and the Moongazers) at your venue or party via www.kickdrum.net or (206) 499-3786.

Yes, friends, there are many varied roots to American music and a lot to be proud of. We’ve a rich heritage and still-fertile cultural soil to create from, and the more of it we’re aware of, the more influences there will be to fill up our lives in creative, positive and enjoyable ways.

Good listening and a happy Solstice Season to all.

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

Camille Bloom continued from page 14

couldn’t get what he said out of my head. I kept hearing his voice, and so I called him a couple of months later and asked him to get together and talk to me about what it takes. He had me open his show that Saturday night at the Hopvine—and that was all she wrote. I was hooked.”

“*What will success look like to you?*” I ask Camille.

“I feel like even taking this year to try to pursue my passions is success. There is no failure in trying. I would have to say, though, that it would be nice if I could achieve a greater fan base, both nationally and internationally; increase record sales; cut a new album; and continue to get even more radio play. I would love it if these things could happen.”

These things can happen and, I strongly suspect, they will, “don’t you?” Camille is doing what is often referred to as dues paying. She’s paying the price, gaining the experience, building her chops, and most of all she’s becoming pure Camille, every time she steps in front of an audience.

“I guess that I have already accomplished my goal—to pursue, at all risk, the thing I am passionate about.” And if that’s the way it feels now, success with her professional goals is highly likely to follow.

“I feel like I was put on this earth to share with people that we are not alone.” People are very likely to give this teacher a long, loving listen...and to be very moved—rocked, even—by all that they hear. Check out her website: www.camillebloom.com

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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