

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

August 2006

Number 08

Turnleweed Music Festival

What a G-r-r-reat Way to Spend Labor Day Weekend!

Inside...

✦ Kids Korner: Family Music and Dance Camps

✦ Folking Around: Stan James

✦ Coffee House Music: Program at Pegasus is Percolating

✦ Musical Traditions: Music—Listening Versus Playing

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CONTENTS

VOLUME 31
NUMBER 08
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ARTICLES

Tumbleweed!: What a G-r-r-reat Way to Spend Labor Day Weekend <i>Harry (doc) Babad</i> -----	6
Coffee House Music: Program at Peasus is Percolating <i>Norm Johnson</i> -----	19
Tumbleweed Music Festival: Is on a Roll <i>Micki Perry</i> -----	20

COLUMNS

Ramblin' Mike: Healed Jump Blues - P.K. Dwyer! <i>Guest Columnist Harry (doc) Babad</i> -----	4
Galloping Gossip: August 2006 <i>Deb Seymour</i> -----	5
NW Seaport: June 2006 <i>Alice Winship</i> -----	5
Festivals, Conferences and Camps <i>Janet Humphrey</i> -----	14
Kids Korner: Family Music and Dance Camps <i>Hilary Field</i> -----	16
Musical Traditions: The Walt Robertson I Knew (Part 2) <i>Guest Columnist Bob Nelson</i> -----	17
Folking Around: Stan James <i>Percy Hilo</i> -----	18
Reviews -----	8
Calendar -----	12-13, 20
Classifieds -----	22
Musician Referral ----- Visit us at www.victorymusic.org	

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

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RAMBLIN' MIKE

Healed Jump Blues - P.K. Dwyer

BY GUEST COLUMNIST HARRY (DOC) BABAD

Whether you call his new music Folk Blues or Faux Blues, PK Dwyer continues to be an innovative force on the roots music scene today. If there is anyone who should know about the roots music scene of today, it could be none other than this eclectic renaissance man. Dwyer's musical career spans more than 30 years in different genres, such as folk blues, cow punk, cabaret, and good old-fashioned rock 'n' roll.

Inspired by a sighting of the ghost of Jimmy Reed a few years ago, PK started writing original jump blues material and once again took to the streets. The albums *Up To My Balls In The Blues* and *Blues Guy Now* were released and have received worldwide airplay on folk and blues radio. PK's most recent album *Healed* was released this spring to an enthusiastic audience. Although now based in the Big Apple (New York City), PK is a gypsy at heart and continues to tour the back roads of the U. S. and the streets of Europe with his wife Carol and their two dogs.

But *Healed* is a very special album for another reason; this July 4th marked PK's 24th year of sobriety! And the outstanding title track "Healed (One More Time)" and "Them MF Blues" tell part of the tale.

Healed (One More Time)

© by PK Dwyer

Chorus:

*Well, I'm so glad I'm healed one more time
So glad I'm healed one more time
Oh, I know that some day I'll sink back into
the slime
But for now I'm healed one more time*

*Well, you know I used to drink booze from a
ladle – it was one hundred proof pure
But then my friends took me up to Shick
Shadels – and now I'm completely cured*

(Repeat chorus)

*Well, you know sometimes in the past – some
folks would view me with alarm
Hey, but you know them same folks, at long
last – now greet me with open arms*

*'Cause they're so glad I'm healed one more
time*

*They're so glad I'm healed one more time
Oh, they know that someday I'll sink back into
the slime
But for now I'm healed one more time*

*And now my life seems so bright – that well,
just maybe, I think . . .
That I feel so damn good tonight – I'll
celebrate with just one drink*

(Repeat chorus)

Although each tune on *Healed* is an original gem combining PK's hard driving voice with some great but all too brief blues riffs, I have a few favorites. Standout tracks include "Crossroads Mall," which takes a jab at Wal-Mart and features PK and blues legend Alice Stuart playing together beautifully.

Crossroads Mall

© by PK Dwyer

*I'm at the Crossroads Mall, don't know which
way to turn
So many stores, all I can do is yearn
I'm at the Crossroads Mall, got my freak flag
unfurled
I'm so afraid, it's becoming a Wal-Mart world
I'm at the Crossroads Mall, the devil's in plain
sight
Can't sell my soul, no that just wouldn't be right*

In addition, there's Gypsy Blues, a timely piece bemoaning the high price of gas, something we can all empathize with.

Gypsy Blues

© by PK Dwyer

*Oh babe, some folks think we're crazy for the
life that we choose
They think we're trash but the truth is we got
the gypsy blues*

Chorus:

*Oh babe I hate to say it but you can bet your ass
Pretty soon we'll need a down payment on a
gallon of gas*

*Oh babe in them olden times in wagons with
horses we'd cruise*

*seems like things were better back then but we
got the gypsy blues*

(Repeat chorus)

I've heard PK live in performance here in the Tri-Cities (Washington) several times and offstage just jamming with friends. Even though it's nothing like seeing PK alive and flying high and jumpin' blue—this album is pure PK.

My only complaint about the album is that I've heard PK doing real fine blues riffs, letting his instrument do the talking. I'd welcome some more of that in future albums, albums I'll be in line to add to my collection.

Check out PK's Web site at <http://www.pkdwyer.com/> for a complete listing of the songs on the album and to listen to some g-r-r-eat cuts. CD Baby also features PK's albums at <http://cdbaby.com/found?allsearch=PK+Dwyer&allsearchsubmit=Search>.

Also check out more about PK and his conversion to the blues in the 3 Rivers Folklife Society's eTalk from April 2006 at <http://www.3rfs.org/FolkTalk/AddendumApr06.pdf>.

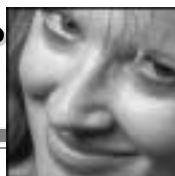
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GALLOPING GOSSIP

August 2006



BY DEB SEYMOUR

Ye gods! It's August already! It seems like summer is whizzing by so quickly. Me and the Horse (that would be the "Horse-With-No-Name," formerly of song but now the Gossip's sidekick in musical column writing) are going to be spending some time on the road cruisin' around and visiting friends and family in Montana, Minnesota and South Dakota. "And she's stuffing me in the trunk," sniffs the Horse. "A Honda Civic, none the less. And after all my years of service..." Hey! You'd rather I saddle you up and ride 1600 miles each way? I think not! * But as gossip never ends, despite where the Gossip Girl might be, read on: * **Jorge Zorro** writes: "I'm in the studio these days putting down tracks for a Jorge CD. **Matt Nims** is the producer and engineer - he's been awesome! Matt is able to hear finished projects in his head and then he runs around the studio putting everything together. He's got a lot of old-school tricks up his sleeve. It's magic! Matt has about 30 years of experience in the industry." Glad to hear that, Jorge! And we can't *wait* to hear... * We hear that **Christie Aiken's** new CD "Road To Sunnyside" is out, and that she had a terrific CD release party at Richard Hugo House on June 15.

Playing with her were **Hans York, MJ Bishop, Eva Tree, Bill Dickerson, Val D'Alessio** and **Nancy K. Dillon**. Quite the lineup! * Here he is and there he isn't... we were glad to hear that **Stanislove** regained hold of his senses and is NOT leaving us to move to Los Angeles in the fall, as planned...yippee! We couldn't *quite* imagine the Victory Music community without him around. Somehow "*Stanislove-less in Seattle*" just didn't cut it as a movie, song or even an idea. We are especially glad, as he is one of the semi-finalists in this year's **Tumbleweed Songwriting Contest!** * Speaking of which, I bet you all want to know who else was a finalist. Well, I ain't telling. So there. Humph. * OK! I lied! I'll tell you, I'll tell you, lest the Horse-With-No-Name start to chomp on my knickers... * It's going to be one tough competition, but with beautiful singing: besides **Stanislove**, the other nine semi-finalists are: **Nancy K. Dillon, Jeff Knoch, Steve Levy, Jean Mann, Kathryn Mostow, Tom Rawson, Tracy Spring, Wes Weddell** and **Hans York**. Sharpen your guitar picks, folks, and may the best lyric win! * **Dan Carillo** writes: "I am pleased to announce that my new CD "*Miles From Dublin*" arrived today:

1030 of them on my doorstep, to be exact! It is now available on my Web site: "www.celtograss.com." Congrats Dan! By the way, Dan is also a superb photographer with several of his fine photos for sale also at his Web site - take a peek! * Speaking of artists with more art, **Nancy K. Dillon** also makes collages and for quite a while has had a display up at Diva's on Greenwood and NW 80th in Seattle. Check 'em out...hopefully I am not too late in mentioning this! If so, I am sure you can contact Nancy and ask where else she will be displaying them. I especially liked the collage called "New Years." * Got a yen for North Bend? Then check out the **Veronica Wine Bar**, a quaint wine bar/restaurant with live music. Recently featured artists were **Kathe Davis** and finger-picking blues whiz **Danny Godinez**. It's a beautiful drive, and a wonderful place with great atmosphere, wine and cuisine—not pretentious, and full of life. * OK, we being full of life and wanting to get outdoors are going to do just that... see you on the road or on the house, who knows. Just beware of horse hair on your spare...

* Happy August!-GG

Deb Seymour is a Seattle singer –songwriter who performs in and about the area when not checking out climbing walls.. You can catch her solo this month at Pegasus Coffee House on Bainbridge Island July 8th, where, perhaps between tunes, she will explain the difference between "rappelling" and "lowering." www.debseymour.com *****

NORTH WEST SEAPORT

BY ALICE WINSHIP

Northwest Seaport Chantey Sing
Friday, August 11, 8pm to 10:30pm
South Lake Union
1002 Valley Street in Seattle

The Budd Bay Buccaneers will be on board to keep things moving, with opportunity for anyone to lead a song or just join in on the chorus. The call and response form of these work songs from the sea makes them easy to learn and fun to sing. All ages welcome. Admission free, donations welcomed. Refreshments and maritime CDs for sale.

For more information, call (206) 447-9800 or e-mail seaport@oz.net
For more information about the Budd Bay Buccaneers: <http://buddbaybuccaneers.com/>

Sanger & Didele
Shanghaied on the Willamette
Northwest Seaport Maritime Music Series
Saturday, August 19, 8pm to 10:30pm
Concert at Northwest Seaport
1002 Valley Street in Seattle

Shanghaied on the Willamette is the lively musical duo of Jonathan Lay and Gordy

Euler. They perform songs and tunes "plundered from land and sea," including traditional Celtic, English, and old-time American music, especially music of the sea and waterways. They accompany their vocal harmonies with a "fleet" of acoustic instruments, including fiddle, bodhran (Irish drum), guitar (6- and 12-string), mandola, tin whistles, harmonicas and banjo. For more information about Shanghaied on the Willamette: <http://shanghaied.biz/>

The comic duo of Sanger & Didele brings a fresh, irreverent view to maritime music.

Tickets available at the door: \$10 general, \$8 seniors, youth and members.

For more information, call Northwest Seaport at (206) 447-9800 or e-mail seaport@oz.net

TUMBLEWEED

What a G-r-r-reat Way to Spend Labor Day Weekend!

BY HARRY (DOC) BABAD

PHOTOS BY RON DALTON AND ANITA LAFRANCHI

Four acoustic stages with great music on Saturday and Sunday—TMF (that's the Tumbleweed Music Festival) is large enough, but making a decision about what to hear is easier than at those BIG festivals. Blues, reggae, traditional folk, nautical, Celtic and stuff I don't know the name for—yet. If you don't like the sound at one of our outdoor stages, move to one of the other three. Got kids? We've got a stage for them, and Howard Amon Park has a brand new kid-friendly playground that was recently built by the City of Richland.

Is dance your thing? Check out our indoor dance, and then drift on to a workshop or two. Don't panic—it's air-conditioned. And September is a great time of the year in the Tri-Cities—usually a light breeze and temperatures in the low 80s.

Right: Art Hanlon

Photo: Anita LaFranchi

Below: Matt Price

Photo: Ron Dalton

Tune in to the scenes around trees and the porch of the community center or the open mic mini-stage. Watch folks swapping songs and licks or just having a friendly gabfest. Take a dip in the Columbia River (no, we don't supply towels), or just watch the water and the clouds roll by.

Now you need to understand—I don't really like the festival, although I always attend. Wearing an appallingly strong sunscreen, I'm 'Arry the vampire button salesman—picking up one of my

TMF buttons will keep you safe for the weekend and the music flowing. So, I flit between stages, from after dawn until dusk, tasting each act but never getting a full meal of sound. But you don't have to limit yourself. Hang around the stages all day, the festival is free.

Thai, Chinese, vegan, g-r-r-reat espresso, Mexican and plain old American hamburgers—nice food vendors one and all, with lots of trees and even a picnic table or three to eat the food. The festival runs from 11am – 11pm on Saturday, September 2 and from 11am – 7pm on Sunday, September 3. More details are available at www.3RFS.org.

Well, not quite everything is free. There is a nominal admission charge for the evening concert on Saturday—we don't pay artists, but the best five get to split the gate. And there is also an admission charge for our dance on Sunday night, which will have a professional caller and a great band.

Not enough, still feel like an outsider? Become a TMF donor of \$50 or more and you get a pass to the Artist Hospitality Suite, where you can meet and eat with our starving and not so starving artists. Even get an album autographed.

Y'all come—there's no better way to spend Labor Day weekend than at this, our 10th (annual) TMF. And the price of gas is slowly dropping (we hope) in honor of TMF-10.

Below: Susan Welch

Photo: Anita LaFranchi





*Above: Michael Carlos
Photo: Ron Dalton*



Above: Shannon Beck - Photo Ron Dalton



*Left Center: Deb Seymour
Dancing to the tune of a different Strummer
Photo: Ron Dalton*

*Below: Galena Reiter-Thomson
Photo: Anita LaFranchi*



*Below: Mike Fleckenstein
Photo: Anita LaFranchi*



REVIEWS

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

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LOCAL

Local Bluegrass

Captain Gravel: Mountain Lair
(self issued; at all local stores and available online.)



This year's darlings of acoustic good-time, Captain Gravel has released the CD that fans have been begging for since they coalesced a year ago and started wowin' em clubs and festivals up in our corner of the continent. The CD lives up to the rep, with some first-rate picking and an appealing repertoire of Bluegrass and the Bluegrass-oid, Cowboy and Country Swing, and what might be the two best revivals anybody's done this year: the tongue twister "Mean Son of A Gun," and the classically saucy "Blues My Naughty Sweetie Gives to Me," sung by Brit banjoist "Binkle" Roberts to great effect. They're really more of a neo-Vaudeville band, by their own admission, but home base is still Bluegrass. Winsome bassist Ingrid Eyan does much of the singing, as she should, because she has the classic "brassy broad" voice that old-time tunes were written for. Guitarist Chad Gibson and mando man Miller McNay handle their originals, which are terrific, fit-right-in tunes. A must-see band with a must-have CD! (Tom Petersen)

Local Bluegrass

Vern & Ray: San Francisco – 1968
(Arhoolie CD 524)



With his death last month came many reminders that Vern Williams was, hands down, the most undersung hero of Bluegrass. Fortunately, efforts underway at the time of his passing to rerelease his recordings on CD continue, and this live recording is a fine one. This is pure, unadulterated Bluegrass from Vern and Ray Park, another Arkansas transplant determined to nurture the music on the West Coast. In 1968 they were bringing the excitement of early Bluegrass to audiences that hadn't had much chance to see and hear the real thing, and so on this disc it's mostly covers of classics. They are eerily accurate recreations of the Monroe records of a decade earlier, but Williams and Park are already staking out their turf: They open with a delirious instrumental called "20 Second Rag" and then go into a great Park original you still hear around, "How Many Times." Later in the show they connect the dots between the people of Bluegrass's origins and the folks shaking up the music scene out West, in particular the Bakersfield crowd, by getting' grassy with

"Tonight the Bottle Let Me Down" and the novelty tune "Ode to the Little Brown Shack." Picking furiously alongside Vern & Ray is a very young Herb Pedersen, who at times sounds green and sweaty-palmed but who is already showing the flair, humor and showmanship that will make him more famous than his mentor in another ten years. A can't miss disc, with promises from the label that more is on the way. (Tom Petersen)

Local Blues

PAUL HANOVER BAND: UNDER YOUR SKIN
(Self-issued, available through CDBaby and Amazon)



This is blues with enough rural rockin' to put you on a porch swing after a long, hot days work with the folks down home. A bit of grit clinging to the dried sweat on your brow makes you grateful for the evening breeze as the Paul Hanover Band works out the kinks in your aching muscles with each guitar stroke and rhythmic pulse. This is definitely end-of-the-day music so if it's foot stomping, guitar shredding you seek, you'll have to look somewhere else; but when your ready to slow the dance down to a gentle sway, *Under Your Skin* will do the trick. (Nancy Vivolo)

Local Book

DICK WEISSMAN: *WHICH SIDE ARE YOU ON?*
(Continuum, ISBN 0-8264-1698-5)



Longtime musician and folk gadfly Dick Weissman is one of those guys who has a knack for being in the right place at the right time, and for over 50 years he's been in the front row seat or on stage for nearly every meaningful moment in the Folk Revival. He's got the insider's info on the whole history, and it is time to "Pass It On" to the coming generations with this combination history and memoir. With his first hand experience and musician's cred, he's earned the authority and is entitled to his biases and crotchets, and it's fun to have his asides and comments as he sorts through the music gathering under the Folk umbrella. It's not an overly detailed history, and here and there, in the interests of space, Weissman will dispense with a topic with a quick, standard-reference explanation, but his larger purpose is to demythologize the whole folk movement, and, boy, does he. Look out, Gray Ponytailers and Bluegrass Police Officers: no one is spared. Woody Guthrie? Filthy, womanizing song stealer and incontinent writer. Joan Baez? Ruthless careerist, who gets her comeuppance when her protege, Dylan, turns out to be an even bigger s.o.b. Weissman is also of the school of thought that Bill Monroe gets too much credit for "inventing" Bluegrass, not an original charge, but one for which Weissman can make a case as one intimately involved with the music. Be assured, however, that *Which Side Are You On?* is actually affectionate, and Weissman is not grinding any axes or begrudging anyone's accomplishments,

whether musical or commercial. It's just that he, like his friend Pete Seeger, who contributes a jacket blurb, sees the music as coming first, with musicians as the mere mortals who are the vessels of transfer. (Tom Petersen)

Folk and Blues

PHYL SHERIDAN: *THAT'S WHEN I KNEW*
(self issued; available through CDBaby)



Phyl Sheridan, whose music was beloved to many people in the Pacific Northwest, passed away in March at the age of 63. Encouraged by friends, who had trouble understanding why years of recording a plethora of fantastic original songs had yielded no commercial CD, he finally completed one called *That's When I Knew*, and ironically, the first batch arrived on his doorstep the day he died! This exquisite CD features 15 of his best songs, about half of them folk ballads, half country blues. "Vagabond's Blue Trail" sounds like an early Bob Dylan song. "Wheels of Freedom" is an instant classic in the style of Dylan's mentor, Woody Guthrie. Other songs seem influenced by Tom Paxton, delivered as they are with great warmth and humor. His voice at times reminds me of Willie Nelson, with a little hint of country twang. Doc Watson's influence is evident in his guitar playing on "Rollin' and Driftin'" and "Red Rocking Chair," and other songs are reminiscent of Mississippi John Hurt and other Southern blues greats. A standout piece on the CD is "Your Life Right Now," which asks, "If you hate your work, what good is your pay?" with the catchy refrain "Now what can you do to make the world go 'round?" (David Michael)

Local Folk

Beth Hamon: *City of Love*
(self issued; available through CDBaby)



What a great record! There's nothing else like it! Self-proclaimed professional autodidact Beth Hamon, of Portland, cut this disc at Havurah Shalom a couple of years ago, and it's amazing. It's bright acoustic pop and folk, performed with hearty, honest joy. On most tracks, Hamon is singing with either Maria Callahan or Liz Schwartz, and the effect immediately recalls the Indigo Girls. Only Hamon and friends go the 'Go Girls one better: for some of *City of Love* is translations of Jewish liturgies, with the shadowing or backing vocals done in Hebrew! It's stunning, fascinating, and moving. Other songs draw from Jewish tradition and literature, and from present Jewish concerns, but Hamon concludes the record with Stephen Foster's universal "Hard Times Come Again No More," and the benediction "May God Bless." The recording itself is simple, with Hamon and sometimes Callahan, too, on guitar, and Richard Bell on bass. It was done live in the temple, so there's a bit of natural reverb – the vocals, in particular, can have that "singing in the bathtub" sound – but the content's power overcomes this technical issue. It's inspired, and inspirational. (Tom Petersen)

BLUEGRASS

No Speed Limit: Sweet Virginia
(Arhoolie CD 521)

For about the first half of this CD, No Speed Limit sounds like the real deal: fast, raw sound,

with blazing guitar from Josh Pickett and astounding lead vocals from Amber Collins. What a find she is! She's got bottomless lungs and that husky, hurt edge to her voice that really works for Bluegrass and is extremely rare. The group tears through "Blue Ridge Mountain Home" and "East Virginia" like it's on a mission, and their originals "Born A Rambler" and "Henry Box Brown" are solidly of the tradition. Oh, but then things begin to wander. Something called "Whiplash" ought to put you in a neck brace, but instead it's a Nickel Creek knockoff built around that infernal stutter-strum that seems to afflict post-Grunge guitarists. Trusty "Blue Night" sounds like cookie-cutter Rhonda Vincent, and subsequent cuts draw more and more attention to NSL's leaning heavily on Pickett's charges. They go jazzy, they go spacey, they go sensitive and introspective. Belatedly, the group wraps with "Ruby" as a vocal showcase for Collins and gives extended breaks to Steve Barr, on banjo, and Ryan Blevins, on mandolin, but overall the CD has a confused sense of purpose. *(Tom Petersen)*

BLUES

Smokin' Joe Kubek: My Heart's In Texas
(Blind Pig #5102)

Kubek is one of the leading exponents of modern blues. Here we have him at his best in a live setting recorded at J and J's Blues bar in Fort Worth Texas. He is joined by singer/guitarist Bnois King and a tight little rhythm section consisting of Paul Jenkins on bass and Ralph Powers on drums. The show consists of an even dozen powerhouse numbers that have the gathered audience going wild with excitement. Joe handles most of the lead work and does so with an acid tinged edge. Bnois' vocals are passable although not great. High points include the title cut as well as "Burnin' To The Ground." All in all, a good solid album of contemporary blues. *(Lars Gandil)*

BOOKS

Jeri Goldstein : How to be Your Own
Booking Agent; The Musician's Agent;
The Performing Artist's Guide to
Successful Touring, Revised 2nd edition
(The New Music Times, Inc.
www.nmtinc.com)

This 3-in-1 is the 2004 revision of the original edition. It is an invaluable tool for the musician who wants to understand how gigs are obtained, from a variety of standpoints. It answers questions about setting an appropriate price, contacting venues, developing promotional tours, establishing career plans, etc. For the musician who has the discipline to handle his own career, this book effectively answers almost any questions that might come up. The material presented is a bit overwhelming, and for better or worse the fact is that most musicians are not going to have the degree of self-discipline or the time to be their own booking agent. For those who have no other choice, but who do not wish to have their careers controlled by other people, following all of the procedures discussed in the book will result in positive business steps. There is a welcome discussion of loyalty and business ethics that everyone in the music industry would benefit from reading.

The only issue that I would have liked to have seen a more detailed discussion of, is the question of whether artists are the appropriate people to represent themselves, in terms of time, energy, financial decision making, etc. For many would-be musicians the time might be better spent working on music, and leaving the business to agents and/or managers. Even if that is the direction you choose, Goldstein's book will provide you with a much better understanding of how the whole process works. *(Dick Weissman)*

BRAD DAVIS: FLATPICKING THE BLUES.
DVD & AUDIO CD INCLUDED
(Mel Bay Publications
www.flatpickingmercantile.com)

Reader beware! His is an advanced-level book, and if you are a beginning or intermediate player, will probably prove very frustrating. The book is quite comprehensive, including ear training exercises, scales, various blues techniques, and some advanced solo work. The DVD is quite helpful, if you haven't seen anyone playing in this style up close. Even Davis acknowledges that the four fret stretches required to play some of the bass lines are "difficult." Unfortunately he doesn't give the reader or listener much help in learning how to develop the ability to stretch. If you have small hands, forget about it! The

CD and video are well executed, but I wish the tempos had been counted off and played slower. It would have created an easier learning environment for the purchaser. *(Dick Weissman)*

Bob Black: Come Hither To Go Yonder –
Playing Bluegrass With Bill Monroe
(University of Illinois Press, ISBN 0-252-
07243-X)

Bob Black's couple of years as a Bluegrass Boy might seem slim qualification for writing a book, but, in fact, this is by far the best of the recent crop of Bluegrass-related tomes to be published in recent years. Black was the keenest of students, absorbing and understanding the whys and wherefores of the music and its patriarch. He was not just a picker with a high-profile job. This book rises to the level of quality we expect of the Music in American Life series, of which it is a part, and is an indispensable companion to the Monroe bio *Can't You Hear Me Calling* from a few years back. Black illustrates why Monroe was such a great performer, teacher, and bandleader, through thoughtful explanations and carefully chosen anecdotes. Black's recollections are clear and he has carefully checked his facts, where possible, so that the kind of fuzzy fudging that damaged the last few books reviewed in this space is avoided. Especially informative are Black's descriptions of life on the road, and of the overseas trips Monroe made in the 1970s. Black is not a fancy writer, but he is capable and honest and he lets the charm of his subjects woo the reader. The large portion of the book devoted to Black's life and career aside from his time as a Bluegrass Boy are equally as fascinating, as they show the powerful pull of Monroe on the developing musician, and the pros and cons of having that one line on the resume for evermore. *(Tom Petersen)*

CELTIC

Colcannon: The Pooka and the Fiddler/
Happy as Larry
(ORP #301)

Here's something a little bit different from Celtic group Colcannon, two stories laced with the group's music. The first deals with

a lazy, mediocre fiddler who is come upon by a Irish spirit called a Pooka. The Pooka, which is in the shape of a very large goat, asks the fiddler to perform a labor. This story is enhanced by well performed traditional dance tunes and airs. The second story is about the nature of happiness and this time the band performs original music. This is an all together charming album and comes highly recommended. *(Lars Gandil*

mortared by flowing melodies. The tutelage and influence of J. P. Cormier is apparent but Gunning's fingerprints are unmistakably all over these songs. Eight of the eleven cuts are his own and the other three further illustrate his diverse heritage and taste. *Prince of Pictou*, co-written with his musical partner Jamie Robinson proves that bards and balladeers will continue to write amazing songs as long as there are stories to be told. *(Nancy Vivolo)*

searching for new territory, and there are musicians who are comfortable playing in the pocket. Pianist Amina Figarova doesn't feel the need to explore much on her swing jazz record, *Come Escape With Me*. Figarova and the six other musicians in her band are obviously having fun and everyone gets a chance to show off what they can do. She composed and arranged all twelve tracks, and they are all pleasant and charming, though none of them truly jumped out as memorable. Tom Beek and Kurt Van Herck provide sly touches on saxophone, and Amina's husband Bart Platteau adds spice on flute, but everything rides on her piano work, which is subtle and strong, but never compelling. She asks the listener to *Come Escape With Me*, but I couldn't help feeling it was someplace I'd been to many times before. *(James Rodgers)*

COUNTRY

Rick Moranis: The Agoraphobic Cowboy
(WEPI/Artist Share)

"The Agoraphobic Cowboy" is satire at its very finest. Veteran Second City comedian Rick Moranis has crafted a one man Spinal Tap or Mighty Wind for Country music, with songs done so straight that they're indistinguishable from, and just as enjoyable as, the "serious" stuff. Each song takes a hilarious jab at Country conventions, though, and does so in astonishingly clever ways. Ramblin'? Listen to his amazing rewrite of Hank Snow's "I've Been Everywhere," in which he rapidly inventories everything within sight of his lounge chair on "I Ain't Goin' Nowhere." Drankin'? "It's the Champagne Talking," in which getting all jacked up on different varieties of alcohol lead to different types of outlandish social faux pas. Breakin' up? "Press Pound." And on "Nine More Gallons," he outdoes every cutesie tag line out there propping up mediocre songs by running off a master list of better, funnier similes than most Country performers will come up with in a decade of songwriting. It's a comedy masterpiece and the best trad country record of the year. A must-have! *(Tom Petersen)*

FOLK

Dave Gunning: Two-bit World
(self-issued, www.davegunning.com)

When a fellow grows up surrounded by balladeers, storytellers, and multi-instrumentalist as common as household furnishings, how can he not become a great song writer? Dave Gunning seems to be as skilled as a mason building solid, beautiful musical structures with the words that he chooses tightly

Erik Ian Walker/Joe Cunningham:
Music For Squares CD
(self issued)

This is kind of a nice, understated album. It consists entirely of piano and guitar. It seems that when Joe's dad passed away Joe decided to do an album of some of his father's favorite old time songs. The result is thirteen mostly familiar tunes that include such standards as "Red Wing", "The Streets Of Laredo" and "Soldiers Joy." These are done in an old fashioned "parlor" style with Erik playing a lilting piano and Joe filling in the spaces with finger picked guitar. On "Crawdad Song" Joe plays some nice slide guitar. To sum up this a very pleasant disc that would go down well on a lazy afternoon. *(Lars Gandil)*

Jeremiah McLean : Freetown
(self issued)

Playful, fun, lighthearted one moment, dramatic and theatrical the next Jeremiah McLean creates a vast open space through his melodic arrangements. There is a lyrical, pastoral quality to this all-instrumental CD that paints brush strokes of color from here to somewhere yesterday and far away. He draws you back again with his delicate touch on the accordion and then dances about lightly on the piano in a style that is both thoughtful and wistful. Each melody is artful and tastefully done, never over engineered or heavy. This one is a keeper, timeless and memorable. *(Nancy Vivolo)*

JAZZ

Amina Figarova: Come Escape With Me
#465, Munich Records,
www.munichrecords.com

In Jazz, as in all genres of music, there are musicians that push, pull, and expand,

Michael Pagan Big Band:
Pag's Groove
#74072, Capri Records,
www.caprirecords.com

Pianist/composer Michael Pagan brought in 19 other musicians to help him form his big band, including five musicians each on saxophone, trumpet, and trombone, creating a strong brass sound that swings and grooves throughout most of Pagan's fifth record. Seven of the eight compositions are more than six minutes long, but only one seemed to drag, the film music drama of "Lyric Interlude." The release starts strong, with the high energy, horns blazing, "Essential Trivia," but only "Pag's Groove" and "Crazy Man's Game" comes close to realizing that promising beginning. Pagan gives plenty of spotlight time for others to take their solos, and none of the musicians pass up their chance to shine. The pieces are intricate and complex, but the band plays extremely tight and together, a minor miracle for a group this size. While Pagan's Big Band plays like the devil, they unfortunately can't always keep up the heat. *(James Rodgers)*



VICTORY CALENDAR

AUGUST 2006

*To make a calendar submission go to: www.victorymusic.org (go to calendar page)
Enter your data by the Second Monday of June for July listings. This is the only way your calendar events will be listed.*

08/01/06 Darren Motamedy Kent Station Plaza 417 Ramsay Way Kent 12:00 p.m. FREE Local jazz sensation, Darren Motamedy, performs his soulful and passionate jazz tunes. Kent Parks, Recreation and Community Services, (253)856-5050

08/02/06 Il Teatro Calamario: The 3 Billy Goats Gruff Mill Creek Canyon Earthworks Park 742 E. Titus Street Kent 12:00 p.m. FREE Three starving goats. A very nasty troll. A bridge too far. Kent Parks, Recreation and Community Services, (253)856-5050

08/02/06 Reilly & Maloney McCormick Park Main St. & NE Stephens St. Duvall 6:30 p.m. Free Regular performers at Duvall's Silver Spoon in the '80s, Ginny Reilly & David Maloney have lost none of their v 425.788.2983 www.cityofduvall.com/DAC.html

08/02/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206.781.9707

08/03-06/06 Django Reinhardt Festival Jazz Alley 2033 6th Ave Seattle varies varies call (206)441-9729 Celebration of legendary Gypsy jazz guitarist (206)441-9729 res

08/03/06 Eric Herman West Fenwick Park 3824 Reith Road Kent 12:00 p.m. FREE Eric Herman and his invisible band will perform a hilarious, fun, and above all, interactive show. Kent Parks, Recreation and Community Services, (253)856-5050

08/03/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. (206)781-9707

08/03/06 Watercarvers Guild Lake Meridian Park 14800 SE 272nd Street Kent 7:00 p.m. FREE Watercarvers Guild is fast emerging as one of the best contemporary acoustic ensembles in the Northwest. Kent Parks, Recreation and Community Services (253)856-5050

08/04/06 Duvall Heritage Festival Song Circle with David LaMotte Duvall Heritage Festival McCormick Park Duvall 6:30pm-9pm Free A traditional song circle, led by David LaMotte Dave Weinstein, (206)661-5285

08/04/06 Smoke on the Mountain Taproot Theatre 204 N. 85th

08/11/06 Subdued Stringband Jamboree 3295 Cedarville Road Deming, WA (10 miles east of Bellingham) Gates - 3pm - Music 7-11pm details coming One & a half day music festival for the whole family - old time, klezmer, songwriters, bluegrass and more! <http://stringbandjamboree.com>

08/12/06 Brian Butler Northgate Festival 10330 Meridian Ave. North Seattle 4:00pm free Brian Butler solo www.brianbutlerblues.com

08/12/06 John Nelson Northgate Festival 10330 Meridian Ave N Seattle 4pm free a one hour performance of Rockin' Folk Blues & Originals www.johnnelsonmusic.com

08/12/06 Kathye Long & Rob Folsom Cutters Point 1926 Pacific Avenue Tacoma 2-4:00pm tips appreciated Western Swing 253 846-8739

08/12/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 2:00pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Musical fun for the entire family. 206.781.9707

08/12/06 Subdued Stringband Jamboree 3295 Cedarville Road Deming, WA (10 miles east of Bellingham) Noon-11pm (& jamming all night!) details soon One & a half day music festival for the whole family old time, klezmer, songwriters, bluegrass and more! <http://stringbandjamboree.com>

08/12/06 The Tallboys Subdued Stringband Festival <http://www.stringbandjamboree.com/> Bellingham 3 PM Donation The Tallboys play Bellingham's finest stringband festival!

08/13/06 Odeon String Quartet Pilchuck Chamber Music Series 7314 300th St. NW Stanwood gates open noon-music at 2 pm \$10-\$18 North County's premier indoor/outdoor chamber music venue. Bring your picnic basket and enjoy the pastoral surroundings. (360)387-3491

08/13/06 Squirrel Butter Seattle's History House 790 N 34th St Seattle 2 PM Free - Donation Old Time feel good numbers!

08/15/06 How's Bayou Kent Station Plaza 417 Ramsay Way Kent 12 FREE How's Bayou's repertoire consists of traditional Cajun music, zydeco, and Swamp pop. Kent Parks, Recreation and Community Services, (253)856-5050

08/16/06 UTOPIA/Rumbeggae McCormick Park Main St. & NE Stephens St. Duvall 6:30 p.m. Free Hailing from Veracruz, Mexico, UTOPIA has emerged as an expanded ensemble of the local Latin band,

Celtic Bayou (see celticbayou.co 7281 W Lake Sammamish Pkwy NE Redmond 4 p.m., Second Sundays free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmeburke@msn.com)

Every Sunday Irish Music Session Fado First Street and Columbia Seattle 4:00 free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

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

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

Tuesdays

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

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

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

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

Wednesdays

Every Wednesday Columbia Street Irish Seisutin Tugboat Annie's 2100 West Bay Drive Olympia & 10pm free open intermediates Irish

St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. (206)781-9707

08/05/06 Acoustic Music Private Park-like setting w/Amphitheater & Stage Arlington Area 12 noon to 10pm Free, (\$5 suggested donation) Open Mic, performers on Outdoor Stage, 10 acres, song circle, etc. Attendance quantity limited. Email for details.

08/05/06 David LaMotte McCormick Park Main St. & NE Stephens St, Duval 7:00 p.m. Free Jan Brick of WERS-FM in Boston says, "David sings songs from his heart, from the heart of the North Carolina mountains. 425.788.2983 www.cityofduvall.com/DAC.html

08/05/06 Duval Heritage Festival P&G Speakeasy Cafe 15614 Main St Duval Noon-6pm Free The Brooke Penrock Band, Woodrush, Jennifer Spector & David Tieman 206-661-5285

08/05/06 PNW 4-A Acoustic Guitar, Acoustic Music Gathering Private Park-like setting w/Amphitheater & Stage 5917 252nd St Ne, Arlington 10am - 8pm \$5 (suggested donation) BYO bbq, potluck, what have ya, Open Mic & performers, outdoor stage, amphitheatre, volleyball, etc raymond.boyce3@verizon.net, 206-718-9910

08/05/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 2:00pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206.781.9707

08/06/06 SUPA - Seattle Ukulele Players Association Woodland Park picnic shelter Woodland Park Seattle all day free Annual picnic (in place of monthly song-circle)

08/08-09/06 Cephas & Wiggins Jazz Alley 2033 6th Ave Seattle varies call 206-441-9729 res

08/08/06 The Toucans Kent Station Plaza 417 Ramsay Way Kent 12:00 p.m. FREE If there is steel drum fun to be had, it's the Toucans who will be having it. Kent Parks, Recreation and Community Services, (253)856-5050

08/09/06 Red Hot Blues Sisters McCormick Park Main St. & NE Stephens St. Duval 6:30 p.m. Free These Blues divas bring down the house as they rock you with their rhythm and blues chops. 425.788.2983 www.cityofduvall.com/DAC.html

08/09/06 Roger Day Mill Creek Canyon Earthworks Park 742 E. Titus Street Kent 12:00 p.m. FREE Roger Day's silly lyrics and excellent music delights children. Kent Parks, Recreation and Community Services, (253)856-5050

08/09/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206.781.9707

08/10-13/06 Ahmad Jamal Jazz Alley 2033 6th Ave Seattle varies varies call 206-441-9729 Jazz piano master 206-441-9729 res

08/11/06 Quetzal Lake Meridian Park 14800 SE 272nd Street Kent 7:00 p.m. FREE Quetzal's distinct sound can be described as a well-balanced blend of soul, Mexican and Cuban rhythms, rock and jazz. Kent Parks, Recreation and Community Services, (253)856-5050

08/10/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 7:30pm \$23 - \$25 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206.781.9707

08/11/06 Smoke on the Mountain Taproot Theatre 204 N. 85th St. Seattle 8:00pm \$27 - \$30 Blending soulful storytelling with bluegrass gospel, Smoke on the Mountain delivers musical fun for the entire family. 206.781.9707

Rumbegga. 425.788.2983 www.cityofduvall.com/DAC.html

08/17-29/06 Marrian McPartland Jazz Alley 2033 6th Ave Seattle varies varies call 206-441-9729 Pianist, composer jazz legend 206-441-9729 res

08/18/06 Squirrel Buffer Freeway Park Celebration 700 Seneca St Seattle 12 PM Free Old Time tunes to help celebrate Seattle's wonderful Freeway Park! www.charliebeck.net/duet.html

08/20/06 The Tallboys & The Flat Mountain Girls Sam Bond's Garage 407 Blaire Blvd Eugene 8:30 PM \$5 Two great NW old time bands! www.thetallboys.com

08/20/06 Victory Music Annual Picnic Magnuson Park 6500 Sand Point Way NE Seattle noon till dusk donation Music, music, food, sun, fun and more fun. Sound equipment available...with continuous music, most of the day. www.victorymusic.org

08/23/06 3 Leg Torso McCormick Park Main St. & NE Stephens St. Duval 6:30 p.m. Free This Portland-based quintet performs an eclectic synthesis of chamber music, tango, klezmer, latin, and world music. 425.788.2983 www.cityofduvall.com/DAC.html

08/24-27/06 Lee Ritenour Jazz Alley 2033 6th Ave Seattle varies call 206-441-9729 with special guests Dave Grusin & friends 206-441-9729

08/24/06 John Nelson Crossroads NE 8th & 156th Ave. NE Bellevue 6:30-8pm free Songwriter showcase 425-644-1111

08/24/06 The Tallboys Waterfront Seafood Grill Pier 70 - Seattle's Waterfront Seattle 6 PM No cover Come on down to catch the sunset and old time fiddle tunes! www.thetallboys.com

08/26/06 Christie Aitken Cafe Luna 9924 SW Bank Rd. Vashon 7:30 - 10:00pm donations appreciated Great food, atmosphere, and pop-folk tunes. http://www.christieaitken.com

08/27/06 Billet-Deux Pitchuck Chamber Music Series 7314 300th St. NW Stanwood gates open noon-music at 2 pm \$10-\$18 This group combines the best of Gypsy jazz & American jazz to produce an incredible experience known as "Djazz". (360)387-3491

08/29-31 & 09/01-03/06 Oscar Peterson Jazz Alley 2033 6th Ave Seattle call 206-441-9729 res varies Multi-Grammy winning piano Jazz giant. Pre-selling this show. 206-441-9729

08/29/06 The Starlings Nectar Lounge 412 N. 36th St. Seattle 8pm \$4 Front porch barn burners and back porch balladry www.starlingsmusic.com

08/30/06 Maya Soleil McCormick Park Main St. & NE Stephens St. Duval 6:30 p.m. Free This Afro-World fusion ensemble includes musicians and dancers from Africa, Asia, Jamaica and the USA. 425.788.2983 www.cityofduvall.com/DAC.html

08/30/06 Truckstop Souvenir The Tractor Tavern 5213 Ballard Ave NW Seattle 9 pm \$8 Opening for Corb Lund and The Hurtin' Albertans 08/30/06

08/31/06 David Grier: Solo Bluegrass Guitar Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N. Seattle 7:30 \$18 Solo concert by Grammy-winning Bluegrass flat-pick guitarist.

WEEKLY VENUES

Sundays

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

Every Second Sunday Cape Breton/Scottish Traditional Session

west-day Drive Olympia 8-10pm ncc Air Opn, mlticultural Irish session. Tune list available: http://home.comcast.net/~burtdabard 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 A jazz legend in Seattle . 253-622-2563

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

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

Thursdays

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

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

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

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

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

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

Fridays

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

Saturdays

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

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

Every 4th Saturday Tacoma Bluegrass Jam from 1 to 6pm in Carpenters Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

FESTIVALS, CONFERENCES AND CAMPS

BY JANET HUMPHREY

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

There are more great bluegrass festivals in August than any other time of the year. Most events offer camping and great family atmosphere. Many have web sites and all have wonderful jam sessions. Be sure to pack sunscreen and extra strings!

7/28 - 8/5 Lark in the Morning Music Camp - Mendocino, CA. Camping in the redwoods with a week of music instruction. A staff of nationally recognized artists teach daily workshops. Topics are extensive and include concertina, dancing, guitar, bouzouki, slack-key guitar, percussion, dancing, and ethnic music styles. Scholarships available. Register now. www.larkinam.com

8/1 - 4 Idaho International Folk Dance Festival - Rexberg, ID. Dancing from many countries, performances, workshops, street dance, live music, and a parade. www.rexcc.com

8/1 - 6 Port Townsend Country Blues and Heritage Festival - Pt. Townsend, WA. Three stages of the finest blues in the country. Great two-day celebration of the best of America's acoustic blues tradition! Main stage blues at Fort Worden State Park, and blues in the clubs in downtown Port Townsend. www.centrum.org

8/3 - 12 Oregon Festival of American Music - Eugene, OR. The 15th annual Oregon Festival of American Music takes place in Eugene at The Shedd Institute and the Hult Center August

3-12. Nine concerts, a five-performance production of *Annie Get Your Gun*, free film and lecture series, and many other activities combine to celebrate this year's theme, Irving Berlin. Guest artists include Maude Maggart, Maria Jette, Peter Appleyard, Ken Peplowski, Randy Sandke and Frank Capp. www.ofam.org or 800-248-1615

8/3 - 13 Festival at Sandpoint - Sandpoint ID. Annual festival. Jazz, pop, folk, blues and symphonic. www.festivalatsandpoint.com

8/4 - 5 Northern Rockies Folk Festival - Hailey, ID. Annual event featuring dancing, loads of music food, crafts and art. 208.788.2700 or www.haileyidaho.com

8/4 - 5 North American Jew's Harp Festival Bay City, OR. Gathering of Jews harps from around the country and music styles from all over the world. Other featured instruments include clackamores, rattlebones and digeridoos. Workshops, concerts, open mike, band scramble. Camping available. www.jewsharpguild.org

8/4 - 6 Vashon Island Earthfair - Vashon, WA. Island Earthfair is an annual event that exists for three days in a beautiful outdoor setting to celebrate our role as caretakers of the earth. An educational summit of workshops, speakers, and seminars that reflects a holistic and positive vision for the future. A lively atmosphere of music and celebration but also a summit of caring people will join together to light the flame of consciousness and planetary transformation. Featured will be workshops, speakers and demonstrations that relate to the environment, spirit, holistic health, natural living, yoga, vegetarianism, sustainable agriculture, ecology, and recycling. Workshops, drumming circles, sustainable living demos and loads of healthy living exhibits. www.islandearthfair.org

8/4 - 6 Rocky Mountain Accordion Celebration - Philipsburg, MT. Everything accordion, jams, concerts, dances, food and fun. 800-525-0169 www.accordians.com/rmac

8/4 - 6 Harmonica Contest and music Festival - Yellow Pine, ID. Camping in the forest, jams sessions, cowboy poets and harp competition. Dancing, arts and other reedy endeavors. www.harmonicacontest.com

8/4 - 6 Clatskanie Bluegrass Festival Clatskanie, OR. Bluegrass Bands, traditional and folk. Featured also is the infamous Thursday Eve Corn Feed with Chili Beans & Corn Bread on the side! Camping on green park grass is \$25.00 for Wednesday through Sunday night...total! (yes, that is \$5.00 per night...starting, Aug 3). Sites are available prior to the festival start, but you must pay the regular park fee; grass camping is not available prior to Wed. Limited power hookup is available for an additional \$15.00. NO reservations...plenty of room is expected. Band scramble, open mike, camping and jamming. 928.632.5639

8/5 Leavenworth 11th Annual Acoustic Music Festival - Leavenworth, WA. Lots of great acoustic music held in River Front Park. Kid friendly venue includes easy access to river and play area. Free! 509-548-5779 www.leavenworthcoffeehouse.org

8/5 - 6 Renaissance Fantasy Faire - Purdy, WA. Jousting Celtic music, goofy ye olde clothing and great vendors. Live chess match, kids activities, and 300 performers. www.gigharborrenfaire.com

8/5 - 11 Puget Sound Guitar Workshops Bremerton, WA. Great one on one guitar and other instrument intensive music camp for all levels with top flight local, regional and national instructors. Jams, labs and concerts. Register now. www.psgw.com

8/6 Bainbridge Is Music and Art Festival - Bainbridge Is. WA. Juried arts and lots of music. Kids activities and interactive arts demos. www.biparks.org

8/11 - 13 Mount St. Helens Bluegrass Festival Toledo, WA. Annual festival featuring regional and national acts. Performers include the Ohop Valley Boys, Cedar Ridge, Prairie Flyer and more. Childrens' events, gospel, workshops and jamming. www.washingtonbluegrassassociation.org

8/11 - 13 Bluewaters Bluegrass Festival Medical Lake, WA. National and regional bluegrass bands, RV (dry) camping is available. Tent camping not assured yet. Price for the festival is \$15 for two days and \$10 for one day. Waterfront Park is on Medical Lake, and has facilities for family recreation, as well as fishing on Medical Lake, a restricted gear lake. Best of all, the concert area is totally shaded by a canopy of ponderosa pines. Medical Lake is 5 miles north of I-90 and 20 miles west of Spokane. For more information, contact Carol belle Branch at 509-235-8480.

8/11 - 13 Musician's Rendevous - Yellowstone National Park, MT Acoustic music event with jams, concerts and workshops for both musicians and the public. www.yellowstone.visit.com or 800-322-4143

8/11 - 13 Magical Strings Summer Harp Camp - Olalla, WA. Instruction for all levels of player. Emphasis is on learning by ear. Tuition covers entire weekend. Bring your own instruments. Enjoy harp circles, campfires and good company. www.magicalstrings.com

8/12 Whidbey island Highland Games Whidbey Is, WA. Live music, pipe bands, dancing, clan gatherings and vendors in the Scottish tradition. 360.321.6434

8/13 - 18 Bluegrass at the Beach - Nehalem, OR. Bluegrass camp for all ages! Instruction in country, flatpicking, songwriting, contemporary bluegrass styles and more. Concerts and jam sessions. Since its startup in 1992, Bluegrass at the Beach has been recognized as one of the nation's premier bluegrass music camps. Featuring stellar instructors, small classes and a balanced emphasis on instrumental, vocal, and ensemble instruction, Bluegrass at the Beach attracts students from across the nation. Camping available—beautiful setting. www.bluegrassatthebeach.com

8/18 - 19 National Lentil Festival - Pullman, WA. Annual event—lots and lots of food. Music from 4 stages. www.lentilfest.com

8/18 - 20 Montana Cowboy Poetry gathering - Lewiston MT. This three-day cultural event gives visitors the opportunity to experience a visual and oral history of the West and central Montana area. <http://travel.state.mt.us>

8/18 - 20 Northwest Herbal Festival - Van Zandt, WA. Annual acoustic music event. Dancing, kids events, arts and lots of workshops. Storytelling, healing practitioners and eco-forestry lectures. www.nwherbalfaire.com

8/18 - 20 Celtic Highland Games - Winston, OR. Oregon Scottish championship, Celtic music, athletic events, dancing, clan tents, pipers and Celtic culture. 541-673-7463

8/19 Olalla Bluegrass Festival - Olalla, WA. Annual event featuring great bluegrass from across the Northwest. Kids events, vendors, and animal exhibits. 253.857.5604 www.olallabluegrass.org

8/19 - 20 Renaissance Fantasy Faire - Purdy, WA. Festival mixes modern and medieval arts and heritage activities. Tournaments of arms, human chess game, Renaissance villages, modern and ancient music. Childrens' activities. www.washingtonrenfaire.com

8/19 - 20 Seattle Hempfest - Seattle, WA. Music, speakers, hemposium, hemp foods and arts. 4 stages featuring local and regional artists. More than 50 bands and performers—all free. www.seattlehempfest.com

8/20 Brasilfest - Seattle, WA. Annual celebration of Brazilian culture. Music, ethnic

events, parade, dance and films. Seattle Center. www.brasilfest.com

8/20 - 26 Lady of the Lake Family Dance week - Coeur d'Alene, ID. Sponsored by the Spokane Folklore Society. A week long dance camp held at N-Sid-Sen retreat center. Live music, workshops, campfires and canoeing—wonderful! www.spokanefolklore.org

8/25 - 27 Rainier Pickin' Party - Rainier, WA. Bluegrass pickers and grinners camp out to benefit the Lions Club. Event includes concerts, jamming and lots of happy people. Dry camping. 360-464-3259

8/25 - 27 Oregon State Bluegrass Festival Portland, OR. The Oregon State Bluegrass Festival will take place in Winston at Riverbend Park. Lineup includes Jackstraw, Borderline, Cascade Colonels, Crossfire, Red Dirt Road and more. For more information contact Deon and Steve Husak. Jamming, workshops and camping along the Umqua River.

www.oregonbluegrass.org

8/25 - 27 Bannock County Bluegrass Festival - Pocatello, ID. There will be 10 bluegrass bands, music work shops, and a band contest. Camping available on the grounds. For information contact Diana Morgan 360-436-1179, www.bannockcountybluegrassfestival.com

8/25 - 27 Mount Hood Huckleberry Festival and Barlow Days - Welches, OR. The Mount Hood Huckleberry Festival & Barlow Trail Days celebrates the history and natural resources associated with Mount Hood and the Oregon Trail. It's a time for young and old, people from all walks of life, to come together for the festivities. Singer-songwriters are featured at this laid-back event. <http://members.tripod.com/cgs-mthood/index.htm>

8/26 - 27 Whistlestop Music Festival Toppenish, WA. Loads of bluegrass and good food too! Fiddle contests in historic district of Toppenish. www.toppenish.org

Recommended Road Trip

Lady of the Lake Dance Camp
Coeur d'Alene, ID
Family Week August 20 - 26, 2006

The Spokane Folklore Society sponsors three dance and music camps each year collectively known as Lady of the Lake at N-Sid-Sen, a year-round camp and conference center located on the shores of Lake Coeur d'Alene in northern Idaho. The name comes from a phrase of the Coeur d'Alene native people meaning "Point of Inspiration" and is

incredibly beautiful. The site includes 270 acres, almost a mile of shore line, craggy bluff, play and sports fields, a cove and docks for swimming and boating, a ropes course, hiking and cross country ski trails, an outdoor chapel, two campfire circles, picnic areas, basketball and volleyball courts along the lake and lots of quiet, serene spaces.

Lady of the Lake camps aim to provide participants with a wonderful experience in dance, music, and song. The best callers, musicians, and song leaders come and include those individuals and groups who are well-known as well as promising newcomers. Valerie Bergman and Darryl Thomas will be returning as resident artists this year. They bring a wealth of dance experience to us. As directors of the Rainbow Dance Theatre, they lead a progressive modern dance troupe of young people who fuse West African and Haitian dance, hip-hop and martial arts with modern dance. For years, Valerie was the principal dancer and ballet mistress in a New York dance company. Thomas toured as a dancer and composer in the world-renowned Pilobolus Dance Theatre. Their goal during this week is to create a safe and caring community where families can interact in healthy, positive ways through participation in traditional arts. The daily schedule includes three age-based workshops along with two all-community gatherings. At the end of the day, time is set aside for swimming, sailing, hiking, and just relaxing.

Each day hosts five sessions of workshops plus evening activities which include a Community Gathering where camp participants and staff can share their performing talents and the nightly dance. The Family Week in August is directed toward family activities, but separate activities for adults, teens, and children down to toddlers are provided by staff and supervised by parents. Meals and accommodations—with a distinctly lodge feel are include in the package. For more info check out www.spokanefolklore.org.

Meet the author...

Janet Humphrey lives in Richland, WA and may be contacted at humphrey@musician.org. She is part of the high-energy songwriting trio "Humphrey, Hartman & Cameron" and performs at festivals across the Northwest and Canada. For more information visit her on the web: www.humphreyandhartman.com

KIDS KORNER

Family Music and Dance Camps

BY HILARY FIELD

Summer camps are a great way to specialize in a certain instrument or dance style and to immerse in diverse art and culture. Family camps, and those that welcome children, are wonderful places to share this unique experience together. There are a variety of music and dance camps especially for families. Many of the camps have programs specifically tailored for children, and offer activities for them while their parents are busy taking classes, practicing or relaxing. A few camps require that parents lead a limited amount of children's activities as well. There are family oriented camps throughout the Northwest and California, with offerings that range from South American harp to Norwegian folk dance to all styles of guitar. Here is a sampling of some offerings in August and September. For more information and space availability, check the websites and contact information.

**Vashon Island Harp Camp, September 2-4,
Camp Sealth, Vashon Island, WA
vashonislandharpcamp.com**

Leslie McMichael and Bianca Collings, the directors of the Vashon Island Harp Camp, welcome all styles of harp playing in their summer workshop, with a talented faculty and classes ranging from South American polyrhythms, folk dance for folk harpers, flamenco harp, harp history, sight reading Olympics and more. Their philosophy embraces harp playing as more than "just plucking strings; music is a language which deeply touches the player and the listener, and with this in mind we offer methods to integrate the whole person into the harping experience." They offer a special Youth Harp Camp, as well as the Adult Harp Camp. Campers age twelve and up may register by themselves, and those under twelve attend with a parent or guardian.

**Lark Camp World Music & Dance
Celebration, July 28-August 5, Mendocino, CA
larkcamp.com**

Lark in the Morning, founded in 1974 as a resource for musicians, specializes in hard to find acoustic instruments from all over the world. Their mission statement on their website views

music as a way to build bridges between people, cultures, and nations, and their desire to provide accessibility to musical instruments from all over the globe. Lark Camp World Music and Dance celebration began in 1980 as a way for traditional musicians and dancers to get together and share their art. The celebration will be divided into three camps, each focusing on different ethnic areas from around the globe. Children are invited to join in the fun, and there are special children's rates when a parent leads a one-hour daily workshop.

**Valley of the Moon Scottish Fiddling School,
Aug. 25- Sept 2, Santa Cruz, CA
valleyofthemoon.org**

The Valley of the Moon Scottish Fiddling School is sponsored by the Scottish Fiddlers of California, and dedicated to building awareness of the traditional music of Scotland. The Valley of the Moon camp offers instructions in traditional Scottish fiddle styles as well as piano, guitar, mandolin/bouzouki, cello, and percussion as accompaniment for fiddle tunes. There are also classes in singing, Gaelic, and dance. Children, accompanied by parent or guardian, are welcome to attend and either take classes or simply enjoy the camp.

**Lady of the Lake Family Week,
August 20-26, Coeur d'Alene, Idaho
ladyofthelake.org**

Lady of the Lake Dance and Music Camp, sponsored by the Spokane Folklore Society, is offering a family week this summer, as a chance for families to interact and share arts and music with each other. A combination of age-based workshops and community gatherings fill the day as well as opportunities to enjoy the natural beauty of the shores of Coeur d'Alene Lake. Dance, arts and crafts, singing, and family gatherings fill the schedule for the week.

**Northwest Jam Camp, August 19-24, Port
Orchard, WA
langston.com/PSGW/JAMC.html**

Sponsored by the Puget Sound Guitar Workshop, Jam Camp is a free flowing alternative

to intensive immersion camps. There are no scheduled events except for meals, and campers enjoy Pilgrim Firs Camp and spontaneous jam sessions. There are a limited amount of spots available for children with parents or guardians. There is a two hour supervised program for children in the morning, leaving parents free to enjoy camp while their children are in age-appropriate activities. Parents and a music facilitator supervise the afternoon activities.

**Norwegian Folk Dance Gathering,
August 18-20, Camp Brotherhood, Seattle, WA
seattlestemne.org**

Norsk Folke dans Stemma welcomes people of all ages and abilities to their annual gathering where they teach, share, and promote understanding of Norwegian folk dances, music, songs, and heritage and culture. Folke danslaget Solja will be performing and teaching at this camp this summer. Some of the instructors include torader player Kjell Gjevne, fiddler Else Myhr, and Kjersti Prestkværn, an expert in Norwegian folk costumes.

**Middle Eastern Music and Dance Camp,
August 13-20, Medocino, CA
middleeastcamp.com**

The music and dance of Asia Minor, North Africa, and the Middle East is the focus of this camp, with instruction in Middle Eastern folk dance, belly dance, and Middle Eastern classical and folk instruments such as the saz and oud (lutes), riqq (tambourine), darbuka (hand drum), kanun (zither), nay (flute), violin, and clarinet. The emphasis is on Turkish, Armenian, and Arabic music styles with classes in ensembles and modal theory for improvisational techniques. Children are welcome to join the ethnic diversity in music, dance, and culture.

**Guitar Workshop Plus, August 14-19,
Vancouver, BC
guitarworkshopplus.com**

Classes and seminars for students of all abilities from age twelve and up in guitar, bass, drums, keyboards and vocals. Various styles are also offered, from rock and blues to acoustic and classical. Students are encouraged to join the camp as individuals, as part of a family or group of friends or with their band. Guest artists this summer include John Jorgenson and Robben Ford.

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

MUSICAL TRADITIONS

Music – Listening Versus Playing

BY STEWART HENDRICKSON

The weekend is coming up and there are several possibilities for Saturday evening. A big name out-of-town folksinger is giving a concert that is sure to be a sellout, so you need to make your reservations quick. A local musician is giving a concert in a nearby coffeehouse, and you'd like to support her music. And you're thinking of having some musician friends over to jam in the afternoon and perhaps stay for dinner and more jamming in the evening. What are you going to do?

This is an interesting dilemma that most of us have faced at one time or another. More often than not I will probably end up jamming with friends. This has led me to wonder which I prefer most – listening to music played by others or playing music myself and with others – and why.

When I first came to Seattle ten years ago I found there were two local folk music organizations. One musician I met advised me to join Victory Music since it was an organization more attuned to the practicing musician. I joined both organizations, but I think now for different reasons that have to do with playing versus listening.

I view music more as a participatory rather than spectator sport, and I find my musical home more in Victory Music. The other organization serves me better for listening, so there are good reasons for both.

In order to understand these differences I think one has to understand the history of making music and our contemporary culture.

Before radio, records, CDs, iPods and mega-concert halls, music was something people had to make for themselves. Traveling musicians were few and far between and concerts were a rarity. Folk music was the music that ordinary folks made for themselves. It was not highly sophisticated, and tended to be simple but highly addictive. And if you were not playing music yourself, you were involved in it by dancing or just singing along. Music was involved in most activities where people gathered for social interaction. A friend of mine says, "I believe that music is something we should do *with* each other, not something we do *to* each other."

Prior to the 20th century, if you were educated, music was an important part of your

education. Now school music programs are the first to be cut when budgets are tight. That represents quite a shift in priorities.

In the folk craze of the '60s making your own music became more of a thing to do. The guitar became a popular instrument and hootenannies (or 'hoots' as they were known in Seattle where the term originated) were almost spontaneous events where people would get together to make music.

When I first came to Minnesota in the late '60s we would often get together at various friends homes for music and conversation. But by the late '70s that changed as people became busy, both spouses worked, and free time was scarce. It was not until I moved to Seattle in 1996 that I rediscovered home-made music.

**School music programs
are the first to be cut
when budgets are tight.**

Maybe Seattle is a different place, or I just got into the wrong crowd (musicians will do that). It is certainly a different crowd than what I was involved in back in Minnesota before I moved west. But even here, when I try to explain to non-musical friends that I play in an Irish session or perform at an open mic (and just what is an open mic?), I have to explain that I am not a member of some band and am not a professional musician. They find it difficult to conceive that non-professional musicians, just ordinary folks, can actually make their own music. After all, music is a commodity that you buy.

An interesting aspect of my listening side is that I tend to go to the less-popular concerts. That's good, because they are seldom sold out and I don't have to worry about reservations (and they're cheaper). But why is that? Is there something weird about my listening preferences? Or do I listen to music for different reasons than

those who go to the more popular concerts?

I think that as I narrow my musical preferences to a particular style or genre (Irish and other traditional music in my case) I become more attuned to the subtle differences and nuances in that music. I thus attend concerts to further explore these interests rather than just to be washed over by nice sounds.

Listening to music is for me a very intense and demanding experience. I often find background music annoying, particularly if I have to concentrate on some other task. It's either one or the other for me. If I listen to the kind of music that I also play, I am listening to both the structure of the music and the technique and interpretation of the musician. I often interrupt my music practice to listen to the same or similar piece of music on a CD. Listening, then, is a very important part of my music practice.

Before folk music became my passion (I always had some interest in it) I was interested and very involved in classical music. I sang in various choirs that performed with symphony orchestras and was involved in other semi-professional musical performances. I found rehearsing and performing with a serious musical organization much more interesting and satisfying than going to a concert. By being part of the performance, and after many rehearsals, I could understand the intricacies and nuances of the music in a way that was not possible by just listening to a concert. So this listening versus playing is no different in classical music.

I find it interesting that while Seattle is home to many nationally-recognized professional musicians, I see very few of them at concerts here. It could be that they are too busy touring, or have little money to spend on concerts. Or perhaps they also prefer playing music themselves over listening to others play.

I will probably forgo the big-name touring musician, unless he or she is one of the top Irish or other traditional musician that I have not heard before. I will more likely go to hear a local musician at a small venue. But then I would be very reluctant to give up my Irish session or open mic night. But if it's just getting together with some friends for music, food and conversation, that would be hard to resist.

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

FOLKING AROUND

Stan James

BY PERCY HILO

When we think about influences in the area of folk singing, we most often think of celebrities who've enjoyed a long-standing national audience. We hear our peers refer to the first time they heard a Pete Seeger recording, the first time they saw Utah Phillips on stage or some political documentary or news story w/Joan Baez singing and they were off and running: Soaking up songs, attending open mics and eventually bestowing upon us their literary/musical creation. This is all well and good, but it only takes one so far. To make genuine progress on this path, we need local and personal influences who demonstrate the viability of folk music and culture as a functional part of life on the physical/visible plane in our community. This is where someone like Stan James comes in.

Chances are that most of you, despite your interest in folk music, have never heard of Stan James, even though he's still alive, healthy and singing. This is understandable because he has no recordings, has not toured nationally and it's been some years since he was a regular on the

local folk scene. But it's also unfortunate because Stan is one of the elder statesmen who built and defined the folk song community that has remained robust and prolific in Seattle and surrounding areas over the past half century.

Unlike most folk music lovers who didn't get the music directly from their parents/birth culture, Stan came upon the music as a youth through a combination of proximity and simple attraction. During the WWII he heard singers like Jimmie Rodgers on the radio and was moved by the songs of simple people who had experienced hard times and worked their way through them. In addition, his aunt had a basement full of old records that he listened to and learned the value of music that was historical but no longer popular. Then in 1947 (age 11-12) he was gifted with a 1927 Washburn guitar, which he began to learn on and still owns.

This prepared him for the period of the late '40s to mid-'50s when Pete Seeger and the Weavers (among others) were making folk music popular, singing about important social issues along with their songs and ballads, and sowing the seeds of what later became the folk boom of the 1960s. In approximately 1953 Stan,

describing himself as young and naive enough to believe that music could change the world, began to sing to work his way through high school. This same period saw the birth of publications such as *People's Songs* and *Broadside*. These eventually became *Sing Out!* (which recently entered its second half century) which removed traditional folk songs from dusty library shelves and archives and placed them in the hands of eager young singers next to the original folk style songs of Woody Guthrie, Malvina Reynolds, Jean Ritchie and such.

With this foundation coffeehouses couldn't help but follow, and Pamir House became the place to go to try out your latest material for your friends and other interested parties. John Timmons would hire three or four performers a night and give them caviar and \$10. Stan was among them and popular due to his wide repertoire and knowledge, quality voice and engaging stage presence. He would play maritime and other trad folk genres and accompany his voice on guitar, banjo and concertina, gaining admirers and establishing a lifestyle that has basically remained the same over the years in repertoire and aesthetic. This was a time when the singers and players became each other's family, and they would not only make music but live a lot of their lives together, and as I understand it, in all sorts of places and at all sorts of hours. From 1961-1963 Stan ran the Corroboree Coffeehouse where he hosted The Turkey Pluckers (an early Phil and Vivian Williams Band), Maggie Maloso (now Savage), John Dwyer, Bob Nelson, Nancy Quence, Don Firth and many others. The music was what mattered, and according to Firth, Stan ran a tight ship, being intolerant of intrusive noise. He'd warn talkers to keep it down, and if they persisted he'd give them the boot. Good for you Stan!

In 1963 Stan took his pregnant wife and son to Australia where he enjoyed viewing another culture, found ample singing opportunities in clubs and came back in 1967 with many Australian folk songs which were new to the region and sparked an interest in that repertoire. But the local (and national) scene was going through some changes having to do with the late '60s cultural revolution. Attitudes, behaviors and

musical focus were changing and expanding greatly, and this affected all the prevailing manners of the time. As a result, the folk community, with its dedicated practitioners and shared aesthetic, was never quite the same. Fortunately, this didn't prevent Stan from continuing on his musical and cultural path.

Two of his important projects/accomplishments were to become heavily involved in the Schooner Wawona; trying to save the ship from the junkyard, and beginning a tradition of shanty singing on board. A group effort succeeded in saving the vessel for the next 35+ years (but right now supporters of maritime culture and the ship are engaged in a desperate struggle to save it from being destroyed or relegated to obscurity) and many fine sings, classroom trips and workshops have taken place on this valuable historical entity. Meanwhile, shanty singing has become a staple of our local folk scene on a number of ships, at festivals, in taverns and at other locations. Singers who never heard of Stan are singing the sea songs and shanties he helped spread around, and introducing new generations to the joys of maritime music.

In the '70s Stan formed the short-lived Cap Gause Plante' Songers and established the presence of the still active Seattle Song Circle, a weekly sing which had been in demand for a while. Very few if any of the original singers still attend, but many others have dropped in over the years to keep the garden growing.

Two of the more noble efforts humans can partake in are the raising of healthy children and the performance of healthy labor (at least this is what I hear from history and from those I know who've been there). However, they can also help to separate you from your community and your singing (if you're a song lover rather than a pro like almost all of us) and in the past 30 years or so Stan has found himself affected by these circumstances. In 1971 he became the single parent of two kids and later added four more (perhaps he thought he'd get a bargain rate on a half dozen) and eventually found himself spending copious amounts of time building and repairing boats at a variety of shipyards, which kept him in the maritime atmosphere but not in the musical portion. There were occasional James sightings (Folklife, a Wawona concert, a shanty sing) but they were rare in the final years of the 20th century (we'll get to the 21st century later) and for newcomers to the scene, his role in shaping our history and their current enjoyment went largely unknown. This is to be expected since almost everyone who ever lived is later unknown, but in the cause of correct and traceable

Continued on page 20

COFFEEHOUSE MUSIC:

Program at Pegasus is Percolating

BY NORM JOHNSON

Live music has become an increasingly popular pastime on Bainbridge Island at the Pegasus Coffee House. Music performance has a long history here, going back for at least 11 years in this same location. For much of that time it was only on the first and third Saturdays of each month. Then, three years ago we expanded the program to every Saturday night. In the spring of 2004 island singer Rick Barrenger, suggested hosting a weekly open mic every Sunday from 7:00pm – 9:30pm, which has proven to be one of our most successful events. In the summer of 2004 we tried an experiment of adding Friday nights, too. By that fall, it had become so popular that it stuck. On June 1, 2006 we added a fourth night of entertainment hosted by Keith Kendrick on Thursdays from 7:30pm – 9:30pm for featured performers, poetry, and book readings.

Coffeehouse music has become so popular for a number of reasons. Unlike a scheduled concert, there is no particular time that you have to arrive. Plus, there is no ticket charge for these shows—only a tip jar for the musician, if you chose to donate. It is a family-friendly place where it is safe and comfortable to bring your impressionable (and sometimes talkative) young children. And babies in the audience are welcomed rather than banished. It is perfect etiquette to come late or to leave at any time. We

also see a lot of drop-in customers who come in to get a cup of coffee and accidentally discover a live concert going on. This serendipitous audience is what we love best. Bringing live music to new listeners is one of the missions of the series' host, Music Community Resources, a local 501c(3) non-profit arts organization dedicated to preserving the heritage of live performance. (<http://musiccommunityresources.com>).

The presenters of this music program believe that live music has two equal halves. There is the **performer**, and then there is also the **audience**. The success of this series is caused by paying attention to both halves of that relationship. We put a lot of effort into finding good musicians to provide quality shows, AND we also spend time and energy informing the community about these opportunities. Bringing in an audience to hear this music is as important as the music itself. When music is performed live there is a relationship that exists between the performer and the audience. Two-way communication begins to develop. The audience responds to what the performer is saying by clapping, smiling, nodding, laughing, (sometimes crying) and tapping their feet. Plus, in a coffeehouse the audience frequently talks directly to the performer during the show. This relationship creates involvement and an energy that is absolutely contagious! It is not simply passive listening, but active participation in the event. When

the show is over, the audience goes home feeling like they have just met a new friend, and the performer goes home feeling the very same way.

We live in a time when somehow recorded music has taken on a higher value than the real thing (music being performed live). I personally feel that recordings are only a substitute for real music in much the same way that a photograph is a substitute for being with the person you love. A recording is only a reminder of what live music is like. It is not the genuine article. After a live performance, the recording becomes a souvenir of a good time, like a first date or a hike in the mountains with friends. The recording helps keep the memory alive.

Another important aspect of the coffeehouse venue is that it is one of the very few places where you can hear new original music. Coffeehouses were once a haven for folksingers, but coffeehouse music has expanded to include classical guitar/cello/piano, jazz, blues, Celtic, country, bluegrass, rock and world music. If all you ever hear is what is on the radio and TV, then you are missing a huge world of music from people who have something important to say. Music is a form of communication. Every musician has a story to tell. Providing a coffeehouse music program is giving an opportunity for these important messages to be heard. It becomes a public forum where new voices and new ideas can be shared.

The huge success of the music series at the Pegasus Coffee House is a testament to the need for a venue like this. It is a spot that people want in our town. So come out on any Thursday, Friday or Saturday night to hear a featured performer or on a Sunday to experience the community of our open mic (www.pegasuscoffeehouse.com). I hope to see you there!

Playground Express

Family Concerts

Tuesday mornings - 10:30 AM - Noon

Wright Park



Victory Music in collaboration with Laughter Masters, the Children's Museum of Tacoma, Metro Parks and other sponsors present "Playground Express Family Concerts" in Wright Park every Tuesday morning July 11 through August 1 from 10:30 AM.-noon. Featured July artists are Mario Lorenz, The Fabulous Filucies, and Jim Valley's Rainbow Planet. On August 1 musician Alleyoop (AKA Allan Hirsch) entertains with stories, riddles, songs and musical games. Alleyoop has received the Parent's Choice Gold Award for his music recordings.

Come at 10:30 AM for a pre-show with balloons, activities from the Children's Museum, Lady Bug and Professor Bamboozle. Families, daycares, this is a terrific way to spend Tuesday morning in Wright Park.

TUMBLEWEED MUSIC FESTIVAL

Is On a Roll!

BY MICKI PERRY

This year will be the 10th year for the Tumbleweed Music Festival, sponsored by the Three Rivers Folklife Society and the City of Richland. The two-day festival is held annually on Saturday and Sunday of Labor Day Weekend at Howard Amon Park in Richland, WA, which is on the banks of the Columbia River.

The festival features more than 100 acts of various genres of music and dance on four outdoor stages and an indoor dance stage. There are free workshops in the Richland Community Center as well as arts & crafts booths and food vendors on site. The festival is family friendly with lots of music and storytelling for the kids as well as a wonderful playground setup in the park. This year the festival runs from 11am – 11pm on Saturday, September 2 and Sunday, September 3—and it is free from 11am– 7pm each day!

Saturday evening features a concert with four headline acts (performers TBA), emceed by Inland Folk host Dan Maher. The winner of the 2006 Tumbleweed Songwriting Contest will

perform the winning song at the concert. Admission to the concert is \$8 for adults, \$5 for seniors and students. Sunday's paid event is a contra dance at 8pm with the band Crooked Kilt and caller Gordy Euler. Admission prices are the same as for Saturday's concert—\$8 for adults and \$5 for seniors and teens. Sunday will also feature a band scramble and a free mini-concert honoring faithful participants in Tumbleweed's 10 year history. There will be the usual nautical sing-alongs and a bang-up participants' party at a local pizza parlor.

Results are already in for the Tumbleweed Music Festival songwriting contest! This year there were more than 35 entries, so it was difficult for the pre-judge to narrow it down to 10 finalists and 4 alternates. It is an honor to be a finalist in this friendly competition.

The 10 finalists are (in alphabetical order): Nancy K. Dillon "Good Old Friends," Jeff Knoch "If the Levee Don't Hold," Steve Levy "Take Her Down," Jean Mann "In the World," Kathryn Mastow "I Give Thanks," Tom Rawson

"Green Mountain Supper,"

Tracy Spring "Sometimes Angels," Stanislove "Long Way Home," Wes Weddell "Carry On," and Hans York "We are All Immigrants." The alternates are (in numerical order):

1. Eddie Jay Williams "Someday" - 2. Deb Seymour "Say Yes!" - 3. Michael 'Hawkeye' Herman "Katrina, Oh Katrina" and 4. Joni Lawrence "Browntown."

The finalists will perform their songs before three judges on the West stage at the festival on Saturday, September 2 at 5:00pm. The first-place winner will perform their song as part of the Saturday evening concert and will receive a wire sculpture trophy and \$150. Second place is \$100, and third place is \$75.

Come help celebrate the 10th year of one of the Northwest's best and friendliest festivals! For more information about the Tumbleweed Music Festival, check out the Web site at www.3rfs.org or call 509-528-2215.

Micki Perry produces concerts, is the concert booking agent and writes the newsletter for the Three Rivers Folklife Society. She has been the coordinator of the Tumbleweed Music Festival for the past five years, and a Victory Music member for more than 20 years. She can be reached by e-mail at mickilperry@aol.com or phone at 509-783-9937.

Folking Around continued from page 18

history I thought Stan's efforts were worth bringing to light here and that they now be accentuated by reflections from some singers who've shared his journey.

Don Firth, Bob Nelson and Mariide have all known Stan for between 40-50 years. They've witnessed his good and bad sides and his contributions to the folk and maritime communities going back to the beginning of the modern scene, and the bottom line is that they like and respect him and are pleased that I'm writing this.

Don Firth, whose remembrances are interwoven in the above text recalls Stan's boundless enthusiasm for what he was doing, that he always sounded like he was smiling when he sang even if you were in another room at the time, and that he got things done while others were busy talking about them. Mariide, for whom the Corroboree was the first coffeehouse she ever saw and the first open mic she ever attended, playfully credits Stan with encouraging her to sing and

drawing her into the community. "It's all his fault that I'm a performer." She remembers him running the kitchen, booking the performers and keeping the ball rolling, and then after several years in Australia, returning to become Mr. Australian Song in these parts. Years later she was in tow when he organized the first Seattle Maritime Festival, and they collaborated in a short-lived coffeehouse called The Nightingale. Now they may be coming together again. Stay tuned.

Bob Nelson agrees with Don about the incredible energy Stan brought to the early hoots, the large repertoire he introduced locally and that everyone wanted to hear him sing. He also adds that Stan's guitar playing, while minimal, was very affective, suggesting that if the essence is in place it's not necessary to pile up layers of notes. Bob also adds the unique and interesting view that Stan is more than a carpenter who builds and repairs boats but is a "woodwright," a man with a feel for wood, who's sensitive to its varieties and textures and that his feelings and choices here are akin to those in his music which helps to explain why he's

highly regarded in that community as well. Bob feels that at 71 Stan retains the same energy and affect as ever and that when he begins to tell a story or sing a song you know you're about to go for a ride.

And you may have a chance to go for one because Stan has begun to get out a little more in the new century (I told you we'd get here eventually). With Jon Pfaff and Alan Hirsh he formed the Halibuts, who were enjoyable and popular singing humorous songs of the sea (they started out to revive the Ivar Haglund repertoire and went on from there). Stan and Alan are now a duo called Halibut Stew and are considering a CD. There's also some tentative music with Mariide and even some talk of a coffeehouse adventure. This is good news for folk song lovers as well as an opportunity for many among us to finally experience this local treasure while he's still here to spread the good word. All aboard!

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

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