

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

November 2006

Number 11

Seattle Folklore Society



Happy 40th Birthday!

Inside...

- ✦ North Coast Festival Recap!
- ✦ Joan Baez is Coming to Town!
- ✦ Folking Around: Thanksgiving!
- ✦ Kids Korner: Historical Arts for Kids

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NUMBER 11
NOVEMBER 2006

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Cover Art - Supplied by the Seattle Folklore Society
 All photos either credited in articles or supplied by artists, or Victory Music.
 Cover Design: Anita LaFranchi
 On the cover: Seattle Folklore Logo

Victory Review is published monthly by: **Victory Music**
 PO Box 2254
 Tacoma, Washington 98401-2254
www.victorymusic.org
 E-mail: victory@nwlink.com
 Message Phone - 253-428-0832

Victory Music is a Washington State non-profit organization that retains all rights to printed materials. Columns and reviews published in the Victory Review reflect the opinions of the writers, not those of Victory Music.

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THE RAMBLIN' MIKE

North Coast Folk Festival Open Mic



BY MICHAEL GUTHRIE

Jim Sanders is no stranger to open mics. After all, he played the Antique Sandwich every Tuesday night for six months. I met Jim on a Saturday morning at the North Coast Folk Festival in Ocean Shores, WA. I got there early so I could sign up for the open mic stage, and Jim was there setting up the list and bringing his guitars in for his set.

Peter Jordan was also there to greet me. Peter supplied the sound gear for the open mic stage and Jim acted as soundperson, host and stage manager. The open mic was in a beautiful new room in the newly completed convention center with acoustical treatments and very good sound.

Jordan and Sanders, longtime residents of Ocean Shores, had dreamed of a festival there for several years. Finally, together with Tom May (host of the radio show "River City Folk") and musician Steffen Fanger, they organized this festival and their dreams came true.

I was thrilled to be part of the maiden voyage of this festival. There I was, the first musician to sign up for the open mic at the first annual North Coast Folk Festival. Jim really made me feel at home. I was even more at home when I saw Ron Dalton, Alan Kausal, Peggy Sullivan and Alan Camhi. Ron and Peggy also signed up for the open mic, which was located so that anyone could come and play there without having to pay to get in to the festival. Jim showed what I thought was a great community spirit when he said, "We really want local musicians to come play the open mic." All that was missing was the apple pie and coffee.

Most of the people who attended the festival wanted to see the main acts or go to the workshops, so the open mic didn't attract very many people. I got up to play my set with Jim on sound and Anita as my audience. I played my set as if the room was full and Jim did a great job on sound, so I was having fun with it. Seems my old Knuten lap steel always draws people in, and pretty soon six or seven folks gathered around inside the door to listen to my old blues stuff on steel guitar. I even had my photo taken by the Aberdeen Press, although I ended up on the cutting room floor. They chose one of the main acts over me—can you believe it? I even sold 2 CDs after my set. You never know.

In 1968, at age 11, Jim Sanders moved to Ocean Shores, WA from Seattle, WA. He lived there until 1975, when he joined the US Navy. His tour with the Navy lasted six years and took him from San Diego to places all over the Pacific and Southeast Asia.

Jim played music while in the service, so I guess you could say he was on tour. He played regular gigs with Doug Devan at the Mexican Village and solo at the Brigadoon, both of which were in San Diego. After being transferred to



Above: Jim Sanders

Western Pacific Deployment, Jim found himself playing folk music in Singapore, Japan and the Philippines. His music was very popular there.

After the Navy Jim started a family and attended university. He also did two more tours of duty, one with the US Coast Guard and one with the US Army, which took much of his time. He took a break from music until 1992, when he moved back to Ocean Shores—where he could hear the ocean at night and get into the rhythm of his music.

Jim joined a local group called the Ware Brothers that played half Irish and half 60s and 70s rock/pop music. After about five years he left

that group and played on his own until 2003, when he started playing with Peter Jordan (who used to tour with Gordon Lightfoot). They play regularly at the Galaway Bay Irish Pub doing songs by Tom Paxton, Gordon Lightfoot, John Prine and American and Canadian folk music. Jim sings backup vocals and plays lead guitar. They are working on new material to broaden their repertoire. Peter brings folk music to the duo and Jim brings pop music. Jim finds this exchange of their different influences very stimulating. When Jim isn't playing in this duo he does solo gigs at the Ramada Inn.

Anita and I went to see Jim play at the Ramada the night we were there and enjoyed some great old songs while we had some clam chowder. We then rushed off to catch the sunset and then Tom Paxton, the headliner for the festival.

Festivals take a lot of work, and they need people like Jim to make it happen. I really enjoyed connecting with Jim, Peter and other local community members. This festival breaks ground for more to come and I know from talking with the volunteers at the front desk that they are keen on doing it again next year and doing more promotion.

I look forward to next year's festival and open mic, which I'm sure will be better attended.

Thanks again, Jim, for the great job on sound. And thanks to Peter and Tom for making this new festival happen! Thanks to the sponsors of the festival and the City and Chamber of Commerce of Ocean Shores for opening up their fine new Convention Center to the arts.

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

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GALLOPING GOSSIP

November 2006



BY DEB SEYMOUR

Happy Turkey Day! Well OK, maybe not the *first* day of November, but we all know it's coming soon! "Hmm! Apple Pie!" says the Horse-With-No-Name, smacking his long, equine lips. "Hmm! A bowl of fresh cream!" murmurs Miss Sweet Pea, stretching into Kitty Yoga Position #4. "Hmm...vacation from the household pets..." sez Ms. Gossip. (Just kidding!) * OK- on to the main dish. Sorry to start out with a gripe, but **VICTORY MUSIC IS MISSING AN EASY-UPAWNING** that was used at the 2005 Victory picnic at Magnuson Park. **Could the person who "borrowed" the easy-up please return it?** No questions asked. We would just like it back - thank you! * Congratulations to **Nancy Dillon** for her CD "Just Let Me Dream" having been played September 17 on KMTT 97.3 FM. Nancy writes: "This thrilled me to no end especially as I happened to be in the car and got to hear the strains of 'The Ballad of Mabel Dodge' wafting out of the speakers. Thanks to **Drew Dundon**, host of Sunday Brunch for makin' my day!" * Condolences to **Norm Bowler** on having broken an arm whilst doing battle with a lawnmower (you gotta watch out for them things that chew grass!) But this has NOT stopped the indomitable Mr. Bowler from being in concert: "I simply remixed all my studio CD tracks without the lead vocal and am honoring my bookings by singing to prerecorded playback," he says. "Canned, but all me at least... it's kind of like karaoke but I haven't been drinking." Such innovation! The good news is that the cast is off and Norm has started playing guitar again a little at a time. Norm - we at Victory wish you the speediest of recoveries. * Speaking of people back in circulation, Linda Waterfall is back in action. "This is a year of celebration for me. My health is terrific, I'm performing again, and I'm teaching songwriting at Cornish College of the Arts in Seattle. I'm excited, and very grateful, to announce the release of my 10th recording, Place of Refuge, (reviewed in last month's issue). This new CD was recorded in Bellingham, Washington, with my longtime friend **Richard Scholtz**. Richard is using some innovative new microphones and pre-amps, designed by **David Jennings** specifically for live recording situations. All thirteen tracks are live

performances, with no overdubs or edits!" Welcome back, Linda! Good to hear and see you around again! * OK folks! Get out your birthday hats! It's the **Seattle Folklore Society's 40th Birthday** and the good old folks that produce all those fan-tab-ou-lous concerts at the Phinney Neighborhood Center are kicking it up with special 40th Anniversary Show featuring SFS founding members **Phil and Vivian Williams**. The concert is Saturday, November 18. Check www.seafolklore.org/folksche.html. * More locals in the main press: **Thornton Creek** was recently reviewed in the P-I for their new album *Whiskey* by **Music Community Resources** man-o-the-written-word **Bill White**. Good to know people in high places! * Folks - don't forget to check out slide guitar whiz **Eric Madis'** ongoing workshop schedule at Dusty Strings. He is steady, reliable and so are his chops. * We are sad to hear that **Kathryn Mostow** and her family have moved to Fort Collins, Colorado: "This is tough for both my husband and me, as we have been in Seattle for over 14 years. But the opportunity to be closer to family and to get into an affordable co-housing community where our child can run free was too good to pass up. I'll be back, though, to play gigs with everyone! Not to be forgotten!" * So - what's in a name? "Whatever!" say **Dan Roberts** and **Mathew Moehler** about their newly formed folk duo called **The What-Everyly Brothers**, who made their debut at the Port Townsend Boat Show in September. Whatever you say, boys! * Last but not least, congratulations to our newest cyberspace members **Crystal Rabbit Productions!** They are now officially on line at: www.crystalrabbitproductions.org. As are the "Old Crusty Minstrel" **Andy Blyth** (www.andyblyth.com) and the **Raging Zephyr** (www.ragingzephyr.com). What a hoot to be able to go to our 'puters and figure out where all these guys are playing instead of having to bug Sue Peterson all the time on the phone... Remember, we're all in it together! * So sez I, the Galloping Gossip, with my ear set to the musical ground and my stomach on mashed potatoes and gravy. "Groovy!" chimes the Horse, "That means I'll get to sow all the oats on my own!" Um... OK... whatever... Just leave me some pumpkin pie.

"And the Gossip's lap for ME-ow..." yawns Ms. Sweet Pea, already settling down for her long winter's nap, never mind that the com-put-teerrrrrrrrrr...key.boar r r rddd iss s...inn the waaaayyy... (((cattttt. excxusee meeee what areeeee youuuu... udmsnadochclaldnclncasd prrrrrrrrrrrrrrrrrrr) * Happy Thanksgiving, y'all!—GG

Got some thing we should know? E-mail the Galloping Gossip at: victory_gossip@yahoo.com.

Deb Seymour is a local musician and songwriter who will be appearing with her band The Debonairs at The C&P Coffee Company in West Seattle on November 11 ... if she managed to successfully remove the fur from the keyboard and the cat from the guitar case. (www.debseymour.com)

N.W. SEAPORT

November 2006

BY ALICE WINSHIP

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

The call and response, form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Philip Morgan will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Known for his work with The Cutters, Philip has one of the finest voices in maritime music. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

North by West in Concert
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For more information, Northwest Seaport (206) 447-9800 or seaport@oz.net
Alice Winship 206-448-0707 walice1@qwest.net

SEATTLE FOLKLORE SOCIETY

Happy 40th Birthday!

BY JOHN ULLMAN OF THE SEATTLE FOLKLORE SOCIETY
PHOTO BY IRENE YOUNG

Come help us celebrate our 40th anniversary on Wednesday, November 15 from 6 pm to 9 pm at the University Friends Center, 4001 9th Ave NE. Admission is free. For more information, please go to our Web site at <http://sfs40thanniversary.wikispaces.com/> to RSVP, write a reminiscence, or look at our volunteer needs. You can also send an e-mail to: sfs40th@earthlink.net.

On November 15, 1966, the Seattle Folklore Society produced its first concert, Mississippi bluesman Fred McDowell and Texas songster Mance Lipscomb at the University Friends Center. Thanks to a great article in the Seattle Times by John Hinterberger the concert sold out, leaving 200 people standing in the ticket line. Fortunately, the Friends Center has two halls. We opened the second hall, gave the musicians a good bonus, and had them both do one set in each hall. The SFS was off to a rip-roaring start.

Before talking more about Seattle Folklore Society history, I'd like to note that just existing for forty years makes SFS something of a Methuselah among grass roots nonprofit organizations. Clearly, over the years, we've been doing more than a few things right. One of the most important things we've done right is remained open to our members' ideas and willing to help them actualize new projects. This means that folks don't have to reinvent the wheel every time they want to produce an event, get a grant for a book or film, or start a music or dance camp.

By the mid-1960s, the folk revival was in full sway and there was considerable interest in both hearing and learning to perform American traditional music. The musicians many of us wanted to hear and learn from were often coming up to Portland, but not on to Seattle. We were spending considerable time and money traveling south for concerts, so it occurred to us that we could take the money we were spending on going to Portland, pool it, and bring the artists we wanted to hear to Seattle.

In the late spring of 1966, Irene Namkung and I invited Phil and Vivian Williams over for dinner to kick around this idea. Phil and Vivian had been involved, as we had, in producing concerts at Reed College, and they also had



Below: Phil and Vivian Williams

experience with a few folk organizations in Seattle. We thought we could do it, but felt we needed to look for a dozen or so other people to help put up cash and volunteer to do the work. In August of 1966, a bunch of us met at the home I shared with Irene on Fairview Avenue East. I can't remember exactly who attended that meeting, but within a few weeks the charter members of the Seattle Folklore Society included Irene and I, Phil and Vivian, John Combs, Arnie and Judy Bendich, Irwin Nash, John Watt, Richard Ponchock, Barney Munger, Charles Laird, Eric and Barbara Weissman, Johsel and Mineko Namkung, Dave Whitehorn, Jack Levy, Rich Levine, Jon Gallant, Davy Coffin, and John and Sally Ashford (I hope I haven't left anyone out!). We decided that \$400 would be enough to cover the costs of a concert, even if it was poorly attended. So each of us put up \$20, we opened a bank account, and with Phil's legal help registered as a nonprofit, tax-exempt organization.

Our next step was to book our first concert. I called Chris Strachwitz, owner of six-year old Arhoolie Records in El Cerrito, CA. We had booked Fred McDowell through Chris when we were at Reed. He told us if we could pay them

\$100 each, we could have both Fred McDowell and Mance Lipscomb on November 15. We agreed, and began figuring out how to publicize the concert. Barney Munger stepped up to the plate by creating our first logo (which won a design award, by the way) and hand silk-screened our posters for the first three years or so. (Take a look at our early posters on the 40th Anniversary Web site.)

Almost from the beginning we mailed out periodic newsletters. Usually they were one page newsletters announcing two or three upcoming concerts and soliciting suggestions for future concerts. Eventually, with the help of Vivian Williams and then John Watt, our mailings evolved into the current Flyer, with its concise, comprehensive listings of Seattle area folk events. One thing that made SFS successful was that even though some of us were interested in blues music, and others in old-timey or bluegrass music, we all pulled together to put on the concerts.

The concerts we did during our first few years looked like a who's who of the folk revival. After the McDowell/Lipscomb concert we did an evening of films as a fund raiser and then presented The New Lost City Ramblers, Bill

Monroe and the Bluegrass Boys, Rev. Gary Davis, Lightnin' Hopkins, Mike Russo, Doc Watson with Clint Howard and Fred Price, Mike Seeger and Elizabeth Cotten, Booker White and Furry Lewis, Son House, Buel Kazee, Sam Hinton, The Georgia Sea Island Singers (the six-person group with Bessie Jones and Blind John Davis), Robert Pete Williams, Ralph Stanley and the Clinch Mountain Boys, Big Joe Williams, Sonny Terry and Brownie McGhee, and Jesse "Lone Cat" Fuller.

Phil Williams recorded most of the early concerts we produced and Irwin Nash photographed them. Many of the artists were videotaped at KCTS by Ron Ciro and John Ullman; Bob Garfias of the University of Washington's Ethnomusicology Department also recorded many of the artists on videotape. These tapes formed the nucleus of our media archive, which has continued to expand over the years. Some of this material has been published, notably a double album of our Doc Watson recordings on Vanguard, and much of the video material on Yazoo.

The major thrust of the SFS has always been producing folk arts events. Our weekly song circles, shepherded by Bruce Baker, have been held in members' homes for the past few decades. Our Emerald City Contra Dances honchoed by

Adam Carlson and Tom Wimmer at the Phinney Neighborhood Center happen almost weekly. The Concert Committee, spearheaded by Susan Howell and Sandy Macdonald, produces several events each month. Along with additional ethnic concerts and camps, we are racking up well over 150 concerts and dances annually. Add to that our monthly publication, the Seattle Folklore Society Flyer, our media archives, and the occasional aid we give to scholars and film makers, and it all adds up to a very respectable set of programs for a volunteer run organization.

The Seattle Folklore Society served as an incubator for a number of notable projects and businesses. The first and best known of these is the Northwest Folklife Festival. Folklife was produced by SFS for the first decade and a half of its existence. By the time Folklife went off on its own it was presenting thousands of regional musicians and dancers to an audience numbering more than 150,000 over the Memorial Day weekend. Similarly the venerable musical instrument emporium, The Folk Store, in Seattle's University District, was originally an SFS project. It continues as an independent business today run by Stu Herrick.

Traditional Arts Services, started by John Ullman and Irene Namkung, is an agency and

management service for folk musicians and storytellers. It was awarded a dozen federal grants for tours, educational programs and archival projects while it was still part of SFS (from 1974 to 1981). The company represented some of the finest folk artists of the 20th century, including Grammy Award winners or nominees Elizabeth Cotten, Boys of the Lough, Mike Seeger, Bill Monroe and the Bluegrass Boys, Queen Ida, Brownie McGhee, Flaco Jimenez, Beausoleil and Dr. Demento, as well as award-winning storyteller Jackie Torrence and expatriate blues pianist Memphis Slim.

Some notable SFS projects that were marvelous in their time but no longer exist include the Club House and Monroe Center. The Gary "Gimmel" Ghorsha's Club House was a good-sized coffeehouse style concert hall on University Way. Monroe Center was a larger venue housed in the Monroe High School building in Ballard. Many concerts and other events were held in both venues. From the early 1970s to the mid 1980s, Vivian Williams edited and produced the quasi-scholarly SFS Journal. Articles about major folk musicians like Lilly Mae Ledford appeared in the Journal as well as a lot of wonderful folk trivia.

Please come and help us celebrate on November 15.

ONHOLD MIX 4

NOVEMBER 2006

BY THE CITY OF SEATTLE

At age 23 Sara Gazarek won the prestigious Downbeat Student Music Award for Outstanding Collegiate Jazz Vocalist and went on to perform alongside Karrin Allyson, Diane Schurr, and Barry Manilow as part of the Concord Jazz Festival Tour. Raised in Seattle, Sara was reared up in the legendary Roosevelt High School Jazz Band and has been known to conduct master classes with students when she returns home.

For fifteen years, the Seattle Chamber Players have been introducing rarely performed and previously unheard contemporary chamber music to audiences worldwide. The ensemble's daring was recently recognized with the ASCAP/Chamber Music America Award for Adventurous Programming.

Steel pans artist and composer Gary Gibson, spent several months living and performing in Trinidad, West Indies. He joined the Exodus Steel Orchestra and went on to win the legendary "Panorama National Steelband Championships." Gibson returned home to record with his new band YAHBOY!

Larry Murante is a singer songwriter whose gentle voice and strong lyrical sense has helped him rack up a string of national and regional songwriting honors. He has shared the stage with the likes of Peter Mulvey, Greg Greenway, Pierce Pettis, Cosy Sheridan, Laura Love, Michael McNevin, TR Ritchie, Joanne Rand, Jane Gillman, Darcie Deaville, Jim Page, Orville Johnson, Lisa Koch, Karen Pernick, David Maloney, Heidi Muller, Annie Gallup, Dana Robinson, and Janis Carper.

The second son of world famous Seattle visual artist George Tsutakawa, Deems Tsutakawa began playing piano at the age of five. He has performed with Kenny G, Roy Ayers, Tony Gable, and Julian Priester at venues around the world and was a 2004 Mayor's Arts Award recipient.

Drawing upon the talents of Iraqi, Spanish, Greek, and American musicians, the Children of the Revolution create high energy performances with a revolutionary sound. The groups melodic hooks, crafted sound, and self proclaimed message of "Unity through music," has made them one of Seattle's most sought after world music groups.

Composer and pianist Dawn Clement has fostered a sense of delicacy and maturity in her music that takes many artists decades to cultivate. She has toured the United States extensively and

shared the stage with Pharaoh Sanders, Edmonia Jarrett, Herbie Hancock and Jane Ira Bloom. In 2006, Dawn was one of the top five finalists in the Mary Lou Williams Jazz Piano Competition.

Kathryn Mostow is a pop-folk singer/songwriter whose music speaks of hope, faith and desire despite the cynicism of our times. It wasn't until 1998, when Kathryn spent a lonely Christmas with a friend's guitar, that she discovered her passion for songwriting. Since then she has made several recordings including one that was selected by Performing Songwriter magazine as one of the Top 12 Do-it-Yourself Albums.

A prolific composer, arranger and trumpet player, Jim Knapp exclusively performs his own music in stellar big band and orchestra settings. His band rosters read like a who's who or who will be of the Seattle jazz scene.

Ruby Dee and the Snakehandlers is a 5-piece traditional country/honky-tonk/rockabilly-influenced Americana combo. The group can be found playing clubs, rodeos and county fairs, as well as large Seattle music festivals like Northwest Folklife and Bumbershoot.

Editors Note: More about Seattle On Hold will be the cover story for next month. The previous persons mentioned are ONHOLD for the month of November.

REVIEWS

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LOCAL

Local Irish

DAN POSSUMATO: LAND OF SUNSHINE
#001, Self-released,
dpossumato@earthlink.net



Can the day of your birth hold sway over the type of music you enjoy or even play? It seems to in the case of Dan Possumato. He was born in Pittsburgh, spent 15 years off and on in Germany, and now resides in Alaska, but since he arrived into this world on St. Patrick's Day, he's always had an affinity for Irish music. Primarily self-taught, Dan plays both the melodeon and the accordion, and his playing is front and center on this twelve track release of primarily traditional tunes. So there are plenty of jigs and reels with a couple of polkas, waltzes, and even two vocal tracks with Laura Mulcahy providing the voice. While this is a very pleasant disc, well-played and nicely recorded, a pleasant diversion on a sunny day, there isn't anything here that adds to Celtic music or answers the question, "Why do we need another version of these songs?" This is not to say that Dan and his friends are not very talented musicians, for they obviously are, but when there are now thousands

of musicians creating traditional music recordings, there needs to be a reason for another version of "The Lakes of Ponchartrain." Dan clearly has a deep connection to Irish music. Letting that passion provide a unique viewpoint to the songs is the next step. (James Rodgers)

Local Jazz

ISLAND JAZZ QUINTET: WHO KNOWS
(Spring Beach Records #003,
www.islandjazzquintet.com)



Vashon Island, just a short ferry ride away from the big city of Seattle, is the unlikely home to one of Washington's best jazz ensembles, the Island Jazz Quintet. That isn't meant to be derogatory to Vashon, but the island isn't known for its long, deep jazz culture, with plenty of smoky clubs, and legends teaching the young lions on the scene. But whether it's the fresh air, the laid-back lifestyle, or the love of the arts, they have provided the inspiration and nourishment for the confident club jazz of the Island Jazz Quintet to thrive. That continued growth comes through on their third release *Who Knows*, another

mix of covers and new material with Maggie Laird's vocals riding high over Richard Person's trumpet and flugelhorn, Tom Wilkins' piano, Todd Gowers' upright bass, and Todd Zimburg's drums and percussion. Though the focus is usually on Laird and Person, it's Zimburg's drums that provide the propulsion to many of the ten tracks this time out, and his daughter even provides the crayon cover art. Just listen to the personal touches and humor the band adds to "What a Little Moonlight Can Do," to see that this is a group that should be selling out shows all across the country. But, until the rest of the U.S. begins to pay attention, the answer to the album title's question *Who Knows* is, "Vashon does." (James Rodgers)

Local Old Time

EAT'N'RUN: DRIVING ME CRAZY
(Voyager #355)



Venerable Seattle-area dance band Eat'n'Run has released a generous collection of fiddle faves, and the disc shows why they're among the very best. They're an expert bunch, maintaining a high standard for musicianship

without forgetting the fun, which is what convinced label owners Phil & Vivian Williams to get them onto Voyager, our great fiddle and old-time record company. Eat'n'Run plays most of these tunes pretty straight, but there are those original tweaks throughout. "Polecat Blues" is done in an uncommon key, as is "Big Scioty." "Georgia Horseshoe" features fiddlesticks (!). The band plays its own, idiosyncratic arrangement of "Hell Among the Yearlings," wrought from versions recorded by Arthur Smith and variants popular in Texas fiddling contests. The liner notes, natch, are very helpful, and the recording and packaging are up to Voyager's usual high standard. Not sure what's *Driving* bandleader Howie Meltzer *Crazy*, unless it's a good case of happy feet! Look out, it's contagious. (Tom Petersen)

BLUEGRASS

**LONESOME RIVER BAND:
THE ROAD WITH NO END**
(Mountain Home, MH10992)

This band is one of the new lights in Bluegrass. On this fine CD they give their all on thirteen exciting cuts. They are basically a quartet but here they have a few guest musicians. Most of the tunes feature banjoist Sammy Shelor out front. He plays in a crisp, driving fashion. He also sings many of the songs and does it quite well. The rest of the band is also top notch. Lead guitarist Shannon Slaughter plays some nice solos as does fiddler Ron Stewart and the whole band pitches in on the harmonies. The songs, with a couple of exceptions, are covers and are all good. Highlights include the Country Gentlemen number "Lonesome Won't Get The Best Of Me" and "Brother To The Blues." I think we'll be hearing more from this group. (Lars Gandil)

THE VW BOYS: PICKIN' CHICKEN
(Fat Dog Records, FD-1204)

A riotous act along the lines of Homer & Jethro or the Dillards, the VW Boys have been busting 'em up for years around Bristol. The latest of their half dozen releases mines, or fries, a theme that has run through folk and country for a hundred years but has not yet seen a one-disc reckoning: Chicken. The "Chicken Reel" just misses being the all-time picker's anthem, after all, and novelty songs abound, so this was an

album just waiting for the right artists to come along. The VW Boys are the ones, with top-notch picking and droll singing that makes every tune joyous and funny. Between the musical numbers are hilarious comedy routines, including Glenn Duncan's devastating impersonation of Ralph Stanley. Since Ralph got rich singing "O, Death," seems all his old friends are coming around, looking for a handout. "Now I'm the Man of Constant Borrow" he laments. This bit, naturally, leads to a parody of the "Ballad of Jed Clampett," in which Ralph/Jed goes to Hol-ly-wood! What makes this album extra special, though, are guest appearances by old buddies Jimmy Martin and Tom T. Hall, who swap chicken jokes and chicken stories so endearing and funny that there can't have been a dry eye in the studio. Not many comedy records stand up to repeated listenings, but this one does, and it's also one of this year's essential bluegrass albums. (Tom Petersen)

BLUES

**THE JACKIE FROST ENSEMBLE:
COLD LONELY BLUES**
(Courthouse Records, CH 0506)

Call it Blues, call it Jazz, call it Bluegrass: call it the newest, freshest sound in acoustic music. These genre-hoppers from Richmond, Virginia manage to do their thing without sounding gimmicky or compromising any of the forms they tackle. In general, they are a jazz combo that uses Bluegrass instruments . . . except when they need a piano here and there. This has the group pulling sounds out of their Martins and Dobros that even those companies probably forgot they could make. The songs themselves are terrific, their quality being critical to keeping the band up on its musical high wire. Mandolinist Malcolm Pulley's "Ain't You The One" is an instant jazz standard that Miss Frost *shreds* and which every saloon singer on the planet needs to slip into the set, NOW. Not to be outdone, guitar slinger Danny Hughes uncorks the country/bluegrass "Just Around the Bend," and Frost's so down-home it's hard to believe you're hearing it for the first time. Pulley and Hughes wrote all but one cut and seem to represent the jazz and country camps, respectively, though they understand each other well. The album's other tune that'll floor ya is the clever "Hotel Called the Blues," a Pullman chart that Frost does as Julie London-sings-Del McCoury . . . or vice versa . . . and does it ever *work!* Hear it for yourself! (Tom Petersen)

FOLK

RON HYNES: RON HYNES
(Borealis BCD175)

Wasn't NAFTA supposed to take care of this? Here we are in the States, and can we get a show of hands for who knows who Ron Hynes is? Thought so. Tsk. The old folkie in the back remembers a song called "Sonny's Dream" from the '70s, and the rest of you kinda think you saw the name in the credits of a couple records you own . . . Well, time for us South of the Border types to fix this situation. Ron Hynes has been deservedly racking up awards, in Canada, for years, for his various indie releases, and now that he's on a major label, us 'mericans can find out why. The first chord of this album goes right through your chest, and the grip on your gut never lets go. That opener is called "My Name Is Nobody" and it's as powerfully affecting as anything ever written, an instant, lonesome classic. The CDs next cut is the radio release, "Where Does Love Go Wrong," an obvious poke at mass-market appeal but a darn sight better than the usual She Done Lef' tearjerkers. Hynes is both a creator of powerful inner images and a tuneful raconteur, and in a canny move, some of the album is from a live show, where he can get away with a cappella sing-alongs (the jolly "Dirt Poor") and frighteningly revealing discourses (the ode to detox, "Dry.") From start to finish, this is a major album by a major artist – We just need to bring him out of the Great White North. (Tom Petersen)

**MARK JOHNSON & EMORY LESTER:
ACOUSTIC RISING**
(Mountain Home MH11002)

Clawhammer style banjo has taken a back seat to the finger picked styles over the last half century. This is indeed too bad, because it has a wonderful "plunky" feel that can be quite enjoyable. This duo takes clawhammer banjo into a contemporary mode with thirteen well-chosen tunes. There is a good cover of Dylan's "Girl From The North Country," and several exciting traditional fiddle tunes, such as "Big Scotia" and "Monroe's Hornpipe". There is also a really fine march that leads off the CD called "Cold Creek March." The vocal selections, such as the aforementioned Dylan cut, tend toward the mellow, which gives the album a good balance. All in all this is a well-crafted album. (Lars Gandil)

**SMITHSONIAN FOLKWAYS:
CLASSIC RAILROAD SONGS**

(Smithsonian Folkways: SFW CD 40192)

Aside from murdered girlfriends, railroads may account for more songs on a single subject than anything else, so it's a wonder compilationist Jeff Place could manage to pare things down to a single disc for this installment of the Smithsonian reissues. Naturally, what's left is a big slab of the folk bedrock, 29 songs that have been recorded by every string band, Bluegrass band, rural poet and urban troubadour that ever existed . . . which causes a little bit of a problem. Where the Smithsonian archives and the Folkways catalogue between them may constitute the largest body of original source material in a number of genres, the train had already left the station, so to speak, when most of these tunes were waxed. Here we have the usual suspects (Pete, Woody, Cisco, Libba, Leadbelly, the NLCR, Sonny and Brownie) shoveling the coal on songs that were already losing steam, in many cases, or whose definitive versions were already rolling down another track. Even the most meager folk collection would already include the Best Of the above named, covering "Freight Train," "The Midnight Special," various Wrecks Of, and Doc Watson's version of "Wabash Cannonball," so this CD begins to seem like a lot of trouble just to have little curiosities like an ancient 20 second reading of "Casey Jones" or the slightly odd "Zack, The Mormon Engineer." Other compilations exist that collect the earliest recorded versions of the great train songs, while every supermarket discount rack has some sort of budget "Country Classix" CD with all the big hit versions by Opry stars, making this Folkways disc, as fine a disc as it is, somewhat less than indispensable. *(Tom Petersen)*

Classic Labor Songs From Smithsonian Folkways

(Smithsonian Folkways Recordings, SFW CD 40166)

Sort of Labor's Greatest Hits, Smithsonian rounds up the songs marchers still sing and the richest comments on the condition of working folk. There may be a few of your personal faves missing, though, because these are from the Smithsonian collection, which means that a couple greats belonging to someone else or lacking a definitive version (think "Solidarity Forever") aren't here. No Matter: great record, and slam bang entertainment despite the dour purpose. The album opens with Paul Robeson's majestic "Joe Hill," and contains a slew of standards by the Almanac Singers. "The Preacher and the Slave" is done by Utah Phillips – not his best version – and several songs

are rendered by unionist and folklorist Joe Glazer, whose cheery enthusiasm and sandy voice makes him sound a little like parodist Allen Sherman. The last few songs on the record are from much more modern sources, including our own Anne Feeney, but the most astonishing might be "I'm Union and I'm Proud" by a friend of the Cowsills named Eddie Starr, one of the brightest pieces of 60's pop you'll ever hear. Sunshine, rainbows and stickin' it to the Man! Yeah! *(Tom Petersen)*

JAZZ

SARA GAZAREK: YOURS

(Native language: NLM0949-2)

Doe-eyed ingénue Sara Gazarek is a very subtle stylist with a way of working slowly from safe, familiar places to surprising destinations. "Yours," indeed. For the first few tracks, Gazarek and her talented combo work through some fine, but not particularly distinctive material – a lesser Arlen/Mercer number and a couple of originals by bandsman Josh Nelson – but the relationship deepens with her bracing, original take on "Cheek To Cheek." Gazarek reveals more still on "You Got By," which she wrote herself about a past relationship but which is applicable to just about everybody. The group stretches out on another meaningful standard, "All or Nothing At All," showing off the band's chops (they think of themselves as a quartet, not as singer + trio, and it makes a difference.) Filling out the album are some pop standards that would come across as awfully easy had Gazarek not already insinuated herself into the listener's world. Making a medley out of "Blackbird" and "Bye Bye Blackbird" works, as does going jazz on "The Circle Game" because, of course, that's where Joni Mitchell is rooted, after all. Nice album! *(Tom Petersen)*

**GERRY GIBBS AND THE THRASHER BIG BAND:
LIVE AT LUNA**

(Whaling City Sound #033)

When you think of music native to San Antonio, you might think of Western Swing or Tejano, but big band jazz might not make the list. Here's an album that will make you literally change your tune. This is a group with all the polish and gusto of those forties big bands. Recorded live at the Luna club in San Antonio this group sails through ten prime cuts with joy and abandon. Live is always the best way to hear an act. No trickery can be employed to cover up weaknesses. What

you hear is what you get and this band doesn't disappoint. The soloists (too many to mention) are all first rate and the ensemble playing is tight as a drum. If you think big band music is over, check these guys out. You'll be glad you did. *(Lars Gandil)*

**THE JOE GILMAN TRIO:
VIEW SO TENDER: WONDER REVISITED, VOL 1**
(Capri Records #74076-2)

Jazz bands have been covering Stevie Wonder for decades, so it's something of a surprise to see anybody giving it another go. Where the Joe Gilman Trio succeeds is in combing Stevie's book for the album cuts or selections that were done after the era in which Wonder releases debuted at #1 on the charts. Gilman can take these less-familiar charts where it suits him and his bassist, Joe Sanders, and his drummer, Justin Brown, and the results are very fine. "That Girl," a minor hit in its original incarnation, makes for a terrific jazz number, with a pleasant, cool, complex melody that lends itself to all sorts of nifty noodling. "Send One Your Love" and "Love Light In Flight," a couple tunes that pop fans probably got in the habit of skipping back in the day, turn out to be engaging pieces, perfect for the combo treatment. Alas, this CD has to contain a recognizable title or two, and these choices were made with less care. "Don't You Worry 'Bout A Thing" suffers because the melody wasn't really the point of the song to begin with – it was a soul shout over top of layers and layers of interwoven themes and rhythms, yet with just three guys, Gilman is left plunking out baby talk while the other two get busier and busier to little effect. The bigger mistake is in thinking that just because the million-seller "Sir Duke" is *about* jazz, it is. Not only is it not, it was also Wonder's nadir, an interminable mishmash of half-baked bits and pieces, riffs that went nowhere, cliched Wonder-isms and lame name dropping. Nothing the Gilman Trio does can escape this, so, ironically, this time around, it's the "hits" that are to be avoided in favor of the "filler." *(Tom Petersen)*

ANTOINETTE MONTAGUE: PRETTY BLUES
(Consolidated Artists Productions, CAP 1003)

Antoinette Montague is here to ensure that there will always be "Supper Club Blues," good old foot-stomping, heart-breaking blues the way Mr. Handy intended, but dressed to the nines and served with the good china. It's a tradition, a legacy, and Montague has the talent to do it right. There are no surprises on this record, but that wouldn't seem to be its intent. She's singing the songs we

know by heart, so that the experience can be shared, and so that, no matter how low down we get, we at least have each other. Montague comes out swingin', metaphorically and literally, with a medley of "Everyday I Have the Blues" and "I'd Rather Drink Muddy Water," and remains absolutely rooted in the classy '50s, with a couple from Irving Berlin (yes, "Blue Skies") and another couple from Sammy Cahn (including "Teach Me Tonight," where Montague isn't taking No for an answer). Montague is backed by an outstanding quartet that gets plenty of time to show its stuff, particularly Bill Easley, who sets the mood on sax or flute. Man, this is one classy CD. *(Tom Petersen)*

JEREMY SPENCER: PRECIOUS LITTLE
(Bluestown #5106)

Jeremy was one of the original members of Fleetwood Mac. He left the band 35 years ago. This recording, done in Oslo, is the result of doing a blues festival in Norway. Spencer is a terrific slide guitarist. He's equally good at both acoustic and amplified. Jeremy plays with a great deal of imagination and control. His Norwegian sidemen are also excellent. Half of the dozen tunes here are his own compositions. Of these the best are "Bitter Lemon" and the title tune. He also does several Elmore James songs including "It Hurts Me Too" and the lesser-known "Bleeding Heart." This is a really good album and makes me wonder why we don't hear more from this talented musician. *(Lars Gandil)*

OLD TIME

THE WHITETOP MOUNTAIN BAND:
BULL PLUS 10%
(Arhoolie #522)

The Whitetop Mountain Band out of Virginia is that exceedingly rare thing, today: an authentic roots band, headed up by lifelong musicians who learned and played according to tradition in their obscure corner of the world, carrying forward sounds they lived and felt, not ones they picked up from somewhere else and imitated. Thornton Spencer just turned 70 and has been the fiddling lama, if you will, of the Whitetop area for generations, and gathers about him family and friends to form this stringband that plays the small venues of the Appalachians, staying pure and real. Hagiography aside, then, this is a hootin', hollerin' hoe-down of a record, old-time at its whoopin' best. Most of the singing is done by

Mrs. Spencer and daughter Emily, and they have that perfect, uninhibited, shattering twang that all Old-Time and Bluegrass vocalists should have, and the rest of the band shouts, yodels and crows (!) encouragement almost non-stop. The repertoire, captured live on this disc, is a fun mix of the standards ("Grey Eagle," "East Virginia"), local esoterica ("Breakin' Up Christmas"), and solidly traditional originals (Thornton's "Snow Line," and the title track; Emily's sensational "You Can't Tame Me" – paging Wilma Lee Cooper!). This CD is non-stop excitement and enjoyment, and a wellspring of new material and crackling versions of the old: Don't pass it up. *(Tom Petersen)*

SINGER SONGWRITER

CHUCK BRODSKY: TULIPS FOR LUNCH
(Waterbug Records www.waterbug.com)

This musician has a very original and inviting touch in his music. I do not always think that all of the music I listen to sounds extremely original but Chuck Brodsky has that very sympathetic sound that draws the listener into his songs as he pulls the ear into his words. I must admit that he has the satirical wit of a stand up comic putting his jokes to prose. The serious yet biting humor that he weaves into his music is worth including in any music anthology of great acoustic artists. At the same time he brings out the emotions of love in songs that tell stories of the warm need to create. I guess you would have to listen to the CD in order to understand how wonderful his songs can feel to the soul of a fellow musician. *(Dennis Ray Deem)*

CHARLIE KING AND KAREN BRANDOW:
ON THE JOURNEY
(Vaguely Reminiscent Sounds
www.charlieking.org)

This is the quintessential protest song CD of the new century. These two can make a protest song out of thin air, while keeping one listening all of the time. They pose some very serious questions about Military Industrial Complex and ruling class! If you think you have heard good protests in the past and like them, this is the CD to add to your collection. I was astounded from the very beginning and they kept my attention through till the end. Not an easy thing to do in my case . . . I am not necessarily big on protest songs or particularly interested in listening to them normally. Yet after listening to these two maestros of the

Genre, it left me feeling that I may need to reconsider my stand on the matter. *(Dennis Ray Deem)*

ERIC TAYLOR: THE GREAT DIVIDE
(Blue Ruby Music & Records
www.bluerubymusic.com)

Raspy vocals that make you think of old folk songs. Kind of a bluesy sound that carries through the night and leaves you thinking of how the hardships gave way to the serious songs and came out in a listener's ear. Eric has a way with words that makes the music seem secondary to the searing truth coming from his lungs. The arrangements are put together very well with a very good mix of instruments and voice. He has a very good sense of what sounds right to the listener. So the lyrics tell a story that clings to the heart and makes you want more. In his lyrics he captures the emotions of people that have common troubles and dreams with all of us. I think that he would be a welcome addition to any folk gathering, drawing in the crowd with his stories. *(Dennis Ray Deem)*

JOHN GORKA: WRITING IN THE MARGINS
(Red House Records,
www.redhouserecords.com 1-800-695-4687)

Do you ever dance between that sweet melancholy that recognizes life is not easy, and that ironic distance that finds solace in the simplest human frailties? If so, you will find this album an excellent reflection of the knife-edge of those two landscapes of the heart, and as singer-songwriter John Gorka writes, "the heart is not a simple place." Gorka is a conversational lyricist whose images and observations feel much like the ones that are in our own hearts which are difficult to articulate. Musically, the album, like the landscape of the heart, dances between two experiences—the quiet reflective voice in the deepest recesses of our own hearts and the playful, rhythms of our dancing moments. The more acoustic tracks are spare but rich, and the back up vocals a warm whisper but distinctive in the background. The more rhythm driven tracks reveal a wry way of looking at the world reminiscent of John Prine. Gorka's voice is a restful, warm, deep place that draws you into his landscape. From the wistful "Beautiful Broken Place" to the respectful but very political "On the Road To Good Intentions," Gorka speaks to the struggles that have always been and always will be. His "writing in the margins" is for those who do not live "in black and white" (with) souls that have no doubt." It is for those who have immersed themselves in life and come out hopeful anyway. *(Char Seawell)*

VICTORY CALENDAR

NOVEMBER 2006

To make a calendar submission go to: www.victorymusic.org (go to calendar page)

Enter your data by the Second Monday of November for December listings. This is the only way your calendar events will be listed.

11/03/06 Celtic Harp: Grainne Hambly and William Jackson Fremont Baptist Church 717 North 36th Street Seattle 7:30 p.m. \$15 Virtuoso and imaginative interpretations of traditional dance tunes. 206-634-1662

11/03/06 Reilly & Maloney: Hal Holmes Center 209 N Ruby Ellensburg 7:30 p.m. \$15 Timeless Northwest duo. Advance tickets at <http://www.brownpapertickets.com/event/6587> or 1-800-838-3006. www.reillyandmaloney.com

11/03/06 Stay Tuned Snoqualmie Falls Brewing Co. Tap Room 8032 Falls Ave SE Snoqualmie 8:00 - 10:00 p.m. No cover Original bluegrass, country, folk and western swing. Hot pickin', smooth harmonies. www.staytunedbluegrass.com

11/04/06 Celtic Harpist Kim Robertson and Jazz Harpist Park Stickney: Fremont Baptist Church 717 North 36th Street Seattle 7:30 p.m. \$15 Two improvisational spirits: one with a clear sense of Celtic tradition and one with a passion for the non-traditional. 206-634-1662

11/04/06 Michael Guthrie and special guests "BELLA": ElDiablo 1811 Queen Anne Ave. North Seattle, WA 8 - 10 p.m. 206-285-0693 Beer, Wine, Food, and great Mexican Mochas!

11/04/06 Reilly & Maloney: Kennewick Highland Grange 1501 S Union Kennewick 7:30 p.m. \$15 Presented by Three Rivers Folklife Society. Ticket info: <http://www.3rfs.org/ticket.htm> www.reillyandmaloney.com

11/04/06 The Tallboys & The Flat Mountain Girls: White Eagle Saloon 836 N Russell Portland 9 p.m. \$5 Two of the NW finest old time bands in one night! Don't miss it!

7:00 PM \$10 for 10 tastes. Be a judge of the best chili and chowder on Camano Island, and enter to win prizes. www.camanoisland.org

11/11/06 The Tallboys play Brewgrass! The Brown Lantern 412 Commercial Ave Anacortes 9 p.m. \$7 One \$7 cover gets you into FIVE different venues for some of the best pickin in the Pacific Northwest: 5 Clubs, 10 Bands <http://www.anacortesrockfish.com/brewgrass.cfm>

11/11/06 Veterans' Day Concert Veterans of Foreign Wars (VFW) 1221 SE Court Place Pendleton 7:00 p.m. By donation Hank Cramer with Lori Brogoitti, Mark Iler, Michelle Cameron 541 377-0676

11/12/06 Open Band Contra Dance Sunset Hills Community Center 3003 NW 66th St Seattle Potluck 5 p.m., Dance 6-8:30 PM \$7 (\$10 family) Band leaders Greg & Jere Canote, Host Caller Mike Shuh; all welcome to dance, play, socialize or all of the above! (206) 784-5788, www.seattledance.org/contra/open

11/13/06 Turkey in the Straw Square Dance & Jam w/ The Tallboys: Tractor Tavern 5213 Ballard Ave NW Seattle 7 p.m. \$5, \$8 pairs A pre-thanksgiving square dance bash! Open old time jam for the 1st hr, dancing at 8 p.m. - appetizer potluck! www.thetallboys.com

11/17/06 Emerald City Mandolin Quartet: Brendan Wires Meadowbrook Community Center 10517 35th Ave. NE Seattle 7:30 p.m. \$5-10 suggested donation Puget's Sound presents live, local music every third Friday at Meadowbrook www.livelocalmusic.org, 206.729.0820

11/25/06 Michael Guthrie: Wayward Coffeehouse 8570 Greenwood Ave N Seattle WA 206-706-3240 8 - 10 p.m.

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

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7pm to 10pm No cover Acoustic Blues / Rock / Pop (253) 212-0387

Wednesdays

Every Wednesday Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burtdabard> 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 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.

Every Wednesday Glenn Harrell The Cliff House 6300 Marine View Drive Brown's Point 7pm to 10pm No cover

11/05/06 Harp Icons Sylvia Woods and Sunita Stanceslow in concert Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N. Seattle 7:00 p.m. \$15 Sylvia combines irreverent humor with original and traditional melodies. Sunita blends Jewish, Celtic, and New Age music 206-634-1662

11/10/04 The Tallboys: Conor Byrne Pub 5140 Ballard Ave NW Seattle 9 p.m. \$5 Exuberant old time music & clog dancing! www.thetailboys.com

11/10/06 Puget's Sound / KSER Community Concert: Flying Pig 2929 Colby Ave. Everett 7:30pm \$5-10 suggested donation Puget's Sound & KSER 90.7-FM Community Radio present live, local music every 2nd Fri. in Everett. (November lineup TBA) www.livelocalmusic.org, 206-729-0820

11/10/06 Stay Tuned: Brewgrass in Anacortes Rockfish Grill Anacortes Brewery 320 Commercial Ave. Anacortes 9 p.m. - midnight \$7 - 5 venues, 10 bands Stay Tuned will be performing at Brewgrass, a 2 day microbrew, bluegrass celebration in Anacortes. www.staytunedbluegrass.com

11/10/06 Steve Harris & Friends: Brindle's Marketplace 848 North Sunrise Boulevard (Terry's Corner) Camano Island 7:00 - 9:00 p.m. Tip jar Steve Harris, Mark Dodge, and Friends play

11/11/06 Deb Seymour & The Deboanairs: C@P Coffee Company California Ave SW West Seattle 6:00 p.m. Sharp! \$5 Donation Kool Kat Crazy Folk www.debseymour.com

11/11/06 Dirk Powell & the Foghorn Stringband: Wheeler Theater Fort Worden State Park & Conference Center Port Townsend 7:30 p.m. \$16 Adult RSVP. Centrum welcomes Dirk Powell & the Foghorn Stringband for a rousing concert! 1 800 733-3608

11/11/06 Hanneke Cassel: A Seattle Folklore Society concert Haller Lake Community Club 12579 Densmore Ave. N. (just off Aurora) Seattle 7:00 \$14 (12 for SFS members) 1997 U.S. National Scottish Fiddle Champion. Appearing with Christopher Lewis and Ariel Friedman on guitar and cello. 206-528-8523 or online at www.seafolklore.org/concerts/

11/11/06 John Doyle and Liz Carroll: Irish guitar and fiddle Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N. Seattle 7:30 p.m. \$23 Two masters of their instruments combine their technical and compositional skills to take Irish music in new directions. 206-634-1662

11/11/06 Steve Harris & Friends: The 11th Annual Camano Island Chili & Chowder Cook-off Camano Community Center - 608 Arrowhead Road Camano Island 3:00

11/26/06 Magical Strings: Celtic Yuletide Concert Shorecrest Performing Arts Center 15343 25th Ave NE Shoreline 3 p.m. \$15 Now in its 26th year, this Northwest tradition is the perfect prelude to the holiday season. 206-417-4645

11/26/06 Sea Chantey Sing in honor of Stan Huggill's 100th Birthday! Highliner Pub & Grill 3909 18th Avenue W. (Fishermen's Terminal) Seattle 4:00 p.m. to 6:30 p.m. Free Come join us in song! We'll be singing to celebrate the 100th birthday of the last true chanteyman, Stan Huggill. Trapper Graves-Lalor

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@nwlink.com

Every Second Sunday Cape Breton/Scottish Traditional Session 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 (susanmburke@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 if time permits. 206-842-6725

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

Tuesdays

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

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

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

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) 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

Every Friday Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4pm to 7pm No Cover Acoustic Blues / Rock / Pop (253) 212-0387

Saturdays

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 2 - 4 pm free 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, Jamie Marshall: lowellirish@yahoo.com



FESTIVALS, CONFERENCES AND CAMPS

BY JANET HUMPHREY

Compiled from letters, flyers, phone calls, Festivals NW Directory etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates & 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!

11/3 - 5 Stormy Weather Arts Festival Cannon Beach, OR. Arts and crafts festival with lots of live music. Musicians and composers will delight listeners on the streets, in galleries, at the restaurants, and in concert in the Chamber Hall. From Hot country fiddles to classical piano, from chorale to rock, if you like any kind of music you are liable to find it here. www.cannonbeach.org 503-436-2623

11/3 - 5 Diggin' Dixie @ the Beach - Ocean Shores, WA. Traditional jazz festival with 5 music venues. Many bands, including Hume Street, Uptown Lowdown Jazz band, Firehouse Stompers Dixieland Jazz band and Black Swan Jazz band from Portland. Dancing in all venues, gospel services on Sunday. 800-76beach or 360-289-4094. Ocean Shores Dixieland Jazz Society. www.users.techline.com/diggingdixie

11/3 - 5 Folk Harp Symposium - Seattle, WA. Dusty Strings has, for the last few years, put on weekend-long events devoted to exploring a specific instrument or type of music. Three full days of workshops and concerts. All Folk Harp Symposium workshops take place at the music shop in the Fremont district of Seattle. The evening concerts are at the Fremont Community Church, two blocks north of the store. Sponsored by Dusty Strings Handcrafted Musical Instruments. For more info and to register see www.dustystrings.com.

11/4 - 5 Spokane Fall Folk Festival - Spokane, WA. Presented by the Spokane Folklore Society. Free festival featuring wide variety of talent, dancing, kids events and workshops. 509-747-2640 www.spokanefolklore.org

11/9 - 11 PGMA annual Convention - Albany, OR. Gospel Galore! 35 performers over two days plus a Saturday morning songwriters seminar. Performers include Florida Boys, Weatherfords, Jim Greeninger, SONrise and Gordon Kryuck. Don't miss the Saturday Jam. 541-995-1218 www.pacificgospel.com

11/10 - 12 Yachats Celtic Music Festival Yachats, OR. 2 day live music event with story telling, childrens events, workshops and Jamming. This years featured performers include The Gaels, Susan McKeown, Chulrua, Timothy Hull, Fiddlehead and several more. www.yachatscelticmusicfestival.com

11/18 - 19 Nordic Yulefest - Seattle, WA Nordic Heritage Museum will open its doors for the 29th annual Yulefest. We will celebrate the Holiday season with colorful vendor booths, entertainers and traditional Scandinavian food. There will be a craft room for the children, musical performers to inspire holiday cheer and food and drink will be served in several areas on the first floor. The third floor Jultomte (Santa) is also returning to entertain young and old. Dancing, food ethnic events and lots of kids activities. www.nordicmuseum.com 206-789-5707

11/26 - 28 Missoula Renaissance Faire Lewiston, MT. Annual event. Juried arts and crafts, music, vendors, medieval costumes and parades. 406-538-2212

RECOMMENDED ROAD TRIP

Spokane Fall Folk Festival - Spokane, WA. 11/4-5 The Spokane Folklore Society 11th annual Fall Folk Festival will take place Saturday, November 4, 2006 from 11 a.m. to 10 p.m. and Sunday, November 5 from Noon to 5 p.m. at Spokane Community College (The Lair), 1810 N. Greene Street in Spokane, Washington.

The Festival is Free to the public and features 8 stages of traditional and ethnic dance and

music along with workshops, special entertainment and crafts for children and jamming. Also featured are sales of traditional crafts and meals. The Saturday schedule features a live KPBX Radio show and an evening New England Contra Dance.

The festival is designed to support our regional folk musicians. Many local folk artists are hidden gems well worth discovering. The festival will feature 85 performing groups representing Celtic, bluegrass, blues, African, Asian, Middle Eastern traditions and more. Featured performers include some of the drysides finest musicians; Prairie Flyer, Dan Maher, Humphrey, Hartman & Cameron, Kathy Colton, Brad Keeler, Hank Cramer, Lavinia Ross, Raging Grannies, Crooked Kilt and many, many more.

Several hundred volunteers are needed to work the day of the festival. The festival is supported through donations from sponsors, individuals and selling \$3 buttons at the Festival. The festival needs to raise about \$16,000 dollars to produce the festival and pay for rent, sound equipment, craft supplies, publicity, printing, security and required building staff. All performers and festival organizers donate their time.

Plan to drop by or spend the weekend. If you must stay home, tune into KPBX 91.1 FM from Noon to 2 p.m. (Saturday) to hear a live broadcast from the festival.

For more information check the website www.spokanefolklore.org or call 509-747-2640

MEET THE AUTHOR...

Janet Humphrey lives in Richland, WA and may be contacted at humphrey@musician.org She is half of the song writing duo "Humphrey and Hartman" and performs at festivals across the Northwest and Canada. In her spare time she runs Precision Sound, providing live sound and studio services for acoustic musicians. For more information visit her on the web: www.humphreyandhartman.com



KIDS KORNER

Historical Arts for Kids

BY HILARY FIELD

Shulamit Kleinerman, teacher, musician, dancer and historian, has a passion for bringing the arts to children, with interactive activities that give them an up close and personal visit to the world surrounding the culture of earlier times. This year she will be offering weeklong workshops, Saturday series, classroom visits, and a new class called "Early Music for Youth." She also teaches violin to children and adults. These programs are also available for home school groups. Shulamit started offering hands-on historical arts workshops for school-age children in 2005. She believes that the "sensory richness of the crafts, skills, and performing arts of past eras – from dancing to cooking, fencing to calligraphy – seems to speak naturally to children." She often schedules classes to coincide with local early music performances, and brings in the artists as special guests. When attending these concerts and performances, the sense of familiarity and hands-on experience bring the show to life rather than watching from afar. Here is a list of classes and workshops that are coming up during the 2006-2007 academic year. She will also be conducting Medieval Arts and Renaissance Arts summer workshops.

WEEK-LONG WORKSHOPS:

Yule Week: December 18-22

Phinney Neighborhood Center, ages 5-11

Usher in the winter solstice with festive projects and pastimes from the Middle Ages and the Renaissance and learn about the science behind the shortest day of the year. Participants will also dance their way into winter with special guests Katie Gibbons and Toivo Rovianen, costumed Renaissance dancers of Seattle Early Dance.

On Vacation with Handel: April 9-13

Phinney Neighborhood Center, ages 7-11

Take a vacation to 18th century London during the Seattle Public School's spring break. Students will be immersed in the music of Handel while they engage in period arts and crafts, Baroque dance and the art of fencing. Special

guests this week include Seattle Baroque Orchestra artistic director and Baroque violinist Ingrid Matthews and dancer Ines Andrade of Seattle Early Dance, who will come in costume and share Baroque music and dance. For those students who take instrumental lessons, getting up and dancing the Minuet or the Gavotte, surrounded by costumes and live music, is bound to breathe new life into the notes that they practice. Historical fencer Cecil Longino of the Academia della Spada will also be on hand to introduce the art of fencing. This workshop is offered a few weeks before the Seattle Baroque Orchestra presents a Handel concert, with dances performed by Seattle Early Dance.

SATURDAY WORKSHOPS:

Mozart's Magic Flute: October 21 and 28
and November 4

Phinney Neighborhood Center, ages 5-8

Although this particular workshop will be just about over by the time this is published, this very popular workshop will most likely be repeated in coming seasons. Using music, movement, stories and art to explore Mozart's famous opera, children have a chance to visit Mozart's world as an insider. Kim Pineda of Baroque Northwest will demonstrate the wooden flute, and everyone will try the recorder. Lynn Wyckoff of Seattle Early Dance will come in costume and teach courtly dances of Mozart's time. Shulamit describes how this workshop first came about, while she was teaching preschool. "It grew out of the preschoolers' fascination with that opera – they were still pretending to be the Queen of the Night in their playtime several months later. One of the kids, from a musical family, was hooked before I did the project—her favorite movie, at age 5, was the Ingmar Bergman film. Then I heard of another five-year-old who was so obsessed with the opera that she was asking to learn German. So I offered a class. We danced, made curly white wigs, made model theater sets, met a flute player and a dancer and a puppeteer and mostly just enjoyed being interested in something together."

Life in the Castle: January 13, 20, and 27
Phinney Neighborhood Center, ages 5-8

Spend Saturdays as royalty with hands on. History comes alive as children have a chance to immerse themselves in crafts, stories, food, music, art projects and games from the Middle Ages, along with a visit from juggler Owen Jungemann in Medieval costume.

**Behind the Scenes at the Puppet Opera:
The Liberation of Ruggiero:** March 24, 31
Northwest Puppet Center, ages 7-11

Shulamit often times her workshops to coincide with local performances. This spring, the Carter Family Marionettes will present the early 17th century opera "The Liberation of Ruggiero", the first opera written by a woman, Francesca Caccini. Students will meet one of the singers and go backstage with Dmitri Carter to learn about building and using puppets. One of Shulamit's goals is to let kids meet some of these people, so that they can then go to their shows and understand the process and the human beings behind the performances. Students will also have a chance to play music and engage in the arts of early Baroque Italy.

Shulamit is also an accomplished writer in music history and performance. She has contributed articles to *Early Music America* magazine, including one this past summer entitled "Start them Early: Children and Historical Performance" She is inspired and committed to bring the world of classical music to a level that is engaging and loved by children. "I think the main thing is to get away from being only a passive consumer of the arts – is to do something active, whether it's theater or dance or music or something else, regardless of whether it's ever going to be a professional skill – just finding something to love doing. To be committed to making something beautiful one self, rather than just buying things (CDs, concert tickets) seems to me still a pretty special thing in our society. And I don't think it's enough for parents to make their kids do it; I love to see children who are growing up around adults who are learning or practicing the arts."

For more information on Shulamit Kleinerman and her workshops, please visit her web site at www.shulamitk.net.

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

NORTH COAST FESTIVAL RECAP

BY JIM PORTILLO
PHOTOS BY DEBBIE DUTTON

It's hard to believe that something I've been anticipating, planning for, and even helping advertise for the past couple of months is now over. Wow! This weekend's North Coast Folk Festival, held in Ocean Shores, WA, was a great deal of fun for everyone involved, performers, workers, and attendees alike. Thanks to Tom May and Peter Jordan (the two visionaries of this first festival), it was a weekend packed with fantastic live music, workshops, and an overall opportunity to engage with people in the Northwest folk community.

Tom and Peter booked the Ocean Shores Convention Center as the festival's main location. At the Convention Center there was a room with the main stage, another smaller room used for the three workshops, and a third room that had the open mic stage. A second location for the festival was held at the nearby Galway Bay Pub, which provided a second stage for a number of acts. The pub ended up being a great setting for smaller and more intimate concerts.

The opening act of the afternoon was a husband/wife duo from Salem, Oregon. Dan Wetzel and Kristen Granger are known as True North, and Dan's outstanding guitar playing and Kristen's striking vocals and lyrics demanded the audience's attention. Dan's guitar picking was very crisp and always right on! From what I understood, Dan had recently endured a thumb injury that was rather serious, but that didn't stop him from continuing to play. I believe that this weekend was the first time he was able to use a thumb pick and pick the way he was used to pick before his accident. As for Kristen, not only were her lyrics and vocals powerful and evocative, but she also has a superb ability to deliver the songs she sings and writes. One minute, Kristen was belting out a song like "Luck In My Eyes" with all the gusto in the world. The next minute she's singing a beautiful love song, like "September Rose." Anyone who listens to Dan and Kristen can't help but be drawn to their brand of country/Americana music.

After having heard True North, I attended the first workshop of the festival. It was led by Hank Cramer and dealt with songs of the Folk

Revival. If people had instruments (and even if some didn't), he invited people to play and lead songs related to the workshop. Hank also was able to tell the history of some of those songs, especially if they were songs of the Kingston Trio. He had a nice turnout.



Above: Tom Paxton signing CD's, Jim Portillo in background.

As a performer, Hank Cramer is very engaging. His concerts and workshops are unpredictable; in one set, you might hear a few cowboy songs, some lively Celtic songs, plenty of love ballads, and perhaps a song or two dealing with the life of soldiers fighting in wars. Of course, one can't forget Hank's jokes and stories that accompany with his music. All you can be sure of is that the workshop is well worth it and that everyone will have a great time!

Mary Flower put on the second festival workshop and it dealt with blues finger picking and accompaniment. Mary is an accomplished guitarist who plays blues and music done in the Merle Travis picking style. She is from Portland, Oregon and is considered a Northwest treasure. What I heard was excellent! She demonstrated a few different picking techniques and answered questions from the audience.

Tom Paxton, headliner of this North Coast Folk Festival, conducted the third workshop, which focused on songwriting. Tom's co-presenter was Bruce Coughlan of the group

Tiller's Folly. The workshop was done in more of a conversational format instead of a lecture format, giving advice, tips, strategies, and answering questions. The main message from both of these accomplished songwriters is that one needs to write a lot and write every day, no matter how good or bad the lyrics are.

Before Tom Paxton's final evening concert, Tiller's Folly took the stage for an hour-long set. Tiller's Folly is from Canada, and plays a mixture of Celtic, Northwest, and Americana music as well as anything else that fits their style of playing. I think that if it weren't for Tom Paxton being the headliner, these guys would have been the stars of the show. Wow!!!

Bruce Coughlan is the guitarist and singer/songwriter of Tiller's Folly. He has a marvelous voice that personally reminds me of John Cowan (of New Grass Revival). Bruce's lyrics are also powerful and eloquent, and he is versatile in his song

Below: Kathye Long, Rob Folsom, Peggy Sullivan, Bruce Mesford



delivery—at first he might sing a beautiful love song like "Irish Rose" with plenty of conviction, and a while later he'll completely change modes and sing a lively Irish tune such as "Water At The Bar." Nolan Murray is the fiddle and mandolin player, and the way he plays both instruments is just incredible. He can start a song off by playing the mandolin, and during a brief instrumental break by a band mate he'll pick up his fiddle, start playing it, and blow the audience away! Finally, Laurence Knight is not only the producer of the band but the one who lays down the foundation with his bass playing. The things you will see and hear him do with

Continued on next page - 3rd Column

JOAN BAEZ IS COMING TO TOWN!

BY HEIDI FOSNER

First there was the voice. While other little girls were playing with their Barbie dolls, I was in the basement of my parents' house listening to Joan Baez sing about the ill-fated Engine No. 143, wondering just exactly what a Silkie was and suffering for the betrayed and murdered lovers in "Lily of the West" and "Banks of the Ohio." That voice moved me beyond anything I'd heard in all my five or six years. The amazing thing is that it still moves me some 44 years later. So when I heard that Joan Baez was coming to Tacoma on November 18, I felt like a lucky kid on Christmas Eve.

Joan's newest album *Bowery Songs*, recorded live at the Bowery Ballroom in New York City in 2004, does not disappoint. Her voice is beautiful, rich and mature. Her versions of "Farewell Angelina," "It's All Over Now Baby Blue," "Silver Dagger" and "Jackaroe" are as good as the versions she recorded in the beginning of her career when she was in her early twenties. Her voice is deeper now, mellower and more full-bodied, not as piercing, but in some ways easier to listen to. It's the voice of a woman, not a girl.

Joan Baez has inspired me all my life, and I've developed a great deal of respect and admiration for her. Joan Baez is the reason I got my first guitar. The traditional ballads and spirituals she sang informed my notions of romantic love, history and justice. By the time I was 12 I'd learned nearly every song in the Joan Baez songbook, and with my capo on the 4th or 5th fret I was doing my best in a weak falsetto to imitate her. I play music with my husband now in a duo called Folksingers In Hell and our repertoire includes "Banks of the Ohio" (my husband, whose musical taste runs more toward Gene Vincent and the Sex Pistols, likes it because it's morbid and might possibly have influenced Neil Young's "Down By The River") and "Engine 143" (because Dave Alvin covered it on his album *Public Domain*).

But it's not just the voice! It's what she's done with it. Joan Baez has always used her voice for more than music. She is an activist who has used her gift as a powerful tool of nonviolent resistance against human rights violations in the United States and throughout the world, performing everywhere from Poughkeepsie to

Istanbul to Bucharest. Her popularity in the UK and Europe equals if not surpasses her popularity in the US. In the spring of this year and for the past several years, she has played to packed houses in England, Scotland, France, Germany and Italy.

It was Joan Baez who gave me my first exposure to the ideas of Ghandian nonviolent resistance, civil rights, civil disobedience and the history of the labor movement. Things that, because of her influence, I would be considering in earnest long before they would be mentioned in school. I am sure that it is partly because of her that I became involved with the Catholic Worker in Tacoma (a community committed to nonviolent social activism). Father Bill Bischel, the Jesuit Priest and longtime peace activist who started the Tacoma Catholic Worker, recalls holding the microphone for Joan Baez in Modesto, California in 1972, when they were both working to help Cesar Chavez recruit members to the United Farm Workers Union.

In *Bowery Songs*, Joan Baez remains true to the causes nearest and dearest to her. It begins with an a cappella version of Finlandia and ends with the Steve Earle's "Jerusalem." The album also includes a version of the song "Joe Hill," the story of a union organizer of the early 1900s hanged in Utah (some of Joe Hill's ashes are buried in Chehalis, WA at what was the Catholic Worker farm there) and "Deportee," cowritten by Woody Guthrie about itinerant Mexican farm workers who died in a plane wreck over Los Gatos, California.

Bowery Songs is truly representative of the type of music that has characterized Joan Baez's decades of performing, and as such includes two traditional British/Scottish ballads: the exquisitely rendered "Carrickfergus" and "Jackaroe." *Bowery Songs* also includes two songs from her 2003 album *Dark Chords On a Big Guitar*: "Rexroth's Daughter" by Greg Brown and Natalie Merchant's "Motherland."

If Joan's set for her November concert is anything like *Bowery Songs*, November 18 promises to be very enjoyable evening.

Joan Baez will be performing in Tacoma at the Broadway Center for the Performing Arts On Nov. 18 and in Portland on Nov. 20 and 21 at the Aladdin Theatre. *****

North Coast - Continued from page 16

the bass will leave you awestruck! Tiller's Folly was a hit during each set they played throughout the weekend.

The high point of the festival for me was listening to Tom Paxton in concert. Even with some jet lag, he still put on a wonderful show. Tom told us that what kept him going was the adrenaline he experienced while playing for an audience. He performed many of his classics, and he had the audience singing right along with him on several of them. He received a standing ovation and came back with an encore still very poignant in these times, a song called "Peace Will Come." As tired as Tom was after the concert, he hung around for a little while to sign CDs and say hello to people. I found him to be a very personable fellow who still believes in what he does and who is willing to share his knowledge, thoughts and songs.

Attendees also had an opportunity to take the stage—a couple of different jam sessions took place. One session was hosted by Hank Cramer and the other by Seattle Victory music members Alan Kausal and Alan Camhi. Some of the performers and attendees also gathered at the Galway Bay Pub. As one would imagine, folks stayed up till the wee hours of the morning pickin', grinnin', and sharing with one another in song.

Sunday afternoon was spent watching these same acts at the Galway Pub, a fantastic place for having some fun and listening to good music. The first act was Tom May, who played with his trio that included Donnie Wright and Fuzzy Purcell. Tom had a good balance of lively songs (perfect for that particular setting), songs related to historical events or places, and (of course) ballads, which he does incredibly well. Overall, his set was well received by the people at the pub. Tom was followed by True North, Tiller's Folly and Hank Cramer. I certainly didn't mind seeing more of all of these acts.

The festival finale was just as I had expected. Tiller's Folly was tearing it up with their lively music, and then Tom May and Donny Wright came up to join them. Tom, Donnie, and Tiller's Folly did a couple of songs before they brought up Ol' Hank Cramer to join them on the last three songs! Of course, we all joined in and had a blast. After all, that's expected at an Irish pub, right? There was even an encore, and Hank Cramer took that one and ended the North Coast festival on a high note!

It was definitely a successful weekend for Tom and a very fun weekend for all of us who attended the North Coast Folk Festival.

Editors Note: Look forward to the second annual North Coast Folk Festival next September.



MUSICAL TRADITIONS

Odd Meters, 7/8 Anyone?

BY STEWART HENDRICKSON

Recently some Irish musicians have been composing tunes in odd meters such as 7/8. One example of this is the “Road To Barga” by Cillian Vallely of the Irish band Lunasa.



After a bit of difficulty, I learned this tune, and like to play it on fiddle at jams (hear me play it at <http://www.stolaf.edu/people/hend/roadtobarga.mp3>). The response I get is very interesting. Guitar players want to play along, but they get thoroughly confused with the rhythm, hopelessly out of beat, or just plain give up.

When I explain that it is in 7/8 time they still can't get it. It's played as /123 12 12/ or in pulses of /P3 P2 P2/ where P3 is three beats and P2 two beats. Any Greek musician would have no trouble with this as it is the common Kalamatianos rhythm of the popular Greek line dance. But even my musician friends who are into drumming have difficulty beating out this rhythm.

The best way to experience and learn these odd meters is not by counting, but by listening to the music and learning the dances. For example, the Greek Kalamantianos is characterized by three dance counts – long, short, short (P3, P2, P2). Listen to the pulses in the music and move your feet accordingly. After a while the rhythm will feel natural and you will “get it.” Another way is to just repeat the words “Jaffa cake chocolate biscuit, jaffa cake chocolate biscuit” to the music.

The Greeks have been playing music in 7/8 and other odd meters for hundreds (even thousands) of years, as have Middle Eastern, Eastern European and Balkan musicians. But Americans are only used to hearing and playing music in 2/4, 3/4, and 4/4 time. Even 3/4 or waltz time is difficult for some.

Time signatures define the pulse or timing of a musical piece. The upper number defines the number of beats in a measure while the lower number indicates the note which receives one beat.

Common meters are 2/4 and 4/4 where there are two or four beats to the measure and each quarter note gets one beat, and 3/4 with three beats to the measure. Some simple compound meters are 6/8, 9/8, or 12/8, which can be divided into two, three, or four groups of three beats respectively (each eighth-note receiving one beat). For example 6/8 is counted /123 123/ and is the common rhythm for an Irish jig, 9/8 is counted /123 123 123/ in a *slip jig*, and 12/8 is counted /123 123 123 123/ in a *slide*.

Odd meters are defined by complex signatures which do not divide easily into groups of two, three, or four beats. Some examples of odd meters would be 5/8, 7/8, and 11/8. These might be counted as /12 123/, /123 12 12/, or /123 123 123 12/ respectively. Each group of beats represents a rhythmic pulse.

Igor Stravinsky was one of the first to introduce odd meters into western classical music in his “Firebird Suite” and “The Rite of Spring”. The jarring rhythms in particular were not well received by western ears. Stravinsky wrote of his 1913 premiere in Paris of “The Rite of Spring”: *At the performance, mild protests against the music could be heard, from the beginning. Then when the curtain opened ... the storm broke...I was unprepared for the explosion...I left the hall in a rage...I have never again been that angry.*

Dave Brubeck shook up the jazz world in 1959 by his use of odd meters. Tired of hearing most jazz in common 4/4 time, he started to experiment in polyrhythms. After returning from a trip to Turkey in 1958, he produced an album of all original compositions in a variety of time signatures. This album “Time Out” was almost rejected by Columbia Records for its challenging use of unusual meters. But the third cut, “Take Five,” soon became the biggest-selling jazz



single of all time. It is in 5/4 time with the following piano intro (see and hear it played by the Dave Brubeck Quartet at <http://youtube.com/watch?v=S6qX35ewylg&mode=related&search=>):

It could also be signed as 10/8, in which case it would be counted /123 123 12 12/.

On the same album, “Blue Rondo a la Turk” has a time signature of 9/8 and is counted /12 12 12 123/ rather than the usual /123 123 123/. Another Brubeck composition “Eleven Four” is signed as 11/4 (naturally!) and counted /123 12 123 123/. Some of Brubeck’s best music is available on the two-CD remastered album “The Dave Brubeck Quartet at Carnegie Hall” and “Time Further Out,” his follow-up to “Time Out.”

Math rock, a style of rock music that emerged in the late 1980s, frequently uses odd meters such as 7/8, 11/8, or 13/8, or features constantly changing meters based on various groupings of 2 and 3.

Then there’s Frank Zappa’s “Toads of the Short Forest”, where Frank says: *On stage now, drummer A is playing in 7/8, drummer B is playing in 3/4, the organ player is in 5/8, the bass in 3/4, and the sax player is blowing his nose.*

If you want to experience some of these odd meters in Seattle I would recommend listening to Cathie Whitesides and Hank Bradley play Greek music at Georgia’s Greek Restaurant in NW Seattle. Or Balkanarama, another group that plays at Georgia’s. Or listen to Seattle violinist Sandra Layman’s CD, “Little Blackbird: Klezmer, Romanian, Greek, Turkish, and Hungarian Music” <http://www.sandralayman.com>

Pangéo is a five-member Seattle group that plays traditional Greek and Balkan folk music. Listen to their CD “Pangéo – Northern Borders” (<http://cdbaby.com/cd/pangeo>) for some odd meters. Pangéo recently disbanded, but seek out Christos Govetas and Ruth Hunter and listen to their latest CD “Pasatempo, Rebetika with Christos Govetas” (<http://cdbaby.com/cd/christosgovetas>). They often play in festivals at St. Demetrios Greek Orthodox Church in the Montlake District. Better yet, come to St. Demetrios and learn Greek dancing. That’s the best way to understand these rhythms.

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

Thanksgiving

BY PERCY HILO

Thanksgiving has long been my favorite holiday; the one without any baggage. You don't have to be a member of any group or practice a particular belief system. All that's required is to understand the true nature of life and express genuine gratitude for this gift and what you have garnered from it rather than to complain and hold pity parties over what has been denied. Oftentimes we celebrate with friends and family and other times we do so on a much smaller scale, but the feeling is what matters. At this time we can also express compassion for those whose condition is so drear that they are without cause for celebration. For my part I will dedicate this column to individuals and groups in my musical universe whom the past year has touched with tragedy, recovery, persistence and heroic response.

In early April members of the Victory Music, Honeybear/Third Place Books Open Mic and Toastmaster communities were stunned by the sudden and untimely death of David MacAuslan (formerly David Michaels) who suffered a massive heart attack while bowling with friends. David's strong, full voice, impeccable choice of material, grounded personality and easygoing friendliness won him friends and admirers in various circles. Completely comfortable in his own skin and not flashy or dynamic in the least, David offered up an immediate, warm smile and simple, meaningful conversation that always made one feel at home in his presence. And this presence extended to the stage, where his straightforward vocals and arrangements would fill a room, cause us to sing along and remind us why the songs became classics in the first place. David, thanks for the time spent among us. Quality has triumphed over quantity.

On a happier note (there's always room for happy notes), in July my friend Grateful (also known as Banjo Bill) swerved his truck to avoid a car in the wrong lane and smashed into a wall. He could have easily died. Instead, he not only lived but amazed doctors by not being nearly as hurt as they thought he must be. He's recovering nicely and 2007 will find him once again playing banjo, singing old folk songs and working with the water crew at the Oregon Country Fair. No wonder he's Grateful.

In the same vein, each July I attend an annual healing gathering/family reunion at Good Medicine

Farm in Southern Oregon. We fill up four days with ritual, workshops, scheduled events and much singing of songs and chanting in the spirit. After this year's event, a car with four people (including two children) was involved in a crash and all were injured. Once again, the spirit was smiling down and no one died, an expected surgery wasn't needed after all and everyone's on the mend. It's a privilege to still be sharing the planet with them and I look forward to harmonizing together at next year's gathering.

And how's this for strength of spirit? A few years back, Rick Mandyck was one of the finest jazz saxophone players in the Northwest, if not beyond, and my personal regional favorite. His immense skills, limitless creativity and deep feeling rendered any rhythm number more exciting and any ballad more beautiful. Then he found himself beset by physical ailments extensive enough to make him give up the instrument. Many of us would become depressed or bitter over a setback like this. Some might even give up playing music entirely. But not Rick! He didn't even blink. He just began playing guitar and when I saw him at this past Bumbershoot he had become just as good and deep a player on guitar as he had been on sax (which means he's one of the best). I find this truly inspirational. Many musicians can play anything with strings or anything with a mouthpiece, but only a special player can make the switch with equal success. I give thanks for the opportunity to hear more Mandyck music.

Puget Sound is blessed with a lot of well-played traditional Irish music, and one of my favorite sources for it is a likeable, rollicking trio called Claypipe. The group consists of Jim Douma, Joe Martin and Wayne Quinn—fine singer/musicians all, but my focus here is on Quinn. It seems he was beset with a kidney tumor, which was quite a big deal. He had an operation to have it removed, was out of action for a while and missed the Pipe's annual St. Patrick's Day gig at T.S. McHugh's. But being a resilient fellow (a characteristic the Irish learned via their relationship with England) he rebounded in time to rejoin the group in May for the very moving 25th anniversary commemoration of the Irish Republican Hunger Strike. He is now back to full vigor, meeting life and music on his terms, and Claypipe is getting

back in play again. A community much larger than Irish music is thankful for this one.

Of course, not all challenges are related to accident or illness. When buskers (street performers) attempt to trade their music or vaudeville performances for appreciative or kindly donations from the passers by, every time out is an adventure. Will the weather cooperate? Will the environment be quiet enough or otherwise amenable? Will the public be generous today or are their funds already spoken for? Will the authorities remove them for some imagined good reason? It's always a crapshoot, but they press on and every year they brighten millions of lives, if only for moments at a time. But these moments add up and become part of us. So for all that we've received from them and in this time of Thanksgiving, next time you pass a busker show your thanks by giving.

For 40 years, the Seattle Folklore Society has put on concerts and other events. In the process, the Society has helped entertain and educate our community in a wide range of folk genres. Well, their (our) 40th birthday falls on Wednesday, November 15th and they're throwing a party for us. It's at The University Friends Meeting House: 4009 9th Ave. NE from 6-9 pm. It's a free event (a party, not a concert) and munchies, refreshments and such will be covered by a volunteer crew (as everything in Folklore Society history has been). All you need to bring is yourself, your music, some good feeling and any friends you wish to share it all with. It'll be a great opportunity to catch up on history, catch up with old friends (how many will you still recognize?), meet new people, thank ourselves for 40 wonderful years of quality folkling around, and of course, keep our beloved folk music happening. The above is but a sampling of the blessings that make Thanksgiving come alive—and every day can be Thanksgiving when you're viewing life from a natural, positive and correct perspective. I don't usually talk about myself in this column, but I'll share this little bit with you. Just recently I've experienced a couple of difficult situations, which have left me emotionally shaken. I'm standing up to them and working to get to the other side and I'm going to succeed, but meanwhile I'm comforting myself with gratitude I feel for all the good times we've enjoyed together. Through all the joy and sorrow it's been a privilege to share the planet with you for these 58 years and I look forward to a lot more of it. As the great poet Diane DiPrima wrote, "So many beings. I wish I had bowed more often." Happy Thanksgiving, everyone.

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

ACCENTS ON MUSIC THERAPY

THOUGHTS ON A MUSIC THERAPY INTERNSHIP EXPERIENCE

BY GUEST COLUMNIST HOLLY PERRY

1200 hours of clinical experience, during a 10-month period, fulfills a total of a single credit hour towards a Bachelors Degree in Music Therapy. Sounds like a lot for just a single credit, doesn't it? I definitely agree. However, this single credit is the most important single credit of my entire undergraduate experience. And I have not placed a single foot on Arizona State University's campus for the past eight months and counting to achieve this credit.

ASU has been my home for the past four and a half years, spending my weekdays in lecture halls with anywhere from 12 to 500+ students in attendance. Now my classroom is located on Whidbey Island in Washington State, where I utilize facilities that include the Whidbey General Hospital's Medical Surgical Unit, Rehabilitation Services Unit, the homes of patients who receive Home Health Care and Hospice Services through WGH, the hospital's lobby, WGH's conference rooms A and B (which have hosted staff meetings, employee orientations and patient-care trainings), and even the hospital's café, where my supervisor and I have spent time discussing my experiences and responsibilities of being a Music Therapy Intern.

Most classes for a Bachelors Degree in Music Therapy are music classes, including music theory, music history, music ensembles, private instruction on the primary instrument one plays (violin, in my case), as well as instruction of piano, guitar, percussion, etc. The non-music emphasis of the degree program consists of psychology, abnormal psychology, sociology, human anatomy, and human development, to name a few. The essential component of the undergraduate degree are the classes that explain how to combine both musical and non-musical elements to create ways to support a human being in their present state, in a goal-oriented ongoing assessment of that person's needs.

The transition from being a student to becoming a professional therapist has been quite a challenge for me. A student is mostly told what to do, when to do it, and how it should be done. A professional therapist is mostly their own boss, decides when to get things done, in their own way. I have been a student for the past 18+ years,

living from due date to due date, striving for a passing grade. As an intern, due dates are no longer the driving force. The experience of working with real people who have real emotions with difficult life issues challenges me to be equally as real in a guiding and supportive role for their needs. Knowing how to integrate music into the scenario is the art of my future profession. No textbook or professor's lecture can teach this tool as effectively as experiencing the actual physical and emotional confrontation between therapist and client.

At the beginning of my internship, visiting clients in their home or in their hospital room made me very aware of how much I didn't know about people and music. When music and human beings are set apart from each other, one can admire how each is so complex yet so simple at the same time. Music has been said to be the universal language. Yes, music can be heard by most, and understand that what they are listening to is music. But do people really *understand* what they are listening to? Do they know the purpose for the song? Can they feel the emotion that the composer is trying to portray? The same goes for human beings. When someone meets someone for the first time, most understand that they are confronting another person. But do people really *understand* the other person? When a person speaks, does the listener really listen for the purpose of their communication? From a student's point of view, the answers to these questions are mostly no. From a therapeutic point of view, in a therapeutic situation, the answers should be yes. As a Music Therapy Intern, the effective integration of music and human communication and expression is not an easy situation to facilitate. Now that I am eight months into this internship, I am still aware there is much to learn about people and music. However, from the experience I have had so far, the most effective situations I have been in were those in which I followed my intuition.

As a musician, attention to detail is critical for a successful concert. Technicality, a sense of flowing rhythm, and confidence are all crucial details a musician should be aware of in order to deliver a convincing performance. Yet there is also

the emotional element of music. Mastery of an instrument and passion for a particular piece will help reach the audience at a deeper level than spoken words ever will. Combining the art of musicianship with the art of communicating with people in a supportive, goal-oriented attitude is the art of music therapy. A music therapist must pay attention to the details of the verbal and non-verbal language of their clients and use their musicianship accordingly. It is not until the therapist and the client reach common ground that the client will benefit from the experience. This can be accomplished with a single song. Music has the ability to break down defense mechanisms and go directly to the client's source of conflict, without saying a single word.

At this point in my journey of becoming a professional Music Therapist I value the learning environment that I am currently in, and I look forward to the multitude of classrooms I will encounter from this point on. I know in my heart I will never know everything about music, nor will I know everything about human beings, but I will enjoy the challenges and the accomplishments of learning a little more each day for the rest of my life. I have faith that my education, both at the university and the hospital, will provide a solid foundation for my first job. This internship has presented the opportunity for me to grow as an individual, as a musician, and as a therapist. I am confident in my skills as a musician and as a fellow human being, but am also striving to improve every way that I can in order to do my best for my clients.

Holly Perry is currently finishing her Music Therapy Internship at Whidbey General Hospital in Coupeville, WA (under the supervision of Barbara Dunn, LICSW, MT-BC) as part of her Bachelor's Degree in Music Therapy from Arizona State University. She plans to graduate in December 2006. Holly can be reached at puravidainmusic@yahoo.com

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