

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

August 2007

Number 08

"Déjà Vu"

Is Tumbleweeds' 2007 Theme

Inside...

- ★ Gig Harbor: 3rd Annual Folk Festival
- ★ 2nd Annual Port Gamble Maritime Music Festival
- ★ News From the South Sound
- ★ Folking Around: Summer Celebrations

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On the cover: Columbia River as seen from Howard Amon Park

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

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GALLOPING GOSSIP

August 2007

BY IMA GOSSIP

*** **Adam Sweeney** will be releasing his second album in August! It's entitled *Technicolor Halo*, his CD release party will be at Conor Byrne Pub on Friday, August 24th. It's a co-bill with **Anna Coogan** and **North 19**. *** Folk singer/songwriter **Jim Page** has been touring in Oregon and California. They had a successful mid week gig at the Freight & Salvage in Berkeley where Jim and Chris Lunn played in the mid 60's before immigrating to the Northwest. While in the Northern California part of the tour Jim visited the parents of the late **Eric Eshleman** and related how all of us loved his music and his accomplishments. *** Talking about Eshleman, **Steve Lalor** is working on a CD of Eric's music. *** Along those same lines the **Morgans (Cutters)** are working on a CD of the late **Steve Guthe's** music. *** **Ancient Victory's** second quarterly Open Mike will be Thursday September 13 at 7pm at the Antique Sandwich. The first one had over 30 musicians show (including two from the first night of Victory Open Mikes in 1969 plus a packed house. Info 253-863-6617. *** **Jack Cook** acoustic and electric bluesman and historian just completed a series of his original play "I Thought I Heard Elliott Bay" a fictional 40's-60s history of Northwest Music. For more info www.phatomsofsoul.com. *** Singer Songwriter **Alicia Healey's** new CD *Live at the Mansion* is now available on CD Baby and will soon be on iTunes. This veteran Victory performer

and former Editor of this magazine has help from Vince Gates, Laurie Miller, Lisa Mills, Leah Hinchcliff and Andrea Wittgens. CD Release party coming up. For more info: alicia@aliciahealey.com. *** Musicians **David Michaels & Randy Mead** (regulars from the 1970's Victory concerts and open mics) have collaborated with **Brian Noblitt** for a stunningly beautiful DVD, *Four Seasons of Western Washington* with video shots to make you salivate and want to hit the road. The music is gorgeous and Noblitt even brings the musicians playing images up through the landscape. Info 360-379-9732 or David's Purnima Productions POB 317, Pt Townsend, WA 98368 www.davidmichaelharp.com *** **Hank Cramer** has reserved a large room for a Ferryboat Music Showcase at Far-West Folk Alliance. He will be featuring his musical pals and himself over that three day period, at The Vancouver, WA Hilton Convention Center. Reservations are still available for \$80 for a full table in the exhibition hall with your conference registration. (You can split that cost with a friend too) If you have an independent album or a folk related product, this is an incredible opportunity to have presenters, agents, and other musicians become aware of Who You Are! *** **Tom May and Dick Weissman** had a reception for their just published book at **O'Connors** in Portland on Tuesday, June 26th. The place was packed to the gills, and they sold just about every book they brought. It is called

"Promoting Your Music, The Lovin of the Game" and is essentially a "how to" book for aspiring singer songwriters, featuring interviews with Gordon Lightfoot, Eliza Gilkyson, and others. *** This years Juan De Fuca Festival in Port Angeles broke new records for attendance over its 4 day run. Folk based acts such as **Molly's Revenge**, **Peppino D'Augustino**, and **Linda Waterfall** stole the show. *** **Dick Weissman** also has a new book out called *The Global Music Market: Three Perspectives*, co-written with Naoki Sekine, of Sony-Asia, and Arthur Bernstein, a professor at the Liverpool Institute of Performing Arts. Both books are published by Routledge. *** Word is out from **Andrew Ratshin** that Yellow Tail Records has just signed up **Christine Lavin** and **Matt Price**. Both will have new releases this fall. Christine's new CD, her 18th solo recording, and first for Yellow Tail Records, is called *Happy dance of the Xenophobe* and will be released on September 28th; Matt Price's new release, *Cure for the Blues*, will come out in October. *** **David Lange** has emerged from his busy studio and is now playing as a full-time member of Pearl Django. He's also recently released his first CD titled, *Almost Home*, which features many notable NW players including Pearl Django, John Reischman, Hans Tueber, Orville Johnson and many others. His studio schedule is as busy as ever with Evan Brubaker filling the engineer's chair when David is on the road with the boys. *** I attended a brand new musical, *The North Arcade*, written by our own **Donna Rae Davidson** and **Rob Jones**. Starring **Joanne Klein**, **Hugh Hastings** and **Allan Barlow**. You can see it at the Market Place Theatre in the Pike Place Market. Sophisticated and funny - a must see this summer. *** Lastly - **You** all come on down to the **Victory Picnic**, Aug. 18th at Woodland Park - see ad on pg. 2.

GIG HARBOR

3rd Annual Folk Festival

BY DAN WILSON

Things are looking great for the 3rd annual Gig Harbor Folk Festival on August 25th & 26th. With the help of a number of businesses and individuals we have a much larger piece of land, a greater variety of vendors, and (once again) a lineup that is sure to have favorites for everyone's taste. The list is long, but we would like to give credit to a couple of the sponsors at this time. The City of Gig Harbor is instrumental to the success of the festival, and this year Olympic Property Group has stepped up with a huge piece of land on Harbor

Hill Drive. The land is in north Gig Harbor and has been prepared beautifully for the event. We hope this will become a permanent home, and that all who attend will have a comfortable and uncrowded two days of fun and music. Plenty of secure parking is available around the 10-acre site.

The lineup for this year's event will feature a number of familiar names as well as some great new acts. Saturday's featured artists include local talents Kristin Connell (last year's songwriting competition winner); our friends Dewgrass and

Rachel Harrington; Keith Greeninger and Dayan Kai, Kelly Joe Phelps, Michelle Malone, Cliff Eberhardt, Jill Sobule, and Jeffe Winchester. Some performers will be giving clinics, including Doug McLeod, Pat Donohue, Chuck Pyle, Brad Davis, Cliff Eberhardt, and Joel Tepp. Please see our web site at www.Gigharborfolkfestival.com for specific times and any new additions.

That is a day's worth of incredible entertainment that will continue on Sunday with Rocky Gaines, Sammy Barrett and Steve Stefanowicz, Brad Davis, Chuck Pyle, (the Zen Cowboy) and Susan Werner. The evening brings in Pat Donohue, Eliza Gilkyson, and John Gorka, with Cheryl Wheeler topping off what we hope will be the best yet in our series of concerts and festivals. *Continued on page 18*

FOLKING AROUND

Summer Celebrations



BY PERCY HILO

I believe that we should encourage multiculturalism in general, social, educational and creative ways. Not to force it upon anyone, because freedom of choice is one of the keys to a healthy civilization, but to make the potpourri of the planet's cultures available to everyone. If we know something exists and our interest is sparked, we can nurture and develop it in our lives and be culturally wealthier as a result. Even more important, whether we take to a particular culture or not, is that familiarity teaches us the glorious lesson that every culture is inherently healthy (with only the rarest of violent and predatory exceptions) and that its people are basically good at heart.

In the melting pot that is the USA (and especially in urban areas) our lives are integrated with a multitude of races, nationalities, and belief systems, with all the arts, fashion, and culinary delights that accompany them. As we observe, admire and participate in a portion of these we understand that all other people share the same basic loves, feelings and creative instincts that permeate our own being and that we can (and should) celebrate our differences and learn from one another rather than fear or otherwise back off from them, which only leads to ignorance and then to hatred, condemnation and ridicule.

And there was ample reason for celebration on Memorial Day Weekend for the many thousands who attended the wildly diverse and successful Northwest Folklife Festival at Seattle Center. From African rhythms to East Indian ragas and dances, Japanese koto to sea shanties, mariachi to klezmer, hip-hop to Morris dancing and many dozens more we had the world in our backyard, all costumed to the max and accompanied by a universe of crafts vendors and food choices. Most amazing of all, and something many among us don't realize, is that practically all of them live right here in the Northwest and British Columbia. Even this year's focus on the 49th parallel brought us performers who are already regional. What an opportunity it was (and is every year at Folklife) to become more educated while having a wonderful time, to meet new and interesting people and add some diversity and excitement to our lives, which could sow the seeds of an as-yet unimagined adventure.

Most of us can't afford to travel the world, but it's a consolation to know that many small parts of it are among us and contributing to our high quality of life every day.

While Folklife is in the past, Busker Festival is in the near future, so it's time to mark our calendars for September 16th. Hosted by the Pike Market Performer's Guild, the event will run from 11AM to 5PM and feature sets from of the Northwest's finest street musicians. As I write this (the end of June) there isn't an available list of performers but there's no doubt that many talented, creative and energetic musicians and vaudevillians will combine to produce the extremely high quality we've come to expect from the Pike Market Buskers and this event. Of course it's free and the Market setting couldn't be more colorful and appropriate. See you there!

Speaking of the Pike Market, it amazes me that living in the midst of a treasure would enable the resident population to take it for granted. Certainly the market is a marvelous and unique tourist attraction that enhances our city's reputation while supporting a wide array of craftspeople, grocers, growers, restaurants and seemingly endless stores in which almost anything appears to be available. All well and good, but so many of us who are proud of the market hardly ever visit or shop there (a condition that I've fallen victim to myself). Having recently corrected this, I have a renewed appreciation for the high quality of the crafts on display and the long hours of work that go into them. Ditto for the fresh and tasty foods of all kinds, the previously mentioned buskers and the general overall atmosphere of community, diversity, good feeling and the genuine experience of an equal and fairly arranged open market. It is, quite simply, a delightful place to be. If more of us Puget Sounders would frequent the market I believe it would have a positive effect on ourselves and the region.

Summer Celebrations, Part II

There are a number of reasons why creative, healthy and high-energy musical communities come together to provide good times and

memories for their participants. But regardless of the cultures, styles or preferences involved, two aspects are always present: a love that makes the time spent its own reward, and the core of organizers who do the foundation work of dates and places, research, newsletters, and bookings. Often these organizers are among the primary musical contributors as well, and in following their bliss they simultaneously allow for our participation—a wonderful win/win situation. We couldn't do without them, but therein is contained a possible eventual downside. When they cease doing the heavy lifting (burnout, moving away, moving on, etc.) some organizations are not prepared for a transition and/or no one is willing to take on the responsibility. This can result in an uneasy period of imbalance or even the dissolution of the group. I know this first hand because our own Victory Music is still struggling to survive this condition and get back to the period of more concert venues and public visibility we enjoyed a few years back.

Fortunately, this is not the case with The Vancouver Folk Song Society (VFSS). A strong tradition of folk singing and its value to society combined with a willingness to get involved and share the work load has enabled the folk (as they refer to themselves) to sustain energy and quality through several personal changes over the past few years. And that goes for the singers and players as well. At this year's Summer Retreat singing camp we were missing several of our finest and most experienced singers and I was concerned about how the sessions would turn out. I needn't have been. A bunch of new people showed up with new and interesting material, they mixed in well with the veterans and we all enjoyed a camp that was friendly, entertaining

Continued on page 20

WELCOME TO OUR NEW MEMBERS!

July

Jennifer Harville

Dan'l Mcilhenny

Jillian Orton

Jeff & Karen Schaub

Valerie Tatsuda

“DÉJÀ VU”

Is Tumbleweeds' 2007 Theme

BY MICKI PERRY

PHOTOS BY ANITA LAFRANCHI

The 11th Annual Tumbleweed Music Festival is fast approaching! Tumbleweed is held on Saturday and Sunday of Labor Day weekend in Richland, Washington. This year's dates are September 1st and 2nd. The festival location is Howard Amon Park, a beautiful shady park on the banks of the Columbia River. The park is close to downtown businesses, restaurants, and motels but has a wonderful ambience with bike and walking paths along the river, a fantastic children's play area and wading pool, and an air-conditioned Community Center where free workshops and dance performances are held. There are 4 outdoor stages plus an open mic stage. In all there are about 100 different acts at the festival which is free from 11am until 7pm each day. Two evening events, a Saturday evening concert and Sunday evening contra dance, have an affordable ticket price of \$8/ \$5 seniors and students.

On Saturday night, the evening concert will feature four headline acts. The winner of the Tumbleweed songwriting contest will also perform the winning song during the concert, which is traditionally emceed by Dan Maher, the host of Northwest Public Radio's *Inland Folk*. The headline acts are chosen from the over 120 applicants to Tumbleweed. The exciting diverse line-up will be the infamous Budd Bay Buccaneers, the songwriting duo Cat Loves Crow, bluesmen Keelor, Melvin and Morse, and the original acoustic grass/rock band Creeping Time.

This year, in keeping with our theme Déjà Vu, we will also have a retrospective on Sunday afternoon and evening featuring performers and/or headliners frequently mentioned in our surveys as festival favorites during the past 11 years. Our “déjà vu” performers will include The Cutters, Hank Cramer, Michael “Hawkeye” Herman, and our local divas Humphrey, Hartman and Cameron.

Sunday evening will conclude with a contra dance with the band Out of the Wood and caller Roy Curet from Montana in the Richland Community Center from 8-11 PM. There will also be the traditional farewell shanty sing party for performers and volunteers at Round Table Pizza in Richland.

Tumbleweed Music Festival is more than just another local/regional folk festival. Tumbleweed is a music festival, not a folk festival, though most of the music represented is acoustic and runs the gamut of genres: from blues to bluegrass, traditional and contemporary folk,



Above: Small audience on Sunday morning!

ethnic and nautical, jazz, old-time and alternative. We have lots of dance groups and participatory dance. We have local and regional arts and crafts and food vendors. There will also be a Storytelling Tent and other performances geared for kids and families. Performers come from as far away as New Orleans, California, Arizona, Texas, and Canada as well as the Northwest region.

When we (Three Rivers Folklife Society) envisioned the festival 11 years ago, we modeled it after Seattle's Northwest Folklife Festival, and

Yakima's Folklife Festival, and the Oregon Folklife Festival and Humbolt Folklife Festival, and other folk festivals we were acquainted with. We wanted it to be mostly free, to feature local and regional performers and artists and crafters, and to be produced as a volunteer effort by Three Rivers Folklife folks and not by a professional staff. We have stayed true to that vision, by staying small and comfortable, but at the same time we have been pleased to see how the festival has grown to become one of the favorite destinations for performers and music lovers all

over the Northwest region. We have no ambitions of becoming a rival to Bumbershoot or Folklife, but we have had lots of feedback that performers, artists and our audience love Tumbleweed because of the laid-back, relaxed atmosphere and the community spirit, which pervades the festival.

Tumbleweed is a participatory experience, not a spectator event. We have an Open Mic stage that is run by the Mid-Columbia Traditional Music and Arts Association where anyone at the festival can sign up for a performance slot. At our free workshops put on by some of the best performers in the West on all sorts of instruments, dance forms, and topics of interest like songwriting, touring, promotion,

etc, there are lots of opportunities for hands-on learning. Many workshops are also singalongs, dancealongs, and opportunities for peer sharing. One example of a popular workshop is the Songs of the Kingston Trio singalong that is lead by Hank Cramer, The Wanderers, and Dan Maher. There are also lots of shanty singing workshops, and this year we will also add pirate songs! Friendships are formed at these workshops and at the spontaneous jams that occur all over the festival grounds.

Continued on page 14



Above: Ron Dalton and Stanislove at the Singer Songwriter contest

Top Right: Deb Seymour and Ron Dalton

Left Middle: Merride

Right Middle: Katheryn Mostow

BottomLeft: Michael Guthrie

*Bottom Right: Anita LaFranchi
teaching Swing dance
Photo by Michael Guthrie*



REVIEWS

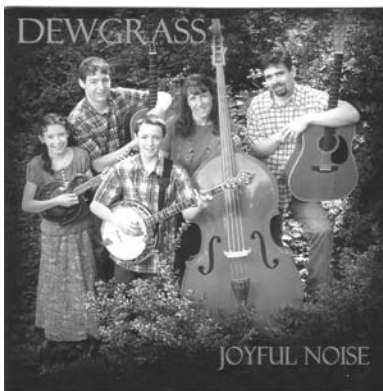
To Submit your CD for Review - Please send to the Victory Office in Tacoma. This is the only way to get your CD reviewed.

LOCAL

Local Bluegrass

DEWGRASS: JOYFUL NOISE

Llama Music, JKL2006; available on CDBaby



Everyone who's been to a Bluegrass Festival in the Pacific Northwest in the last five years knows the Dewhirsts, an exuberant family of music boosters fronted by three astonishingly talented, self-possessed and attractive children (it's genetic). The kids are old enough, and the band tight enough, that Dewgrass is starting to appear on the bills of some of the summer festivals, and they've readied their first CD. Now, there are a lot of very good family bands in these parts these days (GreenerBlue, Three Generations, The Hakansons, Wright Family), but Dewgrass has a couple key ingredients that auger well for the long haul and make *Joyful Noise* the CD people will pull out to impress their friends ten years from now when we're paying real money to see them. Big Brother Jake, age 15, has been dazzling jammers for several years now with his powerful and versatile flatpicking, and on *Joyful Noise* provides most of the fills and takes a break on just about every song. He's also grown up as a mentor to his siblings, and can be seen helping and encouraging other young players wherever he goes. Making a bigger noise, though, is middle child Luke, who at age 13 is a bona fide banjo prodigy. He's already jamming with the pro's, and on this album he's picking the

way it ought to be done: fast and LOUD! Where so many these days have tempered the sound, softened the attack, and stood back from the mic, Luke plays and sounds like his hero, Earl Scruggs, or Rudy Lyle. He also sings. Dewgrass's other great benefit are in the songwriting talents of the "Dewdad," Gary, mom Erin, and Jake. Gary's "You Can't Hide," which opens the album, is as good as any bluegrass gospel standard ever written, as are Jake's "Rooster Crowed," and "Kentucky Rail." The title track is a collaboration between Jake and the youngest Dewhirst, Kaiti, an angelic singer and emerging mandolinist. Kaiti and Luke do most of the vocals on the album, and they've got the spirit, style, and inflections down to a T and stay in key, but are in the transition years between juvenile purity and adult resonance, so the listener's attention is better directed toward the words and the picking. Catch'em this summer, say hi and pick up a CD! (Tom Petersen)

Local Bluegrass

THE DOWNTOWN MOUNTAIN BOYS: BIG DARLIN'

www.downtownmountainboys.com; available at the Folkstore, Dusty Strings, and on CDBaby self-issued;



The Downtown Mountain Boys are Paul Elliott, Don Share, David Keenan, Terrence Enyeart and Tom Moran, the cream of Seattle-area pickers, top teachers, session musicians, and musicologists . . . so the release of their latest, *Big Darlin'* comes with weighty expectations. Happily, they make it

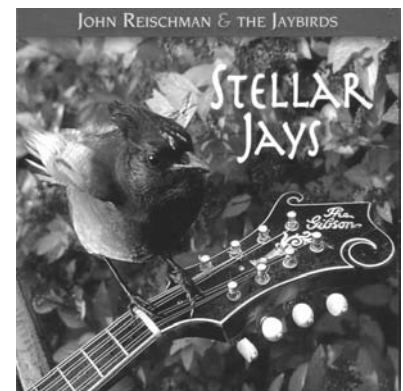
sound easy, as great musicians can. *Big Darlin'* is solid slice of real, strait-ahead Bluegrass, with only the faintest hints that the bandmembers do some work outside of the genre, too (banjoist Keenan, who made his name in rockabilly and sports Seattle's most iconic haircut, can't help singing like Lefty Frizzell.) The disc features a couple numbers by award-winning songwriter and former Seattlite Nancy Riccio, including the scorching opening cut, "Back in the Black," which is about how payday means not just solvency but a general lifting of spirits. Most of the disc is wisely chosen material from a variety of Country and Bluegrass sources, like Jesse Fuller's "99 Years and One Dark Day" and "Till the End of the World Rolls Around." The cuts are committed with the drive and verve Bluegrass needs, but just to be different, DTMB does the usually-hyper "Black Eyed Suzie" as a slow country lope. Fiddler Paul Elliott penned the title track, while Keenan contributes a fascinating, hilarious, philosophical piece of cornpone zen, "Sometimes Dig For Taters." *Big Darlin'* is the big local Bluegrass release of the summer, and should go national. It's big, darlin'. (Tom Petersen)

Local Bluegrass

JOHN REISCHMAN & THE JAYBIRDS:

STELLAR JAYS

Corvus Records

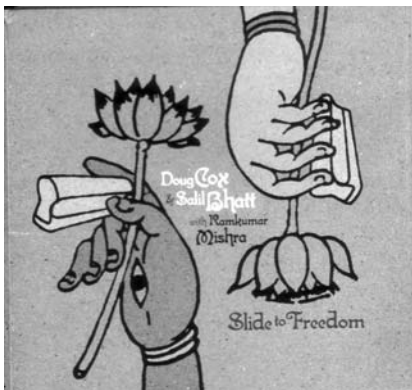


Stellar Jays will knock your socks off. This is the fourth CD by the Canadian Bluegrass band that

has been wowing them in Canada and across the US for the past 6 years. Lead man John Reischman could be one of the best mandolin players alive today, and the folks he's playing with are neck and neck with him all the way. The instrumentals on this CD are flawless and innovative whether the tune being played is a traditional or an original. "Bash Bish Falls," written by the band's fiddle player Gregory Spatz shows off the lightening speed and laser precision The Jaybirds are capable of while "On My Way To You," a tender ballad, written by the bands lead vocalist and bass player Trisha Gagnon, shows the more laid back side of the Jays. All of the band members have original compositions on this CD; they all play and most of them sing too. The combination of their talents is truly stellar. In addition to the original songs, *Stellar Jays* includes interesting arrangements of the traditional "The House Carpenter," the Civil War era song, "Her Bright Smile Haunts me Still," and "What Are They Doing In Heaven Today." In 2003 the Jaybirds were nominated for Canada's prestigious Juno award for best roots and traditional group following the release of their second CD *Field Guide*. In addition to John Reischman who achieved notoriety as a mandolin player with the Tony Rice Unit, California's Good Ol' Persons and two solo instrumental albums, the Jaybirds include Jim Nunally on guitar and vocals, Trish Gagnon on bass and vocals, Nick Hornbuckle on banjo and Greg Spatz on fiddle. The magazines Sing Out! Dirty Linen and Acoustic Guitar have praised the music of John Reischman & The Jaybirds and if you listen to it, you will too. (Heidi Fosner)

Local Blues Fusion

DOUG COX & SALIL BHATT: SLIDE TO FREEDOM
Northernblues Music NBM 0039

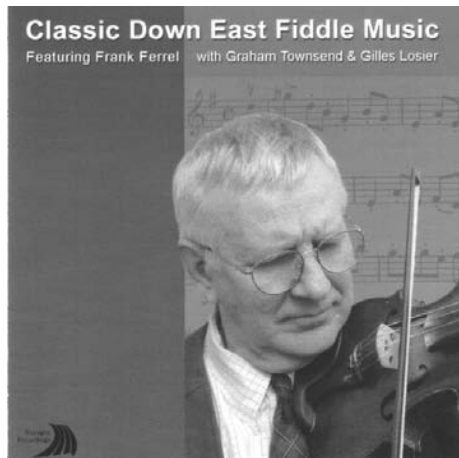


Don't want to get into any disputes over who first thought of fusing American Blues with Eastern Indian Ragas, but hot on the heels of Harry Manx's hit east-meets-west CD comes

Canada's Doug Cox, teamed with the formidable Bhatt father and son on *Slide to Freedom*. This is a big, deep, layered record that leans lost heavily toward the East, mostly showing how the American resonator is well suited to East Indian styles, rather than how Indian instruments work in the American idiom. This is not to suggest that the blues are ever lost – this record will expand the mind of any listener and is a trove of ideas for the player. It also shows that the incredible melting pot that is British Columbia is beginning to yield great new tastes from the previously unimaginable: curry and bacon, anyone? The most immediately accessible cuts (to Western ears) are the openers, "Pay Day" and "Bhoopali Dance" and the penultimate tune, "Beware of the Man (Who Calls You Bro)". Salil Bhatt plays a satvik veena, best described as a cousin of the sarod but with more "oomph," via some lower tones. Salil's father, award-winner, legend, star, and teacher Vishwah Mohan Bhatt graces a couple of the tracks with his unmatched skill on his mohan veena. (Tom Petersen)

Local Celtic

FRANK FERREL:
CLASSIC DOWN EAST FIDDLE MUSIC
Voyager Recordings #370



At first, it may be hard to see what a collection of fiddle tunes based on the music found in Eastern Canada and the Northeastern United States would be doing in the local reviews section. The 21 tracks are compiled from two recordings first done in 1975 and 1980 in Seattle and Port Townsend. And before he moved to New England in the mid-eighties, fiddler Frank Ferrel was a Washington resident and director of the Festival of American Fiddle Tunes in Port

Townsend. Plus, two of the songs Frank composed are titled "Port Townsend Jig" and "Mt. Rainier Reel." Otherwise, this music is from clear across the country, when it comes to style. Featuring Ferrel on fiddle, and either Gilles Losier or Graham Townsend on piano, the songs seem simple, but on closer listening, all the colorings and nuances Frank puts on each tune is astonishing. It should be noted that Townsend (who also plays twin fiddle on one track) is a renowned Canadian fiddler, though his piano work here is intricate without being showy. With over 65 minutes of Canadian influenced Celtic, this is a long-lost treasure to many, though those not as excited or willing to invest the time might be overwhelmed. These recordings were previously unavailable on disc for close to three decades, but Voyager Recordings make them sound like new. (James Rodgers)

Local Singer/Songwriter

ELIZABETH HUMMEL: THE TURNING POINT
Brew Records

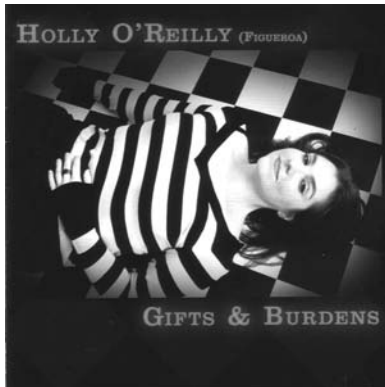


Elizabeth Hummel blends folk, jazz, old-time bluegrass, and a bit of pop in her heartfelt new release *The Turning Point*, her third release in 11 years on her own label, Brew Records. These are not the sounds you would expect to hear from a person who spent her formative years growing up in Olympia, Washington. Hummel wrote 13 of the 14 tracks, co-writing the other with fellow artist, Cindy Lee Berryhill. That song, "Evangaline," along with "Flying Dream" and "Angels and Devils" sound closer to traditionals than they have a right to, and I mean that as a compliment. She knows how to write a song and how to surround herself with strong musicians who add to the album's beauty, but do not take the focus off of Hummel or the tunes.

Reva Wittenberg sings harmony vocals, C. Barry Semple plays drums and percussion, John Nason plays fretless bass and a little guitar, Jesse Engum plays Upright bass, and Brian Castillo plays acoustic bass, keys, and percussion. All this and Hummel's guitars and banjo make it seem like there's a lot of sound, but the songs come across spare and lilting, befitting the personal lyrics. For me, the only true downside was that although strong and confident in the chorus, the vocals in the lyrics came across at times as thin and breathy. Hummel's voice was almost overpowered by the music, which seems strange since the instrumentation was far from being obtrusive. Her lyrics are too good to not stand out front and center. If this record doesn't end up being the turning point of her career, it's a strong spot along the way. *(James Rodgers)*

Local Singer Songwriter

HOLLY O'REILLY (FIGUEROA): GIFTS & BURDENS
self-issued; available through
www.cdbaby.com or www.hollyoreilly.com

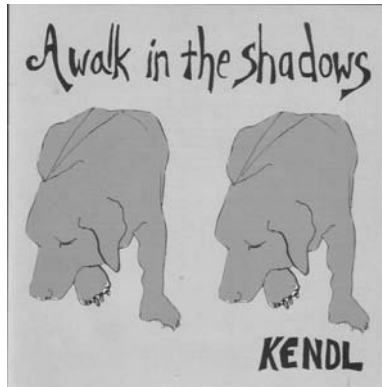


Well, it's a heckuva note when someone has to have parenthetical last name, but Holly O'Reilly was Holly Figueroa when she released her first two records and was recognized nationwide as quite possibly the best songwriter going. The frightening prospect was that the personal and emotional upheavals that returned her to the old family name would also shunt away that Joni Mitchell-like way of looking at the world . . . but O'Reilly turns out to be strong enough to not only come back, but to take the agonies and the ecstasies and turn them into great, great music. *Gifts & Burdens* is even more powerful and gripping than her earlier efforts, because it is scary and deep and raw. "As soon as you're gone, you're misunderstood," she writes, an insight few grasp, let alone utter. Looking back on the collapsed relationship, O'Reilly questions

whether she can "Live with all these gifts and burdens," but knows that they "must not be the only ones." "You were just one line in a song I didn't mean to write." Zap! When O'Reilly isn't performing open-heart surgery like that, she's turning her powers of observation to gum-stained subway platforms, snow-slick roads and our metaphorically loaded northwest rain. *Gifts and Burdens* isn't just about the words, either: O'Reilly is a terrific singer, moving from sad gasps to full gospel shouts. Her own expert guitar playing is accompanied by Dan Tyack's dobro, Matt Weiner's bass, and the mandolin of Zak Borden, which is particularly important in keeping a brightness in a potentially dark record. *(Tom Petersen)*

Local/singer-songwriter

KENDL WINTER: A WALK IN THE SHADOWS
Na-na-na-na-boo-boo Records



\Olympia based banjo player, singer-songwriter Kendl Winter's second solo CD is oddly enjoyable. Her music is a hybrid of styles as are her lyrics. You might call it Alt/Bluegrass/Country Folk/Indie/Jazz/Punk or you might just call it unique. In recording *A Walk in the Shadows*, Kendl used a loop and four track analogue recorder for deliberate and sometimes accidental effect. The result is surprising, fun and confused. In track 3, "Rocking Chair," Kendl takes a bluegrass melody and gives traditional lyrics a feminist twist – "bake those biscuits brown boys, head on into town girls." Track 11, "Blackhole" is a pretty, but strange sounding love song that again questions sexual stereotypes. Most of the tracks on *A Walk in the Shadows* sound strange, but in a cool way. There is something ethereal and wispy in Kendl's voice and harmonies, and the way the tracks have been mixed is not exactly synchronized. This is less the case in "On the Side of the Road," with Joe Capoccia singing background vocals and "Put it in the Wind," with Alan Stanton on vocals. These are two of my

favorite songs on the CD. Kendl is not exclusively solo. She is a member of two Olympia bands: The Blackberry Bushes String Band and The Pasties. Their influence can be heard in her solo work. If you're looking for an original approach to roots music, *A Walk in the Shadows* might be just the thing. *(Heidi Fosner)*

BLUES

BROOK WILLIAMS: BLUES AND BALLADS
Red Guitar Blue Music; available through
www.cdbaby.com

Williams is a blues guitarist of some talent. He has made around fifteen albums and this is his latest. It covers a fair range of material. There's a lot of straight blues, of course, and there's other pieces like "Shady Grove" and the Miles Davis composition "All Blues." He also tackles the Duke Ellington number "Don't Get Around Any More" and does a couple of nice fiddle tunes. Of the blues cuts he does "Weeping Willow Blues," the Robert Johnson tune "Love In Vain" and Leroy Carr's "In The Evening." All the cuts are well done. They also contain a fair bit of overdubbing on which Brooks shows off his skill on slide guitar and mandolin. To sum up, this is a good journeyman effort and pretty entertaining to boot. *(Lars Gandil)*

BOOK

JESSE GRESS: BLUES LICK FACTORY
Hal Leonard 331767, ISBN #0-87930-913-X

Got to pay your dues if you want to play the Blues, and maybe the Jackson you'll shell out for this book counts. Jesse Gress, late of *Guitar Player* magazine, lays it all out in the most exacting detail. Maybe too exacting: experienced, educated, patient people with plenty of time will find this book useful, but anybody wanting to just flip it open and cop a great lick will be confronted with pages and pages of dense musical notation and tablature, accompanied by adult portions of musical theory. Gress isn't arrogant or superior – he's quite genial – but there's an expectation that the reader knows where to find every note on the board, has the numbering system down, and will have the same aw-shucks reaction when Gress points out that bluesier tones can be had if you'd use the b3/9# extension . . . yeah. Comes with a CD that, again, works better for the experienced player. *(Tom Petersen)*

COUNTRY

LEWIS, SCRUGGS & LONG: LIFETIMES
Vine Records MH1182

Really, this is fiddle and banjo player Lizzie Long's record, but it no doubt helps sales to co-credit legends Earl Scruggs and Little Roy Lewis. Probably shouldn't say this, but the collaborators do not add anything, especially, to the record. But that's not to say that this isn't is a very fine album. Long is a solid country singer with the modern sound, a fine fiddler and an underrated banjo player, and she does ample justice to a bevy of traditional tunes ("Gotta Travel On," "All the Good Times are Past and Gone") and a thoughtful choice of contemporary material and classics. Standouts include "The Bluebirds Singing For Me," the Mac Wiseman hit, on which Earl sings (!) with Lizzie, and "The Has Been," a dark tune that Long pours so much hurt into that she has to hand the fiddle off to Aubrey Haynie. The album's sentimental fave, that somehow rises above those awful "I grew up bluegrass than you" songs that plague every other acoustic album these days, is "The Five String Song." It's got a memorable melody, great picking (sans Lewis & Scruggs), and particularly warm singing, as Long recalls that the best things in life come from Mr. Gibson's banjo and Mr. Martin's guitar. Indeed they do. (Tom Petersen)

FOLK

TRANSCENDER:
ACOUSTIC, 'LIVE' AT THE CATHEDRAL – VOL-1
self-issued

Neil Young's sister Astrid sent us this CD, but was very cagey about its origins. The website mysteriously hints at a performer who won't be seen, but who sings passionately about life, politics, the environment, and dimensions beyond the earthly experience. Other attempts at gleaning info only produce passing reference to "an amazing street performer from L.A. who sounds like Neil Young." And so Transcender, whoever he is, does. So much so, in fact, that given the mystery surrounding the man, plus Astrid Young's involvement, triggers sneaking suspicions: Has Shakey released an underground CD? His own bootleg? If so, it appears, so far, to be under the radar of Neil Young Nation, which is only slightly less sensitive than the Dylan cult... so, maybe this artist is a stranger, so to speak,

and the CD is only to be taken at face value. OK, face value: B+! Transcender plays a facile yet assertive 12 string, and the songs employ pleasing variations on the old I-IV-V, with minors, sus4's, and diminished chords adding depth, darkness and intrigue. Many of the songs explore the scary sides of relationships, and some of those carry a whiff of political allegory. But then there are those nods and winks at Neil: "Let's Not Roll," Transcender opines, countering Young's post-9/11 reaction; "People Like Me and You" might be appended "... You Know Who." Decide for yourself. (Tom Petersen)

INSTRUMENTAL

FRANK SMITH: GARDENS OF HOPE
Imaginary Roads Studios – also available
through www.cdbaby.com

Frank Smith use to be a regular at Victory Open Mics, but he's left his amateur status far behind as is evidenced in his third CD *Gardens of Hope*, a very polished and professional sounding collection of Smith's original compositions. This is partly due to the help of Grammy award winner Will Ackerman, who produced *Garden of Hope*, and Grammy award winner Corin Nelsen who mastered and engineered the CD. The lovely and calming songs on *Gardens of Hope* are beautifully played and arranged with Frank Smith on guitar backed up by a fretless bass, fretted bass, upright bass, flugel horn, chapman stick, vocals, acoustic guitar, cello, English horn, piano and percussion. The addition of these instruments separates Frank's new CD from his first two: *Assemblance Of Rings* and *I'm Coming Home*, which were solo guitar. Smith now makes his home in Naples, Florida where he plays to sold out venues across southwest Florida. He is a performing music therapist and plays daily at Naples Community Hospital for patients receiving chemotherapy or infusion antibiotics. His CD's are sold worldwide and his music has been used on radio and television sound tracks. *Gardens of Hope* is a beautiful CD full of soothing and expertly played songs. (Heidi Fosner)

JAZZ

DE GRASSI / MANRING / GARCIA TRIO:
DEMANIA
Tropo Records #1003, www.degrassi.com

This world jazz super group's debut *Demania* is a heady pleasure for those looking for something

new in the genre. Alex de Grassi's acoustic guitar work is well respected, Michael Manring is, in my opinion, the most creative bassist in the business, and percussionist Chris Garcia, perhaps the least known of the trio, easily holds his own in this sly combination of jazz, world, folk, classical, and a little rock and roll. These 10 instrumentals are dense yet buoyant, creative yet familiar, dark yet inviting. Just as you get over a stirring guitar solo, the tabla takes over for a moment, sliding into a mesmerizing bass line. Each artist shines multiple times in each song, yet it's their collaborations that make this such a stunner. Except for a fairly straightforward cover of the Rolling Stones, "Paint it Black," this trio strikes pure musical gold. (James Rodgers)

DAN LEVINGSON & HIS CANARY COTTAGE
DANCE ORCHESTRA: STEPPIN' AROUND
Stomp Off Records, CD1415

Dan Levingson is the present-day keeper of the flame of a great but nearly forgotten facet of jazz: Dance Band music of the 1920's. History has been kind to its predecessors, Ragtime and Dixieland, and the 1930's, with Louis Armstrong and then Swing became Jazz As We Know It. As is so often the case, dance band music ended up being the wallflower, so to speak, not because of any deficiency, but by the cruel whims of the star-maker machinery, the industry's selective memory, and the rise of radio and the decline of the elegant ballrooms and swank clubs that were home to outfits like the Canary Cottage Dance Orchestra or the guest stars on this disc, the Victrolian Vaudeville Quartet and singer Molly Ryan. This Levingson crowd is fantastic, playing with smooth authority and an underlying friskiness that never becomes smarmy. This generous CD – 21 cuts – brings back the music of the '20s and revival favorites of that time that put people on the floor: "California, Here I Come," "I'm Forever Blowing Bubbles," "Come Along, My Mandy!" and old "Jeannie With The Light Brown Hair." The orchestra itself is a small but effective mix, just six players using roughly Dixieland instrumentation but with piano and violin, and they play the way the bandleader's patent-leather dome looks: not a hair out of place. As much of the original music of this era has not been saved or properly anthologized, thank goodness for Dan Levingson and his excellence in keeping this terrific music alive. (Tom Petersen)

VICTORY

Calendar

AUGUST 2007

Please enter your calendar data on the Victory Music Website by the
Second Monday of August for September listings!
www.victorymusic.org

08/01/07 Cow Bop McCormick Park Main St. & NE Stephens St. Duvall 6:30 p.m. Free Jazz and western swing www.summerstage.net

08/01/07 The Ronnie Pierce Ensemble The Whiskey Bar 2000 Second Ave. & Virginia Seattle 9 p.m. - 1 a.m. No charge Live music by the Ronnie Pierce Jazz Ensemble. 206-443-4490

08/02/07 Cow Bop Kent Summer Concert Series Lake Meridian Park 14800 SE 272nd Street Kent 7 - 8:30 p.m. Free For more information visit www.kentarts.com 253-856-5050

08/02/07 Marc Smason & the Beacon Hill Orchestra Nana's Soup House 3418 N.E. 55th Seattle 7 - 9 pm no cover Jazz trombonist/vocalist, Marc Smason and rhythm. 206-760-1764

08/03/07 Ranger & the "Re-arrangers" Rock Bottom Brew Pub 1333 5th Ave Seattle 5:30 to 7:30 pm Free Instrumental jazz featuring violinist Ranger playing early swing classics, Gypsy tunes and the music of Django Reinhardt 206-842-7652

08/04/05 One Oar Music of the Sea Festival Drayton Harbor Days Peace Arch State/Provincial Park US-Canada border, at I-5 Exit 276, & beginning of BC Hwy 99 Blaine, WA, & Douglas, BC 4:45 - 8:15 p.m. Free Bellingham Norwegian Male Chorus, Stan James, Pat Dixon, John VanAmerongen, Sometimes Sound Singers, Vancouver Folk Song Soc. Jon: 206-522-4149 jonpfaff01@fastmail.fm Park: 360-332-8221

08/04/07 Jazz in the Corner El Diablo Coffee Co. 1811 Queen Ave N. Seattle 8 - 10 p.m. Guitar and sax duo, traditional jazz guitar and guitar synthesizer www.jazzinthecorner.com

08/04/07 Larry Carlton and Robben Ford The Moore Theatre 1932 2nd Ave Seattle 7:30 p.m. \$39.50 An evening with jazz guitarist Larry Carlton and blues guitarist Robben Ford. www.themoore.com

08/04/07 The Other Band ZuKafe 515 Main St Edmonds 5:30 - 7:30 p.m.

Free Courtyard in back of coffee house in beautiful downtown Edmonds Kathie or Paul 425-776-9864

08/04/07 The Apostles Deception Pass State Park, West Beach Amphitheater Hwy 20, Whidbey Island side of Deception Pass Bridge Between Anacortes & Oak Harbor 7:30 - 8:30 p.m. Free A cappella African American gospel quintet in the Soul Stirrers & Dixie Hummingbirds tradition. Adam: 360-675-2417 x.31 Adam.Lorio@parks.wa.gov

08/04/07 The Apostles Larrabee State Park, Band Shell West (or bay) side of Hwy. 11 (Chuckanut Dr.) South of Bellingham 3:30 - 4:30 p.m. Free admission A cappella African American gospel quintet in the Soul Stirrers & Dixie Hummingbirds tradition. Amber: 360-676-2093

08/04/2007 Louisiana Bayou Music/ Dance Workshops and Zydeco Dance The Ballard Elks 6411 Seaview Ave NW Seattle 9 a.m. - 12 a.m. \$17 - \$50 Zydeco accordion, rubboard, dance workshops, evening live music zydeco dance. Workshops in zydeco accordion, rubboard, dancing, evening zydeco dance w/live music. www.scn.org/cajun/sizzle.htm NW Lagniappe 206-230-4213

08/05/07 Dan Carollo The Mandolin Cafe 3923 S 12th St. Tacoma 11 a.m. FREE Dan Carollo performs solo acoustic guitar at the Mandolin Cafe www.celtograss.com

08/05/07 Janie and Joe Point Roberts Arts and Music Festival Lighthouse Park Point Roberts 1 p.m. free 360-678-0437

08/05/07 Latino Folk Arts Fiesta Wenberg State Park E. Lake Goodwin Rd., w. of Arlington (I-5 Exit 206 w.) Lake Goodwin, between Lakewood & Warm Beach, Snohomish County 1 - 5 p.m. Free admission Virginia Rico, Danza Regional Mexicana, Mariachi Estrella del Norte, Juan Manuel Barco & his TexMex Band Laura: 509-997-4805 morrison@methow.com Park: 360-652-7417

08/05/07 Marc Smason & Joanne Klein with Tim Kennedy Amore 5th & Bell Seattle 7 - 10 p.m. no cover Jazz trombonist/vocalist, Marc Smason and diva, Joanne Klein are joined by Tim Kennedy on keys 206-760-1764

08/05/07 Morgan & Graves and Percy Hilo History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2 p.m. Free & Open-to-the-Public Part of the History House "Music in the Sculpture Garden" summer concert series.

08/07/07 Molly's Revenge Kent Summer Concert Series Kent Station Plaza 417 Ramsay Way Kent 12 noon - 1:00 p.m. Free For more information visit www.kentarts.com 253-856-5050

08/07/07 Fabulous Filucies Playground Express Wright Park 6th & I and Division & I Tacoma 10:30 a.m. - Noon Free music and fun with clowns and jugglers Mario Lorenz 253-272-6622

08/08/07 Captain Gravel McCormick Park Main St. & NE Stephens St Duvall 6:30 p.m. Free Puget Sound's favorite bluegrass band. www.summerstage.net

08/08/07 The Ronnie Pierce Ensemble The Whiskey Bar 2000 Second Ave. & Virginia Seattle 9 p.m. - 1 a.m. No charge Live music by the Ronnie Pierce Jazz Ensemble. 206-443-4490

08/09/07 Los Mex Pistols Del Norte Lake Meridian Park 14800 SE 272nd Street Kent 7 - 8:30 p.m. Free For more information visit: www.kentarts.com 253-856-5050

08/11/07 Jazz In The Corner El Diablo Coffee Co. 1811 Queen Anne Ave. North Seattle 8 - 10 p.m. Guitar and sax duo, traditional jazz guitar and guitar synthesizer www.jazzinthecorner.com

08/11/07 Roberson & Beese White Heron Cellars 10035 Stuhlmiller RD Quincy 7 p.m. \$10 This acoustic blues duo on guitar and bass hail from Spokane 509-797-0463

08/12/07 Marc Smason & Michael Gotz 3rd Place Books 17171 Bothell Way N.E. Lake Forest Park 10:30 a.m. - noon no cover Jazz trombonist, Marc Smason and Michael Gotz - guitar & bass pedals 206-760-1764

08/12/07 Orville Murphy and Friends History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2 p.m. Free & Open-to-the-Public Part of the History House "Music in the Sculpture Garden" summer concert series. John 206-675-8875 www.historyhouse.org

08/14/07 Marc Smason Music Workshop On the House 1205 E. Pike Seattle 7:30 - 9:30 p.m. no cover Trombonist, Marc Smason and rhythm section open workshop 206-760-1764

08/14/07 Jim Valley & the Rainbow Planet Playground Express Wright Park 6th & I and Division & I Tacoma 10:30 to Noon Free music and fun with clowns and jugglers Mario Lorenz 253-272-6622

08/14/07 Scott Cossu Trio Kent Summer Concert Series Kent Station Plaza 417 Ramsay Way Kent 12 noon - 1 p.m. Free For more information visit www.kentarts.com 253-856-5050

08/15/07 Show Brazil! McCormick Park Main St. & NE Stephens St. Duvall 6:30 p.m. Free Brazilian music and dance for the whole family. www.summerstage.net

08/15/07 The Ronnie Pierce Ensemble The Whiskey Bar 2000 Second Ave. & Virginia Seattle 9 p.m. - 1 a.m. No charge 206-443-4490

08/16/07 Janie and Joe Island County Fair The Fairgrounds Langley 3:45 pm Free "Soulful original Folk, Rock and Blues with a Celtic Twist" 360-678-0437

08/16/07 LeRoy Bell and His Only Friends Kent Summer Concert Series Lake Meridian Park 14800 SE 272nd Street Kent 7 - 8:30 p.m. Free For more information visit www.kentarts.com 253-856-5050

08/18/07 Dan Maher & Hank Cramer Northwest Seaport 1001

Valley Street Seattle 7 p.m. By donation Two of the biggest voices in Northwest music: Dan Maher of NPR's Inland Folk, and shantyman Hank Cramer 509 996-3528

08/18/07 Janie and Joe The Mandolin Cafe 3923 S. 12th Street Tacoma 8-10 p.m. "Soulful original Folk, Rock and Blues with a Celtic Twist" 360-678-0437

08/18/07 Jill Johnson & the Bergen 6 of the Shifty Sailors Deception Pass, West Beach Amphitheater Hw. 20, Whidbey Island side of Deception Pass Between Anacortes & Oak Harbort 7:30 p.m. Free Storyteller reenacts ferry operator Berte "Little But Oh My" Olson. with Scandinavian music accompaniment Adam: 360-675-2417 x. 31 Adam.Lorio@parks.wa.gov

08/18/07 John Nelson Cafe Luna 9215 SW 204th St., Vashon, WA 98070. Vashon 7:30-10 p.m. no cover Original folk, blues, instrumentals and covers with Jane Milford on harmony vocals www.cafelunavashon.com

08/18/2007 Swamp Soul Cajun/Creole/Zydeco Dance Band Highliner Pub 3909 18th Avenue West Seattle 8 - 11 p.m. \$10 (Over 21 Only) Traditional and contemporary Cajun, Creole, and zydeco dance music www.highlinerpub.com

08/19/07 2nd Annual Port Gamble Maritime Music Festival Port Gamble Grounds Main Street Port Gamble 3 p.m. - 8 p.m. Donation Five hours of the best in NW maritime music. Budd Bay Buccaneers, Watch the Sky, Chris Roe, Matthew Joeller

08/19/07 Marc Smason, Joanne Klein & Craig Hoyer Amore 5th & Bell Seattle 7 - 10 p.m. no cover Trombone, voices & keys 206-760-1764

08/19/07 The Boys of Greenwood Glen and Ricky Gene Powell History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2 p.m. Free & Open-to-the-Public Part of the History House "Music in the Sculpture Garden" summer concert series. John 206 675-8875 www.historyhouse.org

08/22/07 Seattle Repertory Jazz Orchestra McCormick Park Main St. & NE Stephens St. Duvall 6:30 p.m. Free SRJO pays tribute to Miles Davis' "Birth of the Cool." www.summerstage.net

08/22/07 The Ronnie Pierce Ensemble The Whiskey Bar 2000 Second Ave. & Virginia Seattle 9 p.m. - 1 a.m. No charge 206-443-4490

08/24/07 Ranger & the "Re-Arrangers" Rock Bottom Brew Pub 1333 5th Ave Seattle 5:30 to 7:30 p.m. Free Instrumental jazz featuring violinist Ranger playing early swing classics, Gypsy tunes and the music of Django Reinhardt 206-842-7652

08/25/07 Hank Cramer Cowboy Camp Dinner Sun Mountain Lodge Winthrop 5:00 pm \$40 adults, \$25 kids Enjoy a horseback ride, chuckwagon steak dinner, and cowboy songs around the campfire 509-996-4735

08/25/07 Hank Nelson "the Singing Logger" & Friends Federation Forest State Park Hwy 410 (Chinook Pass Hwy) Between Enumclaw & Greenwater 1 - 2 p.m. & 3 - 4 p.m. Free admission Music, Stories, & Poetry of the Northwest Logger Jeff: 360-663-2207

08/25/07 Ranger & the "Re-Arrangers" Island Music Guild 10598 Valley Road Bainbridge Island 7 p.m. \$8 A musical tour of the history of Gypsy jazz 206-842-7652

08/29/07 Caryn Kupferman Egan's Ballard Jam House 1707 NW Market Street Seattle 6 - 8 p.m. \$5.00 Acoustic rhythm and soul - think jazz meets folk meets funk meets poetry.... Egan's 206-789-1621 or www.ballardjamhouse.com

08/29/07 The Ronnie Pierce Ensemble The Whiskey Bar 2000 Second Ave. & Virginia Seattle 9 p.m. - 1 a.m. No charge Live music by the Ronnie Pierce Jazz Ensemble. 206-443-4490

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 p.m. Free victory@nwlink.com

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

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

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7-9:30 p.m. donation. 2 songs

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

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

TUESDAYS

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

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

Every Tuesday Victory Music Open Mic at Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign-up 6-6:45 p.m. music 7p.m. donation

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) 6:30 Music 7-10p.m. \$3, \$2 members The grand-daddy of them all. Piano & sound sys. provided.

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

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 p.m. No cover Acoustic 253-212-0387

Every fourth Tuesday Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) 7 p.m. Free Open jam for hammer dulcimer players Rick Fogel at 206-910-8259

WEDNESDAYS

Every Wednesday Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm Free An open, intermediate Irish session. Tune list avail: 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 p.m. A jazz legend in Seattle. 206-622-2563

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

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

THURSDAYS

Every 1st Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:-9 p.m. Free. Food Court Stage has a piano & great sound system

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

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

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

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. no cover Swinging hot jazz 206-622-2563

Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 p.m. Open mic music and poetry 206-208-3276

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

FRIDAYS

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

Every Friday Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4-7pm No Cover Acoustic 253-212-0387

SATURDAYS

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

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

2ND ANNUAL PORT GAMBLE MARITIME MUSIC FESTIVAL

BY MATHEW MOELLER (CAP'N MARR)

Towards the north end of the Kitsap Peninsula, about a mile from the east end of the Hood Canal Bridge, is a small hamlet frozen in time – Port Gamble, WA. Quaint New England style buildings sit amongst the maples and manicured lawns, a historical gem preserved by the Pope and Talbot Lumber Company. Because of this classic seaside town's beauty and charm, every summer weekend witnesses at least one event in Port Gamble. On August 19th, beginning at 3 pm, the event will be the 2nd Annual Port Gamble Maritime Music Festival.

Yes, that's the **Second** Annual Port Gamble Maritime Music Festival. Last year, the word barely got out in time for the 2006 festival that featured William Pint & Felicia Dale, The Cutters, Bold Horizon and Watch the Sky. The promoters, Puget's

Sound Productions (www.livelocalmusic.org) strategically placing the stage to embrace the majestic view of the Hood Canal as a back drop. Under a late August sun, the best of regional maritime musicians play one hour sets to the delight of the audience.

No chances are being taken this year. The word is going out. Featured for 2007 are: Spanaway Bay (Kent & Carol Mesford); Chris Roe; Watch the Sky, Matthew Moeller & Friends (Yeah, that's me. **Somebody** has to write the story) and the Budd Bay Buccaneers. In the center of town, the festival will be offering expanded concessions and spectator facilities. Make a note: August 19th is the date to mark on your calendar.

Now, here's the catch. You knew there'd be a catch, didn't you? The festival is free. This is a

great destination for a Sunday drive or a relaxing break while you're waiting for the ferry lines to get shorter. Puget's Sound Productions gratefully accepts donations, but they are presenting this outstanding showcase of maritime musicians as part of their ongoing mission to bring live local music back to the community.

To get to Port Gamble from the Seattle side, take the ferry to Kingston from Edmonds, follow Route 104 out of Kingston. Watch for signs to Port Gamble, (Route 104). From the Olympic Peninsula, take the Hood Canal Bridge eastbound. Turn left at the stop light and drive one mile. Remember to sloooow dooown — the speed limit in Port Gamble is 25 mph. There are four places where you can turn north off highway 104 to find parking, but the closest to the festival stage is at Stiebels Corner (the "big" turn) onto NE Rainier Avenue — Port Gamble's "downtown retail core". The festival stage will be set up next to the Port Gamble General Store.

In the years to come, when the 22nd Port Gamble Maritime Music Festival rolls around, you'll be able to say, "I was there at the beginning!"

Tumbleweed continued from page 6

One of the favorite festival events is The Dave Oestrich Band Scramble, named after a former 3RFS stalwart who loved band scrambles. Musicians' names are drawn from a hat and bands are assembled on the spot. They have one hour to come up with two tunes and to practice before they perform for judges and audience. The competition is fierce, but all in fun, and everyone is a winner.

Our annual Tumbleweed Songwriting Contest is probably one of the most unique songwriting contests in the country, because we have no entry fee and because every year we have an assigned theme. Contestants must write to the theme, which is usual pretty broad and amorphous. This year's theme is "Déjà Vu". We received about 25 entries, which will be narrowed down by an anonymous judge to 10 finalists and three alternates. The 10 finalists: Brian Butler, Ron Dalton, Nancy K. Dillon, Mary Hartman, Jay Howlett, Ken Nottingham, Chris Roe, Marilyn Rucker, Jennifer Spector, Betsy Wellings, and the Alternates: Tory Christensen, Robyn Landis and Wes Weddell will perform their songs before three judges and an avid audience during the contest on Saturday afternoon. The winner will receive a handmade Tumbleweed trophy and perform the winning song at the evening concert. First, second, and third place winners also receive monetary prizes due to the generosity of a Seattle area couple, who have sponsored the contest for the past few years because they love to support singer/songwriters and love Tumbleweed.

Three Rivers Folklife has produced Tumbleweed for the past 11 years with support from the City of Richland and local and regional sponsors and businesses. We also receive generous monetary support from patrons, donors and contributors. T-shirts and button sales at the festival also provide income for the festival and the 3RFS concert compilation "Front Row Seat", a 2 CD set for the bargain price of \$15, is also a Tumbleweed fundraiser. This year there will also be a raffle guitar, a solid-top Epiphone AJ-200 SCE Acoustic-Electric model, which will be raffled off on Sunday evening at the festival. There will only be 400 tickets available at \$5 each so the odds are good and there will be instant gratification – at least for the winner!

For more information about Tumbleweed Music Festival including directions and lodging opportunities, check the 3RFS web site at www.3rfs.org. If you make reservations at local motels, be sure to ask for a Tumbleweed discount, as many will give one if you ask for it. The schedule and performer bios, links and sound clips will be posted ASAP.

Having been involved with the production of Tumbleweed for the past 11 years and having spent 5 years as coordinator (but not this year!), I am of course a bit prejudiced when I say that Tumbleweed is one of the best of the Northwest small festivals. We have received so much positive feed-back over the years, that we know lots of people feel the same way, because once they have experienced

Tumbleweed they return every year to relive that "déjà vu" experience of community and home-grown organic music. Come and see what the "buzz" is all about and join the Tumbleweed family. See you in September!

Just a few of the 100 performers tentatively scheduled to perform at Tumbleweed:

Singer-songwriters: Garrett & Westcott, Michael Guthrie, David Rea, Kerry Grombacher, Larry Murante, Electric Bonsai Band. **Nautical:** Constellation's Crew, Sanger & Didele. **Celtic:** Skweez the Weezle, Campbell Road. **Music from around the world:** Sesitshaya Marimba Ensemble, First Steal a Chicken, Arvid Lundin & Deep Roots. **Dance:** Sultana Dancers, Richland International Folkdancers, Ye Merrie Greenwood Gypsy Dancers, Anita LaFranchi; Swing, Waltz and Line dance instruction. And more: Dorian Michael, Badger Mountain Dry Band, Deb Seymour & the Debonaires, ThorNton Creek

Micki Perry produces concerts for 3 Rivers Folklife Society in the Tri-Cities, and is a former coordinator of Tumbleweed Music Festival. She is also a singer/songwriter and has been a member of Victory Music for over 20 years. She can be reached at 509-783-9937 or mickilperry@aol.com. This year's Coordinator, Mary Hartman can be reached at 509-528-2215 or hartmanm@3-cities.com or festival@3rfs.org. The 3 Rivers Folklife Society web site is www.3rfs.org

NOTES FROM PORTLAND

Mary Flower

BY DICK WEISSMAN

For this month's Portland offering, we're going to write about Mary Flower. Mary is that rare individual who is a fine singer, an excellent guitarist, and a very good songwriter. Mary lived in Denver from the 1970's until her move to Portland, just a couple of years ago. The move "actually took me five years to accomplish," she remarked. While in Colorado Mary performed and recorded with Katy Moffatt, was the spearhead for a sort of musical chairs women's group called The Motherfolkers (known as the most carefully pronounced name in show business,) raised a family, and taught guitar. During this period of her life Mary performed in blues, country and folk music contexts, and developed an original style on guitar and dobro. Portland has proven to be a musical tonic in Mary's life. Her son Jesse, who plays bass for the young modern bluegrass band Jackstraw lives here, and from time to time he plays bass for her.

By the early 90's she quit the Motherfolkers, and began to work on developing a solo act. An experience as a guest artist for blues week at the

Augusta Heritage Workshop led to her focusing Piedmont blues style, and the pursuit of a solo career. She currently coordinates this event at Augusta, and has also taught at the Port Townsend Blues Guitar Workshop three times. Meeting such famous musicians as Jack Owens, a blues guitarist from Benton, Mississippi, was a thrill and a big influence. Although Mary has never taken lessons as such, she has learned a great deal from teaching alongside such musicians as Ernie Hawkins, one of the best of the Gary Davis disciples, and Woody Mann. She took third place in the Winfield, Kansas fingerpicking contest, where no woman had ever previously placed, although Muriel Anderson subsequently won the contest. In general she has found that there are a small percentage women blues instrumentalists in the overall contest scheme.

Over the years Mary released several albums on her own, but in 2005 she was signed by Yellow Dog Records in New Orleans. After considering recording with old friend Tim O'Brien in Nashville, she went down to New Orleans and

recorded her album *Bywater Dance* at a studio operated by an Mark Bingham, an old friend from her days at the University of Indiana. She was excited to play with such stalwarts as pianist Henry Butler and clarinetist D. Michael White.

More recently she has an instrumental album, *Instrumental Breakdown* on the label. She also has some new videos instructional projects out for Homespun Tapes.

Except for an agent in Europe, Mary has done her own booking. Although she finds that it takes up more time than she would prefer, she has been able to keep a busy schedule of workshop teaching, and European and American touring. She remarked that "each year gets better," with appearances at the Calgary and Sisters Folk Festivals, and teaching at numerous workshops and summer music camps adding to what has become a prestigious performing resume.

Rather than single out specific songs, I recommend that you listen to one of Mary's recordings, or catch one of her shows. There are very few musicians around who blend songwriting, instrumental and vocal skills and musical taste in a solo act, and those of us who live in Portland are happy to have her here.

Dick Weissman: 1731 SW Moss St., Portland, OR 97219; r2s@comcast.net

NORTHWEST SEAPORT

BY ALICE WINSHIP

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

Hank Cramer / Dan Maher in Concert
Northwest Seaport Maritime Music Series
Saturday, August 18, from 8 to 10:30 PM
Concert at Northwest Seaport, 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. Songleaders Stan James and Percy Hilo will keep things moving, with opportunity for anyone to lead a song or just join in the chorus. These two veterans of the Northwest maritime scene have a wide variety of songs and seafaring lore to share. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or www.seaport@oz.net

Hank Cramer is best known for his booming bass voice, accompanied by vintage flat-top guitar and a wry sense of humor. His repertoire is a mix of original, traditional, and contemporary folk songs. Most of his songs tell the stories of cowboys, sailors, soldiers, miners, adventurers and just plain drifters. Hank is an avid historian and presents educational programs which weave together music, history, and cultural traditions. For more information: www.hankcramer.com/

Music legend Dan Maher, often called a folk music encyclopedia, has been performing his unique acoustic-folk music for most of his life. Dan is known throughout the Northwest as a master of the sing-along and as a singer/songfinder who takes traditional, contemporary and popular songs and puts his own stamp on them so they become signature songs for him. Since 1982, he has hosted the "Inland Folk" show on Northwest Public Radio. Tickets available at the door: \$12 general, \$10 seniors, youth and members. For more information, Northwest Seaport (206) 447-9800 or seaport@oz.net

Chantey Sing at the Highliner Pub,
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4:00-6:30 pm.

Organized by Trapper Graves-Lalor.
No cover charge. Food & beverages available.
1735 W Thurman St, Seattle (Fisherman's
Terminal) 206-283-2233

*Alice Winship 206-448-0707
walice1@gquest.net*



MUSICAL TRADITIONS

Folk Tradition - Borrowed Tunes and Words

BY STEWART HENDRICKSON

In 1966 I heard Lu Mitchell, a Dallas singer-songwriter, sing *She's Someone's Grandmother*, her song about a white-haired lady who over many years embezzled millions of dollars from a Texas bank (a true story). It had a lovely tune which I suspected was not original, but I didn't know its origin. Later I heard a hammered dulcimer player play it as the traditional tune *Bendemeer's Stream*. A little research on the Internet revealed that Thomas Moore (1779-1852) wrote lyrics for this tune as *Bendemeer's Stream*. But Moore borrowed the tune from an older Irish air. It was also used for the song *Carrigdhoun (The Lament of the Irish Maiden)* by Ellen Mary Patrick Downing (1828 - 1869), a political song telling of the flight from Ireland of Sarsfield's "Wild Geese" in 1691 (Carrigdhoun is situated west of Cork City in Ireland):

*The heath was green on Carrigdhoun
Bright shone the sun o'er Ard-na-Lee
The dark green trees bent trembling down
To kiss the slumbering Own na Buidhe*

Around 1900 Percy French wrote the lyrics by which the tune is better known – *The Mountains of Mourne*. You can hear a beautiful midi arrangement of this by Barry Taylor on his web site (<http://www.contemplator.com/tunebook/midimusic/mourne.mid>).

To me, *Bendemeer's Stream* (a.k.a. *Carrigdhoun* and *Mountains of Mourne*) is one of the most beautiful tunes I know, and it has probably been used for dozens of folk songs, both old and new. This illustrates a folk tradition – good tunes that pass the test of time are recycled many times into other songs.

Another tune that has been recycled even more is *Star of the County Down* (www.contemplator.com/tunebook/midimusic/star.mid).

*Near to Banbridge Town, in the County Down
One morning in July,
Down a boreen green came a sweet colleen,
And she smiled as she passed me by*

The oldest reference to this tune is the song *Gilderoy* in Alex. Stuart's 'Musick for Allan

Ramsay's Collection of Scots Songs', c 1726. It predates *Star of the County Down* by over 150 years. This tune and its variants have been used for numerous traditional songs, including *Divers and Lazarus*, *The Murder of Maria Martin*, and *Claudy Banks*, and also several English and American Hymns and Carols. It can be adapted to many songs – if you use just the verse melody (leave out the chorus) to *Star of the County Down*, you can sing Robert Service's famous poem, *The Cremation of Sam McGee*.

Old Settler's Song (Acres of Clams) is the unofficial Washington State Folk Song:

*I've traveled all over this country
Prospecting and digging for gold
I've tunneled, hydraulicked and cradled
And I have been frequently sold*

This is, of course, a parody of *Rosin the Beau* (<http://www.contemplator.com/tunebook/midimusic/rosin.mid>):

*I've traveled all over this world
And now to another I go
And I know that good quarters are waiting
To welcome old Rosin the Beau*

Which also has a parody about a cheerful fiddle player who does not drink:

*I've always been cheerful and easy,
And scarce have I heeded a foe,
While some after money run crazy,
I merrily Rosin'd the Bow.*

From John Avery Lomax's book, 'Cowboy Songs & Other Frontier Ballads' (1910): "This ['Old Rosin'] must have been a very popular song throughout the middle of the nineteenth century, for its melody was used for no fewer than four political songs between 1840 and 1875. The origin of "Old Rosin" is not clear, but it must have been English or Scottish or Irish, and it probably dates from the opening of the century... Curiously enough, the name of the hero was generally given as "Rosin, the Bow", and it is quite possible that this was considered a descriptive title for a fiddler

or some other type of minstrel. But the authentic spelling is unquestionably "Beau", and there is still nothing to prove that old Rosin was anything more than popular ladies' man with alcoholic tendencies."

Old Rosin is perhaps the most parodied of folk songs – for example, *Acres of Limelighters* (remember the 1960s folk-singing group?):

*We've traveled all over this country
A pickin' and singing for gold,
In concerts, in nightclubs, on TV,
Yes we have been frequently sold*

These and many other parodies can be found on the Mudcat (Digital Tradition) web site - just type the keyword - *ROSINBOW - into the 'Digitrad and Forum Search' box).

Perhaps the most prolific borrowers of tunes and words were Woody Guthrie and Bob Dylan. Woody wrote *Roll on Columbia*, the Official Washington State Folk Song, in 1941 while working for the Bonneville Power Administration on the Columbia River. For the chorus he took the tune from Leadbelly's popular themesong *Goodnight Irene*. Leadbelly was said to have borrowed his tune from an old pop song from around the turn of the century. So here we may have an example of a reverse folk process – a popular song evolves into a folk song. John McCutcheon once remarked in a concert that you can sing almost anything to the tune of *Goodnight Irene*, and then went on to prove it!

An example of Bob Dylan's borrowing of lyrics is his song *Tomorrow is a Long Time*. It comes from a 16th century poem *Westron Winde*:

*Westron Winde, when will thou blow
The smalle raine downe can raine
Christ, if my love were in my armes
And I in my bed again*

Which Dylan changed to:

*Yes, and only if my own true love was waitin'
Yes, and if I could hear her heart a softly poundin'
Only if she was lyin' by me
Then I'd lie in my bed once again*

Dylan went to England early in his career to hear traditional songs from which he got material for his future songwriting. From this he got the following tunes: *Bob Dylan's Dream* (Lord Franklin), *Girl of the North Country* (Scarborough Fair), *Farewell (Leaving of Liverpool)*, and *A Hard Rain's Gonna Fall* (Lord Randall).

Continued on page 18

NEWS FROM THE SOUTH SOUND

BY DENNIS RAY DEEM

Hi everyone, I thought it would be a good idea to let everyone know how things are going down in Tacoma land. I would also like to introduce myself as the newest member of the Victory Music Board of directors a position that I hope to bring some of my own experiences and wisdom (I may not have much my kids sometimes tell me) too. I spend most of my time in Seattle where my wife and I live but we have taken on the job of maintaining my favorite open mic location at the Antique Sandwich. I hope that we can keep it going as an enjoyable experience for all. We need volunteers to keep it going. So if you are reading this and have time or money (we do take donations of cash in lieu of time) that needs a place to have an exciting musical journey, let us know by joining us at the well known Reston location on Pearl St.

The open mic in Tacoma offers an opportunity for aspiring musicians and pros alike, to express themselves on a live radio broadcast. This has a tendency to bring out some very good musicians and everyone has a lot of fun.

This would not be a good plug with out a big thank you for Tammy at the Antique Sandwich who has given unwavering support though the years to our musical community. Without her we would not have anything at all.

I also highly recommend the sandwiches and salads that they have for our delight. The cheesecakes are not bad either. If you plan to come and listen then schedule a dinner with the sounds it will be memorable.

If any of you readers care to perform there, the recommendation is to sign up before 6:30pm, so that you will have the opportunity to play for us. Oh and by the way we are always looking for businesses or individuals who are interested in underwriting parts of the show. This is a great opportunity to have your message heard by thousands of people listening to the radio. We broadcast every Tuesday from 7:00PM to 10:00PM on KVTI – 90.9 on your FM dial.

Among the crowd pleasers that show up at the Antique Sandwich is Dakota Bob who takes a break from his Portland venue (Mock Crest

Tavern in my old Portland neighborhood) to stop by and let us hear some of his throbbing blues renditions that he is well known for. I hope to be able to bring some of the Portland news our direction in the future as Portland was a stop on my journey to Seattle.

One of the first assignments I have taken on, since joining up with Victory Music is to find out more about the “Misty River Band” (www.mistyriverband.com) they are in a whirlwind CD release tour that will bring them to the Seattle area on August 16th. Carol Harley tells me that she is looking forward to a great time on Mercer Island. They will be playing the “Mostly Music In The Park” series at Mercerdale Park between 7 pm and 9 pm. Check out the Misty River website for more information.

While talking to Carol we discovered that we had friends in common in the Portland area and I found out that my old friend Stew Dodge is still doing sound for many of Portlands’ groups and events. Any of you out there that go back a few years might remember Stew from the old PH Factor Jug Band or Melodious Funk days. He was the guy who played all the instruments and is a very memorable musician himself. I hope he decides to play again some day. Around here Jug band music goes over pretty big. We had a young jug band show up at the Antique Sandwich just a couple of weeks ago and it made my heart feel good to hear the sound of a jug being played.

I remember back in the sixties when the Jug Band sound came into the fore front of the folk music scene and Jim Kweskin made it popular again. I think that it is the music form that just won’t go away. The reason is that it is just too much fun.

Speaking of old time music and “Misty River” (the two go together nicely) I also found out from talking to Carol that Laura Quigley the bass player is also the bass player for the “Flat Mountain Girls” group. They are having to live up to Rave reviews here in the Northwest after winning the first place prize at the 5th annual Northwest String Summit. I did a CD review

for them about a year ago and was astounded by the very comfortable, warm and rollicking sound that they produce. I sure hope that they can get away from the Portland area long enough to come our way also. If not we may have to venture down to see them.

I’ll let you all go now knowing that you may find a little more of my writing here in the Review and I hope to cover some interesting subjects in the future. Maybe even a little history on how Spanish Gypsy music has influenced music internationally and how in turn the international music has come back to influence the gypsy music and create what is called “Importaciones” songs imported from the colonies of Spain. So long for now.

Folking Around Continued from page 5

and uniquely fresh. This is the way it’s supposed to be: the torch gets passed, the legacy lives on and a good time singing is had by all.

At the top of this piece I documented the world at Folklife. Well, I enjoyed a world of an entirely different but equally wonderful variety last month at the Oregon Country Fair in Veneta, near Eugene. It was our 39th annual all-purpose counterculture gathering which we refer to as a “Party With A Purpose” because it’s so much more than a good time. Within our universal family are music, dance forms and culinary choices representing a cross section of the planet and whose workers come from a variety of geographical areas.

But these facets are not the foundation. The fair was born as a celebration of peaceful and cooperative community lifestyles (from local to planetary community) and as a positive reaction to so much that we disagreed with in our country and the world. Healthy values and actions emanating from them concerning the spiritual, social, political and environmental aspects of life are seen and felt all around and result in our party being a family reunion in which we witness our love for our brothers and sisters and our belief that the human race is capable of setting aside its differences and cooperating to attain a civilized planet of mutual caring, sharing and respect. This may not mesh with the current state of world affairs, but all planetary progress begins with a dream that morphs into action and we loved each other and the earth in 07.

May you all do the same and I’ll see you again in October.

(All comments welcome: Percy Hilo, PO Box 21761, Sea. 98111-3761, (206) 784-0378, Percivalpeacival@myway.com)

ACCENT ON MUSIC THERAPY

Tune in to Learning: A Curriculum-Based Training Model for Special Education Programs

BY: MICHELLE LAZAR

This following article was written by a board certified music therapist from San Diego who has published a curriculum for students in special education that is based on music therapy research. These songs were composed to teach very specific objectives in areas that are commonly addressed in the special education of students with autism and other disorders. There are 90 songs in all, in the following categories which are also the names of the books in the curriculum:

- Vol 1: Social Skills and Pragmatics
- Vol 2: Basic Language Concepts
- Vol 3: Daily Living Skills and Self-Regulation
- Vol 4: "Wh" Questions, asking what, where, why, when questions
- Vol 5: Academics
- Vol 6: Discrete Trial Teaching and Learning Readiness
- Vol 7: Emerging Speech and Oral Motor
- Vol 8: Skill Building for Students with Multiple Disabilities
- Vol 9: Adapted Dance and Movement

Each of the volumes comes with photographs that are large and colorful and match the contents of each song. To see an example, go to the web site: www.tunedintolearning.com

Tuned in to Learning is a curriculum using music in combination with other evidence-based techniques such as scripts, photographic cues, and errorless teaching to support special learners. This program grew out of field work done by Coast Music Therapy, a San Diego-based agency. See www.coastmusictherapy.com

This agency has provided music therapy assessments and service to approximately 500 students with Individual Education Plans in 18 school districts. Coast Music Therapy has had the unique opportunity to evaluate not only the needs of the students but also those of the educators and related service providers serving them.

Common concerns included lack of access to music resources appropriate for students with cognitive or speech delays and difficulty in finding music that was functionally appropriate for the goals their students were working on. While some of these needs could be met through on-site visits by the music therapist, it was evident that more frequent availability of specialized music techniques would maximize student outcomes.

Drawing upon research from the fields of music therapy, special education, and applied behavior analysis, the Coast Music Therapy team developed 90 song recordings which aligned with IEP goals in core educational need areas. Song

recordings were paired with a full range of teaching materials including photo books, flashcards, worksheets, data sheets, schedule icons, checklists, and lesson plans. This ensured that content taught through song could be continually addressed throughout the week, helping students transfer skills from the music to the non-music setting.

Pilot trainings on the use of this curriculum have subsequently been implemented in school districts countywide with attendance by preschool and elementary special education teachers, speech therapists, occupational therapists, autism specialists, and paraprofessionals.

Districts were not only open to providing the training but also to including the curriculum as a standard educational tool in their classrooms and enlisting ongoing music therapy consultation to offer support to staff in implementing music in their daily programming.

While the provision of this type of training and curricula does not replace the need for students to receive more individualized music therapy support, it significantly widens awareness and access to appropriate music-based learning approaches for special education students. The receptiveness of school districts to this model of programming also speaks to the importance of collaboration, co-treatment, and resource material development for music therapists working in special education settings.

For more information and related research visit www.tunedintolearning.com
Coast Music Therapy
www.coastmusictherapy.com
or contact Michelle Lazar at mlazar@tunedintolearning.com

Gig Harbor continued from page 4

Also this year we will have 20–30 vendor booths that will offer not only a variety of food and drink, but crafts, arts, and stuff for the kids. Don't forget that kids under 12 get free admission.

Again, please visit our web site to find our further information about how to get to the venue. There is a map showing its location on Harbor Hill Drive between the new Costco site and the almost-open YMCA. You will also find information on becoming a vendor or sponsor at the festival. For those of you who write and perform your own music, please check out the songwriting competition page. Though the deadline is very soon after the publication of this article, we hope you will still contact us if you have entries.

Remember: August 25th and 26th for the Gig Harbor Folk Festival in beautiful Gig Harbor. Two days of music and instruction from some of the best names in the music world. We hope to see you there.

May, Dan and Steve For more information call 253-853-5610 www.Gigharbofolkfestival.com

Musical Traditions Continued from page 16

Traditional music is not static, but continues to evolve and forms the basis of newer music. William Blake (1757-1827) wrote "The difference between a bad artist and a good one is the bad artist seems to copy a great deal; the good one really does copy a great deal."

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;). Contact him at hend@stolaf.edu for questions, ideas or comments.

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KIDS KORNER

Kids Independent Record Lables, Part 2!

BY HILARY FIELD

Spotlight on Putumayo Kids

Listening to music in the twenty first century has been compared to switching on a light: instantaneous and seemingly free. This is an undeniable change from the days of yore, when browsing in a record store, purchasing an LP, admiring the cover art, reading the liner notes, memorizing the key changes from song to song, even placing needle to vinyl, all took a modicum of commitment to the act of releasing the artist's work to the listener's ears. Music for young children, however, has always been a step or two behind the times. It is a genre where packaging still matters, and entire albums are purchased more often than individual tracks. This, the second in a series of kid's independent record labels, spotlights Putumayo Kids, a label known for its colorful cover art, educational and informative liner notes, and joyous world music.

Putumayo, named after a beautiful river valley in Columbia, began as a clothing and handicrafts store in NYC in 1975. Founder Dan Stroper filled it with treasures from his travels in Latin America, and the store became quite successful. By 1982, Stroper was designing and supplying clothing and crafts to 600 other stores. He became enamored with world music when he first heard a live concert of the Nigerian juju band Kotoja, a group he later featured on several Putumayo world music CDs. Co-founder Michael Kraus joined Stroper to establish Putumayo World Music in 1993, focusing on international music characterized by the label's motto, "guaranteed to make you feel good!" The upbeat, tuneful music does its job well, with CDs covering cultures from Asia to Africa, South America to Europe and all places in between. The unique and appealing cover art by Nicola Heindl graces Putumayo's releases, and makes the label instantly recognizable. Putumayo has also embarked very creatively upon the retail market, with stands of its colorful CDs finding their way to thousands of coffee houses, gift shops, clothing stores, and other specialty shops, as well as to traditional record retailers. This method of brand recognition plus an omniscient presence is not unlike the marketing theory of fast food chains,

but with much more culturally nutritious wares to sell, and none of the health risks.

In 1999 Putumayo Kids released the best selling *World Playground*, and marked its presence with melodic and danceable music that is quite appealing to kids and adults. This CD introduced Putumayo's Playground series, compilation albums of renown and new artists performing culturally authentic kid and kid friendly music from around the world. *World Playground 2* followed close behind, as well as CDs of specific regions, such as *New Orleans Playground*, *French Playground*, *African*

As children physically move and exercise during a Rhythms of Life program, they are also listening to the melodies, instruments and rhythms derived from countries all around the world.

Playground and more. The latest release by Putumayo Kids veers from a regional theme to a multicultural journey celebrating fuzzy, furry, feathered and other friends in *Animal Playground*. It features reggae artist Asheba with his own Caribbean spin on the classic "No More Monkeys Jumping on the Bed." The enhanced CD also contains a music video of Asheba, shot on location in Trinidad. In an interview on WERS, Asheba told Jon Meyer that the connection to Putumayo Kids came from his first album, *Go Itsy*. "Someone told me that my music was the perfect music to go with the Putumayo CDs so I sent the package to them and they selected me for the *Animal Playground* album. But my connection to children's music, it came when I was a little kid, 4 or 5 years old, and I

found my love for nature and animals was very strong. And I continued to love animals when I grew up, and my music followed that." Asheba is also touring zoos and other venues throughout the country to promote the CD, forming a natural connection to the zoo, museum, and children's gift shops that carry the Putumayo line. The counterpoint to the Playground series is Putumayo's multi-cultural lullaby Dreamland series, with the 2003 release, *Dreamland*, and the 2006 release, *Asian Dreamland*.

Putumayo Kids is not only the children's division of the record label, it is also the educational division, underlining the company's dedication to enlightening children as well as entertaining them. The liner notes are like miniature story-books, with lyrics, multi-lingual translations, and colorful illustrations. The background information for each song is in a language geared towards kids while being interesting for adults. The educational commitment does not stop at the CD booklet though, as thousands of students and schoolteachers have access to Putumayo Multicultural Activity Kits and CDs for use in the classroom. Putumayo also provides multicultural teacher training programs, and donates kits and CDs to schools and various causes. Putumayo has recently teamed up with Rhythms of Life, a non-profit foundation that provides in school and after school movement based education. Rebecca McWilliams, the Education Manager at Putumayo Kids, explains in an article for About.com that the partnership "offers a duo playground of sorts for both the body and the mind. As children physically move and exercise during a Rhythms of Life program, they are also listening to the melodies, instruments and rhythms derived from countries all around the world. The programs provide a fun, active and educational outlet for all." Putumayo Kids also donates a portion of the proceeds from their CDs to non-profit causes that support children, families, education and various charities. For more information on Putumayo Kids and Putumayo World Music, please visit www.putumayo.com.

This is part of a series of articles on kid's music for the new millennium, exploring independent record labels, radio stations, children's musicians, and venues that specialize in offering quality children's music. Comments and suggestions for future articles in this series are welcome! Feel free to send information via email to .

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

VICTORY MUSIC OPEN MICS

1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

Ravenna Third Place Books & Honey Bear Bakery

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

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Crossroads Shopping Center - In the food court

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26 th	Reuel Lubag Trio
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Victory Music CD Project

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

The submission guidelines are as follows:

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

All submissions must include the following information:

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

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

Probable timeline for Victory Music CD Compilation is as follows:

October 15th – Submission Deadline

October 31st(approx.) – Track List announced

December 2007 CD Release

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

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

For more information, visit the Victory Music website at: www.victorymusic.org

If you have any questions, please e-mail us at cdcompilation2007@victorymusic.org.

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



CLASSIFIEDS

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

INSTRUMENTS & EQUIPMENT

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

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Shure Axs-2 Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00 David @ 206-789-4803

LESSONS

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

HARP LESSONS for all ages! Call Leslie McMichael, 206-898-4972 or visit www.pluckmusic.com

HAMMER DULCIMER LESSONS. All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. www.geocities.com/whamdiddle/

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

BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail:

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Info: JoeRoss - rossjoe@hotmail.com

FESTIVALS DIRECTORY: 4,000 festivals and fairs in WA, OR, ID, MT with contacts, phones, location, description, # of stages and much more. 1,000's of gigs most in non music festivals. \$55/yr by mail from Festivals Directory, POB 1202, Ravensdale, WA 98051 360-886-7264 www.festivalsdirectory.com

FESTIVAL & ARTIST CONSULTING with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

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