

# VICTORY REVIEW

Acoustic Music Magazine

Volume 33

January 2008

Number 1

**A Look at the**



## WINTER FOLK FESTIVAL

Florence, Oregon - January 19-20, 2008

### Inside...

- ✦ Musical Traditions: Earl Robinson...
- ✦ Kids Korner: The Sounds of Winter...
- ✦ Let's Talk About the Wanderers
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Editor-----	Anita LaFranchi
Layout and Design-----	Anita LaFranchi
Copy Editors-----	Steve Wacker, Jim Smith, Betsy Peto
CD Review Coordinator-----	Tom Petersen
Proof-----	Betsy Peto

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E-Mail: [victory@nwlink.com](mailto:victory@nwlink.com)

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# GALLOPING GOSSIP

## January 2008



BY JAN DENALI

Hello Everybody.

Last month, I closed my column during the final notes of a first Thursday open mic. That was so much fun I am starting this month with another "live feed" from Crossroads Center, Bellevue. It is Friday night and this is life worth living. How's Bayou is on the stage, bringing in the weekend with style. Dancers are bopping. The chairs and tables are mostly full and are also part of the dance course, slalom style. The kiddies' dance floor (what a great idea) is full too, total body expression, wiggly worms. The computer is plugged into the power in the floor. I dance a few, sit a few, write a few. Right this minute, right here, right now, it's all good. Like last month, Bob Conger is the master of sound. Bless his heart. He sure knows how to catch Karen England's Cajun fiddle. Her playing and her sound are perfect. Is it 30 years already that these folks have been modeling the Cajun sound in the Seattle area? Moody's singing, Mike Bristow, with his hair all long again, Jay Weaver with the perfect beat. And our patriarch Dave Lang with laryngitis. I suggested to him that there had to be some cost for his moving to Vashon and leaving us sorrowful in Seattle. Is his laryngitic silence symbolic of the one the jam scene feels in his absence? That's just playful ribbing really. Actually, the jam scene will thrive, no doubt. How's Bayou has spawned strong players and seemingly endless ensemble possibilities.

\*\*\* Tim Parker, accordion player in Folichon says the name means playful. It might be the newest ensemble, though with guitarist, Ted Granger and afore mentioned Karen England, there is a lot of history there, not to mention chops. Watch for them at World Cup on Roosevelt. Though that sweet place changed hands not long ago, I guess the new management is going to keep up the musical offerings. Hooray for that. Jamais Trop Tard used to play there. I hear that the band may...well, disband. Thanks for the good times JTT. I know I'll see each of you in other band configurations.

\*\*\* A funny thing happened on the way to the copy editor last month. Regarding the challenge from First Thursday Open Mic seeking additional female performers, I called for "ladies/womyn"

yes, women with a y. The word is too colloquial, I guess.

Sorry about that. But, you womyn (you know who you are, D), women and ladies, all the way through the spectrum, please join me, sign up and play. I have had one taker since the challenge. Stay tuned over the next few months.

\*\*\* A recent "live feed" strip of heaven was the KBCS 91.3 fm broadcast of Sandy Bradley's Potluck. It has been an annual event for several years now from MOHAI at Thanksgiving time. You can buy a ticket, which allows you to watch the living room set-up onstage, with the performers sitting around and Sandy on her stool off to the side. There are tables in the front of the hall. You can buy festive fare from chef-to-musicians Julie Yerxa and do a sort of dinner theater thing, brunch style, but only if you get there early enough. Happily again this year, you could tune into KBCS 91.3 fm to enjoy this variety-show gem. It comes off as a well-oiled machine where the moving parts are known and the inevitable tweaks are a routine part of the fun. The interplay, musically and verbally between Sandy and the Canote twins is the foundation and the bread and butter of the shows' success. The "red haired blues bomber," Del Rey proved worthy of her introduction with a killer rendition of Fatback Louisiana USA. Very convincing as a one-person-band, resonator-finger-picker, Del also demonstrated her ability to play well with others, inviting Greg to take a fiddle ride on "Goofus," a Gus Kahn tune. What a wonderfully lyrical ride it was. Hot Club Sandwich was also on the bill. Ray Wood has joined that ensemble, adding his archtop guitar with its archtop stylings to the tasty mandolin leads (well appreciated according to the live-audiences applause), gypsy jazz guitars, violin and voice. Balance, both musically and energetically is a high art especially in an eight-member band, HCS had some trouble with that at their recent Jazz Vespers show. Part of their charm has always been an element of reckless high energy, which came off to good effect on Potluck. Sandy, thanks for the story about the amazing yield of the seed potatoes you planted with your neighbors and for the factoid

about Victory Gardens supplying 40% of the food during WWII.

\*\*\* Out of towner (southern California?) Moira Smiley and her ensemble were here for a Seattle Folklore Society concert. She is an original music maker, mixing harmonal and rhythmic elements from Appalachia and the Balkans then adding cello and body slapping. The SFS producer first heard Moira's group at a Folk Alliance Convention and knew they needed to play Seattle. For more convincing about the value of Folk Alliance, see Mike Guthrie's review in December's Victory.

\*\*\* Listeners of Sunday's Hornpipe have tipped a parting glass to Barbara Gordon after 8 years in the KBCS 91.3fm airroom. Good on ya' Barbara, and thanks for all the tunes. Welcome to Bob Dixon who now holds the reins to 3rd Sundays, 3pm. He's got some game too, apparently. Barbara says he plays Irish guitar for Idleroad.

\*\*\* Another noteworthy change at KBCS is the addition of the multi-talented Carlotta Spears to Gospel Highway show. She takes the helm on 2nd Saturdays, 7-9am. That show has just celebrated its second anniversary. I bid you farewell this time with this to contemplate: I Thank You, Lord, For Another Day, beautifully rendered in full gospel style and doubly meaningful upon learning that the choir members are residents/inmates at Angola, the Louisiana State Penitentiary.

And as Jere Canote has said, closing more than a decade's worth of Potluck shows, "May there always be enough to go around."

\*\*\* Laurin Gaudiniers Christmas party/jam was a huge smash - as usual. Many of the Seattle Victory Music members were in attendance.

\*\*\* Sad to say that **Bruce Mesford** died on November 13th. He will be missed by all. **Please see page 21.** We are asking for photos and stories for a dedication to him in the Tumbleweed/August issue. On December 1st **Constellation's Crew** met with the Richland Gang to honor Bruce's life with a nautical singalong at Roundtable Pizza in Richland.

*Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says. "please feel free to write me care of FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events particularly of the free/low cost and/or regional artist(s) and/or family-oriented variety."*

# RAMBLIN' MIKE

## A Down-Home Country Open Mic

BY MICHAEL GUTHRIE

PHOTO BY ANDY ANDERSON



Last month, while attending the FAR-West Music Conference in Vancouver, WA, Jim Portillo and I were invited to play an open mic in Amboy, WA, about a 30-minute drive from where the conference was being held at the Hilton Hotel in Vancouver. Jim had been there before and highly recommended it, as did Tom May. We were too late for the open mic list at the conference, as it quickly filled up with folks who were there to play the guerrilla showcases. Since the whole purpose of the trip was to meet new folks, we decided to go, even though we would miss a lot of the Friday night events at the conference.

We jumped into my old 1964 Chevy pickup truck and headed north on I-5 to the exit for Battle Ground, WA. Once we arrived in Battle Ground (which is east of I-5), we headed north, about 15 miles, to the small town of Amboy, which is located amongst rolling hills, old dairy farms and spectacular views of Mt. St. Helens. We turned left at the market and parked about a half a block down that street, in front of the old church which has been fully restored and is now the North Clark Historical Museum.

Aside from being home to this open mic, this museum is an amazing restoration of a beautiful historical church. Inside there are many artifacts from the local area. For all you history buffs, this place is a must see and it shows what people can do when they come together to save a part of their heritage.

This open mic, which was started in January of 2003, takes place the first Friday of every month (except July) and is hosted by Wayne Hoffman, a resident of the local area. Signups start around 6 pm, and the music starts at 7 pm and goes until around 10, sometimes later if a lot of people show up. Wayne says, "We try to give everyone a chance to play, even if they show up after it starts." The number of songs a person gets to do is usually three but if it's a busy night, then it's only two. This is a listening environment with ample

seating and a basement where people can get refreshments. The museum is located at 21416 NE 399th Street, Amboy, WA 98601. You can contact Wayne Hoffman at 360 247-5620 or wakjh@aol.com.

Wayne says, "We never formed a mission statement, but if we had one it would be to keep acoustic music alive in southwest Washington, and to give musicians of all skill levels an opportunity to perform in a live venue complete with a sound system and to give people a chance to hear that music without spending a lot of money." Wayne sets up a very good sound system with monitors, several mics, and direct input boxes (DIs), and he runs the soundboard. He makes everyone feel welcome.

*Below: Wayne Hoffman*



lacking in the skills of stagecraft, will have a spark of genius that can inspire those of us Wayne is in touch with a large network of musicians of all ages and genres, so this open mic is well attended by locals and folks from the Portland and Vancouver areas. The lineup of musicians was very diverse with a variety of instruments, including guitar, fiddle, autoharp, banjo, piano and mandolin. Musicians of all ages were there to play their own genre of music and the level of accomplishment ranged from beginner to advanced. At the end, Wayne invited anyone who wanted to come up on stage for a good old "hootenanny," which rocked the house.

I know some musicians don't think beginners should play open mics. Where this notion comes from I didn't know. What better place is there to nurture the development of new talent than at an open mic? You can practice all you want at home but it still isn't going to give you live stage experience Open mics that are selective to only "good" musicians are usually representative of a small group of musicians who only get to play there because they know the host. Maybe the word "open" should be eliminated from the title for the selective ones. Sometimes the beginner, although who are bogged down in a musical rut.

On the one hand, I feel I missed some fine finger food and socializing at the conference that Friday night. But Jim and I had a great time with our little diversion to Amboy, WA, home to North Clark Historical Museum and a fine open mic out in the country.

Wayne Hoffman also hosts another open mic at the La Center Grange Hall in La Center, WA on 5th Street. This one is held on whichever Friday is the tenth of the month (13th, 14th etc.) and is the same format.

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

# A LOOK AT THE WINTER FOLK FESTIVAL

Florence, Oregon - January 19-20, 2008

BY JIM PORTILLO AND HAL WEINER

Folk music is very much alive in the Northwest! During the next couple of months, we music lovers will be treated to several folk and bluegrass festivals. One such festival is held in Florence, Oregon, in late January. It's called Winter Folk, and is a project of The Friends of The Florence Events Center.

The idea for Winter Folk began as a desire to bring traditional and traditional sounding folk music to the schools of Florence, Oregon. The idea was received enthusiastically by everyone involved, including teachers, school administrators and the Winter Folk founders. After much brainstorming, it was decided that aside from the general music concerts that artists would provide, there would also be specific educational curriculums that would involve and educate the kids in several ways. As the ideas began to solidify, it was also thought that all audiences (children and adults) should have the joy and pleasure of being exposed to great folk music. After discussion with people from the Florence Events Center, the actual Winter Folk festival was born.

The 2008 Winter Folk festival will be held on January 19-20 at the Florence Events Center. It is a festival of music, jam sessions, workshops, food, arts & crafts and demonstrations. Each year, the festival continues to grow in popularity. The city of Florence is visited by people from all over the Northwest who want to come and take part in great music and a strong spirit of community. According to Hal Weiner, festival founder, last year more than 1,800 people attended the festival and attendance is expected to increase this year.

The festival stage for music is the Event

Center's auditorium, with concerts on both days. It has ten performing acts, two of which are special headlining acts. This year, more than 200 acts submitted applications to perform at Winter Folk. A jury of ten people made up of musicians, professional music reviewers and people who simply enjoy music had the arduous task of going through performers' electronic press kits and listening to recordings so as to choose the eight non-headlining acts. The two headliners are well-known to folk music fans.

Winter Folk is pleased to present Grammy, Emmy and Peabody award-winning folk artist Tom Chapin as the headliner on Saturday January 19th at



t o

7:00 pm. Described as "totally captivating" by Billboard Magazine, Tom Chapin is a singer, guitar player, TV personality, concert performer, actor, composer and recording

artist. Tom is also renowned for carrying on the work of his brother, the late Harry Chapin, in combating world hunger. Joining Tom will be his musical friends Jon Colbert and Michael Mark, who have collaborated with Tom and are featured musicians on his award-winning children's and adult recordings and who also appear in Tom's live concert video. His concert will contain music from Tom's recordings, and will include a mix of original, traditional and Harry Chapin's songs. Tom hosted the children's show "Make A Wish" on ABC TV from 1971-1976. For more than thirty years and through 19 compact discs, Chapin has entertained amused and enlightened audiences of all ages with life-affirming original songs told in a sophisticated array of musical styles. This performance will be Tom's first appearance in Oregon since 1998.

As the headliner on Sunday, January 20, at 3:00 pm, The Limelinters are returning to the festival after a sold-out performance in 2005. Mack Bailey, Andy Corwin and Gaylan Taylor will be joined by original member and special guest Alex Hassilev for an afternoon of outstanding folk music. Their unique blend of thrilling harmonies, whacked-out humor and contemporary satire consistently draws standing ovations from audiences that today span three generations. With their energy and enthusiasm undiminished, The Limelinters remain as exciting an act as the genre has ever produced. Now more than ever, the surging vocals and wonderful sense of humor of this unique trio continue to earn them their title as The Fabulous Limelinters!

Juried performers this year are Tom May, Cross-eyed Rosie, Lauren Sheehan, Horizon, Honor Finnegan, 1928, Tom Rawson and Cabin Fever NW. Complete artist bios and recordings are available at [www.winterfolkfestival.org](http://www.winterfolkfestival.org).



*Above: Tom Chapin*

The album will be a limited edition project, with only 250 copies being made. Weiner and his staff are honored that the headlining acts believed in the project so much that they were willing to donate the tracks for the album.

When talking about Winter Folk, Weiner expressed a genuinely heartfelt invitation to all Victory Music readers to come take part in what will be a grand event! He says there are plenty of places for lodging in Florence, and that the opportunities to meet and interact with great music and musicians are abundant. Festival passes for \$50, which include admission to both headliner concerts and a weekend day pass, go on sale on November 1, 2007. Individual seats will go on sale on December 1 for \$21. All previous concerts have sold out very quickly, so plan on getting your tickets early. For further information, visit the Web site at [www.winterfolkmusicfestival.org/](http://www.winterfolkmusicfestival.org/) or call the Events Center at 541-997-1994.



*Above: Jammin'*

When asked if Hal had any final comments to share with Victory readers, this is what he said about folk music in general: "Long let it live!"

*Editors Note: There are two Winter Folk Festivals. One in Florence and one in Portland during February.*

*Below and opposite page are the Limelighters.*



*Above: Hal Weiner*

Not only is Winter Folk fortunate to have good performing acts and good attendees, but it also has some great sponsors who provide the necessary underwriting to produce such a festival. Sponsors include businesses, individuals and specific grants for this festival. Winter Folk proceeds go towards enhancing the music program in the local schools, providing free concerts to students and to supporting The Florence Events Center.

In addition to current festival plans, there are exciting plans for the future. Weiner commented on a new Winter Folk album, which will include tracks from all past headlining acts. The majority of the tracks on the album have not been previously released or recorded.



# 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

#### THE NEW PROHIBITION BAND: BUSTED

The New Prohibition Band/Nana Nana Boo Boo Records – [www.thenewprohibitionband.com](http://www.thenewprohibitionband.com)



The New Prohibition Band's new CD *Busted*, has something old, something new, something original and 13 tracks worth listening to. Self described as 'psychedelic old-time & haunting maladies', it's an apt description for this band's brand of bootleg bluegrass that delivers its songs with chilling effectiveness. They do it with Cera Impala on banjo and vocals, Dick Ronneburg on fiddle and vocals and Phil Post on upright bass. The CD begins with the traditional foot stomping instrumental, "Remember What You Told Me," and includes excellent versions of other well known traditionals – "Shady Grove," "Wayfaring Stranger", "Angeline the Baker", "Say darling Say," and "Valley Forge." Impala and Ronneburg have worked out some beautiful harmonies. Their version of "Shady Grove," is a good example. Ronneburg has written lyrics to "Angeline the Baker." Turns out Angeline has been growing something illegal on the back forty. He also wrote "Informant 559," a dance tune about a guy who spills the beans on his friends when he gets caught growing the same thing as Angeline. The other six songs on *Busted* were

written by Impala. She's got some real good ones too, but "River Song," and "Jihad," are my favorites. Her voice and songs are eerie, graceful and a little odd. It's like she's living with a back woods secret she's determined to keep. It's too bad the CD doesn't come with a lyric sheet. If it did I'd be reading the lyrics to "Jihad," very carefully. The middle-eastern melody and Impala's vocals are tragically beautiful, but I can't make out all the words. The New Prohibition Band was Olympia based but they've relocated to Berlin, Germany and hooked up with a new bass player Mike O'Ryan who plays bass with Nina Hagen, writes music for television and performs with pop icon Lulu. Who knows maybe a bluegrass version of "To Sir With Love," is in the bands future. So, if you find yourself in Berlin, go and see The New Prohibition Band. They are scheduled to play at venues all around the city. Otherwise you'll just have to listen to *Busted* or check them out at [www.thenewprohibitionband.com](http://www.thenewprohibitionband.com). Hats off to The New Prohibition Band and *Busted*. (Heidi Fosner)

### Local Jazz

#### GIBSON AND CO. PRESENT: THE AMBER TONE

Engineered and mixed at the Seattle Drum School, for more information contact [theambertone@gmail.com](mailto:theambertone@gmail.com)



Gibson and company present: *The Amber Tone* - a noteworthy first CD of this Seattle based jazz quintet. *The Amber Tone* comprises four original compositions, two each by the Gibson brothers Brad and Clark. Brad plays drums, while Clark plays alto sax. Together with other band members: Brian Bermudez on tenor sax, Jon Hamar on bass and Dawn Clement on piano, they perform the Gibsons' 4 compositions admirably if not perfectly. Myspace fans of *The Amber Tone* seem to like Clark's tune "5 on 4," best, but this post-be-pop blues sounds a little generic. I would have put Clark's last track, "Lost," first; it's the most imaginative and original of all the compositions, though Brad's "Pastel Hue," and "Day's End," are lovely. The melody and piano playing on "Day's End" is especially pretty, and there are times in each of Brad's pieces when everyone's playing comes together. Brad cites John Coltrane, Miles Davis and Sonny Rollins among his influences, and you can almost hear an early Coltrane sound in his playing. The drumming is excellent throughout and provides a needed strong back bone. The overall feel of *The Amber Tone* is light and easy West Coast jazz. I enjoyed *The Amber Tone*. It was a pleasure to listen to. (Heidi Fosner)

### Local Singer Songwriter

#### JACOB CARVER: DONE GONE

Self-issued: [www.jacobcarver.com](http://www.jacobcarver.com)





With only an acoustic guitar, solo voice, and the occasional harmonica, Jacob Carver sets out on his first full length CD, *Done Gone*. In lesser hands, such a bare bones approach could suffer from a feeling of sameness, but this is hardly the case here. With soulful lyrics and melodies that reverberate long after the disc is done, Jacob Carver has created an impressive debut, releasing beauty in melancholy, and depth and power in his solo sound. Carver grew up in North Dakota and settled in various locales since then, including Alaska, Austin, and Oregon before settling in Seattle, and finds musical influences in his geographical travels. Carver explains that the songs on *Done Gone* are both autobiographical and fiction. "I suppose they are like funhouse mirror reflections, a chance to experience another life for a few minutes at a time." With a voice that carries the emotion and intensity reminiscent of an acoustic Eddie Vedder, Carver sings "The highway gave us such relief" in the opening song, "1989." "For all the time we wasted playing Wasteland/And my pitiful attempt at making handstands/It's symptomatic/Seems so tragic /Force of habit /Seems like magic/Time ain't the glass; it's the sand..." One of the jewels of the CD is the story-song "Alameda," with a radio-ready melodic hook. Lyrics to the songs are available on Carver's web page, and well worth checking out. Carver is currently working on material for his next release. It will be very interesting to see where his musical travels take him on his next journey. (Hilary Field)

*Local Singer-Songwriter*

**EILEEN CUBA: SIMPLE GEOMETRY**

Produced and engineered by Johnny Sangster at Audio Bardahl and Chroma Sound/Seattle. Available through – [www.eileencuba.com](http://www.eileencuba.com)



*Simple Geometry* is about rhythm and relationships. In a mostly staccato monotone,

Eileen Cuba's alto voice sings and speaks her poetry. As one might gather from the title of the CD, many of these original pieces use geometry as a metaphor and describe relationships in terms of angles, shapes, sizes, equations and arithmetic. This is especially true of the title track and track 1, "New Math." In other pieces, nature and sound are the predominate themes. "Blue Bird," is my favorite. It really shows off Cuba's talent for descriptive writing. My only criticism of Cuba's lyrics is that she really pushes a theme. She makes her point, however. Cuba does not write in iambic pentameter or play every song in 4/4 time. Her rhythms and the chords she chooses to express them with are more complicated than that, and therefore more interesting. The guitar work that supports this effort is right on the mark. Peter Langston plays lead electric guitar on most of the tracks. Cuba plays acoustic. It's a powerful combination backed up nicely by Johnny Sangster on bass, percussion, electric piano, harmonium and farfisa, Alicia Healey on vocals, Mark Pickerel on drums and Jim Sangster on bass. *Simple Geometry* does have its more melodic moments. "Frozen," is a pretty song made more so by Paul Elliot's violin. *Simple Geometry* is not Cuba's first recording. In 1990 Chris Lunn reviewed a tape of her recordings in Victory Review, and in 2003 Alicia Healey produced and engineered Cuba's EP *If*. *Simple Geometry* is well worth listening to. It's perfect for people looking for something a little out of the ordinary, something that challenges our ideas about folk music. (Heidi Fosner)

*Local Singer-Songwriter*

**ESTHER GOLTON: UNFINISHED HOUSES**

Tiny Cabin Music #040, [www.esthergolton.com](http://www.esthergolton.com)



The songs of singer-songwriter Ester Golton on her debut release, *Unfinished Houses*, are small

and clear like crystal, fragile to heavy handling, yet brilliantly reflecting and scattering the light. Esther is based out of Talkeetna, Alaska, and lives in an unfinished cabin with wood heat and an outhouse. Not the glamorous life of a star, or a diva, but it's this simple life that filters through her songs, her lyrics, her voice, and this record. Through her ten original tracks and three covers, Esther creates a gentle world that we're told existed decades ago, but is rarely glimpsed today. The cover tunes are from artists she discovered through her work with the interactive Internet radio project, Whole Wheat Radio, which showcases independent artists like her. While those tracks are not as strong as her own work, I do admire her goal of trying to expose these artists to a wider audience. The instrumentation is sparse, just Esther's hammer dulcimer and flute, joined here and there by a fretless bass and drums, a guitar, oboe, or banjo, all playing low and lightly, letting the words rise clearly to the front, with her voice sounding like Suzanne Vega's less melancholy sister. This is mild, quirky folk pop with jazz overtones, and while not every song creates a rainbow, when one like "Sugar" or "Love is Easy" captures the light's angle just so, the entire room seems to dance with refractions. (James Rodgers)

*Local/singer-songwriter*

**MICHAEL MCGARRAH: LOVE BOAT TO RENO**  
Playr Recording -[playr@earthlink.net](mailto:playr@earthlink.net); also available on CD Baby and PayPal



"Dancin' in the Bone Yard," track 1 of McGarrah's CD *Love Boat to Reno* sounds like the "Stray Cat Strut" meets Tom Waits and Van Morrison. It's catchy and familiar. McGarrah cites Tom Waits, Mississippi John Hurt, Flat and Scruggs among his influences and says he approaches his songs through the lyrics. His lyrics for

“Iowa,” track 9 on *Love Boat to Reno* won the 2005 American Songwriter Magazine July/August lyric competition, and McGarrah was a finalist in the Grassy Hill Kerrville New Folk Competition for Emerging Songwriters in Texas last May. McGarrah is a story teller. He sings and sometimes speaks his stories. His tenor/baritone voice is compelling and convincing as he weaves his Americana tales. “Nightbirds Waltz,” is an awfully pretty song, but the highlight for me is Track 5 “The Train.” Partly spoken and partly sung it incorporates the lyrics from “When the Roll Is Called Up Yonder,” by James M. Black circa 1893. Sam Palafian’s tuba and Jonathon Miller’s clarinet make the title track and “Let’s Pretend We’re Strangers,” fun. The arrangements of all McGarrah’s songs are excellent, adding to the lyrical content but never interfering with it. The musicianship is excellent as well. Harps, guitars, violins, violas, drums, mandolins and the bass are used with sparing effectiveness. The mood is lighthearted, loving, funny and sad. The Waits influence hits hard sometimes. If you like that, you’ll like *Love Boat to Reno*. If you don’t like that you’ll find something else to like on *Love Boat to Reno*. (Heidi Fosner)

## BLUEGRASS

**THE JONES STREET BOYS: OVERCOME**  
Smith Street Records

The Jones Street Boys are yet another group looking for a way to hybridize “Bluegrass” in some direction not yet exploited. Their pick: late ‘60s-ish bubblegum. They have the basic Bluegrass lineup, but the various members all switch off to play something else on every song. They’ve got a drummer quietly ticking along, and regularly employ those Bluegrass cousins, the harmonica, accordion, and kitchen drawer percussion, but floating over, under and around the tunes are the unmistakable Hammond B3 and the Moog synthesizer. *Overcome* has that bright, airy, feel-the-colors grooviness that the tie-dyed teenyboppers dug back when us 40-somethings were, um, tie-dyed teenyboppers, and which is now all the rage among the junior high set, so there’s a great cross-generational appeal here. The Bluegrass police aren’t going to approve of their “Walls of Time” boogie, but their version

of John Hartford’s “Tall Buildings” reveals that these guys know where the traditions are rooted. The rest of the record is originals that take on the usual country themes, but that teen angst keeps surfacing, via their Fleeer, er, flair for the dramatic. It’s definitely fresh and fun – we’ll see where it goes. (Tom Petersen)

## BLUES

**BOBBY RUSH:**  
**RAW DEEP RUSH VISUALS**  
available online and at record stores

Rush has had a fifty year career in show business. He is mainly known for his Soul/Blues shows complete with backup bands, singers and even costume changes. Here he gets down to basics with spare accompaniment of guitar, harmonica and occasional dobro. To begin with he is a fine harmonica player. He is also a capable guitarist very much in the Delta style. The tunes are a blend of originals and covers. The covers include an enjoyable version of “Boney Maroney,” “School Girl” and “Howlin’ Wolf.” His own songs are well written. I especially liked his “9 Below Zero” (not to be confused with the Sonny Boy Williamson song) and a deeply felt commentary called “How Long.” This is a truly excellent album of down home blues that shows a side of Rush that should be heard more often. (Lars Gandil)

## COUNTRY

**DONNA ULISSE: WHEN I LOOK BACK**  
Hadley Music Group; generally available

Donna has been around for a decade or more. She had an album on Atlantic in the early nineties. This is I believe her first release since then. It is all originals and is done in a Bluegrass setting. Donna sings all the numbers and plays guitar. Her backup is the typical Bluegrass set up of fiddle, mandolin, dobro and banjo. The band members all play well although none of them really stand out. The tunes are well crafted. Donna does possess a fine voice although a little derivative. High spots include “He Ain’t

That,” and the title tune. Whether one likes this album will depend decidedly on personal preference. Many of the tunes are not really Bluegrass but more in the Nashville singer/songwriter vein. If that’s your cup of tea then this CD will do the trick. (Lars Gandil)

## FOLK

**DAVID MASSENGILL: DAVE ON DAVE**  
Gadfly Records #295, [www.gadflyrecords.com](http://www.gadflyrecords.com)

Folk blues guitarist Dave Van Ronk, who passed away in 2002, made a huge impact on music in many ways: his precise and intricate guitar work, his passion in bringing the blues out to a wider audience, and by mentoring and teaching guitar to many, especially as friend and guru to a young Bob Dylan. Dave’s influence reached far and wide for a man who hated to fly and never learned to drive. He was nicknamed “The Mayor of MacDougal Street,” which was also the name of his autobiography. Former student and long-time friend, dulcimer player David Massengill, pays tribute to his mentor and pal with the release of *Dave on Dave*, a collection of 15 songs Van Ronk had written or recorded, plus three tunes Massengill wrote for this release. Massengill has a pleasant voice and his dulcimer work is outstanding, but the full release comes off as a little too reverential, to a point that Van Ronk probably wouldn’t have been comfortable with. Van Ronk was bigger than life in stature, music, and personality, and his strength and humor do not get the chance to shine through here. It’s obvious that Massengill loves and respects his dear, departed friend, so if even a few people get turned onto Dave Van Ronk’s music, this tribute will have been a success. (James Rodgers)

## HAWAIIAN

**KEN EMERSON & FRIENDS:**  
**SLACK & STEEL, KAUA’I STYLE**  
Hanaola HOC D 97000

Was a time when Ken Emerson raised eyebrows in certain circles: what’s a Haole doing, playing Hawaiian Slack Key and other

## JAZZ

### Ron Kaplan: New York

Kapland Records, no #, [www.RonKaplan.com](http://www.RonKaplan.com)

traditional music? He's been doing it for so long, and so well, that he's happily "part of the family," now, and revered as the leading "hapa-haole" artist. This would be music that blends the sounds of the islands with stateside acoustic music. Once dismissed as "tourist music," it's now embraced as vital and necessary, and legit, thanks in large part to Emerson. He calls his sound "Slack and Steel," and this latest record is steeped in Hawaiian traditions, beautifully played and sung (in the local language), but with some bluesy, folkie inflections courtesy of A-list roots mavens Bill Keutzmann, Todd Rundgren, and Charlie Musselwhite. After several "pure Hawaiian" compositions, Emerson reaches out with the pop chestnut "Sleepwalk," and switches to English for "Ulili E," a protest song about the history of the Euro-American arrival. The perfect blend continues through the rest of the album, from the fun of "Too Much Kava Kava Ain't Nearly Enough" through "E Lei E" to, yes, "Endless Summer" – this is one enchanting record. *(Tom Petersen)*

### TREASURES OF HAWAIIAN SLACK KEY GUITAR

Daniel Ho Creations, DHC 8052

Can't make it to Maui? Dang. 'Cause once a week, the living legends of Slack Key all get together and play the hits, try out the new ones, talk a little history, and jam. Fortunately, this is being preserved for posterity and for those who are trapped on the mainland. *Treasures* is the third such album, and like its Grammy-winning predecessors, is a great record for fans and aficionados, and also an ideal "entry" album for those who don't know where to start. All the biggies are here, like Ledward Kaapana, Cyril Pahinui, and the Kahumokus. The recording quality is fabulous, and producer/performer Daniel Ho remembers to adjust the levels to capture spoken introductions and stories, which so often get lost on live albums. Crowd noise is dialed out, too, so while all the energy and verve of a live performance is there, there are no rude distractions from the music. The collection alternates between instrumentals and vocal numbers, giving the album a fine pace and keeping the island mood alive through the hour. It's magnificent, and as close as you can get without a plane ticket. *(Tom Petersen)*

Classy Ron Kaplan returns with a sleek concept album that does all the Big Apple classics right. While somebody or another has done the definitive version of each of these, Kaplan, a leading member of the American Songbook Preservation Society ([www.greatamericansongbook.org](http://www.greatamericansongbook.org)), sings with loving care and feeling, and has his crack band executing exquisite arrangements: these are keepers. He leads off with a good-as-Billy Joel "New York State of Mind," then, with his cool, clear diction, delivers an instructive "New York New York" (the Tin Pan Alley "Helluva Town" one your gran'pa was always humming.) He's got similar, you-gotta-hear-this versions of "Lullabye of Broadway" and "Harlem Nocturne," but when he "Takes This A Train," he has the conductor slow to an oh-so-leisurely stroll. The effect is remarkable. This subway with scenery makes New York city vivid and real, even to those who've never been there, and also shows off what a great piece of music Billy Strayhorn's composition is – in case anyone needs convincing. Another knockout is a revived "On Broadway." Kaplan brilliantly avoids the expected slinkiness, and cuts it the way Sammy Davis Jr. or Lou Rawls would have done it, big and loud and funky and swingin'. When the CD ends, just try not to hit "replay!" Dare ya! *(Tom Petersen)*

## NEW AGE

### MICHAEL MUCKLOW: THE VIEW FROM HERE

[www.michaelmucklow.com](http://www.michaelmucklow.com)

Weaving transcendent beauty with plucked strings and an open heart, Michael Mucklow creates a musical palette that is both calming and invigorating. Beautiful tones from his solo guitar tell wordless stories, with gorgeous textures and graceful phrasings. More than simply a wash of pretty sounds, each instrumental unfolds like a chapter in a musical novella. The brief descriptions of the artist's thoughts behind each song add another element of depth, and a glimpse

into the emotional viewpoint of each composition. The meditative feel belies Michael Mucklow's background in original hard rock and punk bands, yet one can hear that same passion and intensity infused into his acoustic melodies. The CD opens with "Pipes Canyon Sunset," inspired by the beautiful views in the desert, and continues with the bright arpeggios of "Phosphor" breaking off into strong rhythms by the song's end. "The Tenderness of the Heart" carries a sweet melody gently accompanied by percussion, until the melody fades away and the listener is simply left with the heartbeat of the drum. The sparkling "Convertible" brings the album to a close. The tracks on "The View from Here" conjure views from the California desert where Mucklow resides, as well as views from the artist's own spiritual and musical landscape, both rich, deep, and truly beautiful. *(Hilary Field)*

## OLD TIME

### New Roanoke Jug Band: When My Time On Earth Is Done

Rootstone #001-CD; available through CDBaby and County Sales

The southern jug band is a fine old form. It has had a life of at least a hundred years. The inclusion of jug and washboard adds a liveliness that is hard to beat. Commonly jug bands stick to secular music but here we have a different drummer, so to speak. The Roanoke Jug Band has done a full CD of religious material. To be truthful not all of the recordings are jug band tunes. There is for example, a solo fiddle tune, "Kingdom's Come," an a capella vocal, "Lord I Don't Want To Die In The Storm," and a nice banjo/vocal rendition of "I'm A Man Of Constant Sorrow." This quartet seems to have a lot of irons in the fire. This is not a bad thing. This is a highly entertaining album. There's a rousing version of a John Lee Hooker tune called "Burning Hell" with stomping guitar and wailing harmonica. Their version of Charley Patton's "Prayer Of Death" is also very good. Anyone who enjoys jug band music and other Southern stringband styles is sure to find this a likable album. *(Lars Gandil)*

# VICTORY Calendar

JANUARY 2008

Please enter your calendar data on the Victory Music Website by the Second Monday of December for January listings! If listed after the Second Monday, your venue will still be on the website.  
[www.victorymusic.org](http://www.victorymusic.org)

**01/03/08 Cristina Valdes** City Hall 600 Fourth Ave Seattle Noon-1 pm FREE This captivating pianist has played Lincoln Center, Carnegie Hall and the Kennedy Center. For more info, [www.seattle.gov/seattlepresents](http://www.seattle.gov/seattlepresents)

**01/05/08 Guitar and Percussion workshops** Dusty Strings 3406 Fremont Ave. N Seattle 10:30 am and 1:30 pm \$35 Beginning guitar with John Calvin and percussion with Arturo Rodriguez Adam Burdick

**01/05/08 Lisa Ornstein and André Marchand** Dusty Strings 3406 Fremont Ave. N Seattle 7:30 pm \$18 Join fiddler Lisa Ornstein and songster/guitarist André Marchand for an evening of tunes and songs from French Canada. Adam Burdick

**01/05/08 Quebecois and Blues** Guitar Workshops Dusty Strings 3406 Fremont Ave. N Seattle 12:15 and 2:45 pm \$45 Quebecois fiddle and guitar music with Lisa Ornstein and Andre Marchand, and blues guitar with Darren Loucas. Adam Burdick

**01/11/08 Sofia (Po Girl's A. Russell & A. Teixeira), JT and the Clouds House** Concert Capitol Hill Seattle 8 -10:30 pm, doors open 7 pm \$15.00 donation Folk, soul/blues, pop. Limited seating. Reservations required. [wlippe@comcast.net](mailto:wlippe@comcast.net) or 206-328-2479

**01/12/08 Ranger & the Rearrangers/Sara** Haller Lake

Community Club 12579 Densmore Ave. N. Seattle 7 pm \$10, \$2 off members, kids 1/2 Ranger Sciacca, young gypsy jazz violinist. Sarah Comer, amazing young fiddle player, old-time American & Irish tunes. [hend@stolaf.edu](mailto:hend@stolaf.edu), 206-367-0475, [hallerlake.info/artsevents.html](http://hallerlake.info/artsevents.html)

**01/12/08 Variety of Workshops** Today Dusty Strings 3406 Fremont Ave. N Seattle Varies \$35 Uke for kids and their grown-ups, beginning harp, blues guitar, and performance anxiety. Adam Burdick

**01/13/08 Harp, Fiddle, and Autoharp workshops** Dusty Strings 3406 Fremont Ave. N Seattle Varies \$35 Workshops on harp theory and maintenance, starting on the autoharp, and Irish fiddle. Adam Burdick

**01/17/08 Gamelan** Pacifica City Hall 600 Fourth Ave Seattle Noon-1 pm Free The ensemble performs ravishingly beautiful gong-chime orchestra music from Java. For more info, [www.seattle.gov/seattlepresents](http://www.seattle.gov/seattlepresents)

**01/18/08 Chicago Blues Reunion** Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 7:30 pm \$26-\$28 A who's who of blues legends: Barry Goldberg, Nick Gravenites, Harvey Mandel and Corky Siegel. 253-856-5051

**01/19/07 Workshops with Bill Evans, Megan Lynch, and Stella Benson** Dusty Strings 3406

Fremont Ave. Seattle 10:30 am and 1:30 pm \$40 Workshops on banjo, fiddle, and healing musicianship. Adam Burdick

**01/19/08 Bill Evans and Megan Lynch** Dusty Strings 3406 Fremont Ave. N Seattle \$18 World-renowned bluegrass banjo player Bill Evans and six-time National Champion fiddler Megan Lynch in concert. Adam Burdick

**01/19/08 Michael Guthrie** World Cup Espresso 5200 Roosevelt Way NE (next door to the Folk Store), Seattle, WA 8 - 10 pm Folk, Blues and Singer/Songwriter 206.729.4929

**01/19/08 Florence Winter Folk Festival** Florence Events Center PO Box 261 Florence 9:30 am - 9 pm \$6- \$50 Winter Folk Festival with Tom Chapin, The Limelites, and 8 other performers plus arts, crafts and food Hal Weiner [www.winterfolkfestival.org](http://www.winterfolkfestival.org)

01/19/08 Hank Cramer Olympia Timberland Library 313 8th Ave SE Olympia 2 pm Free 509-996-3528

**01/20/08 Basic Healing Modes workshop** Dusty Strings 3406 Fremont Ave. N Seattle 12:30 -4 p.m. \$60 Come learn how Western modes can heal, for all levels and all instruments. Adam Burdick

**01/20/08 Paul Simon Night**, Various Artists, Volkert Volkersz, host Wired & Unplugged Coffeehouse 717 First Street Snohomish 6 pm Donation for

Snohomish Food Bank 3rd annual benefit concert for Snohomish Food Bank featuring local artists performing songs by Paul Simon. <http://www.myspace.com/volksong> or 425-308-0091

**01/23/08 Dirk Powell Band** The Triple Door 216 Union Street Seattle 7:30 pm \$27. advance A 6 piece band from Appalachia performing traditional Appalachian roots music. Dirk Powell, fiddle, Riley Baugus, banjo. [willbardproductions@comcast.net](mailto:willbardproductions@comcast.net)

**01/24/08 Meet the Banjo workshop** Dusty Strings 3406 Fremont Ave. N Seattle 7 - 9 p.m. \$40 Dan Levenson leads complete beginners in a first introduction. Banjos provided. Adam Burdick

**01/25/08 Seattle Symphony Orchestra** City Hall 600 Fourth Ave Seattle Noon - 1 pm FREE Enjoy an all-Mozart program directed by Associate Conductor Carolyn Kuan. The program features violinist Quinton Morris. For more info, [www.seattle.gov/seattlepresents](http://www.seattle.gov/seattlepresents)

**01/26/08 Prairie Flyer Marie Vecchio** Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Celebrate the Coffeehouse's 7th Birthday. Featured performers:, Northwest Bluegrass favorites. 509-548-1230

**01/26/08 Del Rey and Steve James** Dusty Strings 3406 Fremont Ave. N. Seattle 7:30 p.m. \$18 Favorites

Del Rey and Steve James return to Dusty Strings for an evening of hot guitars and cool songs. Adam Burdick

**01/26/08 Hammered Dulcimer, Banjo, and Guitar workshops** Dusty Strings 3406 Fremont Ave. N. Seattle 10:30 and 1:30 Varies Hammered Dulcimer with Rick Fogel, Blues Guitar with Eric Madis, and Banjo with Dan Levenson. Adam Burdick

**01/27/08 Ukulele, Fiddle, and Mother Goose Guitar workshops** Dusty Strings 3406 Fremont Ave. N. Seattle Uke with Del Rey, fiddle with Dan Levenson, and guitar for adults who want to play for kids with Nancy Stewart. Adam Burdick

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## WEEKLY VENUES

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### 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 4:30 pm, music 5-7 pm Free victory@nwlink.com

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

**Every Sunday** Irish Music Session Fados First Street and Columbia Seattle 4 pm 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 pm donation. 2 song night.

**Every Sunday** Scotty Harris/Mark Whitman The J&M Cafe 201 First

Avenue Seattle 9 pm R&B jam Maridel Fliss - Mflissm@aol.com

**Every Sunday** Irish Sean-nos Dancing Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle, WA 4-5:30 pm \$15 sliding scale, Rhythmic, playful, inventive! Sean-nos is old-style Irish step dancing similar to Cape Breton or flatfoot clogging. www.myspace.com/seannosseattle, maithcailin@yahoo.com

### TUESDAYS

**Every Tuesday** Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm 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 pm free Open to players of all Celtic traditions.

**Every Tuesday** Old Time Social Open Jam every Tuesday! Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free Open old-time jam - see www.oldtimeseattle.com for details

**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 pm music 7p.m. donation

**Every Tuesday** Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) Signup 6:30 Music 7-10 pm \$3, \$2 members Piano & sound sys. provided.

**Every Tuesday** holotradband New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

**Every Tuesday** Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 pm Free Acoustic 253-212-0387

**Every fourth Tuesday** Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont)

Open jam for hammer dulcimer players. 7 pm Free Rick Fogel at 206-910-8259

### WEDNESDAYS

**Every Wednesday** Columbia Street Irish Seisiun Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10 pm Free An open, intermediate Irish session. Tune list avail: home.comcast.net/~burtdabard 360-866-4296

**Every Wednesday** Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 pm A jazz legend in Seattle. 206-622-2563

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

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

### THURSDAYS

**Every 1st Thursday** Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6 - 9 pm 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 .m 425-806-0606

**Every 1st Thursday** Bob Jackson quartet featuring Buddy Catlett New Orleans Restaurant 114 First Ave S Seattle 7-10 pm no cover 206-622-2563

**Every Thursday** The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30 - 10 pm 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 pm Free Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

**Every Thursday** (except 1st 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 pm 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 pm free acoustic musichighlinerpub@yahoo.com

### FRIDAYS

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

**Every Friday** Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4 - 7 pm 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 [m free Free beginner-/friendly session Tune list on www.sessionsnw.com/washington.html

**Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrell's Restaurant 11000 N. Meridian Puyallup 2 - 5 pm Free This is an open Irish/Celtic session for beginner and intermediate players Non-smoking. Jamie Marshall Lowellirih@yahoo.com

# FOLKING AROUND

## Bits & Pieces #8



BY PERCY HILO

I don't mean to brag (not much, anyway), but when you are an organization working in the community and another organization working in the same arena deems you worthy of recognition, that's not exactly a reason to go and hide.

Such was the case on 11/2/07 at Tacoma's Museum of Glass when the Tacoma Arts Commission presented its 2007 AMOCAT Awards for outreach to an artist, arts patron and arts organization. Because of Victory's long-standing and steady-rolling presence in the Tacoma/Puget Sound music scene, we were the recipients of the organization award, and I was proud to be in attendance as Lew Wallon and Connie Decker represented us and expressed our feelings for and contributions to our region.

Some of these efforts are fairly well known while others are more obscure. The biggie has got to be our unbreakable 35-year run of Tuesday night open mics (approximately 30 years at the Antique Sandwich, which probably deserves some stage and culinary awards of its own), which has allowed countless folk and acoustic players to share and develop their talents. A number of these have spread their music far and wide and invariably give Victory its due. In addition, we've presented the Playground Express, a 6-week Tuesday morning summer series of Children's concerts; sponsored a referral service that has provided an endless supply of performers to nursing homes, schools, summer camps and other situations; served as an educational organization; and been in and out of a variety of other scenarios.

Volunteers have always been the ones to make it happen, and many young people (and an occasional late-comer) first got their feet wet in community work at Victory events or in the office. Two particular contributors of much time who deserve mention are Suzie Gray and Mario Lorenz, but the rest of you are also very much appreciated.

All this brings up a very important point. At this moment in time Victory is made up primarily of people who are middle-aged or older (or rapidly approaching this age period), and they are producing all the main work of keeping us

on the map. As a loyal Victory worker of more than two decades who thinks it's important that our collective grandchildren inherit the gifts that Victory participation has bestowed on so many of us, this fact becomes a major concern.

Lola Pedrini has wanted to retire but no one has stepped up to take on her massive load. Lew, Connie and a few others are keeping the ball rolling but their human forms are finite and will eventually require dedicated and quality replacements. For whatever reasons we haven't attracted the younger generations (not to the workload at any rate), and not enough veterans have come forth so as to spread out the volunteer shifts over time and help return us to the period when we presented concerts in Seattle and Tacoma every weekend along with our open mics, festival stages, summer series gigs and other endeavors. With the passing of time we'll either replenish our volunteer force with a combination of youthful energy and veteran experience or a very good thing will come to an unfortunate end. So here's a shout-out for some serious thinking that will lead to constructive action and help to re-vitalize our historically artistic, educational and life-affirming organization.

I'm aware that the only constant is change and as a civil libertarian of the first water I defend anyone's right to establish or change their belief system. Still I sometimes find these changes and the reasons for them to be bothersome in fundamental ways. As a product of the Pete Seeger/Joan Baez and Woody & Arlo Guthrie school of folk music, it was never just about the music for me. Of equal importance was what the music represented and how it could help bring people together in understanding and good works (world peace, civil liberties, ethical business practices, equality on all levels, etc.). The variety of folk personalities I most related to were of similar beliefs, and I'm not talking about overt political statements but an overall cultural feeling. Together we make for an artistic, strong, righteous and occasionally effective community of humane principles, classic songs that are sung the world over and historical significance. A goodly percentage from each generation of this

culture remains loyal to the tradition and leaves an unbroken and well-worn road that future generations can walk as they slowly carve out their own paths.

Of course some of our musicians will find reason to leave us before they leave the planet, as is their right, but I find a few of these defections to be disturbing as to their cause. One particular player, whom I've known as a person of high morality, intellect and artistry, has gradually discovered that we need to make war on the Middle East because they don't play by the rules (of course our government always does, right?), president Bush is a hero, predatory corporations contribute to the general welfare and global warming isn't such a big deal: The direct opposite of what I believe to be this being's former opinions. I haven't the space to argue the obvious faults of his positions but the change couldn't have come at a worse time.

As I observe these changes in folks my feeling is that they are often not entirely sincere or based on genuine facts. As we age some of us become burned out by activism or frustration, tired of or over-burdened by the complaints of the world, comfortable in our acquired lifestyles and insulated against the pain of others, or increasingly fearful of putting ourselves at risk. Whatever the reasons for these new attitudes, what we need now more than ever is a strong and tightly knit artistic peace and freedom community that works to achieve common ground with other cultures as opposed to the egocentric attitudes that offer division and massive violence.

Another example of provincial intolerance, this one concerning the music itself, comes from the letters to the editor column of Sing Out: The Folk Song Magazine, and from a subscriber no less. This reader chastised Sing Out for giving what he says was too much attention to ethnic musics the world over (which he doesn't consider to be folk in the USA) instead of American folk music, which he considers to be the real folk within our borders. He states that ethnic musics that are folk in their own countries cease to be that and become world music when performed in other countries. Of course he's completely wrong on both counts. Sing Out has always been a complete planetary citizen and given all our beloved American styles ample exposure; combined with the British Isles, the English language has certainly dominated its pages while allowing space for our brother and sister

*Continued on page 21*



# MUSICAL TRADITIONS

## Earl Robinson – Seattle Born Composer/Songwriter/Activist

BY STEWART HENDRICKSON

Bob Nelson recently loaned me a collection of posters of folk music concerts in Seattle in the early 1950s. I posted them on the web site of the Pacific Northwest Folklore Society ([pnwfolklore.org/HistoricalArchives.html](http://pnwfolklore.org/HistoricalArchives.html)). One of these posters caught my attention – Earl Robinson, in Concert, Friday, August 8, 1953, at the Women’s Century Club, Harvard & Roy, Seattle. It seemed I should know who he was, but I really didn’t.

When I asked Bob, this is what he said. “It was probably 1953 or 54, when I went to the Women’s Century Club on Capital Hill in Seattle. The occasion was his first public performance of Sandhog. It was billed as the unveiling of the piece. I sat mesmerized for two hours while Earl Robinson sat alone at the piano and did a full performance of his yet-to-be-produced folk opera about the underground tunnel workers in Manhattan. There he sat, composer, arranger, conductor, producer, pianist, singer, story teller, and told and SANG all the parts to the opera. He sang bass, alto, tenor, even soprano. I swear that he sang duets with himself. What an evening! He inspired me so much.”

Earl Hawley Robinson was born in West Seattle on July 2, 1910. He studied violin, viola and piano as a kid. He attended West Seattle High School and the University of Washington, where he studied music composition and obtained a Bachelor’s degree in music in 1933. He then traveled to China and worked his way back to the United States as a pianist on an ocean liner. He arrived in New York City in 1934 where he studied with Aaron Copland, and was also involved in the depression-era WPA Federal Theater Workshop.

He had leftist-leaning political views, was actively involved in the anti-fascist movement, and was the musical director at the Communist-run Camp Unity in upstate New York. There he wrote the music to the song Joe Hill.

I dreamed I saw Joe Hill last night./Alive as you and me./ Says I, “But, Joe, you’re ten years dead,”/ “I never died,” says he,/ “I never died,” says he.

He remembered clearly the writing of Joe Hill in 1936. “I was directing the music in a left-wing summer camp, Camp Unity near Wingdale, NY. We decided to put on a campfire program of Joe Hill songs. Alfred Hayes gives me this lyric in the afternoon. I went into the tent with the lyric and came out 45 minutes later with the tune. I wanted it that night.”

He continued to work in the Federal Theater Workshop, and led the People’s Chorus at the International Workers Order. In 1939 he wrote Ballad for Americans with John Latouche for the play Sing for Your Supper. In this epic patriotic song, the singer paints a portrait of the American people throughout history. Paul Robeson first performed the song on radio in 1939. It was a great success, and was later recorded by Robeson with his American Peoples Chorus.

*Deep as our valleys,  
High as our mountains,  
Strong as the people who made it.  
For I have always believed it,  
and I believe it now,  
And now you know who I am.  
Who are you?  
America! America!*

He twice received Guggenheim Fellowships. Franklin and Eleanor Roosevelt welcomed Robinson to the White House in the 1940s while the FBI had him under surveillance for his Communist activities. His Ballad for Americans was the theme song at both Republican and Communist Party national conventions in 1940.

In the 1940s Robinson moved to Hollywood and worked on the film scores of The House I Live In, A Walk in the Sun, The Roosevelt Story, California, Romance of Rosy Ridge, among others. In 1947 he wrote the music for the title song of a documentary starring Frank Sinatra called The House I Live In, which won an Academy Award.

The house I live in, the goodness everywhere,/ A land of wealth and beauty with

enough for all to share./ A house that we call Freedom, the home of Liberty,/ And it belongs to fighting people, that’s America to me.

Because of his Communist associations, Robinson was a victim of the Hollywood Black List from 1948 until his return to films in 1968. In 1952 he composed the folk opera Sandhog. From 1957 to 1966 he chaired the music department at Elisabeth Irwin High School in New York City. He then returned to California where he conducted the Extension Chorus at the University of California from 1967 to 1969. In Hollywood he composed the music for a number of television shows including The Great Man’s Whiskers (1972) and the Adventures of Huckleberry Finn (1975).

In 1989 Robinson returned to his family home in West Seattle where he continued to compose abstract compositions. In that year a tribute to him, The Earl Robinson Collection, was presented at the Pioneer Square Theatre in Seattle (directed by Lyn Terrell, with Ezra Buzzington, Suzanne Irving, Victor Morris, Nancy Nolan, Gwen Overland, Wesley Rice, and Earl Robinson). Joe Adcock, of the Seattle PI, wrote in his review: “Elegantly turned-out songs of hope, courage, loyalty, humor, justice, gratitude and generosity are worth celebrating. A rebirth and renewal of these qualities is passionately to be desired. And two hours of effective adult entertainment that doesn’t exploit hatred and fear is a rare and joyous experience.”

In a videotaped interview in 1990, he said, “I would like to be remembered as a composer of good songs – songs that help people.” On the evening of July 20, 1991, Earl Robinson was killed in a head-on auto collision on Southwest Admiral Way in West Seattle.

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

# KIDS KORNER

## The Sounds of Winter Chamber Music for Families and Kids

BY HILARY FIELD

Snow is a rare and exciting occurrence in the Pacific Northwest, shutting down the city to nearly everything and everyone except folks with their cross county skis and kids with their Flexible Flyers. This month though, Seattle Chamber Music Society will offer the fluffy white stuff in musical form, without any pesky traffic headaches or spinning vehicles.

Each summer since 1982, Seattle Chamber Music Society has been the host to world-class musicians in ensemble, performing music from the traditional to the eclectic, at the Lakeside School in Seattle. In 2005, the summer festival was expanded to include the Eastside, with concerts, pre-concert recitals, and a family concert also at Overlake School in Redmond. Each of the concerts at Lakeside and Overlake schools is broadcast live onto the lawn, where concert goers may enjoy it for free under

the stars. This is a great opportunity to introduce children to chamber music, or simply relish a northwest summer evening with a picnic and incredible classical music. The summer festival presents twelve main concerts, pre-concert recitals featuring a solo instrument, and the Emerging Artist Concert, spotlighting a young musician on his or her way to acclaim. There is also a special family concert where audiences learn about the instruments and the music in a kid-friendly setting.

The popularity of the summer festival spawned the weekend Winter Festival at Benaroya Hall in downtown Seattle. Scheduled after the holiday festivities but before any hint of spring, this festival brings a spark of cultural excitement to the mid-winter doldrums. January 24-28 2008 is the tenth anniversary of the Winter Festival.

“The Sounds of Winter” will be held on Saturday afternoon, January 26, at Illsley Ball Nordstrom Recital Hall at Benaroya Hall. Featuring the Saint Helens String Quartet, this will be a musical tribute to the season of snow and cold. The 45 minute program includes Tchaikovsky’s “Winter Dreams” from Symphony No.1, as well as the beloved “Waltz of the Sugar



*Above: Saint Helens Quartet*

Plum Fairies” from the Nutcracker. Vivaldi’s “Winter” from the Four Seasons, String Quartets from the Finnish composer Jean Sibelius, and music from Disney’s classic “Snow White and the Seven Dwarves” round out the program. The music inspires thoughts of snowflakes and icicles. “Though Seattle doesn’t get a lot of snow in January, we can all pretend for the concert that we are in a snowy place!” exclaims Paige Stockley Lerner, cellist for the Saint Helens String Quartet. “In Vivaldi’s “Winter” the music sounds like snowflakes landing on the window in an ice storm....we want the children to imagine snow and sugar plum fairies and snowy countries like Finland where the composer Sibelius is from” Paige explains. Concert goers will also learn about the instruments of the string quartet, and will have an opportunity to see the instruments up close after the concert. Be

sure to arrive early, for there will even be a chance for children to try out real chamber music instruments in the lobby before the concert, courtesy of the Music Center of the Northwest’s Instrument Petting Zoo.

Seattle Chamber Music Society is also committed to offering youth and adult education and outreach programs. They visit schools throughout Seattle and the Eastside, introducing children to live chamber music and professional musicians. Each school is typically treated to three visits from a professional string quartet, and the students have the chance to hear live music in a close and personal setting, ask questions, and receive coaching. For some students, this might be their first exposure to

live classical music, and for others it inspires a goal to look forward to in their own musical life. Chamber music gives students a chance to see the interaction and musical dialogue between the small group of players, stressing a democratic approach rather than a featured star player or appointed leader. The SCMS states on its web page that chamber music “is the ultimate in collaboration, and relies upon the collective instincts, experience, knowledge and talents of its participants to guide the process of interpreting, rehearsing and performing.”

This sort of collaboration is a worthy skill for students and adults, in all areas of life. A young second year violin student aptly pointed out “I learned that you have to be confident in yourself. Also, I learned that lots of parts count on each other.”

Family Concert, Winter Festival 2008  
Saturday, January 26, 3:00 pm  
The Sounds of Winter by the Saint Helens  
String Quartet  
Illsley Ball Nordstrom Recital Hall at  
Benaroya Hall  
www.seattlechambermusic.org  
www.sainthelensquartet.com

*Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to contact hilary@mulberrybushmusic.com*



# MUSIC THERAPY

## And The Senior Set: Staying Current with Songs for Seniors

BY PATTI CATALANO, MT-BC, NMT  
EASTSIDE MUSIC THERAPY

Many musicians work with seniors and music therapists are no exception. Music therapy is used with today's seniors for many purposes – cognition, reminiscing, speech and language issues, sensorimotor skills, wellness, and palliative and hospice care are all addressed using music interventions by the music therapist. As musicians, we must have a knowledge of the repertoire to effectively reach this age. This repertoire is fluid as our population ages and as our own individual generations are “enfolded into the geriatric population.” If you are a baby boomer, that is exactly what's happening to you. I'm right there with the rest of the baby boomers – slowly, inexorably marching into that senior set.

As we march into that set, many of today's seniors live longer so the repertoire needed by music therapists cycles through and music is continually added to it. The older members of the senior set grew up pre-television and often spent time with family around the piano or honed their listening skills with radio programs. This generation knows song lyrics extremely well. Some patients with dementia who have short term memory loss can outdo us “young whippersnappers” in remembering song lyrics hands down. The older seniors have been our oral historians with songs popular during their formative years as young adults (ages 18 – 25) as well as keepers of the flame for songs popular with their own parents.

Songs preferred by today's seniors tend to fall into the categories of popular, musicals, patriotic, religious and folk with popular being the most preferred music. In working with seniors now one would need to have a repertoire covering at least 40 years just to cover popular music alone. Currently that would be songs from 1925 – 1965. It would make an interesting study to compare the number of songs older seniors know compared to the baby boomers just entering the senior years, checking for the effect of television on song knowledge.

As baby boomers hit 60, we like to think that 60 becomes the new 40. Chances are, though, those baby boomers will still favor the

popular songs from their young adult lives. The songs we connected to as young adults may have a whole new meaning to us with the varied life experiences that have come during those years. Song titles alone can have alternate meanings as older seniors chuckle when asked if they would like to sing “Ain't Misbehavin'” and “Don't Get Around Much Anymore.” As Paul McCartney hits the age in the question the Beatles asked, “Will you still feed me, when I'm sixty-four?” this next generation of seniors will have some of the same experiences their predecessors had – songs such as “I Can't Get No Satisfaction” may be true in a very different way. What will be the songs of choice in five years, ten years, or more? Keeping up with the repertoire is required for professionals working with seniors because music that is important to that next age group may not be the same as the music that was important to the previous generation. With meaning comes a link that ties the therapist to the patient, resident, or client. As we professionals are open to learning new music we may have the added benefit of warding off some of the aging process ourselves. Actively participating in the music process engages the whole brain.

So what songs of today will be part of the preferred repertoire of tomorrow? What songs will stand the test of time? What songs will start in popular genre and cross over to almost folk status such as “You Are My Sunshine” and “Edelweiss”? What songs will cycle through for new generations because they stood the test of time and contemporary artists recorded them? Rod Stewart's Great American Songbook series has exposed many new fans to the great music of the 40s and 50s. In a group I worked with in a Senior Center, a high school volunteer asked me if “It Had to Be You” was the song sung by Rod Stewart. My in-laws, both in their 70s at the time, said they had a CD by Rod Stewart? My in-laws were listening to Rockin' Rod? Would wonders never cease!

No matter what our age, music has the power to transport us back to that age when we were “...feelin' groovy.” Baby boomers grew up often rejecting their parents' choice of music only

to find that down the line there was room for it all – the music their own generation made a mark on and the music their parents' generation loved. Joni Mitchell once commented on the difference between performing and visual art, saying that no one ever saw Vincent Van Gogh's “Starry Night” and said to Vincent, “Paint it again, man.” Yet with music we can play it again and again and always ask for more. Professionals must keep up with generational genre to stay relevant with their client.

Source:

Vanweelden and Cevasco, “Repertoire Recommendations by Music Therapists for Geriatric Clients During Singing Activities,” *MUSIC THERAPY PERSPECTIVES*, VOLUME 25, ISSUE 1 2007. American Music Therapy Association, Silver Spring, MD

Contact information:

Patti Catalano, MT-BC, NMT  
Eastside Music Therapy  
3715 204th CT NE  
Sammamish, WA 98074  
pattimusic@comcast.net  
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## WELCOME TO OUR NEW MEMBERS!

December 2007

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**Ericka Dorning**  
**Warren Dyson**  
**John Frost**  
**David Lee Velock**  
**Hal Weiner**  
**Vinette Zabriskie**

# LET'S TALK ABOUT THE WANDERERS

BY HARRY (DOC) BABAD

PHOTO BY NANCY NORDSTRAND

The first time I heard the Wanderers, I was doing the “button vampire” thing for the Tumbleweed Music Festival. (“Picking up one of my TMF buttons will keep you safe for the weekend and the music flowing.”) Drifting from stage to stage, hustling folks to shell out a buck or three to promote next year’s festival. I remember ambling up to a stage where this great big guy and gray-haired little fellow were singing to a guitar and a banjo. They were doing a Woody Guthrie song. I hung around and was rewarded with a Paxton song, then something by Gordon Lightfoot, and a bit of something that seemed to be of 60’s-70’s Kingston Trio vintage. I became an instant fan.

The Wanderers, Carl Allen and Bill Murlin, have a long history of songs and stories that reflect the growth of folk music from its 60’s revival days to the present. The guys say they look for songs that have good natural harmonies and at the same time tell a story. (Check them out at <http://www.thewanderersfolk.com>.)

Did you know that in 2009 they’ll celebrate 50 years of singing together? They formed The Wanderers in 1959. In addition to doing open gigs, they’ve been telling the Woody Guthrie Columbia River Songs story since 1985. It’s amazing to think that the Guthrie songbook and album of those songs are still around and still in circulation after 20 years.

But the current edition of the songbook will not be reprinted. There’s so much great material out of print now; how are the new generation of singers going to reach back to their roots?

What They Do—Neither Bill nor Carl is a full-time professional musician, but both of them together are now one full-time equivalent. Before retiring they had to squeeze in the music, dancing between Seattle and the Portland area. The travel is much easier these days, except for gas prices, of course. They both want to do more shows that they

are currently doing, but not so many gigs that it becomes work. The concerts and workshops supplement their retirement incomes; and they enjoy the traveling, the music, the folks they meet along the way, and each other! [Thanks for the line Heidi.]

Influences and More—I always wonder what things influence the musicians I enjoy; sometimes it’s obvious from the songs they sing and the way they sing them—and sometimes not.



*Above: Carl Allen left and Bill Murlin right*

The Wanderers’ biggest influence is, of course, Woody Guthrie. They’ve made a study of his life and times. It’s amazing how current his music remains in their hands—and their voices. I agree with the guys that many of Woody’s songs are as relevant today as the day they were written 50 years ago.

Before Discovering Woody Guthrie—Before The Wanderers knew much about Woody, they were heavily influenced by the folk groups of the 1960’s, starting with the Kingston Trio. The Wanderers heard them in Pullman in 1959.

“It looked like they had so much fun on stage and they made it look so easy that we decided to try it too. We loved Terry Gilkyson and the Easy Riders. Bud and Travis, The Brothers Four, and Peter, Paul and Mary were strong influences.” As the guys worked with the music they began to hear more about Pete Seeger, the Almanac Singers, Cisco Huston, The Weavers and Leadbelly—an in-depth exposure to songs of protest and poverty.

Bill continues to be influenced by those musicians who have stood their ground against untruth, injustice and greed in our country and the world. Many of their songs will live long after they are gone.

Bill, once a member of the electronic media, noted that he also seeks heroes in the media—Bill Moyers, David Brancaccio, Edward R. Murrow, Walter Cronkite and others who continually fight to preserve free speech, free press and free thought. “I know and respect its power and cringe at the authorities in power who are presently muzzling the media.”

Songs They Like to Sing—There are some constant themes in their music. There are songs about traveling, good story-telling ballads and of course the many of the often forgotten songs from the 1960’s. Among these are songs that have or offer the potential for good harmonies with relatively simple accompaniments. Such songs are inherently beautiful and they remain memorable to those who hear them. They also like good sing-along songs because they’re engaging and help everyone who’s listening have a good time. For other songs they sing, Bill notes, a link to the audience is very important, especially when he and Carl are sending messages.

They both listen to the radio, CDs, concerts, the Internet; they listen at festivals, song circles and jams. Bill’s a folk music programmer on Portland’s community radio KBOO-FM ([www.kboo.fm/](http://www.kboo.fm/)), which gives him access to a great many CDs in the radio station library.

Bill said that because they have written few of the songs sing, The Wanderers pick songs from the wide world of writers and then sometimes modify them to suit specific ends. Each musician brings potential songs to the other. “We work on it for a while,” he said. “If it doesn’t gel or one of us doesn’t like where it’s going, the song is usually tabled.”

*Continued on page 21*

# PORTLAND

## WinterFolk in Portland Feb 2<sup>nd</sup>, 2008

BY TOM MAY

Dick Weissman is taking a break from the column this month, so I can shed a spotlight on Winterfolk 20...at the Aladdin Theatre, February 2nd, at 6 pm.

Any arts anniversary that reaches the 20-year milestone is an extraordinary event—Winterfolk even more so, since it also has raised hundreds of thousands of dollars for Sisters of the Road Café in Portland.

Sisters of the Road Café is a nationally recognized, innovative organization that accepts no government money. It has been providing low-cost and no-cost meals since 1979 in an atmosphere of mutual respect, nonviolence, and community. Meals are served five days a week for a minimal amount. If a patron does not have the money, they can barter work for food. If they are unable to barter for food, the meal is free.

Folks from all walks of life stop into Sisters of the Road Café for a good, filling meal and the opportunity to truly feel a part of a wider, sometimes almost invisible community. Everyone is welcome at the Café (133 NW 6th Avenue), and it is an inspiring place to visit, have a nice lunch, and even play a song if you bring your guitar!

The cost of meals at the Café covers less than half the actual cost of buying the food and preparing it; Sisters of the Road relies upon fundraising to cover the rest of those expenses. Over the years a women and children's outreach program and other community services have also been run by Sisters of the Road Café, with the goal of alleviating homelessness and its root causes.

Dozens of performers have appeared at Winterfolk, many traveling hundreds or thousands of miles at their own expense to play their music for a good cause. Utah Phillips has been a linchpin of the event for many years; sadly, Utah has now had to retire from traveling and from performing music for health reasons. We will sorely miss his presence, songs and stories.

Victory Music has been well represented through the years at Winterfolk, with performers such as John Sparrow, Janice Carper, and Heather Alexander contributing their talents. Rob Folsom, soundman deluxe and Victory member, has been my

choice to run the PA at the Aladdin since 2001. He does an amazing job keeping the show flowing and the challenging multi-act show highly listenable.

CDs were made of the Winterfolk 10 and Winterfolk 15 events. We will make a CD of this year's event as well, and a special anniversary T-shirt will also be available. As with the event itself, all proceeds go to Sisters of the Road.

This year's lineup for Winterfolk 20 is truly extraordinary...a Folk Festival in a night! Each of the artists at this very special 20th Anniversary show have appeared in previous years with the exception of this year's very special guest and headliner, Peter Yarrow.

### Peter Yarrow

Peter's name is one of the most recognizable in folk music. In his solo concerts and his work as principal arranger and mainstay of the platinum album-selling group Peter, Paul and Mary, he has traveled the globe performing and singing songs of courage, social justice and compassion. Peter is the writer of the song "Puff, The Magic Dragon" and many other classic pieces of American music.

### Doug Smith with Three Together.

Doug Smith is a true Portland treasure, and a Grammy Award winner for his work on the Songs of Henry Mancini album in 2005. He is joined by his wife Judy and Don Mitchell for some wonderful harmonies. This is Doug's fourth appearance at Winterfolk.

### Tom May Trio

I will be joined by old friends Fuzzy Purcell and Donny Wright on some songs from my new CD, including a song about the destruction of Celilo Falls on the Columbia River in 1957. I am also humbled and honored to direct and perform at this Winterfolk.

### Misty River

Returning to their Portland/Vancouver/Eugene home from recent concerts in Montana, California, and other far-flung locations, these four women are Northwest ( and Victory Music) favorites.

### Jim Page with Billy Oskay

Jim Page is one of the best-known topical songwriters in the United States, having penned songs recorded by Ireland's Christy Moore and many others. He will be ably assisted on fiddle by "Nightnoise" founder Billy Oskay, who is also one of the finest acoustic music engineers in the United States.

### David Rea

David began his career as Gordon Lightfoot's lead guitarist, and then went on to work with Ian Tyson, Judy Collins, Fairport Convention and many others.

### Rite of Spring

One of the most enduring of all the folk groups in the Pacific Northwest, Terry Prohaska and Lynn and Michael Atwood have been singing together for almost 40 years. When Winterfolk began at the Horse Brass Tavern in the late 1980s-early 1990s, we could always count on their help and music to help make the event a success.

### Chris Kennedy

Chris hails from from Rock Springs, Wyoming, and his song about Dick Cheney from the Winterfolk 15 CD has achieved cult status with folk DJs across the country.

### Dick Weissman

Beginning his career as one-third of the group The Journeymen (along with John Phillips of the Mamas and the Papas and Scott Mackenzie), Dick has had an amazing ride in folk music as a record producer, author, studio musician and doing what he loves best: playing his banjo and telling stories. Interesting fact—the song "I'd Guess He'd Rather Be in Colorado," written by Bill Danoff and made popular by John Denver and Mary Travers, was written about Dick Weissman!

### Sky in the Road

Dan Rhiger, Rahmana Weist and Dean Warner produce a world folk music sound, using sounds and traditions from other cultures combined with their wonderful voices.

### Dylan May

Dylan May is by far the youngest member of this ensemble of performers, but this is his fourth

*Continued on page 21*

# MARITIME MUSIC

## January 2008

BY ALICE WINSHIP

Northwest Seaport Chantey Sing, Friday, January 11, from 8 to 10:30 PM  
South Lake Union, 1002 Valley Street, Seattle, WA 98109

The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Chris Roe will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. The startling clarity and expression of Chris' voice, as well as her knowledge of folklore, will make for a memorable evening. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

Northwest Seaport Maritime Music Series 2008 will resume on March 8 with a double bill of chantyman and songwriter David Lovine, and another mystery performer, to be announced. Watch for more information!

Alice Winship  
206-448-0707

## THE VICTORY RE- VIEW IS NOW ON-LINE

What does this mean?

It means that if you want to download a Review PDF file, you can do it right off of Victory's website!  
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- PHP/MYSQL PROGRAMMERS
- HTML EDITORS
- WRITERS
- GRAPHIC ARTISTS
- PHOTOGRAPHERS
- AND MORE...

*Folking Around - continued from page 14*  
voices from other lands. As to genre labeling, musics do not go through an identity crisis simply by crossing a border. Classical, jazz and rock styles do not change names from one country to the other and neither does folk. And world music isn't music from another country but can originate from anywhere and represents a border-crossing fusion that won't fit into any convenient category.

But what most offends here isn't the incorrect statements but rather the self-centered arrogance they imply. How did we come to a place where a Sing Out subscriber can declare that in America we are the folk and "they" are not? How can we possibly learn about each other and heal our mutual pain if we aren't willing to even look at what the other artists have to offer? If everyone agreed with this author (and in every country there are those who feel that they are the folk and you are not), how could we ever make progress toward a more civilized society in which war would be obsolete?

There is much to be learned from and about our fellow planetary citizens in the pages of Sing Out and the writer in question has clearly failed to learn it, indicating the need for him to open his mind in the hope of attaining some important consciousness raising.

As a longtime reader of Sing Out I appreciate the magazine's vision of building bridges instead of walls and consider them to be a much needed voice for sanity, sharing and compassion in these confused, fearful, violent and deeply troubling times. May we all follow suit, taking some time in the coming year to become aware of our surroundings, to understand that we all have the same basic needs and to reach out with compassionate music and service. Happy New Year!

Namaste, Percy

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

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### *The Wanderers from page 18*

"Some songs instantly appeal to us," said Carl. "We will work on them until we get them down.

Recently they started doing some Chad and Jeremy and some Bud and Travis tunes—they were good in the 1960s and still are. (For access to some of this early material check out Rediscover Music at <http://www.mailordercentral.com/rediscovermusic/> and the Smithsonian Folkways Collection at <http://www.folkways.si.edu/index.html/>).

Anything new that comes from the Guthrie archives they automatically consider doing. Woody wrote lyrics to several thousand songs that have never been heard due to a lack of suggested melody. Occasionally Woody's daughter, Nora, will release some lyrics and someone will write a melody. The Wanderers recently picked up on the Billy Bragg rendition of Way Over Yonder in a Minor Key.

The Wandering Wanderers—The Wanderers will go nearly anywhere for a gig! Just about wherever they are becomes a favorite as long as they are there to do the music. They feature Northwest history in some of their programs; they seek out places where that history is on display. Often local themes end up meshing into their programs. "We have taken time to explore more than just the music when we travel, and we are more able to do that now that both of us are retired," said Carl.

All the festivals Bill and Carl have attended have their particular charms, but they generally agree that the Tumbleweed Music Festival in Richland over the Labor Day weekend tops the list. "It is the right size, right atmosphere, with the best setting along the Columbia River with the best and friendliest people running it."

Where to Now—Their music is a larger slice of their lives than it used to be. "We are more active in seeking gigs, attending festivals and getting the word out there that we exist and we have something to offer," they said.

The Wanderers have a unique subject to offer in their programs—a peek at the history of the Northwest through the eyes of one of the country's greatest troubadours, Woody Guthrie. They have studied Guthrie's Columbia River song cycle and have developed significant expertise for this segment of Guthrie's life. "In keeping that music and those stories alive, we contribute to the culture of the region, and that's pretty special," they added.

Bill and Carl also pay attention to the world around all of us, and some songs with political and social messages seep into their music. Carl noted, "It has always been the folksinger's duty to sing and write about how screwed up the government is, and we currently have no shortage of material."

For the Wanderers there're always tales to tell, and the world around us to sing about.

*Harry Babad, Ph. D. aka "Doc" Babad resides in Richland, Wa. He volunteers for the 3 Rivers Folk Society and if you go to the Tumbleweed folk Festival, you will find him wandering through the festival selling buttons. He is the author of e-Talk. If you want to receive his monthly newsletter, please write to: hbabad@owt.com*

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### *From Portland - Continued from page 19*

Winterfolk. He will be performing solo a song inspired by his "day job" as a teacher..in a unique folk styling!

Also part of the event will be a drawing for a handmade Todd Mylett guitar and a day of recording at Billy Oskay's Big Red studio—two extraordinary prizes. Raffle tickets are available now at Artichoke Music, 3130 SE Hawthorne, and Sisters of the Road Café. The winner will be drawn the night of the Winterfolk 20 event.

Winterfolk takes place at Portland's lovely Aladdin Theatre, which seats about 620 people. Tickets will go on sale December 15th, and are \$33 in advance and \$35 at the door for this year's event, which will assuredly sell out before the February 2nd date. They are available at Ticketmaster, Music Millennium, the Aladdin Theatre, and Artichoke Music. More information about Winterfolk and Sisters of the Road is available on the Web at [www.sistersoftheroad.org](http://www.sistersoftheroad.org).

We are sad to announce the passing of Bruce Mesford on November 13, 2007. He will be sorely missed.

We are going to dedicate the August/Tumbleweed issue to Bruce, and if you have any stories and/or photos you would like to share, please pass them on to Micki Perry. Full size digital or 300 dpi please! [Mickilperry@aol.com](mailto:Mickilperry@aol.com)

**Bruce loved music and music loved him.**

# CLASSIFIEDS

*Please submit Classified ads to [victoryedit@mindspring.com](mailto: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.*

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**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](http://www.songandword.com), 360-468-3964.

**HARP LESSONS** for all ages! Call Leslie McMichael, 206-898-4972 or visit: [www.pluckmusic.com](http://www.pluckmusic.com)

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## MISCELLANEOUS

**BLUEGRASSERS:** Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass](mailto:Nwbluegrass) Info: JoeRoss - [rossjoe@hotmail.co](mailto:rossjoe@hotmail.co) Subscribe@[Yahoogroups.com](mailto:Yahoogroups.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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**ARTS-BASED, Non-Profit Organization** looking for skilled vocalists and instrumentalists. Please send initial inquiries to [info@emolit.org](mailto:info@emolit.org) with subject line: "ELA Music Performance Project."

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**CD Reviewers:** Contact - [mtson@icehouse.net](mailto:mtson@icehouse.net)

**Office work, and Library CD Coordinator**  
Tacoma Office Contact: [victory@nwlink.com](mailto:victory@nwlink.com)

**Sound People:** at Ravenna 3rd place Books open Mic - [victory@nwlink.com](mailto:victory@nwlink.com)

**Writers:** Contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**Calendar:** I could use someone to format the calendar for the Review - about 4 hours a month after the 2nd Tuesday and before the next Monday. I need a committed person. Format in Word Contact: [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**All opportunities are Volunteer positions!**



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13 <sup>th</sup>	<b>John Holte Radio Rythm Orchestra with Pete Lenionen</b>
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25 <sup>th</sup>	<b>Lil' Bill and the Bluenotes</b>
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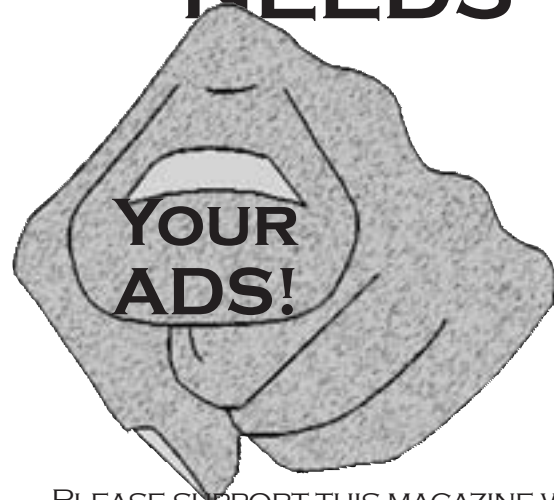
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