

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

August 2008

Number 8



Remembering Bruce Mesford At Tumbleweed

Inside...

- ✦ Tall Ships Recap:
- ✦ Ramblin Mike: Festival of Wooden Boats
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The purpose of Victory Music is to support acoustic music in the Northwest, by fostering a community that nurtures musical growth, creativity and the appreciation of acoustic music.

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GALLOPING GOSSIP

August 2008

*** On the afternoon of Christmas Day last year, the director of the Snohomish County Interfaith Council's shelter for homeless families answered a phone call. The caller was Tim Noah, long time Victory musician and well-known performer of music for children. He said, "I want to do something for my soul. Can I come over and play for your people today?" The answer was an enthusiastic yes, and a wonderful time was had by all.

*** Make sure you check out the FREE Port Gamble Maritime Music Festival, featuring Dan Roberts, Spanaway Bay (Kent & Carol Mesford), the Phinney Ridge Rum Runners (Steve Lalor and Trapper Graves), the Budd Bay Buccaneers (their final performance) and the man with the voice as big as all outdoors, Hank Cramer. Noon-5 pm in the historic village of Port Gamble on the Kitsap Peninsula. See ya there August 16, 2008.

*** Micki Perry is recovering slowly but surely after breaking her kneecap in a freak accident at Folklife. She also recently had surgery for breast cancer and hopes to be done with radiation treatments before Tumbleweed. Micki says "I am doing fine after the lumpectomy. I still have my shape and now I am just waiting for Group Health to come through with the one-week radiation treatment all my doctors recommend."

*** Speaking of Tumbleweed, faithful Victory Music editor Steve Wacker is a finalist in the Tumbleweed songwriting contest, as is long-time columnist Janet Humphrey. Seattle chanteuse Nancy K. Dillon and The Hayburners' David Tieman are alternate finalists. (A complete list was published in last month's Victory Review.) A big Victory Music "Good luck" to all of them!

*** Lawrence Huntley, a Portland street musician who played hammered dulcimer and bass in the Wammadiddle Dingbats and Cascadia Quartet, will be reunited with his former band members Mick Daugherty and

Kevin Shaw at a house concert in Richland, Washington on Friday August 15th. Lawrence has been living in Pasco for the past year and a half after starting a mid-life career as a conductor on the Burlington Northern/Santa Fe Railroad. He keeps his hand in on the dulcimer with occasional jams with John and Micki Perry and 3 Rivers Folklife friends as well as the Mid-Columbia Traditional Music and Arts jam sessions when his crazy schedule permits.

*** Dan Maher, host of Northwest Public Radio's Inland Folk, will be joined by his musical friend Chris Roe, winner of the 2007 Tumbleweed songwriting contest at a benefit concert for Tumbleweed on August 2nd at the Kennewick Senior Center. This is Dan's fourth year to do a benefit for Tumbleweed, which proves how much he supports the festival and Northwest folk music. Way to go Dan!

*** Stew & Betty Hendrickson and Jillian Graham performed July 13th in the Folk Song Series at the Everett Public Library. Bob Nelson, Reggie Miles, and Flip Breskin & Zeke Hoskin performed there earlier in May and June. Others playing there are Chris Roe and Mike Nelson on July 20th, and Nancy Quense and Jerry Middaugh on August 3rd. This series is co-sponsored by the Pacific Northwest Folklore Society (www.pnwfolklore.org), founded 55 years ago in Seattle. The PNWFS also has a 2nd Friday coffeehouse concert series at the Library Cafe (soon to be known as the Crown Hill Bistro), 850 NW 85th St, Seattle. Dan Carollo, Seattle fingerstyle guitar player, and Portland button-box player Dan Possumato played there on July 11th. Carollo was back in Seattle for a brief visit, having spent the past six months in Ireland with his family. He will return for several more years, working for Microsoft in Dublin and soaking up Irish traditional music and culture (well, someone had to do it!). Future 2nd Friday coffeehouse concerts feature Jerry Middaugh & Nancy Quense in August, Bob Nelson & John Weiss in September, Mick Knight & Orville Murphy in October, and Paul Michel & Sally Rose in November.

*** Spotted at the (fabulous) recent Tim O'Brien concert at the Tractor Tavern on June 28th: Scott Katz, Kate Peterson, Peggy Sullivan, Ron Dalton, Alan Kausal, Isla Ross, Jennifer Spector, David Tieman, Deb Seymour, Robin McGillivray, and Lance and Laurie Haslund. Who knew that so many Victory singer-songwriters were secret bluegrass fans? (Beware - one of the above mentioned was so enamored of the show that they've already threatened to buy a banjo...)

*** Also on the winds of the grapevine - Isla Ross has received her first certificate in Pet Massage. What a great way to earn a living - petting and massaging cats and dogs!

*** The grapevine also reports that Eva Tree is expecting her first child in about a month. Congratulations!

*** Final piece of gossip - The Annual **Victory Music Picnic is on August 10th**. Bring your ax, favorite person(s), and something to share. Come and jam under the trees and meet other Victory Music folks. The setting is at lower Woodland park - Shelter 2. Lots of trees and shade and music! See ya there!

*** Please send your gossip tidbits to: web_dancer@mindspring.com. One great way to see YOUR name in print!

I hope you are all enjoying this wonderful summer!

Till next time - the Gossip!

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MARITIME MUSINGS

Maritime Musings Port Gamble

BY MATTHEW MOELLER

Tucked away near the north end of Hood Canal, practically a stone's throw from the Hood Canal Bridge, is a gem of a hamlet. Port Gamble is a New England seaside village in the middle of the Pacific Northwest. Founded in 1853, by Maine businessmen Andrew Pope and William Talbot, Port Gamble was the longest continuously operating mill town in North America and remains the only company-owned mill town in Puget Sound. This unique gem is the perfect setting for the Port Gamble Maritime Music Festival, the only maritime music festival in the Northwest.

Started in 2006, by Wes Weddell and Chris Glanister (Puget's Sound Productions www.liveloalmusic.org),

The Port Gamble Maritime Music Festival is intended to bring maritime music to an area rich in maritime history, but is often overlooked by the sophisticated "east-siders" (as we're called). The festival has already seen some of the finest local performers; Pint & Dale, The Cutters, Bold Horizon and a host of piratical musicians. This, the third year, promises to hold even more sparkling talent.

Heading the bill this year is Hank Cramer. Hank keeps on cranking out the CDs like Henry Ford and Model Ts. His amazing voice and talent has sounded the rich heritage of the sea and those who love her and found deep water. Along with

Cramer will be the fabled Budd Bay Buccaneers in their final performance, The Phinney Ridge Rum Runners (Steve Lalor & Trapper Graves), the ever popular Dan Roberts, and returning as MCs, Spanaway Bay (Kent & Carol Mesford).

The event is free. Puget Sound Productions has always tried to make their events affordable to all. Also, Port Gamble is privately owned and beverages of all calibers are sold in the General Store, right next to the festival stage and can be consumed in the picnic-like atmosphere. Sandwiches and hot food are also available. The event is rain free thanks to those Olympic mountains.

So mark August 16th on your calendars, take a ferry ride and enjoy the music from 12 noon to 5 pm.

Fair Winds Cap'n Matt

TALL SHIPS RECAP

BY MATTHEW MOELLER

It took me a couple of days to recover from the Tall Ships Tacoma Festival held over the Fourth of July weekend. Four and a half days immersed in tall ships, music, pirates (sigh), and a growing Tacoma waterfront. Somehow, I pulled off ten 45-minute sets over four days. I think I'll just be a Whateverly Brother from now on and skip the solo performing.

The festival site was stretched along the Foss Waterway for more than a mile. Due to an existing marina and bridges that were in the way, the site was chopped up into three separate "villages." The ships were moored all along the length of the site, so access to them was as good as could be expected. Although it spread the crowd out, it also helped create opportunities to establish different themes and bring more focus to education and family activities. It's a vast improvement over the previous gallant though flawed festival 3 years ago. The security people were a little over the top, however.

As for the music, it was a grand celebration of the finest and the best local and regional maritime music artists. Tom Lewis, Hank Cramer, Broadside, Constellation's Crew, The Shifty Sailors, yours truly, and many others packed the three stages. Everyone got multiple sets—the promoters were that serious

about having maritime music at the festival. (They could've booked cover bands.) The new area by the Museum of glass is very urban but a far cry from the gravel pit last time.

Some of the daily programs packed the stages with vibrant music. The Treasure Cove stage, located by the largest tall ships, was huge! I felt lost in the open space. Still, performers like Tom Lewis and Hank Cramer have no problem filling a space that size. The sound system would've blown the envy circuits of every folk music sound engineer around. Mixing sets with the Whateverly Brothers, Hank Cramer, and Tom Lewis on the Treasure Cove Stage was the highlight of the festival for me.

My one regret was that I was so busy performing or transporting people back and forth that I never got a chance to see the ships or listen to all the music I would've liked. A friend

even gave me a "Crew" pass that would've allowed me to go anywhere, but ...If you didn't go, you missed one of the finest presentations of maritime music ever done in the Pacific Northwest. Watch for it in 3 years or better yet, look for the events that are happening all around you. Check out the Northwest Seaport concerts at the Center for Wooden Boats in Seattle (<http://www.cwb.org/>), go to the Port Gamble Maritime Music Festival (Aug. 16), or even drop in at one of the Victory Music open mics. It's waiting for you. *Matthew*

The Whateverly Brothers

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REMEMBERING BRUCE MESFORD AT TUMBLEWEED

BY MICKI PERRY

PHOTO BY CAROL MESFORD

As we approach the 12th annual Tumbleweed Music Festival it is hard to realize that it will happen this year without the efforts of one of Tumbleweed's most dedicated and hardest working volunteers, Bruce Mesford. Bruce died on November 13th of last year after a three-month battle with pancreatic cancer. He was diagnosed with the cancer just a few weeks before Tumbleweed, and came directly from the hospital where he had had a second stint installed to the festival grounds because he wasn't going to let being ill keep him from Tumbleweed. All his family members were there, including his large extended folk music family and he wasn't going to miss the family reunion!

Many people remember Bruce as the patriarch of the musical Mesford clan. His infamous sons Kent and Kurt, a.k.a. Sanger and Didele, have made a name for themselves in the nautical music scene with their wacky humor and Smothers Brothers-like routines. Son Tim's wife Chris is a past member of the contra dance band Growling Old Women and currently plays with Uncle Joe's Banjo Band. Daughter-in-law Carol is a member of Broadside, and also the duo Spanaway Bay with her husband Kent. There is also another son, Gregg, who is not very involved in the music scene but is the artist in the family. The only daughter in the family, Kristin, is married to Dean, whose sister Becky and her son Jacob are adopted family members. During the past decade, Bruce and his wife Kay have also unofficially adopted many members of the Northwest nautical community, especially the Morgan family (Phillip, Teresa, and their kids Arwen and Tyler) and Hank Cramer. Bruce supported all things nautical and was a strong supporter of almost everyone in the broad folk music family.

When Anita LaFranchi asked me last winter to write a tribute to Bruce for this issue of Victory which would help promote Tumbleweed, I said I would do it—but I knew I would need “a little help from my friends,” as the song says. I figured I could talk to folks at Folklife and get lots of input from people who knew him in the nautical music community. I ended up breaking my kneecap during the finale of the maritime marathon and was whisked off to the hospital in an ambulance, so I didn't have a chance to talk to anybody! I got a chance to visit

with William Pint, Felicia Dale, Tania Opland, Mike Freeman and Dan Roberts when they were in the Tri-Cities for our local Greenwood Faire. I also finally got in touch with The Cutters and Hank Cramer and also talked with Chris Mesford, Bruce's wife Kay, and Perry and Liz Campbell from Vancouver, WA to try and reconstruct some of the Tumbleweed history. I ended up with plenty of input about Bruce and how his involvement in Tumbleweed and his relationships with the Tumbleweed and broader nautical community developed. Some of the stories contradicted each other and there were a few “which came first, the chicken or the egg?” mysteries, but

Phillip Morgan and Hank Cramer both remembered meeting Bruce at the first Tumbleweed in 1997. According to Kay and Chris, Bruce and Kay were on vacation during the first Tumbleweed but Tim, Chris, Kurt and Kent were there. Kurt and Kent got the idea that “we could do this” and applied the next year. Hank was sure that Bruce suggested that everyone go to Abby's Pizza on Sunday night after Killarney's Pub, (which was actually the 4th stage at the first festival,) kicked everyone out at 8:00 because they wanted to close up early. Ironically, they closed down for good a week later! According to Chris, it was actually Tim Mesford who suggested



Above: Bruce Mesford at Folklife 2006

it was fun collecting these remembrances because Bruce had an impact on so many lives. Everyone who knew him loved him, and his passing left a hole in all our hearts—but we have lots of fond memories and some great stories, even though those memories are sometimes a bit foggy and confused.

going to Abby's because they were vendors at the festival and had passed out free coupons. Perry Campbell thinks the Abby's folks were there at Killarney's and invited us to their establishment when everyone was tossed out on their ear. John and I missed that after-festival party and shanty sing

that became a festival tradition, because we were in charge of the contra dance. Bruce wasn't there either, but he is so associated with the after-festival shanty sing that it's understandable that some folks assume he was the instigator of the tradition!

Teresa Morgan remembers meeting Kurt and Kent before meeting Bruce and Kay because they followed her around like puppy dogs when she came over solo to do the Greenwood Faire. Kay confirmed the boys were Teresa Morgan "groupies." Bruce and Kay volunteered to house The Cutters at the 2nd Tumbleweed, and that's when their special relationship with the Mesfords began. From then on they became adopted family. The Morgan family and Bruce and Kay came to watch Sanger and Didele's premier festival performance on what was then called the Sycamore Stage, which John and I managed. That's when we first got to know Bruce, the proud papa. The family had come to lots of 3 Rivers Folklife concerts but we didn't get to know them until then. The boys were hilarious and their folk music career was launched for better or for worse.

That 2nd Tumbleweed had a life-changing impact on Bruce. He got acquainted with so many folks in the nautical community and realized they were very accessible in the relaxed atmosphere of Tumbleweed. Above all else Bruce was a family man, and he suddenly found a huge new family he could join and support. He had always loved music, especially traditional, Celtic and nautical music. At Tumbleweed he discovered a musical community he could be a vital part of even though he was not a musician himself and could not, as Kay said, "carry a tune in a bucket." He was retired so he had time to be a folk "groupie" and he soon began showing up at every nautical and traditional music event in the Northwest, no matter which side of the mountains it was on. He would drive to Seattle every second Friday and other weekends to attend the shanty sings and concerts at the Northwest Seaport. He would drive to Baker, Oregon (Kay's hometown) to see Hank Cramer at the Oregon Trail Museum or to Ocean Shores, Washington where Hank and Steve Guthe performed regularly. He attended most of the nautical festivals in the region and of course Northwest Folklife, where he was a fixture in the Northwest Court with his beer tap walking stick and funky hat. He also volunteered at many of these events and at the Northwest Seaport, and even though he wasn't a performer he was always near the center of the action—or at least on the sidelines cheering everyone on with beaming smiles and his presence. As Dan Roberts put it, "He was always there!"

Even though Bruce was often elsewhere in the region to see favorite performers, he was also there as much as possible for 3 Rivers Folklife concerts and especially for Tumbleweed. He became the volunteer coordinator for Tumbleweed, organized our local 2nd Saturday Sea Song Singalongs, became a 3 Rivers Folklife Society board member, and volunteered to produce many of the 3 Rivers Folklife concerts that involved nautical or traditional acts including the Cutters, Hank Cramer, Constellation's Crew, Tom Lewis, Tania Opland and Mike Freeman, Pint and Dale, Dan Maher, etc. He had an amazing attention to detail and, ironically, he made the arrangements for December's after-concert party at Round Table Pizza (formerly Abby's) the week before he died. That party after the Constellation's Crew concert ended up being a bittersweet wake and a celebration of Bruce's life for those who couldn't attend the family funeral a few weeks before. News of his death touched the entire Northwest nautical/folk community because he had touched so many people's lives at Tumbleweed and in his role as "#1 groupie" for so many of his friends who became like family. He was a father figure for Hank Cramer and Phillip and Teresa Morgan and like a Grandpa to Arwen and Tyler whose real grandparents did not live close by.

One universal Tumbleweed memory that so many people had when I talked to them was about Bruce winning the raffle guitar last year at Tumbleweed. Many of us had just found out about his cancer and were shocked to see how sick he looked and knew he wasn't long with us. We were amazed he was there, but then "He was always there!" My husband John was the one who read the winning ticket, drawn by some kid. He almost couldn't get the name out through the lump in his throat. A huge cheer welled up from the audience. Tyler Morgan's reaction was "Oh! That is so perfect!" Teresa was convinced that the angels rigged the raffle and winning the guitar was the ultimate honor for the most deserving guy on the planet. Bruce had been sitting out in the audience in a wheelchair, but Kurt and Kent led him up to the stage where he just beamed and said something like "Now I have to learn to play guitar!"

I still don't know if Bruce ever did actually learn to play that guitar but I know he did treasure it. Those of us who got to know him through Tumbleweed, Folklife, Northwest nautical events or other associations will all treasure our memories of this gentle, witty, generous man who was always on the sidelines cheering us on or on the edge of the action doing the scut work. He gave his all with no expectation of receiving, but at the same time he

received so much in the friendships he made and the satisfaction of knowing he was contributing to the cause and supporting others he admired and loved. He was the ultimate family man whose family expanded to include the whole folk community.

Hank Cramer described Bruce well as "a big guy with a big heart" who always wanted to know "How can I help?" Sometimes he helped most by just being there and just showing up, but he was also operating behind the scenes to make sure others were also there to get in on the fun. He was a facilitator and an instigator who helped make connections between people and possible opportunities. He loved to promote his "kids" whether they were biological offspring or members of his adopted family. Everyone I talked to described him as enthusiastic and supportive and quiet, deep and intelligent, with a surreptitious witty edge.

Most people I talked to who remembered Bruce Mesford commented on his sense of humor. They characterized it as delightful, subtle, zany, dour, wry, droll, understated, underspoken (sic), deceptively clever, duplicitous, goofy and witty. His e-mail address was "mesgrumpy@hotmail.com" and he did look a little like the Snow White dwarf Grumpy (and sometimes put on the Grumpy persona), but it was usually in jest. Dan Roberts described the grumpy demeanor as hiding a sweetheart personality. When William Pint and Felicia Dale arrived on the Mesford's doorstep before a concert, Felicia remembered Bruce yelling "We don't want any!" before answering the door with hugs. Phillip Morgan remembered that sometimes it took a while for the humor to sink in, but when it did you couldn't stop laughing. Invitations to sea song singalongs written by Bruce were always goofy and a little edgy, and our newsletter graphics gal Kendal Smith quickly learned to imitate Bruce's style if she failed to get a write-up. It was no wonder to anyone where Kurt and Kent inherited their zany sense of comedy if you knew their Dad.

One mystery that still remains in the "which came first the chicken or the egg?" realm is whether the Mesford offspring inherited their love of nautical and traditional American and Celtic music from their Dad or if they influenced him in his tastes in music in his later years. Kay said Bruce grew up in a musical family and music was always very important to him, even though he was never a performer or a singer. He was no longer a teenager during the rock and roll era but enjoyed the popular folk music of the Kingston Trio et al during the "folk scare" of the late 1950s and early 60s. His kids were all raised to be musical

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REVIEWS

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

LOCAL

Local Folk

FLORENCE WINTER FOLK FESTIVAL: REFLECTIONS

Florence Events Center; call 541-997-1994
or e-mail hal@winterfolkfestival.org



This album is a limited edition compilation benefit CD to benefit school music programs in the vicinity of Florence, Oregon. It contains donated tracks and some live cuts from the performers at Winter Folk, Florence's big festival. All the Pacific Northwest's heavy hitters are here, in many cases offering not just any old track but the big hits: think "The Key of R" by Tom Rawson, Hank Cramer's perfect rendition of "Shenandoah," or Ida Viper's "Get Along Home, Cindy." Other great performers include The Cutters, The Wanderers, Cabin Fever and Cross-Eyed Rosie. It's possible many Victory readers already have these artists' CDs, but there are also rarer tracks by lesser-known, but no less talented acts, here to cancel out any overlap. There are also several cuts from the nationally-known Memory Lane headliners who've played the Florence festival, which are fun and fascinating, sometimes in a strange way: Barry McGuire has never

sounded better, but bad as things are, can we still be on the "Eve" of destruction 40 years later? Also in fine voice are local lads made good, The Brothers Four, but they toss an extra "Oh" into the refrain of "Where Have All The Flowers Gone" that causes them to hurry up and ask when will they ever learn. A 2006 union of New (and Old) Christy Minstrels gets things right on "This Land Is Your Land," and soundin' like they should is the current edition of the Limelitters. As the impending election of Washington State's next Superintendent of Public Instruction turns into a referendum on the WASL, this disc is worth owning just to have Tom Chapin's contribution, "Not On The Test." Only 250 copies of *Reflections* are scheduled for release, so hurry: it'll be one of the better uses for \$20 you'll manage this summer. (Tom Petersen)

Local Folk

THE OTHER BAND: AT TRIBAL SPACE

Self issued; available at local folk music stores



This is a quartet that by their own admission consists of three singer songwriters and a bass player. The album was done live at a club in the Fremont neighborhood in Seattle.

The songs are all originals, as one might expect from such a band, and are all pretty good. I especially liked "Afurit, Aginit." I do think that a cover or two might have been a good thing, a way to break things up. Instrumentally, they are basically guitars and a bit of mandolin. A hot soloist would also have spiced things up a bit. As it is, you get a little too much strumming and not enough lead work. All in all, though, these guys are pretty good and this CD should please fans of contemporary folk music. (Lars Gandil)

Local Folk

A PORTLAND PLAY ALONG SELECTION

Branch, Curley & Songer;
www.theportlandcollection.com



Victory readers and all who play fiddle in the Pacific Northwest know about the huge project that has been underway for a few years now, collecting definitive contra dance tunes in two volumes of songbooks and also recording them for instructional and listening pleasure. This latest piece of the project, the *Play Along Selection*, continues the series and is every bit the quality production that its companion books and CDs are. It would be impossible to begin to suggest the wealth of content on this double

disc set, as it's got 97 tunes total; some are only a minute long, suggesting a more "instructional" utility, while others are a fuller two minutes and might be cued up to keep people on the floor while the fiddle puts a li'l more rosin on the bow. A number of titles are dance (or bluegrass jam) favorites, but the real value of efforts like these is, of course, the rescued obscurities and the tunes that have familiar titles but which few people can actually remember. The musicianship and production couldn't be better, and the artists play so that this is a fine record for listening and for dancing to – they trust their students to figure out how to play the tunes and want to demonstrate to the pupils where some verve is thoughtfully applied. They do take care not to obscure anything with flourishes and improvisations that might throw the novice, but this record is far above the usual studied, chained-to-the-metronome discs that usually come marked "instructional." As with the other materials from the Portland Collection, no fiddler should be without this.

(Tom Petersen)

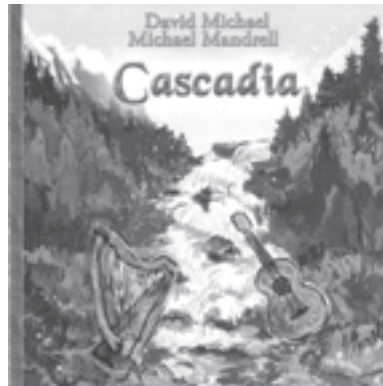
Local Folk

**VARIOUS ARTISTS, DEAF WHITE KITTY
STUDIO: SEATTLE ACOUSTIC DUETS**
Self issued



This CD was done live at the Hugo House in March of 2007, and consists of ten duets of various instrumentation. Most of the numbers are vocals with two guitars. The artists all play and sing well and the songwriting is for the most part good. I liked the fiddle tune "Fairhaven" by Alan Kausal and Isla Ross and Rebecca Cohen's "You Hung The Moon" with its moody clarinet. Cohen's "Slip Away" was also pretty nice. "Fallin'" has a really driving twelve-string guitar. This is a good sampler of some of Seattle's local folk artists. *(Lars Gandil)*

Local Instrumental
DAVID MICHAEL & MICHAEL MANDRELL:
CASCADIA
Purnima Productions, #1022,
www.purnimaproductions.com



Port Townsend-based Celtic harpist David Michael has been making music in Washington for decades, including CDs, concerts, soundtracks and 17 years performing on board the Washington State Ferry System. Fellow collaborator Michael Mandrell now calls the Pacific Northwest home and has worked with David on many pieces over the years. For *Cascadia*, the Celtic harpist and the guitarist went into the studio with nothing written or prepared and emerged with 11 improvisational pieces, including "Misty Moonrise," which is more than 15 minutes long. While many improvisations sound half-baked, and never tend to truly go anywhere, that is not the case here. The beautiful blend of these two musicians, the weaving of harp and guitar, or sometimes hammered dulcimer and zither, create mellow sound pictures, perfect for a lazy Sunday morning, a massage or just an evening alone with a good book. That is not to say this is merely background music, as it is so much more, using its languid flow and easy charm to create a peaceful relaxation in the listener. While not specifically a Celtic record, it is based more squarely in the easy listening, instrumental camp. The harp creates that worldly connection that makes it both universal, yet personal. This CD provides more than an hour of two outstanding musicians reveling in the opportunity to play and create music together. *(James Rodgers)*

Local Old Time
WHISKEY PUPPY: UNLEASHED
Self issued; WP004



Whiskey Puppy is a trio from Portland. Instrumentally they consist of banjo, guitar, bass and occasional fiddle. This is their fourth CD. I would like to say that I enjoyed it but the truth is otherwise. Basically I found it to be rather amateurish. Maybe it was the banjo, which was played with no flair at all. Or it could have been the singing, the harmonies just never really clicked. This trio needs at least one strong voice. The guitar playing was stiff and unimaginative and the fiddle could also use some work. I don't like writing negative reviews but sometimes that's just part of the job. *(Lars Gandil)*

Local World

DAVID AND DARI MICHAEL:
CHANTILLY MAE
Purnima Productions, PPCD-1020,
www.purnimaproductions.com



David Michael, well-known throughout the Pacific Northwest for his ferryboat harp concerts and numerous recordings, has produced and

arranged what he considers the fruit of his lifework, the CD *Chantilly Mae*. Dari Michael, David's wife, composed the sweeping melodies that inspired these ethnic-tinged instrumental arrangements, with strong dance rhythms and lyrical melodies based on ancient modes. Dari explains in the liner notes that she didn't know she was a musician until she married David in 2004. He encouraged her to put away her sheet music and find her own music. Together they have created a beautiful work of art, encompassing the varied music of the world traditions. Dari wrote many of the melodies on bowed psaltery while they were on their honeymoon in Zihuatanejo, Mexico. Numerous musicians add to the world fusion sound, including Randy Mead on Turkish clarinet, recorders and flutes, Forest Shomer on pennywhistle, and David Michael on rhythmic guitar, Celtic harp and zither. Paul Becker's clarinet adds a Klezmer joy to the opening number, "Klezmerelda." Cascading arpeggios of multiple stringed instruments, plucked and hammered, add a tranquil and peaceful effect in "Rain." Dari's gift for melody is showcased throughout, especially in the tuneful "Welcome Home Little One," and the very moving title track, "Chantilly Mae." Stunning photos and interesting liner notes complete the lovely package. This CD is a wonderful marriage of David and Dari Michael's talents, skills and mutual love of music in the world. (*Hilary Field*)

AMERICANA

A.J. ROACH: REVELATION

Waterbug; www.RoachMusic.com

A.J. Roach has managed to draw together an imaginative group of stellar musicians that collectively bring their best efforts forth to one focal point. And that point is *Revelation*. The balance between the musicians shows a sensitivity and maturity in the understanding of melodic language. If there is any doubt of this, have a listen to "Chemicals" for starters. The band creates a carpet of sound for Roach to tread gently upon with his vocals as he searches for an open door. The structural effect is tangible. "Weathervane" starts out stripped down and sparse and then builds, note by note, creating a runaway train of thought that rides on tracks under your skin and into the bone. "Hazel Blue" is filled with painful sweetness capturing the vulnerability of two lost hearts looking for love

and settling for the next best thing. What is so beautiful is the way that all of the musicians exhibit the same tender message as Roach with the sleepy words that he sings with such feeling. Beginning on the outside looking in, "Fashionistas" examines societal pretentiousness and whirls it right back around to a personal level. There are questions here that we seem to keep asking while turning from the answers that we don't want to hear. In the material world in which we've found ourselves, "Sears and Roebuck Suit" is an intuitive look at that which is enviable. All songs are written by A.J. Roach and each and every one of them contains sweat, blood and gravel in the wounds. The lyrics have a cleansing confessional quality to them and therein lay a glimmer of hope for deliverance. The naked truth can be hard hitting at times and if you're someone who listens intently to lyrics, brace yourself for raw honesty. (*Nancy Vivolo*)

BLUES

CLASSIC PIANO BLUES

FROM SMITHSONIAN FOLKWAYS

Smithsonian Folkways Recordings,
SFW CD 40196

You pretty much can't go wrong with a Smithsonian Folkways compilation, seeing as how they have a nearly bottomless well of fantastic material, gathered over 70 years from the most important artists (and the best of the anonymous ones, too.) The ethnomusicologists in charge know how to pick themes, too, both in terms of putting together records with some commercial appeal and with obvious historic significance. This year's sexiest S/F release, then, is *Piano Blues*, more than an hour of good times, hard times, rockin' times and sorrowful times on the ebonies and ivories. This being a genre that figured out early how to make a buck, a few big names and familiar songs won't be found: those caught here for posterity were either those who didn't quite catch on, or at least they hadn't caught on yet. This fact doesn't diminish the power or importance of their music, however, so shoppers shouldn't be deterred by so many barely-recognizable names. What might give them pause, though, are tracks by artists not associated with piano: here and there, remarkable backing musicians are given their due as they labor behind some big-name singer or guitarist. On some cuts, it's instantly obvious

why they were included here, but there are a few cuts (glaringly, one by Leadbelly) where the keyboard work isn't all that distinctive or even all that audible. Fortunately, these are just a few exceptions amid a wealth of terrific material. As ever, the S/F packaging is first-rate, and the liner notes are notably lively. (*Tom Petersen*)

CLASSICAL

AHN TRIO: LULLABY FOR MY FAVORITE

INSOMNIAC

RCA Red Seal, #88697-27208-2

Let the folkies grumble that the Ahn Trio is the epitome of big-label marketing: classical was the original acoustic music, and if it's OK for Rhonda Vincent to be good lookin' and sell records and for Alison Krauss to sing with rock armageddon survivor Robert Plant, then don't go hatin' on these frightfully talented prom dates. This fifth release by the Ahn sisters finds them grown out of their "teen prodigy" identity of years past and mixing some daring, sophisticated pop into their usual challenging classical selections. This time, it's all contemporary composers, including works by friends of Victory like Laurie Lewis and Darol Anger who have lately been going way out beyond three chords. The record's genre-busting "crossover hit" is a collaboration with alt adult contemporary stylist Susie Suh, she of the gulping vocals, although the slicked-up electronic remix of "Song On the Land" that's included as a bonus track may turn up outside of classical circles too. Most of the album stays with what makes the Ahns a top draw as guests of city symphonies worldwide: bright, inventive, masterful classical, played with jaw-dropping precision. Yeah, sure, it's "marketed," but it's irresistible. (*Tom Petersen*)

GOSPEL

CLASSIC AFRICAN AMERICAN GOSPEL

FROM SMITHSONIAN FOLKWAYS

Smithsonian Folkways Recordings,
SFW CD 40194

Smithsonian Folkways has been reissuing and repackaging their vast holdings for years, but they've got an especially good series going with their thematic collections that combine the landmark recordings with great material from

the deep archives. Most of these turn out to be “dream CDs” that afford the casual fan enormous listening pleasure and please the scholars and jammers by exposing great old material and saving them some arduous digging. Even with this level of success, the *Classic Gospel* collection is exceptional: one astounding, exhilarating track after another, from scratchy field recordings like 1956’s “Let The Church Say Amen” to relatively recent performances by spirited folk in traditional styles, such as the exuberant “Thank You, Lord” from just ten years ago. One thing that is abundantly clear, and should have younger folks paying attention, is how clearly the roots of rock and soul music show on these gospel cuts: for those who’ve always read about it, or who’ve heard great modern artists discuss it, here’s the disc on which those influential groups and songs can be heard. Smithsonian releases a couple-three of these thematic collections each year – this is the “must have.” As with all releases on this label, the packaging is beautiful, if a little staid, and the liner notes are thorough and scholarly, though not at all stuffy.

(Tom Petersen)

FOLK

THE DARBUKI KINGS: DOUMTEKASTAN
self released; www.robinanders.com
Massive Music

The Darbuki Kings open in grand theatrical style with “Bollywood,” a sort of high plains drifter with a Himalayan backdrop. The sound is broad, expansive and wide open, setting the stage for what has proved to be a delightfully magical piece of musical art. Dancers in colorful flowing hand-dyed cloth seem to whirl in your mind’s eye with “Subata” while suspenseful mystery and something this side of angst is woven into the fibers of “The Seven Thieves.” Though these are original compositions from the duo of Robin Adnan Anders (a.k.a. Adnan Darbuki) and Antonio Albarran (a.k.a. Antone Darbuki), they remain so steeped in tradition as to feel hundreds of years old. Having said that, Anders’ contemporary and unique use of samples creates an illusion of full orchestration to the already rich mix of his own percussive work along with Albarran’s amazing skill on sitar and Laouto. There is an ancient and universal grace in every cut. Proud and strong, “The Durbukiator” seems to sit upright astride his sturdy, sure-footed mount

ready for the next adventure known only to the Roma or gypsy people. Anders really makes his drums speak with “Jurjuna,” exploring tonal dynamics with crisp precession. “Traditional” follows with a lighter, almost carnival style that is fun, playful and lilting. Everything about *Doumtekastan* is captivating and worthy of attention; well-produced and masterfully engineered. *(Nancy Vivolo)*

INSTRUMENTAL

JENNIFER EDEN: THE ROAD HOME
Prajna Records, PR 0308

Jennifer Eden is a guitarist from back east who’s created a very nice album of instrumentals that defy categorization. This is a great strength; unburdened by any preconceived notions, she can make her own kind of music and it makes for good, easy listening. She has a clean, assured style that emphasizes tone and the nuances and variations that might be wrought upon a tune. She is not arty, acrobatic or a speed demon. She’s already absorbed the old jazz adage that it’s not what’s you put in, it’s what you leave out. The tunes themselves, all self-composed, are not all that complex, but they’re all interesting and new-sounding and Eden always has something to keep the changes from sounding repetitious. She’s got a nice variety going, from the bouncy opener to the aptly sleepy “Lullaby For Nicky,” to some darker material later on the record. Sable-tressed and with a sharp gaze that hints at danger, Ms. Eden looks to have a persona that will have diverse appeal, and thus we might expect her star rise; watch for her at the edges of all sorts of acoustic styles.

(Tom Petersen)

TONY TRISCHKA: TERRITORY
Smithsonian Folkways SFW CD 40169

After his last record, a collection of banjo duets, was nominated for a raft of awards (and got a rave review in *Victory*), fans of even such an inventive veteran as Tony Trischka might have held their breath and wondered what the maestro could do for an encore. *Territory* draws upon the strengths of the previous album with inspired contributions from famous friends, but also returns Trischka to his eclectic muse, without being subservient to anyone. The results are spectacular, different but

possibly superior to the *Double Banjo* album. The duets still attract much of the attention; 89-years-young Pete Seeger reprises the folk classic “Leatherwing Bat,” and his half brother Mike plays banjo and harmonica on “Noah Came To Eden.” There are some solid bluegrass entries in the form of “Molly and Tenbrooks,” featuring almost screechingly high vocals from Michael Daves, and “The Next Big Thing,” a grassy grab bag that has Tony twisting the Keith tuners. Speaking of Bill Keith, he’s here, too, but far from home: “Trompe de l’oeille” is an almost-classical sounding piece, made all the more unexpected by piano backup. Later on the record Trischka revisits the banjo and folk-traditional bedrock with a medley of fiddle tunes and ol’ “Salt River.” Going way, way back, is “Gourd Banza,” a piece Trischka wrote to play on such an instrument (the banjo’s immediate predecessor in Africa). The album’s final cut has a nice local connection for us: it’s “Lake Flora,” in fact written for just that swimmin’ hole at the Puget Sound Guitar Workshop, at which Trischka, a good friend to our area, has served as an instructor. It’s a nice finish to an outstanding record. *(Tom Petersen)*

JAZZ

YOKO MIWA TRIO: CANOPY OF STARS
Polystar Jazz Library – MTCJ 3020

‘Tight, light and just right’ might best describe this smoothly polished trio. The title track “Canopy of Stars” captures an innocence of spirit and the freedom to dream while illustrating the balance and communication between the musicians. Hand-picked for her recording by jazz pianist/composer Yoko Miwa, drummer Scott Goulding and acoustic bassist Massimo Biolcati are well known in the Boston and New York City jazz scene as well as being internationally renowned. Biolcati takes a break, however, on “Solitude” and Polish bassist Bronek Suchanek steps in with a deep, sultry understanding of the loneliness of unrequited love and a touch of gypsy jazz emotion. Then in the reflective arrangement of “Tango Soledad” there is fresh sassiness filled with longing that adds a new layer of desire to this already sizzling number. “Secret Sources” has a strength that creates a driving power while still maintaining a delicate touch. “The Silver Screen”, so appropriately named, captures the sound track

Continued on Page 18

VICTORY Calendar

AUGUST 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in September's magazine, please submit it before the second Monday of August. If posted later, then Your venue will still be on the website. www.victorymusic.org

7/29 The Alleyoop Show Wright Park 501 South I Street 10:30 am - Noon Mario Lorenz, Coordinator, 253-921-1718 or 253-272-6622.

7/29 The Alleyoop Show Manitou Park 4421 American Lake Blvd 5:30-7 pm Mario Lorenz, Coordinator, 253-921-1718 or 253-272-6622.

07/29-30/08 John Hammond Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com American roots master 206-441-9729

08/01/08 The Port Townsend Country Blues Festival McCurdy Pavilion Fort Worden Port Townsend 7:30 pm \$16 reservations recommended Del Ray, Louisiana Red and more 800-733-3608

08/02/08 Eric Madis Dusty Strings Music Flatpicking the Blues Guitar Workshop 3406 Fremont Ave N Seattle 10:30 am - 12:30 pm \$35/30 Eric teaches acoustic blues flatpicking. www.dustystrings.com

08/02/08 Eric Madis Dusty Strings Music Ragtime Blues Guitar Workshop 3406 Fremont Ave N Seattle 1:30-3:30 pm \$35/30 Eric teachings the rudiments of the Piedmont (Ragtime) Blues style of fingerpicking. www.dustystrings.com

08/02/08 The Port Townsend Country Blues Festival McCurdy

Pavilion Fort Worden Port Townsend 1:30 & 7:30 pm 800-733-3608

08/02/2008 Deb Seymour & The Debonairs Leavenworth Acoustic Music Festival Waterfront Park Leavenworth, WA Afternoon Free Riverside Music Festival of Note! Worth the drive to Washington State's "Bavarian Villiage" in the "Alps" (Cascades)

08/03/08 Larry Murante and Eva Tree - History House of Greater Seattle - Sculpture Garden 790 N 34th St Seattle 2 pm Free & Open-to-the-Public "Music in the Sculpture Garden" summer concert series. John Nordstrand - 206 675-8875, www.historyhouse.org

08/04/08 Hugh Masekela Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com South African trumpeter, flugelhorn and composer 206-441-9729

8/5/08 Jim Valley/Rainbow Planet Show Wright Park 501 South I Street Tacoma, WA 10-30 - Noon and another show at 5:30 - 7 pm Mario Lorenz, Coordinator, (253) 921-1718 or (253) 272-6622.

08/5-6/08 Django Reinhardt Festival featuring Dorado Schmitt Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com The music of gypsy guitarist Django Reinhardt and famed jazz vocalist Stephanie Grappelli 206-441-9729

08/7-10/08 Ahmad Jamal Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com American jazz pianist & composer touring in support of his new release "It's Magic." 206-441-9729

08/08/08 Jerry Middaugh & Nancy Quense - Crown Hill Bistro (The Library Cafe) PNWFS Coffeehouse Concert 850 NW 85th St. Seattle 8 pm free, donations accepted Pacific NW Folklore Society Concert. Traditional and contemporary folk songs. Food served after 6 pm. 206-789-5682 pnwfolklore@concast.net, www.pnwfolklore.org

08/10/08 Morgan & Graves and Jim Portillo History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2 pm Free & Open-to-the-Public "Music in the Sculpture Garden" summer concert series. John Nordstrand - 206 675-8875, www.historyhouse.org

08/10/08 VICTORY MUSIC ANNUAL PICNIC WOODLAND PARK 1000 N. 50TH ST SEATTLE WA SHELTER #2 JOIN THE FUN, ALL DAY JAMMING. BRING FOOD TO SHARE AND YOUR AX AND BEST FRIEND!

8/12/08 The Buck & Elizabeth Show Franklin Park 1201 S Puget Sound Blvd Tacoma, WA 10:30- Noon Mario Lorenz, Coordinator, 253-921-1718 or 253-272-6622.

8/12/08 The Buck & Elizabeth Show Jane Clark Park 4825 N 39th St Tacoma, WA 5:30-7 pm Mario Lorenz, Coordinator, 253-921-1718 or 253-272-6622.

08/12-13/08 Habib Koite and Bamada Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Malian guitarist and vocalist with West-African supergroup 206-441-9729

08/14/08 Chantey Sing Northwest Seaport 1002 Valley St. Seattle 8-10:30 pm free Call & response' work songs of the sea. Lead by Dan Quinn with an Irish theme. Take lead on a song or join a chorus 206-447-9800

08/17/08 Freebo: Hybrid Songwriting/Creativity Workshop Private Home Capitol Hill Seattle 1-6 pm \$60 Songwriting (arrangement, chord substitution, phrasing) and performance (fear, preparation, communication with audience) Freebo@freebo.com

08/21-24/08 Count Basie Orchestra Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com One of the most prominent jazz performing groups pf the swing era. 206-441-9729

08/22/08 Dan Harpole Cistern Concert Centrum Summer Performances Fort Worden State Park Port Townsend 8 pm Lounge on the lawn with the music piped in from below. 800-733-3608

08/22/08 Linda Khandro and ShAnLi Crown Hill Bistro (Library Cafe) 850 NW 85th St Seattle 8 - 10 pm Donation Kotos, flutes and harps create original and improvisational music with a different voice!

08/23/08 Linda Khandro and ShAnLi House Concert (contact Stew for address) Seattle 8 - 10 pm Donation Kotos, flutes and harps create original and improvisational music with a different voice! hend@stolaf.edu or 367-0475, NW Seattle, for information/reservations

08/24/08 Shannon Beck and Deb Seymour - In Concert History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2pm Free & Open-to-the-Public "Music in the Sculpture Garden" summer concert series. John 206-675-8875, www.historyhouse.org

08/26-31/08 Lee Ritenour & Friends Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com One of the world's leading contemporary jazz guitarists 206-441-9729

08/29/08 Katie Brennan Pegasus Coffee Shop 131 Parfitt Way S. W. Bainbridge Island 7:30 pm free Local harpist/singer-songwriter performing "sometimes country-inflicted" folk songs. 706-870-2776

8/30-31/08 Tumbleweed Music Festival - Many Victory Members! Howard Amon Park, Richland WA Free 11 am - 7 pm Saturday concert 7 - 10:30 pm Sunday Contra Dance \$8 Adult \$5 Senior & students 8 - 11 pm

08/30/08 VZ Valley Boyz Cutters Point Coffee - Covington (next to Fred Meyer) 16739 SE 272nd Street Covington 6:30 pm tips/drink purchase appreciated Bluegrass 253-639-3458 (venue phone)

08/31/08 THE Other Band - J. Nason/ K. Davis/ P. Sandoval/ D. Pengra History House of Greater Seattle Sculpture Garden 790 N 34th St Seattle 2 pm Free & Open-to-the-Public "Music in the Sculpture Garden" summer concert

series. John Nordstrand - 206 675-8875, www.historyhouse.org

WEEKLY VENUES

SUNDAYS

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

Every Second Sunday Cape Breton/ Celtic Bayou Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm,

Every Sunday Irish Music Session Fados First Street and Columbia Seattle 4 pm free

Every Sunday Music Community Resources Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

Every Sunday Scotty Harris/ Mark Whitman The J&M Cafe 201 First Avenue Seattle 9 pm R&B jam

Every Sunday Irish Sean-nos Dance Workshop Velocity Dance Center, Chamber Theater 915 East Pine Seattle, WA 4-5:30 pm \$15

MONDAYS

Every Monday! Marc Smason Trio Ugly Mug Coffee House 11425 Rainier S. Seattle 8:30 - 10:30pm 206 760-1764

TUESDAYS

Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10 pm Free

Every Tuesday Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 pm free

Every Tuesday Old Time Social Open Jam. Conor Byrne Pub 5140 Ballard Ave NW Seattle 8 pm Free

Every Tuesday Victory Music

Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just South of the Ballard Bridge Sign up: 5:45 - 6:15 pm Music: 6:30 - 9 pm Cover charge: \$2 mem, \$3 everybody else. Musicians do not pay to play. Large venue, family friendly. 206-352-2525

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.

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 Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

WEDNESDAYS

Every 1st Wednesday Irish Hooley Tugboat Annie's 2100 West Bay Drive NW Olympia 8 - 10 pm 360-943-1850

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 pm 206-622-2563

Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis 7 - 9 pm free

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe 7:30 - 10 pm Donation

THURSDAYS

Every Thursday Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1am N/C

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

Every 1st Thursday S.O.N.G.

meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 am 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

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7-10 pm Free

Every Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 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

FRIDAYS

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

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

Every Friday Open Mic Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2.00 park in Mukilteo, hop on the ferry, take free transit to top of the hill. www.ferryfolk.com 360-341-4420

SATURDAYS

Every 2nd & 4th Saturday Tacoma Irish Sessioners Antique Sandwich 5102 N. Pearl Street Tacoma 2 - 4 pm Free Traditional Irish music at the interm. level. www.launch.groups.yahoo.com/group/TacomaIrishSessioners/

RAMBLIN MIKE

Wooden Boat Festival



BY MICHAEL GUTHRIE
PHOTOS BY ANITA LAFRANCHI

The 32nd Annual Wooden Boat Festival, on South Lake Union in Seattle, WA started off with a bang! After all it was Friday, July 4th and one of the features of this festival is the pyrotechnics display from a barge on Lake Union, come nightfall.

Although this is a festival about wooden boats and most of the people are coming to see the boats, the music stage is a festival as well. Where else can you see amazing old wooden motorboats, steam boats, sail boats and then hear some great NW talent all in the same place? You might also want to have a cold ice cream cone while you're at it. I enjoyed playing to some new folks as they came and went, some staying for a few tunes and some for the whole set. This is an opportunity for musicians to reach out to new folks and enrich their souls with live music.

Jim and Liz Nason produce the music for the festival, which takes place in the beautiful new park with angular pathways and tents with workshops on wood finishing and model building for kids. The music stage is part of the festival as people come and go to the music. At high noon all the boats honked their horns to the music as I played John Henry on my Lap Steel Guitar. For years now Jim and Liz have been producing fine concerts in the park and really like to make everyone feel at home.

Friday was a beautiful day with an endless sky of scattered clouds, all layered over each other and plenty of sunshine. Jim Nason started off the festival and set the tone to follow with his dynamic guitar work, clever wit and endless energy. Larry Maurante in his own unique style gave a fine performance, a mix of his own songs

and contemporary folk/pop with solid guitar accompaniment and soaring vocals. People gathered at the tables and in the chairs in front of the stage or they just found a patch of grass to spread out on and catch a few tunes. There was even a chorus of Hound Dog Blues or something like that as Larry howled along with a dog in the front row.



Above: Jim Nason

Some of the other acts included: Thaddeus Spae and his soulful renditions of some of the great old standards, Burgundy Pearl with their mix of Americana and their own songs, Islan doing old Cajun songs with guitar and fiddle, the Hayburners with sweet harmony, Lauren Gardinier and Steve Peterson playing some classics from the sixties and Mike and Val James doing

some sea shanties and old folk classics with a little jazz thrown in.

A very special tribute to the late Jim Hinde took place on Saturday afternoon. Jim Page played a set in honor of Jim Hinde who was scheduled to play that slot. This was very appropriate since Page inspired Hinde to become a street musician. Jim Hinde was a regular at the festival for years and we will all miss him dearly.

I was very inspired by Jim Hinde, one of the finest songwriters I've met. To me he represented the essence of integrity. He was so committed to his music and his message and delivered them with strength and feeling. We met at a peace rally we both played at and found we had a common interest in trying to spread the word of peace. Jim Hinde is one of the greatest patriots of this country that I have ever met. A Vietnam Vet, Jim knew first hand the toll a war can take on society and was out there rain or shine singing his message and offering solutions for a better world.

Next year if you are wondering what to do on the 4th of July, you might think of a beautiful day in the park at the Wooden Boat Festival on South Lake Union. Come stroll around and look at some classic wooden boats, sample some Northwest cuisine and take in some of the fine music at this annual community event.

Kudos to Jim and Liz Nason for another successful music festival and to the Center for Wooden Boats, all the sponsors and the City of Seattle for making it happen.

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. He is a Victory Music sound volunteer, has produced his own CD, owned his own coffee house/cafe (The Village Green Cafe) in Kaslo, BC. '73-'79 and he studied sound engineering and recording at: Sound Master Recording Studios in North Hollywood, CA in '87.

*Contact: moorafafa@mindspring.com
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Above: Lynette Hensley & Larry Baumgartner

Below: Jim Nason Playing the drum and managing sound.



Above: Michael Guthrie

Left: Larry Murante and howling dog!



*Below: Burgundy Pearl:
Ron Dalton and Peggy Sullivan*



KIDS KORNER

Upcoming Concerts for Kids

BY HILARY FIELD

The NW is full of concerts and events for kids this upcoming season. Here are some highlights of classical music and events, from late summer through the 2008-2009 season. Next month's column will include upcoming kids' popular music concerts, musicals, and other events.

Olympic Music Festival

Through September 7, 2008,
Olympia, Washington
olympicmusicfestival.org

Although this is not specifically a concert series for kids, the subtitle "Concerts in the Barn" fits with founder Alan Iglitzin's mission to help make chamber music accessible for everyone. Originally conceived as a summer home for the Philadelphia String Quartet, audiences from the NW and beyond took to the idyllic setting for classical chamber music, as the festival grew from three weeks to twelve each summer. Throughout the summer, chamber music by Haydn, Mozart, Beethoven, and other composers are enjoyed in this festival that the Seattle PI called "the Northwest's most beloved event." Kids who are drawn to the magic of chamber music have the opportunity to join Chamber Music Madness, a summer chamber music program for young people. Directed by Karen Iglitzen, the former first violinist of the Philadelphia String Quartet, this camp for kids ages eight through nineteen is dedicated to the personal and musical development of young people through chamber music. This non-profit organization offers three levels of instruction, Ultimate Madness, Beyond Madness, and Mini-Madness. Very advanced students may delve deeper into the study and performance of the repertoire in Camp Nirvana and Beyond Nirvana.

"Blast! The Power of Brass"

Seattle Chamber Music Society
August 12, 2008 at The Overlake School in
Redmond, Washington
scfm.org

The Seattle Chamber Music Society, like the Olympic Music Festival, offers music in

outdoor surroundings. Both organizations are dedicated to encouraging audience appreciation of chamber music. In this family concert, the Seattle Brass Company presents "Blast! The Power of Brass." The forty-five minute concert is designed for children from ages six to ten and their families. Listeners learn about the brass family instruments, including the trumpet, French horn, trombone, and tuba, and hear them in popular classical masterpieces. Aside from this family concert, chamber music concerts and recitals are held throughout the summer. Each concert and recital held at Lakeside School and Overlake School is also broadcast live onto the lawn for free. Although listeners can't see the musicians, they are welcome to bring a blanket or chair and enjoy the Seattle Chamber Music Society's "Music Under the Stars." This is a great way to introduce music to young people in a more casual way, where picnics are encouraged, lemonade is provided, and drawings are held for prizes.

Early Music 2008-2009 Discovery Series

Town Hall, Seattle
Earlymusicguild.org

This is the sixth season of the Early Music Guild's Discovery Concerts for children and families. These concerts are held downstairs at Town Hall, and audience interaction and participation is encouraged. Many of the concerts are shortened versions of the International Series programs, designed as an introduction to the unique and interesting sounds, history, and instruments of early music. On October 5, 2008, Ensemble La Rota shares French Medieval music for voices, medieval fiddle, recorder, hurdy gurdy, and lute. On December 21, 2008, Maxine Eilander presents a program called Orpheus' Lyre. Ms. Eilander, a Seattle based early harp specialist, performs music on three different historical instruments. The final concert of the series on April 19, 2009, features Ingrid Matthews on gut-strung Baroque violin. Ms. Matthews is the founder and music director of Seattle Baroque.

Tacoma Opera: Young Artist Showcase: A Midwinter Night's Dream

January 31 and February 1, 2009, Theatre On the Square, Tacoma
tacomaopera.com

This is the seventh year that Tacoma Opera showcases young artists in an annual performance. This season's event combines Shakespeare's words and opera's composers. Shakespeare's works have been adapted to more than 270 operas, starting with A Midsummer Night's Dream in 1692. The music is sung in various languages with projected English translation. This is a great opportunity to see and hear young people perform the words and music of the great masters of literature and music.

Young Chamber Players Annual Concert

February 8, 2009, First Lutheran Church,
Tacoma.
scchamberseries.org

Pianists Willa and William Doppmann in Tacoma, Washington founded the Second City Chamber Series in 1977. The series brings together outstanding chamber musicians in intimate settings in Tacoma, Puget Sound's second city. The organization also has opportunities for young students to participate in music making through the Young Chamber Players, a program made possible through the support of the E. K. and Lillian Bishop Foundation. High school age musicians audition to join the Young Chamber Players. Throughout the season they study the repertoire, rehearse together, and receive coaching from Second City Chamber musicians. On February 8, 2009 they will grace the stage at First Lutheran Church with a performance.

Beethoven Lives Upstairs

February 21, 2009, Benaroya Hall, Seattle
seattlesymphony.org

Classical Kids is a series of recordings designed for children combining history and the music of great composers. Classical Kids collaborates with symphony orchestras around the country to present a dramatic adaptation of the stories with live symphonic music. This season, "Beethoven Lives Upstairs" is part of the Seattle Symphony's Discover Music Series, and is suitable for families and children ages five to twelve. The Seattle Symphony also offers the Tiny Tots series for children from birth to five.



MUSICAL TRADITIONS

Promoting Your gig

BY STEWART HENDRICKSON

My last few columns have been about producing concerts. An important part of this is getting an audience. After all, a concert without an audience is just another practice session. Concert promotion doesn't guarantee a good audience, but no promotion will guarantee no audience.

When I first became involved with the Haller Lake Arts Council they had booked two of our best local singer-songwriters. We thought there would be a great turnout, but only about fifteen people showed up. The Arts Council thought that the performers had a huge fan base that would certainly show up, and the performers thought the Arts Council had a large constituency of concertgoers.

Never assume that someone else is doing the promotion. Musicians usually get a percentage of the door, so it is in your best interest to get as large an audience as possible.

Promotion needs to begin at least a month before the concert. Most publications have submission deadlines around the first of the month for the next month's issue, a few even earlier. This is important to know.

For Seattle musicians the two most important publications in which to promote your gigs are the Seattle Folklore Society (SFS) Flyer and the Victory Review (VR). These publications reach a targeted group of concertgoers. The deadline for the SFS Flyer is the 15th of the month, and for the VR it is usually the second Monday of the month. However these deadlines sometimes change, and it is best to check the current issue.

You can submit calendar items directly online to the SFS Flyer and even edit them before the deadline. From the SFS web page (seafolklore.org) click on "Submit an Event." You will have to register to obtain a password. You can view the calendar (click on "Calendar") or add an event (click on "Enter"). Your event will then appear in the calendar and you can edit it as many times as you desire. It's pretty slick!

You can also enter events online into the VR calendar, but there is no editing

and they appear in the online calendar only after internal review. From the Victory Music web page (victorymusic.org) click on "Events Calendar" and then "Submit a calendar listing." It's important to enter the date as specified – two digits each for month, day and year, separated by forward-slashes (01/04/07), otherwise it may end up in an unexpected location (page to the end to see who goofed!). You cannot edit online, so carefully read through your post before you hit "Submit Entry." A major error may be corrected by emailing victorywebmaster@yahoo.com. **(Editors Note: If you enter your information before the second Monday of the month preceding the event, it will automatically be entered in the calendar in this publication - see page 12.)**

Press releases should also go out by the first of the month preceding the concert. The press release should have your name and contact information, and a brief (100-200 words) description of the concert and performers with all the information in your calendar posting. A writer should be able to convert your description into a short article with minimum editing. Puget's Sound has a good local media list (wesweddell.com/ps/media.html) to choose from. Local newspapers and public radio stations are good choices. Many of these outlets also have online calendars where you can post your concert information either online or by email.

And don't forget to post an announcement of your gig on your own web site. That seems obvious, but after looking at many musicians' web sites, it's amazing how many performance schedules are not up to date.

Getting your gig announced and music played on local public radio such as KBCS in Seattle is also a good idea. Send a couple copies of your latest CD to the station at least several weeks before your concert. For KBCS, from their web site (kbc.fm) go to "programming" and "music department" to get information about submitting CDs. If you

want it to be played as promotion for your concert alert the appropriate music director by email to look for your CD and make sure it gets processed in time for promotion. During the week before your concert, phone or email the appropriate DJ to play a track from your CD and announce your concert. This may or may not work, but at least it is worth a try.

If your concert is a significant event such as a major new CD release, world premier of a new work, or you've just received a Grammy, you might want to request a radio interview. At KBCS interviews are up to the DJ, so if you know your DJ and are on good terms, that helps.

Next comes the poster and flyers. Designing a good poster is an art, but it can be learned. Look at other posters as good or bad examples. You want the title in large letters, names of the performer(s), a picture, a few one-liners describing the music and musicians, the date, place, time, web site, phone number and/or email address, and other pertinent details. But don't clutter up the space with too much information or other stuff. It should catch the eye and be read in less than a minute. A fair amount of blank space is good.

I use Microsoft Publisher for my posters (Adobe Indesign is also good for professional design, but expensive). Microsoft Word may work, but it is difficult to use and may look amateurish. You can use Microsoft Word for flyers (quarter-page size), but I use Microsoft Publisher and often make mini posters (quarter page) from the large poster.

The best place for a large poster in north Seattle is Dusty Strings in Fremont. You can also place flyers on the bench just inside their entrance. Libraries are good, but they usually only allow posters from non-profit organizations. Coffeehouses, bookstores and music stores are also good choices. Posters and flyers should go out at least two weeks before the concert.

Finally, at least a week before your concert you should send out emails. Most musicians have an extensive email list. You should keep yours up to date and restricted to a targeted audience most likely to come to your gig – you don't want to be accused of spam. Also see if your announcement can be included on other email lists – you may already be the recipient on one of these lists.

Continued on page 19

PORTLAND

Erik Darling

BY DICK WEISSMAN

Once in a while a book comes around that needs to be discussed, read and re-read. Erik Darling has just about nothing to do with Portland, but he has a whole lot to do with the folk music revival, even though I'd venture to guess that quite a few participants in the current version of the of the Ffolk music revival don't know who he is, or what he has done. This column is about "I'd Give My Life!" A Journey by Folk Music, Erik's new memoir.

I've known Erik for about 45 years, initially as a musical colleague in New York City, and in more recent times as a friend with whom I've corresponded, and talked to at various folk confabs. He's not like anyone else I know in the revival, which is from my point of view a compliment. Erik has his own perspective on life, politics and music, and his views are always interesting and thoughtful. For those of you who aren't familiar with his work, here's a brief history.

Erik Darling is kind of the ultimate group leader in the world of folk and pop-folk. He was one of the founders of The Tarriers, who had brief but important success with the Banana Boat Song, and as the back-up band for pop troubadour Vince

Martin. Erik replaced Pete Seeger in The Weavers, an impossible task for anyone, but one that he actually was able to pull off. Erik also played some very creative banjo and guitar parts on a number of recordings, especially those by Ed McCurdy. And finally Erik started The Rooftop Singers, who introduced the 12 string guitar to the world of popular music. Never a slavish imitator, Erik recorded some wonderful LP's for several of the folk labels, and this book features a CD compilation that includes his marvelous composition, Train Time, as well as some of his more recent work, notably the song Child, Child. Besides being a wonderful instrumentalist, Erik has a unique high-pitched voice, one that is instantly recognizable.

A few years ago I was playing on a PBS show, and Erik and Eric Weissberg were also there. Darling came out and did his tunes, and Eric and I were grinning from ear to ear. Weissberg turned to me, and said "Erik is swinging his ass off!" That's another aspect of Erik's music, he never studied jazz formally, but he understands how to work with jazz bass players and drummers in a way that few folk musicians comprehend

The journey isn't only about music, however, it details his life quest, his ability to survive the modern world and the music business while retaining some sense of balance and integrity. There is also a hilarious section called The Folksinger Who Came to Dinner, which describes a dinner invitation to Frank Hamilton that ended with Frank staying at Erik's house for a month, until Frank and Erik's mother became intolerable to one another.

I recommend this book to anyone who wants to know about how pop-folk music came to be, and to anyone interested in the political aspects of the movement as well. Erik is a free thinker, not a dogmatic one, and his book will undoubtedly ruffle the feathers of those who don't want to see the positive and negative aspects of the use of music to further a political agenda. Erik has faced down some of his own demons, and he describes his unsuccessful forays into the music world as thoughtfully as he does his victories. There are also many colorful stories of touring in Europe and elsewhere, and about the various members of the groups Erik has performed in, I couldn't put this book down, and I recommend it to Victory readers and anyone interested in the folk music revival. Be sure to give your full attention to the CD that is bound into the book jacket.

Dick Weissman - Portland, OR

CD Reviews Continued from page 11

of Hollywood's golden era perfectly. The cut "Appalachian Trail (North)" is adventurous and filled with surprises. It feels a bit like an ascent into the clouds of some unknown territory as you climb there with the trio. Later the adventure continues with "Appalachian Trail (South)," which is more like a new prospective than a reprise and undoubtedly a take from a different angle. Miwa really understands the essence of jazz as creative expression by boldly exploring the twin sets of double interpretations of both "Solitude" and "Tango Soledad" as well as the two "Appalachian Trails" on one recording. This approach encourages the listener to take an active role in the language of jazz and exist on the inside of that skin for a while. *Canopy of Stars* is a thoughtfully crafted release worthy of the same attention that went into Its making. *(Nancy Vivalo)*

NATIVE AMERICAN

PETER KATER: FACES OF THE SUN

Silver Wave Records, #947,
www.silverwave.com

Pianist Peter Kater has been recording and producing for more than two decades, working with many Native American artists. For his followup to the Grammy-nominated *Red Moon*, he has gathered many of the superstars of Native American music for *Faces of the Sun*. Now, the moment you add piano or keyboards to Native American music, the word "traditional" kind of goes out the window, but Kater seems to understand that tricky balance of creating something that is contemporary yet respectful of the power of the music, not wanting to dilute it but complement it. His collaborators here include Paul McCandless, Mary Youngblood,

Kevin Locke, Jeff Ball, Douglas Blue Feather, Joseph Fire Crow and Bill Miller, among others. While most of the nine tracks find that blend of new age and traditional, the instrumentals tend to work better than the two vocal tracks with Miller, whose chants and vocals felt tacked on. While not as bright as the sun, there's enough here that heats up and shines through. *(James Rodgers)*

OLD TIME

THE BRASS KINGS: WASHBOARD ROPE GUITAR

Dream Horse Music, DH 0015

Mongrel Folk meets Punk. Garage Band Appalachia. Acoustic Apocalypse. Loud
Continued on page 21

ACCENT ON MUSIC THERAPY

More Notes from the Field

BY NANCY HURLLOW HOUGHTON, MA, MT-BC

Another day begins in the music therapy clinic. No telling what it will bring. I review my charts from the previous sessions, think through today's plans and objectives, and spend a few minutes preparing myself mentally to be open and receptive to each client. I have clients scheduled back-to-back, with little breathing room in between. Yet, I want to be fresh and ready for each individual. For me, having a mindful presence with each person is paramount to the process.

First encounter of the day is with *Michael, a three year-old boy with Williams syndrome. He flits about the room like a little butterfly, sampling the sounds of each instrument. Early on, I would follow him and engage him wherever and with whatever he had chosen. Lately, I have developed a routine of having him sit in a small chair in front of me before any music can begin. This concept is sinking in, and he ultimately settles into the chair for at least a "hello" song. Using a monster pick, Michael merrily strums the guitar and mumbles "hello" at the appropriate time before he is off to check out the bright and shiny cymbals on the drum kit. So this session goes, with the back and forth, until he settles into the blue chair where he'll be rewarded with music and the attention of the therapist.

Next in, for a total change of pace, is a 19 year-old woman with cerebral palsy. This client struggles with anxiety and control issues. She is a highly capable, very verbal young woman who is trapped in a body that doesn't always do what she wants it to. At her age, independence is such a compelling force, yet teachers and other adults in her life tend to underestimate her potential. Music therapy is directed at helping her find ways of relaxing, focusing and ultimately finding her own voice. We use music and imagery and guided relaxation to music to address her anxiety. Her sense of personal power is encouraged through singing. It seems that finding her internal voice is addressed best through actually using her singing voice. The choice of songs, the power of lyrics, and the actual act of putting effort into being heard through song has bolstered her confidence to express herself in other ways as well. She

chooses songs with powerful, self-affirming lyrics and seems to embody those words. The literal and figurative "finding her own voice" has emboldened her in many ways.

Shifting gears again, I next greet a 12 year old boy Peter, who has several conditions, the most interesting being finger agnosia. As he explains it, "Think of your hand as being like a mitten. I can't tell one finger from the next and I can't tell them what to do." This boy expressed interest in both piano and keyboard. We began with simple exercises and songs on the light-up keyboard, which helped Peter learn which finger to place on each key. The lighted keys glow with a red spot as they are to be played. This takes some of the memory and guesswork out of learning to play. As with most teens, Peter wanted to learn guitar. This became a very interesting process, as making chords with the left hand was challenging given the agnosia. Peter is a bright kid, though, and soon mastered a couple of basic chords and strums. Most interesting was his reaction to the sensation of playing the guitar. His left hand would "tingle" in a pleasant way as the strings vibrated under his fingertips. This tingling seemed to help awaken each finger, and made the process of forming chords easier for him. He has been very excited to have this stimulation and awareness of his fingers.

A few other clients come through the door; some have been addressed in other columns. The last session of the day is a pair of brothers, Joe and Danny. They drive an hour to music therapy and are usually embroiled in a fight by then. As the boys, ages 7 and 9, enter the studio, they are glaring at each other and not speaking. Lots of energy here that needs an outlet. The first activity we do uses free dance movements to a piece with varying tempi. The two boys pound on paddle drums as they stomp around the room to the alternating beats. After a few of these fast, movement based activities, they have dissipated enough excess energy to be able to sit and focus. We review the "rules" they have established for music therapy sessions: Respect, Responsibility and Safety. Next we head into a songwriting activity in which they

each need to contribute their own ideas, and to listen and respect the others ideas as well. The performance of this song then reinforces the joint effort that went into its creation. By this time, their earlier aggression has been redirected into positive outlets, and they are beginning to work in tandem. The final activity of the day is the use of boomwhackers, which are pieces of brilliantly colored plastic tubing tuned to notes in the scale. Each boy invents a song or way of using the boomwhackers and teaches it to the rest of us. The two show great restraint in not criticizing the other, and are successful in demonstrating respect, responsibility, and safety. As they leave, we discuss the benefits of taking the progress they have made in music therapy and carrying it on for the hour-long car ride home. With a smile and promise, they hit the road feeling pleased with having shared fun and camaraderie in music making.

Musical Traditions Continued from page 17

But don't wait until the day before your gig to email a few friends as your only promotion and expect to get a good (or any) turnout. And don't forget to bring a good supply of your CDs to your concert – musicians tend to forget this important thing in their rush to the gig. Also be there early and well prepared – it will impress your producer and may result in another booking.

An informative web page (members.aol.com/autoharps/producing.html), *Making the Music Happen: Producing concerts and workshops for your favorite folk musicians*, by Cathy Britell, gives some good advice on producing concerts and a useful checklist for your next concert.

Even if your next concert is being produced for you, you should check with your producer to make sure that all bases are covered and find out what you need to do to insure a good turnout.

Good luck and may your next concert not be just another practice session.

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://stewarhendrickson.com>). Contact him at hend@stolaf.edu for questions, ideas or comments.



FOLKING AROUND

Chris Chandler

BY PERCY HILO

It's a cliché but completely true that almost all of us like a good story. Stories constitute our most memorable novels, plays, movies, television, and many of our finest songs, and make up a large portion of our conversations. They represent our planet's collective past of experience and dreams and the most profound among them become metaphors for our current life situations. Indeed, it is accurate to say that all life and each life are one long story divided into countless short tales that are strung together and interrelated. One artist who believes this and makes it work for him and for audiences everywhere is Chris Chandler, who tells tales tall, true, humorous, dramatic, and heartwarming, w/a knowledge of history, a sense of mystery, and an eye toward the future.

Technically Chris was born 40-plus years ago in the South, but for our purposes (this isn't a biography but an instructive story about how another person like us maximized use of the only "him" the world will ever know), the blessed event occurred in May of 1988 when he first performed on the street at a Winston-Salem, NC, shopping mall, to very little acclaim. He was reading his college-penned monologues and the famous poems of celebrities, eventually adding an almost invisible guitar in the hopes of earning enough to travel the country auditioning for the jobs as a lighting designer for which he had been studying. Fortunately he enjoyed performing so much that he rejected a job offer (hooray for the free spirit!), took to the streets armed w/stories and musical friends, and has never looked back.

The saga which began that summer in Harvard Square where there was a large and supportive music community (several of whom are still his friends and professional performers) has, over 20 turnings of the seasons, criss-crossed the country endless times, hitting almost any city, town, village, and festival you could ever think of and many that you'll never hear of. In the early 90's he made an important discovery that he wasn't a folk singer or guitarist but a spoken word artist who loves folk music. So with his wife he created a collage of the two, where she sang Woody Guthrie songs while he read Steinbeck and excerpts from a newspaper, and the rest is

history. They recorded an album: *Generic*, and soon Chris was booked at festivals where friends would invite him to sit in on their sets and read to their music. This resulted in another recording in collaboration w/Martin Sexton, Dar Williams, and other highly regarded peers.

As Chris went about the aforementioned travels his gathering of experiences, fertile and indefatigable imagination, acquired historical knowledge, and catchall awareness of the world around him combined to make his stories much more than run-of-the-mill entertainment that is enjoyed and soon forgotten. The Chandler interweaving of emotional, humorous, and historical angles can get you laughing, thinking, feeling, and ready to do something good for the planet, and often all in the same song (multi-tasking—a part of everyday life, right?). These are stories to take home with you (more on that later), stories you can learn from and become involved with as you enjoy them over and over. And eventually you realize that they're about you in some way because Chris Chandler is you: An everyday person who loves the world, believes in peace and justice, cares about children and old folks, works for a living, and hopes to see a healthier and more civilized planet evolve while he's still on it. A common guy with a remarkable gift that lights up the atmosphere wherever he goes.

And he'd be the first to tell you he doesn't go it alone. Being a storyteller in need of (folk) music he's heartily appreciative of the many fine singer-guitarists who have provided his musical backdrop. Samantha Parton, David Rovics, Anne Feeney, Frankie Hernandez, Laura Freeman, Paul Benoit, and David Roe have served as his partners in crime (the crime being primarily metaphorical) at various times and performed some of the finest songs ever written as accompaniment to some of the greatest stories ever told. Bands such as *Avoiding Godot*, *Over the Counter Culture*, *The Convenience Store Troubadours*, and *Liberace Hootenanny* have also dotted the Chandler landscape. All of the above have helped Chris create an innovative and infectious form of performance art that spreads the good word, engenders good feeling, and is welcomed and loved wherever it appears.

To be at a Chandler performance is to observe a short man, slight of build, moving w/a commanding and infectious energy to the content/feeling of his story and musician (occasionally small group). Maybe a jacket and fedora style hat, maybe coveralls w/a shaved or slightly hairy head, and always in direct verbal and physical contact w/his audience. But of course it's the content that makes him unique and important in the storytelling field. Are you aware that the labor strike for the 8-hour day succeeded after it had apparently failed? Chris has the story that will reintroduce you to this history and give you hope. Do you depress over the peace movement being ignored, New Orleans being ignored, or right-wing Conservatives who enjoy gazing into your private life? Chandler stories shine a light on these matters in new ways w/alternate applications of truth, humor, and compassion. Do you know history as a person? Let Chris introduce you. This will also serve to get you acquainted w/a cutting-edge artist and societal observer who's so one-of-a-kind that you have to go to him to get these offerings. And that's just where we're going from here.

Because there is a need to document our lives and recordings are part and parcel of a musical/spoken word career, Chris has released a number of recordings and there have been 3 major projects in the last few years that are artistically important and also make his music available to us when he is not. A pair of double CD sets: *American Storyteller*, Volumes 1 and 2, followed by *American Storyteller*, volumes 3 and 4, represent the essence of Americana at its most creative, honest, and entertaining. The stories are among Chris's most well written (and often cowritten w/a variety of talented friends), meaningful, and popular, and in addition, are beautifully dressed by the remarkable arrangements of David Roe, who plays a fine keyboard and conducts an orchestra of amazing musicians. Roe also brings w/him an infectious and jazzy New Orleans-and-beyond sound to volumes 3 and 4, which only serve to enhance the Chandler appeal. If quality, hard work, and societal value are worthy indicators these 2 sets will be considered classics.

The 3rd project is a career overview titled *Fifty From Twenty* (50 songs over the 20-year Chandler career). It contains 4 CD's, a DVD, and several other features including

a booklet w/stories about all 50 numbers from his close-to-2-dozen recordings. This one is brand new and should be available by the time you read this.

So how do you acquire these gems and find out what else is going on? Why, it's easy! Chris has a marvelous and complete website at www.chrischandler.org, which lists all products & prices, gigs, and various additional information, and includes his monthly newsletters, which are always must-reads.

So now we've covered the past fairly well, but Chris isn't a historical figure quite yet. He's still a breathing and functioning entity and as such is planning a future full of new stories, recordings, films (yes, he's gotten into that too), and performances. Of course he'd like to share these happenings w/you, and we in Puget Sound will have several chances to catch him this month. He's currently touring w/the marvelous guitarist/singer Paul Benoit, and they delighted several Oregon Country Fair audiences last month. You can experience the same August 7th in Tacoma at The Rhapsody In Bloom Florist Cafe, 3709, 6th

Ave (253-761-7673) and in Seattle on the 8th at the Mix aka The Christoff Gallery, 6004 12th Ave South, #17 (206-767-0280). There is also a tentative Port Townsend gig on the 12th (check the website). And be sure to bring some extra cash 'cause you'll probably want to take some Chandler music home w/you.

Friends, in a world that is overrun with hardship and sorrow we need humor to keep us sane. When we find our history (and current events that are tomorrow's history) being misrepresented, we need someone courageous enough to correct the lies. When we are surrounded w/shallow and meaningless entertainment we need someone to offer depth and meaning to our consciousness. Chris Chandler does all the above very well and has earned the support of the masses that he already represents. If you already know this I'll see you at one of his events. If you're new to the Chandler universe now is the time to get acquainted. Your life can only be enlarged as a result.

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

TUMBLEWEED

BY MICKI PERRY

The 12th annual Tumbleweed Music Festival will happen on Saturday and Sunday August 30th and 31st in Howard Amon Park in Richland, WA. The festival features over 100 acts of folk music, dance and jazz on four outdoor stages and an indoor dance stage. There is also an open mic stage, free music and dance workshops, a band scramble and a song contest, as well as performances and hands-on activities for kids in the Kid Zone, great food, arts and crafts, etc. The festival is free during the day from 11 am - 7 pm. Evening events with a paid admission of \$8/\$5 seniors and students include the Saturday Night Concert with Dan Maher, Hot Heads of Gypsy Jazz, Uncle Bonsai Band, The Michael Carlos Band and the Sunday Night Contra Dance with Sherri Nevins and a band TBA. Tumbleweed is a Northwest favorite small folk festival and has become a family reunion for the folk music and dance family on Labor Day weekend. Hope to see you there! More information about Tumbleweed can be found at www.3rfs.org.

Bruce Mesford - Continued from page 7

and Kurt was a music composition major at PLU—he still plays in the Mid-Columbia Symphony. Music was always a part of the Mesford family matrix. Chris said that Tim turned Bruce on to Celtic and traditional folk music and attending 3 Rivers Folklife concerts and SCA events got the whole clan interested in nautical music long before the first Tumbleweed, but Bruce didn't really catch the nautical music "bug" until his first Tumbleweed in 1998.

Even though I didn't ask the question to everyone I talked with, I got lots of answers to my most important question, "What was Bruce Mesford's role in the Northwest nautical community?" The answers varied from patriarch, major supporter, #1 groupie, Grandpa, cheerleader, omnipresent supporter, promoter, connector and facilitator. My favorite response came from Perry Campbell, who was a founding light in the first years of Tumbleweed and, like Bruce, a lover of all things nautical: "Ballast!" As Tyler would say, "Oh! That is so perfect!"

It is hard to imagine that the 12th annual Tumbleweed Music Festival will take place this year on August 30th and 31st without the physical presence of Bruce Mesford, but those of us who knew and loved him know that he will be with us in spirit. We will honor his memory at the free Bruce Mesford Memorial Nautical Farewell Concert on Sunday evening until 8:00 PM, featuring Sanger and Didele, Shanghaied on the Willamette, The Cutters and The Constellation Crew. Bruce will be pleased to know that his "grandchildren" Arwen and Tyler Morgan, who grew up at Tumbleweed, will also be featured at the festival in keeping with our theme of "Generations." Although we will miss him greatly, Bruce is sure to be there on the sidelines, beaming, laughing, cheering and supporting us all.

Micki Perry is a former coordinator of Tumbleweed Music Festival and concert coordinator for 3 Rivers Folklife Society. For information about 3RFS or Tumbleweed Music Festival call 509-528-2215 or check our Web site at www.3rfs.org.

CD Reviews Continued from page 18

Whatever. Washtub Grunge. This band has few peers when it comes to making a big racket with fairly crude industrial-age implements, and they hold nothing back on the vocals, either, as if hollering over the din of some factory long overdue for some Wobbly intervention. And yet, exceedingly versatile reso guitarist Steve Kaul is always melodic, percussionist Mikkell Beckmen is downright tuneful in his choice of what to slam and scratch, and what Brad Ptacek can pull out of one rope boggles the mind. Kaul's got a way with words, too, and while the poets may quibble with his rhymes and meters, the point is more in his ripping commentary on the state of things, done with a surprising erudition (show me another song that mentions insurance adjusters, hmm?). The Brass Kings sound like great admirers of The Clash, and, aha! In teeny print on the back cover is an inspirational quote from Joe Strummer. The Brass Kings are in a league with bands like The Meat Purveyors, out to slap the mainstream blahgrass and sleepy new acoustic types back to their raw-edged roots, and boy, do they. (Tom Petersen)

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