

# VICTORY REVIEW

Acoustic Music Magazine

Volume 34

January 2009

Number 01

## STEWART HENDRICKSON A TRADITIONAL AND IRISH FOLK MUSICIAN!

### Inside...

- ★ **Victory Concert Recap: A Photo Essay - Jim Page**
- ★ **Musical Traditions: Memories of Stan James!**
- ★ **Portland: Calling All Performers and Fans of Folk**
- ★ **Ramblin Mike: Dick Weissman - A Folk Pioneer**



# Hank Cramer

"He's got one helluva voice..."  
~ Bob Shane, the Kingston Trio

& special guest

Jim Nason

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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

## January 2009

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\*\*\* **The Rite of Spring**, a group that has been performing for more than 45 years in the Portland area, will be appearing at the Florence Winter Folk Festival in January, along with Tom Paxton and others.

\*\*\* The **Tom May Trio** has a late add to their performance schedule – a concert at the beautiful Coaster Theatre in Cannon Beach, Oregon on Saturday, January 10th. Cannon Beach is often referred to as “The Carmel of the Pacific Northwest,” and is truly a lovely destination, especially in the off season. Tom will celebrate his 56th birthday that night! [www.coastertheatre.com](http://www.coastertheatre.com)

\*\*\* **Rosalie Sorrels**, who will headlining Portland’s largest annual folk music event, Winterfolk, has been nominated for a Grammy for her new album *Strangers in Another Country* on Red House Records, featuring the songs of the late **Utah Phillips**. A benefit for Sisters of the Road Cafe in Portland, this edition of Winterfolk is year number 21, and will focus on honoring the memory of Phillips, who made performing at the annual benefit a priority in his tour schedule.

\*\*\* **Alice Stuart** will perform at a Pacific Northwest Folklore Society Coffeehouse Concert on Jan. 9th at the Wayward Coffeehouse in Seattle’s Greenwood neighborhood. Alice began her musical career in Seattle folk coffeehouses in the early 1960s with many early members of the PNWFS, so it is only fitting that she comes back to a PNWFS coffeehouse.

\*\*\* **Jim Portillo**, Victory volunteer and Seattle Folklore Society promoter, injured his leg in Idaho on Thanksgiving, causing him to be laid up and miss work. He is on the mend and hopefully will be playing, singing and promoting again very soon. Jim’s mother, Lulu is taking good care of him with lots of good home cooking!

\*\*\* Time to get your applications in for the 16th annual **Juan De Fuca Festival**

**of the Arts**, in Port Angeles, Washington, which will be held Memorial Day Weekend.

\*\*\* Word has it that **Peter Jordan** in Ocean Shores will be producing The North Coast Festival as a one-day event this year – May 2nd. So keep checking in for the headliner. Folks - this is a great festival and between acts, the ocean is right there for beachcombing.

\*\*\* **Barbara Dunn** has finally completed her doctoral program. She says “Yea!! My research was on Transforming Conflict through Music. I plan to give some workshops on the topic in the new year, get some of the info into print, and see where the work takes me in doing my part to making this a more peaceful world.” Congratulations Barbara!

\*\*\* **Hank Cramer** will be at the Q Café January 9th. Hank embodies and channels the spirit of the West better than perhaps any folksinger riding the range today. Possessed of a powerful voice, smooth guitar style, a twinkle in his eye and true-life experience to draw on, Hank spins stories of the range, the sea, the drifters and adventurers who have made our land remarkable. Victory Music is proud to present Hank in concert on Friday, January 9 at 8 pm at the Q Café, 3223 15th Avenue West, just south of the Ballard Bridge. The concert is the second in Victory’s renewed series featuring the finest in area acoustic talent. Opening for Hank will be the Emergency Folksinger Jim Nason, whose outrageous songwriting and high-energy performance style will grab your ears, tickle your funny bone and open your heart. Tickets are \$12 at the door, \$10 for members of Victory Music.

\*\*\* In the November issue, the Gossip misunderstood; **Dennis Deem** is not the owner or organizer of the radio station broadcast on the AM band at 1700 and on the Internet at <http://brownspointradio.com>, where you can also listen to archived shows from the past. Dennis is only the contact and hopefully and maybe a

show host. **Doug Deems** is the other host who will be playing local talent and **Ken Moultrie** is the owner of the station and the owner of the Web site. Sorry, Dennis for my misstatement in the November issue!

\*\*\* **Kate Rhiannon** is dazzling her doctor back in North Carolina with her speedy recovery after a slip on the ice and surgery to repair her injured “wing,” which has just come out of the sling! She has spent her time watching old romantic comedies. She requests that if any of you have any movie ideas for her to rent to contact her at: [kate.rhiannon@gmail.com](mailto:kate.rhiannon@gmail.com). Kate reports that her computer time is limited because working at the computer is challenging for her.

\*\*\* Selections from the full-length video of **Peter Spencer** and **Liam Graham** in concert in Paducah, KY last September are now up on YouTube.com. This is a high-definition, three-camera shoot that is far and away the best video footage of a Pete show yet. Liam is in great form on the electric bass and Pete delivers some of his best recorded guitar solos, especially on “Nobody’s Daddy” and “Restless Youth in Chinatown.” Other songs include “Down the River,” “Mirror,” “Root Man Boogie,” “Holding On,” and “Delicious Cookies.” You can either go to YouTube.com and type Peter Spencer in the search engine or, even easier, just go to [peterspencer.com](http://peterspencer.com) and look on the “Videos” page. And look for online sales of Pete’s new album, *From the Island!*

\*\*\* **Chris Roe** will be leading the Northwest Seaport chantey sing this month. The chantey sing is held on the second Friday of each month in Seattle. Check the Northwest Seaport website ([www.nwseaport.org](http://www.nwseaport.org)) for this month’s location and time.

\*\*\* **William Pint** and **Felicia Dale** will make their final appearance in the area for a while at the Wayward Coffee House (8570 Greenwood Ave N. [www.waywardcoffee.com](http://www.waywardcoffee.com)) on January 17th. Come and fill their tip jar before they take off for Britain and other points.

*We are always looking for your gossip. Weddings, deaths, gigs, interesting stuff are always welcome. Want to see YOUR name in print – send it on in to the gossip!*  
[web\\_dancer@mindspring.com](mailto:web_dancer@mindspring.com)

# RAMBLIN' MIKE

## Dick Weissman, A Folk Pioneer

MICHAEL GUTHRIE

PHOTO - BANJO A TO Z COVER



The whole story of Dick Weissman would require volumes in order to cover his 50 years in folk music. Along with his early days in the Journeyman with; Scott McKenzie (“If You’re Going to San Francisco”), and John Phillips (Mamas and Papas), Weissman has written several books, worked as a studio musician on many records and he also produced albums for other musicians not to mention several albums of his own music published with some very talented musicians backing him up.

On January 31st you can hear Dick Weissman at the Seattle Folklore Society Concert Series at Phinney Neighborhood Center and then you can go to Dusty Strings on February 1st and take a banjo workshop, choose between two workshops. This is your chance to learn from a banjo master who spans time and style.

Born in Philadelphia, PA Weissman lived there the first 17 years of his life. He took piano lessons for 7 years, strictly classical stuff. He got interested in folk music when he went to see Pete Seeger at the Progressive Party convention at the age of 13, bought a banjo, broke a couple strings, and put it in the closet.

As many of you know, the banjo didn’t stay in the closet for long! Weissman says: “I went to Goddard College in Plainfield, Vermont. Lil Bloss, a student there offered to teach me. I brought the banjo back, and got started. Got my first guitar at Goddard in payment for a gambling debt. In my junior year I went to the New School in New York for one semester and the U. of New Mexico for the other. While in New York I used to go to Tiny Ledbetters house every Tuesday night, and play with Gary Davis. I met Stu Jamieson, a wonderful banjo player in New Mexico. Jamieson and Davis were huge influences on me, Davis because of the sheer emotion of his playing and singing, and Jamieson for his clean and sparkling banjo technique. I ended up in grad school in NY at Columbia. Started playing on recordings and commercials. Did some gigs, notably opening for Sonny Terry and Brownie McGhee at Folk City for a month or so. I took a couple years of jazz guitar lessons with Dan Fox and Barry Galbraith. Both

influenced me in various ways. Another influence was finger style jazz guitarist Sam Brown.”

I recently read a book by Dick Weissman, *Which Side Are You On?*, in which Weissman has many stories of his early days in NY and a lot of history about the development of the Folk Revival and the people who made it happen. This is a great read, folk history from the perspective of one of the musicians who was part of the scene.



From broken banjo strings to studio musician work and a record contract, Weissman says: “I did several LP’s with Pat Foster for Kenny Goldstein. I also played on a record called *Banjos, Banjos, and more Banjos*, with Billy Faier and Eric Weissberg. I met John Phillips through Izzy Young of the Folklore Center. His vocal group the Smoothies did a couple folk 45’s, which I played on. This led to our forming the Journeyman with Scott McKenzie. We did 3 albums for Capitol and several hundred college concerts. Never had any hits but it lead to my getting involved in songwriting and record production. I played on lots of records in NY; Townes Van Zandt, Jose

Feliciano, The Brothers Four, Chubby Checker, and I had some songs recorded by Judy Collins, Peter Paul and Mary, Merv Griffin, and Carly and Lucy Simon. I produced records independently for Capitol and Warner Brothers, among others, and I was on staff for ABC (now part of Universal).

“In 1972 I had a sort of artistic crisis. I got fed up with playing jingles, moved to Colorado, went to music school and started writing books and lots of instrumental music. I also taught as a full time college professor at the University of Colorado at Denver. I’ve written 16 published books and about forty music instructional folios and I have done 8 CDs where I was the featured artist. My song “Soon You Will be Coming Back To Me” (on my album *New Traditions*) was used on the NBC show “My Name Is Earl.” “

In 2002 Dick Weissman moved to Oregon and now lives in Portland, OR where he still is writing and making music, having just produced a new album *Four Directions*, and he has a new book out: *Banjo A to Z*. Everything you need to play 5-string banjo in every style. Weissman is actively involved in the Portland Folk Music Society and still plays gigs.

If you are looking for a how to play banjo book, *Banjo A to Z* looks like a good one with instructional photos and a CD. Many styles are represented as well as several different tunings and lots of chord charts, both written notation and tab are offered. This book is for beginner, intermediate and advanced players. The book is very well organized and there is nothing like learning from a master banjo player.

There are also 4 CDs of Weissman that are well worth getting; *Reflections*, *Pioneer Nights*, *New Traditions* and *Solo*. The scope of musicianship is broad with players like Mary Flower (Dobro, vocals), Gary Keiski (fiddle), Ed Contraras (percussion), Bob Rebbholz (soprano sax) to name a few. On the track “Two Nights In Tamerza” off the *New Traditions* album Weissman explores influence of Old Time banjo and Arabic stylings. In “Otis and the Banjo Blaster” Weissman plays Otis Taylor’s solid body electric banjo on a blues tribute to Taylor on the album *Solo*. “Reflections,” off of the *Reflections* album really shows how diverse Weissman is. This three part dedication to friends lost in the crash of TWA Flight 800 starts off with a banjo and soprano sax duet beautiful), then into a sort of Irish feel on the second part, and then finishing the three part set with Mary Flower singing lead vocal and playing Dobro on a nice folk/country song.

*Continued on page 21*



# STEWART HENDRICKSON

## A Traditional and Irish Folk Musician

BY PERCY HILO

PHOTO BY ANITA LAFRANCHI

If you take the time to look around the folk music universe and take stock of the various styles being performed, it becomes obvious that traditional music is very seldom among them. This situation is in sharp contrast to the days of the last big traditional revival of the late 1970s and early 1980s when traditional music seemed to be everywhere and even a number of non-folkies were attracted to concerts and square dances. Nowadays, with less younger players and audiences going that route and veterans dying off or playing a lot less for a variety of reasons, performances, attendance, venues and even living room music are a lot more difficult to find. But like with any tradition, there are always a few true believers who keep the forms alive and create events where they can be performed. In Seattle, one of the most consistent of these believers over the past few years has been Stewart Hendrickson.

There was always music in Stewart's life; classical violin as a kid, glee club in college, singing leads in summer musicals as part of the Northfield (Minnesota) Arts Guild and always some folk music in living rooms and around campfires. But for most of his adult life these efforts were decidedly in the background to his job as a chemistry professor at St. Olaf College in Minnesota and later as a research professor at the University of Washington while he and Betty, his wife of 48 years, raised a family. It was after moving to Seattle in 1996 that Stewart slowly became more actively involved in the local folk scene. With his retirement in 2000 he began devoting



*Above: Stewart Hendrickson, performing at History House*

his life to playing and performing with an accent on the traditional music of Ireland and England as well as American folk songs, along with keeping our open mic and concert scenes visible with steady volunteering and organizing efforts.

I mentioned that Stewart played classical violin early on. Well, he kept that same instrument all his life and picked it up after 45 years of gathering dust – and it all came right back to him. Only this time it was Irish fiddle tunes that were his choice, and over the

last decade he's learned to play a lot of them very well and with feeling. He also uses the fiddle on songs where he'll play a verse (and maybe a chorus) then sing it a cappella, going back and forth throughout and delivering a strong, balanced rendition. Stewart also plays a solid rhythm guitar for songs, especially American, and will occasionally employ an accompanist, but not often. He prefers to offer the more straightforward primitive versions in which he fills up the space with his own full instrumental/vocal sound.

And how about that vocal sound? It's a well-worn and oft proven cliché that life is about what you do with what you've got. Well, Stewart was endowed with a beautiful, earthy, masculine and expansive voice, and he has obviously worked at fitting it to his chosen material. The result is that he sounds like and is in fact the man in each song he sings. Be it a sailor, woodworker, lover, or rover, Stewart brings the character to life and thus the song as well.

This capability enables the listener to not only enjoy a good (often classic) folk song but to get a more genuine feeling for the lives and conditions that brought the song about and to understand its importance in the culture. There aren't many singers who can present a musical visual that involves us in the drama (Dan Roberts, Jon Bartlett and Rica Ruebsatt come to mind), and it's a gift that all singers would like to have and the public doesn't hear enough of.

Over the past few years the music of Stewart Hendrickson has been well received



at festivals like Northwest Folklife and Tall Ships as well as in family settings such as Northgate Family Fest, Haller Lake Community Center and the Roeder Home in Bellingham. His personable stage demeanor, obvious dedication to traditional folk culture, informed choice of material and musical presentation invariably sends audiences home feeling better and more culturally informed than when they arrived. Now many of the songs and tunes from Stewart's repertoire can be heard on his two excellent self-produced CDs, Erin's Green Shore and Old Wooden Boats. Many folk music lovers have also enjoyed his workshop presentations on such varied topics as "55 Years of Folk Music In Seattle," "Irish Slow Airs" and "Songs of the Pacific Northwest." Not too shabby for his first few years as a semi-regular performer, and with Stewart still healthy and enthusiastic in his early 70s there should be many more opportunities to become familiar with his music.

But Stewart's primary contribution to Seattle's folk scene has been his work as an organizer, producer and volunteer. This work began in 1997 or 98, when he learned how to work sound from Mark Iler and did it for a year at a (very inappropriate) youth hostel venue Victory was using at the time. He has continued performing soundman duties since, and booked MC and sound volunteers for the Victory venue at Valdi's in Ballard for a while. After Victory left Valdi's, Stewart started an open mic venue at the Wit's End bookstore where he also booked concerts. He also volunteered at the Victory venue at Still Life in Fremont, and he continues to show up and play the open mics to this day – including Victory's magical multi-year experience at Ravenna Third Place Books and Honeybear Bakery and the current open mic/concert venue at Q Café.

Stewart is currently a member of the Haller Lake Arts Council and is in the third year of producing their monthly (nine concerts a year) concert series. And in 2007 he revived the old but long dormant Pacific Northwest Folklore Society with the intention of promoting traditional music and local traditional musicians. This effort has resulted in a series of house and coffeehouse concerts (currently residing at the Wayward Coffeehouse at 8570 Greenwood Ave N

featuring a wide variety of traditions and performers as well as a bimonthly newsletter ("The NW Hoot") to keep us informed and share his thoughts, which he also shares in his monthly "Musical Traditions" column in this magazine. Among the musicians who have performed under these various operations are Bob Nelson, Mick Knight, Jillian Graham, Tania Opland and Mike Freeman, Holdstock and Macleod, Jed Marum and others who have entertained with sea shanties, blues, old folk songs, tunes from the world over and other styles. The audiences are usually small but the sets are excellent and bear witness that traditional music lives and will continue to do so.

Another area of activity that has allowed Stewart to spread the good word is the production of recordings. Besides his own previously mentioned efforts he has taken an interest in documenting obscure artists and material that are culturally valuable. In 2004 he produced a CD by the Irish (now of Canada) elder statesman singer/storyteller Paddy Graber titled The Craic Was Great. The next year he released a well-engineered CD of his previously mentioned workshop, "Songs Of the Pacific Northwest," and an accompanying CD party (well attended and received) in which the workshop participants performed songs from the CD and beyond.

If you would like to contact Stewart concerning bookings, product, concert series or anything else having to do with his current work, he's at hend@stolaf.edu, 206-367-0475 or 11720 1st Ave. NW Seattle 98177, and he'd be delighted to hear from you. You'll likely receive good music and/or valuable information, and you will help him further enjoy the second career and ultimate hobby that's filling up his so-called retirement years.

Thoreau said, "There's none older than those who have outlived enthusiasm." By this definition Stewart Hendrickson is still a young man seeking adventure, and being a part of it might be a good way for the rest of us to spend a portion of our time during what I hope will be a very Happy New Year for all.

*All comments welcome: Percy Hilo, (206) 784-0378, percivalpeacival@gmail.com*

# THE VICTORY REVIEW



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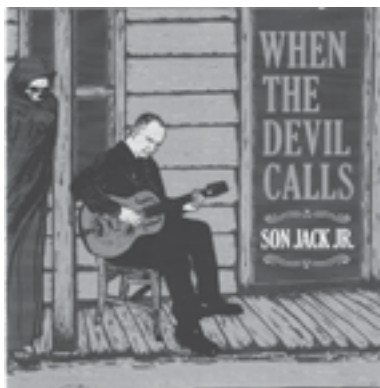
# REVIEWS

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 Blues*

**SON JACK JR.: WHEN THE DEVIL CALLS**  
self issued; www.sonjackjr.com



Listen up: There's a new old sound in this town. He's Son Jack Jr., and he's aiming to be king of the blues. Don't stand in his way or bet against him. His kind never goes out of fashion, and *When the Devil Calls* is classic. Jack needs no backup: he is so fleet and facile on the reso that at times it's as if two or three are playing at once. He has an honest, natural, fitting voice for the idiom, sounding earthy and unpretentious but without aping the unrefined or illiterate blues masters of yore. The same goes for his lyrics, which are modern yet timeless, with the simple directness the music demands but with a contemporary sensibility and erudition. The album starts off with the classic bluesman's intro, "I'm Son Jack Jr.," then delves into some dark themes: old worries that never go away, like the nagging unease of Black folks even in our most hopeful, enlightened era. Jack covers Eddie Vinson's "Cleanhead Blues" and also Blind Willie Johnson and Skip James (the latter a clear inspiration for much of his work) impressively

– he could probably have himself a handsome career just recreating those sounds, say, for documentaries or for Hollywood. It's Jack's originals that stand out here, though, and they are why you should hustle out and get this album and watch for him live in the year to come. *(Tom Petersen)*

### *Local Blues*

**GRAVELROAD: SHOT THE DEVIL**  
self issued



This trio is a Seattle-based group. They have cut their teeth on the local scene by playing all sorts venues. They seem especially influenced by players such as RL Burnside, Junior Kimbrough and I think more than a little Hound Dog Taylor. This is very heavy rocking blues with a guitarist (Steven Zillioux) who is rarely subtle. But then these blues are certainly not for the faint of heart. Some of the lyrics can be a little raw, This is house rocking music in the truest sense and should be taken as such. The cuts are all originals and are all good. Of special note are "Fred #3" "Tail Dragger" and "Hair Of The Dog." The latter, I think, is a short tribute to Hound Dog Taylor. All in all this is a fine album and should appeal to anyone who enjoys blues on the heavy side. *(Lars Gandil)*

### *Local Blues*

**JOHN MILLER: THIS OLD HAMMER**  
Orb Discs #0101

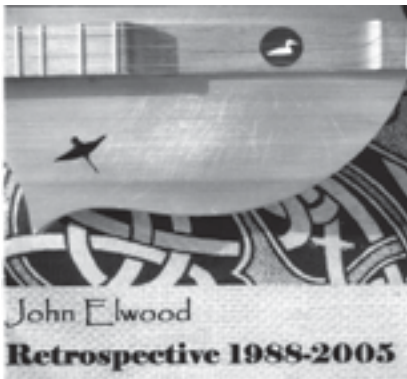


When I think of the very best acoustic and blues records from the Pacific Northwest over the last several years, they all seem to have one thing in common: John Miller either pickin' or singin'. Being so in demand, with regular gigs with various collaborators, Miller's solo records end up appearing a wide intervals, so it's a great joy that *This Old Hammer* is out. A joy it is: His playing is peerless, and he has that perfect voice, with a high, wry crackle over a deep resonance of inexplicable origin. Miller is a scholar of the blues, but he's not one to sing the songs of pity or despair. He goes for the fun material, where no matter how sorry the source, there's either a sly entendre in the lyrics or some built-in snicker in the chord changes. The emblematic tune is Charley Jordan's "Keep It Clean," a hilarious burlesque of tongue twisting nonsense. Miller rolls through several styles of blues, but has his own take on things, usually sounding Piedmont-y, but not exactly. He freely admits to taking liberties with the original melodies of several of the songs, or creating whole new accompaniment, but nothing of the spirit of the old classics is lost, and those he can claim as his own have all the qualities of the canonical pieces. As I like to say, this one's an "automatic," if you love guitar or the blues. *(Tom Petersen)*



*Local Folk*

**JOHN ELWOOD: RETROSPECTIVE 1988-2005**  
self issued



John Elwood and Sally Burkhart have been playing and singing in Eastern Washington for over 30 years in small venues and at free shows, such as library programs, and this is their first released recording. It is a collection of live tapes, radio performances, and basement recordings, so it lacks the digital perfection we've come to expect from even the most modest CDs. It's not bad at all, though – a couple vocals that have that “in the closet” sound, is all – and no one should think twice about this record because if it. Elwood is a builder and player of Appalachian dulcimers, and this disc has the most astonishing, enthralling dulcimer playing you're ever likely to hear. John daughter Robin, who compiled this CD, calls Elwood's style “self-taught [and] intricate” and that is but a humble appraisal. For those who get the zither down off the mantel now and then to strum out a melody or two: prepare to be blown away. What Elwood can do on three strings is simply staggering. His dynamic range runs from the most crystalline and delicate to brawny and booming. He's so fast, you'll swear he has two right hands (one fingerpicking, one strumming). He seems also to be employing a hybrid style with the left hand, too, with some tunes noted in the traditional style (along one melody string, with the other strings acting as drones) and others clearly being chorded (no easy feat). The tunes are largely drawn from Celtic sources, the most familiar of which are “St. Anne's Reel” and “Oak, Ash & Thorn.” Both Elwood and Burkhart sing on some of the tunes, and they have fine, pleasant, emotive voices that complement the instrumental work well. For everyone who likes good folk in the traditions of the British Isles, and especially anyone who has generally assumed that the dulcimer starts and ends with Jean Ritchie, you owe it to yourself to get this CD. (Tom Petersen)

*Local Folk*

**DICK WEISSMAN: FOUR DIRECTIONS**  
self issued; [www.dickweissman.com](http://www.dickweissman.com)



You've got to get this new record by folk godfather (and Victory contributor) Dick Weissman. It's a double album: Disc one is all lively and inventive banjo instrumentals that muscle up right alongside Pete Wernick's and Tony Trischka's similar releases this year. Weissman's a little different, playing open-backed from deep within the folk roots, growing up and into jazz and classical branches, where the others are climbing in off the bluegrass limb. Weissman also plays a mean guitar, and with it in hand reveals a Southwestern trope. The middle tracks of the instrumental CD are a marvelous suite of blues. A fascinating feature on both discs is the inclusion of a concluding track of Dick discussing the songs. Well, he is professor, you know! The second disc is the “folk song” album, and good gracious, he leaves his contemporaries, and those who've come since, in the dust with his wicked wit, his perfect song construction, and his always-surprising arrangements. He goes from the bedrock (“One Big Union”) to the breathtaking (on “So Much Dylan” he both yanks Jimmy's chain and spoofs how far Muzak – and we – can go) in a single bound. Weissman's in fine voice, but he cheerfully cedes the mic to Tom May, Mary Flower, and Anne Weiss on selected tunes. Through the magic of overdubbing, he plays most of the instruments (and he uses a delightful variety) but is otherwise backed by the similarly multifaceted Chico Schwall and Noah Peterson. This is certainly one of the Don't Miss albums of '08; you can catch Dick live in Seattle after the new year, too. (Tom Petersen)

*Local Folk*

**THE NEW FOLKSTERS:  
WHERE THE WINDS BLOW**  
self released; [www.thenewfolksters.info](http://www.thenewfolksters.info)



There is a refreshing innocence and simple down-home pleasure in *Where the Winds Blow* that captures a time when the joy of song was everyone's end of day release. The tunes are largely traditional with one jaunty banjo gem; “Any Old Winds” by John Temple found its way on to the play list. It's easy to understand how Temple won the Utah State Banjo Championship with this lighthearted yet intricate number. The band does a bang-up job of “Foggy Mountain Breakdown” as well while we're talking banjo. “The M.T.A.” is done with the same authentic spirit and gusto as there must have been back in 1958 when it was used to fire up the citizens of Boston. The New Folksters lay a fresh coat of heart wrenching blues on “Rising Sun Blues” with Judy Adams and Lynette Kristine on vocals and bass respectively. They manage to encapsulate the hurt and defeat from a woman's prospective in this down and out number. Hal Weiner supports the mood with great understanding on guitar washing it well in true blue. “Shenandoah” is done with timeless emotion and seems to echo and haunt the banks of the river as it flows along. The road weary vocals of Larry Gallagher accent “Wayfaring Stranger” in the way it was meant to be delivered, with lots of heart and soul. The band closes with a true folkies folk song; “Where Have All the Flowers Gone?” The words still provoke thought and reflect the state of world affairs as the line “where have all the young girls gone? Gone to soldiers, every one” takes on a new meaning. This is a dyed-in-the-wool folkies recording in so many ways packed with warmth and sincerity. (Nancy Vivolo)

Local Jazz

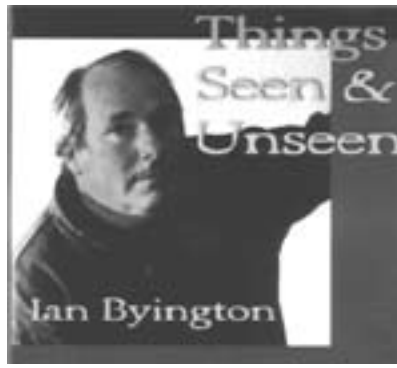
**LA VON HARDISON: EVERYDAY GIFTS**  
self issued; www.lavonhardison.com



LaVon Hardison is one of the best vocalists in these parts. *Everyday Gifts* is a simple album of favorites and standards that are balm for the frayed nerves of the past year. With her accompanist David Rhys-Johnson at the grand, Hardison leads off with an intimate “Stand By Me.” She slows down the erstwhile gospel rave-up “This Little Light of Mine” to a kind of personal sharing, yet without losing one bit of that song’s majesty and affirming message. Her “Imagine” is pretty straightforward, and “Wade In The Water” is also as we’re used to hearing it, unleashed celebration over churchy piano. Hardison stays in the gospel vein on the last tracks, too, but she brings in several nice breezes of pop and jazz. The album clocks in at a brisk 35 minutes, but that just leaves the listener wanting a replay, or maybe her other fine albums! (Tom Petersen)

Local Singer Songwriter

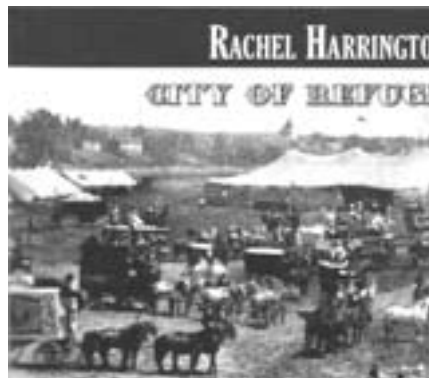
**IAN BYINGTON: LOVE YOU ON THE RUN**  
**IAN BYINGTON: THINGS SEEN & UNSEEN**  
self issued: www.ianbyington.com



Friday Harbor’s Ian Byington presents both his current record and his album from a few years ago. He’s the classic singer/songwriter, with a beautiful high baritone, a loving connection to the earth, and an empathetic connection to his loved ones and his listeners. Both CDs have his richly recorded acoustic guitar with light touches of bongo, piano, and occasional vocal harmonies. *Things Seen & Unseen* has several covers that say a lot about “where he’s coming from.” “Blackbird,” John Denver’s “Rhymes & Reasons,” Donovan’s “Brother Sun, Sister Moon,” and Paul Simon’s “Kathy’s Song” (*Love You* has a terrific version of “April Come She Will,” too.) All of these are faithful to the originals and are as well played and sung. Byington’s own tunes are similarly melodic, gentle, and hopeful. On the earlier record he sings mostly of love, with a soothing sweetness that is warm and reassuring. This year’s model includes some political content, strummed with some urgency: “Flowers in the Sand” is about Iraq, while the light rocker “Hey, Ben, Hey” is a parable of the southern border. Both albums are very good, and I wouldn’t pick one over the other, so you’re advised to get both! (Tom Petersen)

Local Singer/Songwriter

**RACHEL HARRINGTON: CITY OF REFUGE**  
SkinnyDennis Records  
www.rachelharrington.net



My aging father, bless his soul, once told me that relations towards women got a lot more fun when you got older. At the time, I was too young to understand. Now, as the waistline thickens and the hair thins, I begin to comprehend his sagacity. The improvement is not in your rugged (or rounded) good looks, but your ability to fall harmlessly in love with younger women, several times a day. My newest love is Rachel Harrington. *City of Refuge* is a pleasure from the first track to the last. Rachel’s voice, lyrics and arrangements are captivating. The story of Karen Kane and, by far the best ballad I ever heard, of Harry Randall Truman (the cantankerous old S.O.B. who died when St Helens blew) top my list for stories. But a klezmer version of “Old Time Religion” is inspired! And, I don’t usually go for covers of well known pop tunes but, “Ode to Billy Joe” is fresh and infused with Rachel’s style. Great music performed with style, what’s not to like? Her backing band on the recording is Tim O’Brien (fiddle), Mike Grigoni (dobro), Zak Borden (mandolin), and Jon Hamar (upright), with Holly O’Reilly and Pieta Brown on backing vocals. They all come together beautifully through the wonders of multi-track recording. I’m particularly fond of dobro, so I give equal kudos to Tim O’Brien and Mike Grigoni for helping make this an outstanding CD. (Matthew Moeller)

Singer Songwriter

**ALICIA HEALEY – LIVE AT THE MANSION**  
Winterblue Music



I first met Alicia Healey at the 2007 FAR West conference in Vancouver, WA. The various showcases were packing the rooms of the Hilton and I was seeking some refuge in the Puget’s Sound Productions room. Alicia was just about to start singing, so I settled in. I didn’t know her but I’d heard her name mentioned. I’d been learning a lot. When Alicia started singing, I learned a lot

more. I learned how a person can come alive in a performance. I was instantly envious, but none the less, Alicia has a wonderful ability to project her emotions and feelings through her songs. I felt it that day and I feel it in “Live at the Mansion”. Recorded on April 29, 2006, Alicia, along with Vince Gates performed for a small but enthusiastic audience. All of the energy and fun is there. It’s clear that the audience and Alicia are having a good time. There probably wasn’t enough room for a drum kit, but I love the full band version of “Earthquake” on Alicia’s website ([www.aliciahealey.com](http://www.aliciahealey.com)). I would’ve loved a better recording. Nine of the ten tracks are original. They are solid, tight songs that reach people as individuals. The tenth, “Jolene” by Dolly Pardon, is the sole dim spot in a great album. It doesn’t shine with the rest of the tracks. You write better stuff and I’m kinda fussy where covers of well known songs are concerned, so take this with a grain of salt. Thank you, Vince Gates, for getting this project going. It’s been about ten years since Alicia’s last release. We’ve been waiting far too long for this CD. Alicia, please don’t keep us waiting like that again. (*Matthew Moeller*)

## BLUEGRASS

**DAVID GRIER: LIVE AT THE LINDA**  
Dreadnought 0701

Down home and lovable, David Grier charms the crowd with *Live at the Linda* in Albany, New York and I’ll tell you what – can he ever play that guitar! Flawless, smooth as silk and rich as a three layer buttermilk cake, Grier just glides into song after song with a little bit of that ah, shucks humor tucked in between the tunes. “High Atop Princess Cove” has the quality of a Celtic Aire while “As it Rolls to the Sea” has the taste of salt spray under billowing sails. This is a rather proud little number that stands well on its own. Melancholy, and perhaps a rainy day, has to have been the inspiration behind “Road to Hope” as the mournful minor chords draw out a certain longing. Still, Grier makes it sound so easy and relaxed rather than troubled. The entire CD feels like you’re hanging out together in his living room with the wood stove going and a pot of soup bubbling away. He manages to capture the essence of a story teller with impromptu tom-foolery between songs creating a sweet county charm and sense of familiarity.

The intro to “Red Haired Boy” gets a bit on the windy side, however, but once he launches into the song you realize the wait was worth it. (Okay, I know some of you skip over the intro with some of that new technology, but I kind of enjoy that live theater illusion; dim the lights please.) “The End of a Good Day” is just that conjuring up a vision of a blue and yellow wind sock flapping in the breeze with rose tinted cloud in the distant sky. You might as well be leaning on a porch rail taking it all in, hanging on every note; what a picture. Grier does a tender rendition of “Killing Me Softly,” which is both strong and vulnerable at the same time. The dynamics, color and strength of this CD make it easy to forget that this is a solo recording. He can really make that Martin D-28 sing in full voice. (*Nancy Vivolo*)

## NEW AGE

**JAN SEIDEN: MEMORY OF TIME**  
self issued; [www.janseiden.com](http://www.janseiden.com)

Pure and graceful tones flow from this disc like a waterfall, hauntingly beautiful to the ear and soothing to the soul. Award winning musician Jan Seiden has put forth an album of Native American flutes, bird wing bone whistles, and clay ocarinas, in solo settings and accompanied by conga and Haitian Marimbula. All of the music was created on hand made instruments from natural materials, including an Anasazi flute crafted by Seiden. She credits each instrument maker in the liner notes, adding a feeling of wholeness to the spirit of the project. The clay of the earth, the wood of the trees, and the bones of the bird wings return in fluid and peaceful compositions that celebrate the tranquility of the natural world. The sound of the various clay ocarinas in “The Singing Earth” echo the sounds of birds, wind, and water with delicate dynamics and utmost control of tone. “Butterfly” finds the Anasazi flute shifting seamlessly in vocal range to imitate the playful butterfly dance among the flowers. “Memory of Time” is the first Anasazi flute release by a female artist. “The flute offers a voice through which the soul can sing” the artist states on her web page. In “Memory of Time,” Jan Seiden offers her voice and her soul to the listener. (*Hilary Field*)

## SINGER/ SONGWRITER

**ELIZA GILKYSON: BEAUTIFUL WORLD**  
Red House Records, RHR CD212,  
[www.redhouserecords.com](http://www.redhouserecords.com)

There is something to be said for kicking off your shoes and just being grateful for the moment that you’re in. Eliza Gilkyson welcomes you in to *Beautiful World* with that kind of opened arm joy with “Emerald Street.” So relax and just enjoy this well produced collection. Gilkyson has surrounded herself with an impressive roster of musicians in addition to her already stellar band and each one contributes exactly the right balance. It seems there is not a brick out of place and the mortar holds fast and seamless. There is an expressive worn-down exhaustion in every guitar strum and breathy word uttered in “Great Correction” that enhances the message. It alludes to the gathering of strength needed to face what seems to be just around the corner and draws upon the hope that the right combination of words, chord changes, key and tempo will somehow inspire great changes and even world peace. For now though, Gilkyson continues to craft songs that provoke thought and create a contemplative backdrop. “Great Correction” also served as the garden gate that opened wide a flood of thoughts and inspired what would become a recording that flows like a concept album. Each song serves as a conversation starter and leads into the next. “Wildwood Spring” highlights the hidden, and not so hidden, variations in everyone’s community. “Clever Disguise” speaks of the all too familiar fronts and filters that we all see through but pretend not to. The title track, “Beautiful World” is lighter than air and floats dreamily along in a state that is both passively observational and wistfully wishful. With the showy stylization of a nightclub act, “Unsustainable” uses irony cleverly to make a strong point about our conflicted words and actions. *Beautiful World* was clearly put together with a great deal of thought and purpose and creates an exceptionally moving listening experience. (*Nancy Vivolo*)

## WORLD

**Tony DeMarco: The Sligo Indians**  
Smithsonian Folkways #40545,  
[www.folkways.edu](http://www.folkways.edu)

Too often, artists will record their first album with little to no experience, quickly, to get their name and music out there, hoping for wealth

*Continued on page 18*



# VICTORY Calendar

JANUARY 2009

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

[www.victorymusic.org](http://www.victorymusic.org)

## SUNDAYS

### EVERY

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

**Second Sunday** Cape Breton/ Celtic Bayou Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm, **Irish Music Session** Fados First Street and Columbia Seattle 4 pm free **Island Music Guild Open Mic** Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

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

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

### 01/04/09

**Pearl Django** with special guest Darol Anger Jazz Alley 2033 6th Ave (alley entrance) Seattle [www.jazzalley.com](http://www.jazzalley.com)

**David Grisman Quintet** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Back by popular demand - Mandolin sensation [www.jazzalley.com](http://www.jazzalley.com)

### 01/18/09

**Lakewood Community Jazz Band** St. John's Episcopal Church

114 20th Ave. SE Olympia 3 pm FREE w/ offering taken Syd Potter leads

**Uptown Lowdown Jazz Band** Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-4:30 pm \$8 - \$11.00 Traditional jazz band [www.pstjs.org](http://www.pstjs.org)

**Woodstock Tribute Benefit Concert** for Snohomish Bank Thumbnail Theater 1211 4th Street Snohomish 6 pm \$10 General/\$8 Students & Senior Info <https://www.brownpapertickets.com/event/49900> Hosted by Volkert Volkersz

### 01/25/09

**Najee** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Pioneer saxophonist of contemporary jazz [www.jazzalley.com](http://www.jazzalley.com)

## MONDAYS

### EVERY

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

## TUESDAYS

### EVERY

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

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

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

**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

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

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

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

**Every 4th Tuesday - Hammer Dullcimer Circle** Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

### 01/06/09

**Joey DeFrancesco** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Hammond B-3 organ aficionado [www.jazzalley.com](http://www.jazzalley.com)

### 01/20/09

**Janiva Magness** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Powerhouse bluesy R&B singer [www.jazzalley.com](http://www.jazzalley.com)

### 01/27/09

**Frank Vignola** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Accomplished multi-dimensional guitarist [www.jazzalley.com](http://www.jazzalley.com)

## WEDNESDAYS

### EVERY

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

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

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

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

**Open Mic Night** Celtic Bayou 7281 NE Lake Sammamish Parkway Redmond 8:30-11 pm Free 30 minute performance slots. Info/sign-ups on-line <http://groups.msn.com/CelticBayouOpenMic>

### 01/07/09

**Workshop:** Pop and Blues for Ukulele plus Singing for Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N Seattle 10:30 am, 1:30 pm \$30-\$35 Cathleen Wilder leads a walk-in singing workshop, while Dave Mullany takes uke players through pop and blues tunes. Adam Burdick

### 01/21/09

**Janiva Magness** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Powerhouse bluesy R&B singer [www.jazzalley.com](http://www.jazzalley.com)

01/28/09

**Swamp Soul** Cajun/Creole/Zydeco Dance Band The Highway 99 Blues Club 1414 Alaskan Way (On the Waterfront, across from Aquarium) Seattle 8-11 pm \$7 (Over 21 only) Info & music clips: www.swampsoulband.com Karen Kaser, 206-230-8456 (press only) **Frank Vignola** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Multi-dimensional guitarist www.jazzalley.com

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## THURSDAYS

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### EVERY

**Live Jazz Jam** Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1 am No Charge

**1st Thursday Victory Music Open Mic** Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6-9 pm Free. Court Stage has a piano

**1st Thursday S.O.N.G. meeting** NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 am 425-806-0606

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

**The Fourth Ave Celtic Session** Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30-10 pm no charge

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

**2nd, 3rd and 4th Thurs Ham Carson Quintet** New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 206-622-2563

**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

**The Muse Music Cafe** Open Mic 2509 6th Ave Tacoma 6 pm Free All Ages Open Mic Every Thursday 253-212-3934 Student Open Mic A Gathering Grove 2820 Oakes Ave Everett 6 to 8pm

free This Open Mic is just for those students 21 and under to showcase their talents Steve 425-512-8845

01/08/09

**Fingerstyle Guitar & Beginning Autoharp** Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N Seattle 12:15 pm, 2:45 pm \$35 Dave Mullany introduces fingerstyle technique, and Cathy Britell gets new players comfortable with their autoharps. Adam Burdick

01/15/09

**David Grisman Quintet** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Back by popular demand - Mandolin sensation www.jazzalley.com

01/22/09

**Najee** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Pioneer saxophonist of contemporary jazz www.jazzalley.com

01/29/09

**Meola** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com One of the most popular guitar masters of jazz & jazz-rock www.jazzalley.com

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## FRIDAYS

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### EVERY

**Open Mic** Thumbnail Theater 1211 4th Street Snohomish Sign up 7 pm music 7:30 pm Free Open mic formerly held at Wired & Unplugged Coffeehouse has moved to this location. Friendly, all-ages crowd. http://www.myspace.com/openmiclivesinsnohomish

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

**Open Mic** Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2. park in Mukilteo, hop on the ferry, free transit to top of the hill. www.ferryfolk.com 360-341-4420

**Open Mic** A Gathering Grove 2820 Oakes Ave Everett 6 to 8 pm free Open Mic for musicians and poets of all genres in accoutsic coffee house. Steve 425-512-8845

01/02/09

**Pearl Django** with special guest Darol Anger Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Seattle's favorite Gypsy jazz artists joined by an exceptional fiddler www.jazzalley.com

01/09/09

**Alice Stuart** - Pacific NW Folklore Soc. Coffee House Concert Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8-10 pm \$10 donation Award winner Wash. Blues Soc., began singing in Seattle in 1960s, soulful vocals, skilled guitar playing. 206-706-3240, pnw-folklore.org, alicestuart.com

**Hank Cramer** CD Release Concert The Q Cafe 3223 15th Avenue W Seattle 8 pm \$12 at the door New CD release: 509-996-3528

**Bob Morgan** with Scot Free Egan's Ballard Jam House 1707 NW Market Street Seattle 7 pm \$5 Bob Morgan will play drums with the Scot Free Quartet - Standard and original vocal jazz. For info, contact Bob Morgan at bmorgan5@comcast.net

01/16/09

**David Grisman Quintet** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Back by popular demand - Mandolin sensation www.jazzalley.com

**Leo MacNamara's** Trad Irish Concert Des Moines North Hill community center email mjhoiland1@yahoo.com for directions Des Moines 8-10 pm \$10 Trad Irish Flute & Whistle player from Scariff Co Clare will be joined by special guests for this concert near SeaTac. M Hoiland

01/23/09

**Najee** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Pioneer saxophonist of contemporary jazz www.jazzalley.com

**James Cotton** Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 pm \$20-\$24 Don't miss this memorable

evening with an international treasure and a true living legend of the blues. 253-856-5051

01/30/09

**Al Meola** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com One of the most popular guitar masters of jazz & jazz-rock www.jazzalley.com

**01/30/09 Dick Weissman:** Maple Leaf Lutheran Church (in Meadowbrook) 10005 32nd Ave. NE Seattle 7 pm \$20/\$15 mem. any musicians group Author of 15 published books about music & the music industry offers 90-minute talk followed by hour-long Q&A. pugetssoundproducitons@gmail.com, 206-729-0820

**01/30/09 Marc Smason Trio** Wayward Coffee House 8570 Greenwood N. Seattle 8 - 10 pm none Originals & un. About what's happening. Trombone, vocals, drums & keys 206-760-1764

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## SATURDAYS

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### Every

**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/

01/03/09

**Pearl Django** with special guest Darol Anger Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Seattle's favorite Gypsy jazz artists joined by an exceptional fiddler www.jazzalley.com

**House Concert - Steve and Kristi Nebel with Orville Johnson** Marilyn Kimmerling's House 4414 No. 34th Tacoma 7:30 - 10 pm Americana duo with dobroist Orville Johnson 253-752-0442

*Continued on page 18*

# VICTORY CONCERT RECAP

## Jim Page - November 14, 2008

PHOTOS BY D J LINDSEY

On Friday November 14th Victory Music sponsored a new concert series. The next concert features Hank Cramer with Jim Nason to open. Please see the advertisement on the inside cover for more information. The Q cafe' is the host for this new concert series. It is a large comfortable place with scattered chairs and couches. They serve coffee drinks and tasty pastries to enjoy while listening to the show.

*Below: Jim Portillo announcing Jim Page*

*Far Right: Jim Page*

*Lower Right - Artis the Spoonman's tools of trade!*







*Top Left: Jim Page and Joe Morgan*

*Lower Left: Artis the Spoonman, Jim Page and Joe Morgan*

*Lower right: Artis the Spoonman*

If you have never seen Jim Page and Artis the Spoonman together, you have missed quite a show! The rhythm of the spoons serve as the base to Jim Page's songs. Another show you do not want to miss is Hank Cramer and Jim Nason on Jan 9th, 2009!



# KIDS KORNER

## Free Museum Days

BY HILARY FIELD

Even in the thick of the economic downturn, this region is rich with art, music, and culture, and much of this is offered to the public free of charge. The Puget Sound area is abundant with museums that offer kid and family-friendly activities and exhibits. Yearly membership is often close to the cost of a full day price, and many offer free days every month. Free cultural festivals also abound, as well as free story times in bookstores and libraries, and numerous free kid and family concerts. Here is a listing of some of the local cultural treasures, for little or no charge, appropriate for kids and families.

### **SEATTLE ART MUSEUM: FREE first Thursday of each month.**

Some of the kid friendly experiences at the Seattle Art Museum include the Artist Created Experience (ACE) Project, which currently has three installations by Seattle-based artist Jason Puccinelli. These installations, which look distorted unless viewed a certain way or with a special instrument, encourage visitors to look at art in different ways. There is also the Knudson Family Room, with dress-up clothes, rhythm instruments, and building blocks for budding architects. SAM also has Family Fun days on the second Saturday of certain months, with art projects, performances, and art tours geared for kids. The Family Fun days are free with museum admission.

### **FRYE ART MUSEUM, SEATTLE: ALWAYS FREE**

The Frye Art Museum, which opened in 1952, is the legacy of business leaders and art collectors Charles and Emma Frye, and is always free. Its youth programs include an intensive two-week summer creative writing camp for middle and high school-age students, teen art workshops and galleries dedicated to exhibiting teen artwork, and creative arts through the Seattle Center Academy. There are also free concerts and other events throughout the year.

### **WING LUKE ASIAN MUSEUM, SEATTLE: FREE 1st Thursday and 3rd Saturday.**

The Wing Luke Asian Museum was named after Wing Luke, the first Asian-American official elected to public office in the Northwest. The NY Times described the museum as “a cultural home for local Asian-Americans, paying homage to their accomplishments and recounting how they overcame the many obstacles once thrown in their way.” Family days during the Free Third Saturday offer interactive art projects and activities that celebrate cultural traditions.

### **EXPERIENCE MUSIC PROJECT/ SCIENCE FICTION MUSEUM AND HALL OF FAME, Seattle: FREE with live music, from 5- 8pm, first Thursday.**

Family Days: Third Saturday, free for kids ten and younger.

The Experience Music Project has been dedicated to exploring the creative process of popular music since opening its doors in 2000. Not long thereafter, the Science Fiction Museum and Hall of Fame opened to the public, celebrating science fiction literature and media. The current exhibit, Robots: A Designer’s Collection of Miniature Mechanical Marvels, is bound the spark the imagination of kids of all ages. This collection of miniature toy robots inspired by samurai warriors and Japanese film characters are contrasted against life-size robots from the science fiction film and television genre.

### **MUSEUM OF GLASS, TACOMA: FREE from 5-8pm, third Thursday.**

Family Days: second Saturday of the month. This museum has a stunning collection of glass artwork, and an opportunity to watch artist form their creations in the Hot Shop. The amazing Chihuly Bridge of Glass connects the museum to downtown Tacoma. Children age twelve and under are invited to design artwork in the Kids Design Glass program. The glass artists choose one design each month to turn into a glass sculpture.

### **TACOMA ART MUSEUM: FREE first Thursday.**

The Tacoma Art Museum collaborates with local artists and organizations with special programs that are fun and accessible for all. Coming up in January is “Leroy and Beyond: Cardboard Constructions by Scott Fife.” The artist who created the twelve-foot-tall cardboard dog Leroy, the Big Pup, will discuss his use of cardboard as an art material. In February, all are invited to break out crayons and markers and other school supplies in “Creative Fun with Color.”

### **THE CHILDREN’S MUSEUM OF TACOMA: FREE first Friday.**

A playful way to experience art in the world, with hands-on activities, stories, and exhibits for kids. The “Passport to Play” programs explore different cultures and languages through music, stories, games, and art.

### **THE SHORELINE HISTORICAL MUSEUM: FREE HANDS-ON DAY, FOURTH SATURDAY.**

Kids and families are invited to create themed projects and take home their handiwork! Looking ahead toward next summer, the Shoreline Historical Museum will partner with Golden Wheels Racing Pathfinders for an exhibit of midget race cars to commemorate the AYPE race from New York to Northwest King County.

### **THE KIDS DISCOVERY MUSEUM, BAINBRIDGE ISLAND: FREE first Thursday.**

Children’s museums weave interactive play, discovery, and hands-on projects, engaging young bodies and minds through the world of art. The Kids Discovery Museum collaborates with local artists, musicians, and businesses, and has featured special performances and events by favorites such as the Reptile Man, Bill Nye the Science Guy, and Koto Tales from Japan.

This is just a sampling of some of the incredible free art, music, and cultural opportunities around town. There are also many programs that are free with admission. Tacoma also has a mid-week pass for Wednesdays for three museums (Tacoma Art Museum, the Museum of Glass and the Washington State History Museum) for one price. With a Pierce County Library card, one may borrow an Art Access Pass to get into Tacoma Museums for free, or a Play Pass for free admission to the Tacoma Children’s Museum. Happy museum hopping!



# MUSICAL TRADITIONS

## Memories of Stan James

BY STEWART HENDRICKSON

After breakfast on Sunday morning, November 2nd, I got a call from Bob Nelson saying that our friend Stan James had died. He was found dead in his cabin near Granite Falls on Saturday, and most likely had died of a heart attack the previous day, Halloween Friday. That kind of news is always a shock, and it takes a while for the reality to sink in.

A Seattle folksinger from the early 1950s, Stan was one of the mainstays of folk music here. He was one of a group of young folksingers who sang at the UN Pavilion during the 1962 Seattle World's Fair. In 1962 he bought "The Place Next Door," a coffeehouse in the Wallingford District, redecorated it and renamed it "The Corroborree." It was one of the best coffeehouse folk venues in Seattle at that time.

Stan was a ship builder. He was involved in some of the early restoration of the Wawona, and lead many chantey sings at the NW Seaport on South Lake Union. He was also the second president of the Seattle Folklore Society, and was active in the Seattle Song Circle.

Rather than make this an obituary, I would like to reminisce about my association with Stan. You can read more about Stan's life and involvement in folk music in Percy Hilo's "Folking Around" column of August, 2006 (available in the Victory Review Archives on the Victory Music web site, [victorymusic.org](http://victorymusic.org)). There is also a page on Stan with pictures and audio recordings on the Pacific Northwest Folklore Society web site, [pnwfolklore.org](http://pnwfolklore.org).

I don't remember exactly when I first met Stan. It may have been seven or eight years ago, but I remember very distinctly the occasion. It was at a Seattle Song Circle on a Sunday evening at Bruce Baker's home. I recall exactly where we were sitting, and that he was someone I had never seen before. He looked like an old sea salt with a neatly trimmed beard, very distinguished.

When his turn came, he removed his guitar from its case and began his song, "Peter Street" ("Oh, you New York gals, Can't you dance the polka?"). He sang like he was the young sailor telling the story of how he met his fate. And he

accompanied himself on guitar with a sort of Calypso beat that greatly enhanced the song. I was very impressed! I thought to myself, "who is this guy?"



*Above: Stan James*

A short time later, I met Stan at a Chantey Sing on board the Wawona. We talked a bit, and then with great pride he showed me the deck cabin where he had done some early restoration. As I recall, the interior was pine, but he had applied a faux finish to make it look like mahogany. And he explained in great detail how he had mixed the stain from a variety of different materials to get just the right appearance.

After that I began to see Stan at various 'hoots', song circles and Rainy Camps. He always met me with a big smile and an easy-going conviviality. He would tell me about things he had done and things he was planning to do. And he was always able to surprise me with the most obscure, funny and interesting songs that he sang.

Later I got a call from his ex-wife Jan inviting Stan and I to sing at the retirement home on Vashon Island where she worked. I picked him up at his old house in the Wallingford

neighborhood of Seattle where he had lived for many years. It was a small house at the back of a large lot. I knew right away that it must be Stan's house because of a half dozen derelict cars in the driveway and various pieces of machinery and other artifacts in the front yard.

We had a great time singing at the retirement home. It's a very relaxed atmosphere, they love anything you sing, mistakes are unimportant, and you can sing the same song again and they think it's something new. Stan related very well with the folks there in his 'stage patter' and they loved him. Afterwards we had a nice dinner together at a restaurant on the island.

Stan, my wife, and I played at the retirement home several other times, and it was always a very enjoyable thing to do. During the drive from Seattle, waiting for the ferry, and at dinner afterwards, Stan would tell us stories about his life and about the long checkered history of the Wawona. Stan was a great story teller.

Stan was often at our house for the occasional house concert and jams. I remember once that he came late, at the intermission, to a concert (one never knew when Stan would arrive). When we asked him why he was so late, he said that his car was having transmission problems and he had to drive it all the way from his boat shop in Everett down to Seattle in first gear. That was Stan!

Then there was the time last year that I got a last minute call to do a gig at an Irish bar in Everett on St. Patrick's day. Much against my better judgment I said I would come with a friend. I called Stan and he was game to come. When we arrived at the bar it was jammed full of not-very-sober people and the noise level was so high you could hardly talk to the person next to you. We finally got the manager's attention and were given a table, some Guinness and dinner before our gig began.

After that we attempted a couple songs, but realizing no one could hear us or even paid any attention, I suggested we leave. So we quietly packed up our instruments and snuck out the back door. Never again will I play at an Irish bar on St. Patrick's Day! I learned a good lesson then.

The last time I saw Stan was about two weeks before he died. He came to our house for a house concert (he was late again), a potluck dinner and a jam afterwards. He seemed in good spirits at the jam. He sang several unique songs and told some stories, some true and some

*Continued on page 21*



# MARITIME MUSINGS

January 2009

By MATTHEW (CAP'N MATT) MOELLER

“Where have all the audiences gone?” I’ve been hearing that question from quite a few musicians, these days. I don’t know what the answer is, but I know it seems like no one cares. It “seems”.

Personally, I’d love to play to packed houses full of screaming fans (fans, right). I don’t want to think of how many times I’ve outnumbered the audience. Maritime folk music is not exactly a genre that’s likely to put songs at the top of the charts. Still, it’s the music that I love to play and sing. A fan or two (other than my family) is nice to have.

When it comes down to it, all I need is one person, one person to listen to a song or story before moving on. It doesn’t matter if that person doesn’t stay for the whole performance. If I know that I made some sort of connection with that person, then I’ve done more than my former career could after 25 years. I know that I will feel more fulfilled by

it than any thing else has. Here’s the catch that we seem to fall into, paying for our habit.

In these tough times, it’s hard to part with your hard earned cash. Paying a cover to some unknown folk musician, doesn’t seem to be a good use of resources. If we, as musicians, work for tips only, many people think it’s not worth anything, because we’re not charging a lot. If we charge enough to pay our costs, people don’t show up. Why do we feel something is only worth something unless we go into debt to acquire it? No, I won’t try to answer that.

How about we start co-operating by attending each other’s performances? What if we tried to see a different Victory Music member perform each month? What if we kept a dollar bill in our wallets for the musicians we see in the coffee houses or busking on the street? I’ve got lots of questions and no answers. Can anybody show me?

The Northwest Seaport has signed Chris Roe onboard, to lead the chantey sing this month. The chantey sing is held on the second Friday of each month, Seattle. Check the Northwest Seaport website ([www.nwseaport.org](http://www.nwseaport.org)) for this month’s location and time. \*There is no maritime music concert this month at the Seaport.

William Pint and Felicia Dale will hold their final appearance, for a while, at the Wayward Coffee House (8570 Greenwood Ave N. [www.waywardcoffee.com](http://www.waywardcoffee.com)) on January 17th. Come and fill their tip jar before they take off for Britain and other points.

Burt and Di Meyer are holding the Olympia chantey sing on the first Sunday of each month, at the Urban Onion in downtown Oly. Call 360-866-4296 for directions and times.

Tugboat Bromberg runs the Port Townsend monthly chantey sing. It’s held the third Saturday of each month at the Courtyard Café. Music starts around 5:30 PM.

Hank Cramer will be at the Q Café on January 9th in a CD release concert for “An Old Striped Shirt”. If you like that Kingston Trio sound, then get to this concert. The music starts at 8:00 PM. ~ Fair Winds

CD Reviews - Continued from page 11

## WORLD - CONTINUED

and fame. This cannot be said for the debut release of New York-based Irish fiddler Tony DeMarco, who has performed for over three decades, leads session nights at Irish pubs, has traveled to Ireland and elsewhere to learn more, and performed with as many Irish musicians as he could find. This extensive knowledge, training, passion, and experience makes *The Sligo Indians* a far stronger and more varied release than if he had tried to rush it out back in the Seventies. Made up of primarily traditional pieces he learned from recordings and other musicians, along with three original tunes, Tony’s debut highlights the music and style of County Sligo in Ireland, and his flourishes and technical skill fire new life and energy into these oft-played pieces. Now that he’s studied, learned, and performed, let’s hope it’s not too long before his next fine release. (*James Rodgers*)

**LYDIA MENDOZA: THE BEST OF**  
Arhoolie #536, [www.arhoolie.com](http://www.arhoolie.com)

Lydia Mendoza, nicknamed the “Lark of the Border,” was considered the first Queen of Tejano music and even though she sang at President Carter’s inauguration, and received a National Medal of Arts in 1999 alongside Aretha Franklin, Norman Lear, Michael Graves, and George Segal, it is likely you may have never heard of her, let alone her passionate singing and powerful guitar. Though she passed away in 2007, Arhoolie Records wants to keep her name and music alive, continuing to release her songs as they’ve done since the mid-Seventies. Only one of the 17 tracks is previously unreleased, but this new compilation covers her recording career from 1934 through 1982. Lydia’s recordings primarily deal with heartache, and love gone wrong, and she sings it as a person who’s lived it, survived it, and now warning others against it. This is not just Tejano music, or folk music, this is music of humanity and life. Whether as an introduction to her music, or a collection of her best songs, this is a treasure, and an essential recording. (*James Rodgers*)

**THEE EXPRESS:**  
**EXPRESS YOURSELF CHICKEN SCRATCH**  
Canyon Records CR-8119

Thee Express, led by Rupert Vavages on accordion, is a Native American band that specializes in waila music. Also known as chicken scratch, waila music evolved from the Spanish word *bailar*, which means, “to dance.” Fourteen energetic tunes emerge from this disc, melding Native American traditions, European dance forms, and Latin American rhythms. Waila music traditionally sets the mood for an all-night celebratory feast for special occasions such as weddings, birthdays, and holidays. The CD opens with twenty seconds of acoustic fiddles and guitars scratching out a dance tune in waltz time, until it breaks out into the signature sound of accordion, saxophones, bass and drums. The up tempo celebratory instrumental tracks offer well played catchy tunes and infectious toe tapping beats that defy listeners to sit still. This CD received a well-deserved nomination for Record of the Year by the Native American Music Awards. (*Hilary Field*)

# ACCENT ON MUSIC THERAPY

## Seattle Pacific University

By NANCY H. HOUGHTON, MA, MT-RC

The new music therapy program at Seattle Pacific University has taken off at a brisk tempo. As the first undergraduate program in Washington, it is gleaning attention from within the university as well as from interested people across the state. The first quarter is coming to a close, with the Introduction to Music Therapy class having attracted students from many disciplines including nursing, psychology, massage therapy, occupational therapy, biology, and art. Each student came to the course with a different goal, whether to explore music therapy as a possible career path, to find ways to enhance their own profession, or to gain further understanding of the uses of music in their own lives.

One of the major assignments in this course is the “Personal Journey with Music.” The students are to log at least eight experiences during the quarter in which they explore music in a very personal way. They have a vast array of choices for experiences, including drawing or dancing to music; improvising from a picture or poem; writing music, poems, or journal entries in response to music. Near the end of the quarter, they are asked to provide an overview of their experiences and to show examples of their outcomes. This, to me, is the most dramatic testimony to the power of music. As each student came forward to address the class, I was mesmerized by the richness of each individual’s work. Not only did the students discover new ways to look at the uses of music in their everyday lives, they made huge leaps in their understanding of music’s impacts.

All students these days are tuned into music and of course have their favorites. I was encouraged by the class’s ability to look beyond what is on their iPod in order to create a more full experience. Several had “ah-ha” moments, excerpts of which I will share here.

One student wrote about her experience singing in a worship choir. “...as the heart of the music began picking up, the emotion I sang with began to rise as well. At the climax of the song, it felt like I was no longer in control, but more like I was just reacting to this passionate emotion all around and through me...at the end I felt

like I had nothing left in my body...The silence at the end of the song was more telling than any applause or any other noise would have been. Like any kind of worship, we all felt that the song had gone far beyond just our voices and our words, but that something truly beautiful and powerful had taken over.”

Another student, a talented musician, wrote about the disappointment of playing for a worship service during which he felt disconnected and “incredibly fake” during the performance. Not longer after this event, he had the opportunity to play for a mission’s senior Thanksgiving dinner. This experience spoke to the musician’s soul, and compelled him to write a song that connected him in a special way to the seniors and their struggles. This sense of reaching out through his music gave him an experience of “purposeful music” writing.

A couple of students experimented with the use of music for studying. One journal entry reads, “Prelude in D Flat Major, Op 28, No. 15, by Chopin. Listening to this song came about out of desperation. I was sitting in my dorm room trying to focus on writing a paper. Nothing, however, was working. And, I ended up doing what most college students do when procrastinating—go on Facebook.” She goes on to write that a friend posted a newsfeed about this piece, and decided to give it a listen. Her journal continues that she listened to it twice, then noted, “During that time, I wasn’t necessarily more productive, but I didn’t notice my throbbing headache or the massive amount of work I still had to do. The piece calmed my mind, if only for a few minutes and provided me with the break I needed. I was able to refocus during that break and get back to work with a new mindset in just a matter of minutes.”

Homework and sleep are common topics among college students. One student struggled with not being able to sleep and not knowing what to do about it. He wrote, “So I get in bed and shut my eyes and sleep fitfully... So, I borrow my neighbor’s piano and plug in the headphones and suddenly I have my own world. I took piano

lessons as a child but have never sat down to play out how I felt. I was surprised at the satisfaction and release I gained from pounding the keys as hard as I wanted. I loved the menace of the deep, low notes and lingering, dream-like quality that the notes took when I held them down. I understood, in a whole new way, how healing music can be—for everyone, not just the mentally or physically disabled. I was changed by the experience. I was able to express the confusion and sadness of my sleeping anxiety...I was able to listen to myself communicate with as much passion and force as necessary. This is something I thought was only possible with exercise—amazing!”

While that student had tried music as an alternative to exercise, another used music to enhance her daily workout routine. While on the spin bike, she was having trouble with boredom and focus on her book. She felt her form was getting sloppy due to the boredom. She wrote, “So, I decided to try to use the sounds in the room as a sort of music intervention. My goals were to be more conscious of my gross motor function (my form), to swing my arms properly, maintain balance, and keep up my stamina. I started listening to the thud-thud rhythm of bodyweight pounding on the treadmills in a repetitive stride. I based the rhythm of my arm swings on the pulse of the treadmills. It only took ten seconds of listening to the rhythm surrounding me for my arms to fall into a proper swing. Using sound made it much less effort to achieve results that lasted longer.”

Amidst all the studies and exercise expectations, college students do find time for fun. One student wrote about her personal journey with music experience while attending a concert. “This is my ideal rhythm. Movement becomes compulsive, unconscious, uncontrollable. Feel as though they (the band) are in control of my body, not me. They take me where they choose to go. I am a passenger. They create a space in which I can be me. This is the ultimate freedom...They tell society to take a hike and let me dance”

Many experiences and stories have been shared, and we have all learned from each other about the power of music to carry our emotions, provide an outlet, express our anxieties, joys and sorrows. It is my hope that the students will continue to explore and play with music in its many forms.

*Specific personal information was deleted or altered to protect privacy. The author may be reached at [nhhoughton@msn.com](mailto:nhhoughton@msn.com).*

# PORTLAND

## Calling All Performers and Fans of Folk

BY TOM MAY

### Where to Hear and Play music in PORTLAND

Recently there have been some changes in the Portland venue scene. Lisa Lepine, producer/promoter deluxe, recently sent me some new additions to what really is a thriving music market, for those of you who want to play some of your songs down in Portland.

Here is an extensive list of venues and the best contacts for booking shows in the Portland area.

Many of these opportunities benefit singer/songwriters but there are also some new venues open for promoters who want to host audiences of 200-300.

### VENUES

**Crown Room** (old town – young and cool)

**B-Complex** (formerly Acme)

**Mock's Crest** (Laurel/Thirst

North with smoking!)

**Slim's** (St John's)

**Redhare** (fine art gallery/live acoustic music venue in Astoria, Oregon)

I will be doing a concert there myself on *May 9th....this venue has gotten rave reviews from many performers that I know:*

**Cornelius Pass Roadhouse** – Tuesday **Tunes @ Imbrie Hall** (booked thru McMenamin's)

**Sandtrap** – Gearhart (coast) – Thursdays (booked thru McMenamin's)

**East End** - 203 SE Grand Ave 503 232-0056

### WATCH FOR

**Mississippi Studios** – reopening in the spring

**Beaterville Café** - music in bar and back patio

### BOOKER CHANGES

**Dollie E. Williamson**

dollwilliamson@spiritone.com

Booking for O'Connors in Multnomah

**Kris Strackbein** - Former booker for Alberta Street Public House, now booking East Burn. dStracktion Promotions dStracktion@gmail.com (Another really cool new space.)

**Caroline Buchalter** (from Mississippi Studios) carolinejulia@gmail.com

Wonder Ballroom Adjunct Booker

**Matthew McLean** (also Doug Fir Show Boss) matthewdmclean@gmail.com

Wonder Ballroom booker for Local shows

**Kalee Grey** - New booker for Alberta Street Public House Hard Press Kits to 1036 NE Alberta St, Portland, OR 97211 albertastreetpub@gmail.com

### NEW SHOWCASE OPPORTUNITIES

**Rock Bottom Brewery Showcase**

Coordinated by Josh Malem jmalem@gmail.com Tuesdays Play 30-35 minute, solo/acoustic sets (or maybe duo) Acts get some food/drinks (usually \$15-25, plus Tuesday is \$2 beers and cheap happy hour food) An exposure/community building similar to the NW Radio showcase.

**Hawthorne Theater Bar**

Singer/Songwriter Showcases Coordinated by James Faretheewell jokerswaltz@yahoo.com Various dates 2 or 3 artists who are willing to promote themselves. Cover set and split by acts. PA provided. Booking January now.

**Slim's Monthly Singer/songwriter Showcase**

Coordinated by James Faretheewell jokerswaltz@yahoo.com Every 2nd Thursday 3 artists \$20 each and 2 drinks. Located in St John's – this place has a lot of potential. Great bar and vibe, nice stage, PA and dance floor.

**Matt Meighan's Songwriters In the Round**

Airplay Café (see more on this room below) Coordinated by Matt Meighan matt@mattmeighan.com Wednesdays 8pm Featured artists, opportunity to perform or jam. Hat passed to support performers.

The Downtown Songwriter Showcase

**The Thirsty Lion**

Coordinated by Eric John Kaiser Contact thru www.myspace.com/pdxsongwritersshowcase Every Tuesday

8:30 PM 3 artists weekly

Performers get a free drink, 25 minute set on the main stage and sound support.

Performers compete to win a gig at the Thirsty Lion on a weekend night.

**The South East Songwriter Showcase**  
**The Green Dragon** Coordinated by Eric John Kaiser Contact thru www.myspace.com/sepdxsongwritersshowcase

Every Wednesday 8 pm 3 artists weekly Performers get a free drink, 25 minute set on the main stage and sound support. Brewery setting with built in crowd.

### NEW VENUES

**Airplay Café**

Booking: Hale Lupe HaleLupe@comcast.net 701 East Burnside -- at 7th Ave www.airplaycafe.com

New coffee cafe/performance venue in the heart of lower Burnside Airy space designed to highlight performers, with a good sized stage and killer sound system. Quality entertainment rather than loud entertainment. Owner Andy Simon is a musician and an audio engineer designed his club to put the focus on the performer, and the acoustics have been designed so that patrons will be able to hear every word, without suffering from painfully high volume levels. Finally a place that respects both musicians and their fans Monday (closed until November 30th – after that it will be an Open Mic) Tuesday — Open Mic now until November 30th, then this will become a House Band Night hosted by Eric McEuen, with featured players and participation from musicians that show up. (No Cover – pass the hat and Tips)

**Matt Meighan's Songwriter**

**Roundup Wednesday**

Thursday — Singer/Songwriters solo/duo (Taking bookings now for Jan. '09) (Cover charge) Friday — Monthly genres, Duo/Trio. (Taking bookings now for Jan. '09) (Cover charge) Saturday — Local Bands (Taking bookings now for Jan. '09) (Cover charge)

\*\*\* Please note that to encourage musicians to use Airplay as a place to hang out and meet one another, Airplay will be providing one month of free entrance (no cover), for musicians that perform at Airplay. The passes will be good for 4 weeks following a performance.



**SMALL CONCERT VENUES WHERE YOU CAN SELF-PROMOTE CONCERTS, CD RELEASES, ETC:**

**The Little Church** 5138 NE 23rd Ave (Alberta Arts district) 503-999-9644 Built in 1916, the Little Church was restored in 2005. Twelve foot ceilings, a warm color palette, fir floors, natural lighting, AC / state of the art heating, audio video equipment, a full kitchen and lodging. Your imagination The Little Church Magic.

**The Secret Society Ballroom** 116 NE Russell (next door to the Wonder Ballroom) ballroom@secretsociety.net 503.493.3600 Classic 1800 sq/ft ballroom with plush red velvet curtains, a beautiful maple floor, and plenty of 1907 charm. Also the public Secret Society Lounge and a recording studio also on premises.

I hope you will all save this column as use this as a resource to line yourself up some gigs in Portland. In addition to these, there are many others that have been around for quite some time.... but this should be a good starting point....

Cheers! Tom May rcftommay@msn.com www.tommayfolk.com

*Musical Traditions - Continued from page 17*

plainly bogus. But when he left, he looked tired and appeared to me older than his 73 years. I guess that was a sign.

As I said at the beginning, after the death of a good friend the reality takes a while to sink in. Against all rationality, I half expect to see Stan coming through our door again with a big smile on his face, saying "you won't believe this, but I had the most extraordinary experience just a few weeks ago..." The memories will remain for a long time.

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

*Ramblin Mike - Continued from page 5*

These CDs really show what a pioneer Weissman is and demonstrate what a very accomplished musician he is, both on banjo and guitar and as a composer.

I knew when I started I would have a hard time limiting what to write about Dick Weisman, since there is so much to choose from. Check out his web site (www.dickweissman.com). Here you can get books, CDs and lots of other info.

Hope to see you at the Dick Weissman concert at Seattle Folklore Society, January 31st and 2 banjo workshops at Dusty Strings on February 1st.

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

Contact: moorafa@mindspring.com or visit him on the web: www.moorafa.com

*Calendar - Continued from page 13*

**SATURDAYS - CONTINUED**

**01/10/09**

**Crookshank** Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7:30 pm \$12, \$2 off HLCC mem., kids \$6 Crookshank, Seattle's hottest folk-rock band, draws from many sources for updated versions of European traditional music hend@stolaf.edu, 367-0475, hallerlake.info/artsevents.html

**Jim Page** Coffee Strong 15109 Union SW, Tillicum Tacoma 8PM \$15: GI's free Coffee Strong is a GI Rights Coffeehouse by Iraq vets against the war. This fundraiser is sponsored by Ancient Victories 253-581-1565 or 253-863-6617

**Marc Smason** Trio Hotwire Coffee Co. 17551 15th NE Shoreline 7:30 - 9:30 pm none Originals & un. About what's happening. Trombone, vocals, drums & keys 206-760-1764

**Swamp Soul** Cajun/Creole/Zydeco Dance Band The Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-11 pm \$12

(Over 21 only) Traditional & contemporary Cajun, Creole & zydeco dance music from Louisiana. Info & music clips: www.swampsoulband.com Karen Kaser, 206-230-8456 (press only)

**Michael Guthrie** Pegasus Coffee House 7:30 - 9:30 pm 131 Parfitt Way SW Bainbridge Island, WA 98110 206- 842-6725

**01/17/09**

**David Grisman Quintet** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Back by popular demand - Mandolin sensation www.jazzalley.com

**01/24/09**

**Najee** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Pioneer saxophonist of contemporary jazz www.jazzalley.com

**Antje Duvokot** House Concert Capitol Hill Seattle 8-10:30 pm, doors open 7pm \$15 donation Singer-songwriter/acoustic/folk 206-328-2479

**01/31/09**

**Al Meola** Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com One of the most popular guitar masters of jazz & jazz-rock www.jazzalley.com

**The Whateverly Brothers**

**DAN ROBERTS – MATTHEW MOELLER  
CHRIS GLANISTER**

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**www.skunkbaystrings.com**

# CLASSIFIEDS

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

## INSTRUMENTS & EQUIPMENT

**KURZWEIL PC 88 Keyboard.** Excellent condition \$750. Case, stand, cables, and seat available also. (206) 795-7525

## LESSONS

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

**HAMMER DULCIMER LESSONS.** All levels. Over 30 years of experience. Rick at 206-910-8259. [www.geocities.com/wham-diddle/](http://www.geocities.com/wham-diddle/)

**SINGING LESSONS** Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-7464

**STUDY TROMBONE** and Jazz vocal lessons All levels. Also PA rental at reasonable prices. [www.marcsmason.com](http://www.marcsmason.com). Marc Smason 206-760-1764

## MUSICIANS

**OLYMPIA BASED TRIO, 'Gaelica'** playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at [www.gaelica.us](http://www.gaelica.us) and contact us at: [ingridferris@aol.com](mailto:ingridferris@aol.com)

**MUSICIANS WANTED** for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle,

mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

**WEDDING RECEPTIONS AND PRIVATE EVENTS** Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 [danc@celtograss.com](mailto:danc@celtograss.com) - [www.celtograss.com](http://www.celtograss.com)

**HARMONICA** player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact [stillwillow@comcast.net](mailto:stillwillow@comcast.net).

## MISCELLANEOUS

**ROBINSKI'S GROOVY MUSIC** - Deluxe Sheet Music Service - Lead Sheets, Chord Charts, PDF Songbooks, Piano Lessons - Transcribe/Transpose/Arrange - Let us chart your songs 206.350.DLUX

**BLUEGRASSERS:** Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass](mailto:Nwbluegrass) Info: JoeRoss - [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com) Subscribe@Yahoogroups.com

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

**SelnesSONGS & JWAmusic Recording Studios** 206-782-4762 [SelnesSONGS.com](http://SelnesSONGS.com) block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

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

**GREAT PRICES ON BLUEGRASS DVDs** [Bluegrassdvd.com](http://Bluegrassdvd.com) has the best prices on

all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out: [www.bluegrassdvd.com](http://www.bluegrassdvd.com).

### PHOTOSHOP / INDESIGN TUTOR:

\$30 per hour. Need help designing your CD and/or your promo materials? I can help! I can also take your ideas and create a CD or promo materials for you. 206-522-7691 Ask for Anita!

## VOLUNTEERS

**VICTORY MUSIC**  
needs a few good Volunteers:

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

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

**Distribution needed.** As of Jan 2009 Victory Music will need a distributor for the Pioneer Square (maybe 5 stops) and the University area maybe another 5-6 stops) **All opportunities are Volunteer positions!**

## THE VICTORY REVIEW

IS NOW

# ONLINE!

### What does this mean?

\*\* It means the Victory Review can be read all over the world!

\*\* If you want to go to an advertisers web site - all you need to do is download the Review and click on the ad!

\*\* [www.victorymusic.org](http://www.victorymusic.org)



## JANUARY MUSIC

The New Orleans Creole Restaurant is on the short list of Seattle venues offering quality live jazz and blues every night of the week.

A family-friendly place, The New Orleans welcomes minors to the dining room to eat and enjoy the music until 10 pm.

You can make the New Orleans an entertaining, enjoyable, reasonably-priced evening out for the whole family. Mom and Dad can have a dance in the aisles, the kids get a chance to hear live jazz, and you'll still get everyone home at a reasonable hour.

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotradjazz	7:00 - 10:00 pm
Wednesdays	Legacy Band w/Clarence Acox	8:00 - 10:00 pm
1 <sup>st</sup> Thursday	Bob Jackson Band	7:00 - 10:00 pm
2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> Thurs.	Ham Carson & Friends	7:00 - 10:00 pm

Fax: 206-749-4081 Toll free: 888-824-7064  
Web - [www.neworleanscreolerestaurant.com/](http://www.neworleanscreolerestaurant.com/)

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### REALTIME

(206) 523-8050 ~ [www.realtimempip.com](http://www.realtimempip.com)

## Tuesday OPEN MIC! Q Café

3223 15th Ave W, Seattle 98119  
(just south of the Ballard Bridge)

206-352-2525 [www.qcafe.org](http://www.qcafe.org)

**Sign up: 5:45 - 6:15 pm**

**Music: 6:30 - 9:00 pm**

Cover charge: \$2 members,  
\$3 everybody else.

Musicians do not pay to play.

Wonderful large venue, very family friendly.

Coffee, tea, soft drinks and pastries available.



## JIM PAGE SONGS FOR SOCIAL CHANGE

Saturday, January 10, 8:00 p.m.  
\$15 (Free for GIs)

Coffee Strong, 15109 Union S.W.,  
Tillicum, Tacoma

(Exit 122 or 123 Subway Bldg.)  
Venue information: 253-581-1565

For more info, call Ancient Victories 253-863-6617



## VICTORY MUSIC OPEN MICS

### 1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

### TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM

Q Cafe - Ballard

3223 15th Ave W, Seattle 98119

(just south of the Ballard Bridge) 206-352-2525

(\$2 cover Mem, \$3 Every one else - Musicians \$0)

Sign up: 5:45 - 6:15 pm

Music: 6:30 - 9:00 pm

### 1ST THURSDAY

Crossroads Shopping Center - In the food court

15600 NE 8th Street - Bellevue, WA

Sign up - 5:30 PM

Music 6 - 9 PM

## MEMBERSHIP

*Please Count me in! I've enclosed payment!*

*Financial support of Victory Music*

### Victory Music Annual Membership Form

Includes a subscription to The Victory Review, a monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar and more....

Hire a Musician, discounts on Open Mics, concerts

and products. [www.victorymusic.org](http://www.victorymusic.org) E-mail: [victory@nwlink.com](mailto:victory@nwlink.com)

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### Victory Review Subscription

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VICTORY MUSIC  
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JANUARY CONCERTS

Saturday, January 17 7:30pm \$15

**Colleen Raney & special guests**

Phinney Neighborhood Center  
6532 Phinney Avenue N (brick building)

Saturday, January 24 7:30pm \$14

**Steve James**

Phinney Neighborhood Center

Saturday, January 31 7:30pm \$14

**Dick Weissman**

Phinney Neighborhood Center

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