

VICTORY REVIEW

Acoustic Music Magazine

Volume 30

October 2005

Number 10

The Cutters:

Family, Friends
and Victory Music

Inside...

- ✦ Welcome to the 2005 Earshot Jazz Festival
- ✦ All the Street is a Stage: Busker the News
- ✦ Kids Korner: Classical Kids
- ✦ The Night of the Living i-Pods

Your ad could be Here!

ADVERTISE

in The

VICTORY REVIEW

To reserve an ad
or
for more information

Call: 206-522-7691

or

e-mail: victoryedit@mindspring.com

Ads need to be reserved by the
1st of the month

Please note: The above phone number is
to be used for Victory Review contact.

It is a residence *** NOT ***

the phone number for Victory Music.

To leave a message for Victory Music
call - 253-428-0832



OCTOBER CONCERTS

Saturday, October 1 7:30PM - \$15

Eric Bogle

Phinney Neighborhood Center
6532 Phinney Avenue N

Saturday, October 8 7:30PM - \$15

Bill Staines

Shoreline Unitarian Universalist Church
14724 1st Ave NE (Shoreline)

Saturday, October 15 7:30PM - \$12

Katya Chorover

Phinney Neighborhood Center

Saturday, October 22 7:30PM - \$14

David Francey

Phinney Neighborhood Center

Saturday, October 29

7:30PM - \$12

The McKassons

Opener: Calum MacKinnon
Phinney Center

All shows are all-ages and
non-smoking.



www.seafolklore.org

206/528-8523

Sometimes you just don't need 1,000 CDs



Those big mail-order outfits are great, but sometimes you only need a dozen demo CDs, or a hundred for gigs. Still, you want them to sound great and look professional. Come talk to us. We specialize in high-quality, short-run CDRs in great-looking color packaging. Bring us your photos, logo and ideas, and we'll do the design. We use top-of-the line CDR media, high-end printing processes — including on-disc thermal imaging — and we give your project the careful attention it deserves.

CHINOOK WIND RECORDING

(253) 565-9932 www.chinookrecording.com

A WHOLE WORLD OF MUSIC!

1000's
of titles
in stock!

Elderly
INSTRUMENTS
PO Box 14210-VM
Lansing, MI 48901

**CD's
and
MORE!**

Your source
for blues, folk,
bluegrass, old time, jazz,
Cajun, Celtic and more!

Plus thousands of new, used,
and vintage fretted instruments,
and one of the world's largest
selections of books, videos, and
musical accessories.

Ask for your
FREE CATALOG
(517) 372-7890

Visit us online at
www.elderly.com



VICTORY CONTENTS

VOLUME 30
NUMBER 10
OCTOBER 2005

ARTICLES

The Cutters: Family, Friends and Victory Music <i>Alan Camhi</i>	6
Welcome to the 2005 Earshot Jazz Festival <i>Press Release and Photos</i>	10
Roger Phares: Memorial Celebration <i>Dan Roberts</i>	15
All The Street is a Stage: Busker the News <i>Jim Page</i>	17
The Night of the Living I-pods <i>Bill Fisher</i>	20

COLUMNS

The Ramblin' Mike: Tumble on Tumbleweed - A Photo Essay <i>Michael Guthrie</i>	4
Galloping Gossip <i>Deb Seymour</i>	5
Northwest Seaport Music (Formally Previews) <i>Dan Roberts</i>	5
Festivals Conferences and Camps <i>Janet Humphrey</i>	14
Accents On Music Therapy: Memoirs of a Music Therapy Intern <i>Alison Cocovich - Guest Columnist</i>	16
Musical Traditions: Have Fiddle Will Travel <i>Stewart Hendrickson</i>	18
Kids Korner: Classical Kids <i>Hilary Field</i>	19
Reviews	8
Calendar	12
Classifieds	22
Musician Referral	Visit us at www.victorymusic.org

REVIEW STAFF

Editor: Anita LaFranchi
Layout and Design: Anita LaFranchi
Copy Editors: Steve Wacker, Mike Buchman,
 Tom Petersen, Jim Smith
Calendar Steffen Fanger, Anita LaFranchi
CD Review Coordination: Lola Pedrini, Anita LaFranchi
Proof Barbara Buckland, Galena Reiter-Thomson

VICTORY BOARD OF DIRECTORS

President: Lola Pedrini
Vice-President: Alex Perlman
Treasurer: Lew Wallon
Secretary: Connie Decker
Members: Scott Katz, Jim Nason, Alan Camhi, Jessica Mjelde
 Ron Dalton

Cover photo: Michael Glaze, Cover Design: Anita LaFranchi
 All photos credited in articles or supplied by artists or Victory Music.

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

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

Victory Music is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. **Victory Music** welcomes your tax deductible contributions. Copyright 2005 **Victory Music**, Tacoma, WA.

Our Mission Statement

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.

Advertising Rates

- Ask about substantial discounts for prepaid ads.
- 1/18 page Gig Ad - \$15 2-1/4" wide x 1-1/2" high
Victory Members only - No other discounts apply for Gig ads
 - 1/16 page \$40 3-5/8" wide x 1-1/4" high
 - 1/8 page \$75 3-5/8" wide x 2-3/8" high
 - 1/6 page \$100 2-1/4" wide x 4-7/8" high
 - 1/4 page \$125 3-5/8" wide x 4-3/4" high
 - 1/2 page \$175 3-5/8" wide x 10" high
 or
 7-1/2" wide x 4-3/4" high
 - Full page \$280 7-1/2" wide x 10-1/4" high

Advertising Deadlines

Ad reservations due the 1st weekday of the month,
 Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:
victoryedit@mindspring.com or **Leave a message:** 253-428-0832

Please honor our deadlines!

Please contact victoryedit@mindspring.com
 for details on ad submission.

If you are unable to contact via e-mail, please call: 206-522-7691

THE RAMBLIN' MIKE

Tumble On Tumbleweed - A Photo Essay

BY MICHAEL GUTHRIE - PHOTOS BY ANITA LAFRANCHI



Above: Micki and John Perry spearhead another successful Tumbleweed Music Festival !



Left: Geese listening attentively to violin music on the banks of the Columbia River.



Above: Hank Cramer Emcee for the Saturday Concert!



Right: P.K. Dwyer Headliner, Saturday Night Concert!



Below: People listening attentively to music!

Below: Nancy K. Dillion performing at the songwriting contest



Left: Blue-ize, Making their Tumbleweed debut!

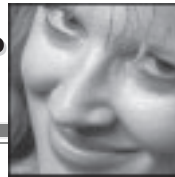
Right: Deb Seymour and the Debonairs! David MacAuslan, Allen Kausal and Michael Guthrie photo: Ron Dalton





GALLOPING GOSSIP

October 2005



BY DEB SEYMOUR

Ah, October! The Gossip's favorite month of the year with the garden harvest, the cooling of the evenings and the Gossip's colorful calico cat, Miss Sweet Pea, making her way into the Gossip's lap with increasing frequency as the weather changes. "Hey," growls the Horse-With-No-Name, "As if that fictitious feline *isn't* always in your lap..." Uh-oh. The winter squabbling for lap space is already beginning between the household pets. Someone is feeling a little left out, perhaps? (And besides, Mr. Horse, just whom are you calling fictitious?)

* Of births and deaths: from a post on **Kathryn Mostow's** Web site dated July 22: "Just a quick entry to let folks know that I had my baby boy on July 1st, after a LONG labor (3 days!), but we had him at home! I have incredible admiration for both midwives and doulas, as we enlisted both during the process. Our baby is doing great, and I'm in the midst of breastfeeding and learning about being a parent." Congratulations Kathryn, and our best to your new family! On the other end of things, we'd like to offer our Victory condolences to **Michael Carlos**, who lost his dad suddenly on July 20. Our most heartfelt well wishes to you and your family. Meanwhile, we'll look forward to seeing you and the **MCBand** at the **King Street Coffeehouse** in Wenatchee October 7th.

* **Barbara Buckland's** new songwriter showcase at **Madison's Café** is going *strong*—this month will feature **Jorge Zorro**, **Katie Davis** and **Patric Davidson** on the 4th, **Alicia Healy**, **Eva Tree** and **Val D'Alessio** on the 11th, **PK Dwyer**, **Blue Healers** and **Daddy Treetops** on the 18th, and **Steve Wacker**, **Sean Bendickson** and **Nancy K Dillon** on the 25th. Make sure to check'em *all* out!

* Meanwhile, the Gossip has met three new fine musicians she'd like to prattle on about: Bainbridge Islander **Peter Spencer** hails from the East Coast and moved out west about a year ago, but is already making a splash in the Bainbridge scene... With songs such as "Godzilla Feet" and "There Ain't No California," Spencer's humor and pensiveness will wrap itself around you like a fuzzy blanket. And he is nonpareil at finger pickin' blues... Check

him out at www.peterspencer.com. **Shawn Lentz** is another powerful player, a self-exile from the Seattle metal scene, whom the Gossip Girl got to hear at a recent Hopvine Pub Showcase. Powerful gritty, dark songs and lyrics, but what a nice guy in between! He also does a mean Spotted Owl imitation. Really! He works days as wildlife biologist! Check him out at www.shawnlentz.com. The third musician new to the Gossip's world is **Casey Connor**, who performs an eclectic mix of high-energy folk, blues, jazz, "world," and other musics. His songs range from the personal-sensitive-guy-process ballad to earthy songs about home and politics to the more enigmatic, existential fare. He combines intricate, rhythmic guitar playing with a flexible voice. Currently based in Bellingham, he earned an Honorable Mention in the 2004 Telluride Troubadour contest. Wow! How do you do it all? www.caseyconnor.org.

* Speaking of people who do it all, **David MacAuslan** seems to be *everywhere* these days as the people's preferred backup singer... *four* sets at Tumbleweed, including the **Michael Carlos Band**, **Deb Seymour & the Debonairs**, **Andy Blyth** and the **Raging Zephyrs**. Keep them vocal cords tuned, guy! * Now I am going to gossip about the Victory Board President—except she doesn't like to be gossiped about. But too bad... **Lola Pedrini** rocks! That's all there is to it.

* Speaking of folks who work hard for Victory, formerly far-flung Victory Music member and helper extraordinaire **Jessica Mjelde** has returned from her tour of duty in the Peace Corps in Uganda for good and we at Victory are glad to have her back! Many of you have seen Ms. Jessica holding down Lola's spot at the Ravenna open mic, signing up musicians, taking money and telling people what to do: "I like telling people what to do!" she grins. "It makes things work much more smoothly. It is a good thing." Methinks we should be grateful for Ms. Mjelde for keeping everyone so organized—otherwise, we musicians are like a pack of cats trying to be herded...(as well heard!)

* Speaking of which, I'm going back to my fictitious couch with my fictitious cat after putting the real horse to bed. *** Happy October! -GG ***

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

Deb Seymour is Seattle's own "wry musical humorist," and is currently humorously out looking for a wry day job. Come give her encouragement at her October 8th P&G Speakeasy Café gig in Duvall with the Debonairs! www.debseymour.com

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

FRIDAY, OCTOBER 14, 8-10:30 PM, at South Lake Union Park (probably in the wood shop west of WAWONA). SECOND FRIDAY SEA CHANTEY SING, led by the redoubtable CAPTAIN JOHN BURKE. Cap'n John has the saltiest male chantey voice around and knows scads of great songs. Come sing along and pick up some choice bits of maritime lore. No set admissions charge - donations accepted. Hot and cold beverages and sweet and savory snacks available. Our gift shop, featuring the best nautical music selection in the great northwest, and comfy T and sweat shirts will open before, at break, and after the sing. Info at (206) 447-9800 or nwseaport.org

SATURDAY, OCTOBER 22, 8-10:30 PM, Center for Wooden Boats boathouse gallery, South Lake Union Park. MARITIME CONCERT SERIES. Featuring the briefly resuscitated divas of the dockside, babes of the barnacles, foxes of the fo'c'sl BROADSIDE. These talented ladies will rock and rollick your world with salty sea songs and bawdy ballads. Opening for them will be STEVE LALOR, who combines exceptionally lovely 6 and 12 string guitar instrumentals with his own catchy songs and covers of other writers. Admission \$10 General, \$8 seniors, students, and maritime heritage organization members. Hot and cold beverages and sweet and savory snacks available. Our gift shop, featuring the best nautical music selection in the great northwest, and comfy T and sweat shirts will open before, at break, and after the show. Info at (206) 447-9800 or nwseaport.org

THE CUTTERS: FAMILY, FRIENDS AND VICTORY MUSIC

BY ALAN CAMHI

Who is this Pacific Northwest family of musicians and songwriters and Victory Music community members? A short while ago I met Philip and Teresa Morgan to talk about their family band The Cutters, which consists of Philip, Teresa, Arwen and Tyler Morgan. Our conversation included a rich musical chronology of their first meetings and a discussion of their collaboration with a variety of local musical talent, various open mics and performance spaces they attended in the mid 1980s, and the evolving story of how the musical community of Victory Music contributed to the evolution of their family and their continuing musical growth and love.

Philip and Teresa met in the fall of 1986 while attending an open mic at Poor Richards' (currently known as The Dubliner) in Fremont, which was hosted at the time by Johnny Nester, a mutual friend and talented songwriter. It was Teresa's first night there, and her first sighting of Philip Morgan.

Teresa was a songwriter from California who was new to the performance stage. She found the experience challenging, although she had been singing all of her life. She describes her first musical assessment of Philip: "I thought his voice was wonderful, with his music leanings very traditional, rooted in the sounds from the British Isles. Philip made performance look easy. I loved the soulful sounds of his Irish whistles, and over time, even learned to love the banjo."

Later they began meeting at the Victory Music open mic at the Antique Sandwich Company in Ruston, WA, which Philip would attend every week. It was a year earlier that Philip had met and played music with the late Steve Guthe and Kat Eggleston (the Ferryboat Musicians). This encounter was the catalyst for his membership in and introduction to the Victory Music community. The talent, the ambiance and the opportunity to meet and play with new musicians stimulated him; "It was the context

and community to play the music that was real for me."

After Victory Music open mics at the Antique Sandwich Company, jams would occur at the Ruston Inn, a local watering hole for wayward musicians looking to maintain their chops (the open mics ended at 10 pm). It was during this period that Philip created the Victory at Sea music ensemble. The sessions led to various Victory Music projects, including the sea shanty albums *Victory Sings at Sea* and *Victory Sings at Sea, The Curse Of The Somers*, with Chris Lunn as executive producer, Rob Folsom as engineer and Dan Roberts as a group member.



Above: Hank Cramer, Philip Morgan, Teresa Morgan, and Steve Guthe
Photo by Kyle Doane

Both albums continue to be consistent sellers on the victorymusic.org Web site and at the Northwest Folklife Festival in Seattle. Events that the Cutters and Dan Roberts perform at also include annual Christmas and St. Pats concerts and shanty sings with the NW Seaport ensemble at the historic Center for Wooden Boats on Lake Union (<http://www.cwb.org>).

It was in 1987 that Philip invited Teresa to sing harmony on his album project *Bound Away From Here*, a music collection that both of them recall serving as the early beginnings of The Cutters' sound—a fusion of Celtic, Americana and

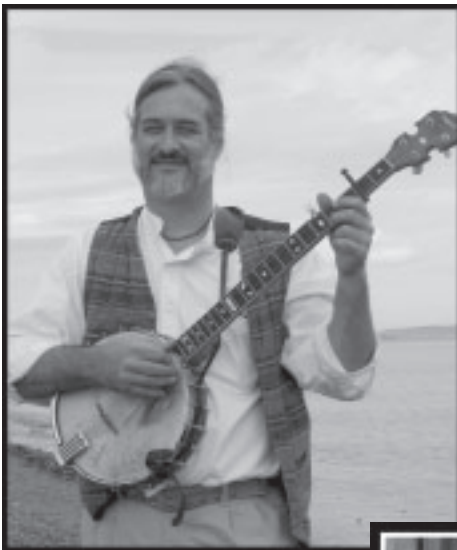
original contemporary sounds on acoustic instruments. This project was originally produced on cassette, and current plans call for a new CD release sometime this fall or winter. Watch for it!

In the late 1980s Teresa and Philip were a committed loving couple, and Teresa had the opportunity to have Philip produce her solo CD *Higher Places*, a soulful collection of original songs. Teresa's brother Kelley Kenison on guitar, Philip on whistle and banjo, and others provided musical accompaniment as well.

The late 1980s and early 1990s brought two additional members to the Morgan family when their daughter Arwen and son Tyler were born. The birth of The Cutters occurred in the early 1990s. Teresa and Philip chose the name The Cutters from the Turf Diggers of Ireland (both Philip and Teresa being of Celtic ancestry), a name that describes the working class people of the earth and depicts the energetic music they were to produce in their performances and recordings. The Cutters sing the songs of real people, and their sound features Philip on banjo, Teresa on bodhran (pronounced bow (like

cow)-rawn, a traditional Irish drum made with a wooden frame and a goat-skin head, played with a double-headed stick called a cipin, tipper, or beater), a variety of lead guitarists over the years (including Dan Maher, Teresa's brother Kelley Kenison, and Hank Cramer), and Sofia Segal on concertina and harmony vocals.

During the 1990s The Cutters evolved to study and excel at three- and four-part harmonies, and they performed at Irish pubs, festivals, and concert halls throughout the west. They also performed an east coast tour. They have produced three highly acclaimed CDs:



Above: Philip Morgan
Photo by Michael Glaze

Bridget's Fire features Arwen on fiddle and vocals and Tyler on bass guitar and vocals. The contribution and confidence of the growing talent of Arwen Morgan is evident in her declaration and acknowledgement of the artistic influence her family has had on her: "I am a performer, it is all I have ever wanted to do with my life, and my dream is to be able to inspire people through art. I was raised in an incredibly unique musical family and was given all the tools I needed in order to be in the performing arts world. I am a Celtic and Irish fiddle player, a singer, an actress, a dancer, and a guitarist singer/songwriter. We (she and Tyler) were blessed with many gifts and opportunities, not to mention the



Above: Teresa Morgan
Photo by Philip Morgan

Left: Steve Guthe and
Teresa Morgan
Photo by Hank Cramer III



Below: Tyler Morgan
Photo by Phil Morgan III

Below: Arwen Morgan
Photo by Michael Glaze



history and cultural understanding that comes from being teenagers in a maritime folk band. My life has been touched through the folk music world, which is filled with sensational people." Tyler Morgan (who plays bass and sings) shares his love of music of the 1960s and 1970s, with an emphasis on how he was influenced by artists Bob Dylan, Paul Simon and Joni Mitchell. His bass influences include Jaco Pastorius and Victor Wooten. "I love original rock 'n roll and Woodstock era stuff, as well as blues, so I do a lot of walk-ups. I have also learned to really love harmonies, from the genre. I love to sing a good harmony."

Over the past few years school and work commitments have kept the band closer to home, and they have mainly performed at regional and local concerts and festivals. For several years running, The Cutters have had one of the highest percentages of CD sales at the nationally renowned Northwest Folklife Festival in Seattle (<http://www.nwfolklife.org/>). Now that Arwen and Tyler are a little older, The Cutters are looking into the possibility of east coast performances and a summer tour in England next



Lowlands—with Kelley Kenison, 1994; *Live Aboard Wawona*—with Hank Cramer on the historic schooner Wawona, 1997; and *Sail Away*—with Hank Cramer and Sofia Segal, 2000.

The current iteration of the Morgan family band The Cutters includes Arwen and Tyler, their teenage daughter and son. Their most recent CD

year, which would enable the band to take on new audiences with their high-spirited and soulful music.

The Cutters would like to acknowledge specific communities and individuals that have contributed to the support of their family: Doug Pearson, Tyler's bass and music theory mentor, who occasionally sits in with the Cutters and

Continued on Page 15

REVIEWS

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Local Folk/Alt. Country

SUNMAY:

YOU CAN MAKE BEAUTIFUL THINGS

No #, Wandering Eye Records,

www.sunmaymusic.com



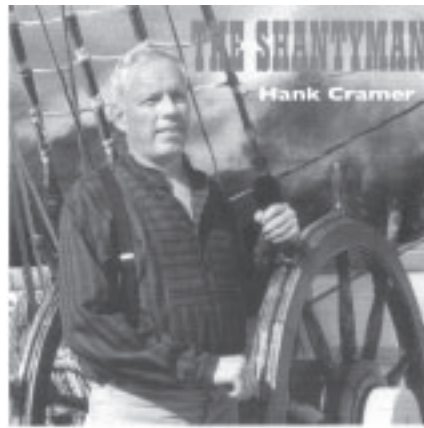
I can't decide whether Sunmay and their production company was just being thrifty or extremely clever when they sent us the five song pre-release CD instead of the full-length debut recording that came out June 18th. I can't really write a review on the full disc, as I haven't heard it and I can't make any real judgment on mood, flow, or overall feel. But, this five-song teaser, I mean sampler, does just what it's supposed to do. It makes me want to hear the whole thing. It makes me also want to hear how they handled the covers of Lou Reed's "I'll Be Your Mirror" and The Cure's "Let's Go to Bed." So, since I can't tell you how all eleven tracks play out, I'll do my best to review the five tracks I've heard: Sunmay is made up of local musicians Deborah Bartley, Chris Pugh, Andy Scheen, Colm Meek and friends Mark Eckert, Red Diamond, and Scott Vanderpool. Bartley used to be in the Seattle band Swallow, if you can remember back that far, but don't worry, it doesn't prepare you for what she's doing now. Sunmay sounds like Whiskeytown if it had been fronted by a woman, or if the Cowboy Junkies spent way more time

in Nashville. Bartley's soothing vocals have a hint of Margo Timmins and of Natalie Merchant, but with a wider range. The songs are melancholy and haunting and instantly memorable, with "Goin' Down" and "Arizona" creating hooks that will follow you around the house. Sunmay proves their album title, making a beautiful thing. *(James Rodgers)*

Local

HANK CRAMER: THE SHANTYMAN

#205, Ferryboat Music, PO Box 22, Winthrop, WA 98862



A shantyman was the person who sang the work songs on tall ships, keeping the rhythm for the crew with just his voice. In these modern times, much like those boats, the shantyman is a mighty rare thing. Luckily, Washington has one of the finest in Hank Cramer, doing his best to keep the music and its history, alive and strong. For his latest release, Hank has generously compiled 22 songs, over an hour of sea shanties and nautically themed tunes, from his long career, including those sung with Victory Sings at Sea, The Ferryboat Musicians, The Cutters, and The Rounders. This is not a greatest hits per se, as none of these songs have been popular in the

last century or more, but a collection of the favorites he's recorded over the last 15 years. This leads to a long list of musicians and vocalists playing and harmonizing along, but the constant is Cramer's strong warm baritone serving as the mast that everything else is tied to. Whether singing about tragedies at sea or the girlfriend in the next port, he sings these songs with obvious love and passion for the tunes and the times they represent. This is musical history, an aural tradition you can sing along to and be entertained by. The four songs recorded on the schooner Wawona, with Philip and Teresa Morgan on harmony, are reminiscent of Peter, Paul, and Mary or the Weavers, and that legendary feel is in these tunes. This is a must have for boat owners, sea shanty fans, or anyone with a little salt air in their lungs. *(James Rodgers)*

Blues

TRAVELIN' WITH THE BLUES:

TOM MCFARLAND

(Arhoolie CD 9055)

Growing up in the San Francisco Bay Area in the 1970s, one thing was for certain: the baddest joint of them all was Eli's Mile High Club, which billed itself as the "Home of the West Coast Blues." Sweat and smoke practically oozed out of the walls. It was as ratty as a building could get without falling down, and it had the ultimate blues club location: under the freeway interchange! It was on a particularly bleak stretch of Old Grove, an industrial drag dotted with liquor stores, chop shops and other woeful enterprises. How tough was it? The club changed hands in 1979 . . . when its owner, the bartender, was shot to death by his blues-singer mistress during a show! Eli's was so tough, white kids from the suburbs (like me) dared each other to merely drive past, forget going in! Oh, but we wished. Lowell Fulson, Ray Charles's early mentor, had a regular gig there for

over a decade, and every blues act in the land played there. It was the place where all the British arena rockers, playing Bill Graham shows at the Oakland Coliseum, went in the wee hours to soak up The Real Thing. Playing Eli's, in other words, established maximum Blues cred, which is why a stretch there in the late '70s and early '80s by Pacific Northwesterner Tom McFarland indicates he was of the first rank. Tom passed away not long ago after several years of declining health and fortunes, but the rerelease of his first album by roots-music specialists Arhoolie reminds us of one of the great ones. *Travelin' With The Blues* is a timeless classic and a signature album of the West Coast style. Start to finish, it has that spare, dry, slightly swingy, personable sound, just guitar, bass and drums. McFarland covers the usual topics, but with a more specific and personal approach. He's singing from experience. The tune that ought to be a crazy posthumous hit is the "Gasoline Blues," which I remember the SF DJs playing for yuks during the Gas Crisis in '79 . . . and every word is still true, just add a couple of bucks a gallon! (*Tom Petersen*)

Blues

HARPER: DOWN TO THE RHYTHM
(Blind Pig, BPCD 5096)

Count on Blind Pig Records to find those acts that are both solidly in the tradition, yet just a little bit further "out there." In this case, Out There is Down Under, where we find a confidently named bloke going by just "Harper" playing harmonica . . . and didgeridoo! Fortunately, *Down To The Rhythm* is not some one-shot attempt to fire the World Music imagination with the oddest blend yet. Harper's a bluesman, and this is a good ol' blues record, loud and fun and sad. Harper looks like Charlie Musselwhite and blows like him, too. The tunes offer more than the typical, repetitive blues; some, like "Last Cup Of Coffee," could succeed given the sensitive treatment (gasp!), but they have no problem staying genre-appropriate and gritty. The didgeridoo? There to remind you Harper's from Oz (he also sings about his "Big Brown Land") and to put a big, muddy, voodoo drone behind the band. It works! (*Tom Petersen*)

Blues

BLUES WITH A MESSAGE VARIOUS ARTISTS
(Arhoolie CD 510)

This compilation of tracks from the folk revival days is a great way for the casual fan or the neophyte to get into the genre a little deeper, and Arhoolie has done the world the outstanding service of preserving some great pieces by some very rarely heard and under appreciated artists. The "message" of the title – the woes of the black man and the scars of racism – is not strictly adhered to, nor is it particularly necessary. These are low-down, raw blues, played by those who felt them keenly. The "name" acts on the record are John Jackson, Lightnin' Hopkins, and Lowell Fulson, and their tracks are fairly polished and fairly familiar. The diamonds in the rough, though, are many. Robert Pete Williams might be described as the last of the true convicts – discovered in prison, self taught, and no adherent to any pre-conceived notions. His "Prisoner's Talking Blues," however, is straight from the soul. Willie Eason tells us "Why I Like Roosevelt," a great reminder of what FDR meant to black folks, while Johnie (sic) Lewis has "Got To Climb A High Mountain," because the Civil Rights movement is a personal struggle, too. Another nearly-forgotten is Juke Boy Bonner, who gets a couple tunes on this record, while the even more obscure Bee Houston tells us "Things Gonna Get Better" and we hope this portends more releases from him! Great, honkin' fun . . . the best message of all (*Tom Petersen*)

Bluegrass

VARIOUS ARTISTS: ULTIMATE PICKIN'
INSTRUMENTAL BLUEGRASS

#1147 Pinecastle, POB 753, Columbus, NC
28722

Bluegrass is sometimes called the jazz of country music. Like jazz the genre is heavy on instrumentals. This CD concentrates on that side of bluegrass. The cuts are culled from a series of CDs on the Pinecastle label. All the sides are performed by a troupe of eight fine musicians in various groupings; The band includes Jeff Autry on guitar, Wayne Benson on mandolin and Aubrey Haynie on fiddle. The result is quite satisfying. The numbers run from traditional fiddle tunes such as "Done Gone" and "Leather Britches" to jazzy tunes like "Little Rock Getaway," to newer compositions like Byron Berline's "Hot Burrito Breakdown." The playing is

everything one would expect from a bluegrass band. The sound is clean, crisp and exciting. This is good, solid mainstream bluegrass. (*Lars Gandil*)

Bluegrass

BLUE HIGHWAY: MARBLETOWN:

#11661-40558-2 Rounder, One Camp Street,
Cambridge, Massachusetts 02140

Blue Highway has been around for ten years now and an impressive decade it has been. They have released six albums in that time and have received many awards. As individuals they have worked with the likes of Earl Scruggs, Alison Krauss and Ricky Skaggs. This album consists of mainly original material with several notable exceptions. The title track, for example, is a Mark Knopfler composition. The general sound of the album is sweeter and mellower than one might expect from a bluegrass band. This is no doubt due to the fact that this group is composed of five singer/songwriters who just happen to be bluegrass musicians as well. Never the less this is a fine album that should get its share of awards. (*Lars Gandil*)

Folk

DRIVE NIGHT SUN
(Borealis Records, BCD166)

This is a delightful record that strikes all the right balances between the fun, the serious, the funky, the traditional, the dutiful and the frivolous. Night Sun has its own mix of vocals and instruments and invites various friends to help out, and they're great at keeping the focus on what sounds good and right, instead of rigidly sticking with, say, "Bluegrass instrumentation" or "Celtic instrumentation", or going for some wildly self-conscious cross-genre blends. They're also great at staying up and edgy: even the more soothing songs demand attention, with crackling arrangements and spirited singing. As they're from north of the border, they've got some obligations to fulfill, but they carry it off with pan-American élan. Le chanson en francais est "Jolie Pantalon", a hoot of a zydeco, while "A Canadian Song" doesn't necessarily have to be, and the "Petawawa River" could flow anywhere. The album's universal appeal is summed up by the oldie "Going Down The Road" and the song that gives the record its title, "All I Do Is Drive." (*Tom Petersen*)

WELCOME TO THE 2005 EARSHOT JAZZ FESTIVAL

PRESS RELEASE

The newest edition of "Seattle's most important annual jazz event" (Down Beat magazine) is shaping up to be one of the most exciting and compelling ever. From October 20th to November 6th, Seattle's non-profit jazz-support organization presents hundreds of the most important artists of our day in more than 50 events in venues all around Seattle. In addition to concert performances, the festival includes educational programs and panels, a film series, poetry and author readings, and a photo exhibit.

This year's Earshot Jazz Festival includes collaborations with Seattle organizations and institutions such as: The Central District Forum, Consolidated Works, Kirkland Performance Center, The Triple Door, Seattle Repertory Jazz Orchestra, Seattle Chamber Players, and Town Hall Seattle, which will host a pre-festival evening of Bulgarian Bebop. Earshot Jazz also joins the Seattle Mayor's Office of Film and Music in dedicating a 12th and Jackson Historic Jazz District on October 22nd.

The Roosevelt Hotel in downtown Seattle is the Official Hotel of the 2005 Earshot Jazz Festival. Special jazz festival rates are; call 206-621-1200 or visit roosevelthotel.com.

Below: Jason Moran will be performing on October 27th at Consolidated Works



Above: Bill Charlap will be performing on November 3rd at the Benaroya Nordstrom Recital Hall

The Earshot Jazz Festival is now in its 17th year. For more information call the Festival Hotline at 206-547-9787.

Some of the projects scheduled this year include:

- * The World Saxophone Quartet's Jimi Hendrix Project
- * "Seattle Jazz Legends" with Floyd Standifer and more
- * New Cuban Jazz with Omar Sosa Quartet and Daphnis Prieto Quintet
- * Jonathan Pugh performing compositions by Seattle legend Don Lanphere
- * Trumpeter Dave Douglas' new group playing live for a Fatty Arbuckle film
- * B-3 organ master Joey DeFrancesco
- * Jazz Poetry on Jackson Street
- * Vocalist Patricia Barber in concert
- * NEA Jazz Master Gerald Wilson residency with Seattle Repertory Jazz Orchestra
- * Solo concerts by Marc Ribot, Jason Moran, and Roscoe Mitchell
- * Amsterdam's Tobias Delius 4tet
- * Scandinavia's Bobo Stenson Trio
- * A Halloween Party with Paris Combo

- * The Seattle Chamber Players honor "Seattle Mavericks" including Wayne Horvitz, Trimpin, Stuart Dempster, & Bill Smith
- * Sound installations by Trimpin and Paul Rucker
- * Award-winning Garfield and Roosevelt High School bands w/ guest artist Ravi Coltrane
- * Africa's Gangbe Brass Band and Konono #1
- * Brazilian vocalists Virginia Rodrigues and Luciana Sousa in separate concerts
- * Drummer Jeff "Tain" Watts and his quartet.
- * Former Seattleite Cuong Vu (now with the Pat Metheny band) and his trio
- * Vocalist Jay Clayton and her trio, "Outskirts" with Jerry Granelli
- * The Bill Charlap Trio
- * Jazz Poet A. B. Spellman (former NEA Deputy Chairman) with Ravi Coltrane
- * and many more, including over 100 Seattle resident artists.

Several of the events featuring Seattle artists will be filmed for a documentary film project (seattlejazzfilmgroup.com) on Seattle jazz.

The Earshot Jazz Festival is supported by many organizations and individuals nationally and around the Pacific Northwest. Major support comes from the Paul G. Allen Family Foundations, the National Endowment for the Arts, Chamber Music America and the Doris Duke Charitable Foundation.

2005 Earshot Jazz Festival

Schedule

Buy Tickets 206-838-4333 - Reservations
206-443-4221



Above: Omar Sosa will be performing on October 23rd at the Triple Door

WED OCT 19: *Bulgarian Bebop: Yuri Yunakov Ensemble w/ Ivo Papasov* Town Hall 7:30PM 7:30PM \$23/\$20 \$21/18

THU OCT 20: *Jazz Journalists Panel: Images of Jazz-Triple Door* 6PM Free 206-838-4333 Pyeng Threadgill Triple Door 8PM \$18/\$16

FRI OCT 21: *World Saxophone Quartet: Experience: Tribute to Jimi Hendrix- Triple Door* 7PM & 9:30PM \$20/\$18 *Jon Pugh: The Music of Don Lanphere* Tula's 9PM \$12 \$10 *Marc: Consolidated Works* 7:30PM \$18/\$16

SAT OCT 22: *Legends of Seattle Jazz: Triple Door* 7:30PM \$20/\$18 *Kris Davis Quartet: Tula's* 9PM \$12/\$10 *Michael Bisio Trio: Consolidated Works* 8PM \$12/\$10 *Mayor Greg Nickels' Office of Film and Music: 12th & Jackson* 3PM Free

SUN OCT 23: *Omar Sosa Quartet & Dafnis: Prieto Quintet* Triple Door 6:30PM & 9:30PM \$20/\$18 *Kris Davis Quartet: Tula's* 8:30PM \$12/\$10 *Jazz Traditions: Conversations & Deconstructions: Consolidated Works* 8PM \$12/\$10

MON OCT 24: *Dave Douglas: Keystone* Triple Door 7PM & 9:30PM \$20/\$18 *Robert Glasper Trio: Tula's* 8:30PM \$15/\$13

Tue Oct 25: *Robert Glasper Trio: Tula's* 8:30PM \$15/\$13

WED OCT 26: *Joey DeFrancesco Trio: Triple Door* 7PM & 9:30PM \$20/\$18 *Robert Glasper Trio: Tula's* 8:30PM \$15/\$13 *Tobias Delius 4tet: Consolidated Works* 8PM \$16/\$14 *Jazz Poetry on Jackson with Kamau: Daaood Theatre Off Jackson* 8PM \$10/\$5

Jazz Jukebox Films: from the 1940s NW Film Forum 7PM \$8/\$6/\$5 *My Name Is Albert Ayler: NW Film Forum* 9PM \$8/\$6/\$5

THU OCT 27: *Wallace Roney Quintet: Triple Door* 7PM & 9:30PM \$20/\$18 *Ralph Alessi Quintet: Tula's* 8:30PM \$15/\$13 *Jason Moran: Consolidated Works* 8PM \$18/\$16

Joe Doria Trio: SAM Lobby 5:30PM \$7/\$5/ Free w/ museum entry. *This Is Gary*

McFarland: NW Film Forum 7PM \$8/\$6/\$5 *My Name Is Albert Ayler: NW Film Forum* 9PM \$8/\$6/\$5

FRI OCT 28: *Patricia Barber Quartet: Triple Door* 7PM & 9:30PM \$25/\$23 206-838-4333 *Ralph Alessi Quintet: Tula's* 9PM \$15/\$13 *Wally Shoup/Nels Cline / Greg Campbell: Consolidated Works* 8PM \$12/\$10 *This Is Gary McFarland: NW Film Forum* 7PM \$8/\$6/\$5 *My Name Is Albert Ayler: NW Film Forum* 9PM \$8/\$6/\$5

SAT OCT 29: *Ralph Alessi Quintet: Tula's* 9PM \$15/\$13 *Vijay Iyer / Rudresh Mahanthappa & Roscoe Mitchell: Consolidated Works* 8PM \$18/\$16 *Animation+ Syncopation: Swinging Cartoons for the Whole Family* NW Film Forum 1PM \$8/\$6/\$5 *Jazz on the West Coast: The Lighthouse* NW Film Forum 5PM \$8/\$6/\$5 *This Is Gary McFarland: NW Film Forum* 7PM \$8/\$6/\$5 *My Name Is Albert Ayler: NW Film Forum* 9PM \$8/\$6/\$5

SUN OCT 30: *Olu Dara Quartet: Triple Door* 7PM & 9:30PM \$22/\$20 *Claire Daly Tula's* 8:30PM \$12/\$10 *Gutbucket & Roscoe Mitchell: Consolidated Works* 8PM \$12/\$10 *Jazz on the West Coast: The Lighthouse* NW Film Forum 5PM \$8/\$6/\$5 *Jazz Women on Screen: NW Film Forum* 7PM \$8/\$6/\$5 *My Name Is Albert Ayler: NW Film Forum* 9PM \$8/\$6/\$5

MON OCT 31: *Paris Combo: Triple Door* 7PM & 9:30PM \$25/\$23 *Gutbucket: Tula's* 8:30PM \$12/\$10 *Roosevelt & Garfield HS Jazz Bands w/special guest Ravi Coltrane* Nordstrom Recital Hall 7PM \$18/\$16 Student rush \$10

TUE NOV 1: *Jeff "Tain" Watts Quartet: Triple Door* 7PM & 9:30PM \$20/\$18 206-838-4333 *Claire Daly Tula's* 8:30PM \$12/\$10

Cuong Vu Trio Edmonds: Woodway HS 8PM \$10/\$8

WED NOV 2: *Ravi Coltrane Quartet: Triple Door* 7PM & 9:30PM \$20/\$18 *Ben Thomas Quartet: Tula's* 8:30PM \$12/\$10 *Cuong Vu Trio: Consolidated Works* 8PM \$10/\$8 *Laura Welland Band: SAM Auditorium* 8PM \$15/\$13 *Poetry in Jazz Panel: Langston Hughes to Today* Langston Hughes 6PM Free

THU NOV 3: *Gary Hobbs Quartet: Tula's* 8:30PM \$12/\$10 *Robin Holcomb & Wayne Horvitz: Consolidated Works* 8PM \$12/\$10 *Bill Charlap Trio: Nordstrom Recital Hall* 8PM \$28/\$26 After Hours SAM Lobby 5:30PM Free w/ museum entry *Ravi Coltrane Quartet: "At Night"* Langston Hughes 8PM \$18/\$16 *Luciana Souza Brazilian Duo: Kirkland Performance Center* 7:30PM \$25/\$22.50 \$10

FRI NOV 4: *Bobo Stenson Trio: Triple Door* 7PM & 9:30PM \$20/\$18 *Reptet: Tula's* 9PM \$12/\$10 *Konono #1 (Congotronics): Consolidated Works* 8PM \$22/\$20 *Cornish Jazz Composers: Benefit for Next-Generation Scholarships* Nordstrom Recital Hall 8PM \$20

SAT NOV 5: *Gangbé Brass Band: Triple Door* 7PM & 9:30PM \$24/\$22 *Marc Seales New Quintet: Tula's* 9PM \$12/\$10 *Jay Clayton: Outskirts* Consolidated Works 8PM \$18/\$16 *Seattle Repertory Jazz Orchestra: w/NEA Jazz Master Gerald Wilson* Nordstrom Recital Hall 7:30PM \$16-\$32

SUN NOV 6: *Virginia Rodrigues: Triple Door* 7PM & 9:30PM \$24/\$22 *Marc Seales: New Quintet* Tula's 8:30PM \$12/\$10 *Gregg Keplinger, Michael Monhart & Friends: Consolidated Works* 8PM \$12/\$10 *Seattle Chamber Players: Seattle Mavericks* Nordstrom Recital Hall 7PM \$20/\$18/\$12 student *Seattle Repertory Jazz Orchestra w/NEA: Jazz Master Gerald Wilson* Kirkland Performance Center 3PM \$16-\$32

VICTORY CALENDAR

To make a calendar submission go to:
www.victorymusic.org,
 and enter your data.

OCTOBER 2005

10/01/05 Eric Bogle Phinney Neighborhood Center (Brick Building) 6532 Phinney Avenue N Seattle 7:30PM \$15 "Brilliance from down under," describes Eric Bogle 206/528-8523 or www.seafolklore.org

10/01/05 Eric Madis Piedmont Blues Guitar Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle, WA 10:30 AM \$30/\$25 Instruction in the Southeastern style of ragtime blues fingerpicking www.dustystrings.com

10/01/05 Eric Madis' Flatpicking the Blues Workshop Dusty Strings Music 3406 Fremont Ave N Seattle 1:30 PM \$30/\$25 Instruction in acoustic, urban blues flatpicking. <http://www.dustystrings.com>

10/01/05 Joni Laurence Bay Street Coffee House 1302 Bay St Bellingham 8:00 p.m. \$3.00 singer-songwriter of the modern folk kind www.jonilaurence.com

10/01/05 MJ Bishop, Eva Tree, Steve Wacker, Bruce Hunt World Cup Espresso & Wine 5200 Roosevelt Way NE Seattle 7-9:00pm free An evening with four local singer-songwriters, singing in the round, and joining in on each other's tunes. www.mjbishopband.com

10/03/05 Barbara Buckland (8:00PM) **Bruce Gordon** (9:00PM) **Tim Bertsch** (10:00PM) Hopvine Pub 507 15th Avenue E., Seattle 98112 (206) 328-3120

10/04/05 Jorge Zorro Madison's Cafe 3803 Delridge

10/21/05 Eric Madis & Blue Madness Highliner Pub Fishermen's Terminal Seattle 9:15-12:30 N/C Intelligent, high energy urban blues. <http://www.ericmadis.com>

10/21/05 Hinde & Carl Allen Meadowbrook Community Center 10517 35th Ave. NE Seattle, WA 7:30-9:30pm \$5-10 suggested donation Puget's Sound presents live, local music every third Friday at Meadowbrook www.livelocalmusic.org

10/22/05 Iris DeMent Capitol Theater 206 E. 5th Ave. Olympia 8:00 \$20.00 GA All proceeds will benefit The Foundation for Self-Sufficiency in Central America 360/754-3635

10/24/05 Earl Brooks (8:00PM) **Blue Ize** (9:00PM) **Dave Cleave** (10:00PM) www.daveandtheman.com/ Hopvine Pub 507 15th Avenue E., Seattle 98112 (206) 328-3120

10/31/05 Jim Vick (8:00PM) **Cristina Orbe** (9:00PM) www.cristinaorbe.com **Shawn Lentz** (10:00PM) Hopvine Pub 507 15th Avenue E., Seattle 98112 (206) 328-3120

WEEKLY VENUES

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall by the fireplace in the food court. Sign up 4:00-4:45 Music 5:00-7:00 Free

Every Second Sunday Cape Breton/Scottish Traditional Session

Every Wednesday Acoustic open mic & jam The Tequila Bar at Burrito Heaven 2101 Harrison Ave NW Olympia, WA 9PM Free!

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

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe, WA 7:30pm- 10pm Donation Jam- live & on-stage! Any genre. Smoke free. 360-794-8317

Every Wednesday Floyd Standifer Quintet New Orleans 114 1st Ave S Seattle, WA 8:00 free swinging, singing, jazz

Every Wednesday Mike Jaap hosts the Jaap Jam Jazzbones 2803 6th Ave Tacoma, WA Sign up 7:00 Jamm at 8:00 \$3. performing musicians free Open to all genres. Drums, guitar & keyboards available. You can win gift certificates & prizes. 253-396-9169

Every 1st Thursday S.O.N.G. meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland, WA 7:00-8:30 Address change from Mills Music (I check the phone # to be sure!) 425-806-0606

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue, WA sign up 5:30 Music 6:00-9:00 free Food Court/shopping center/book store. Market stage has a piano & great sound system victory@nwlink.com

Way SW Seattle 7 PM FREE! Originals with spice. And beans. Good for the whole family! 206-417-3849

10/08/05 Deb Seymour & The Debonairs P&G Speakeasy Cafe 15614 Main Street Duval 7 PM \$5 Demented wit, haunting blues and moving ballads www.pandgspeakeasy.org

10/08/05 MJ Bishop and Thornton Bowman Espresso American (Everett location) 2702 Hoyt Avenue Everett 7-9:00pm free MJ & Thornton take their fun folk north of the 206 area code. www.mjbishopband.com

10/08/05 Masterworks Choral Ensemble presents Songs of Social Justice Washington Center for the Performing Arts 512 Washington Street SE Olympia 7:30pm \$18/adult, \$11/student Masterworks Performs w/The Righteous Mothers and Carl Allen Concert info:360-491-3305 Tickets:360-753-8586

10/10/05 Mare Wakefield (8:00PM) **Patric Davidson** (9:00PM) **Caleb Baker** (10:00PM) www.calebkbaker.com Hopvine Pub 507 15th Avenue E., Seattle 98112 (206) 328-3120

10/14/05 Puget's Sound Community Concert Zippy's Java Lounge 1804 Hewitt Ave. Everett 7:30-9:30pm \$5-10 suggested donation Live, local music every second Friday in Everett. Lineup TBA. (Flying Pig unavailable; concert moved to Zippy's) www.livelocalmusic.org

10/15/05 Michael Guthrie Hotwire Coffee 17551 15th Ave. NE. Seattle (North City), WA Hotwire Coffee www.moorafa.com

10/15/05 Ridgefield Bluegrass & Old-Time Music Festival Ridgefield Washington Indoors Ridgefield 10:00 AM - 10:00 PM \$5.00 Mark your calendar for the upcoming Ridgefield Old-Time and Bluegrass Music Festival in Ridgefield Washington. It is on call (360) 887-7260 or contact beardvc@pacifier.com

10/15/05 Caryn Kupferman (8:00PM) **Hans York** (9:00PM) **Jeanne Rose ~ Island Rose** (10:00PM) Hopvine Pub 507 15th Avenue E., Seattle 98112 (206) 328-3120

Celtic Bayou (see celticbayou.co 7281 W Lake Sammamish Pkwy NE Redmond WA 4 p.m., free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmcburke@msn.com)

Every Sunday Fabo's Sunday Session Fabo Irish Pub 801 First Ave Seattle, WA 4:00-7:00 Come join the Fun!

Every Sunday IslandMusic Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is, WA 7:00-9:30 donation. 2 songs sometimes more it time permits 206-842-6725

Every Sunday The Scotty Harris Band featuring Mark Whitman China Clipper Shoreline, WA 9:00

Every Monday Open Mic Jazzbones 2803 6th Ave Tacoma WA sign up 6:00-7:00 \$3. Prizes \$25. 1st place. 253-396-9169

Every Monday Singer/Songwriter's showcase The Hopvine 507 15th Ave E Seattle, WA 7:45 free Each week 3 different singer/songwriters...come in and enjoy

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign 6:00-6:45 music 7:00 donation Great venue for sound, food & books!! 253-428-0832

Every Tuesday holotraddband New Orleans Restaurant 114 First Ave S Seattle, WA

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

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston), WA 6:30 Music 7:00-10:00 \$3. \$2. members The grand-addy of them all. In a GREAT venue with super food. A piano & sound system provided.

Every Wednesday Columbia Street Irish Seisiun Fishbowl Brewpub 515 Jefferson St SE Olympia, WA 8 - 10 pm free An open, intermediate Irish session. Tune list available: <http://home.attbi.com/~burtbard> 360-866-4296 e-mail: burtbard@attbi.com

Every 2nd & 4th Thursday Victory Music Open Mic Espresso Americano Everett Public Library, 2702 Hoyt Ave., at California Everett, WA Sign-up 5:30 - 5:45; Music 6 - 9:00pm Free victory@nwlink.com

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia, WA 7:30p until 10:00pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits & company. <http://home.comcast.net/~onebutch>

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton, WA 7ish - 10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play! 206-790-3851 Martin Nyberg

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563

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

Every Friday Barrie Vye's Jazz Defense Latona Pub 65th & Latona Seattle, WA 5:30-7:30 Contemporary jazz trio. 206-352-9176

Every Second Friday Puget Sound Live Local Meadowbrook Community Center 10517 35th Ave NE North Seattle, WA 7:30 \$5-\$10 sliding scale Listen to live local music in an intimate, smoke-free, family-friendly environment. 206-684-7522

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

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrells' Restaurant 1100 N. Meridian Puyallup, WA 2pm-5pm free This is an open Irish/Celtic session for beginner and intermediate players. Non-smoking venue, great food and staff! Jamie Marshall : lowellirish@yahoo.com

FESTIVALS & CONFERENCES AND CAMPS

BY JANET HUMPHREY

Compiled from letters, flyers, phone calls, Festivals NW Directory etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates & places change. We'd love to help you publicize your event. If you would like to have your event featured as a Recommended Road Trip or would like to add to the festival postings be sure to let us know well in advance. Send available information as well as a contact number, address, date and event line-up to Victory: POB 2254 Tacoma, WA 98401-2254. Send e-mail to victory@nmlink.com or directly to Janet athumphrey@musician.org. We do not have the space to list every activity in the area, but please call us if you are looking for something to do in your neighborhood. We can help!

9/30 -10/ 2 Fall Lady of the Lake Music and Dance week - Coeur d'Alene, ID. Sponsored by the Spokane Folklore Society. Music, dancing, storytelling, singing and more. Family camping and cabins available.
www.spokanefolklore.org, 509-838-2160

10/1 - 2 Portland Greek Festival Portland, OR. Renown Greek food and pastries two stages of entertainment and a children's area. 503-234-0468

10/1 - 2 West Coast Oyster Shucking Festival - Shelton, WA. This seafood extravaganza hosts four stages of great entertainment. Clogging demos, blues bands and Native American dance as well as loads of kids activities. Try your hand at speed shucking or kick back and listen to wandering minstrels while sampling a microbrew. 360-426-1112

10/1 - 2 Apple Days - Cashmere, WA. Celebrate the apple with crafts, old time fiddlers and dancing. Featured performers include Carol Boyle and Andermans Magic Medicine Show. 509-782-3230

10/1 - 2 Issaquah Salmon Days Festival Issaquah, WA. Visit the only in-city fishery in the NW. Welcome fish back home with music, dancing, kids activities and a 5K run. Storytelling, raffles and tours.
www.salmondays.org

10/2 Tumwater Heritage Festival and Fiddle Contest - Tumwater, WA. Fall festival featuring pioneer arts and hands-on activities. The festival is a celebration of the harvest, the return of the salmon, and the heritage of Tumwater and the South Sound region. The program includes a Heritage Music State, salmon activities, apple cider pressing by young people in pioneer clothing, salmon, chicken and German foods, desserts, pioneer craft demonstrations and sales, farm animal petting, guided walking tours on the Deschutes River, living history and an authentic covered wagon that crossed the Oregon Trail. Pioneer music, fiddle contests, drumming, native singing and period costumes - a great family event.
www.ci.tumwater.wa.us

10/6 - 8 Falling Leaves Square Dance Festival - Leavenworth, WA. Music, dance, workshops, callers and loads RV parking. Callers from Sweden. Sponsored by the Buds and Blossoms square dance club. 509-884-6389

10/7 - 9 Silver Falls Musical Gathering Corvallis, OR. 27th annual grand jam. Informal workshops, contra dancing and song circles. 541-752-2617 or
www.cfs.peak.org

10/7 - 9 Everett Sausage Fest - Everett, WA. Features Bavarian Dinner Haus, beer garden, carnival rides, kids activities and 2 stages of live music. Sausage toss and rock climbing wall. www.pacificrimtalent.com

10/7 - 9 Medford Jazz Jubilee - Medford, OR. Jazz in multiple venues in Medford. Dancing, big bands, youth program and demonstrations. Bands include Blue Street

J.B., Boiler makers, Chicago Six, Clint Bakers New Orleans J.B., Gator Beat and Stan Mark and his Sin Sity Suitz.
www.medfordjazz.org

10/8 Hathaway Jones Tall Tales Festival Gold Beach, OR. Tall tales for all ages. Live music, master storytellers, historical events.
www.eventcenteronthebeach.com

10/8 - 9 Rogue Music and Art Festival Grants Pass, OR. The City of Grants Pass celebrates Art Along the Rogue with its third annual music and street painting bash. The event takes place in downtown Grants Pass on H Street and features great music both days. www.artalongtherogue.com

10/8 - 9 Salmon Festival - Troutdale, OR. This annual festival celebrates the return of the fall chinook. Two day event takes place at Metro's Oxbow Regional Park located in the scenic Sandy River Gorge just a few miles from Portland. The festival features great entertainment, children's activities, horse drawn wagon rides, a salmon bake, arts and crafts. Guided salmon viewing activities include walks with experienced naturalists and biologists. Camping available on site. www.metro-region.org or Ron Cline 503-797-1850

10/8 - 9 Sisters Harvest Faire - Sisters, OR. Fall street fair featuring dancing and a bluegrass venue. www.sisters-chamber.com

10/15 St Andrews Celtic Fair - Seattle, WA. 14th annual Celtic bash. Dance competitions, clans, pipe bands and great food. Learn about the culture and traditions of the British isles. 206-523-7476

10/18 - 23 Swing N Dixie Jazz Jamboree - Ketchum ID. Traditional and swing with some blues thrown in for good measure. Held at Sun Valley in Ketchum Idaho, this event has 11 venues stuffed with music.
www.visitsunvalley.com

10/21 - 23 Water Music Festival - Long Beach, WA. 20th annual event featuring classical and chamber music, adult and childrens concerts and artists from across the country. www.watermusicfestival.com

10/21 - 11/6 Earshot Jazz Festival Seattle, WA. Praised as "one of the best festivals in America" the Earshot Jazz

Festival is eagerly anticipated by Seattle jazz fans. The event is respected for honoring the deep heritage of jazz while celebrating the leading edges of the art form. www.earshot.org

10/28 - 29 Seaside Sashay-Square Dance - Seaside, OR. Square dancing, callers, workshops and kids events. Solid dancing for two days in a terrific location. 503-738-6391 or www.seasidechamber.com

Recommended Road Trip

Unplugged: Camp Seymour's Fall Folk Arts Retreat 10/7 - 9 Key Peninsula, WA.

Come join family, friends and friends-to-be for a weekend of music, storytelling, dance, crafts and all of Camp Seymour's traditional program areas (boating, climbing wall, archery, hiking, marine science center). This event was conceived of by Leif Hansen, Camp Seymour's new Group Programs Director, in hopes of bringing together our region's folk-artists (and folk-art enthusiasts) for a time of retreat, creative play, networking, and mutual enrichment. Registrants will have the opportunity of stating whether they wish to teach, perform or simply enjoy what others have to offer. Here's an opportunity to help launch a new acoustic music happening in the Pacific Northwest. Whether you go for a drum-circle, an informal guitar jam-session, to learn to tell stories, or to dance and play you'll have a great time. Start packing! Camp Seymour is located in on beautiful Glen Cove, only 30 minutes from Tacoma, Washington (just off scenic Carr Inlet in southern Puget Sound). www.campseymour.org or call 253-460-8884 for more information or to request a registration packet. Cost: \$87.00 adult, \$57.00 child, free for under 3.

Meet the author...

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

The Cutters continued from page 7

works at Dusty Strings creating instruments; Stuart Williams, Arwen's first fiddle and Tyler's first bass and keyboards teacher; The Washington Academy of Performing Arts, which Arwen has attended the past three years; Michael and Norma Markey, who have been patrons, friends and family supporters; and Rob Folsom, who recorded the early albums (and still goes to the Antique Sandwich Company) and is a great friend and studio man.

As I see it, The Cutters exemplify the possibilities that exist with a simple formula: add love and family and friends and community and music for an extraordinary musical experience and life.

For more information about The Cutters, buy their CDs or go to their Web site at <http://www.northwestmusic.com/thecutters/>. Watch for their annual Christmas concert on December 10, 2005 at Immanuel Lutheran Church, 1215 Thomas Street (near the downtown REI).

ROGER PHARES

Memorial Celebration

BY DAN ROBERTS

For those who knew Roger Phares, mandolin virtuoso, always ready to play with others, sad news. Roger died about a month back in Nicaragua. A memorial celebration is scheduled for Sunday, October 16, at the Eagles Hall in Poulsbo. For more info, contact Billy Forrester at 360-271-9815. We're working on an article about Roger for the November issue. If you have any good Roger stories, please send them to Dan Roberts at: folkie@speakeasy.org.

Support your favorite magazine!


Victory Review

Contributions are tax deductible!

TOWN HALL SEATTLE PRESENTS

Bulgarian Bebop

YURI YUNAKOV ENSEMBLE
WITH IVO PAPASOV



THE LEGENDS OF BULGARIAN WEDDING MUSIC PERFORM TOGETHER AGAIN!

FAST, FURIOUS AND FANTASTIC PERFORMANCE BY GYPSY MUSICAL ROYALTY!

ADVANCE TICKETS \$21/\$18 TOWN HALL MEMBERS, SENIORS, STUDENTS ONLY AT WWW.TICKETWEB.COM. \$23/\$20 AT THE DOOR.

OCTOBER 19 AT 7:30 PM
Pre-Concert Talk at 6:45 pm
by Carole Silverman

First Hill, Eighth at Seneca * www.townhallseattle.org

ACCENTS ON MUSIC THERAPY

Memoirs of a Music Therapy Intern

BY ALISON COCOVICH

My name is Alison Cocovich and I have been interning as a music therapist at Whidbey General Hospital over the past year. I can remember back to my first month embarking on this journey and wondering what I had gotten myself into. I had gone from feeling like a confident college graduate to feeling like an awkward, self-conscious intern who had to earn the respect of the people she was about to face and work with. Not only was I working with a population with which I seldom worked, I also needed to learn my way around a new community. Little did I know that the rewards would highly outweigh the struggles.

The first half of my internship was spent doing observations, co-facilitating client sessions, doing research, and playing live music for the hospital. This was an uncomfortable time of fumbling over guitar chords, adding new music to my repertoire, and wondering how I was ever going to be able help my clients therapeutically. Over time, once my skills and my comfort level had developed, the true magic started to happen. I worked individually with people in three different areas of the hospital. I saw people in the rehabilitation department, on the medical-surgical unit, and in clients' home through Home Health and Hospice. Each area presented its own unique and different challenges and offered varied rewards and learning experiences. When I needed guidance, it was provided by my supervisor, the hospital staff, the wonderful volunteer musicians, and the clients themselves.

Working in the rehabilitation department seemed overwhelming at first, because I had to work with three children. I had never worked with children before and, to be honest, children quite intimidated me. But one client in particular changed my views and I was able to learn from him. When I first started working with him, he was resistant to working with people with whom he wasn't familiar. Most of my sessions I spent trying to imitate what my supervisor had been doing and wondered if I was using the proper technique. I discovered that once I had stopped worrying about the techniques and expected

outcomes and started really paying attention to what my client was actually doing and how he learned, I was able to make incredible progress with him. During this time I learned that it was okay if something "didn't work" because I was learning what would be more constructive for my client.

Another set of challenges arose performing house calls for the Home Health and Hospice team. I had to find people's homes and then enter their world hoping to make a productive and compassionate connection. When I started making these visits, I remember suffering the same self-conscious thoughts about proper therapeutic techniques.

This time, those fears were accompanied with feeling inadequate as a musician. My experiences with my clients in this setting helped me overcome those fears and I learned a very important lesson. I started out by worrying if the songs were helping my clients reminisce, even out their breathing or properly distract them from pain. It struck me during one of my visits how music could really touch someone's life without facilitating anything but a song.

I had one client's wife and caregiver remark that listening to a single song had improved her whole demeanor. It was that client who had emotionally processed an event in his life through singing and remarking on the lyrics of a song. I realized how much sharing a simple song could bring to some people. Sometimes, the music itself was the therapy, not the technique I was using.

I didn't begin seeing people on the medical-surgical unit until halfway through my internship. Music Therapy was offered in a new area in the hospital, so I had to improvise. I began timidly going into the rooms of people who had been referred by care management or nurses to ask if they wanted our services. Sometimes they just wanted to hear music. Other times I had worked with patients on breathing and music listening techniques for relaxation. I even had the opportunity to play music for an impromptu wedding in a hospital room. I realized how important music was in an

environment where I thought that people would think about using it least of all. Who needs added noise to the chaos and hubbub going on throughout the unit? However, not only did the music soothe the individuals I was seeing, it seemed to have the same effect on the nurses and doctors as well.

One of the most touching moments happened on my last day in the hospital. I entered a room where a woman was comforting her restless husband. I told her who I was and about the services I had to offer. She told me what music her husband liked to hear. I began singing a familiar song and she joined in. During the song, her husband's demeanor relaxed as he closed his eyes all of the way, breathed deep and even, seemed to fall asleep. The woman replied, "That's the most relaxed I have seen him since he's been here." I asked if she sang regularly and she had replied, "I used to but not anymore." She said that singing was too emotional for her at the moment. I offered recorded music, but she didn't seem interested. Later, after our visit, I was walking down the hall and heard the woman gently singing for her husband. Sometimes, all it takes is the "planting of a seed" and some encouragement and the therapy takes care of itself.

My journey through the Music Therapy program at the hospital was rocky at times, but beyond the difficulties were great wisdom and inspiration. I struggled to find a balance between wanting to save the world and taking care of myself. I have learned what my strengths and weaknesses are. I am now able to accept what my weaknesses are and work on them. I realized the truth in my supervisor's words that "Music Therapy isn't a science, it's an art" and that I should not fear - but embrace any bumps on the road during my next journey ahead...becoming a professional.

I thank everybody at Whidbey General Hospital and my clients for a wonderful and diverse learning opportunity. They have convinced me that music truly has the power to heal. My hope is that the program expands to touch even more lives in the future.

Alison Cocovich has just finished her music therapy internship at Whidbey General Hospital under the supervision of Barbara Dunn, LICSW, MT-BC. She will be obtaining her bachelor's degree in Music Therapy from Marylhurt University in Portland, OR. She will now be working on becoming board certified. Contact info: e-mail: casper78@aol.com

ALL THE STREET IS A STAGE

Busker The News

BY JIM PAGE

I used to play at a pub in Liverpool called “The Bunch Of Grapes.” The sign above the door was just that: a picture of a bunch of grapes. I thought it was colorful and fun until it was explained to me that not too long ago most people couldn’t read. So they used pictures. If that’s true then obviously it’s also true that very few people could read newspapers. They would have to have depended on word of mouth for the news. That’s where the buskers came in. A story from London could be carried to Liverpool in a few days by a traveling troubadour. Look into history and there they are, singing the songs of the day: the wars, the intrigues, the romances. Where there was news there was somebody singing about it.

Later on, when literacy was increased, there was a potential problem: an informed people is a dangerous people. And so the spin was invented. If everybody can read the stories then the telling itself has to be managed. Whole offices and careers were created for the purpose of “information maintenance.” And they were very effective. All those people reading all those newspapers and still staying dumb. And now, there’s radio, too and TV. How to explain it all? Well, you can spend six weeks reading Noel Chomsky’s *Manufacturing Consent*, or you can just imagine someone with a lot of money wanting to keep certain stories from getting out. Through the chain of accountability things get squashed. And before you know it Downing Street never happened.

If Aaron Brown could sing we would probably trust him more than we do.

So here come the buskers again. For thousands of years, long before there were professional journalists, these irrepressible songsters have carried the stories from place to place, earning various rewards and sometimes getting their heads chopped off. Where would we be without them? “But how can we trust them?” you say. To which I say, “How can we trust Aaron Brown?” Aaron sure has a lot more bosses and censors than the average street singer. In fact, Aaron’s little brother John was a busker in Seattle briefly back in the 70’s. Aaron told me this when he interviewed me for local TV in the early 80’s. So you see, Aaron Brown is only one short relative step away from a busker himself. No comments on anybody’s musicianship or veracity.

They say Woody Guthrie used to sing on the streets around Seattle. Maybe at the Market, who knows. Certainly many of his songs not only did a better job of telling the news but they did it in such a way that the stories lasted. Thanks to him we still know about those dustbowl refugees. And those vigilante men, whose species I see resurrected and walking around downtown Seattle these days to keep the poor people from getting too comfortable. If it wasn’t for the songs I wouldn’t know who they were.

The trouble nowadays, as far as being a singing news carrier goes, is that some cocaine rattled rock star is probably going to come by and give you an offer that’s hard to refuse. Lots of money, lots of babes, lots of record sales. As long as you make certain changes. Chomsky again: It’s hard to stay true to the form and be good at it at the same time. The way the system works, when you start to really get good the goons come along with the money and everything changes. You wind up with Bono. But that’s another story.

Right now, let’s just say that the street troubadour, the busker, has always carried the stories and probably always will. They are the witnesses, the carriers of our oral tradition. We need them. Because what’s left when they burn all the books and smash all the printing presses? You guessed it: the buskers.



Yo Ho Ho and a bottle of FUN



Your seafaring past is afloat at South Lake Union Park! There are six National Heritage vessels and a big fleet of classic wooden small craft for the public to visit. 860 Terry Ave N, Seattle

Come discover your yo ho heritage!

Monthly Chantey Sings and Maritime Concerts: www.nwseaport.org



Learn why your ships and heritage are in danger and what you can do to help: walice1@qwest.net

SHIPS: Seafaring Heritage in Partnership, Seattle

MUSICAL TRADITIONS

Have Fiddle, Will Travel

BY STEWART HENDRICKSON

It's the middle of August and I am lacking inspiration for a new column. It's due in a couple of weeks, so I think I'll just go with some random musings.

"Have Fiddle, Will Travel" is a bumper sticker you can get from the good folks at Fiddler Magazine. I think it well describes my current life style. My fiddle case is a convenient size and fits nicely in the overhead bin of most airplanes. It also has a couple of straps to wear like a backpack. Only once did it not fit in the passenger compartment of an airplane. On a very small prop plane going from Glasgow, Scotland, to Derry, N. Ireland, I watched the pilot carefully place it in the luggage hold, and then carefully hand it to me after we landed.

I take my fiddle most everywhere I travel. Even if I'm not performing, I like to practice every day. A fiddle instructor once told me, "If you don't practice for one day, you notice. If you don't practice for two days, they notice."

On a recent trip to Hawaii we stayed in a plush vacation house just 20 feet from the beach on the north coast of Kauai. As I sat on the veranda playing my fiddle, it was fun to watch the expressions of people walking by. I don't think they expected to hear Irish fiddle tunes on the beach in Hawaii!

Then of course, how can you possibly go to Ireland without a fiddle? It gets you free Guinness in most pubs and you meet many interesting musicians. Once, waiting four hours for a delayed flight out of Dublin, I entertained my fellow passengers with fiddle music.

And going through airport security, I have yet to open my fiddle case for inspection, even though I now routinely take off my shoes and belt and empty my pockets (is going through nude the next option?). And I have a lot of stuff in that case other than my fiddle!

Here are some favorite fiddle quotes:

"We do not quit playing because we grow old, we grow old because we quit playing." — Oliver Wendell Holmes

"We consider that the man who can fiddle all through one of those Virginia reels without losing his grip, may be depended upon in any

kind of emergency." — Mark Twain - Letter to Virginia City Territorial Enterprise, January 1863

"Fiddlers just want to have fun!" Stacy Phillips

"I don't want talking, I want fiddling!" — Luther Davis

"Get up, Kate. We can make more money plowing than we can playing the fiddle." — John Morgan Salyer

"The music comes from the fiddler's heart, through his strings and straight into your heart." — Father John Angus Rankin, Cape Breton musician

And a song:

"Edgar" — by Pam Ayres

*Oh, don't sell our Edgar no more violins,
That dear little laddie of mine.
Although he's but eight, we'd prefer him to
wait*

*For I doubt if he'll live to be nine.
He plays the same song, and it's sad and it's
long*

*And when Edgar reaches the end
With his face full of woe, he just rosins the
bow
And starts it all over again.*

*Now Dad he says Edgar's a right little gem,
It's only his face that looks bored.
It's really delight makes his face appear white
When Edgar scrapes out that first chord.
Daddy, of course, was filled with remorse
When Edgar came home from the choir
To find that his fiddle, well, the sides and the
middle
Were stuffed down the back of the fire.*

*So don't sell our Edgar no more violins
When next he appears in your shop.
His daddy and me, well, we both do agree*

*That his fiddling will soon have to stop.
Sell him a clean or a filthy magazine,
Ply him with whisky or gin,
A teddy, a bunny, or just pinch the kid's money
But don't sell out Edgar no more violins.*

*Although it would be a mortal sin,
We'll do the little fiddler in,
Don't sell our Edgar no more violins.*

My older sister takes great delight in reminding me that when I was eight years old and just learning to play the violin, she couldn't bear to hear me. It takes several years before a beginning player can play in the presence of other people. My friend Ken Waldman, "Alaska's Fiddling Poet," learned to play fiddle while living alone in a one-room cabin in the remote wilds of Alaska; that's the best way to learn. Here's some advice from Ken:

"Old-Time Fiddle Lesson" by Ken Waldman (with permission) "To Live on this Earth" (West End Press, 2002) and "A Week in Eek" (Nomadic Press Audio CD, 2000).

*To learn, lock yourself
and your fiddle in a room
all winter, and practice
until you play with a twisty
heartfelt rhythmic punch
that approaches trance:
fiddling is not technical
repetition anyone can master -
it's the sound you make
once you know in the blood
you clog with your fingers
while that old devil music
dances inside the box.*

When someone asks me how long I have played the violin, I tell them about 60 years. But that includes about 45 years that I didn't play at all. About eight years ago I started playing again (this time the fiddle and not the violin, but they're really the same instrument). Much of what I had learned as a kid came back to me, but then I had to learn all those tunes. Learning to play the fiddle (or violin) is really a life-long process; one never arrives at the final destination, but it is the journey that makes it worthwhile. And then there are the fiddles in my life. I have had five different violins at various times, and still have two. In the March, 2003, *Victory Review* I wrote a column on the acquisition of my latest instrument. It's an interesting process. I finally waited for the violin that told me I just had to buy it.

Continued on page 21

KIDS KORNER

Classical Kids

BY HILARY FIELD

If you are looking for interesting cultural experiences, the Seattle Symphony has a knack for making classics from long ago into new musical adventures for children. Its concert series include Tiny Tots, for newborn to age five, and Discover Music, for ages five to 12. It also has an extensive education program available in schools and communities for different grade levels, and a music discovery center, Soundbridge.

Countless families have enjoyed the popular Tiny Tots series since its debut six years ago. These performances are wonderful introductions to the world of classical music for young ones. Led by the musical group "Identical Harmony," they are interactive, joyful, creative, and interesting for tots and the adults who accompany them. Identical Harmony is Linda Sebenius and Lisa Cole, identical twins and early childhood music performers and educators with beautiful, clear voices, lovely harmonies, and an inviting stage presence. These concerts are billed as "original sing-along, move-along shows for young families." Songs, storytelling, and audience participation bring the music to life. This season's concerts explore music by the giants of the classical and romantic world of composers. The series includes "Mozart for Mamas, Papas with Young Children," Beethoven for Little Boys and Little Girls," "Chopin's Romantic Melodies for Children," "Haydn's Big Surprise at Any Age!" and "Debussy's Impressions of the Great Big World."

Discover Music is a celebration of symphonic sounds with stories, songs, and dance. Each of these concerts lasts about one hour. The concerts for this season include "Music Heard on Planet X," "Holiday Classics for Children," "Happy Birthday, Mozart!" "Orchestra Animals," "Cinderella... told by Prokofiev," and "Made in America Today." The Seattle Symphony offers Discover Music! Enhancement Classes designed to enrich the concert experience for the young listener. Children engage in crafts, drama, dance, and percussion activities related to the upcoming concert. These classes are offered for 6-7 year olds, 8-9 year olds, and 10-12 year olds.

The Seattle Symphony is active in outreach programs for the community. ACCESS (Artistic & Cultural Community Engagement with Seattle Symphony) Community Concerts are free to the public. Each of these concerts features an award-winning musician from Sphinx. The Sphinx competition, open to African-American and Latino string players under the age of 26, is designed to promote string-playing experience to young people of color. The competition gives them the opportunity and exposure to develop their career, as they serve as role models to musical youths of all races. The concerts for the 2005-2006 year will be held at West Seattle High School: January 17, 2006; Garfield High School side-by-side concert: January 19, 2006; Langston Hughes Performing Arts Center: January 24, 2006; and Cooper Cultural Arts Center: January 26, 2006. All concerts begin at 7:30 pm.

There are numerous opportunities for school groups at Soundbridge-Seattle Symphony Music Discovery Center. Maestro Gerard Schwartz, the conductor of the Seattle Symphony, believes that "education is one of the greatest priorities at the Seattle Symphony. Soundbridge is going to help us fulfill our mission of not only being a great symphony orchestra, but also of being a great educational resource for our community." A generous grant to the Seattle Symphony from an anonymous donor for an educational facility helped realize this mission. Seattle Symphony executive director, Deborah R. Card, explained in a press interview, "Soundbridge-Seattle Symphony Music Discovery Center is not only the name of a physical place, but it also encompasses the overarching Seattle Symphony programming that enables people of all ages and cultural backgrounds to establish and develop relationships with symphonic music, its history, the orchestral instruments, musicians of the world and the entire Seattle Symphony family." Among its resources are a performance/workshop space, independent learning exhibits, music classes and programs for children and adults, and educational opportunities for the community. Soundbridge is also a resource center for classroom teachers. "School groups are always welcome," explains Dr. Patricia

Costa Kim, Seattle Symphony Director of Education and Community Programs. "We want to maximize our service to students and teachers by asking them about their academic and artistic learning needs. Each school's visit is tailored for their experience level and expectations."

This fall, Soundbridge has partnered with its neighbor, the Seattle Art Museum, to offer educational opportunities for school groups. The art exhibit "Native Arts of the Northwest Coast" is complimented by a journey through the history, art, music, and cultures of Native Americans of the Northwest. Students also have the opportunity to hear the music of nature that inspired Louis Comfort Tiffany's glass masterpieces in SAM's "Artist for the Ages" exhibit.

Along with discovering the relationship of art and music, Soundbridge participants can explore the physics of music with "Fun with the Science of Sound," a series of classes led by Paul Beck. Paul Beck is an author, a scientist, and a musician who has developed exhibits for the Pacific Science Center. Learn why we hear what we hear in the hands-on classes "Making Waves" (Saturday, October 29, 2005, 2pm), "Instruments and Voices" (Saturday, January 21, 2006, 2pm), and "Between Your Ears" (Saturday, March 25, 2006, 2pm).

If jazz is more appealing than the classics of yore, visit Soundbridge in early spring for "Celebrate Jazz in March!" This series includes the Emerald City Jazz Ensemble on Saturday, March 11, 2006; Jovino Santos Neto and the Cornish College of the Arts Latin Jazz Ensemble on Sunday, March 18, 2006; and Cornish College of the Arts Jazz Vocalists Showcase on Sunday, March 26, 2006. All concerts are at 2 pm and are free with Soundbridge membership. For those who want in on the improvisational fun, join the Seattle Repertory Jazz Orchestra on Thursday, May 18, 2006 at 7pm for a workshop/demonstration of "That Swang Thang, Fundamentals of Jazz Playing." And if you know of a musically inclined toddler, sign him or her up for "Improvisation Class for Tots." Nancy Gosen, inspired by the teachings of movement educator Emile Jacques-Dalcroze, leads the mini music makers as they improvise with their bodies, voices, and on percussion instruments. For more information on these and other concerts and programs, visit Seattle Symphony's website at www.seattlesymphony.org.

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

THE NIGHT OF THE LIVING i-PODS

BY BILL FISHER

The first four days that the Apple iTunes program was available in their country, Japanese music lovers purchased about four million songs. Three conclusions can be drawn from this small but stunning fact. More than that, actually, but bear with me. First, the sale of music over the Internet is quickly becoming a huge business. Second, Internet sales are bound to create more of an international market for music than we've ever had. Third, the sale of music in the form of bits and bytes is here to stay.

But a few things need to be said about that last point. We are unlikely to dump our CD collections into the landfill just because we're buying more and more music online. Indeed, we're likely to burn the music we buy on to a CD so that we'll have a backup copy, just as we're likely to make MP3 files of our favorite CDs and place them on our iPods (or similar players), and then store the CDs themselves. We're also likely to buy a physical CD when we want the whole package, with liner notes and the pleasure of being able to study the cover art. We're also in the midst of—not at the end of—a gigantic revolution in the way we purchase, store and enjoy our music. It's iPods of various stripes today. We have little idea of what it will be tomorrow.

All of which means that record stores are falling like flies. It means that the Columbia House CD club has its eyes on the exit. It means that the music industry—typically anything but forward-looking—is still trying to figure out how to fight all of this change and, as it realizes there's no fighting it, how to make the biggest buck from it. Zillions of dollars are being pumped into the selling of what few superstars remain, although the music industry would do best to leave aside such stupidity and figure out how to cater to the vast array of musical tastes in our nation rather than trying to make us all adore two or three rap stars who these days have little to say except how cool it is to be a rap star. And thus we have the curious ambiguity of a time of perhaps greater star worship than I can ever remember, when the population pays rapt attention to the likes of Paris Hilton and Britney and techno-ABBA music, and a time—the very same time—when people are gladly discovering and buying

forms of music they would never have been exposed to in the not-so-distant past. Amazing. But it isn't the fate of the Next Big Thing that has my attention. It's the fate of my own music collection.

This iPod thing began for me last Christmas. My wife decided I needed an iPod mini—with about 6 GB (gigabytes) of space for music, which translates into something like 750 songs, I guess. Whatever. It seemed enormous to me at the time, and I dug into filling it with my favorite music. In a few months it was full. (I have an embarrassingly large and varied collection of recorded music.) I was thrilled to be able to listen to music I'd rarely or never hear on the radio—to Eros Ramazzotti, to Tudor church music, to Larry Murante and Linda Waterfall, to the Brandenburg Concertos, to South African township music, and on and on. But the box was soon full, and I had to take something out if I wanted to put something else in. Friends, there is an iPod that has a 60 GB capacity. My wife very quietly saved up for one—no inexpensive endeavor!—for my birthday, at which point I passed on the mini to my youngest stepdaughter. (And more about that in a moment.)

In the meantime, I was trying to decide how and where to listen to my music. I've never been tremendously comfortable with earphones, even with those little buggers they call "earbuds." If I have them on while driving, I feel as if I'm traveling in my own little bubble of plexiglass, a bit removed from everything that is going on around me and a bit vulnerable to things I should hear and anticipate on the road. I wore my iPod when I picked up my daughter at the airport and felt as if I were missing a parade of minidramas, reunions and reconciliations going on unheard around me. ("Glad you could make it, Maude. Mother's about gone, you know.")

I found that what I really wanted was to be able to plug my iPod into suitable speakers in most of my favorite environments—in my car, in my writing studio, in other rooms of the house, even when I visit friends and want them to hear a song or two. I mean, it's a wonder to be able to say, "Have you heard the new songs Heidi Muller and Bob Webb are recording?" and then to be able to pull out an iPod and play them...most anywhere.

For me, the musical future might be best if there are docks I can plug my iPod into in all places where I'd like to have music in the background (and often in the foreground). Still, there's a place in my life for headphones. I love to listen to Thomas Tallis choral music in bed through my little earbuds as I prepare my spirit for sleep at night.

Okay, the big and beefy 60 GB iPod.... I've stuffed about 15 GB of music into it, and I have a recurring fantasy that I'm going to make it explode, even though it tells me I still have about 44 GB of space to fill. That's a whopping big amount of music. You need to have a huge collection for such a machine to make sense. Imagine, though, hundreds of CDs—most of the music you've carefully collected—all sitting in a small device you can wrap your hand around. The big thing here, though, is that creating an iPod's worth of the music I feel passionate about is a hugely revealing experience. In some ways, it's like watching your life pass before your eyes. What do I really want to have at my fingertips? Crosby, Stills and Nash were great in their day, but how about today? Do I want to use the iPod to explore music further? (Yes.) Do I want to store and listen to CDs I've paid too little attention to, allowed myself too little time to study? (Yes.)

Bottom line: What music am I most passionate about and how, truly, do I want to hold on to it and experience it?

That's a question on the order of: What will bring me happiness and fulfillment in the years of my life that remain? It's about that big.

So I've been grappling with my iPod, with my music. I've surprised myself numerous times. By how much I love, but haven't had adequate time for, classical music. By how incredibly deeply the music of my favorite singer/songwriters matters to me. By the fact that I don't put collections of single songs into files and load them on to my iPod; in most cases, I put the whole CD on there because I want to experience what the artist intended me to hear. (There are cases, of course, where a few songs are great, but others give me migraines, so they get left off.) What I'm saying, in any case, is that the iPod, in my own case, has reinforced the full artistic intention of a musician rather than turning me into a collector of "singles." Further, that artistic intention can expand, since it isn't limited by the amount of music that can fit on a CD, and it can also contract, since there really is no absolute length for a set of music any longer.

My iPod will store photographs and addresses and a calendar, I think. And I'll be glad if my

wife puts a few photographs of my kids and stepkids (and herself, of course) on my iPod, I suppose. But I have an address book; I have a calendar. I don't have another device that holds virtually my entire music collection. I don't want it to double as a phone or a keychain or a flashlight or a camera, either.

None of which is to say that other people will react to their iPods as I have. My younger stepdaughter, for example, is indeed a collector of "singles." She has music that ranges from a couple of Avril Lavigne's hits to Dana Lyons' "Cows with Guns." She's amassing a small collection of the songs she particularly likes—to sing with, to dance to, to laugh at—and that's that. This is not a collection of the entire *oeuvre* of anyone. It's a different device in her hands, entirely.

Which seems to underscore an earlier point. The uses and enjoyment of music are fragmenting, in spite of the music industry's great efforts to keep alive the starmaker machinery. The true ramifications of this—so well symbolized by the privacy created by an individual listening through earbuds—haven't quite caught up with us yet.

Nor have the ways that this device reorganizes and reconstitutes our relationship to our own music. Get a few dozen or more of your favorite CDs loaded on to your iPod, find a quiet place, and put the device on "shuffle." Here, indeed, your life floats gently and unexpectedly before your ears, and new relationships between artists and their music weave their way into your brain.

Pretty soon, one of the songs your iPod plays creates a dramatic need to hear a whole set by that artist, and you delve into that. Then you're back into "shuffle," perhaps, or maybe that artist brought another to mind. Or, once back in the "shuffle" mode, you notice that certain old recordings don't have the bite they used to when played next to newer recordings. Alternatively, you notice that Mark Knopfler has been one of the planet's tastier guitar pickers since the get-go and many of his early recordings haven't aged a bit.

In short, all this music you love seems to come much more alive for you—or, to put it another way, seems to enter your life in so many new and subtly different ways. I find myself studying the music more closely, reveling in this bass line or that mandolin solo or the catch in the blues singer's voice. I listen even more closely more often than I used to be able to.

As I've said, this isn't necessarily what my 11-year-old stepdaughter is doing, and yet I notice

that she knows the music she plays extremely well and can point out to me the slightest unusual decisions made by the recordings' producers. All of this matters greatly, I think, to the way we record music, and it will show up in the care we give our live music as well. The audience for music is growing, is becoming far more international than it formerly was, and each music lover's collection of favorite music is becoming far more precious to him and her.

These things haven't yet quite caught up with us, and certainly haven't caught up with the music industry. It's worth mentioning, by the way, that we give up a bit of frequency range with our iPods and iPod-like devices so that we can download a CD in a reasonable amount of time. The next step, more bandwidth, will change that a bit. But who knows—perhaps what we're really on the verge of is devices that remain in our ears, as in Bradbury's *Fahrenheit 451*, and the ability to summon up "on demand" any music that we want to hear and explore. Scary.

The bottom line at this moment for me is that it's a good deal more possible today than it was yesterday that someone in Kyoto or Bangladesh or Milan might hear Kathryn Mostow or Joe Jencks or the Emerald City Jug Band wandering around in bits and bytes and believe he or she has gone to heaven. And that is what the music industry should prepare itself for. It is the Next Big Thing.

Bill Fisher lives with his life-and-music-partner Robyn and three stepchildren in Olympia, WA. Their two CDs are titled 'Time of Our Lives' and 'Bagful of Beans' (a children's set). They perform in a wide variety of settings, produce concerts and support music and musicians in doing what they do. They also teach and write for a living. They can be reached at 360-459-3079 or bill@cco.net or robyn@cco.net or through their Web site at www.billandrobbyn.com.

Your Gig Ad could be here! Only \$15.00 for members!

To reserve e-mail to: victoryedit@mindspring.com by the first of the month.

Send a pre-paid check to the Victory Address on page 3

Musical Traditions Continued from page 18

I'm not a religious person, but recently I realize I do have a religion, it's ITM. That's Irish Traditional Music. There are parallels with more conventional religions. When musicians discover ITM it's often similar to a religions conversion – "I will play no other kind of music forevermore." The Bible is "O'Neill's Music of Ireland." We gather in dark, secretive places to study the holy writ (tunes) and for fellowship (craic). We share communion (Irish soda bread and Guinness). We make pilgrimages to the Holy Land (Ireland). Over time philosophical and spiritual differences develop (traditional, new-age, ecumenical, fusion, pop). And, finally, as the brethren argue and differ among themselves, sessions split to form new sessions. Come, let us play!

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



Deb Seymour
"Why musical hamster?"

SAT. OCT. 8 – 7:00 PM
P&G Speakeasy Cafe
15614 Main Street
Duvall, WA
425-844-2766
with the Debonairs!
www.debseymour.com



MICHAEL GUTHRIE

+ OCTOBER 15TH +

Hotwire Coffee
17551 15th Ave. NE.
Seattle (North City), WA

Visit: www.moorafa.com



Alicia Healey
Val D'Alessio
Eva Tree

at Madison's
3803 Delridge Way SW

October 11
7 pm

CLASSIFIEDS

Please submit Classified ads to victoryclassifieds@yahoo.com. 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 to do song circles together. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.

INSTRUMENTS / EQUIPMENT

DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or emailmusicshop@dustystrings.com.

Musical Equip. For Sale: Fender Sidekick bass amp, \$80.00 Peavey Micro-bass practice amp, \$40.00 Peavey Mini-Monitors (16 ohm, not powered), \$40.00 pair Crate PA-800 (8-ch powered mixer), \$130.00 Left-handed--Godin Seagull S6 cedar dreadnought,

incl. case & Fishman onboard active pickup, mint cond., \$400.00 misc. cables, connectors, etc.--ask for details Call David @ 206-789-4803

MARTIN GUITAR 000-16TR 1997 with Hardshellcase excellent condition John 206-362-0011 \$595

FOR SALE : Gretsch 8&1/2" Banjo ukulele Favilla Soprano ukulele Maybell 7" Banjo uke Other ukes as well....Prices negotiable 360-378-5151

FOR SALE GUITAR - COLLINGS D2H - Number 3519 - 1 3/4 inch nut - Excellent Condition \$2,500. Firm. Dave 360-490-2946

GOODALL JUMBO 12 STRING GUITAR, AAA Rosewood/Sitka spruce, gold/ebony Shalers, Highlander IP2 pickup, case. Awesome sound, plays great and in tune. Excellent condition. Discount price new is \$4400. Yours for 3300. Mark 425-218-5023

LESSONS

STUDY TROMBONE and JAZZ VOCAL LESSONS All levels. Also PA rental at reasonable prices. www.marcsmason.com. Marc Smason 206-760-1764

DRAMATICALLY IMPROVE YOUR ACT! Expert performance coach from NYC offers superior training in voice and stage presence for singers, musicians, speakers. Private coaching (\$100/session) call 360-291-8816. Outstanding results! www.WayneAllenStudio.com

MUSICIANS

DRUMMER/MULTI-PERCUSSIONIST available for performance and recording. Original acoustic rock, folk, world music preferred. Dan Ochipinti at 206-937-2956, danochipinti@earthlink.net Let's connect!

THE BLUES HARMONICA WORKSHOP Six weeks instruction. Beg, inter and advanced 206-312-0328 - website- deltabluzin.com

LET'S GET TOGETHER TO JAM. Looking for folks who play in Bellevue & East Side? Acoustic folk, blues guitar, contact Paul at 425-451-9044

NEED FIDDLE, DOBRO, GUITAR for Bluegrass Gospel group to play local seniors homes. Do you have talent, a couple hours a month? Gregg 253-862-3538

CELTIC HARPIST available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 harp@olympus.net www.davidmichaelharp.com
SEATTLE SINGER/GUITARIST seeks a musician to learn my original songs, jam with, and prepare to hit the open mike scene. Accordionist, clarinet or flute player welcome. Also guitar or harmonica player. Erich at (206) 526-8414. email scrinii@yahoo.com

PROFESSIONAL PICKERS WANTED up and coming singer/songwriter with CD and Web site, www.devinbrewer.com, seeks solid folk/bluegrass/swing backup musicians for touring. I have gigs booked. 360-352-3448

TACOMA BLUEGRASS JAM: Fourth Saturdays from 1 to 6pm in Carpeners Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

OLYMPIA GUITAR/ VOCAL DUO exploring Irish Scots Folk seek experienced and creative accompaniment or melody instrumentalist, gigs eventually. Contact: Giles - 360-943-1480 or Ingrid 360-867-1313

DRUMMER/MULTI - PERCUSSIONIST available for performance and recording. Original acoustic rock, folk, world music preferred. Dan Ochipinti at 206-937-2956, danochipinti@earthlink.net

FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest)

MISCELLANEOUS

LOST: One small woven bag, royal blue, contains percussion instruments, including egg shakers and 2 harmonicas. Left behind at a Victory open mic or at a coffe house/pub gig. Might be found next to the mind I lost, also. If you've seen it, please contact galenasong@hotmail.com.

ARTS-BASED, NON-PROFIT ORGANIZATION looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolite.org with subject line: "ELA Music Performance Project."

BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail Nwbluegrass-Subscribe@Yahoogroups.com Info: Joe Ross - rossjoe@hotmail.com

FESTIVALS DIRECTORY: 4,000 festivals & fairs in WA, OR, MT, ID with contacts, phones, location, description, #of stages and much more. 1,000's of gigs most in non music festivals. \$48/yr by mail from: Festivals Directory, POB 7515, Bonney Lake, WA 98390 253-863-6617 Chris Lunn, Editor info@FestivalsDirectory.com

GREAT PRICES ON BLUEGRASS DVD'S 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.

GRAPHIC and WEB DESIGN CD Covers, Brochures, Newsletters, etc., \$25. per hour. tutoring for PageMaker and Photoshop. www.dancinweb.com for samples. e-mail: dancinweb@mindspring.com 206-522-7691

WORKSHOPS. Weekend songwriting and music-business workshops in the San Juan Islands. Information: www.songandword.com; info@songandword.com; 360-468-3964.

VOLUNTEERS

VICTORY MUSIC needs Volunteers:

CD Reviewers, Office work

Contact: victory@nwlink.com

Distributors for the Review:
Bellevue, Kirkland, Redmond and Snohomist Co.

Writers

All opportunities are volunteer positions!

Your ad could be Here!

ADVERTISE

in The

VICTORY REVIEW



To reserve an ad
or
for more information
Call: 206-522-7691
or
e-mail: victoryedit@mindspring.com
Ads need to be reserved by the
1st of the month

Please note: The above phone number is
to be used for Victory Review contact.
It is a residence *** NOT ***
the phone number for Victory Music.
To leave a message for Victory Music
call - 253-428-0832

ON THE AIR

Radio Broadcast Career Training

90.9 FM - KVTI

www.i91.ctc.edu

Clover Park
Technical
College

For more info

589-5800

589-5884

1-91

51,000 Watts • Tacoma



THE NEW ORLEANS

CREOLE RESTAURANT

PIONEER SQUARE
114 First Avenue South
Seattle, WA 98104 U.S.A.
206-622-2563

OCTOBER MUSIC

- 1st Lil' Bill and the Bluenotes
- 2nd Chris Stevens Band
- 7th Alice Stuart
- 8th Tim Sherman Band
- 9th Radio Rhythm Orchestra directed by Pete Leinonen
- 14-15th Seattle Harp Showcase 9:00 am - 1:00 pm
Directed by Mike Lynch
- 15th ALSO - Hi Sierra Trad Jazz 5:00 pm - 9:00 pm
- 16th Bob Hammer Jazz Band
- 21-22nd Jimmy Burns
- 23rd Rael Lubag Jazz Quartet
- 29th Cadillac Jack

Mondays	New Orleans Quintet
Tuesdays	Holotradjazz
Wednesdays	Floyd Standifer
Thursdays	6:00 - 8:00 - T.J. Wheeler and Students 9:00 - Ham Carson Group

Fax 206-749-4081

Web - www.neworleanscreolorestaurant.com/

REALTIME

www.realtimemp.com

206-523-8050

Serving Seattle's independent music industry since 1986
CD•CD-ROM•CD-R•CASSETTE•DESIGN

DUPLICATION

VICTORY'S OPEN MICS

1ST AND 3RD SUNDAYS

ALDERWOOD MALL

SIGN UP 4:00 P.M.
MUSIC 5 - 7 P.M.

TUESDAYS

ANTIQUÉ SANDWICH
SIGN UP 6:30 P.M.
MUSIC 7 - 10 P.M.

51ST AND N. Pearl, Tacoma, WA
253.752.4069

RAVENNA THIRD PLACE BOOKS

AND

HONEY BEAR BAKERY

SIGN UP 6:00 P.M.
MUSIC: 7 - 9:50 P.M.
6504 20TH AVE N.E. SEATTLE

THURSDAYS

1ST AND 3RD THURSDAYS

Crossroads Shopping Center
SIGN UP 5:30 P.M.
MUSIC 6 - 9 P.M.
15600 NE 8TH ST BELLEVUE, WA

2ND AND 4TH THURSDAYS

ESPRESSO AMERICANO
SIGN UP 5:30 P.M.
MUSIC 6 - 9 P.M.
EVERETT PUBLIC LIBRARY
ON THE CORNER OF HOYT AND Everett
EVERETT, WA

MEMBERSHIP

Please join or renew today!
Your financial support of Victory Music
is vital to the survival of our programs.

Publications

The Victory Review

Monthly magazine featuring columns, reviews of
acoustic music, our comprehensive events calendar,
and more... www.victorymusic.org

Open Mics

1st and 3rd Sundays at:
Alderwood Mall - by the Fireplace in the Food Court

Tuesdays in Tacoma at:

The Antique Sandwich Company

Tuesdays in Seattle at:

Ravenna 3rd Place Books/The Honey Bear Bakery

1st and 3rd Thursdays in Bellevue at:

Crossroads Shopping Center

2nd and 4th Thursdays in Everett at:

**Espresso Americano - in the Everett Public
Library, downtown Everett**

Musician Referral

Our member musicians are part of a database which is
used when the office gets inquiries for musicians and/or
bands. Victory refers several thousand dollars and
community hours a year.

- Youth (under 21 or student) - \$15
 Individual - \$30 Family - \$40
 Organization - \$80 Lifetime - \$250

I would like to volunteer!

I am a musician!

Name _____

Address _____

City _____ State _____ Zip _____

E-mail: victory@nwlinc.org & Message Phone No. 253-428-0832

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT #51
SEATTLE, WA