

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

May 2006

Number 05

Northwest Folklife

Arab Communities in
the Pacific Northwest

Inside...

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Cover Illustration: Joel Nakamura Design & Art Direction: MarketFitz, Inc.
 All photos either credited in articles or supplied by artists, Folklife or Victory Music.
 Cover Design: Anita LaFranchi

Victory Review is published monthly by: **Victory Music**
 PO Box 2254
 Tacoma, Washington 98401-2254
www.victorymusic.org
 E-mail: victory@nwlinc.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.

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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.

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FROM THE PRESIDENT

Victory Music: Charting The Course!

BY LOLA PEDRINI, PRESIDENT

Are you aware that there is a Victory Music membership drive going on? Have you forgotten to renew? Your membership is an important part of keeping a small volunteer organization going. We need more of you to be members.

One of the perks of being a member of Victory Music is the Musicians Referral list on the web site. Join Victory and get your name listed in this list.

With this in mind we are cleaning up the membership list as it is now. If you are not a current member you will be dropped from it. We have tried to contact you by email or postcard, but if your information isn't current this is impossible. So be aware and renew soon.

Also if you are a current member and aren't on this list, please email your information to victory@nwlink.com. A simple category ie. Folk, Bluegrass etc. and your email address, phone

number. Also if you are a group, band send that also for this list. You can be in more than one category.

Remember this is a volunteer organization and we could use your help. We need sound & emcee folks for the Open Mics, distributors (once a month) to get the Review out in your neighborhood, CD reviewers and someone to coordinate the CD collection into a real library. If and when that person is found he/she would need many hands to get this into a functioning system that we all could enjoy. So please think about how you could help Victory to make it a more viable organization for us all. Send your name and contact information to victory@nwlink.com.

Last, but not least. The Board would like to thank two Board members who are leaving the area, Jessica Mjelde and Michael

Fleckenstein. Jessica has been first of all a volunteer, starting at the Still Life doing set up and sound, lugging equipment up the stairs every week. And then as a Board member for a couple years before and after her stint in Uganda with the Peace Corp and the most recently stepping up and doing CD review coordinating. She tried to fill in wherever she was needed. Thank you!!

Michael Fleckenstein jumped in very soon after moving to the Northwest.

First time we saw him was in the rain at the first annual Victory Music picnic. His involvement began and soon became a strong member of the community. He offered to start and DID the Alderwood Mall Open Mic using his own sound equipment. His commitment to this organization is what this community is about and should be. He and his partner, Galena soon found many things they could do for Victory. She also jumped in and helped in so many ways, being the MC for the Alderwood open mic and did so much to help Anita LaFranchi with the Review; many times proofing it at the last minute. They will be missed and hopefully will return to the Northwest. Thank you!!

And to you readers of this Review, thank you for all your years of playing and enjoying acoustic music. *Musically, Lola Pedrini*

TUMBLEWEED SONG CONTEST

Has Theme of "Community!"

BY MICKI PERRY

Every year for the past 10 years the Tumbleweed Must Festival has run a unique songwriting contest. What makes Tumbleweed's contest unique is that each year we have an assigned theme and we ask that songs submitted fit the year's theme. Our themes are pretty broad and open-ended, with topics like "peace," "energy," "journey," etc. Having a specific theme makes the contest more of a challenge and also gives a criteria for judging the songs: How well do they fit the theme? This year's theme is "Community," which seems appropriate as we celebrate our 10th year of building a community of performers who assemble on Labor Day Weekend to entertain our local community and form friendships and relationships as part of an extended "folk family."

Our songwriting contest is also unique because we do not charge an entry fee, but we do

offer monetary prizes to the top three winners of the contest: \$150, \$100 and \$75 to 1st, 2nd and 3rd place winners, respectively. This is due to a generous donation from some special benefactors who are very supportive of singer/songwriters. The contest is not so much a competition as a showcase opportunity. The first place winner gets to perform their song at Tumbleweed's Saturday evening concert, but the top 10 finalists all perform their songs before three judges and the West Stage audience as a special event at the festival. We mail all entries off to a pre-judge who narrows the field down to 10 finalist and three alternates. Last year we received almost 50 entries.

Applications and details about the Tumbleweed Songwriting Contest are posted on our Three Rivers Folklife Society web site at www.3rfs.org/tmfApps.htm. We allow only one

entry per person or collaborative group, but others may join in the performance. Living room productions are acceptable. Be sure to label homemade CD's and tapes. If your entry is on a professionally produced CD, be sure to indicate which cut and if the same CD is also submitted with your performer application send two CDs as they go to different jurors. Please include a copy of the song lyrics. Application deadline for Tumbleweed and the songwriting contest is June 5th (one week after Folklife). We offer a little grace time for regular applications, but are strict on the deadline for the contest. So be sure to send your entry in on time so it is received by the 5th.

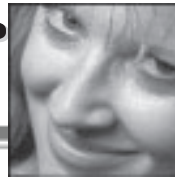
We hope you will accept the Tumbleweed songwriting contest challenge and we hope to see you at Tumbleweed Music Festival, September 2nd and 3rd at Richland's Howard Amon Park. For more information about the festival, check our web site at www.3rfs.org/tmf.htm.

Micki Perry produces concerts and is the Concert Booking Agent and Tumbleweed Music Festival Coordinator for 3 Rivers Folklife Society. She can be reached at 509-783-9937 or 509-528-2215 or by e-mail at: mickilperry@aol.com or at festival@3rfs.org.



GALLOPING GOSSIP

May 2006



BY DEB SEYMOUR

"Now is the month of Maying when many bands are playing... fa-la-la-la-la-FAAAAAAA -la-la-la-la-la...(duuuuuuh)..." Okay, so that's the chorus of a very popular English madrigal—popular in 16th century, at least! It certainly feels like centuries since the Gossip sang in a madrigal group, like, in high school... yes, imagine that! Eight hormonal 1980s teenagers attempting to sing 16th century love sonnets while sneaking listens to the Clash. But I digress. * Speaking of the traditional: we hear that **Hank Cramer** is now in production at David Lange Studio's with another CD project, this one to be called *Maureen's Back Porch*, due out sometime late spring/early summer, and that also the new **Constellation's Crew** CD is now available including a DVD of their concert at the **Tall Ships Festival in Victoria, BC**. It showcases most of the players with both traditional and original songs & tunes "...including an original by me!" brags **Mark Iler**, and rightly so, as Mr. Iler's song "Up Bound and Empty" about his grandfather Charles Iler's surviving the Great Storm of 1913 on Lake Michigan is truly worth bragging about! More news from the **Cramer Camp**: Hank has revived the **Pine Stump Music Festival**, in Winthrop, WA originally started by his wife, Kit's father. This new version of the festival had its inaugural weekend on March 26-27th, and was welcomed back with open arms by the community: **Jo Miller, Laura Love, Bill Davie, Dan Maher, Orville Johnson...** * Speaking of revivals: hats off to Victory Board member **Joe Missouda** on producing a fine **Victory Music Showcase** at Espresso Americano in Everett on March 18. Artists **Christie Aikin**, the **Michael Carlos Band** and **Stanislove** filled the house for a delightful and well-executed group of music sets that not only brought together old friends, but also introduced new folks to Victory Music. I am so very grateful to see Victory getting back into doing its concert thing: keep checking the Review for who's up upcoming when! * More Victory News: we hear that Victory members and open mic regulars **David Perasso** and **Alan Kausal** recently braved I-5 to go to Tacoma and attend

the **Antique Sandwich**, Victory Music's longest-standing open mic venue. They found it a delight and full surprises. They especially liked hearing of the younger folks, doing their thing. Which brings me to shout: **WHERE IS ALL THE TACOMA GOSSIP?!?!?!?** I haven't heard NUTHIN from y'all down that way in a while! I KNOW YOU TACOMA MUSICIANS ARE OUT THERE! * Back to the Tacoma trip by the boys: a heartfelt thank you also to **Misters Perasso** and **Kausal** for helping out board president with some very much needed work at the Victory office * Speaking of which, WE DO HAVE AN OFFICE and WE DO NEED VOLUNTEERS to help with various things therein. Perk: you get to have access to the **Victory Music CD Library**. Hah! I bet my Horse that you forgot that Victory has a HUGE CD and music instruction book library! "It's amazing!" said **Alan Kausal**. "I had no idea! I kind of went nuts: I check out 30 CDs and five books and I'm in acoustic music heaven right now!" * And now, a word from our columnist: the **Galloping Gossip** hears often from people in Victory that they want to see this happen, and that they want to see that happen, and/or "why isn't such and such happening?!?!" Guess what, folks! We're an **ALL-VOLUNTEER** organization, which means: if you want to see it happen, **YOU** make it happen! You want a concert series in Seattle? A small staff of fellow volunteers? Call up a board member and say "Hey! I've got the person power and I'm ready to make my dream come true!" You want more open mikes? Likewise. Want to re-instate a Tax Seminar for Musicians or similar educational Victory event? Ask your neighbor the tax lawyer, or whomever you know along those lines, if they'd like to donate some of their time to Victory. It's really that simple! It's a write-off for them,

an education for us, and an opportunity for **you** to give to our music community. And isn't it great? This is why the Gossip so loves what she does for this organization: she always wanted to write a music column and play music, and guess what? She made it happen, with Victory's help! So, you can, too! * So them there's the apples for May. Time to quit typing, get out of the house and head for Folklife! -GG

P.S. For those of you missing the Horse-With-No-Name, the Gossip's usual sidekick in musical snooping, well, I had to lock him up in the barn this month to have room for my say on volunteering for Victory. Probably a good thing, too: otherwise, all those apples mentioned above would be, like, **so** gone...

Got some thing we should know? Email the Gossip at victory_gossip@yahoo.com

*Deb Seymour is an introverted Seattle singer-songwriter whose current favorite subject, besides Victory Music, is: **introversion vs. extroversion**. For more on being an introvert, why it's not the same thing as being shy and how this all mixes together as a performing musician, go read www.debseymour.com/blog.html#spring06.*

Meanwhile, Deb and her two extroverted band mates, the Debonairs, will be doing their music energy balancing act at El Diablo Coffeehouse May 13 and NW Folklife May 26. See you there!

Deb Seymour
 "Wry musical humorist"
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 El Diablo Coffeehouse
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 Seattle ~ 206.285.0693
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FOLKLIFE FESTIVAL

Arab Communities in the Pacific Northwest

BY PERCY HILO

It's May, and as usual that means participants in and fans of folk culture are excited about our annual celebration: The Northwest Folklife Festival. Each year, Folklife focuses on one important folk culture community and presents hundreds of high quality presentations of folk arts and crafts that make up our unique regional personality and in which we take a good deal of pride.

This year's focus is "The Arab Community In The Pacific Northwest," and it couldn't be more timely. With all the controversy, monumental ignorance and misguided hatred (is there any other kind?) surrounding Arab culture, Folklife has taken on the courageous, meaningful and delightful task of sponsoring the traditional, contemporary, entertaining, educational and positive aspects of this proud people who are living amongst us and weaving their ways of life into the fabric of constructive culture that is America at its best. And in order to make this portrayal as accurate as possible, Folklife enlisted members of the local Arab community to serve on its advisory board.

The celebration begins with an Arab Dance Party on Friday evening in the Center House, which will include a wide variety of participatory dances. It will continue throughout the weekend on the narrative stage, where there will be panel discussions, poetry readings, lectures on architecture, calligraphy, food demonstrations and more. In addition, there will be a separate Arab food booth and more performances of music and dance on various stages.

Sunday will be a special day, with a big Arab music and dance show from 2:30 until 5:30 in the Bagley Wright Theatre featuring a number of performers. The highlight of Sunday evening will be a major evening concert from 7 until 10 pm in McCaw Hall with three of the most accomplished and highly regarded Arab performance artists of our time. Simon Shaheen is a master of the oud and violin and is a National Heritage Fellow (the highest honor bestowed upon traditional artists in the United States) who teaches, records and performs internationally. If you missed his marvelous Town Hall concert in March, this is a second chance to hear this rare and unique artist. May Nasr, a Lebanese singer, guitarist and songwriter has used her traditional and contemporary influences to create a sound all her own that stands as a beautiful stepping stone in the

traditional process. She is thought to be the new voice of the Lebanese people, singing straight from her heart to yours. Nadim Dlaikan, who plays the nye (a reed flute), will bring a trio to Folklife. He is a native Lebanese who lives in Detroit, where he is the centerpiece of the largest Arab community in the country. Besides being a master of traditional music, he's a renowned teacher, the only nye maker

(or even during the weekend) and will become a permanent part of the Folklife archives. Just another important link in the chain of our identity.

On a related note, Folklife is concerned that because Bumbershoot has cut back to three days because of financial concerns you might think that we were following their lead. Nothing could be further from the truth! The only thing the two events have in common is the desire to maintain high quality. But our cultural focus, bottom-line demands and basic aesthetics are significantly different. Friday remains an important day for the festival, and we will be open at 11 am with several stages in operation.

From the very beginning, family has been of the utmost importance to our festival: the folk culture family that gave birth to us, the all-

Below: Folk Dancers



in the US, and like Shaheen, is a National Heritage Fellow. This concert will be a precious and essential listening experience for anyone who enjoys or is curious about Arab music or who simply wishes to expand their horizons.

This year's Folklife will be our 35th annual fest, and we will commemorate the occasion with a special show featuring performers from the 1972 fest who will perform their current repertoires (after all, we've all grown and expanded a bit over 35 years) and maybe provide a memory or two. Helping coordinate the event will be Phil Williams (who will also perform with his fiddling wife Vivian) and Andy Wallace from the National Council For The Traditional Arts, who helped organize the first fest. We will also be interviewing original performers as well as many loyal participants and audience members from our entire history. These interviews may be broadcast later

encompassing Folklife Family, the various musical, dance, crafts and organizational families of which we are comprised, and of course the families of parents and children. We are truly a family-oriented event, but in recent years we've developed Folklife Commons near Broad Street with an emphasis on creating an interesting experience for children. It's a quieter area where families can picnic and kids can play on the grass to learn hands-on activities without getting in anyone's way or being in danger. Among the skills that will be taught are rug hooking, making mosaics, and making small wooden boats. There will also be a workshop tent where Indian and Israeli dance, Cuban rhythms, juggling, New Zealand Maori Poi Ball Dancing and other arts will be demonstrated and taught. In addition, the Backporch stage will focus on family-related programming during the day before

Continued on Page 15



*Left: Jim Hinde
Photo by
Anita LaFranchi*



*Right:
Dan Roberts
Photo by
Anita LaFranchi*

*Right:
Deb Seymour
Photo by: Jeff De Wolf*



*Above: Internation Fountain at Folklife
Photo supplied by NW Folklife*



*Above Scott Andrew:
Photo by: Megan Reardon.*



*Right: Celtic Harp
Photo supplied by: NW Folklife*

REVIEWS

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Jazz

DATRI BEAN: SLOW DOWN SUMMERTIME
Butter Bean Records



Datri Bean makes luscious jazz, oozing with emotion and filled with unnerving observations. Quoting a few lines here won't begin to do the record justice, but take these as proof that this is one of the best-written records you're likely to hear: "We walk around on dirty feet" and "This holy roller town ain't got no bars . . . old time religion and great big cars" from "Sweet Pea." "We both forgot to do all the things that we were kind of supposed to be doing" and "We'll be out in an hour or five" from "I Saw Your Sign." "I'd like to fill my little house with prayer candles, but it's such a mess of laundry" from "It's Raining In Texas." "Where do I stuff in the hairpins, the embarrassment of my existence?" from "This, Like Every Other Sunday." The tunes themselves are marvelous, old school jazz-pop creations reminiscent of the standards of the '40s and '50's, played with great assurance by Bean herself on the piano. She's backed by a small combo that throws in a tinge of country from time to time with a little mando and pedal steel. Ooooo, this is good! Go get it so you can hear the rest! (*Tom Petersen*)

Jazz

RIK WRIGHT: EVEN ODDS
Hipsync Records, www.hipsync.com



Though Seattle may be forever immortalized as the birthplace of grunge, many other musical styles are deeply imbedded here. One of those is a strong jazz scene with many fine players that call Seattle home. One of our rising young lions is gifted jazz guitarist Rik Wright. For his latest release *Even Odds*, Rik combines three live acoustic recordings captured at a Jack Straw Productions performance with four studio recordings, and while seven songs may seem rather stingy for a full-length CD, every track is pure aural honey: sweet, sticky and a nice accompaniment to whatever you may be having. These instrumentals combine club jazz, cool jazz, a hint of folk, a lot of improvisation, some world music and even a little rock. Rik doesn't seem to care much about labels, just about the music. There are not many jazz groups that include a violinist, but Alicia Allen provides a strong presence on four tracks, most notably on "Boogie for Buddha" and "Hummingbirds Don't Sing." While I did enjoy the five tracks provided by two different quintets, the two tracks that stood out most for me were by the trio of Rik

Wright on guitar, James DeJoie on saxophone or clarinet and Walter White on bass. "Hatha" provided a slightly moody piece with a strong emotional punch, while "Forget Nothing" sounded like Dick Dale joining a flamenco jazz trio. Jazz may not have been born in Seattle, but with artists like Rik Wright, it's definitely living here. (*James Rodgers*)

World

BALKAN CABARET: SOMEWHERE FAR AWAY
www.balkancabaret.com



You don't have to be an expert on Balkan music to enjoy listening to this new release by Seattle based Balkan Cabaret. From the rich, sultry singing of lead vocalist Mary Sherhart to the lively violin, accordion and percussion of the band, the entire CD is filled with great music. To get an idea of what this CD sounds like, imagine yourself in a crowded restaurant in some Balkan city. Empty wine bottles almost crowd out the food on the tables. Most of the patrons have gotten up and are dancing in a line around the tables. The band is alternately breaking your heart with lovely melodies and rich singing, or driving the dancers into a frenzy with the energy of their playing. If you close your eyes while

you listen to this CD, you might just be able to transport yourself there.

Balkan Cabaret is: Joe Finn, violin and clarinet; Michael Lawson, accordion and vocals; Steve Ramsey, guitar, tambura, bugarija and vocals; Mary Sherhart, vocals; Rich Thomas, bass and vocals. On this CD they are joined by guest artists Dragi Spansovski from Macedonia, John Morovich, Marko Vukadinovic and Polly Tapia. Together they make *Somewhere Far Away* a great musical experience. (David Perasso)

Blues

WATERMELON SLIM & THE WORKERS: NORTHERN BLUES MUSIC

Coming in at a solid 7 on the Baby Gramps Indescribable Scale, ladies and gentlemen, is Watermelon Slim. Even his manager admits that the first time he saw Slim & the Workers, he didn't "get it." The guy looks and sounds like he's lost several pool hall fights and doesn't have the sense not to go back. The songs are insultingly loud and crude, as in "I'm a Mack truck bumper, I'm long and I'm hard" or "Sometimes I'm knee deep in alligators, or up to my neck in bulls**t." And yet . . . and yet . . . after a couple listens, it hits: that's the gag. Getting over the shock and offense of some of the lyrics, there are a lot of pretty good lines, here, like "You wanna make a union? Baby, I got your member card." Proving the adage that you have to be pretty good to sound that bad, The Workers are a crack blues combo, sizzling and pinpoint accurate behind all the scraping and clanging. The most jaw-dropping song on the CD is "Check Writing Woman," which is simply the best Chuck Berry song (that isn't Chuck's) of the last 20 years, or more. Who'd have guessed? (Tom Petersen)

RENEE AUSTIN: RIGHT ABOUT LOVE Blind Pig Records

The folks at Blind Pig Records have a great mission: release the baddest, kickin' yo' bee-hind Blues and they've done it again with Renee Austin. On this, her second album, she releases the full fury of her throaty rasp, making the tragedies of crumbling love and succumbing to the bottle sound awfully real. Austin writes her own material and whether or not all of it is strictly true, it sounds as if she's paid the dues — she's loaded that U-Haul as one version of life

gave way to another. The music itself is crisp and professional without sounding antiseptic; Austin slings a guitar herself and she's backed by a crack band of friends and regulars from her Texas-to-San Francisco axis. Most of *Right about Love* is amplified, but not cranked: it's loud in spirit, thanks to Austin's husky, no bull attitude. A few times the pain quiets her to wistful, muted reflections . . . but don't worry, she's back in your face by the next track! Great stuff and it'll be a big hit, if there's any justice. (Tom Petersen)

HARRY MANX: MANTRAS FOR MADMEN Dog My Cat Records

"The way I see it," says Harry Manx, "Blues is like the earth and Indian music is like the heavens. What I do is find the balance between the two." And he does! Where many hybridizations suffer from being too deliberate or self-conscious, *Mantras for Madmen* sounds entirely natural and unforced. The fundamentals of the blues mirror many of the structures of Indian music, with brooding meditations working as the alap of a raga and the rave-ups sounding like the ghat. Harry Manx is actually achieving what George Harrison and Brian Jones felt and thought might be possible back when they were introduced to Ravi Shankar, making this record a revelation and a milestone. For Westerners, the safe ground is Manx's fine remake of The Band's "It Makes No Difference," which finds that groups cosmic connections and Manx's own instant standard, "Nothing Fails Like Success." The latter makes clear that the classic laments and contradictions of the great Blues lyrics, in fact, jibe with Hinduism, proving that the Blues is truly universal. (Tom Petersen)

THE REVEREND BILLY C. WIRTZ: SERMON FROM BETHLEHEM Blind Pig Records

This is the latest in a long string of humorous, rousing sermons from the Reverend Billy C. Wirtz presiding over his House of Polyester Worship. The audience is hot and the songs get you going with laughter. His piano playing being a very fine example of Jerry Lee Lewis style with maybe a little of Fats Domino and Professor Longhair influence thrown in for good measure. This is his answer to the public asking for more piano pounding and they get a handful for sure. I felt that even though his playing was topnotch it was greatly overshadowed by the amazing

lyrics and humorous songwriting. I give it a ten in the humor and entertainment department. Probably why he is booked solid for months in the South and on the East coast. (Dennis Deem)

DADDY MACK: SLOW RIDE WITH THE DADDY MACK BLUES BAND Inside Sounds

Daddy Mack, a rollicking and moving name in original blues, has diverted from his usual songwriting ability to remake the blues numbers that have defined rock 'n roll over the last 30 to 40 years. These are songs that guys like myself have grown up with and each is memorable for the way that musicians and the public alike have been influenced by the beat in these songs. In his most recent CD he puts together a very clean rendition of these classics. Journey into the rhythm and blues roots of "Honky Tonk Women" and "You Really Got Me Now" and relax to "I'm Not Your Stepping Stone" as you enjoy this well known Memphis bluesman give these tunes the soul of a southern barrelhouse dance hall and bar. (Dennis Deem)

IAN TYSON: SONGS FROM THE GRAVEL ROAD Vanguard Records

These are songs from the heart of a working rancher and the first new recording in six years for one of Canada's best performers. The cool licks and warm tones that made Ian and Sylvia famous can be heard brought back to life from this songwriter sensation. He has put together songs written while walking on a gravel road from the main house to the studio on his ranch. They are reflective and visionary. Maybe the next "Four Strong Winds" hit will come from this album or maybe it is just very good listening for those of us who like well-done, simple and effective songwriting. My favorite was the intro song "Land of Shinning Mountains", yet "Always Saying Goodbye" has a very good ring to it also. (Dennis Deem)

DOUG COX & SAM HURRIE: HUNGRY GHOSTS Northern Blues Records

Hungry Ghosts telegraphs its sound and intentions on the very first cut, a beautiful cover of one of the Allman Brothers' most laid-back blues, "Little Martha." Doug Cox and Sam

Hurrie continue in that vein, with acoustic guitars and easy, nimble electric and slide work. Like an Allman Brothers record, this CD flows and flows, with expert musicianship, agreeable vocals, intelligent lyrics and instrumentals that command attention without resorting to excesses. Cox and Hurrie have vinyl hearts, as there are distinct first and second halves to the disc, the “front’s” groove yielding to the “back’s” stronger sense of purpose. The transition is marked by a start topical commentary called “Fear,” which is barely a talking blues and makes it q-u-i-t-e clear these guys don’t vote Republican. *(Tom Petersen)*

COUNTRY

**BOBBY ATKINS/THE TRUE BROTHERS:
BACK 2 BACK**
Thunderbolt Records

This budget double album pairs country trouper Bobby Atkins with hokey honky tonkers The True Brothers (who are, in fact, Jacky and Roger True). The Atkins half is quite good and a hearty comeback after his distressingly weak bluegrass album last year. His collection is “. . . Sings the Hits of the Hall of Famers,” and by golly, he nails most of them, soaring on “There Goes My Everything” and “The Window Up Above,” two songs whose original versions are so indelible that nearly every cover sounds lame. Atkins keeps the music good and firm, although modern production values sand off the sharpest corners of “Your Cheatin’ Heart” and “Thanks A Lot.” Atkins knows country. The True Brothers know country, too, but theirs is a narrowed, cockeyed vision. The music on this “Best Of” bounces along in a pleasing, retro style, but their specialty is morbid songs. Sure, there’s a lot of dyin’ in country songs, but the True Brothers write and sing about Jack the Ripper, Mr. Hyde and flag-draped coffins. The wages of sin are described in very explicit detail and before long, it’s not very entertaining and one begins to wonder about these boys (sample lyric: “[Audie Murphy] killed a lot of bad guys, but I guess he had some fun.”) The only respite from all the gore is two above-average novelty songs, “That Banjo Picking Mama of Mine” and “Country Outlaw Tribute,” the latter a spot-on Waylon Jennings impersonation with a cute moral: dad hated the Outlaws for not sounding like Buck and Porter, just the way we grump about Brooks & Dunn for not sounding like . . . Waylon & Willie! *(Tom Petersen)*

BRAD COLERICK: COTTONWOOD

Back 9 Records

Would it sound too catty to call Cottonwood “Country music for people who don’t want to think too much?” This is a perfectly produced, perfectly enjoyable, perfectly listenable album by a savvy veteran who’s learned that if you want to sell records, stick with the trite and true. Brad Colerick writes with sincerity and plays with sensitivity, songs about his parents, family, friends and Johnny Cash. He does so, though, using only the most hackneyed expressions: water, of course, tastes like wine; behind the dark cloud, of course, there’s a silver moon; Eve ate the apple, so of course, Man has to pay. It reaches a silly nadir with the line “We had a good thing going, a boondoggle you could say.” Huh? The music, too, is straight out of the can, but this album ends up being better than the sum of its parts. “Fifty Miles,” with its catchy chorus, is getting some deserved airplay and his moderate, mostly acoustic arrangements are the antidote to the blasting bombast that gets called “Country” today. Cottonwood recalls the “New Traditionalist” movement of the mid ‘80s, which, incidentally, is when Colerick last charted before opting for the steady paychecks of jingle and soundtrack work. Welcome back! *(Tom Petersen)*

**JOE PAUL NICHOLS:
TOO MUCH TEXAS IN ME**

Custom

Joe Paul Nichols, bless him, knows that real country music is made with whining fiddles, keening steel guitars, plunking flattops, happily hopping basses, drums that tick no louder than grandfather’s clock and a little pianer that’s only a little bit saucy. That’s the way it was done 40 years ago when Joe Paul started out and by gum, 22 albums later, it still sounds great and Joe Paul still makes ‘em exactly that way. He sings and plays with the unfettered glee of a country boy signed to his first record contract, so what might sound like a nostalgia piece (or worse, a parody) is instead bursting with fresh energy and bright innocence. *Too Much Texas in Me* is a flat-out great record. All the tunes are covers, some of them familiar, like “Gotta Travel On,” but most of them a little more rare – B sides and album cuts, like the terrific “All I Need is You” (by Johnny Mathis, no less) and “Gonna Find Me A Bluebird.” The whole record is worth owning

for the bumptious Bakersfield-style oldie “One Less Than You Think,” which was long overdue for a comeback. Go get it, hoss. *(Tom Petersen)*

FOLK

**SIX STRINGS NORTH OF THE BORDER,
VOLUME 3**

Borealis Records, www.borealisrecords.com

For those of you who already own and enjoy Volumes 1 and 2 in this series, Volume 3 is out, so go get your copy now. For those of you new to this fantastic series showcasing some of the best acoustic guitar players living in Canada, welcome aboard. The fourteen instrumentals and one vocal included here cover folk, blues, world, bluegrass, swamp, rock, country and Celtic. The incredible talent of these fifteen guitarists keeps the songs from sounding like each other or drifting into background listening. These tracks don’t demand your attention, but will keep grabbing it just the same. Borealis Records didn’t nab any big names for Volume 3, but you’ll wonder why many of them aren’t already. After hearing Joel Fafard’s “Voodoo Hoodoo”, I want to track down his full release and there will be at least a guitarist or two that will make you do the same. So, if you don’t already own them, when you’re buying Six Strings North of the Border, Volume 3, pick up the rest of the series. You won’t be disappointed. *(James Rodgers)*

SINGER/SONGWRITER

ANNIE GALLUP: HALF OF MY CRIME
Waterbug

Annie Gallup, a Seattleite for a time, makes spooky music for folks who crave rich complex lyrics and challenging musical ideas. The songs on *Half of My Crime* are about deep emotions and disturbances, like the mysteries of intense relationships that continually fall short of glee and bliss. Gallup has a sharp eye for detail and an even greater command of imagery: her songs are filled with the little poses and pauses that devastate devoted lovers and friends and family members. The music itself is unnerving; Gallup accompanies herself on acoustic and electric guitar and is backed by bassists and backing vocalists only for an ominous, “heavy” sound.

Gallup sings in a hoarse near-whisper, sometimes a worried coo, most times a wearied, suspicious hiss. Many of the songs on *Half Of My Crime* are nearly spoken pieces, quiet rap with only a hint of melody, similar to Suzanne Vega's sound. Come to find that Gallup shares bassist Michael Visceglia with Ms. Vega and the picture get a little clearer. It's a long CD and the general drear probably recommends against listening to it in one sitting, but it's a record of quality and substance. (Tom Petersen)

INDEPENDANT MUSIC AWARDS: NOW HEAR THIS!

Music Resource Group

This CD compilation showcases a variety of outstanding artists and music. You DO NOT have to be the creative type or have a professionally trained ear to enjoy the songs on these two CDs. Vocals are confident

and professional. Instruments easily cater to a vast audience. Definitely winners 2006. Get this compilation! Although it is a crowd pleaser, the music still dedicates itself to originality. (*Tess del Carmen*)

WORLD

LYDIA MENDOZA: LA ALONDRA DE LA FRONTERA
Arhoolie

Let me start this review by admitting that I can't stand ranchero music. I guess it reminds me too much of the sappy Italian songs my parents used to play. And this CD has a lot in common with ranchero music.

Nonetheless, I found myself captivated by this CD. *La Alondra de la Frontera* (Lark of the Frontier) is a classic collection of songs by the Queen of Tejano music, Lydia Mendoza. Mendoza began her singing career at the age

of 12, learning most of her songs from her mother's singing. She began singing and passing the panderta (tambourine) in the Plaza del Zacate in San Antonio in the 1930s (hmmm.... like some Pike's Market buskers we might know?) and went on to become a well-known and well-loved singer throughout the Spanish speaking world.

On this CD we get a chance to hear Mendoza in some of her best recordings done for Falcón records in the 1970s. She has a fine voice and sings with passion. The band behind her is excellent, with great accordion, guitar and even some tasteful brass, providing counterpoint and support to her vocals. The styles of music are varied, with selections from Mexican, Puerto Rican, Cuban and other Latin rhythms and styles. It's no wonder her music was accepted throughout the diverse Spanish-speaking world. A great recording for anyone who wants to broaden his or her musical horizons, or just to enjoy some great singing. (*David Perasso*)

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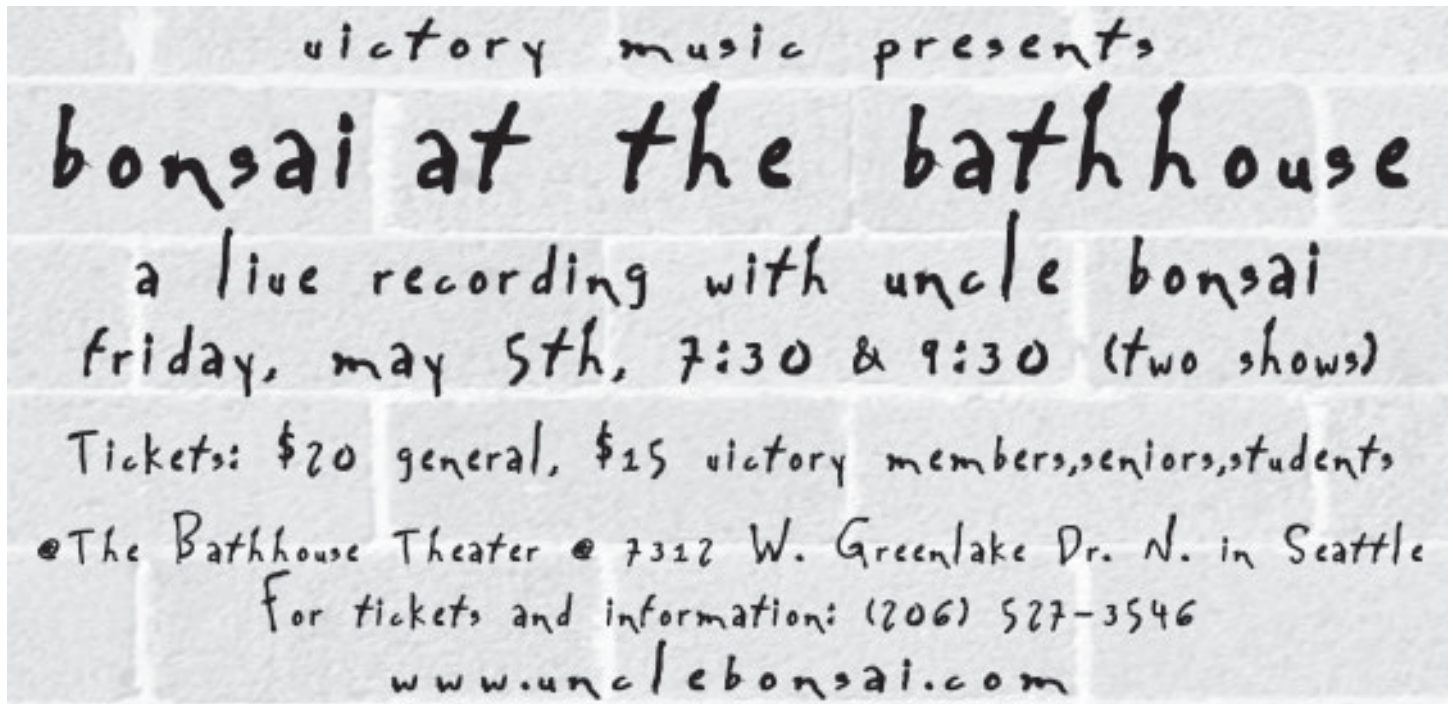


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www.unclebonsai.com

VICTORY CALENDAR

MAY 2006

To make a calendar submission go to:

www.victorymusic.org, (go to calendar page)

*Enter your data by the Second Monday of the month.
This is the only way your calendar events will be listed.*

04/30/06 Kathye Long C and P Coffee Co 5612 California Ave SW Seattle 3-5:00 tips appreciated Folkabilly originals and covers 253 846-8739

04/30/06 May Day Mayhem! Rendezvous Jewel Box Theater 2322 2nd Ave Seattle 7 PM Vaudeville style variety show featuring dancers, old time music, and more! myspace.com/amazinggracerevival

05/01/06 May Day Mayhem! Rendezvous Jewel Box Theater 2322 2nd Ave Seattle 7 PM Vaudeville style variety show featuring dancers, old time music, and more! myspace.com/amazinggracerevival

05/04/06 Guy Clark (with Rachel Harrington opening) Triple Door 216 Union Seattle Doors @ 7, show @ 8 \$22 advance/ \$25 door Legendary singer-songwriter in one of Seattle's best venues! All ages! Rachel Harrington

05/05/06 Christie Aitken C & P Coffee Co. 5612 California Avenue SW West Seattle 6-8pm donations appreciated Soulful, rhythmic pop-folk originals with warm vocals & meaningful lyrics <http://www.christieaitken.com> 206-542-2753

05/05/06 The Starlings Jules Maes Saloon 5919 Airport

05/20/06 The Tallboys University District Street Fair University Way Seattle 3:30 PM Free The Tallboys on stage at the University District Street Fair! www.thetallboys.com

05/21/06 Charlie Beck & the Lovely Lady Li-Li Third Place Commons 17171 Bothell Way NE Lake Forest Park 10:30 AM Free Old Time Variety Duet with buckdancing & banjo! www.charliebeck.net/duet.html

05/25/06 Dionys Home Made Songs and more Cafe Bella 2621 5th Ave Seattle 8:00 til later donations accepted Gypsy renditions, original interpretations and blues <http://home-made-songs.com>

05/26/06 Jorge Zorro and Patric Davidson El Diablo Coffee 1811 Queen Anne Ave N Seattle 8 PM FREE!! Originals with spice. And beans. www.jorgezorro.com

05/27/06 Carolyn Cruso Fiddler's Inn 9219 35th Ave. NE Seattle 9pm \$3 "The folk diva mixes excellent musicianship with poetic lyrics and an ear for lilting melody" San Luis Obispo New Times 206/525-0752

05/28/06 Short & Sweet (Robyn Landis and Steve Amnden) Northwest Folklife Festival Seattle Center - Cafe Impromptu in McCaw Hall Seattle 6:20-6:50 p.m. no cover Award-winning,

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

Every Tuesday holotradband New Orleans Restaurant 114 First Ave S Seattle 7:05/14/05 Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

Wednesdays

Every Wednesday Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burttdabard> 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Reataurant 114 First Ave S Seattle 7:30-11:30 A jazz leg-end in Seattle . 253-622-2563

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

Way S Seattle 98108 \$5 The Starlings, and Americana roots band, with Portland's Clamptitt, Gaddis & Buck Joy Mills
05/06/06 Linda Allen University Friends Center 4001 9th Ave. NE Seattle 7 PM \$10.00-\$14.00 - sliding scale Linda is joined by the Seattle Labor Chorus, Rebel Voices, Cary Black,, Jen & Kristin Allen-Zito linda@lindasongs.com

05/06/06 Uncle Bonsai in Concert Cedarcrest Performing Arts Center 29000 NE 150th St. Duwall 7:30 p.m. \$12 Adults \$8 Students/Seniors Exquisite three-part harmonies and quirky humor are the trademarks of this enduring trio of singer/songwriters.

www.brownpaperickets.com/event/3509

05/07/06 Guy Clark (with Rachel Harrington opening) Aladdin Theater 3017 SE Milwaukie Ave Portland Doors @ 7, show @ 8 \$22 advance/\$25 door Legendary singer-songwriter: www.guyclark.com Rachel Harrington

05/12/06 Carolyn Cruso Three Rivers Coffeehouse All Saints Episcopal Church 1322 Kimball Ave. Richland 7:30pm \$7 adults, \$5 seniors & students An eclectic mélange of folk, jazz and celtic 509/943-5662

05/12/06 The Tallboys & Flat Mountain Girls Conor Byrne Pub 5140 Ballard Ave NW Seattle 9 PM \$5 Old Time x 2 - two great NW old time bands! www.thetallboys.com

05/13/06 The Tallboys & Flat Mountain Girls Mississippi Pizza Pub 3552 North Mississippi Ave Portland 9 PM \$5 Old Time boys & girls! www.thetallboys.com

05/13/06 Truckstop Souvenir World Cup Espresso and Wine 5200 Roosevelt Way NE Seattle 8 pm \$5.00 suggested donation Acoustic country music that spans the American Landscape <http://www.truckstopsovenir.com>

05/14/06 Jorge Zorro and Patric Davidson Alley upstairs at Cafe Allegro on the Ave 4214 University Way NE Seattle 6 PM FREE!! Enter from alley behind Magus Books. www.jorgezorro.com

05/17/06 Datri Bean/The Weepies Tractor Tavern 5213 Ballard Ave NW Seattle 8 pm \$10 adv/\$12 at the door A night of quirky, thoughtful songwriters, go to datribean.com for mp3s

05/20/06 Michael Guthrie and Friends El Diablo 1811 Queen Anne Ave N. Seattle 8:00 - 10:00 p.m. 206-285-0693 Beer, Wine, Food, and great Mexican Mochas!

05/20/06 The Tallboys Crossroads Bellevue NE 8th & 156th Ave. NE Bellevue 7:30 PM Free - Tips Appreciated! Traditional Old Time String Band & Buckdancing!! All Ages!! www.thetallboys.com

literate contemporary acoustic folk originals + covers, featuring sparkling guitar and expressive vocals Robyn Landis
05/26-29/06 Folklife Festival Seattle Center various musicians
05/26-29/06 Folklife Festival Big Bamboo Hall - Partner dance

WEEKLY VENUES

Sundays

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

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

Every Sunday Irish Music Session Fado First Street and Columbia Seattle 4:00 free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

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

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

Mondays

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

Tuesdays

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

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle sign 6:00-6:45 music 7:00 donation 253-428-0832

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

Thursdays

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:00-9:00 free Food Court Market stage has a piano & great sound system

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

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

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

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

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

Fridays

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish sign up 6:00 pm; 6:30 pm music Free Courteous crowd 360-568-2472

Saturdays

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

Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrell's Restaurant 1100 N. Meridian Puyallup 2pm-5pm free This is an open Irish/Celtic session for beginner and Intermediate players. Non-smoking venue, 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. E-mail preferred at victory@nwlink.com or contact Janet directly; humphrey@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!

5/6 Seattle Maritime Festival - Seattle, WA. Sea shanties galore! Largest tugboat race in North America. Tour vessels, taste at the chowder cook off, visit maritime exhibits, loads of kids activities and of course, nautical music. www.portseattle.org

5/6 - 7 Moscow Renaissance Faire
Moscow, ID. 33rd annual event. Music, mime, costumes, storytellers and lots of Shakespeare wanna-be's. 208-882-0211
www.moscowrenfaire.org

5/6 - 7 Camlann Village Festival of May
Carnation, WA. Medieval music, theater and games. Storytellers and a Maypole Dance. 3 Stages. www.camlann.org

5/6 Penn Cove Water Festival - Coupeville, WA. This event celebrates the water resources and cultural tradition of the area. Native American performance, boat races, dancing and environmental education. www.penncovewaterfestival.com

5/6 - 8 Cinco De Mayo Fiesta Days Sunnyside, WA. Enjoy Mexican themed cultural activities and live music. Performers include dancing horses and notable Mariachi bands. Children's activities and vendors.
www.sunnysidechamber.com

5/8 - 12 Portland Art Beat - Portland, OR. Regional music, national art. This event hosts many stages and high quality art. Theater, storytelling and lectures. Extensive website. www.artbeat.pcc.edu

5/11 - 14 Colorama Festival - Grand Coulee, WA. Laser light show on Grand Coulee Dam with unique handcrafts and live music. Fireworks, children's activities and a stunning view. www.grandcouleedam.org

5/12 Maifest - Leavenworth, WA. 33rd annual old-fashioned May festival featuring oomp music, strolling accordion serenades, Bavarian dancing, and a traditional Maypole Dance. Also checkout the Street dances, handbell ringers and Bernese Mountain Dog Show.
www.leavenworth.com

5/12 - 14 Orting Bluegrass Pickers Festival
Orting, WA. Bluegrass bands, jams, band scramble and an indoor stage. Rough camping available. 253-503-0177

5/13 - 14 Glastonbury Fair - Newport, OR. 6th annual celebration of history and music of Medieval Europe. Sword fighting, period costumes, minstrels, and a kids area. Camping available. www.coastarts.org 541-265-2787

5/13 Untapped Blues and Brews Festival
Pasco, WA. Blues music and Micro brews. Headlining this year is the 3-time Handy Award winners for the nation's "Blues Band of the year" and the 1998 Blues Harmonica player of the year, *Rod Piazza and the Mighty Flyers*, featuring the wonderfully talented Honey Piazza on the keys. This is your ONLY opportunity to see Rod Piazza in the Northwest on this trip. In addition to seven bands from across the country, you will have the opportunity to sample savory foods of all kinds, try a mix of fine wines and test the tasty micro brews www.untappedblues.com

5/13 - 14 Olympia Wooden Boat Festival
Olympia WA. 45 wooden boats on display, marine touch tanks for kids and kids at heart. Live music, juried arts, clogging and more. 360-943-5404

5/14 International Festival - Lakewood, WA. Music and theater from 2 stages. 27 groups perform representing 20 different ethnicities. Dancing and storytellers. www.ci@lakewood.wa.us

5/15 - 20 Seattle Children's Festival - Seattle, WA. Multi-Cultural grouping of music, theater, dance acrobats, puppetry and loads of kids stuff. Over 75 performers including Cirque & Co. Los de Abajo, Shona Reppe Puppets and Ellis & Bheki. www.seattlecenter.com

5/17 - 21 Spokane Lilac Festival - Spokane, WA. 7 days of music, theater, poetry and parties in downtown Spokane. Children's activities, parades, dancing and general hoopla. www.lilacfest.org

5/18 - 21 Sunbanks Resort Blues Festival
Grand Coulee, WA. Blues festival with dancing, food great outdoor location and wonderful music. Held on the beach! Camping available. www.sunbanksresort.com

5/19 - 20 Oregon Old-time Fiddlers Contest - Salem, OR. Contests, Jam sessions and workshops - fiddlers from 3 to 90 compete in various divisions. www.oregonoldtimefiddling.org

5/19 - 21 Rhododendron Festival - Florence, OR. Plant displays, crafts and all kinds of entertainment. Theater, music stages, dancing and kids activities. www.florencechamber.com

5/19 - 21 Willamette Valley Folk Festival
Eugene, OR. Annual event filled with free music and workshops by national and regional acts. Kids stuff, storytelling, theater and dance round out this terrific weekend. Ph: 541-346-0635 or <http://www.uoregon.edu/~recycle/folkfest.htm>

5/20 Eugene Scottish Festival - Eugene, OR. Another opportunity to dust off your kilt! Pipe band demos, clan activities, storyteller, lots of live music, wagon rides, dancing and drumming. 800-695-5702

5/20 - 21 University District Street Fair
Seattle, WA. More than 400 arts and crafts displays. 4 stages featuring music and entertainment as well as ethnic activities. www.udistrictstreetfair.org

5/20 - 21 Kite Festival - Rockaway Beach, OR. Amateur and professional kite flying, live music and loads of family fun. www.rockawaybeach.net

5/26 - 29 Juan De Fuca Festival - Pt Angeles, WA. The four-day festival every Memorial Day weekend features over 125 performances of music, dance and theater from around the world, including musical workshops, a global market place, public art, and special activities for children. www.juandefucafestival.com

5/26 - 29 Northwest Folklife Festival - Seattle, WA. The Northwest Folklife Festival is the annual free climactic celebration of year-round ethnic, folk, and traditional arts activities produced by Northwest Folklife. The Folklife Festival is Seattle's unofficial leap into summer, with four days of jam-packed excitement. Artists from the Pacific Northwest along with special guests from throughout the world create an ethnic extravaganza embracing music and dance performances, visual arts and folklore exhibits, hands-on ethnic children's activities, symposia,

Continued on page 21

Folklife - continued from page 6

widening out for the general population at night. This family-related focus will include a special treat: The School of Acrobatics and New Circus Arts (SANGA), who will teach as well as perform. These additions should help little people have as good a time as the big people. We're also working on having food vendors and other amenities available to make your family experience more comfortable.

And how about your participatory dance experience? Because many of you who basically live in the Roadhouse or Big Bamboo Dance Hall for four days wouldn't show up without it, you'll want to know as much as possible in advance. Of course, the Roadhouse will deliver a steady diet of squares, contras and related forms with many fine traditional music bands and lively callers providing the impetus for your eager feet. The Big Bamboo is the place for partner dancing where swing, waltz, salsa, tango, blues and other interesting forms will hold sway. A special presentation will be a Louisiana Fais Do-Do on Sunday from 12 noon until 5:30, which will be all Cajun, zydeco and swamp-pop. These musics have always had space at Folklife, but the devastation caused by last year's hurricanes makes this celebration of a unique and beloved culture all the more meaningful.

But this is not all there is to the overall dance program. We've expanded far beyond the recognized traditional forms and now supply a forum for many other styles that have their own proud tradition and relate to folk in very basic, if not traditionally accepted ways. On Friday evening from 7 until 10 pm a Hip-Hop show will take place on the Mural Stage and will feature (among others) The Breaking Point Dance Company performing a community-based positive style known as conscious hip-hop. On Saturday from 6 until 10 pm the Fountain Stage will host a show of ska music (the precursor of reggae) with local underground ska bands reviving traditional Jamaican ska and a DJ spinning ska between sets. We figure since we're all folks why not expand, try new things and welcome in new folks. You can also dance to the Afro-Pop Showcase from 2:20 until 5 pm on Monday, which will feature bands such as Naby Camara. And on Sunday you can jitterbug and swing to the 2nd annual Rockabilly show (because last year's was such a hit) at the Fountain Lawn. This show will feature Jo Miller and Her Burly Roughnecks and the Marshall Scott Warner Band, and will follow a much anticipated Johnny Cash tribute. So it's clear that if dancing is your bliss you should gather your feet-happy friends and commence to movin' and groovin'.

Along with our willingness to add new music we annually welcome back some old stand-bys which are ever popular and part of our deep soul.

On Saturday from 1 until 5 pm Philip Morgan will once again bring the Maritime show to its permanent setting at Northwest Court. You will hear 15 or more groups performing shanties and sea songs, and it will be heaven for sing-along addicts. On Sunday the Fisher Green Stage will hold an **All Day** bluegrass and old-time music celebration in which many local and regional bands will thoroughly satisfy every fan of these beautiful and soulful American musical styles.

On Monday we will have two special shows at the same time. Pastor Pat Wright will coordinate the Gospel Show from 1 until 5 pm on the Mural Stage, where she will present her own Total Experience Gospel Choir and a host of heavenly groups who will take you to the promised land. Meanwhile, at Fisher Green, the Busker Showcase will run from 1 until 4 pm. Jim Hinde, a long-time street singer himself, will present many of the unique performing treasures who have been part of our local fabric seemingly forever. This last showcase is actually a recent addition but since buskers have been showcasing themselves all over the fest since our beginning it feels as if they were official all along. And outside of living rooms, street performers may be the authentic folkies around.

It's no paradox that many of the planet's peoples, nationalities and spiritual paths have representatives living and practicing their ethnic traditions in the Northwest, even as they assimilate. Folklife has always had an international flavor, and we are proud to continue that tradition. On Friday from 7 until 10 pm, masters of music and dance from Thailand, Okinawa and India will perform in the Bagley Wright Theatre. These artists will be a combination of our wonderful local talent and some rare imports, so this may your only chance to see them. On Saturday from 11 am until 2 pm the Bagley will host a Ukrainian show with some spectacular music and dance groups, including a 17 year-old American National Ukrainian/Canadian Fiddle Champ. This show arrives with much ballyhoo and should be an uplifting way to begin your Saturday. After that you may want to walk over just three buildings to McCaw Hall, where the Impromptu Cafe has established itself as a vital venue. From there it's a very short jaunt to Crafter's Row and a wide array of creative and functional products (and of course there are vendors all over the grounds). A perfect way to find a gift for someone special or something for the home while supporting one of our own.

People come to folk music in a variety of ways, and our debut Folk-Punk show will demonstrate that once again. On Saturday from 7 until 10 pm at Northwest Court a number of punk musicians who have adopted folk instruments

(including the well-known band Wages Of Sin) will perform punk sea shanties, Irish drinking songs and other tidbits of unique fusion. On the other end of the spectrum we'll go back in time with a vintage radio show called Radio Folklife, which will take place in the Rainier Room and feature KBCS-FM and other stations.

These listings could go on forever, but you get the general idea. Another important subject that's up for discussion is how do we keep paying for all this artistic ecstasy? One great way is for you to make a \$5 donation for each person per day, the total of which goes a long way towards survival. There are also personal donations, joining Friends of Folklife, buying at our store, donating to or buying at the annual auction and whatever other inventive methods you can conjure up. The important thing is to realize that it's our festival and our responsibility to keep it afloat financially.

Our most fun way of raising money is to provide music, and so we produce a benefit concert as the one paid event at our fest. It's on Saturday evening from 8 until 10 pm at the Bagley Wright Theatre, and the artists are an exquisite mixture of legendary veterans and exciting young talent. Jay Ungar and Molly Mason are internationally celebrated for their warm and delightful stage presence and their timeless renditions of Appalachian, Cajun and Celtic fiddle tunes, swing and country songs and the Grammy Award-winning soundtrack from Ken Burns "The Civil War" on PBS. The Mammals are the accomplished younger heirs of legends (Jay's daughter Ruth on fiddle and Pete Seeger's grandson Tao on several instruments) and three of their friends who've built a highly individual contemporary sound that springs from traditional roots. They're politically aware without being preachy and their combination of Appalachian fiddle-banjo alchemy, their own contemporary lyric poetry, their personalized covers of various styles and a dynamic rock-n-roll rhythm section have made them a favorite of fans and their peers among new bands working today. This show should be a sellout; advance tickets at \$12 or \$15 at the festival can be obtained at Ticketmaster online, the Ticketmaster Kiosk at Thomas Street at the base of the Space Needle (no service charge) or at the Center House Box Office at the arena. This will be an excellent opportunity to hear great music and contribute to a magnificent tradition.

So there you have it. The best and by far the cheapest performing arts festival anywhere and it's right here in our backyard. See you there! *(All comments welcome:*

Percy Hilo, PO Box 21761, Seattle, WA 98111-3761. 206-784-0378, philo@scn.org)

KIDS KORNER

Northwest Folklife for Kids

BY HILARY FIELD

The Northwest Folklife Festival is a great place for kids, with incredible music, food and places to run and play. This year Folklife will be even more kid-friendly, with hands-on activity and craft booths, discovery workshops and family programming every day until 6 pm. Here are some highlights for kids this year.

Folklife Commons

Northwest Folklife sets aside an entire area just for family and youth oriented performances, workshops and activities. This year food vendors and bathrooms facilities have been added to the area. Within the Folklife Commons there will be a multitude of hands-on activities, which will be open all four days of the festival. Every booth will offer at least one free activity option. Folklife Commons also includes the Back Porch Stage, Youth Activity Tent and Folklife Discovery Zone.

Back Porch Stage

This stage, located at the Folklife Commons, features family and kid-oriented programming all four days, from 11 am – 6 pm. There is sure to be lots of fun and interactive music, storytelling, dance, puppet shows and other engaging acts, including daily performances by School of Acrobatics & New Circus Arts.

The Folklife Discovery Zone

Enjoy four days of workshops and activities such as juggling, hula dancing, Brazilian Rhythms for Kids, and Mad Lib Songwriting (this all sounds like it could be fun for adults as well!). Another special event is a return visit from Dabke! This Arab children's folk dance group, founded in 2000 by Maha Gebara, is a showcase of Arab culture and heritage through song and dance. Dabke is a traditional Lebanese dance, similar to the Jewish Hora. This dance of cooperation, celebration, and fun, embodies the spirit of the Arab community. Ms. Gebara is a Christian Lebanese Peace activist who is dedicated to bringing peace to Middle Eastern communities by educating and influencing children. Along with the Dabke group, she is also a co-founder of the Middle East Peace Camp for children, and co-creator of the Arab Peace Tree Project.

"The only way towards peace is working with the Jewish community and working with kids," said Gebara. "I believe that the road to peace begins with opening our hearts to each others' humanity, and that peace will come with respect of the basic principles of humanity, justice and dignity for all." Along with the Folklife festival, this group has also performed at the International Children's Festival and Hiroshima for Hope, as well as school and community events.

... Northwest Folklife!
This year's Festival is
May 26 - 29, 2006

School of Acrobatics and New Circus Arts

The circus is coming to Folklife, and everyone is invited to join in! Each day of the festival, the School of Acrobatics and New Circus Arts performs and teaches basic circus and acrobatic skills.

This unique school was founded in January, 2004 with the intent of improving the physical and mental well being of children through the joy and creativity of acrobats and circus arts. Executive director Jo Montgomery is a pediatric nurse practitioner at Odessa Brown Children's Clinic.

Alarmed by the increasing rate of childhood obesity, she set out to find a creative way to improve the health of children. She returned to her childhood hobby of gymnastics training, where she met Charles Johnson, a professional gymnast and founder of the Cascade Youth Circus in Portland. Johnson is now the Director of Programs at SANCA, where he integrates his love for circus arts and acrobatics with a keen knack for teaching and instilling confidence to those of all ages who are attracted to the magic of the circus.

Together at SANCA they are dedicated to building success in a fun atmosphere that builds healthy bodies and strong self-esteem. Folklife provides daily chances for kids and

adults to witness and learn about amazing circus arts such as juggling, acrobatics, hand balancing, partner balancing, riding a unicycle, and general clowning.

"That moment they accomplish something, it's a universal smile," Charles Johnson exclaims about his love for teaching the circus arts. "It's a privilege to watch that happen."

Rhythm and Moves

Amy Mills, director of Outreach & Education at Northwest Folklife, is excited about this brand new Folklife-sponsored after-school program for teens.

"The Rhythm & Moves program draws together students from two Queen Anne area schools, the Secondary Bilingual Orientation Center and the Center School," says Mills. "For seven weeks in April and May, they are learning Senegalese drumming and dancing from instructor Ibrahima Camara. They will have a chance to showcase their new skills for Folklife audiences on Friday at 1:40pm at the Fountain Lawn Stage."

The goal of this program is to bring together teens from throughout the city through creative activities that stress music and community. Rhythm and Moves was designed in cooperation with Successful Schools in Action, a nonprofit group dedicated to improving education in Queen Anne and Magnolia public schools through community partnerships. Their vision, as stated on their web page, is to "create opportunities for students to actively participate in their neighborhoods, as well as for community members to participate in the schools." Instructor Camara was born and raised in Dakar, Senegal and has roots with the Serere and Malinke ethnic groups. Camara, a Senegalese drum master and dancer, has lived in the United States since 1974. He now works as a performer, choreographer and teacher. He won the 1993 Boston Music Award for Ethnic/International music, as well as the Peace and Justice award in Cambridge in 1996. His classes intend to attract people of diverse backgrounds who study and perform together in a spirit of unity and mutual respect.

These and many more performances, exhibits, and activities will give kids lots of opportunities to explore, learn, participate and have fun in the Northwest Folklife! This year's Festival is May 26-29, 2006. For more information, please visit their web page at www.nwfolklife.org.

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

CLASSIC NORTHWEST INDIE CD'S

Greta Matassa Shakes Up Jazzbones

BY BILL FISHER

I was writing a check for a copy of Greta Matassa's latest CD, *Favorites from a Long Walk*, during the intermission for her show when a charming and attractive elderly lady asked me which of Greta's CDs contained the song she'd opened the show with. The song was, as we recalled together, "The Late, Late Show," and here we were, we noted, at Greta's early (7 pm) show in Tacoma's jazz-folk-and-blues-friendly venue, Jazzbones (Sunday, April 2).

"Um, I think it's on the latest CD, in fact," I suggested, but her attention had turned to Greta, who was now free to talk.

"You know that jazz kind of singing you do?" the woman asked, producing a wry wrinkle in Greta's brow. "You know," she added. "Where you don't sing any words; you just make up sounds?"

"Oh, that's called scat singing," Greta replied.

"Well," the woman went on, as if her batteries had just been restored. "You see, I just love it." "Oh?"

"But you don't hear many people doing it these days, do you?" the woman sighed.

"No," Greta said. "There don't seem to be many scat singers these days.

"Well," declared the woman, "which of your CDs has the most scat singing on it? That's the one I want."

Greta giggled lightly. "They all have a lot of scat singing. I can't think of one in particular."

I wouldn't have been surprised if the woman had walked off with all of Greta's *oeuvre* in her arms—enough scat singing to last maybe until the next CD comes out. But she picked the one with the opening song on it and sat back down, very pleased, next to her grinning husband.

I would have to add that we have all too few FANS of scat singers these days. Indeed, I sat—grateful and happy as a puppy in a shoe store—through the entire set delivered by Greta and her three inventive accompanists with a question buzzing insistently in the back of my head: *Why is the turnout for great jazz so meager in 2006?* Sadly, I could have asked the same question last year and the year before and—how long has it been? About as long as it's been since people crowded local clubs to hear traditional folk music, I suspect.

It's a topic I'd like to discuss over wine with Greta, who can be thanked for keeping the jazz fires alive. A Greta Matassa show is at once a feast of spontaneity—with requests gladly received from the audience, and often played in arrangements that start from a quick decision and then erupt in the moment like that totally satisfying Fourth of July firework you weren't originally sure about; and it's also a brief course in great jazz singers and songs, for Greta is a student of the greatest artists who have ever sung jazz and an archivist among the songs that have been written over the past 100 years or more, songs that are drenched in melodic tenderness and wit, songs whose lyrics beg to be stretched and enjoyed, songs that dare to tell us "love is too plebian" and "I'm going to drown in my own tears."

Yes, there are Norah Jones and Cassandra Wilson and others who have created new fans of jazz vocals, but they are singing hybrid music to a large extent. Jazz with folk, pop and country thrown into the gumbo. Nothing wrong with that—Ray Charles did it, too—but it ain't Ella or Billie or Carmen. Greta spent her youth listening to and copying the great vocal licks of the divas of jazz. You can hear the effects in her tonal quality, in her phrasing, and in the inventive joy with which she combines all she has learned in, say, a rapid-fire run through "On the Street Where You Live."

A great moment: One of Greta's daughters, near the end of the show, requested "Fever." Greta, not quite hearing, said, "Free Bird"? Then she did a steaming cover of "Fever."

For me, there were several surprises in her Jazzbones show. First—because I have not heard her Ray Charles show—I was overwhelmed with her rendition of a bluesy-gospelish signature song ("Drown in My Own Tears") that wailed and cried, her voice raspy with pain—just like Ray's. Greta's voice suddenly became a jazz-blues icon, ragged, raw, the voice you might hope for if you spent a few months locked up with nothing but Ray Charles CDs. Okay, I thought. This lady can do anything she wants to with that voice.

And indeed she can. It's a voice that ranges from sweet and coy to gutsy and strident. She sits or stands firmly on the stage, microphone in

one hand, her other arm moving somewhat like that of a shape note singer, her fingers flexing and twisting as if trying to catch the wispy, swiftly fleeing lines of the song she is improvising upon. Her head waves restlessly in the air, her hair gradually losing its composure, like a late night orchid corsage on a prom dress, her face displaying a constantly shifting range of moods.

Then, at the end of a verse, she points suddenly at Darin Glendenin, whose solos aren't pauses in the song—they're right at the heart of the group's inventiveness. In the ballads, notes flow in a liquid way from the keyboard, with exquisite use of white space, pauses, and momentary suggestive melodies. In the upbeat tunes, his fingers fly, starting with an idea and developing it in a way that feels inevitable, even at breakneck speed.

The she points at the marvelous Clipper Anderson, whose bass and voice were the other great surprises in the show (for me—but, obviously, I have to get our more)—and he demonstrates the way a double bass can sound when played by a master. I remember "walking bass" when I was young, the relatively slow, rock-steady back-up meanderings of fine bassists. Clipper's bass, though, runs and skips and crawls and slides. Perhaps it was Stanley Clarke who extended the possibilities inherent in the stand-up bass. Clipper took in the lessons and provided solos Sunday that my mind ended up chasing after, trying to catch up with him.

Clipper also did his version of a Louis Armstrong vocal in a duet with Greta-as-Ella and brought the house down. And when I requested the Rogers and Hart gem, "It Never Entered My Mind," Greta handed the vocal over to Clipper and his was as good a reading as I've ever heard.

Drums were handled by Steve Korn, who provided a wide array of percussive sounds and effects with a relatively small drum kit, and took solos that punctuated the songs elegantly. It was, for the most part, pretty classic jazz drumming—none of the rock-as-jazz smooth-as-old-yogurt and yo-how-funky stuff that is, indeed, one of the reasons more traditional jazz suffers from a diminished audience. In this context, these drums landed precisely in the pocket every time.

I looked around at the audience and saw, in the main, people even older than myself... a lot of silver-gray hair, bobbing up and down contentedly. Old-timers. Perhaps, like me, they sneaked into jazz clubs when they were teenagers, trying to order a cup of coffee and avoid the over-21 requirement. Perhaps an evening like this takes them back in time. Or perhaps it lands them squarely on a delicious musical continuum, great times

Continued on page 21

BIG BAMBOO HALL

Partner Dance at Folklife!

BY DEAN PATON

When people think of the Northwest Folklife Festival they tend to think of artisans playing handcrafted dulcimers or a room full of English country dancers flitting across the folk floor with arcane, traditional, nearly forgotten dance steps. They tend not to think of Foxtrots and Lindy Hoppers or Caliente Salseros swaying to nightclub rhythms; what's any of that got to do with traditional folk arts?

Indeed, three years ago, the idea that Folklife would dedicate the massive Exhibition Hall to something called the Big Bamboo Dance Hall seemed, to more than a few partisans, to be a stretch, a way to accommodate activities that many enjoyed—but that had little to do with the purity of Folk Arts and Lifestyles. Fred Astaire as a folk dancer? No way.

If only they knew. What goes on in the Big Bamboo Dance Hall is precisely what the original architects of Folklife had in mind, back in the Paleolithic 1970s. Just ask Phil Williams,

considered by many the “father” of the festival. Phil says the original benchmark for what belonged in the festival was clear and simple: “What people make for their own enjoyment, or do for their own entertainment.”

Folklife's original intent, Phil explains, was never to bring in famous folkies, or to force participants to pass purity tests. It was to be an event for community passions covering a spectrum of peoples and their disparate interests. In that sense, dedicating a venue to non-competitive partner dancing is not only apropos, but also long overdue.

No city in North America boasts a partner dancing community as vibrant and diverse as Seattle's. Virtually every night of every month you can Salsa, Tango, Swing, Foxtrot, Waltz or dance Cajun-style within the Emerald City limits.

So Northwest Folklife teamed with Northwest Dance Network, a non-profit whose mission is creating community through dance, to recruit some

of the region's top instructors and best-loved dance bands. The result: a non-competitive dance palace where those new to partner dancing can safely experiment, where more experienced dancers can strut their stuff and where non-dancers can enjoy the show.

Beginning Friday evening, May 26, and concluding Monday afternoon, May 29, you'll have the luxury of dancing on Folklife's 7000-square feet of floor, the Big Bamboo, while 25 different musical ensembles “roll up the rugs” in these distinct genres: Blues and Jazz, Latin Dance Mix, Waltz Night (With Some Polka,) Cajun and Zydeco, Swing Time, and (egad) More Great Swing.

During each dance there will be lessons for beginners as well as tips for experienced dancers. You'll even find coaches eager to help you master steps or understand a tricky rhythm. In total, there will be 17 mini-lessons and 4 special demonstrations by showy dance troupes.

For those of you who've been watching “Dancing With The Stars” On TV, here's the chance to turn your couch potato fantasies into a few days of ballroom reality. Just remember this tip: Bring soft-soled shoes, because street shoes might scratch the Big Bamboo. Shoe brushes will be provided, of course, but the fantasies? You'll need to bring those for yourself.

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RAMBLIN' MIKE

The Rick and Dave Show



BY MICHAEL GUTHRIE

For the past three years I have had the pleasure of sharing the stage with a couple of local Seattle musicians, "Country Dave" Harmonson and Rick Ravenscroft. They both frequent the open mics at Murphy's Pub and the Highliner Pub, which are hosted by John Weiss. Dave loves to play with other musicians and often sits in with other players, adding some of his tasteful licks from whatever instrument he's packin'. His playing with Rick is a real treat, and if you haven't heard The Gospel Honkies you have missed some great four-part harmony and killer musicianship from a veteran lineup.

Harmonson and Ravenscroft have known each other for around 30 years and still play together in Rick's band The Gospel Honkies, and they have formed a new duo called The Rick and Dave Show. They will be playing The Wooden Boat Festival in Port Townsend this year and just did their first duo gig at Eddie's Trackside Bar and Grill in Monroe, WA. They play their own songs and a mixture of old style country, acoustic picking music, Grateful Dead, Flying Burrito Brothers and folk. Both these local legends have new CDs coming out with casts of seasoned players backing them up.

Rick Ravenscroft's CD is ready to master and he is ready for the final leap into production, so look for it soon at www.rickravenscroft.com. Rick is joined on the CD by Country Dave Harmonson, Bernie Nitro, Sheryl Sullivan, Steve Bermann, Steve Stusser and Steve Grimes, and they combine their years of experience and friendship in a true work of art. All fourteen tracks were written by Rick, and he feels that he and Bernie Nitro have combined their acoustic guitar sounds to create a unique rhythm guitar part behind Country Dave's fills and leads on Telecaster and lap steel. Sullivan, Nitro and Bermann sing harmonies, with Stusser on drums and Grimes on guitar and mandolin. For the most part, this is The Gospel Honkies lineup. This recording is the outcome of a tradition that started years ago when Ravenscroft and Andy Parypa decided to get together on Sundays to play the music they loved. Over time, this group of like-minded pickers grew together and started arranging their repertoire so they could play gigs. Now when you see them play you will be able to take home their CD.

Rick's CD was recorded at Robert Lang Studios in Richmond Beach, WA. Rick remembers jamming in this studio in its infant days. Country Dave, Curley Cooke and Ravenscroft did some recording there, just to work out some bugs and to get some recording experience.



Above: Dave Harmonson and Rich Ravenscroft

Country Dave Harmonson is putting together the graphics for his CD and hopes to have it ready for the Northwest Folklife Festival, where he and his two sons Jesse and Aaron will perform as "Dave and the Next Generation". Aaron plays the bass and Jesse plays the drums. Harmonson's CD features Marty Vadalabene on drums, Joel Tepp on clarinet, harmonica and slide guitar, Paul Elliott on fiddle, Gary Ballard on banjo and mandolin, Jesse Harmonson on drums and Aaron Harmonson on bass. I can't wait for my copy. This is a mix of acoustic and electric, old-time country tunes like "Peach Pickin' Time in Georgia" by Jimmie Rodgers and "Please Help Me I'm Falling" by Hank Lochlin.

In my opinion, Country Dave is up there with the masters. He excels on the pedal steel, electric lap steel, dobro and Telecaster, which is why he is booked playing gigs most of the time. The Gospel Honkies, Purple Martin and The Jangles keep him busy on the weekends. Mondays and Tuesdays you can catch Dave at the Little Red Hen in Green Lake. Every Thursday night Dave plays at Chaps Night Club with the group Class Action." You can contact him at buspicker@aol.com.

Dave started playing in country bands in 1973. He played with Road Apple from '74 to '78, Lance Romance from '78 to '80 and Stampede

Pass from '81 to '97, playing every honky tonk around, such as the Riverside in Tukwila. I remember dancing to Stampede Pass at the Little Red Hen and the Riverside; that was a good rockin' band.

Going back even further takes us to the Court C Coffee House, which was run by Chris Lunn and is really the start of Victory Music according to Dave. Court C is where Dave did his first performing, like a lot of other talented musicians. Jim Page, Linda Waterfall, Tim Noah, Peter Langston's Entropy Service and the late Dudley Hill (of Pearl Django) are just some of the folks who used to play there. Dave said, "When it came time to move because the mall was being torn down, Chris moved to an old building that used to be called Victory Market. This is how he got the name Victory Music and even used the same lettering style the market used for the word "victory." Eventually Chris moved to The Other Side of the Tracks in Auburn and then set up at the Antique Sandwich Company in Tacoma. For Dave, the best music happened in the back room at Court C, which is where musicians would get ready to play the intimate listening space Chris Lunn had created. Dave met Eric Eshelmen at Court C and still plays with him today in the band Purple Martin and sometimes with him at the Fiddlers Inn, doing some old folk favorites.

Rick Ravenscroft and Country Dave Harmonson both have busy music schedules, yet they still find time to play open mics and give back to the community. They know the value of the open mic forum, and their dedication to their music serves as an inspiration to us all. Check out their music at The Rick and Dave Show or the next Gospel Honkies show!

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

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ACCENTS ON MUSIC THERAPY

Oh the Possibilities!

BY GUEST COLUMNIST: HOLLY PERRY

To achieve a bachelors degree in Music Therapy, one has to go through at least four years of intense course work at a university as a music major while studying topics of human development, normal and abnormal psychology, anatomy, sociology, world cultures, religion and many other topics that involve the complexities of a human being. Additionally, one must fulfill 1,200 hours of clinical work in an internship at a hospital, public school, state institution, or even a penitentiary.

Acquiring clinical skills is imperative for a Music Therapist, and no classroom or book can provide adequate guidance like plain-old experience can. That is where the internship comes in handy.

Whidbey General Hospital in Coupeville, WA provides a Music Therapy Internship under the supervision of Barbara Dunn, LICSW, MT-BC, who is the professional Music Therapist on staff as part of the CAM (Complimentary Alternative Medicine) therapy program. I am currently the Music Therapy Intern working part time for the hospital. I have had the opportunity to observe Dunn in her approach to individual clients in both the Medical/Surgical Unit, the Home Health Care and Hospice Unit, as well as give a harmonica class for the Pulmonary Rehabilitation patients. Not only do I have the opportunity to observe Dunn, but I work along side her with clients and eventually I will be working with patients on my own. This is a time where I develop my own style of interventions with clients, while I still have professional guidance ready at hand.

As part of my requirements towards my internship, I must also observe other Music Therapists within the area. I have found this experience to be very beneficial in my personal growth as a student. I have witnessed five different Music Therapists in the Seattle area, who work with very different populations. It is amazing how one profession can encompass entirely different settings.

Wendy Zieve, MA, MT-BC has her own private practice and travels to public schools around the Shoreline area and works with children with autism and children with developmental delays. She also travels to a Senior Group Home where the residents may have various levels of dementia and Alzheimer's disease. Her approach is very structured in that she always has particular activities planned out ahead of time that include body

movement, visual props like pictures of a person waving hello, colorful props like scarves and parachutes and a variety of percussion instruments which all support a hands on experience for her clients. She carries around an iPod with a speaker for easy access to hundreds of songs that can accompany the activity she wants to do with her clients at any particular moment. This system is very convenient for a traveling Music Therapist. Her interventions with her clients include, but are not limited to, improving self-help skills and providing appropriate social interaction which help children with autism to seniors in the group home in their every day life in a fun and musical way.

Claudia Walker, MT-BC has been working one-on-one with an adult with autism for the past couple of years in the client's home. The main goal for the intervention is to assist the client to make appropriate decisions for herself, by herself. Walker also works with a structure, but is very open to allow the client to decide whether or not she wants to participate. Walker utilizes songs with singing and movement that are familiar to the client and also provides opportunity for the client to improvise on percussion instruments. The client ended up participating more with the activities in which she was familiar.

Sha'ari Garfinkel, LICSW, MT-BC, FAMI, has a private studio in her back yard, and works at The Regional Hospital for Respiratory and Complex Care and other facilities. The clients who come to her studio are mostly higher cognitive functioning individuals with health care issues. Garfinkel plays live and/or recorded music to assist in their personal goal they want to achieve at that moment by matching the mood of the music with the mood of the individual. This structure of intervention must be very open and creative to support the client's present state of being. At the hospital, however, most clients are sedated with pain medication, or have difficulty in talking because of the respiratory machines they depend on to breathe. Therefore clients cannot communicate their needs as easily as those in her studio. The intervention approach must be open and creative, but intuition is key in finding what each client's present needs are. Garfinkel plays her Native American flute to patients who are post-operative, or to someone who is having difficulty breathing calmly, for example. Her goal for these

individuals is to assist in keeping the client calm and relaxed in the setting of a stressful and uncomfortable hospital environment.

Jennifer Wyatt, MM, MT-BC, is employed at the Seattle Children's Home serving children and adolescents with emotional and behavioral disorders. Wyatt has a lyric analysis group that meets once a week, in which the structure is always the same. There are two songs that the clients chose to listen to. They also have lyric sheets to read while listening to the song. After each song is heard, each client is given the opportunity to share what they think the song is about. The music and lyrics can trigger discussions about life, love, relationships, commitment, struggle, abuse, and a number of issues that were evoked from the particular song. No two interpretations are exactly alike! Wyatt then helps the discussions become a positive learning experience for each client by reflecting on what each person said and pointing out the positive side of their story. Wyatt claims that her Masters in Mental Health Counseling is her foundation for her work with these adolescents, but music is her tool for provoking such in-depth conversations with her clients without having to ask specific personal questions.

David Knott, MT-BC, works with infants up to teenage patients at the Seattle Children's Hospital. Knott receives referrals from all units of the hospital. He may see a young infant who underwent surgery, to a teenage boy who is waiting for a heart transplant, to a child who is recovering from a seizure. The structure for Knott's interventions have to be on-the-spot, intuition driven, using any body language or non-verbal to verbal language to give him a clue as to what that individual needs at that given moment. The most common goal in a hospital setting is to help each child feel more comfortable in their own skin. Knott brings a cart of various percussion instruments, a guitar, and various CDs to lend to patients who may just want to listen to music passively. Knott may lead a sing-along to a client's favorite set of songs, to help with communication, socialization, vocalization, etc., or he could teach an adolescent a muscle relaxation technique in case he ever felt tense or uncomfortable, while listening to relaxing music.

No matter what situation or population, music is the tool to create a comfortable relationship between a client and the therapist without having to say much at all.

Holly Perry is from Tempe, Arizona where she has completed four and a half years of course work at Arizona State University towards her Bachelors Degree in Music Therapy. As part of her degree, she is fulfilling a Music Therapy Internship under the supervision of Barbara Dunn, LICSW, MT-BC at Whidbey General Hospital. Contact: (360)678- 7656 ex 8437, puravidainmusic@yahoo.com

Festivals Continued from Page 14

dance and music workshops, crafts, food, imported goods, demonstrations of traditional arts, and more! The exuberant tradition of sharing and participation at the Festival encourages exploration and learning between participants and public alike. www.nwfolklife.org

5/27 - 29 Red, Whites & Bluegrass
Monmouth, OR. Founded in 1986 this event features music by Sawtooth and friends. Held at a winery, wine tasting is the order of the day. www.airliewinery.com

5/27-28 Bandon, Irish, Wine and Food festival - Bandon, OR. Irish music festival featuring Oregon wines and beers. Live music, crafts demos and crafters. www.bandon.com

6/2 - 4 Edmonds Waterfront Festival
Edmonds, WA. Family event with waterfront activities. Music, children's stage, theatre dancing workshops and boat show. www.edmondswaterfrontfestival.com

6/3 - 4 Pike Place Market Street Fair - Seattle, WA. Celebrate one of the oldest street festivals in the country. Crafts, fine arts and several stages hosting blues and jazz. Kids activities, clowns and good people watching. www.pikeplacemarket.org

RECOMMENDED ROAD TRIP

Strawberry Music Festival - Yosemite, CA.
May 25 - 28, 2006

The Strawberry Music Festival takes place two times each year, over the Memorial and Labor Day weekends. The festival features a wide range of musical acts representing many different musical genres including Americana, bluegrass, swing, rock, blues and gospel.

The festival is held at Camp Mather, Yosemite, California which consists of 350 acres of mountains, meadows, pine forest and picturesque Birch Lake nestled on the brink of Hetch Hetchy, the Grand Canyon of the Tuolumne. Camp Mather offers the wonders of its Yosemite location to festival goers.

This event offers a great line up of music and workshops. Acts include Ryan Shupe and the Rubber Band, Stairwell Sisters, Los Lobos, Asleep at the Wheel, John Hiatt and the North Mississippi Allstars, Patty Griffin the subdudes, Austin Lounge Lizards, Willy Porter, Adrienne Young & Little Sadie, Misty River, Ruthie Foster and many more.

The Strawberry Music Festival offers an opportunity for the whole family to participate

in a wide spectrum of activities. Over 30 hours of musical presentations by the finest musicians in the acoustic music world are accentuated by workshop presentations for instruments, vocals and dance. Beyond the organized musical events, hundreds of informal jams materialize throughout the weekend. Be sure to bring your instrument so you can be part of a Strawberry Jam.

Although there are a few rustic hotel/motel accommodations to be found in neighboring towns, camping is chosen by the vast majority of festival participants and contributes greatly to the feeling of community that makes the Strawberry Music Festival unique. Camping at Strawberry is made easy by the gentle terrain of Camp Mather and the excellent facilities that include hot showers and permanent restrooms. Warm days and cool evenings are the norm so include both shorts and jackets in your packing. Be sure to throw in your rain gear because weather in the mountains can change rapidly and the festival goes on rain or shine. Don't forget your strings! www.strawberrymusic.com

Meet the author...

Janet Humphrey lives in Richland, WA and may be contacted at: humphrey@musician.org She is half of the song writing duo "Humphrey and Hartman" and performs at festivals across the Northwest and Canada. For more information visit her on the web: www.humphreyandhartman.com

Gretta Continued from Page 17

and exciting musicians through their whole lives.

The fact is, there is nothing quite like jazz, nothing quite so revealing and personal as a song sung by a wide-open jazz singer, and nothing more gratifying than being led through the history of jazz vocals with Greta Matassa—and at the end of the evening, taking away the unique, elastic voice that is entirely her own yet conveys all the voices at once.

I should add that Jazzbones, in its current incarnation, provides a superb venue for such an experience, complete with food that is gratifyingly good—worth making the trip for even if there isn't any live music at the moment. Good venues are a rarity, even when the audiences are easier to bring in. So my gratitude extends heartily to the club that sponsored the show.

Greta's latest CD can be easily purchased at amazon.com. Dates and locations of her concerts and shows can be found on her exquisite website: www.gretamatassa.com.

Bill Fisher lives with his wife and music partner Robyn in Olympia, Washington. He writes for a living and teaches at St. Martin's University and Tara Performing Arts High School. Robyn teaches language arts and journalism at Yelm High School. Bill and Robyn have released two CDs of their music (available through CDBaby) and they appear annually at various music festivals.

NORTHWEST SEAPORT MUSIC

BY ALICE WINSHIP

Tom Lewis in concert at the
Center for Wooden Boats,
Saturday, May 20, 8 to 10:30 PM.

A warm, colorful character with a rich, compelling voice makes The Age of Sail come alive with songs and stories of the sea, new and old. Tom Lewis' songs cover a wide range of nautical topics, from life onboard H.M. ships, through the loneliness and lure of the sea, to very funny tales. Tom is a 25-year veteran of the Royal Navy.

Tickets available at the door: \$10 general, \$8 seniors, youth and members. For more information, (206) 447-9800 or seaport@oz.net

Concert at the Center for Wooden Boats, South Lake Union Park, 1010 Valley Street, Seattle, WA 98109.

Northwest Seaport Chantey Sing,
Friday, May 12, 8 to 10:30 PM

Chantey Sing at the south end of Lake Union, 1002 Valley Street, Seattle WA 98109. Singer and raconteur Jon Pfaff will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. The 'call and response' form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Admission free, donations welcomed. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net 1002 Valley Street Seattle, WA 98109-4668 (206)447-9800

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