

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

January 2007

Number 01



Spotlight On
Tom May

Inside...

- ✦ Curtis and Loretta: Just Sing Me One More Song
- ✦ On the Horizon: 3rd Annual River City Bluegrass Festival
- ✦ Accents on Music Therapy: A Wellspring of Innovation
- ✦ Kids Korner: Pickleberry Pie

**TOM MAY IN CONCERT
with DONNIE WRIGHT**

**SATURDAY, JANUARY 20TH, 7:30 PM \$14
PHINNEY RIDGE CENTER, 6532 PHINNEY AVE. NORTH**

Reserve online at www.seattlefolklore.org
or by calling 206-528-8523
Sponsored by the Seattle Folklore Society

WINTERFOLK 19

A BENEFIT FOR SISTERS OF THE ROAD CAFE'

**SATURDAY, FEBRUARY 3RD 7 PM, \$26
WITH UTAH PHILLIPS, KATE POWER/STEVE EINHORN,
CASEY NEILL, AND OTHERS**

**THE ALADDIN THEATRE
3116 SE 11TH AVE., PORTLAND OREGON**

503-234-9694 for tickets, or Ticketmaster
and Music Millenium locations

**We're looking
for a few good CDs**



NWestMusic.com is a new on-line CD store, and we're looking for musically exciting, well-produced CDs to sell on our site.

We're focusing on talent right here in the Northwest, and we're looking for the kind of music too often shorted on the big-box shelves — folk, jazz, classical, gospel, bluegrass, world and eclectic music.

If you're an artist who's made a CD, check out our site to learn how you can consign it for sale —at no cost— to a worldwide audience.

NWestMusic.com

**A WHOLE
WORLD
OF MUSIC!**

1000's
of titles
in stock!

Elderly[®]
INSTRUMENTS
PO Box 14210-VM
Lansing, MI 48901

**CD's
and
MORE!**

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

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

Ask for your
FREE CATALOG
(517) 372-7890

Visit us online at
www.elderly.com



YOUR QUARTER

PAGE AD

COULD BE

HERE!!!

VICTORY CONTENTS

VOLUME 32
NUMBER 01
JANUARY 2007

ARTICLES

Spotlight on Tom May <i>Jim Portillo</i> -----	6
Curtis and Loretta: Just Sing Me One More Song <i>(Doc) Harry Babad</i> -----	14
On The Horizon: 3rd Annual River City Bluegrass Festival <i>Alex Perlman</i> -----	20

COLUMNS

Ramblin' Mike: My Banjocaster <i>Michael Guthrie</i> -----	4
Galloping Gossip: January 2007 <i>Deb Seymour</i> -----	5
Kids Korner: Pickleberry Pie <i>Hilary Field</i> -----	16
Accents on Music Therapy: A Wellspring of Innovation <i>Nancy Hurlow Houghton, MT-BC</i> -----	17
NW Seaport: January 2007 <i>Alice Winship</i> -----	17
Folking Around: Brightening Up and Lightening Up the New Year <i>Percy Hilo</i> -----	18
Musical Traditions: Happy Hogmanay <i>Stewart Hendrickson</i> -----	19
Reviews -----	8
Calendar -----	12-13
Classifieds -----	22
Musician Referral ----- Visit us at www.victorymusic.org	

REVIEW STAFF

Editor: ----- Anita LaFranchi
Layout and Design: ----- Anita LaFranchi
Copy Editors: ----- Steve Wacker, Jim Smith
Calendar ----- Steffen Fanger, Anita LaFranchi
CD Review Coordinator: ----- Tom Petersen
Proof ----- Galena Reiter-Thomson

VICTORY BOARD OF DIRECTORS

President: ----- Lola Pedrini
Vice-President: ----- Ron Dalton
Treasurer: ----- Lew Wallon
Secretary: ----- Connie Decker
Members: ----- Scott Katz, Joe Misiuda, Alan Camhi

All photos either credited in articles or supplied by artists, or Victory Music.
 Cover Photo - Submitted by Tom May
 Cover Design: Anita LaFranchi
 On the cover: *Tom May*

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

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

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

Our Mission Statement

The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.

Advertising Rates

Ask about substantial discounts for prepaid ads.

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

Advertising Deadlines

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

E-mail us for details on the best way to send us your ads:
victoryedit@mindspring.com

Please honor our deadlines!

Please contact victoryedit@mindspring.com

for details on ad submission.

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

THE RAMBLIN' MIKE

My Banjocaster



BY MICHAEL GUTHRIE

One of my favorite pastimes is rummaging through thrift stores and antique malls, looking for old radios and musical instruments. Of course, after doing this for a while it becomes an addiction.

Several years ago, I found this really cool banjo with a short four-string neck. The body is unlike any other I had seen before. The neck was pretty cheesy, so I took it off and put the body in one of my junk boxes for future use. About two years ago my uncle Les McClain gave me a couple guitar necks he didn't have any use for.

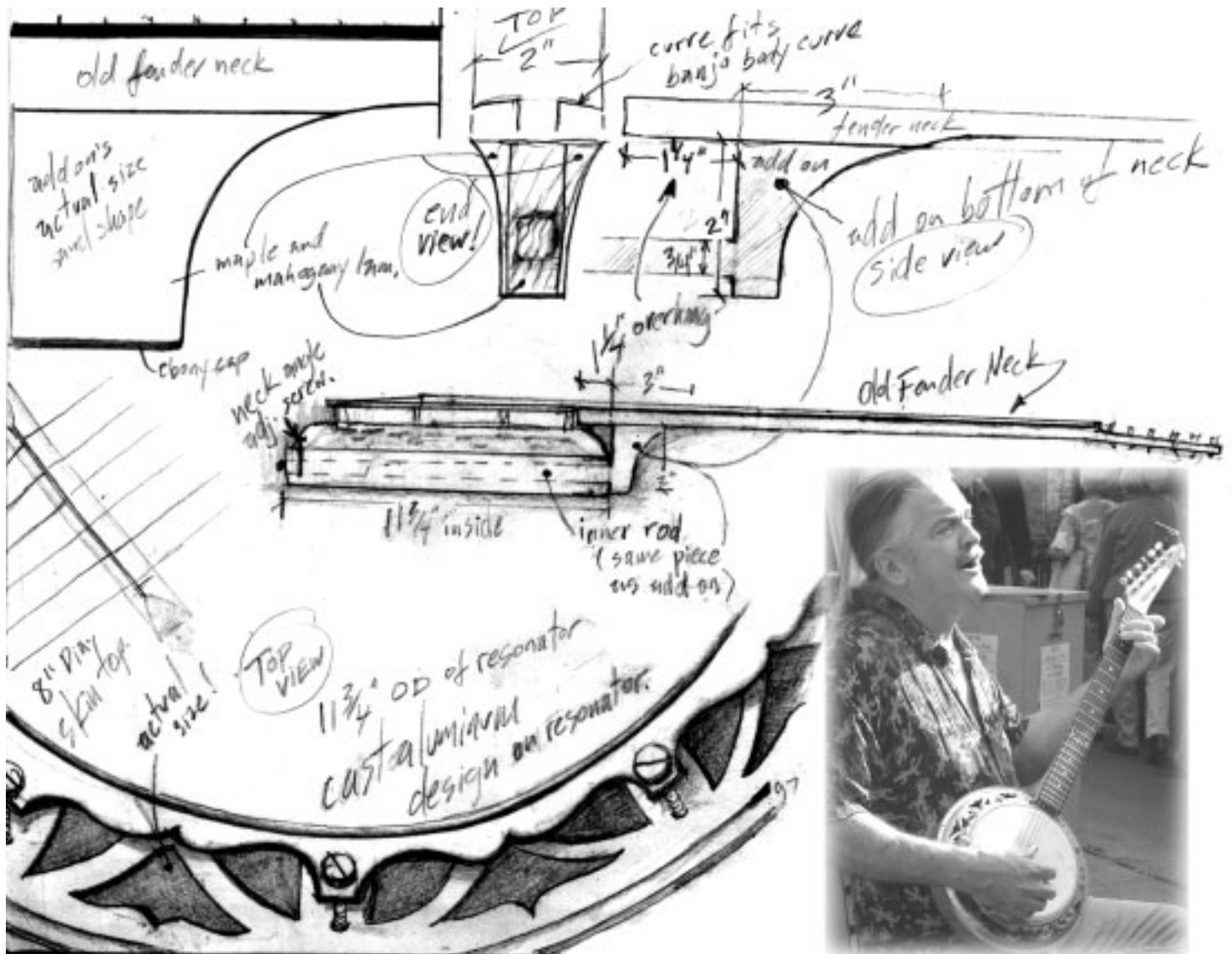
One of the necks was from a Fender Stratocaster—someone had cut part of the peg head off but the neck was good with a nice rosewood fingerboard. I put the 2 necks in the junk box with the banjo body.

I always wanted a guit-jo, ever since I saw someone play some Dixieland Jazz on one. Several times I took the Fender neck and the banjo body out of the box and held them together and dreamed of making them fit together, but I knew some careful woodwork would be required for this to happen.

One day I started drawing out a plan on a piece of paper. Since it was for me to use, I didn't have to worry about pleasing someone else. As far as how it looked, I was free to create my own instrument. Lord knows, people can get all worked up about what musical instruments should look like. This project was literally out of the box, a one of a kind.

I grew up in the Boys Club craft shop, after school, where I was encouraged to be creative and experiment with wood and many other materials. I also learned the proper use of hand tools and power tools from the craft director and some of the very talented guys who hung out there. I have also been learning instrument repair in my spare time over the last 20 years. I was ready to have some fun.

Projects like these are best approached one step at a time. Although I drew it out first to try to work out my method, I knew I would learn





GALLOPING GOSSIP

January 2007



BY DEB SEYMOUR

Yee-Haw! Happy New Year! So sez the Galloping Gossip and her menagerie of the ever effervescent Horse with No Name and Miss Sweet Pea, the kooky calico. We hope that your Holiday Season was Merry and Bright... * Matrimony: the December tie-dyed wedding of **Sue Peterson** and **Andy Blyth** *did* actually happen, despite Andy's having to be dragged by his ear down the aisle by a band of scurvy Pirates (**Raging Zephyr** members **David Perasso**, **Alan Kausal**, **Laurin Gaudinier**, **Isla Ross**, **Bob Aldridge** just to name a few...) No need for shotguns here! Other Victory Musicites in attendance: **Mark Iler**, **Ron Dalton**, **Lola Pedrini**, **Alex Perlman**, **Alan Camhi**. Congrats Sue and Andy *All in the family: **Anisa Kausal-Hayes**, Alan Kausal's daughter, is back in town this month. She'll opening for Votes for Pedro the Band Jan 6 at the Trabant Chai Lounge. Haunting voice, lyrical stories! * 15,000 miles? Yep—that's the tour **Hans York** is planning for Winter Spring 2007. Hans' tour will take him all over the country. Be sure and check his website at www.hansyork.com for more. Meanwhile, Hans: if you happen upon a White Castle Burger in the Midwest... run like the wind! (Have fun out there!) * Speaking of new things, check out **Mark Iler's** snazzy new website, www.greyhawkproductions.com. Same services, but what a site! Includes lots of pirate pictures from the

Budd Bay Buccaneers & Hank Cramer (Methinks I needs to learn me some Flash Animation ...) * **WHERE ARE ALL THE OTHER GIG ADS?** I'm *tired* of being the only musician to support the Review in this *very* cool way! Each month, I open the magazine hoping to see the display ads of my very beautiful and talented musicians... but only see my own ad, month after month, surrounded by squares that say **"YOUR GIG AD COULD BE HERE"**. It's getting lonely, folks! Get with the program! **IT ONLY COSTS \$15** and is to 2500 subscribers *plus* the internet. AND YOU CAN cram more than one gig's worth of info in the space. **SEE MY AD THIS MONTH for an example!** (Page 16) * **Tom Rawson's** new CD "*Where the Cojo Flash Silver*" rocks! And in the "Key of R," too! Delightfully executed, Tom! * Anyone catch **Larry and Lynette's** act at the Tuesday Dec 5 Ravenna Open Mic? My Gawd, but they sound good together: To quote Larry: "*We've been each singing on our own for years just fine... yet when we sing together it's even better!*" A more perfect pair of blended voices I've ever heard- can't wait to hear that CD they're working on! * And on to the good news: musician **Michael Carlos** was able to return home to Wenatchee on Dec 6th, following his 11/3/2006 auto accident that broke his neck, leg, ribs and shoulder blade. He'll

continue to wear the halo brace to keep his neck vertebrae in place while they heal (no spinal chord injury- hooray!) * Meanwhile, thanks to everyone who came out on December 8th to one of the two simultaneous **Michael Carlos Benefit Concerts** (Seattle: Wayward Coffeehouse; Wenatchee: Caffe Mela.) Between the two benefits, nearly two hundred & fifty people attended and nearly \$4000 raised. The Seattle event featured the **Rootsters**, **Natalie Quist**, **Anisa Kausal-Hayes** and **Deb Seymour & The Debonairs**; the Wenatchee Benefit **Emele Clothier** and **John Weeks**, NPR's "Inland Folk" host and folk music genius **Dan Maher** and Omak band **Paul Manino** and **Just Left** the evening with the audience dancing to "Brown-Eyed Girl". a rollicking good time was had by all. And from an email Michael himself sent out on 12/12: "*My deepest gratitude goes out to you all for putting these benefit shows together. I was blown away by the size and receptivity of the crowd at Caffe Mela when I made my brief appearance there. And it sounds like Wayward Coffeehouse was filled with supporters too! This outpouring of support has been incredible and I can't thank you all enough.*" * Meanwhile, for those who could not attend, a donation fund has been set up to continue to aid Michael in his recovery & rehab: **The Michael Carlos Benefit Fund** c/o Rocci Hildum 2737 Debord Dr. Wenatchee, WA 98801 509- 665-3181 or rhildum@nwi.net (Rocci Hildum is the founder of the long-running Cascade Coffeehouse at the Cascade Unitarian Church in Wenatchee where Michael regular emcees and performs. www.myspace.com/cascadecoffeehouse *** Happy January! -Deb *** www.debseymour.com

Ramblin Mike Continued from page 4

and discover what needed to be done along the way. Projects like these are like taking a long journey. You know where you want to go but things happen along the way—that is, unless you prefer the safety net of a tour bus or a kit of some kind where everything is cut for you with directions on how to do it. I just did a little each day, enjoying every minute, watching my Banjocaster grow.

When it was finished I took it to John Weiss's open mic and played it. John dubbed it the Banjocaster after I told him it had a Stratocaster neck. This baby has great tone, plays great and is a real eye catcher. In the summer of 2005, PK Dwyer asked me to go

in the studio with it and play on "Gypsy Blues," a tune on his new CD *Healed Again*.

Well, I guess there's truth to the old saying, "One man's junk is another man's treasure."

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.

Contact: moorafa@mindspring.com
www.moorafa.com

**THE
VICTORY
REVIEW
IS NOW
ONLINE!**

ALL ARTICLES AND ADS ARE LINKED!
WWW.VICTORYMUSIC.ORG

Ad reservations needed by the 1st of the Month!
Contact victoryedit@mindspring.com
206-522-7691

SPOTLIGHT ON TOM MAY

BY JIM PORTILLO

Tom May is one of the people in the Northwest who helps keep the world of folk music alive, and it's a task that he takes on gladly. Tom is not only an incredible performer, but he is also a producer and promoter who writes about the music and its people. Such a combination of skills and talents in one person is hard to find these days.

Tom always knew he wanted to perform his own type of music. Growing up in Omaha, Nebraska, he learned to play the guitar and began writing and playing his own songs. While attending the University of Portland on a classical guitar scholarship, Tom met a friend who would forever change his life by introducing him to Gordon Lightfoot. Tom eventually played some of his own songs for Lightfoot and felt privileged just to hang out with such a great musician. Lightfoot told Tom that if he was ever in Toronto, he should look him up and perhaps he could help Tom land him some gigs. Two days later, after serious consideration, Tom left the Northwest to pursue his musical dreams. The first stop on his journey was Toronto. He didn't reach Lightfoot at first but instead contacted his manager, who referred him to an agent who eventually helped Tom find several paying gigs. Eventually, Tom wound up opening a number of concerts for Lightfoot in 1973 and 1974, experiences for which he is still very grateful.

Tom remarked that he received a great education while first performing for different types of crowds in Canada. He learned a secret that he still remembers to this day: performing means more than just playing music. You need to learn to entertain or engage the audience if you want to have a successful career.

After a stay in Toronto, some of Tom's other homes included St. Louis, Boston and Omaha. He played thousands of gigs across the U.S., Canada, and overseas, but he always knew that he intended eventually to get back to the Northwest. He has lived here now for ten years.

He mentioned that there was just something about the Northwest that attracted him, and he saw more of its beauty every year when he'd come through the region on tour and play concerts in Seattle, Portland and neighboring cities and towns. He's proud of the Northwest music scene and is always willing to help where possible. In addition, Tom



Tom Mays band: Donny Wright on Bass, Tom May on Guitar, Peggie Moje on fiddle, Fuzzy Purcell on Mandolin

truly appreciates and applauds the work of Victory Music. He believes in the work it is doing to spread music throughout the Northwest.

As a performer and musician, Tom tends to write most of his own music. Although folk is his preferred style, Tom enjoys and respects all types of music. He especially enjoys the timeless songs that have a great sense of melody. Many such songs have migrated across the oceans to the U.S. from other countries, such as Scotland and Ireland. "Music is more powerful than we could possibly know," remarks Tom.

As both a musician and songwriter, Tom has been influenced by such noteworthy musicians as Gordon Lightfoot, Stan Rogers, Joni Mitchell, and Ian Tyson, many of whom he has had a chance to work with and share some wine and

stories. But the biggest and earliest musical influence for Tom was the great Chet Atkins. He remembers learning to play fingerstyle guitar as a child. He listened to Atkins and tried to copy what he was doing. Tom was also introduced to classical guitar, and he excelled at it enough to win a scholarship to study at the University of Portland.

Tom's songs are greatly influenced by literature and historical events, and he enjoys writing songs about real life. When advising songwriters, he states that although it's good to write about personal life events because audiences can relate to such songs, it is equally important to work at writing songs that reach out to people in different ways. In addition to advice regarding composing lyrics, Tom says: "For any songwriter, I think it is so important to immerse yourself, at some point in your life, in traditional music, because that's how you learn to appreciate what a great melody sounds like." He feels that the melody is just as important as the lyrics.

I was living in Omaha, Nebraska when I first heard of him, back in 2000. I turned on the radio

one day and heard a dynamic host interviewing musicians between their songs. After a few shows, I realized that the music Tom was promoting on the program had a special quality to it that eventually drew me in as well, not only as a listener but as a musician. Several years later, I was privileged to meet Tom during one of his concerts, and I felt like I was listening to an old friend performing who was showing all of us just how powerful music can be. Tom always says "This is music that makes a difference." Now that I've begun having chances to connect with people via music, Tom's words ring very true with me!

Tom has been the active force behind several folk festivals throughout his career. Along with ex-mayor of Ocean Shores and folk musician Peter Jordan, he undertook a new project that took

place this past September in Ocean Shores, Washington—the first annual Northcoast Folk Festival. The acts that performed for this festival were from all over the Northwest, with the exception of folk legend Tom Paxton. Tom May was proud of how things went with the festival this first year, and says that the city of Ocean Shores would like to hold the event again next year.

Tom was also the founder of Winterfolk, held for the past eighteen years in Portland, Oregon's Aladdin Theatre. Winterfolk is more than just a concert, although it does feature six different folk acts in one evening. But it is also a fundraiser for an organization called Sisters of the Road that helps homeless people, especially women and children. The largest service that the Sisters organization promotes is a café that serves low cost or free meals. It is located in Portland's Old Town and has existed since 1978. Tom believes in this cause and stated that this organization uses every dollar earned to help those in need. He considers it an honor to help out by organizing this musical event. All in all, Winterfolk is a wonderful community of people coming together to listen to some fantastic folk music and support a worthy cause.

For twenty-one years, Tom May has also put together a radio show called River City Folk. During the hour-long broadcast, he interviews musicians who also play songs for the audience. In addition to the live music, musicians are asked to choose and talk about four recordings of others who have had an influence on them along the way, and he mixes that information into the interview.

River City Folk first began at a local station in Lincoln, Nebraska. Some time later, Nebraska Public Radio decided to help Tom syndicate the show statewide and then nationwide. From there, the show became a part of the WFMT radio network out of Chicago. The show was syndicated to even more stations throughout the U.S. and is currently heard on almost 175 public radio stations and on XM Satellite radio. The show continues to grow in popularity, and both listeners and musicians appreciate Tom's efforts to keep it going strong!

In May of 2007 Tom will celebrate the publication of his first book, "Promoting Your Music: The Lovin' Of the Game," published by Routledge Press, New York. Tom is greatly excited about the book, which was co-written by folk musician and historian Dick Weissman. It is a how-to book for singer/songwriters and performers, but is meant to be helpful to anyone in all aspects of the music business. Tom and Dick Weissman talk about getting gigs, finding an agent, and eventually obtaining a recording

contract. In the book, Tom interviews three people who have been successful singer/songwriters in the world of folk music: Gordon Lightfoot, Eliza Gilkyson and Harry Manks. He spotlights the largest and most successful independent record store in the country and interviews a national distributor about how to promote an album. Along with the specifics, there are plenty of anecdotes from Tom, Dick Weissman and the artists themselves sharing their own experiences. Tom is proud of the fact that aside from being informative, it is very readable and entertaining. Aside from his book, Tom is working on several concert tours for 2007, including New Mexico in the spring and Alaska in the fall, with several others throughout the year.

But wait, that's not all! Tom has a number of projects scheduled in 2007 for right here in the Pacific Northwest! On January 20, Tom May will perform a concert in Seattle for the Seattle Folklore Society (SFS) at the Phinney Ridge

Neighborhood Center. Tom is thrilled to once again play in Seattle—the last time he performed here was in November of 2004. Donny Wright, bass player and singer extraordinaire, will join Tom in concert. Donny is an acclaimed musician in his own right, having played and opened for talented performers such as Joan Baez and Tracy Grammer. Donny also adds vocal harmony to Tom's songs in addition to playing bass. Tom prides himself in delivering a great show and promises that the audience won't be disappointed. His voice has been described as "honey flowing over a weathered rock of truth." Tom stated that the night of his concert will be a night of great singing, listening to songs by him and friends whom he highly respects and has known throughout his career, audience participation, and overall exposure to some very stirring folk music.

On February 3, Tom will present the 19th annual Winterfolk show at Portland's Aladdin Theatre. This year's program will feature folk icon Utah Phillips, Kate Power and Steve Einhorn, as well as others. Tom looks forward to a great evening with people from all over the Northwest attending and once again supporting the good work of Sisters of the Road.

When Tom was asked for any final words of wisdom for readers of the Victory Review, he said the following: "I truly believe that music is its own reward. If you play, sing and write the best music you can and the music you believe in, good things will come to you. Music will enrich the world, and it does make a difference!"



*Above:
Tom May with
Gordon Lightfoot*



Right: Tom May in Chicago

REVIEWS

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

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Country

RED BROWN AND THE TUNE STRANGLERS:
LIVE ON A MONDAY NIGHT
(Self issued: www.tunestranglers.com/)



Somewhere between the riverboat and your destination, Red Brown and the Tune Stranglers make you feel like you're already where you want to be with this recent CD. Recorded at the Brotherhood Tavern in Olympia, *Live on a Monday Night* captures the best of the wacky best of live performances by a band that truly understands what entertainment is all about. At time more than a little cheeky, this good-time band loves the stage and the "Brotherhood" loves them. Their version of "Nobody's Sweetheart" is a time capsule that will transport you back on a swingin', swaying river of song, while "Brotherhood Boogie" pays tribute to the host venue. They seem to musically transport you to a real old time juke joint; just crack open a cold one and you're there. Speaking of being there, "Take the A Train" proves that this band understands the spirit in which this jazz standard was written, while at the same time remaining fearlessly experimental and

improvisational. Sure, this recording has rough edges, but that is one of the things that captures the essence and charm of a live performance. (Nancy Vivolo)

Bluegrass

JOE ROSS: FESTIVAL TIME AGAIN
(self issued; available through CDBaby)



Ross is a mainstay of the Northwest bluegrass scene. He also plays a variety of instruments including guitar, bass and hammered dulcimer. Here he presents a CD of originals (with one exception). He sings lead on all the cuts. The songs are a mix of styles that go from the title tune, a bluegrassy tribute to the joys of festivals to "Hotqua Nights" a gypsy jazz composition. There are a good many guest musicians on the album. The best known of the bunch is probably Brian Bowers although bluegrass fans will no doubt recognize many of the names. The CD has its ups and downs but in the main it's a successful endeavor. (Lars Gandil)

Country

TOM CATMULL AND THE CLERICS
(self-issued; www.tomcatmull.com)



Remember Country music? Fiddle, guit, stand-up bass, a little snare, a little slide, a muted Tele? Tom Catmull does, and his third release puts everything you heard at the CMA Awards show to shame. He just plain-old plays it the way it s'poze to be. This is no retro exercise, though: while some hearts and pickups get broken along some lonesome highways, he wouldn't put it quite that way. He's a thoroughly modern poet, with contemporary concerns to go with the never-resolved problems of the human race. Each of his songs bothers a brain cell or two with elusive hints of classic Country, the earliest Country Rock, and Nebraska-era Springsteen, which makes the *sound* of this CD more important than the lyrics. Catmull credits the band he hitched for this gig, The Clerics, and they deserve a standing O, but the tunes themselves are incredibly strong to start with. The CD has a little bit of a "vinyl era" vibe, as the first half is mostly the full band on sassy

songs like “All the Good in the World” and “Hole in Her Head” while the second half quiets some, with several tracks being barely more than Catmull and his Taylor, as on the Skip James-like “Two Drink Wedding Bar.” (*There’s a title, huh?*) Completely in character, the album closes with the one non-original, Tom Waits’s “Poncho’s Lament,” and it has the cryin’-est steel you ever heard. Awesome. Top 10 for ’06, hands down. (*Tom Petersen*)

Folk

MICHAEL COON: TAKE ME BACK TO RAINIER
(self-issued; available through CDBaby)



Michael Coon is a terrific young singer from Puyallup, from which address he gets to look upon Big Tahoma every day and visit as often as he can. That being about as inspiring as inspiring gets, his debut CD is an entire concept album revolving around Mt. Rainier, tying our pretty volcano to the things he’s most devoted to, his wife, two young children and God. Coon has a high, sweet tenor suited to these joyous songs, and he’s ably supported by multi-instrumentalist Bill Gibson on this full-sounding, well-produced record. It’s hard to avoid thinking of the first couple of John Denver albums when listening to Michael Coon, because he’s captured that same sense of innocent wonder and has drawn out his deepest feelings while on this Cascade mountain high. Coon hasn’t got the hit radio hook yet, but the eleven songs here show breadth to go with the depth. Some songs twinkle sweetly, some march (hike?), and he even goes a little calypso once. In the liner notes, Coon alludes to the frequent sniffles and Dadly duties that drew this project out over two years – with ya on that, bro – but he’s a talent that should definitely be back, judging from *Take Me Back To Rainier*. (*Tom Petersen*)

Folk

SEESAW: AT NANCY’S HOUSE
(Self-issued; www.nanspen@mind.net)



This is a sweet album by the Northwest’s master of the singing saw, Nancy Spencer, and her group Seesaw. In her hands, the saw is far more than the oddity it’s usually made out to be. Spencer has wielded a bow and a blade for 50 years, and every note is pitch-perfect and beautifully controlled, with no wobbling of fishing. On this CD, Seesaw plays a wide variety of classics to show the saw’s diverse abilities, and it’s plenty convincing in just about every form, though the older material and the classic pop works the best. “Blue Moon,” “Home On The Range,” and “The Tennessee Waltz” exemplify the saw’s appeal, and Spencer makes “Aura Lee” sound as if the song was originally written for the instrument. This is not just a saw album, though – Seesaw’s other members are Spencer’s exuberant daughter Lisa, a rock bassist when she’s not backing mom, and the great Rick Meyer, veteran folk jack-of-all-trades, and the CD affords each member many opportunities to shine. Nancy Spencer sings on a number of cuts, with a warm style that recalls her contemporary Judy Collins, while Meyers lends his slightly sandy pipes to a couple tunes. Meyers’s picking stands out on “Freight Train,” the one song where, perhaps, the saw is misplaced. The backing is superb throughout, and on every other cut, Seesaw gets it just right. “Moringtown Ride,” with Nancy singing over an autoharp, and good old “Over The Rainbow” just might bring a sentimental tear to your eye. (*Tom Petersen*)

Singer-Songwriter

TAMARA LEWIS: LONG TIME, NO SEE
(self issued; available through CDBaby)



Tamara Lewis is a sophisticated chanteuse working her way out of the folkie idiom where she began a few years back, as a protégé of Linda Waterfall. *Long Time, No See* is swingy, torchy, grown-up listening for people who have been hurt in love, and those who are gonna get hurt, too. Lewis doesn’t mince words: “Seems I’ve lost all the things that mattered most,” she pines on “Listen Me Back,” “[Like] a writer whose ink has been taken away.” On “Just Because,” a song that evokes several pop songs from the ‘50s, she’s got lines that would have never made it on Your Hit Parade: “Just because I want to lie with you/and felle you all night through/don’t go thinking that I still love you/just because I do.” Yow! Pass the fire extinguisher! Lewis has a fine, clear, supple voice with just a touch of Everywoman world-weariness, perfect for the bruising songs she writes; the real gut punch on *Long Time, No See* is “Ain’t No Better Match,” one of the best songs ever about unreciprocated feelings. Now, the album is not an unrelenting downer, as several songs are buoyed by lively arrangements. She does have pleasant memories of Dad (“Strawberry Moon”) and she assures us that “I’m Really Happy Now” on the last cut . . . it’s just that she’s the kind of gal who “love[s] that sound when the other shoe drops.” Lewis ably accompanies herself on guitar, and brought in the big guns for the rest: *Prairie Home Companion*’s Pat Donohue, Seattle’s Paul Elliott on fiddle, and Dan Tyack on dobro. The recording is as smoothly professional as the great pop-ballad albums it emulates (minus goopy string sections!) and should propel Tamara Lewis forward in the Adult Contemporary field. She’s got it. (*Tom Petersen*)

Singer-Songwriter
CARL TOSTEN: AMERICAN DREAM
LightningWorks Music
www.carltosten.com)



This is the fifth album from Seattle area guitarist and singer-songwriter Carl Tosten, a musician whose style defies easy classification. For most singer-songwriters, the lyrics are out front and the instrumentation is relegated to a supporting role. However, Tosten's superbly crafted lyrics share the spotlight with intricate and aggressive guitar arrangements, combining virtuosity with sensitivity and a social conscience. "Modern acoustic" may be the best label to apply here, since his technique includes percussion, tapping, and open tunings. Long instrumental intros and breaks let Carl's guitar make musical statements that complement and frame the lyrics. This approach invites comparisons with the likes of Bruce Cockburn, David Wilcox and Ellis Paul. The songs address a wide range of human experience – looking outward at politics and culture ("One More Time," "American Dream") and inward at love and coping with loss ("Pure Devoted Love," "Like My Father"). The impressive title track took 2nd place in the 2006 Woody Guthrie International Songwriting Competition. In addition to acoustic guitar, Tosten also covers harmony vocals, electric guitar, fretless bass, and percussion. The musical twists and the message of the lyrics in these songs remain interesting and grow in meaning over multiple listenings – a mark of outstanding songcraft. Tosten serves as a clinician for various companies, including Gibson, Tacoma Guitars and Dean Markley, and I had the opportunity to hear him perform at Northwest Guitars a while back. He is a dynamic and emotional performer with a finely tuned sound. If you are interested in modern acoustic guitar and songwriting, I suggest you check Carl

Tosten's website for local shows and CDs.
(Gene Zierler)

World

WINDSONG AND KAT DEL RIO:
WAKE UP THE VISION
self issued, PO Box 113 Williams, Or. 97544
or goodmedicine@budget.net



This recording gives weight to the cliché, "The total is greater than the sum of its parts". Windsong and Kat Del Rio, two accomplished artists who can satisfy listeners solo have joined their talents, and with help from the highly skilled and culturally-in tune Spirit Earth Band have produced a CD that will raise consciousness, kindle the ancestral spirits and fill up a dance floor. Wind and Kat create a colorful and meaningful atmosphere by alternating strong, focused original songs, beautiful lead vocals and complimentary harmonies throughout. Likewise, the rhythm section of Abe on drums and Tom Reilly on bass build a strong and appropriate foundation on all numbers, from reggae to contemplative, that enables this project to take off and expand into various musical and spiritual realms. "Power Of The Heart," the title song, "New Day" and "So Fine" are uplifting themes that declare the glory of every being on each new day. They are empowered by romantic saxophone playing by Reilly and fine lead guitar from Buzz, Bear Dyken and Glen Falkenberg on the various cuts. "Time Passing By" is an esoteric piece with epic feel that surveys historical life experience and how people have listened, learned and followed the flow of the river of life to overcome hard times with compassion and joy, and you'll feel it all in the sax/vocal combination that carries the song. "Greatest Lover" is a sensual and joyous reggae romp that will get everyone up

on their feet, while "Choices," another reggae piece, and "Give and Share" ask us to open the door to healing and our own true purpose. "Rise Up" and "Power To The People" close the set with a mix of the spiritual and political that speaks of people uniting to reclaim power, learn to live together and heal the planet for the benefit of future generations.

This a powerful and loving recording in which many talents are joined in for an entertaining and noble purpose that will be felt in the ears, hearts and feet of their ever-increasing audience.
(Percy Hilo)

AMERICANA

DOUG SPARTZ & FRIENDS:
AMERICAN STORIES – LIES & TALES
(Phono, no #; www.dougsparz.com)

What a party! Who knows what was really going on here, but retro acoustic rocker Spartz tracked down a passel of old folkies and rockabillys and let'em rip, yielding one of the most fascinating, stompin', and loopy CDs of the year, or of the decade. Really, you gotta hear it to believe it, so don't pass on the chance or chicken out. Spartz is generally a singer and writer of some powerful, brusque, but highly intelligent songs, like the moving "Name on the Wall" and the insightful "Clumsy Me." The rest of the time on *American Stories* he's whooping it up behind Jonathan "Sunshine" Edwards, Bobby Vee (you didn't know he could rock this hard) and Billy Lee Riley (still the Spaceman after 40 years.) Things get nigh-on surreal when Charlie Ryan, pushing 80, joins Spartz on a live cut, singing the song he wrote a half century ago, "Hot Rod Lincoln." As Spartz says, it's the greatest rockabilly song ever written, and then he and Charlie and bud Rick Hollister prove it. Whoo-hoo, what a record! (Tom Petersen)

BLUEGRASS

BOBBY ATKINS: BLUEGRASS LEGENDS
(Thunder Bolt Records, TB-4493)

After a couple very nice Country albums, Bobby Atkins returns to his old Bluegrass turf with fresh vigor, this time assembling an all-star group that lends considerable pop and fizz. *Bluegrass Legends* features Vassar Clements, making one of his last appearances for his passing, and this album shows that he "had it" right to the end. The other big name, Jim Eanes, takes the vocal

lead on half the cuts, and is “grassier” than Atkins, who has mellowed and tended toward doing slower, dreamier songs of late. It’s Atkins who stands out on the lament, “Don’t Sell the Land,” for example, while Eanes achieves the perfect howl on old “Poison Love.” Meanwhile, the pickin’ is rock solid, and these fellas have the chops to pull off a fine version of “Pike County Breakdown.” Nice little CD! (*Tom Petersen*)

CELTIC

JIM MALCOLM:

TAM O’SHANTER AND OTHER TALES

(Beltane Records, BELCD104;

www.JimMalcolm.com

One could best describe *Tam O’Shanter and Other Tales* as sculpted musical poetry as installation art. Jim Malcolm manages to create a three-dimensional feel through use of his crystalline voice and striking guitar leads combined with a well blended and intellectual mix of instrumentation by a talented selection of musicians. Jeannie Reid’s “Hoose on the Green Jo,” with lyrics taken from 17th century family history, is like a journalistic report of an impending uprising that never materialized. His interpretation is light and romping but full of anticipation. “Tam O’Shanter,” the title track, was a project of Malcolm’s that spanned ten years as he set to music the poem of the same name by Robert Burns. The resulting musical monument is a well-chosen cornerstone of this CD. The clean conviction of Malcolm’s guitar mastery is best illustrated uncluttered in “Small Birds Rejoice/Roslin Castle.” Five original songs round out this exceptional release and possess a traditional flair especially when inspired by the historical accounts that he researched before writing them. True to tradition, and very Scottish indeed. (*Nancy Vivolo*)

FOLK

Rock

BRIAN MYERS: GRANVILLE

(Jug Bridge Music Ltd.

www.granvillemusic.com)

The kind of music you can dance to and bounce around in. A nice blend of instruments and the songs are all very warm feeling and give a person a feeling of depth. This is the usual kind of sound you would expect from a group of versatile

musicians wanting to play the local dances and pubs. You get an extra special thing here with some very smooth vocal sounds, while still maintaining a solid folksy rock beat underneath. The lyrics, while not the most intriguing, are very well done and do draw the listener into the almost hip hop-like rhythms. This probably would have qualified as Psychedelic Rock a few years back, but now it would seem more like the more normal thing of the day. Folk songs of the modern singer songwriter have changed over the years. (*Dennis Ray Deem*)

GOSPEL

VARIOUS ARTISTS:

CLASSIC SOUTHERN GOSPEL

(Smithsonian Folkways Recording,

SFW40137)

This is a recording that is full of raw honesty and sincere grace in the true sense of the word. The collection progresses through songs that take you on a spiritual journey exploring repentance and sorrow with somber cadence and dissident chords then blossoms with rebirth as the banjo, mandolin and autoharp welcome sweet, grassy, harmonious vocals. Listening to these songs, it is easy to envision the multiple generations of simple folk coming together on a Sunday morning to raise the roof of the country church under the old rugged cross down a dusty lane. Part of the charm of *Classic Southern Gospel* is the rustic recording quality: big, broad, imperfect. At times it sounds of echoes and feels a bit distant, even a bit spacious, deliciously imbalanced and alive. This involves too much heart and soul to engineer away the rough edges. Bless Moses Asch and his Folkways label for having the foresight to preserve this inspirational music for generations to come. (*Nancy Vivolo*)

JAZZ

ANGELO LATONA: UNVEILED

(Mia Mind Music #1178,

www.angelolatona.com)

For guitarist Angelo LaTona’s debut release *Unveiled*, he gives us just a brief taste of his talent and unique vision. To get an idea of what these six instrumental pieces sound like, imagine a young Eddie Van Halen fronting a jazz trio. I know it doesn’t sound like it should work, but overall it does. The project was inspired by his spirituality and beliefs, but besides the song

titles, there isn’t anything particularly religious to these songs. The mildly funky, rock-edged jazz tunes clock in at less than 26 minutes total, leaving the listener wanting to hear more. Just the achievement a new artist strives for and rarely succeeds in doing. It will be interesting to hear where and how Angelo progresses, as this does sound like the first volley from a talented guitarist that could go in many different directions. We’ll see which one he chooses. (*James Rodgers*)

KLEZMER

THE KOSHER RED HOTS: ONE WITH

EVERYTHING ON IT

(self issued; available through CDBaby)

I confess I don’t know a lot about Klezmer and the other forms of traditional Jewish music, but I do like what I’ve heard. I’ve seen the Kosher Red Hots several times at Folklife and they never fail but to bring down the house with their energetic performances. This is their new album and it is a winner. It contains not only Klezmer, but some Ladino, a few Yiddish theater tunes and even a bit of jazz. Vocalist Sheila Fox is a standout. Her singing has a good deal of range running from tragic to joyous and her mastery of the several languages involved is also impressive. Liz Dreisbachs’ clarinet work is also top notch as is the accordion of Laurie Andres. The highlights on this CD are almost too many to mention. The opener “Adio Kerida” is lovely as is the mournful “Lid Fun Titanik.” There are several rousing Klezmer instrumentals. Also included are a couple of show tunes including “The Way You Look Tonight” and “Tonight” from West Side Story. To sum up this is a terrific CD, one which would compliment anyone’s collection. (*Lars Gandil*)

OLD TIME

CHRISTINA SMITH AND JEAN HEWSON:

AUGUST GALE

(Borialis Records, BCD170,

www.borealisrecords.com)

This very traditional recording from CNewfoundland’s Christina Smith and Jean Hewson is a superb collection of jigs, reels, waltzes and regional tales. *August Gale* starts off strong with a reel set favored by the late Emile Benoit and holds your ear all the way
Continued on page 15

VICTORY CALENDAR

JANUARY 2007

*To make a calendar submission go to: www.victorymusic.org (go to calendar page)
Enter your data by the **Second Monday** of January for February listings. This is the only way your calendar events will be listed.*

01/04/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm free Hammer dulcimer music from around the world. 206-910-8259
01/04/07 Seattle Presents, Eagle's Jump City Hall 600 Fourth Ave. Seattle 98104 Free Acclaimed Native American musician Arlie Neskahi merges his vocal majestics and flute playing with guitar and keyboards (206) 684-7171
01/05/07 David Perasso & friends Pegasus Coffee House 131 Parfitt Way SW Winslow, Bainbridge Is. 7:30pm-9:30pm free Classic folk and lots of singing along. www.musiccommunityresources.org
01/06/07 Ailan (Isla Ross and Alan Kausal) Pegasus Coffee House 131 Parfitt Way SW Bainbridge Island 7:30 pm suggested donation \$5 Folksy Roots and Blues, to Cajun, Swing, and Looney Tunes, will keep you on your toes and your toes on the move. www.pegasuscoffeehouse.com
01/06/07 Christie Aiken & Karl Haug Hotwire Online Coffeehouse 17551 15th Ave. NE Shoreline 8-10pm \$5 sugg. donation Acoustic pop-folk & blues <http://www.christieaitken.com>
01/06/07 John Nelson Nana's Soup House 3418 NE 55th Seattle 7-9pm donations Rockin' Folk, Blues and originals w/ guest vocalist Jane Milford 523-9053
01/11/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm Free Hammer dulcimer music from around the world. 206-910-8259
01/12/07 Steve Harris & Friends Brindles 848 North

01/21/07 Ladysmith Black Mambazo Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 7:30 p.m. \$20-25 South African vocal ensemble 253-856-5050
 01/21/07 Mike Nelson Trio Engine House #9 611 N. Pine Tacoma 6-9 pm no cover Mike Nelson plays jazz guitar ala Wes Montgomery and Kenny Burrell. with jazz bass and drums. Engine House #9
 01/23/07 Dulcimer Circle (fourth Tuesday) houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) 7:00 pm Free Hammer dulcimer jam 206-910-8259 call for directions
 01/25/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm Free Hammer dulcimer music from around the world. 206-910-8259
 01/26/07 Seattle Presents, The Seattle Symphony City Hall 600 Fourth Ave. Seattle Noon - 1 pm Free Assistant Conductor Carolyn Kuan leads the symphony in a performance of works by Telemann, Sibelius, Walter Piston, and Mayor's Office of Arts & Cultural Affairs: (206) 684-7171
 01/27/07 Joe Hickerson & Dick Weissman Phinney Neighborhood Center, Lower Brick Building 6532 Phinney Avenue N Seattle 7:30 PM \$15/\$13 SFS members An exceptional evening of folk songs, banjo playing, and stories from two lifetimes of immersion in the folk music world <http://seafolklore.org/folksche.html> or (206) 528-8523
 01/27/07 Nancy K. Dillon / MJ Bishop / Tamara Lewis Mandolin Cafe 3923 S 12th Street Tacoma 8:00pm \$5 Sugg Donation
 3 Seattle Chick Singer/Songwriters Swap Somes Americana/Folk/

Tuesdays (Cont)

Every fourth Tuesday Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) 7:00 pm free Open jam for hammer dulcimer players Rick Fogel at 206-910-8259

Wednesdays

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. 360-794-8317**
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/~burtdabard> 360-866-4296
Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30 - 11:30 A jazz legend 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
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.
Every Wednesday Glenn Harrell The Cliff House 6300 Marine View Drive Brown's Point 7pm - 10pm No cover

Country/Blues www.nancykdillon.no.net
www.njbishopband.com
01/27/07 Deb Seymour Brindle's Market 848 N. Sunset Blvd.
#C 360-933-7865 Camano, IS

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 Kells 1916 Post Alley 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

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 Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6:30-8:30 p.m. free Open to players of all Celtic traditions, this session is anchored by seasoned musicians in a friendly Duvall locale
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 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 holotrband 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
Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7 to 10pm No cover Acoustic 253-212-0387

PM Tip Jar Steve Harris, Mark Dodge, and Friends play contagious original music at Brindle's, the friendliest place on the island. www.bigquack.com
01/13/07 Christie Aitken/Sam Marshall Trabant Chai Lounge 1309 NE 45th Seattle 8-10pm free Acoustic pop-folk & blues http://www.christieaitken.com

01/13/07 FOOTWORKS! Percussive Dance Ensemble Northshore Performing Arts Center 18125 92nd Avenue NE Bothell 8pm \$29.50 Footworks is a uniquely American story: an exuberant fusion of live music, comedy, singing, and dance. (425) 489-6018 See ad on page 23
01/13/07 Fil Gumbo Night Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7:00pm \$12 - \$22 "Arts Live! 2nd Saturdays" presents the Fil Gumbo Zydeco Band, a dinner of gumbo & pecan pie & zydeco dancing. www.hallerlake.info/hallerlakeartsouncil.html

01/14/07 Greg Scott and Leslie Eliel with guest **Cyd Smith** Vitality Pilates Studio 3603 S. McClellan St Seattle 7:30 pm \$10-\$15 donation Fine songwriting, great voices, and good company! 2songwriters.blogspot.com
01/17/07 The Burning Hearts Presents The **Bedroom Club** The Last Supper Club 124 S. Washington St. Seattle 8pm \$10 A great night of food, music and dancing from some fantastic performers including Zach Michaud www.myspace.com/burningheartsburlesque

01/18/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm Free Hammer dulcimer music from around the world. 206-910-8259
01/18/07 Seattle Presents, **Eyvind Kang & Jessika Kenney** City Hall 600 Fourth Ave. Seattle 98104 Free Classical Persian music set to the works of the great Sufi poets Sa'adi, Hafiz, and Baba Taher, in the original Farsi la (206) 684-7171
01/20/07 Christie Aitken & Tamara Lewis C & P Coffee Co. 5612 California Ave. SW West Seattle 6-8pm \$5 sugg. donation. Acoustic pop-folk & blues http://www.christieaitken.com

01/20/07 Mike Nelson Trio with vocalist Robin Dalynn Mandolin Cafe 3923 South 12th St Tacoma 8-10 pm no cover, tips only Jazz guitar trio with the swinging vocal stylings of jazz chanteuse Robin D Mandoling Cafe #253 761-3482
01/20/07 Tom May with Donnie Wright Phinney Ridge Center 6532 Phinney Ave. N Seattle 7:30 14 reserve online at www.seattlefolklore.org or call 206-528-8523 206-528-8523 See ad on page 2

01/21/07 Florence Winter Folk Festival Florence Events Center 715 Quince Street Florence 10:00am-10:00pm \$5 to \$20 See our web site at http://www.winterfolkfestival.org
Headliners The Highwaymen and The Brothers Four Hal Weiner

Acoustic Blues / Rock / Pop 253-212-0387

Thursdays

Every 1st 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 (Check phone # to be sure) 425-806-0606
Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30p until 10:00 p.m. 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 Swinging 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 206-208-3276

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

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

Saturdays

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 2 - 4 pm 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, Jamie Marshall: lowellirish@yahoo.com

If you have a venue that's listed and out of date please contact Steffen Fanger at: rfarf@yahoo.com to change on Victory website.

CURTIS AND LORETTA

Just Sing Me One More Song

BY (DOC) HARRY BABAD

Although I dearly enjoy our 3RFS concerts, there are times when *it's late out* and the otherwise great performers just don't get my full attention. This was not the case when I heard, on Saturday, April 1st, 2006, them alive in song. Not only was I all ears, as poor as they are, but I moved near the front of the hall to better hear them sing and play, and to watch them interact with one another and the audience. This article shares what I learned about them.

A Chance Meeting:

When folk singer Loretta Simonet first encountered Curtis Teague on a California beach in 1977, she was less than impressed with his approach. "I was sitting there practicing my guitar, and he walked up and told me he was a musician too," Simonet said. "I was my early twenties then, and when you're that age, guys come up to you a lot and start talking. I figured he was just another creep on the beach. But this guy was different. He ran home and came back with a mandolin," Simonet said. "We sat down and started singing Leonard Cohen's "Suzanne," and we discovered we harmonized really well." Then they started jamming and even with that first song, the harmonies surprised them both. Their voices fit together so effortlessly.

Loretta invited Curtis to sit in at her gig that night. Soon she quit her nursing home job and joined him at his "gig," playing music on the street. A few months later, they were hitchhiking up and down the west coast, playing at coffeehouses and cafes. They backpacked through Europe for six months, busking on the streets and in subways, and picking tulips in Holland when they ran out of money. Eventually they ended up back in Minneapolis.

That chance meeting in the late '70s, when Curtis and Loretta crossed paths on a beach in Santa Cruz, was the beginning of a personal and professional partnership that has lasted nearly 30 years.

Their Musical and Personal Wanderings:

Now over 30 years later, the married couple blend traditional Celtic hooks with their unique

and acclaimed American folk sound. The two are also virtuosos with the mandocello (see picture), clawhammer banjo, ukulele, and harp. They have a special knack for weaving intricate harmonies with touching lyrics in a blending of the old and the new. Their connection and dedication to each other musically and emotionally only enriches their intimate and dynamic stage presence. They have released seven recordings since 1989, and perform more than 350 shows a year at festivals, clubs, and other venues.

The first songs they performed together were '60s folk songs. In the '80s they found themselves drawn to Celtic music, especially when Loretta started playing harp. An exciting step in the evolution of their music was starting to write their own songs. The duo's originals are influenced by their traditional background, but they're not afraid to tackle tough contemporary issues.

Between the duo's gigs at local and regional folk clubs and festivals, writing songs, and learning new instruments, the couple found creative ways to supplement their music income. Curtis earned a degree in Musical Stringed Instrument Repair at Red Wing Technical College in Minnesota. It's one of a few such accredited classes in the country. He has built a national reputation for identifying and dating rare vintage pieces. Loretta built a cottage industry making and selling glass beaded jewelry at Renaissance Faires across the country while Curtis repaired instruments at local music stores. In 1987, they were married in Santiago, Mexico (near Manzanillo), and have been on the road in their minivan ever since.

Singing Songs of Caring, Love and Daring:

Loretta Simonet uses staunchly traditional folk forms to write intensely personal songs. The warm but painful title track to Curtis & Loretta's new CD, *Gone Forever*, about her dad's battle with Alzheimer's, is a perfect example of her craft. The poignant song is "a true story, about my father who had the disease for 10-11 years," says Simonet. "I would go over to care for him for a day, to give my mom a break for a day, and

then go home in tears. Then one day I realized that we were having a good time when we were together, no matter what skills he lost. I began to see that I was lucky to be with him no matter what. The song celebrates the good times we had as father and daughter before and after the Alzheimer's. I wrote it before he died, but I never sang it for him. He never would have understood it."

"Jean's Song," also from *Gone Forever*, mates ages-old Celtic harp with lyrics about grocery stores, broken toasters, and oxygen machines. The harpist sees her songs as tools that can empower people to face life's challenges. "There's no point in writing a really sad song, unless there's something you can do to help the situation and look at it differently," she said.

Thoughts About the Music They Collect An E-mail Interview:

Question: *Are there themes for what you chase or is this a matter of the heart?*

Loretta: It's a matter of the heart, but themes naturally grow out of that. We search for songs, and write songs, that make a difference to us, and the themes we're often drawn to, or write about, seem to be ones of caring for others, searching for the good in people and the world, and focusing on the big picture in this crazy world.

Question: *How do you and Curtis pick the new songs you're going to learn, when they're not things you've written?*

Loretta: We find the traditional and contemporary songs that we perform and sometimes record, more often than not, from other musicians that we encounter in our travels, at festivals, jam sessions, etc. Sometimes an old melody just draws us to it. Then you hear the words and realize that even though they may be a hundred, or two hundred years old, they still deal with a current event. They're still relative today! Songs are really tools that people use to build things, or explain things, or to fix or repair things of the human condition. Some tools wear out or become obsolete, but some remain (for better or for worse), useful for hundreds of years.

A couple examples of this are "Hard Times Come Again No More," and "We Be Soldiers Three."

Question: *Have you favorite places that you travel to for gigs or inspiration?*

Loretta: People in many occupations and professions get "bennies;" things like health insurance, year-end bonuses, and paid vacations.

The benefit that we get in our line of work is getting to play our music at acoustic venues across the country. They are all amazingly unique, delightful, special places. And almost without exception, they are dependent upon wonderful people (often artists and musicians themselves), volunteering their energy and time to keep these venues in existence. These places we're privileged to work at, are labors of love. The fringe benefit we receive is to be surrounded by this energy so often.

The United States is a beautiful country to travel, with countless places for inspiration, from Maine to Florida, from Manhattan to tiny Gregory, South Dakota, from the redwoods of northern California to the tumbleweeds of eastern Washington State. Every place has its own beauty, but we have to say the venues are our favorite place to be.

Question: *Do you also explore the food as well as the music and culture where you visit?*

Loretta: The song "Lutefisk for Supper," from our latest CD, is our Minnesota adaptation of an old southern traditional song, "Fish for Supper." For a couple of years we used to ask the audience to fill

in the blank with their own culinary oddity. (xxxx for supper) There are some interesting ones—scrapple, hoagies, etc., etc. We being vegetarians haven't tried them all! But we have a lot of fun with things local. It's so great; people are so good to us.

People help us out, put us up for a night or two, and feed us some good, good food! People treat like you like you grew up with them in their small town, or their big city. Without this down home hospitality, it would be nearly impossible, financially, for us to tour as much as we do. We are astounded by and indebted to the great people we meet!

We've also been welcomed into the home of one of our inspirations, Luba, the Angel of Bergen-Belsen, several times. She lives in Pembroke Pines, a suburb of Miami. She introduced us to the whole Jewish culture, from singing us old Yiddish songs, to feeding us (and feeding us, and feeding us!!) She made us potato latkes and lox and bagels. She took us to her favorite restaurant, Katz Deli, for matzoh ball soup. The first time we went to Miami, the folks from the Folk Club of South Florida took us out for Cuban food, a first for us. Friends we

often stay with in "downeast" Maine make us all things blueberry, from jam to scones.

We've gotten to hear sea shanties in Seattle (double bill with Hank Cramer at the Center for Wooden Boats), and songs of the Great Lakes in Chicago (hanging out with our musician friends Tom and Chris Kastle).

In what other occupation do you travel to a place you've never been before, get invited home by people you've never met before, and get treated like family? We love our job!!

In Closing:

An evening with Curtis & Loretta is a captivating experience. It runs the gamut of rolling with laughter, to holding back tears, with plenty of side trips in between. Their thought-provoking originals and timeless traditional songs are seamlessly woven together by their tight harmonies and their array of stringed instruments. And their years of performing and touring together have honed their comfortable stage presence to a delightful edge. So I invite all of our readers to tune in. Check out their website at <http://www.curtisandloretta.com>.

CD Reviews continued from page 11

through the recording. A mix of instrumentals and maritime ballads, each song speaks of the effect of life on the rock and at sea with its trials, tribulations and celebrations. "The Privateer," a tale of love and letting go is full of drama while the "Sinus Infection Jig" set takes you through the pain, treatment and recovery of sickness in 4:05 minutes. "The Curragh of Kildare" is touching and sweet but my favorite cut by far is "Atlantic Blue." This is one of Ron Hynes' most sincerely poignant songs ever and Christina and Jean present it with such raw emotion that it will stop you in your tracks and send chills up your spine. A very fine recording indeed, this one is worthy of attention. (*Nancy Vivolo*)

SINGER SONGWRITER

LUI COLLINS: CLOSER

Waterbug, WBG69; www.luicollins.com

Water flows like melting snow and a cascading river through Lui Collins' *Closer*. This experimental blended recording travels through the seasonal changes of both the landscape and the human heart in song and poetry. Collins explores the silence of moments alone, then

memories of shared experiences with friends and family. Her voice is sweet and innocent in "Making Pies" and then strong and controlled enough to stand naked in "Where?" Historical images inspired both "Blood Red the Stain" and "Gone but not Forgotten" which are compelling lyrically and well supported by Collins on clawhammer banjo. She is also backed by a cohesive group of well-seasoned musicians for a full and interesting mix. "Step into the Water" encourages the listener to embrace life's little challenges with strength and confidence. The songs are interspersed with original poetry, which is an interesting presentation in some ways but at time can be a little distracting. All things considered, this is a well-made release and worth a listen on a rainy day. (*Nancy Vivolo*)

WORLD

SOLJIBE: MARINERO

(Burnside Distribution Corp., BokChoy Productions, www.soljibe.com)

If you are the type that likes to keep your musical collection balanced on the cutting edge, *Marinero* by SolJibe should occupy a prominent place among your favorites. Daring, dangerous and delicious, SolJibe manages to take elements of Spanish gypsy flamenco stir it up with hot

jazz and rock and season it all with their own unique and personal style to create a sound that is distinctively original. "Rhumba", true to its namesake, is traditional in nature but collectively composed by this quartet of jazz crossover musicians. "Free Falling" is one of my favorites as it features a seamless flow of solo phrasing from each band member that steps in and out of the spotlight throughout the songs beautifully complete structure. Largely and instrumental recording, the vocals are played poetically like another instrument and blend to become part of the whole picture rather than dominate. "Traveling Song" captures the romance of the open road and reaches deep into the gypsy soul within us all. The two founding members of SolJibe, Tim Snider and Milton Merlos met in 1998 during a high school talent show and soon after, their collective musical passion led them to southern Spain to study music with Spanish gypsies. The band expanded to four members in 2002 and between acclaimed performances, continued their musical studies in Cuba, Costa Rica, El Salvador and the Caribbean before returning stateside to record *Marinero*. It is their second release in what is sure to be a continuous string of exquisite recordings. The band is now touring as a quintet, based out of Reno, NV. Until they appear live at a venue near you, *Marinero* will have to satisfy your heart and soul. It is available through CDBaby. (*Nancy Vivolo*)

KIDS KORNER

Pickleberry Pie

BY HILARY FIELD

Pickleberry Pie is the very silly name of a public charity organization that takes the business of caring for children very seriously. For twenty years they have embarked upon many music projects, all with the mission of improving the lives of kids and teens through the healing power of music and personal contact.

This volunteer organization began in 1986 in the San Francisco Bay Area by Linda Arnold, P.J. Swift and others who saw a need for a kid's public radio series, and went about creating their own. The result was Pickleberry Pie, called "one of the most popular children's radio shows ever baked in the public radio kitchen" by radideo.com. The series garnered many awards including the Gold Award from the Corporation for Public Broadcasting, The American Women in Radio and Television Award, Parent's Choice and others. The series is still freely available on public stations on the Internet, and twice daily on Sirius Radio across the United States.

The volunteers, supported by small grants, began filling other needs through outreach activities such as songwriting workshops in schools. They produced a revised version of the radio series for the Radio Reading Service for the Blind and created the "Sprouts" closed circuit children's radio for Stanford's Packard Children's Hospital. The healing power of this radio series inspired the volunteers to embark upon a free monthly concert series for seriously ill children. The word about the program spread among Children's Hospitals and Child Life Specialists throughout the country, and now, with the support of charitable foundations, they are able to put on over one hundred concerts a year, serving about 10,000 children and their families. Kids who are not able to attend the group concerts are treated to a private concert in their room, and performers leave free CDs in the hospital library.

The coordinators of the concert series are involved in children's music and entertainment, and choose the performers that they feel will be appropriate. On their web site, the organization explains "because we are small, we can be non-intrusive and keep the focus on the kids, not on us. We pay our entertainers well, assuring a reliable, site-specific performance each time. Our entertainers are given strict verbal and written

guidelines, created in conjunction with hospital staff, to insure that their performance is upbeat and comforting." The concerts are involving and interactive, with rhythm instruments, participatory story telling and group singing. The goal is personal attention, and the focus is on the children, not the performer.

Suni Paz, an Argentinean-born singer, songwriter, and educator, was one of the performers in the concert series. In 2003, she was awarded the Magic Penny Award by the Children's Music Network for her lifetime contribution to children's music. In an interview for the CMN journal "Pass It On," she talks about her experience singing with children in hospitals. "In the beginning it was a little scary. I wanted to do it but I had no idea what I was going to do. I wasn't sure I could meet the challenge," said Suni. "Now I think it's the best thing that ever happened to me. Now I see the reason, as clear as a bell, the reason I am in this world doing what I am doing. It's all about the importance of music, the tremendous, extraordinary power of music." Suni told this story about a performance for a child in chemotherapy. "His name was Angel. He was so furious and scared. He didn't want to look in anybody's eyes. So I offered him an instrument, because we give away shakers, kazoos, harmonicas, bells—instruments that were given to us by Pickleberry Pie. I gave bells to this child but he wouldn't even look at them. It was a heart-wrenching thing... I began singing and he never looked at me; in fact, he retreated to a window, he sat there on the ledge. You had to see the transformation of his face as the songs were rolling. It was unbelievable. And then he went into his cradle and once in the cradle he put himself in the fetal position... I sang a lullaby, but instead of "sleep well my baby," I put in "sleep well my Angel." He fell asleep, little by little, and you had to see his face. The transformation was extraordinary. And that's what I think the Children's Music Network and all of us involved in it are aiming to—we're singing to Angel."

Joanie Bartels also shared her experience as a performer in the hospital, this time with a nine-year old girl who was in deep emotional pain. "I tried many times to gently engage her, but she

usually retreated even further. She would watch from a distance, as if she wanted to participate, but couldn't allow herself. It was the greatest reward when I finally hit upon a song that made her smile and she came closer. I let her sit and strum my guitar for 1/2 an hour until they had to close up for lunch. She looked so happy."

Pickleberry Pie has also received grants from the Lance Armstrong Foundation and the Max and Victoria Dreyfus Foundation to support teens living with cancer. Teens are generally not as fond of sing-alongs and shaker eggs as the younger set, but the organization has a free songwriting and CD recording program to help them with the healing process and provide an outlet for their feelings.

Pickleberry Pie is also the parent organization for The Children's Music Web, a non-profit web site loaded with resources or kids, families, educators, and children's performers. Unlike other web sites for kids, there are no ads. The Children's Music Web Awards are guided by adults, but ultimately voted on by kids. Pickleberry Pie and The Children's Music Web choose to empower and help heal children rather than promote themselves. They do this because they believe that "children's music can lift the heart."

For more information on Pickleberry Pie programs and the Children's Music Web, please visit www.childrensmusic.org

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

**YOUR GIG AD COULD
BE HERE!**

Only **\$15.** for members!

Let everyone see your performance dates!
This is a members only benefit! Gigs only!
More info? - victoryedit@mindspring.com

**Deb's ad is lonely
please add YOUR gig ad!**



Deb Seymour
"Why Musical Humor"
Sat. Jan 27 ~ 8pm
Brindle's Market
848 N. Sunrise Blvd. #C
360.387.7865 ~ Camano
Fri. Feb. 10 ~ 8pm
C&P Coffee Company
5812 California Ave S.
206.933.3125 ~ W. Sea
www.debseymour.com

ACCENTS ON MUSIC THERAPY

A Wellspring of Innovation

BY NANCY HURLLOW HOUGHTON, MT-BC

As I open my first "Accents on Music Therapy" column, I would like to thank the staff of Victory Music Review for their continued support and interest in the field of music therapy. Secondly, I would like to thank my predecessor, Barbara Dunn, for her dedication to the furthering of music therapy in this column and in our region. I wish her the best of luck in her educational and musical pursuits.

I will briefly introduce myself: I am a Board Certified Music Therapist in private practice on Bainbridge Island. I am just wrapping up a Masters of Arts in Music Therapy program from Saint Mary-of-the-Woods College in Indiana. The three-year program was conducted in a distance-learning format, enabling me to keep my family and job intact while pursuing the post-graduate degree. My husband, Todd Houghton, is a musician and stays busy in the local island music scene.

I have just returned from the annual conference of the American Music Therapy Association, during which more than 1000 music therapists from across the country and around the world gathered to discuss, educate, collaborate, and further the evolution of music therapy. The conference reminded me of how much I esteem my colleagues and the career path we have chosen. Having received my undergraduate training when music therapy was in its infancy, I have witnessed many changes and refinements to the profession. I have come to appreciate that to become a skilled music therapist, one must be in a constant state of growth. A music therapist draws on training and experience in myriad areas including psychology, anatomy and physiology, research, musicality, intellect, altruism and intuition.

Music therapists are often called upon to quickly assess a client, looking for any number of parameters such as diagnoses, symptoms, cultural background, musical tastes and abilities, cognitive state, emotional presentation, physical challenges, and so on. Once the assessment is completed, the music therapist reaches into his or her toolbox of interventions, selecting from a variety of choices such as songwriting, instrument playing, singing, receptive music listening, guided imagery, and improvisation. The

intervention is chosen based on the needs of the client and the objective of treatment, which is generally non-musical in nature. Pain management, emotional release, memory recall, grief processing, and physical rehabilitation are among the potential client goals. The music therapist uses the inherent structure of the music and the therapist-client relationship to facilitate the process of change.

The profession of music therapy as we know it today is a mere half-century old. However, uses of music and sound in healing date back to the earliest societies. Music therapists today strive to provide evidence for the efficacy of music interventions, whether drawing from ancient shamanism or creating new approaches. In order for the profession to have credibility in the healthcare arena, music therapists work intensely on research and documentation.

Over the years, I have seen music therapy broaden and mature. Throughout the course of my recent master's work, I have delved into many areas which were not even thought of back in my undergraduate work. This was brought home at the recent conference. One of the highlights of the national conference program was a series of distinguished speakers selected for their innovations and contributions to the field. Among the topics for discussion were: "Biomedical Theory of Music Therapy" by Dale Taylor; "Music-Centered Music Therapy" by Ken Aigen; and "Neurological Music Therapy" by Michael Thaut. These are but a few of the recent additions to our theoretical repertoire.

Music therapy is a continually evolving profession. I hope to bring the readers of this column a broad view of the many aspects of music therapy and its uses both professionally and personally. Many of the theoretical perspectives can be adapted by musicians for their own personal use. Future columns will provide suggestions for developing a home practice of music-based meditations and activities to promote and maintain wellness.

One of the burning discussions these days has to do with establishing the boundaries of the profession. As other sound healing practitioners emerge on the healthcare scene, Board Certified Music Therapists strive to better define and

maintain standards of practice. Questions often arise reflecting consumer confusion, such as "What is the difference between a Music Thanatologist and a Board Certified Music Therapist?" or, "I heard tuning forks help cure cancer. Is that true?" The distinctions and similarities between sound healing and music therapy will be discussed in future columns. It is my belief that there is a place for a variety of music and sound practices in healing. However, there are some important differences of which consumers and administrators need be aware.

I am interested in hearing your questions, comments, and stories in regard to music and sound in healing. Please feel free to contact me at nhhoughton@msn.com. For further information on music therapy, you may reach the American Music Therapy Association at: musictherapy.org.

N.W. SEAPORT

January 2007

BY ALICE WINSHIP

Northwest Seaport Chantey Sing

Friday, Jan 12, from 8 to 10:30 PM
S. Lake Union, 1002 Valley St., Seattle, WA 98109

The call and response, form of these work songs of the sea makes them easy to learn and fun to sing. All ages welcome. Chris Roe will be on board as songleader to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Chris is known for her expressive voice and her work with St. Elmo's Choir, Broadside, and Idle Road. Admission free, donations accepted. Refreshments & maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

There will be no Northwest Seaport concerts in January and February. The 2007 Northwest Seaport Concert Series will begin in March.

Chantey Sing at the Highliner Pub

Jan. 28 (last Sunday of every month).
1735 W Thurman St, Seattle (Fisherman,s
Terminal) 206-283-2233
4:00-6:30 pm.

Organized by Trapper Graves-Lalor. No cover charge. Food & beverages available.
Alice Winship 206-448-0707
walice1@qwest.net



FOLKING AROUND

Brightening Up and Lightening Up the New Year

BY PERCY HILO

Every holiday/solstice season, millions of people around the globe make one or more New Year's resolutions that serve as goals for them to improve our lives. These resolutions don't mean that we don't already have decent lives or didn't enjoy a good year just past. It's natural to pursue progress in our lives—to have next year turn out just like the last one would likely leave us feeling stagnant, bored and depressed. Although a few of these resolutions are completely or partially kept, most are unfortunately broken, many in relatively short order. In an attempt to bring aid and comfort to this frustrating situation, this installment of Folking Around will offer some simple suggestions that fall short of full-fledged resolutions but are hopefully ambitious enough to perk up the new year and expand our cultural parameters.

During my 35 years of folksinging/collecting/songwriting/performing and observing, I've noticed a tendency of musical practitioners to eagerly build solid and often large repertoires during the early years of their involvement. Then life situations in one form or another (physical, mental, financial, familial, whatever) intercede and the creative energy decreases. Repertoire slowly stagnates, and often a declining number of appearances at jams, open mics and concerts runs parallel to a performer's declining musical production. They continue to depend on what they know. It's always okay to hear a good old song, but it's always a rerun with nothing fresh to reinvigorate the players and their community. A newly written or learned song or tune almost always gives the singer/musician an energy boost that is automatically transmitted to listeners. Can you imagine the vitality that would ensue if 100 or even 200 of our veteran performers would learn one new song or tune each season? It would increase the visible health of our community, and would likely serve to attract new and younger players who would be drawn to the feeling as much as the skill. And it's not that difficult to do. So what if we're older, a bit slower and the original fresh look at our culture that excited us is now in our rear view mirror? If we can't do the same thing, we can still do something of quality in some area of interest—and we'll feel a lot better, younger and more fulfilled if we do.

One of my favorite quotes from the Dalai Lama is, "If you want to be happy, practice compassion. If you want to make someone else happy, practice compassion." Music and all other arts and crafts offer ample opportunities to achieve this win/win situation that simultaneously touches on our spiritual, political, social and artistic sensibilities. It's impossible to be truly alive and with our senses in even halfway working order and not notice that there are hurting people, desperate situations, and underfunded service groups in abundance all over the planet. At various times they are in need of benefit concerts, auction donations, free will donations of functional craft items, free or low cost performances at senior centers, nursing homes, day care centers, hospitals and the like. Performances in disaster areas are also needed—the Oregon Country Fair's New Old Time Chautauqua met such a need by raising funds to travel to New Orleans and Mississippi to perform for and work with victims of Hurricane Katrina. There are countless other scenarios in which artists, craftspersons, organizers and general volunteers can inject themselves and their work in to the bloodstream of common society for the mutual benefit of all concerned. This kind of work brings out the best in us, enables us to bond with our planetary family, involves us in moments and actions that are precious and meaningful beyond any purchase power and allow us to lift our spirits by working our way through the hard times until the good times come round again. Some of us are already engaged in such endeavors, but there is clearly a need for this brand of energy. Here's hoping we see more of it in 2007.

One weakness of many artists is the inability (or unwillingness) to put together a professional business plan that meets the economic needs of their lives and the hiring entities in the public sector. We've been realizing the need to conform our business skills to our artistry much more in recent years, but this is still a steep challenge for many. If you belong to the group I'm talking about, you might ease the professional stress of the coming year by getting acquainted with the Music Community Resource Center (MCRC). Their mission is to promote the value and occurrence of live music in our community, expand performance

opportunities, encourage attendance, connect with community organizations and individuals so as to be able to offer referrals, and help musicians put a professional business plan together (Web site, booking, demo, CD, promo, etc.). Their Web site is <http://musiccommunityresources.com>, and if you're not set up for Internet access you can call (206) 842-5485 or write Music Community Resources, 8563 NE Day Rd. Bainbridge Island, WA 98110. Norm Johnson. (johnson5485@msn.com) and Barbara Buckland (b_b_98103@yahoo.com) will be delighted to hear from you, but try the Web site first so you'll have a handle on what to ask about and how they might help. Norm makes it very clear that a main goal is to help emerging artists to be heard and that their roster is all-inclusive as to genre and skill level. This means that most of us are already included in their universe, which makes it easy and appropriate to include them in ours as well.

Another method of attaining cultural reinforcement and fresh energy for producing healthy and creative work is to attend one of the many singing/instrumental/dance or various other themed camps one or more times during the year. Weeklong camps can be expensive, but there are many weekend retreats that can meet your various needs in the region that are reasonably priced. I know this because I attend some of them and I have never failed to leave with more music, spirit, joy and family feeling than when I arrived. I see old friends and make new ones, sing along with the old songs we love and give and take new ones, enjoy a healthy physical atmosphere and healthy meals (some might disagree on the meals, but I'm usually satisfied) and best of all, experience the priceless pleasure of large group singing. Your version of this experience is readily available and the benefits will far outweigh the expense and travel time. If you're unfamiliar with these events, most folk and folk-related publications have a calendar of festivals and camps extending several months ahead.

And finally, one of the easiest and best ways of extending one's family is via the simple act of volunteering for our folk and related organizations. Victory Music, Seattle Folklore Society, Northwest Folklife Festival and other wonderful groups are constantly in need of help in the office, at events, for newsletter delivery and much more. It's a vital contribution and often leads to more than simply helping to perpetuate the folk arts. It's not uncommon to meet someone and find that you have one or more interests in common, resulting a relationship that expands in one form or another. It's a benefit that comes with participation and meaningful family and is a sure way to enliven

Continued on page 19



MUSICAL TRADITIONS

Happy Hogmanay

BY STEWART HENDRICKSON

I once emailed my sister with the cryptic greeting "Happy Hogmanay" on New Year's Eve. With that greeting she thought I had really flipped out. But it's just the ancient Scottish celebration (pronounced hog-muh-NAY) of the last day of the year. Its roots probably go back to pagan celebrations of the winter solstice with sun and fire worship.

This later evolved into the ancient Roman winter festival of Saturnalia. It was also infused with the Viking celebration of Yule, which became the twelve days of Christmas. With the Reformation and religious Puritanism under Oliver Cromwell, who banned Christmas in Scotland in 1651, this orgiastic winter festival went underground until the late 17th century.

As Hogmanay re-emerged, the rituals were transformed as the rationale behind many of the rites had vanished. It became a celebration of the new year with promises of hope, and a break from all that may have been bad in the previous year.

In modern times, Hogmanay celebrations in Glasgow and Edinburgh have evolved into huge street parties for hundreds of thousands of people, with fireworks, dancing and drinking into the early morning of the new year.

New Year's Eve can bring either good or evil luck to the house. A dark haired man brings good luck, but a light haired man, or worse a woman, is regarded with dread. The crossing of the threshold is accompanied by symbolic gifts (traditionally coal, salt, shortbread, or whisky) and celebrations with food, dancing, drink and song, which may go on into the wee hours of the new year. A Hogmanay Toast:

*May the best you've ever seen
Be the worst you'll ever see
May the mouse ne'er leave your gernel
Wi' a teardrop in it's e'e
May your lum keep blithely reekin'
'Till your auld enough tae die
May ye aye be hale and happy
As I wish ye now tae be.*

One of the songs we traditionally associate with New Year's Eve is *Auld Lang Syne*. This song, attributed to the Scottish poet Robert Burns, was originally a song of fellowship to be sung on cold winter nights around the fire, close to the

winter solstice. This song was not original by Burns, but he adopted it from an earlier song. He perhaps only added a verse or two of his own. He sent a copy of the original song to the British Museum with this comment: "The following song, an old song, of the olden times, and which has never been in print, nor even in manuscript until I took it down from an old man's singing, is enough to recommend any air."

Here is a version of the original song that I sing:

*We twa hae run about the braes (hills)
And pu'd the gowans fine.
(pulled the daisies fine)
We've wandered mony a weary foot,
(many a weary foot)
Sin' auld lang syne.
(since old long time)*

*We twa hae paidl'd i' the burn,
(waded in the stream)
From morning sun till dine,
But seas between us braid hae roared
(broad have roared)
Sin' auld lang syne.*

*And surely you'll be your Pint sowp
(you pay for your pint)
And surely I'll be mine,
(I'll pay for mine)
And we'll tak a cup of kindness yet,
For auld lang syne!*

*And ther's a hand, my trusty friend,
And gie's a hand o' thine; (here's)
And we'll tak a right guid-willie waught,
(good drink/toast)
For auld lang sine*

*And ther's a hand, my trusty friend,
And gie's a hand o' thine;
We'll tak' a cup o' kindness yet,
For auld lang syne.
For auld lang syne, my dear,
For auld lang syne,
We'll tak' a cup o' kindness yet,
For auld lang syne.*

One of the nicest renditions of this song was done by Johnny Cunningham and Susan KcKeown on their CD *A Winter Talisman*.

And after you have properly celebrated Hogmanay, you should look forward to celebrating Rabbie Burns' birthday on January 25 (he should be 248 years old then). That evening is known as "Burns Night" and includes the traditional "Burns Supper" (<http://www.auldlangsyne.org>) of the Haggis, Burns poems, plenty of Scotch whisky (not necessarily in that order), and rousing songs and music. You should be able to find at least one Burns Supper in Seattle, provided you have the guts for haggis and can hold your whisky!

Happy Hogmanay and cheers to Rabbie Burns!

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

Folking Around continued from page 18

your life in any year. Happy New Year everyone, and hope to see you out and about.

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

WELCOME TO OUR NEW MEMBERS!

Debby Taylor & Paul Haydock

Meryle Korn

Rob Pedrini/Pacific Nautiques



ON THE HORIZON: 3RD ANNUAL RIVER CITY BLUEGRASS FESTIVAL

Emmylou Harris, Asleep at the Wheel to Headline Event!

BY ALEX PERLMAN

Mark your calendars and get ready for a good time. The 3rd Annual River City Bluegrass Festival runs January 5th - 7th at the Oregon Convention Center in Portland, Oregon. Doors open at 4 pm on Friday, with music beginning at 5 pm and running through 8:30 Sunday evening.

Now in its third year, the River City Bluegrass Festival features some legends and some new faces. The festival, the largest bluegrass event ever held in Portland, features two and a half days of nonstop music and workshops, including many of the top acts in acoustic music today. Music on two stages ranges from traditional to progressive bluegrass, acoustic Americana, Texas swing plus a little blues.

Performers will hold workshops on banjo, mandolin, guitar, vocal harmony and stage presence, and there will be a roundtable discussion for those in the business of providing sound at festivals or in studios. Workshops begin at 10 am on Saturday and Sunday. And, as at any good bluegrass festival worthy of its name, there will be plenty of jamming, both in the convention center and at the headquarters hotel. The Red Lion Convention Center is hosting an old-timey dance with caller on Friday night as well as a late night jam on Saturday from 10 pm to 6 am in the Grand Ballroom, with food and beverages available.

Victory Music has covered this event for the last two years and is happy to report that this year's lineup promises some great listening and participating opportunities. Although a weekend pass for \$125 sounds pricey, it represents the greatest value and gives you access to some very fine award-winning bluegrass and Americana/roots acts that are guaranteed to keep your toes tapping.

The Performers:

Twelve-time Grammy Award winner **Emmylou Harris**, the 2005 Best Female Country Vocalist award recipient, leads the bill. Emmylou will be backed by her bluegrass band **Carolina Star**, which includes John Starling, Tom Gray, Mike Auldridge, Rickie Simkins and Jimmy

Gaudreau. These alumni of the Seldom Scene, the Country Gentlemen, Chesapeake and the Tony Rice Unit are billing themselves these days as John Starling & Carolina Star.

Eight-time Grammy Award winning **Asleep At The Wheel** is not just your typical dance band; they're an institution with an ever-shifting lineup (over 80 members to date) of like-minded musicians united under Ray Benson's crusade to carry the torch of big band Western Swing music into the 21st century. Over the course of the last 36 years Benson and the Wheel have boldly defied the fickle



lures of the mainstream and thrived by sticking to their noble cause of keeping that distinctly American of art forms, Western Swing, alive and kicking.

The festival bill also features **Rhonda Vincent & The Rage**, appearing both Saturday and Sunday. Ms. Vincent was the IBMA (International Bluegrass Music Association) 2004 Female Vocalist of the Year. Also appearing will be **Longview**, in a rare reunion gig of Grammy winners James King, J.D. Crowe, Don Rigsby, Lou Reid, Marshall Wilborn and Ron Stewart; **BeauSoleil**, a Grammy winning group touted as "the most esteemed Cajun group in music," playing the rich Cajun traditions of Louisiana with artfully blended elements of zydeco, New Orleans jazz, Tex-Mex, country, blues and more; the **David Grisman Bluegrass Experience**, with five-time Grammy nominee David Grisman, the

creator of Dawg music, a blend of many stylistic influences that includes swing, bluegrass, latin, jazz and gypsy); **Tony Rice & Peter Rowan**, former Jerry Garcia and David Grisman alums, along with tourmates Billy Bright on mandolin and Bryn Bright on acoustic bass and harmony vocals promoting their first joint collaboration, *You Were There For Me*; and **The Nashville Bluegrass Band**, with two Grammy Awards and other IBMA awards too numerous to mention, a group that showcases traditional bluegrass style interlaced with blues compositions and songs from African-American gospel tradition.

David Bromberg & The Angel Band will provide a rare live performance from the legendary guitar, fiddle, mandolin and dobro player, roaming through blues, bluegrass, Americana, jazz and folk. The Angel Band, formed in 2005, includes Philadelphia folkie Jen Schonwald, vocalist Jennifer Larson, fiddler Jeff Wisor, Bob Taylor on bass, guitar and mandolin and Bobby Tangrea on mandolin, guitar and fiddle. **Larry Sparks & The Lonesome Ramblers** bring almost 40 years of rich bluegrass history to the stage. One of the top names in bluegrass, Larry's style of singing and playing are among the most copied. **Laurie Lewis & The Right Hands** showcase gorgeous songs new and old, fabulous fiddling, and the awesome talents of right-hand men Tom Rozum, Todd Phillips, Craig Smith and Scott Huffman. A Grammy and other awards follow Ms. Lewis to a well-deserved spot on this year's bill. **John Reischman & The Jaybirds** is one of the top-flight bands in bluegrass music. With a unique traditional sound, the mandolin master and his band are known for powerful original songs and instrumentals, soaring vocals and refreshing interpretations of songs from the old-time repertoire presented with their own bluegrass twist.

The festival also features a benefit dinner on Friday, Jan. 5th in support of **Ethos Music Center** and its award-winning youth music education programs. These programs are designed to even the educational playing field by making the benefits of music education available to every student, regardless of income. In light of the numerous studies that demonstrate the tremendous benefits of music education, Ethos believes that every child should have the opportunity to make music. Tickets for the dinner are \$75 and include the Friday night performances of David Grisman and BeauSoleil.

For more information, visit the festival Web site at www.rivercitybluegrass.com or call: (503) 282-0877.

VICTORY MUSIC

PRESENTS

A MONTHLY MUSIC CONCERT

AT

ESPRESSO AMERICANO

Everett Public Library
2702 Hoyt Ave. Everett, WA
98201
425-259-3492

Friday January 19th

SCOTT KATZ THE INSENSITIVE SINGER / SONGWRITER
CHRISTIE AIKEN SO SWEET... CARLY SIMON MOVE OVER..!
MIKE PRYOR STORIES TO MAKE YOU LAUGH, MAKE YOU CRY, MAKE YOU THINK.

E v e r y T h i r d F r i d a y !!

CLASSIFIEDS

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

INSTRUMENTS & EQUIPMENT

SHURE AXS-2 VOCAL MIC, \$30.00. Fishman M-100 mandolin p/u, \$60.00. Fender Sidekick bass amp, \$50.00. Crate 8-ch/pwred PA board, \$130.00. David @ 206-789-4803
FOR SALE, KING 2104 TENOR trombone with F-attachment - great shape - only \$450!
FLATIRON MANDOLIN, stained mahogany spruce top, maple back & sides. Model ICH Serial 86063345. Great voice. 425-222-6481
DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 oremailmusicshop@dustystrings.com.
Shure Axs-2 Vocal Mic, \$30.00, Fender Sidekick Bass Amp, \$50.00, Crate 8-Ch/pwrd PA board \$130, Peavey monitors, \$50.00 David @ 206-789-4803

LESSONS

HARP LESSONS for all ages! Call Leslie McMichael, 206-898-4972 or visit www.pluckmusic.com
HAMMER DULCIMER LESSONS. All levels. Over 30 years of experience. Contact Rick Fogel at 206-910-8259. www.geocities.com/whamdiddle/
SINGING LESSONS Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-SING (7464)
STUDY TROMBONE and Jazz vocal lessons All levels. Also PA rental at reasonable prices. www.marcsmason.com. Marc Smason 206-760-1764
FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest)

MUSICIANS

MUSICIANS WANTED for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle, mandolin, accordion and harmonica. Please contact Gloria at 06-883-1962
WEDDING RECEPTIONS AND PRIVATE EVENTS Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 - danc@celtograss.com - www.celtograss.com
THE TALLBOYS are a traditional old-time string band based in Seattle. We're available for weddings, square dances, private events. www.thetallboys.com Booking@thetallboys.com 206-525-2418
HARMONICA player available for paying live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact stillwillow@comcast.net.
ACOUSTIC MUSICIANS wanted to create a Saturday night String Band Jam; country blues, mountain music, fiddle tunes, any contemporary folk/rock that fits genre. Rick 253-538-6995.
MUSICIAN WANTED for established Hollywood Cowboy band. Must sing lead or parts, play an instrument competently. Contact Steve or Kristi at (273) 573-1504 or at Mr_Madrone@msn.com"
THE BLUES HARMONICA WORKSHOP Six weeks instruction. Beg, inter and advanced 206-312-0328 - web- deltabluzin.com
CELTIC HARPIST available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 harp@olympus.net www.davidmichaelharp.com
PROFESSIONAL PICKERS WANTED up and coming singer/songwriter with CD and Web site, www.devinbrewer.com, seeks solid folk/bluegrass/swing backup musicians for touring. I have gigs booked. 360-352-3448

MISCELLANEOUS

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano
ARTS - BASED, NON - PROFIT ORGANIZATION looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."
BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail Nwbluegrass-Subscribe@Yahoogroups.com Info: JoeRoss - rossjoe@hotmail.com
FESTIVALS DIRECTORY: 4,000 festivals & fairs in WA, OR, MT, ID with contacts, phones, location, description, #of stages and much more. 1,000's of gigs most in non music festivals. \$48/yr by mail from: Festivals Directory, POB 7515, Bonney Lake, WA 98390 253-863-6617 Chris Lunn, Editor info@FestivalsDirectory.com
GREAT PRICES ON BLUEGRASS DVD'S Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out www.bluegrassdvd.com.
WORKSHOPS Heart's hit-making songwriter Sue Ennis leads a songwriting workshop July 21-23 for women only (due to accommodations). Information: www.songandword.com or 360-468-3964.
GRAPHIC and WEB DESIGN Music web sites, brochures, CD package design. Photoshop PageMaker tutorial \$25 hr 206-522-7691

VOLUNTEERS

VICTORY MUSIC needs Volunteers:

CD Reviewers: Contact - mtson@icehouse.net

Office work, and Library CD Coordinator
Tacoma Office Contact: victory@nwlink.com

Distributors for the Review: *We really need some help here!* Bellevue, Kirkland, Redmond and Snohomish Co. Contact: victory@nwlink.com

Writers: Contact victoryedit@mindspring.com
CD Reviewers: Contact - mtson@icehouse.net

All opportunities are Volunteer positions!

ON THE AIR

Radio Broadcast Career Training

90.9 FM - KVTI
www.i91.ctc.edu

Clover Park
Technical
College

For more info
589-5800
589-5884

1-91

51,000 Watts • Tacoma

Law Offices of
JESSICA MCKEEGAN JENSEN, PC
Holistic Attorneys at Law
360-352-7965
www.jessicajensenlaw.com

**Music & Audio
Recording Studio**

NEW!
16 track
mobile digital recording.
We bring our studio
to your stage!

deaf white kitty

425.776.9864 DeafWhiteKitty.com
(On the hill overlooking Edmonds)

**VICTORY MUSIC
OPEN MICS**

1ST AND 3RD SUNDAYS
Alderwood - in the food court
Sign up - 4:30 PM
Music 5 - 7 PM

TUESDAYS
Antique Sandwich
51st and N. Pearl, Tacoma, WA
253-752-4069
Music 7 - 10 PM -

**Ravenna Third Place Books and
Honey Bear Bakery**
6504 20th Ave N.E., Seattle, WA
Sign up - 6 PM
Music 7 - 9 PM

1ST THURSDAYS
Crossroads Shopping Center - In the food court
Sign up - 5:30 PM
Music 6 - 9 PM


THE NEW ORLEANS
CREOLE RESTAURANT
PIONEER SQUARE
114 First Avenue South
Seattle, WA 98104 U.S.A.
206-622-2563

JANUARY MUSIC

Lunch time Music with Bob Hammer and Chris Clark


5th Two Scoops Moore
6th Jeff and the Jet City Fliers
12th-13th Nick Vigarino and Meantown Blues
14th Blues Todo's Anniversary party with
Seatown R & B Players
19th-20th Rent Collectors
26th-27th Lil' Bill and the Bluenotes

Mondays	New Orleans Quintet	6:30 - 9:30 p.m.
Tuesdays	Holotrad Jazz	7:00 - 10:00 p.m.
Wednesdays	Floyd Standifer Group	8:00 - 10:00 p.m.
Thursdays	Ham Carson & Friends	7:00 - 10:00 p.m.

Fax 206-749-4081
Web - www.neworleanscreolerestaurant.com/

Northshore Performing Arts Center
For tickets and information call (425) 489-6018 or www.npacf.org

Footworks
Percussive Dance Ensemble



Footworks Percussive Dance Ensemble
presents a uniquely American story: an exuberant
fusion of live music, comedy, singing, and a dazzling
array of percussive dance based in a tradition of Southern
Appalachian music and dance, while also
exploring connecting roots & branches
in other cultures.

Saturday • January 13, 8pm
Northshore Performing Arts Center

Tickets available online at www.npacf.org or www.ticketswest.com. Call NPACF box office at (425) 489-6018. Charge-by-phone: 800-922-TDXX or stop by TicketsWest outlets at select QFC stores and Rudy's Barbershops. The newly completed Northshore Performing Arts Center is located on the Bothell High School campus, 18125 92nd Avenue NE in Bothell.

VICTORY MUSIC OPEN MICS

1ST AND 3RD SUNDAYS

Alderwood - in the food court

Sign up - 4:30 PM

Music 5 - 7 PM

TUESDAYS

Antique Sandwich

51st and N. Pearl, Tacoma, WA

253-752-4069

Music 7 - 10 PM -

Ravenna Third Place Books
& Honey Bear Bakery

6504 20th Ave N.E., Seattle, WA

Sign up - 6 PM

Music 7 - 9 PM (No open mic Dec 26th)

1ST THURSDAY

Crossroads Shopping Center - In the food court

Sign up - 5:30 PM

Music 6 - 9 PM

MEMBERSHIP

Please Count me in! I've enclosed payment!

Financial support of Victory Music

is vital to the survival of our programs.

Victory Music Annual Membership Form

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

Hire a Musician, discounts on Open Mics, concerts and products. www.victorymusic.org

- Youth (under 21 or student) \$20
 Individual \$35
 Family \$50
 Organization \$100
 Lifetime \$300

- I would like to volunteer!
 I am a musician!

Victory Review Subscription

- One Year \$25
 Add First Class Delivery \$12
 Add for Canadian Delivery \$17
 Advocate \$500 Benefactor \$1000 Patron \$2500

Name _____

Address _____

City _____ State ____ Zip _____

E-Mail _____

Phone Number _____

E-mail: victory@mlink.com

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

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

2007 CONCERTS

Coming up in 2007!

- | | |
|---------|----------------------------------|
| Jan. 20 | Tom May |
| Feb. 3 | Supersones |
| Feb. 17 | Jim Malcolm |
| Feb. 24 | Steve Gillette &
Cindy Mansen |
| Mar. 3 | Jim Page |
| Mar. 17 | Tim Grimm |
| Mar. 24 | Danny Schmidt |
| Mar. 31 | Jay Ungar &
Molly Mason |

More info online at
seafolklore.org, or
call 206/528-8523.



www.seafolklore.org

206/528-8523