

VICTORY REVIEW

Acoustic Music Magazine

Volume 32

February 2007

Number 02

WINTERGRASS

*The Changing Face
of Bluegrass*

Inside...

- ✦ From the Editor: Help!
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- ✦ Kids Korner: Bluegrass and Beyond: Musical Events for Kids
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Acoustic Sound presents the 14th Annual



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WINTERGRASS

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THE JERRY DOUGLAS BAND
DOYLE LAWSON & QUICKSILVER
MIKE MARSHALL & HAMILTON DE HOLANDA
CHRIS THILE & THE HOW TO GROW A BAND featuring BRYAN SUTTON
THE INFAMOUS STRINGDUSTERS
BLUE HIGHWAY
THE GIBSON BROTHERS
VALERIE SMITH & LIBERTY PIKE
THE GREENCARDS
THE DARRELL SCOTT BAND
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The purpose of Victory Music is to support acoustic music in the Northwest by fostering a community that nurtures musical growth, creativity, and the appreciation of acoustic music.

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FROM THE EDITOR

HELP!

BY ANITA LAFRANCHI

Once upon a time there was a leopard that ran a small music magazine. There were a few cats that helped her, but not many. This magazine ran month after month losing tons of money because the leopard wasn't giving enough of the magazines away and the advertisers thought it needed to be seen by more cats, so they started to pull their ads. The leopard begged and begged for more help and cats to distribute the magazine, but no one stepped up to the plate, so no more magazines went out. She ran cover articles stating that the magazine needed help. No one stepped up. One by one the other cats helping the leopard had other things they wanted to do. The work was not spread out enough and the other cats were overworked, so one by one they quit helping the leopard.

With the loss of help the leopard was left all alone to get the magazine out. It proved too much for her and the magazine died. It died not because it was a bad magazine; it died because no one cared enough to help!

So, do I need to hit you guys over the head with a mallet? This is serious folks. We need help, we need distributors and I need 2 columnists and a few more writers. I also need one more copy editor. Did I say distributors? We **NEED** a distributor coordinator. Lola has been doing that job, and guess what – She's spent a greater part of this year in crutches and a wheel chair. There are places out there that have asked me "Where is the Victory Review?" Places want them; we need to supply that demand. The Distributor Coordinator would pick up Reviews from Lola and coordinate distributors. This could be done with a few phone calls and/or e-mails. Distributors would pick up and deliver Reviews to as many places as they volunteer for. This isn't like signing up for a paper route!!!! Distributors in Tacoma would need to coordinate time that someone is at the Victory office in Tacoma to pick up Reviews for distribution. We have one Pierce County distributor, we need more.

In the past 2 months alone, I have lost 3 of my Columnists. One had a back up but the other two, the Gossip and Festivals did not. Why did they quit? Well each have over 4 years of service and their businesses were expanding and doing the monthly articles were just too much for their plate. I thank them for all their time and effort. They felt, justifiably, that they had put in their time.

Without the advertisers, copyeditors, writers, and distributors we have no Review!!

It's time for some new faces and I hate to say this, but, if help doesn't arrive soon, especially distributors, this magazine of 31 years will die. I do not want to see this happen, especially on my watch. I have spent a lot of time and energy getting the Review out on time month after month and it has become my baby. I have given the Review a face-lift, I plan the articles, I handle the ads, and I do the layout of the magazine. I have given up things I wanted to do to get this magazine out on time, and its time for others to help out.

I do my part and I need others to do their part. How many of you go to an open mic, a pub, a coffee house or other venues that have a space for Reviews? How hard would it be for you to deliver some reviews to 5 – 10 places a month? **WE NEED YOUR RELIABLE AND DEPENDABLE HELP!**

Contact: victory@nwlink.com or 206-522-7691

THE RAMBLIN' MIKE

Dick Moore: My Life With Music



BY MICHAEL GUTHRIE

Dick Moore is a man who loves music and sharing his knowledge of it.

While most performers at the open mic are worrying about playing their songs just like they practiced them, Dick is reaching out, improvising his way to some new land across the sea...never afraid to go out on a limb in search of some new bird song. I hope you enjoy his story,,,,, "Ramblin' Mike"

"My Life With Music"

Michael Guthrie has asked me to write about my life with music. Well, it's been a long voyage, and I hope I don't bore you with my musical history.

I was born in Tulsa, Oklahoma into a marvelous family composed of two fine parents

and three children...quite a bit older than I. My outstanding mother was determined to educate her children to the maximum...including giving them an opportunity to learn a musical instrument. I was the only one of four children to stick with music...beginning with banjo, and then - over the years including tenor sax, flute, guitar, recorder, ocarina and Native American flute.

During the late '30s and early '40s we lived in Worcester, Massachusetts, where I witnessed the drafting of many young men into World War II. Living there gave me an opportunity to get gigs with various combinations of young (and 4f) musicians. This culminated in the apogee of my brief commercial career...playing every Saturday night with a trio (two ladies and a jivvy draft exempt male drummer). I earned the noble

sum of four dollars a night... the only money I have ever earned for playing music.

In 1944, at the age of 17, I joined the Army Specialized Training Reserve Program and received two semesters of military-college training. After that, I served for a year-and-a half as an acting First Sergeant with the Army Air Force in the occupation of Japan. This was not a good time for me to improve my music.

After that it was back to college for three years, studying journalism...then eleven years of working in San Francisco for ABC as a news writer and producer for television and radio... Another year of Air Force service during the Korean conflict... 20 years of work in the Foreign Service in; Japan the Philippines, Ghana, and Washington, D.C., six years in the Senior Executive Service (Civil Service) ...and finally, retirement here in the Seattle, area.

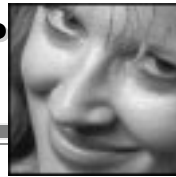
During the '50s, while working in TV and radio in San Francisco, I studied the recorder and joined a serious amateur classical quartet for a couple years. This included older music as well as contemporary music. This was the most

Continued on page 20



GALLOPING GOSSIP

February 2007



BY DEB SEYMOUR

Well - more wind, is it? And I ain't talking about the Horse-With-No-Name...

("Hey!" snorts his Equine-ness, "I'm not the one 'eating beans and washing them down with beer!****") Meanwhile, Miss Sweet Pea is chewing, and rather audibly, her kitty kibble...hmmm, maybe that's it. * So, straight to the gossip: "Yo GG!" writes **Tom Rawson**, "Many thanks for the tidbit in the January GG re: the new CD. Here is a hot item for your February column: We are having the actual CD release concert February 10. However, since the title song "Where the Coho Flash Silver" is about a fish, we're calling it a CD 'catch-and-release' concert. I will be joined by my **Bold Horizon** brothers, **Dan Roberts** and **Steve Ackerman**, and some other surprise guests, all of whom are well known to the Victory Seattle Tuesday open mic crowd. The concert is a benefit for the Seattle Chapter of the Fellowship of Reconciliation, a benefit I've been doing for the last twelve years. The late **David MacAuslan** was part of it for the last two years as well. More info can be found at: www.tomrawson.com/seafor2007.html." OK! There you have it! Straight from the horse's mouth ("Ahem. She means Tom, not me - I busy eating," sez H-W-N-N). *Editors Note: See Toms CD review on page 9.* * Wow- just look at that **Brian Butler** guy go! Three concerts in January: The Brian Butler Blues Band at the Salmon Bay Eagles on Jan. 4, then a solo gig Thursday, Jan. 18 at Crossroads, Bellevue. And then another solo show Saturday, Jan. 27 at a house concert in Shoreline! Wow! All the blues-bustin' you could have in one month! * **Christie Aiken** reports all sorts of great stuff: "Hi GG- Here's some fun news: My song "Remember" is being featured on NPR's Open Mic, a great online showcase of independent artists. If you have a chance today, click on this link: www.npr.org/templates/topics/topic.php?topicId=1094 and you can read the writeup and listen to my intro for the song. I want to thank you so much for your support of my music this year. It means a great deal to me." * Debuts in the news: **Lorraine Beeson** reports that she and her daughter **Erin** had a great time during their first performance together at El Diablo last month. **Michael Guthrie** did the first set and then

joined in with the Beeson ladies, and then Lorraine joined Michael to finish off a fabulous evening. Look for more Beeson & Beeson in the future! * **Kate Rhiannon** reports from Down South East: "Just a note to say I am taking a break in Maui before traveling to Florida for a new work assignment. I am having a great time snorkeling, diving, hiking and lounging." Your presence is missed at the Ravenna Open Mic, Kate! * More musicians heading to the south. **Daddy Treetops** writes: "I'm packing up the storied Offices Of Treetop Enterprises, moving into a super-secret storage facility, and going South for the winter. Sound like a snowbird fantasy? ABSOLUTELY! I'll be looking in on some pals, family, and acquaintances in Southern California, Arizona, New Mexico, and who-knows-where for a couple months, and these little notes will come to you in the manner of a "travelogue" rather than the usual shameless self-promotional performance schedule. That is, when I can get onto a computer in the Middle-of-Nowhere..." (any used laptops for Treetops, anyone?) * By the way, did we mention that **Joe Jencks'** December 8th house concert at **Max and Teresa Beery's** house in Seattle was absolutely fantastic? Well, if we didn't, now we did! * **Max Beery**, by the way, happens to be a nurse at Harborview and was in the ICU when **Michael Carlos** was there in November. Max says that Michael really is a musician at heart—apparently when he was first coming to, he kept pulling at the neck brace and saying "Hey - this harmonica holder is on all wrong! Someone fix it!" I guess Mr. Carlos really is a musician at heart! Oh, yeah, and on his recovery road, too. The neurologist said that Michael should be out of the neck brace by the time this column hits print - so keep your fingers crossed! We want the Michael Carlos Band back, and soon! * To end this month's missive: life is full of change. I'm sad to say that next month will be my last Gossip Column. After four years of doing this, it's time to move on to other projects (least of all, friggin' finishing my next CD!). I'm also planning to do some traveling, both in and out of the country - perhaps I'll report in on that, but in a different format. * LAST BUT NOT LEAST: If anyone out there would be

interested in taking over this column, starting with the April issue, please contact Anita LaFranchi, our editor. It's an important column for the Victory community and a fun one to write... * Happy February!

-GG (& Her Hungry Menagerie)

Got something we should know? E-mail us at: victory_gossip@yahoo.com

Deb Seymour is a Seattle singer songwriter who is known for her demented wit, haunting blues and moving ballads. Catch her with the Debonairs this month at the C&P Coffee Company Sat, Feb 10th 6 PM
www.debseymour.com

**** From "Blame It On The Dog", Music by Deb Seymour, Lyrics by Deb Seymour & Barbara Goldman, © 1999, Herkimer Productions

Editors note: Contact info: victoryedit@mindspring.com or 206-522-7691. We really need to continue this column. Show your support and volunteer!!!! I need a dependable person that loves gossip and writing! This is a fun column!!! You too will be the first to hear the latest! I also need a Festivals columnist.

Please give Deb, Miss Sweet Pea and the Horse-With-No-Name a big thanks for their past four years of volunteer service! I for one will really miss them, but I have to let her go on to bigger and better things.

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
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WINTERGRASS

The Changing Face Of Bluegrass



BY PERCY HILO

PHOTOS BY MARIA CAMILLO

It's February and that means that bluegrass musicians and fans will be spending the last full weekend of the month (the 22nd thru the 25th) at the Tacoma Sheraton Hotel and surrounding venues (the Marriott and the renamed but still the same Urban Grace Church) for the highly artistic, always entertaining and nationally award-winning Wintergrass Bluegrass Festival.

This will be the 14th annual gathering of the Wintergrass community—and the operative word is community, for we've achieved a feeling and status that endless events have aspired to but few attain. Wintergrass is an event that not only presents a culture but represents it and engenders a spirit and society that shares the atmosphere with the scheduled performers. There are two main reasons for this: The care that the staff puts into making sure that everyone feels welcome and well cared for, and the liberal approach to programming that enables anyone's taste in bluegrass to be satisfied and throws in a variety of old-time, swing, Irish and novelty performers as a change of pace. All the above fits snugly into the Wintergrass aesthetic of sharing, learning and celebrating our differences together while realizing that we're ultimately all the same. It also accentuates the time-honored truism that the only constant is change.

And change, my friends, is what we're about this year. Our theme, The Changing Face Of Bluegrass, will embrace the bands and players who are bringing new blood, ideas and creations to our music and who are enhancing it and serving as signposts toward an exciting future for musicians and audiences alike. Almost half the lineup consists of younger bands, many featuring names most of us are as yet unfamiliar with (this lamentable gap in our education will be filled in a hurry) but bearing music we'll be unable to resist. Among these new delights will be the Gibson Brothers, who play traditional 'grass in their own way, The Infamous Stringdusters (concert and dance), who emphasize instrumentals and have a world-class guitarist in Chris Eldridge, Casey Driessen, a young fiddler who'll play with Tim O'Brien and Darrell Scott, and Chris Thile with How To Grow A Band. Thile has knocked out past Wintergrass audiences with

Nickel Creek and has been redefining the genre for several years. Still a young man, his new group should be eye-opening as well. Also among the new faces will be the unique voice and fun-filled style of Valerie Smith and her band Liberty Pike and the all-women band Three Fox Drive.

Of course, no bluegrass fest is complete without its share of well-respected veterans and traditionalists, and Doyle Lawson and Quicksilver are about as good as it gets at delivering bluegrass harmony in a variety of awesome combinations. Blue Highway is a supergroup whose members have been all over the bluegrass landscape as sidemen, songwriters and in other bands. Jerry Douglas is an inventive and eclectic dobro player who's been on about a thousand albums and knows the bluegrass/country genres like the back of his hand. Tim O'Brien is one of the leading musician/singer/writers of the past 30 years and a performer whose shows are always delightful and long remembered. And if your taste runs to traditional old-time music Uncle Earl knocked our socks off last year with high energy tunes, fine vocals and pickin', clogging and refreshing new songs. Well, they're back to play in a concert, a dance and at the late night party on Thursday evening after the opening concert. The party is another new addition to the fest as we continue to look for new avenues of musical and participatory enjoyment to dangle in front of your eyes and ears. It will take place in the Ballroom at 10:30 or later (shortly after the end of the concert) and it is free and open to any Wintergrass ticketholder or participant of any kind. A unique musical treat here will be Uncle Earl teaming up with their pals in the Infamous Stringdusters under the title Uncle Duster. Should be a blast.

Another bonus will be the Friday evening Midnight Mandolins, in which Mike Marshall (our friendly neighborhood mandolin curator), Hamilton De Holanda and Chris Thile will perform together for the first time. Furthermore, all three are writing new music expressly for this show. We've loved them all in the past and this should only expand on that feeling. And the bonus is that there's no separate ticket for this one. Anyone with a Friday or weekend ticket or

participant wristband is welcome and encouraged to attend what promises to be a creative and invigorating performance.

Dance, dance, dance! Our Friday and Saturday evening dances are proven winners and you'll have a variety of forms to choose from down in the ballroom, which will be an exclusive dance venue at night this year (with workshops during the day). Aside from those previously mentioned, we'll have Hot Buttered Rum, The Greencards, The Mammals, Jo Miller and Her Burly Roughnecks, Outlaw Social and Captain Gravel providing sounds that will have you out of your seat in a hurry. And for those who are into dancing but not the stage performances, we offer a special ballroom ticket of \$20 for Friday night only, which will cover five hours of dancing. And if you really like what you hear you may even come back on Saturday to catch the wider variety (that is if we're not already sold out for Saturday.)

So we've got dancing, parties and a midnight show. The weight of the festival is still the concert stages, and they're loaded as usual. Everyone mentioned above will have one or more concert sets (except for Hot Buttered Rum and Jo Miller), and we've also got Crooked Still, Cowan, Scott and Flynn, Chris Jones, Mike Dowling, Lee Highway, Runaway Train, Deadwood Revival, McKenzie Crossing, True North and Restless Lester providing a variety of first-rate entertainment. You can park yourself at one venue to enjoy the comfort and music or you can meander from stage to stage and be satisfied every step of the way.

Department Of Education

Many of you love to play this wonderful music and are always looking to improve your performance. For your own satisfaction, to better jam with friends and expand your community, or perhaps with hopes of getting on stage someday, Wintergrass offers the following assistance.

Workshops.

A full schedule covering a wide range of instrumentals, vocals, performance and business



Above: Little hands sharing music
 Below: Music Jam at Wintergrass

will take place all day Friday and into the early afternoon Saturday in several areas (see the program). You won't have to reserve space but will need a ticket for that day. This is a rare opportunity to spend time with some of our best players, so if you're already in why not maximize the experience?

The Wintergrass Academy.

This is for intermediate to advanced skill levels and takes place at the Sheraton from Feb. 20th - 22nd. If you qualify to register you can't do much better than our faculty, which is made up of Blue Highway (Rob Ickes, Jason Burleson, Shawn Lane, Wayne Taylor and Tim Stafford) plus special guests Chris Jones and Casey



Right: Sharing a laugh

Below: Music Jam at Wintergrass



Driessen. These are award-winning musicians who've played and recorded with many biggies and are experienced teachers who will help you make progress on lead and rhythm guitar, banjo, mandolin, bass, dobro and fiddle. You can register online (www.wintergrass.com) and an application is included in the brochure. For questions, Stephan Ruffo is available at (360) 385-6836 or (ruffo@wintergrass.com.)

D'Addario Wintergrass Youth Academy.

Beth Fortune and Joe Craven are marvelous musician/instructors who ran this program with great success last year and will lead your 4th to 8th graders through fun-filled and productive classes at the Courtyard Marriott on Feb. 22nd

Continued on page 20

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.

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LOCAL

Local Americana

PELUSA: EVERY INDICATION
self-issued; www.pelusaband.com



It's been said before in this space that we're in a great age of songwriting and Americana music here in the Pacific Northwest, with one great record after another coming from Nancy K. Dillon, The Starlings, Truckstop Souvenir, Anna Coogan, and others; Here is yet another strong Y'allternative CD from the very talented Moe Provencher and Mike McDermott, who call themselves Pelusa. *Every Indication* is their debut and it's a gritty, rocking record, almost all acoustic but darned loud, anyway. Pelusa is backed by by friends and members of some of the above named bands and has a regular drummer, B.J. Kilberg, but both Moe and Mike play several instruments apiece on each cut. The tone of the lyrics is generally angry or despairing, with a lot of alcohol-drenched story lines. McDermott's songs rock harder, use rougher language, and are sung in a drawling, ticked-off croak. Provencher can sound good'n'miffed, too, but she brings more variety to Pelusa's sound, with touches of swing and traditional folk in her music. She's also penned

the best lines, including this all-timer, in "The Grind": "Whose hand do you shake when you make a deal with yourself?" That's scary, especially when delivered in her faintly boozy slur, which also gives the desired effect to "Gone Missin'" and "89 Bottles." Pelusa's definitely powerful stuff. (Tom Petersen)

Local Bluegrass

STAY TUNED: STAY TUNED
self issued, TUN 001; available at The Folkstore and Dusty Strings; see www.staytunedbluegrass.com



Bluegrass is a force of nature, but there are those folks who deserve a lot of credit for making things happen for the high lonesome crowd in our neck of the woods, and Stay Tuned is one such bunch. Named in part because "Mando Pete" Goodall and Alan Ehrlich spin the CDs and 78s on KBCS, the group also includes Terry O'Brien and Mary Sackmann, the great wits and jam leaders known to all pickers 'round the Sound. Listening to their excellent new self-titled CD is a lot like being with the at a jam: all their warmth, humor and passion is there on

every track, with frequent references to the Northwest and "in" jokes for their many friends. Goodall starts it off with a cracking tune about "Going Down To Mel's Hole," about one of our better urban legends, and Ehrlich comes back with a poignant, yet knee-slappingly funny ode to the Alaskan Way Viaduct, "Highway 99." There are a couple outstanding instrumentals that were written at jams, "Deception Pass" and "Daybreak," the latter from Darrington, where the sun comes up moments after last night's party shuts down. Stay Tuned can be serious, too, and both Ehrlich and Goodall have written some very fine, moving songs about spouses and parents; Sackmann, usually the band cut-up on stage, contributes a bright, yet sturdy and foursquare version of the old gospel number, "Leaning On the Everlasting Arms." The album concludes with a terrific piece of contemporary 'grass, "My New Roommate is the Blues," which belongs on heavy rotation on all the radio shows and satellite services . . . and your disc player.

(Tom Petersen)

Local Blues

THE OTHER BAND:
THE OTHER BAND
self issued; www.theotherband.org

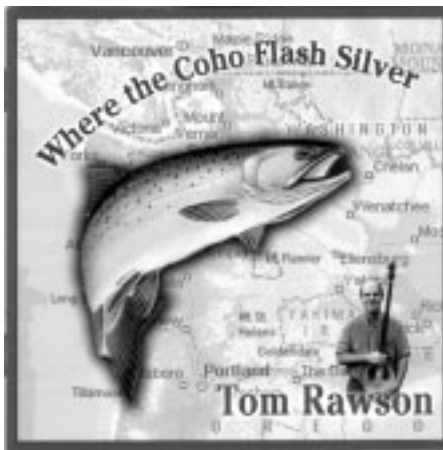


When busy Puget Sound–area musicians Paul Sandoval, Jim Nason, Dave Pengra, and Victory contributor Kathe Davis take breaks from their other projects, they become The Other Band, a rock'em, sock'em acoustic blues outfit guaranteed to please. Davis is the classic brass'n'sass blooz mama, and Sandoval her gruff, weary counterpart. The playing is just what the blues ought to be: urgent and honest, creative but a little dirty, like a handsome face with a day's stubble. The Other Band tinkers with the Blues form, particularly in its instrumentation. Guitars are still the foundation, but Davis supplies mandolin on some tracks, shakers and other percussion on others, while guitarist Sandoval switches over to bongos (yes!) on several tunes. The bandmembers wrote everything on the record, and the contents are consistently thoughtful, often wry or mirthful, and on solid musical ground. It's hard to pick standouts from such a good album, though Davis's meditations, "Some Radio" and "Gone From Me" sustain fascination despite their length, and Nason's mongrel folk "Evolutionary Slide" are good examples of what this record's all about. Check it out! (Tom Petersen)

Local Folk

TOM RAWSON:

WHERE THE COHO FLASH SILVER
(Royal Gorge Music RG 102)



Northwest institution Tom Rawson is a marvel: the epitome of the dedicated folkie, a performer who engages audiences like no one else save Pete Seeger, and a man who has been "in his prime" for seemingly forever. He's still there, as *Where the Coho Flash Silver* proves. What a great album! Backed by a substantial group of singers and musicians and recorded live in

Victoria, Rawson touches everybody and everything. As the album title suggests, there is an environmentalist theme running through the record, but Rawson goes beyond pining for fish: "Big Bend Blvd" questions cars and sprawl but also notes how development is its own comment on the passage of time and the shifting of values. He revives Washington's oughta-be state song, "The Old Settler," and also does a beautiful version of Becky Bernson's "Willamette River Song." The album opens and closes with sing-alongs for peace that are touching, and Rawson also covers John McCutcheon's devastating "Christmas in the Trenches." Rawson can't ever end on a gloomy note, though – "Christmas ~" leads into Linda Allen's prayer of hope, "I Believe." He's also never far from just plain old fun, and he's 100% correct when he says that if "The Key of R" is not the most brilliant song in the history of Western Civilization, he doesn't know what is. I'll certainly concur, and add that if *Where the Coho Flash Silver* wasn't the best straight-up Folk album of 2006, I don't know what was. (Tom Petersen)

Local Folk

WES WEDDELL:

SONGS TO GET YOU FROM HERE TO THERE
(Dusty Shadows Music, DSM 0601)



Ooo, ahhh; a little whoopie ti-yi; and maybe a little sigh of relief: the new Wes Weddell record is here, and it's a great pleasure to say that it's a great, great album. A couple of years ago, the young Wes roamed, rambled, and followed his footsteps all over Washington, writing songs about the state, with results so stunning he was widely hailed as no less than the "New Woody Guthrie." Gulp! That kind of praise has done in scores of artists, but with this new album, Weddell proves he's as good as the hype made

him out to be. Having never sought the New Guthrie label is a large measure of his success: he's got his own ideas, his own songs to sing, and he's got the talent, strength and confidence to go his own way. It's appealing and charismatic, and it comes through on his record. As the title implies, he's still a ramblin' guy – not for nothing is he leaning on a restored '54 Jimmy on the cover – and while no songs here are leftovers from *Northwest Home*, he admits that some of the ideas were still "in his system." "Autumn's Calling" is one, "Another Postcard," the instrumental "'Shtucna's Jig" and "Hills that I Call Home" are others. Now, though, Weddell is older, with more experience with relationships behind him and fresh observations on that front. Weeks away from his beloved are like being in "The Tunnel." Wondering if a union is going to work, and why, produces "Nights Like These." Weddell also steps directly into history itself, with a moving story song based on conversations with a WWII vet. The sound of this album is pretty Country, as Weddell is backed by big, fat strumming and fiddling, some banjo and backup vocals, sprinklings of mando, cello and whistle, plus some occasional organ and drums. The songs bubble happily, even if some of the topics are dour, so that this is a consistently enjoyable listen. Let there be no doubt: Wes Weddell is a major Northwest artist, a major talent in American music, and he's here for the long haul. (Tom Petersen)

Local Jazz

RANGER & THE RE-ARRANGERS:
GYPSY MOON

(self-issued; www.rangerswings.com)



Ranger Sciacca is a twenty year old gypsy jazz fiddle phenom from Bainbridge Island, and he's hitting the big time with both feet running. His

debut *Gypsy Moon* is a polished, wholly-thought-out work that puts him solidly in the company of the best of the Northwest's formidable "Django scene." Ranger has seven of his own compositions that reflect a precocious understanding of the genre and an inspired passion for it – they fit seamlessly with the classics that make up the other half of the record. Those classics he chose to show off some range and to have fun with some favorites, but his own material is so good that it's the classics that often become the "throwaways." The keepers are "Lady Be Good" (how can you miss with Gershwin?), "Undecided," and "Kansas City Kitty," which Ranger gives a strong gypsy twist to keep it distinctly different from GreenerBlue's grassy version of the same song released last spring. Ranger playfully struts the surf tune "Walk Don't Run," and it's actually a showcase for drummer Korum Bischoff, who gets the slappy, reverb-heavy sound just right. On the other cuts, Korum is the epitome of the cool, precise, restrained jazz cat, so, wow, he got some range! The other accompaniment is top notch, with dad Michael on guitar and Jherek Bischoff on bass. The combo blends well and everyone supports each other without sounding deferential; at times Ranger could have been mixed one tick higher but that doesn't detract too much from a very good record. The young man has *arrived*. (Tom Petersen)

BLUEGRASS

CURLY SECKLER:

BLUEGRASS, DON'T YOU KNOW

(Copper Creek Records, CCCD-0243)

How about that Curly Seckler? Just a few months ago, in the liner notes to *Down in Caroline*, he was talking about wrapping things up, he being 86 years old and all. Well, here he's back, 87 years young, and who said anything about quittin'? Curly's just getting started! The album opens with a screaming little "Katy Hill," then goes right into a fave from his days with Flatt & Scruggs, "Why Did You Wander." It's as high, hard and driving as the original! The album continues in that vein, always pushing the tempo, always keeping that slightly surly edge that characterizes definitive bluegrass. As on his previous album, Seckler surrounds himself with old friends and pro's pros, and as his voice is growing a wee bit softer, vocal support from Larry Cordell and others is appreciated. It's Seckler's record all the way,

though, whether he's looking back ("What's the Matter With You, Darlin'") or breaking out a new one (such as the title track). He's still dropping hints, though, that, however good the records are, he knows he can't go on forever. The first time he "retired," in 1994, he wrote "The Old Man Has Retired," and now he's put it on this album. It's a terrific bluegrass tune, a tribute to this great first-generation star. (Tom Petersen)

Laurie Lewis & The Right Hands:

THE GOLDEN WEST

(Hightone Records; widely available)

Lewis has been around long enough now to be considered part of the bluegrass old guard. In 1974 she helped found the Good Old Persons and has put together several groups since then. She has recorded a good many albums including several solo efforts and a few duets. This is her newest CD with her current group the Right Hands and it's up to her usual standard. The tunes are mainly traditionally flavored with a couple of original compositions. On several cuts, Laurie is joined by Linda Ronstadt on harmony vocals. The band plays the heck out of all the tunes. Tom Rozum's mandolin is a real highlight. Laurie's vocals are superb as is her fiddling. The high points of the album include the exciting title cut and a great version of the Stanley Brother's "Rank Stranger." But then, this entire album is a highlight. (Lars Gandil)

FOLK

Peter Ostroushko: Postcards

(Red House Records, widely available)

Anyone who listens to the Prairie Home Companion will be familiar with the work of Peter Ostroushko. Equally at home on fiddle and mandolin Peter is quite the musician. On this CD he is joined by many of the same people he works with on Prairie Home including guitarist Pat Donahue and keyboardist Richard Dworsky. The album is comprised mainly of instrumentals and they come in a variety of styles ranging from the old timey "Manassas Junction" to the Latin jazz piece "Saturday Night Guys Cruising Van Nuys". This is even more impressive due to the fact that all the tracks are originals. There is also an exciting vocal track titled "Montenegro" featuring the singing of Ruth MacKenzie and Natalie Nowytski. Anyone who is a Prairie Home fan will thoroughly enjoy this fine CD. (Lars Gandil)

DAVID GRISMAN QUINTET: DAWG'S GROOVE

(Acoustic Disc ACD-66)

A hundred years from now, David Grisman's legacy will be his Quintet. It's been a vehicle for mix'n'match Americana and for sending new ages on a collision course with old worlds. Over 30-plus years it's become recognized as a branch of its own off the Great River: "Dawg" music. Most often, though, it's waded a bit closer to the shores of jazz than anything else, and the 2006 update finds the G5 on that beach alone. This might be the least eclectic release for this group, but actually, it makes for a very consistent, pleasurable listen. Gris's line-up currently includes Jim Kerwin on bass, Enrique Coria on guitar, and, dashing any lingering pretense that the G5 is "Jazz on Bluegrass instruments," George Marsh on drums. Grabbing much of the attention, however, is Matt Eakle, a flautist who spends as much time in the captain's chair as the bandleader. Eakle gives the boss a nod with his composition "My Friend Dawg," and bandmates Kerwin and Marsh also get a cut each. There is good emphasis on melody and the solo breaks are brisk and purposeful, not interminable noodling (Kerwin's "Ella McDonnell," for example, is so beguiling, it just *can't* be 7 minutes long!). The album concludes with one from the heart, Dawg's "Blues for Vassar," for the recently departed fiddle legend and longtime Grisman associate. It's one of the best things he's ever written. (Tom Petersen)

THE MARK KLEINHART TRIO:

HOLDING THE CENTER

(Invisible Music,

www.invisiblemusicrecords.com)

The masterful architecture of this recording just keeps satisfying as you move from one musical room to another. Each song is uniquely different and yet skillfully brought together in a perfect presentation. Truly a master of jazz guitar styles, Mark Kleinhart creates flowing moods colorfully washed with the tasteful rhythms of Jim Lyden on electric and double bass and Les Harris Jr. on drums. My favorite is "Erika's 8:30 Rule". Playful and creative, Kleinhart is fearless in borrowing unexpected techniques from other genre to spice up this jazz. "Shells on Ancon Beach" and "A Passing Bird" languish in the sensuality of bossa nova and just plain feels good on your skin. This one will add some genuine class to any record collection. (Nancy Vivolo)

JAZZ

FEBRUARY 2007

MITCH WOODS: BIG EASY BOOGIE
(Club 88 Records, 8801)

Truth in advertising: This CD is billed as “The New Orleans equivalent of the Buena Vista Social Club” and as a Fats Domino record without Fats . . . and so it is! The sidemen who wrote, arranged and played on most of the hit records to come out of the Big Easy in the 1950’s are here assembled, after fifty years of maintaining their chops working the clubs and studios separately or in various groupings, to play the good old songs once more. Everybody’s here, including, notably, Dave Bartholomew, who co-authored much of the Domino catalogue and directed the Fatman’s orchestras. They sound great and spry, and this record recaptures those comfy, rolling blues riffs in their undiluted form. The record puts some great musicians back in the public eye in their sunset years, and portions of the proceeds will go to Katrina relief, so it’s a feel-good venture all around. *(Tom Petersen)*

**SIDE STREET STRUTTERS:
BACK TO BOURBON STREET**

(Self issued, www.sidestreetstrutters.com http://
www.sidestreetstrutters.com/

From the very first cut on this clean, well produced CD, the Side Street Strutters sweep you up on their shoulders and along the “Bourbon Street Parade”. This one needs to be in your jazz library collection and will become one of your favorites, just as it has become one of mine. *Back to Bourbon Street* is a fresh, energized approach to traditional New Orleans Dixieland Jazz by a tight group of seasoned musicians who are driven by a quest to keep jazz a vital part of our collective musical culture. And they do it so well! Fun, precise and spirited, this seven-member band has a sound that feels much bigger but is never overwhelming or brash. “King Porter Stomp” had me strutting across my living room floor with more than a little swingin’ spring in my step, while “When It’s Sleepy Time Down South” captures a distilled melancholy in every delicious note. The heart and lifeblood of New Orleans has always been music and the Strutters definitely feel that pulse. To catch them in live performance would surely be one of life’s memorable moments but until then, this recently released CD will have to serve as an appetizer. *(Nancy Vivolo)*

OLD TIME

**VARIOUS ARTISTS: THE ARKANSAS TRAVELER
(MUSIC FROM LITTLE HOUSE ON THE PRAIRIE)**
(Pa’s Fiddle Recordings, PFR 0168-2)

Quite some time ago, someone picked up on the importance of Pa’s fiddling in the *Little House on the Prairie* books, and since it’s in the Constitution somewhere that reading Laura Ingalls Wilder’s series is a prerequisite for American citizenship, from time to time people try to bring Pa’s sound to the modern populace. Technically speaking, of course, the CD should be no more than a good fiddler pulling tired horsehair across some very worn catgut, maybe recorded in a dugout on a windy night . . . but some concessions to modernity, in the interest of firing little imaginations, ought to be allowed. There’s a fine line, however, between those few concessions and a crass selling out, using a hallowed name to plug careers, and producer Butch Baldassari can’t keep all the horses in the hitch, especially when the big egos are in the wagon. The opening cut, “Battle Cry of Freedom,” is by John Cowan, and is one of the most execrable pieces ever waxed by anyone, anywhere. Another outfit that ought to know better, Riders in the Sky, get off the trail on “The Blue Juniata,” then wreck “The Arkansas Traveler,” which ought to have been the highlight. Unbelievable! Of course, we also have Alison Brown *not playing banjo* on “Oh! Susanna.” So the question becomes, is it worth wading through the dreck to get to the cuts done right, by people who have an inkling of what these tunes are about? The house band (Pa’s Fiddle Band) gets it right, as do Elizabeth Cook (on “Old Dan Tucker”) and Bob Carlin (a tweaked-yet-still archaic “Dixie’s Land.”). So, parents and fans, buy at your own risk. Better yet, take the kids out to a Washington Old Time Fiddlers meet or to a square dance, and treat them to the real thing. *(Tom Petersen)*

SINGER/ SONGWRITER

JAMIE BYRD: GARDEN OF DAYS
(ROOSTER DOG RECORDS, RDR 42157)

This is a lovely, enchanting concept album by a very talented woman. Jamie Byrd sings of life and love and the daily grinds with a view through the trees: each song is either a paean to nature itself or a metaphorical piece. Her consistency

is tremendous, and the album never exhausts its theme, which puts it a notch or two above many of the most famous “concept albums” by some of the biggest stars . . . *Garden of Days* is a very full, rich record, with deeply textured instrumentation and thoughtful arrangements that perfectly complement Byrd’s similarly rich and textured voice. She sings with some of the pure, melancholy vibrato associated with Joan Baez, but in a slightly lower, more worldly-wise register. *Garden of Days* is so uniformly excellent and interesting that no song can be said to stand out, though “I Found You,” a duet with Lorin Rowan, has a little stardust. Rowan’s appearance, as with Laurie Lewis’s on another track, are more for fun than for filling any gaps, as Byrd’s regulars (Steve Fisher, Art Kershaw, Jack Joshua) are absolutely superb in every way. Put *Garden of Days* on the Best of ’06 list. *(Tom Petersen)*

COSY SHERIDAN:

COSY SHERIDAN LIVE AT CEDARHOUSE
(Waterbug Records – www.cosysheridan.com)

Cosy Sheridan is an articulate and prolific singer/songwriter from New England who first appeared on the folk scene in 1992 and went on to win songwriting contests at the Kerrville Folk and Telluride Bluegrass festivals. This ninth album is a different kind of live recording – a 14-song set performed with an audience of 45 at Cedarhouse Sound and Mastering in North Sutton, NH. So we get the best of two worlds: the spontaneity and warmth of a live show with the clarity and technical polish of a studio session. The set list highlights a range of material stretching from social commentary (“The Land of 10,000 Mothers”) to humor (“Botox Tango”) and quiet reflection (“Some Fires”). In addition to Cosy on guitar and vocals, the performers include Kent Allyn on piano, bass, electric guitar and vocals, TR Ritchie on bass and vocals, and Eric Halter on vocals. The brief spoken introductions to the songs and the interaction between the musicians and the audience enhance the listening experience. The simple, acoustic arrangements are well-suited to Sheridan’s clear and confident voice which will remind some of Carrie Newcomer and Mary-Chapin Carpenter. If you are already familiar with Sheridan’s work this will be a chance to revisit favorite songs in a new setting; if this is your first time listening, then it is a perfect introduction. *(Gene Zierler)*

VICTORY CALENDAR

FEBRUARY 2007

To make a calendar submission go to: www.victorymusic.org (go to calendar page)

Enter your data by the Second Monday of February for March listings. This is the only way your calendar events will be listed.

02/01/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm free Hammer dulcimer music from around the world. 206-706-4121

02/01/07 Naby Camara Seattle Presents, City Hall 600 Fourth Ave. Seattle Noon - 1PM Free Balafon master and two-time Juno Award winner from Guinea, West Africa, Naby Camara will perform traditional West Africa Mayor's Office of Arts & Cultural Affairs: 206-684-7171

02/03/07 Michael Guthrie World Cup Espresso 8 - 10 pm 5200 Roosevelt Way N Seattle 8:00 p.m. \$5 Sugg Donation www.moorafa.com

02/02 -03/07 Paul Green and Straight Shot New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/03/07 Sacred Fire Choir Shoreline Unitarian Universalist Church 14724 1st Ave N.E. Shoreline, WA 7:30pm \$18 at door Celebrates new CD *Ignite* with music honoring the divine feminine in everyone. 206-367-3840

02/03/07 Charlie Musselwhite Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 p.m. \$14-16 Blues tinged with rock 'n' roll, gospel and soul 253-856-5050

02/08/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm free Hammer dulcimer music from around the world. 206-706-4121

02/09/07 Sea Shanty Camp Old Fort Worden Conference Center Port Townsend 3:00 pm \$350 for 3-day workshop Maritime history & music with Capt. Les Bolton, Capt. Chris Rowsom, Hank Cramer, Davic LoVine, Peter Kasin, & more 509 996-3527

02/09/07 Blues Orbiters New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/09/07 Steve Harris & Friends Brindles 848 North

Jamaican reggae melodies. For over 17 years, Fearon was a key member of the legendary reggae band The Mayor's Office of Arts & Cultural Affairs: (206) 684-7171

02/16/07 Blues Marmalade New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/17/07 Michael Guthrie with Orville Murphy Brindles 848 North Sunrise Boulevard (Terry's Corner) Camano Island 7 - 9 PM Tip Jar original old time music and Michaels Singer-Songwriter tunes at Brindle's, the friendliest place on the island. www.moorafa.com

02/17/07 Polly O'Keary Blues New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/18/07 Muskrat Rabble Plus New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/20/07 Jeff and the Jet City Filers New Orleans 206-622-2563 www.neworleanscreolerestaurant.com/

02/20-22/07 Wintergrass Academy with Blue Highway See ad on inside cover 253-428-8056 Wintergrass POB 2356, 253-428-8056 www.wintergrass.comTacoma, Wa 98401

02/22/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm Free Hammer dulcimer music from around the world. 206-706-4121

02/22-23/07 D'Addario Youth Academy See ad on page inside cover for music. Wintergrass POB 2356, Tacoma, Wa 98401 253-428-8056 www.wintergrass.com

02/22-25/07 Wintergrass See ad on page inside cover for music. Wintergrass POB 2356, Tacoma, Wa 98401 253-428-8056 www.wintergrass.com

02/23-24/07 Hank Cramer Galway Bay Pub 880 Point Brown Avenue Ocean Shores 7:00 pm Free Night of Irish music at a great brew-pub (360) 289-2300

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

Every Tuesday Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7 to 10pm No cover Acoustic 253-212-0387

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 Ma-

PM Tip Jar Steve Harris, Mark Dodge, and Friends play contagious original music at Brindle's, the friendliest place on the island. www.biguack.com
02/09/07 Wylie and the Wild West Kentwood High School Performing Arts Center 25800 164th Ave. SE Covington 8 p.m. \$15-17 The rich tradition of country and western music 253-856-5050
02/10/07 Rent Collectors New Orleans 206-622-2563 www.neworleansreolerestaurant.com/
02/10/07 Andre Feriante's 9th Annual 'Peace & Love' Concert Benaroya Hall- Nordstrom Recital Hall 200 University Street Seattle 8:00 pm \$30.00 Andre Feriante's 9th Annual Pre-Valentine's event 206.829.9822

02/10/07 Captain Gravel & Down the Road Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$10, \$8 HLCC & HLAC Arts Live! 2nd Saturday at the Club presents an evening of Bluegrass music with two great local bands. HallerLakeArts@comcast.net hallerlake.info/artsevents.html
02/11/07 Greg Scott and Leslie Eliel with guest TBA Vitality Pilates Studio 3606 S. McClellan St Seattle 7:30 pm \$10 - \$15 donation Fine songwriting, rich voices, groovin' guitar 2songwriters.blogspot.com

02/12/07 School of Magical Strings Winter Harp Classes "Magic Hill" studio Kitsap Peninsula (10 min from Southworth ferry) Olalla 6:00 beginning, 7:30 intermediate \$160 5 week term-instruction based on learning by ear-basic music theory developed as courses progress-rentals available Philip Boulding, 253-857-3716 www.magicalstrings.com
02/13/07 School of Magical Strings Winter Harp Classes New Discovery School 1260 Harrison Street Seattle 6:00 beginning, 7:30 intermediate \$160 5 week term-instruction based on learning by ear-basic music theory developed as courses progress-rentals available Philip Boulding, 253-857-3716, www.magicalstrings.com

02/14/07 School of Magical Strings Winter Harp Classes Eastside Friends Meeting 4160 - 158th Ave SE Bellevue 6:00 beginning, 7:30 intermediate \$160 5 week term-instruction based on learning by ear-basic music theory developed as courses progress-rentals available Philip Boulding, 253-857-3716, www.magicalstrings.com
02/14/07 Floyd Standifer & All City High School Jazz Bands New Orleans 206-622-2563 www.neworleansreolerestaurant.com/
02/14/07 School of Magical Strings Winter Harp Classes Eastside Friends Meeting 4160 - 158th Ave SE Bellevue 6:00 beginning, 7:30 intermediate \$160 5 week term-instruction based on learning by ear-basic music theory developed as courses progress-rentals available Philip Boulding, 253-857-3716, www.magicalstrings.com

02/15/07 Rick Fogel Olive You Restaurant 8516 Greenwood Ave. N. Seattle (Greenwood) 6 to 9 pm free Ham-mer dulcimer music from around the world. 206-706-4121
02/15/07 Clinton Fearon Seattle Presents, City Hall 600 Fourth Ave. Seattle Noon - 1PM Free Jammin' acoustic

02/23-24/07 Becki Sue and her Big Rockin' Daddies New Orleans 206-622-2563 www.neworleansreolerestaurant.com/
02/25/07 Hank Cramer "Bound for The Northwest" Aberdeen Timberland Library 121 E Market St Aberdeen 2:00 pm Free Songs and stories of Northwest pioneers 360 533-2360
3/09/07 Misty River Northshore Performing Arts Center 18125 92nd Ave NE Bothell, WA 1-800-992-TLXX Victory Members get a 10% discount by calling 425-489-6018 www.npacf.org

WEEKLY VENUES

Sundays

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood Sign-up 4:30pm, 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 Bannbridge Is 7:00-9:30 donation. 2 songs sometimes more if 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
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.

Tuesdays

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

Thursdays

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:00-9:00 free Food Court Market stage has a piano & great sound system
Every 1st Thursday S.O.N.G.meeting NW St John Vianney Parish 12600 84th Ave NE Kirkland 7:00-8:30 Address change from Mills Music (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.

3RD ANNUAL RIVER CITY BLUEGRASS FESTIVAL:

Great Music, Fun Times, Rising Stars

BY ALEX PERLMAN AND KARLA OMAN,
LARRY BAUMGARTNER, LYNETTE HENSLEY
PHOTOS BY KARLA OMAN

The 3rd Annual River City Bluegrass Festival, held January 5-7, 2007 in Portland, Oregon, was solid proof that organizers Chris and Chuck Palmer have a recipe for success and a growing fan base. They have established the festival as a new Pacific Northwest showcase for every aspect of Bluegrass and stocked the pond with national, regional and local acts that have serious crowd appeal. While Emmylou Harris and Asleep at the Wheel were listed as headliners, there were plenty of top notch performances from local and regionally known acts.

The festival kicked off at 5pm on Friday. The first night included notable performances by John Reischman & The Jaybirds (Jim Nunally on lead guitar and vocals); Danny Barnes (described as "Bluegrass on Acid" by emcee George McKnight), who for jazz aficionados did a take off on Epistle by Thelonius Monk – complete with a recurring dash of the theme from Deliverance thrown in now and then.

A favorite on Friday was the David Grisman Bluegrass Experience. Appearing along with the Dawgmaster was Jim Nunally on lead guitar and Grisman's almost 17 year old son, Sam (short for Samson), on stand-up Bass. Man, does Sam have some serious chops! Chad Manning performed some flashy fiddle for Grisman and was joined in their set by 14-year-old Alex Hargreaves, a Corvallis Oregon fiddle prodigy that we first heard two years ago at this venue. The crowd loved Grisman's on-stage workshop about the history of Bluegrass and their rendition of the Dawggy Mountain Breakdown.

The last act on the main stage on Friday was BeauSoleil avec Michael Doucet, a very fine French-speaking Cajun/Creole/Zydeco group that had the late night crowd dancing in the aisles. BeauSoleil's obvious mastery of craft revealed why this 30+-year-old group continues to draw crowds, rave reviews and Grammy Awards.

The Emerald Valley Boys kicked off the

lobby stage both Saturday and Sunday. Their sound is pretty typical polished Bluegrass – until you hear their fiddle player, Alex Hargreaves. There is not enough space in this review to adequately describe our collective delight in hearing, once again, a young musician who is becoming recognized as one of Bluegrass' rising stars. Alex is the current sitting Junior Division Champion of the National Oldtime Fiddlers Contest in Weiser, ID and 2005 recipient of the Daniel Pearl Memorial Violin, built by Jonathan



Above: Tatiana Hargreaves

Cooper. For more information and to hear some MP3s of Alex's work find his MySpace.com site from www.AlexHargreaves.net. Alex will be an assistant instructor at the upcoming Wintergrass

Academy for young musicians in February 2007. See also the Saturday night Jam notes below.

Flat Mountain Girls, Foghorn and Cadillac Sky were group favorites of your reviewers. In Bluegrass a tight harmony is sought after and prevalent. A couple of the bands that happened to play back to back, Flat Mountain Girls and Foghorn both sang and played around one central mike singing in old-timey fashion. Clumped together on the stage they listened and felt one another's vibes. Talking to Rachel (of FMG) after their set, she said, "I wouldn't play any other way. I like to feel what the other bandmates are doing".

Foghorn had more instruments, and fit themselves tight in a 3/4 circle and like a well-oiled machine, guitar, mando, banjo and fiddler all played like back porch neighbors. Their bassist played just off the back of the circle with brilliant energy. A performance well done, with interesting banter, each band member being from everywhere but North Carolina where their music originated.

Returning from lunch Saturday we were treated to the well-constructed sounds of Cadillac Sky, a group picked up by Ricky Skaggs' label, (Skaggs' Family Records). We'd be giving away the ending by telling you that we really, really wanted to buy both of their CDs. (See the upcoming CD review of Cadillac Sky's latest CD "Blind Man Walking" coming to your neighborhood soon in the Victory Review.) With their tight, clean harmonies and boundless energy, they drew in the crowd. Not quarter notes, or eighth or sixteenth or 32nd or 64th notes, but the 128th note licks their banjo player (Matt Menefee) played were amazing. But the best thing overall was the whole band: it was all tight - the songs, the transitions, the harmonies and instruments all wrapped together. For more about Cadillac Sky please visit www.cadillacsky.net.

Also appearing on the mainstage Saturday afternoon were the Godz of Mongrel Folk, while normally touted as kings, graduated to God-hood because Danny Barnes was with them. They served-up a round robin trios' heaping helping of inspired blues harp, guitar and banjo. If we need say more, call us. They are like a bluegrass PB&J sandwich: everything you'd hope for and exactly what you'd expect. Orville Johnson, the peanut butter (both creamy and chunky), on guitar and vocals, set the flavor and tone. Mark Graham offered up harp, humor and harmonies like fireweed honey with a gummy worm mixed up

in it, and alternated lead vocals with his own flair and style. The unusual splendor of the Kings of Mongrel Folk was magnified by the inclusion of the like-minded and equally talented Danny Barnes, whose addition was seamless. Barnes on banjo: his mix of quirk, style and grace exemplify accessible banjo. This former Texas native, and now Seattle-area resident, put on a clinic – lifting the Kingz to Godz status. Orville taught a fine dobro workshop both Saturday and Sunday. Kudos to all. Catch ‘em if you can.

Later Saturday, the crowd resoundingly approved of the performance of the Laurie Lewis Band. This set featured a special appearance by Alex Hargreave’s 11-year-old sister Tatiana, who confidently played against Ms. Lewis on fiddle – presenting, no doubt, her side of some future competition she and her brother will endure. Her stage presence and command of the instrument during the performance was impressive. Good on ya, girl!

Larry Sparks and the Lonesome Ramblers brought some wonderful gospel to the stage both Saturday and Sunday.

Rhonda Vincent, who has practically owned the International Bluegrass Music Association (IMBA) female vocalist of the year honors for the last six years turned in a memorable performance both Saturday and Sunday. Kenny Ingram, Rhonda’s banjo player tore the place up. Her fiddle player, Hunter Berry, (the 2003 and 2004 Nashville SPBGMA Fiddle Player of the Year Award winner) tolerated her jokes about dating her daughter and played scorching hot licks to everyone’s delight.

For Emmylou Harris aficionados, please see our piece on her performance herein. Following a fine set by Emmylou and Carolina Star, available floor space was increased by removal of about 250 seats to accommodate free-dancing to the tunes featured by Asleep at the Wheel, a 36-year-old Texas western swing/blues group who played until closing.

The late night jam on Saturday at the Red Lion Inn featured several hours listening to a stellar collection of young players we call the Future of Bluegrass: Alex Hargreaves, with sister Tatiana (both on fiddle); Jacob Jolliff (fearless and daring improvisational mandolin); Sam Grisman (stand-up bass) and Nick Dumas from Seattle (fiddle and mandolin) with a buddy named Austin McGregor (who plays absolutely flaming banjo licks after less than 11 months of study on the instrument) were joined by some “older players” - Larry Barnwell, the PNW regional Martin rep, Jim Nunally and KRVM bluegrass radio host “Ramblin Robert” Paslay from Eugene, OR.



Above: Godz of Mongrel Folk

Best wishes for a speedy recovery to Bryan Bowers, world renowned master of autoharp, singer/songwriter and storyteller who was unable to perform at the festival due to heart-related health issues (www.bryanbowers.com). The Laurie Lewis Band stepped in, with help from the legendary David Bromberg and the very gifted Alex Hargreaves and Sam Grisman to fill the void. Bromberg with his Angel Band closed the festival Sunday night with another well-received performance by a grateful audience.

Due to space limitations, workshop coverage is excluded here, but may be included in future Victory Reviews. Karla and Lynette enjoyed the songwriter’s workshop put on by Bryan Simpson of Cadillac Sky, while Alex and Larry enjoyed Sue Malcom’s Slow Jam workshop (details, music and discs available at www.suemalcom.com).

Below: Larry Sparks and the Lonesome Ramblers



KIDS KORNER

Bluegrass and Beyond: Musical Events for Kids

BY HILARY FIELD

From baroque opera to bluegrass, there are plenty of opportunities for music-loving kids this month. Here are some of the highlights.

**D'Addario Wintergrass Youth Academy
Wintergrass Music Festival,
February 22-25, Tacoma,
www.acousticsound.org**

Wintergrass, awarded Bluegrass Festival of the Year in 2005 by the IBMA, is one of the premiere festivals in the Northwest. Along with the incredible line up of musicians (this year featuring Mike Marshall, Jerry Douglas, Chris Thile, Tim O'Brien and more) there are workshops, a historic Midnight Mandolin show, and dance bands. And then there are the jams. From the elevators to the hotel lobbies, from the stairwells to the hallways, every nook and cranny of the Sheraton Tacoma Hotel is filled with music. Kids are always welcome at Wintergrass. There is a Kids Room staffed with volunteers ready to share activities, music, crafts and games. Kids in grades 4-8 can join in the music making at the Youth Academy. With Beth Fortune and Joe Craven at the helm, kids will have a chance to explore and express themselves in unique musical ways. "Music is imagination, expression, therapy, and living in the creative spirit" says Joe Craven. "It doesn't need labels as much as it needs opportunity. Through exploration, practice and sincerity of application, you can make music on just about anything... Don't throw it away – redefine it as a musical tool – teach it to a child – leave it as a gift."

The program, led by Beth Fortune, the conductor of the award-winning Washington Middle School Orchestra, offers kids two full days bluegrass fun in one of this area's biggest musical events. Along with the general music sessions, there will be focused instrumental instruction. Each participant may choose two instruments (guitar, bass, mandolin, banjo, fiddle) or voice. "We will be celebrating Bluegrass as an important American genre, and then expanding — incorporating rhythm, percussion, and other styles of music to create something completely new and unique" explains Beth. "I truly feel that

the kids at Wintergrass will have so much fun they will want to come back for years to come." Joe Craven calls the festival a "micro music megalopolis"; which he goes on to describe as "an overnight community of people gathered under a highly organized structure to entertain, inspire, educate, and support the passion of music." Youth Academy students embark upon this journey, finding inspiration in the break-out and general sessions, including "Bluegrass and Beyond," Band Scramble" and "Everything Except the Kitchen Sink." For those familiar with Joe Craven, a virtuoso multi-instrumentalist, it wouldn't be surprising to discover just how musical a kitchen sink can be. "Through exploration, practice and sincerity of application, you can make music on just about anything," says Joe. "It's great to just pick up things like an empty water jug, garden tools or your pet and discover their inherent musical qualities, as well as your own," he says. "It's not the thing, but the process of how you connect with it that makes great music." With Joe, Beth, and other Kids' Academy faculty as inspiration, everything you touch can turn into music.

**Tiny Tots Series
Kodály & Orff for Families
Seattle Symphony, February 9-10,
Seattle, www.seattlesymphony.org**

"Tell me, I forget. Show me, I remember. Involve me, I understand." These are the words of Carl Orff, the great music educator and composer. This quote echoes the philosophy of all successful educators, as well as the secret of how the Seattle Symphony offers classical music in a way that entertains, engages and involves an audience of children from newborn to age five. Carl Orff and Zoltán Kodály are the featured composers in Seattle Symphony's Tiny Tots series this month. These concerts are specifically for the young and the restless, with plenty of interactive play and movement. These immensely popular shows feature the talented and engaging early childhood performers Identical Harmony, along with special guests, Seattle Symphony musicians, and talented young student performers. Kodály and Orff are composers who

both spawned unique developments in early childhood music education, and both embraced folk music from their own and other cultures. Their compositions combined ethnic folk music and European classical art music, bridging the gap between the two genres. According to Orff, music for children is always "connected with movement, dance, and speech—not to be listened to, meaningful only in active participation." Kodály's philosophy of music education entailed teaching "music and singing at school in such a way that it is not a torture, but a joy for the pupil; instill a thirst for finer music in him, a thirst which will last for a lifetime... often a single experience will open the young soul to music for a whole lifetime." Orff and Kodály, along with Emile Jaques-Dalcroze, redefined musical education, encouraging children to learn music by experiencing it in their voices, their movements, and through improvisation.

**The Coronation of Poppea, Baroque
Opera Preview
February 4, Early Music Guild, Seattle
www.earlymusicguild.org**

Seattle's Early Music Guild, like the Seattle Symphony, has programs that bring classical music to young people in fun, accessible ways. The Early Music Discovery Series are concerts that introduce and explore early music. The concerts last about one hour, and there are plenty of opportunities for kids and families to ask questions and experience the music up close in an intimate and informal setting. This is a preview of *L'incoronazione di Poppea* by Claudio Monteverdi, and early Italian Baroque opera. Through selected scenes and commentary, the cast and directors of Early Music Guild's upcoming production guide the audience through the story, the music, and the baroque instruments.

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



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ACCENTS ON MUSIC THERAPY

Music-Making: An Essential Life Force

BY NANCY HURLLOW HOUGHTON, MA., MT-BC

The holiday season has played its final cadence. The New Year is just tuning up. It's time for me to take a reflective glance at the past year. And, when I page through the scores of the past 12 months, I discover that many of the peaks involve music, whether music-making on my own, in a therapeutic setting, with an organized group, or in an informal manner with family and friends. Music enhances my personal and professional life in myriad ways.

Did you find yourself in a sing-along Messiah session this holiday? Or humming a seasonal carol while shopping? Did you go a-wassailing? What about participating in your place of worship's choir? Did you make a point of participating in a jam session or an open mic? Did you sing a child to sleep with a soothing lullaby, or perhaps belt out a sea shanty in a noisy bar? Opportunities for music-making permeate the fabric of our lives. Music-making offers many benefits which, while not formal "music therapy" can be appreciated for their contribution to perpetuating our life force.

I recall a moment in December in which the full potential of community music-making was shown to me. While singing a holiday concert with the Bainbridge Chorale, I experienced a deep sensation of connectedness and belonging. As our 80 or so voices resonated with one purpose, I sensed an uplifting feeling of deep joy and freedom. And, the audience obviously was sensing the intention of the music, and languished in the gift offered up to them in our song.

Community music-making offers us a sense of each other in non-verbal means. The experiences of affiliation, common purpose, and camaraderie are created in choirs and orchestras much as they are on a sports team. Participating in group music-making adds to our general quality of life. Our awareness of each other is expanded through shared music making; our own identities are further defined. Group affiliation is created specifically through synchronizing our breathing, tuning to each other, and sharing a sense of emotional expression.

Group percussion experiences are frequently used to enhance group cohesiveness. Sharing in a rhythmic experience helps orient and entrain the members, attuning them to each other.

Drumming groups have proven useful for at-risk youth through offering a peer group and a greater sense of belonging.

The human spirit is expressed through experiences of pleasure and play. Play reduces stress and increases vitality. When we play music together, we decrease our pre-occupation with everyday stresses, and reconnect with the playful, pleasure-seeking side of ourselves. An impromptu jam session offers music-play opportunities for all abilities. When people gather at our house, we place a large basket of instruments in the middle of the floor. The more seasoned musicians may lead off, but everyone can join in through simply shaking a maraca or tapping a bell with a drumstick. No experience required, just the willingness to play and the desire to let the human spirit find some space for fun.

Another aspect of music-making is the expression of our own creativity. As a creative art, music's limits are boundless. Engaging in the creative process of formal or informal music-making expands our self-awareness. We discover something unique and valuable about ourselves and our ability to contribute to the whole, whether it's through a simple rhythmic pattern or a hot lead guitar solo. It's further validation of who we are, right here and right now.

When we participate in group music-making, we engage in a dance of give and take. We become better listeners, better leaders, and even better followers. Music-making with others involves attentiveness not only to what our own role could be, but to what each member is offering and asking for. These skills of deep listening and awareness are essential in music-making, and can teach us better ways of interacting in our everyday lives. If we listened to our children or our partners with the same attentive, discerning ear as we hear our music mates, we could experience greater depth and nuance in our verbal interactions.

Group music-making invites us to explore, develop and live in a place of authenticity. Through listening, connecting and moving in a common direction, we are linked more deeply to each other. Each member of the group is affected by the exchanges and interactions that take place during the sounds and silences created.

So where will you find your musical self this year? Check out a local church choir. Dust off that old clarinet, tune the piano, and get new strings for the guitar. Think you are not a singer or instrumentalist? How about starting a "kitchen band" with your kids, experimenting with pots, pans and utensils in an impromptu jam? There is music to be found and enjoyed all around you. Make this your year to reach out, sing out, and find the playful, creative expression of your life force.

Several of the concepts expressed in this column were derived from one of my favorite sources: Music and Soulmaking by Barbara Crowe. I am always 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.

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MUSICAL TRADITIONS

Memorize, Memorize...

BY STEWART HENDRICKSON

A few years ago I wrote a column entitled "Not In The Book" in which I said that *Rise Up Singing* "is really a fine collection of songs to sing in groups, but not to be used in group singing... Only when a song is memorized does it come alive. Only then do you understand what the song is about and it becomes your song."

In solo performance it is even more important to have your material memorized. That applies to both songs and instrumental pieces. But it's often easier said than done. When you're young it's easy, but it gets harder as you get older (at least for me). Sometimes we think it's not possible and give up without even trying. It is possible, it just takes longer. Here I'd like to explore some ideas about memorization.

People think I know hundreds of songs by memory, but it's really only a trick. One needs to know only three songs by memory at any one time. The trick is that each time you sing, it's a different set of songs. So don't repeat any of your songs and people will think you know hundreds.

Actually, I try to always be working on at least one new song. Sometimes I can learn a song in just a week or so, other times it takes many weeks. I wish I could give a sure-fire method to do this, but I can't. Others may have better methods, but this is sort of how I go about it.

First of all, I try to pick songs that are good for me. There's no use trying to learn a song that doesn't really fit. Sometimes I realize that after I start, and then move on to another song. It has to fit your vocal range, style and temperament, and of course be something you enjoy singing.

Once I have the song, I start singing it over, and over, and over again until I am sick and tired of it. Well, not really.

First I work on the melody. I might use an instrument or do it unaccompanied. Once the melody is down, I then work on the words. I like to type out the words and print them from my computer with the largest type, keeping it all on one page (my eyes aren't as good as they used to be).

Then I start singing it over a hundred times (or that's what it seems like) using the words. At first I prefer singing unaccompanied so I can work on the phrasing and tempo, unencumbered by any instrument. Sometimes I try closing my eyes to

the words to see how I'm doing. And sometimes it seems hopeless. But I keep telling myself it's always possible, it might just take a bit longer than usual.

And then when I think it really is hopeless, I find myself picking up a few words, a line or two, or maybe even a verse. But then the next time I try it, it's not there yet. This is the most frustrating stage in my memorization.

Of course some songs are harder than others. Story songs are easier than songs without any particular order to the lines or verses. Often it helps to visualize the story or what is happening in the song. I create a mental video and simply follow it along with the words. I also need to get mental picture of how the songs is constructed – how many verses, what each verse is about, the order of verses, etc.

Sometimes a certain word becomes a stumbling point, as it's not a word that easily rolls off my tongue; but after singing it umpteen times it finally becomes familiar. At some point I should really throw away the printed words and force myself to stumble through it even if I have to stop and think about the words. That's the hardest thing to do.

It's much easier to have the words there if only to glance at when you need them. But that then becomes a crutch and you can never really learn those critical parts if the words are there. It also helps to go through the words in my mind when I have nothing else to think about or when I am trying to get to sleep or wake up in the middle of the night.

Then there comes a time when I know all the words, but might not be able to recall them fast enough. When I practice, I try to sing the song through perfectly the last time. Then overnight something happens, it must be going through my unconscious mind, and the next morning I find it's suddenly much better.

Finally there's a certain point when the song really sets in and I am comfortable singing it. I recently learned a new song but continued to stumble so I could only sing it perfectly maybe one out of five times – not good enough for performance. Then after a while, not singing it that much, something happened, and it was not

possible to make a mistake. I think it was still working through my unconscious mind.

In performance I still have to concentrate 100 percent on the song, I cannot let my mind wander. It's like an actor staying in character. But then it really becomes my song as I communicate it to my audience.

I am reminded of a story I heard of a folk club in England. A young lady got up to sing a ballad and taped the words on a long sheet to the microphone stand. As she plowed through umpteen verses of a seemingly unending ballad she had already lost her audience. But then a gentleman in the front row pulled out his lighter and set the bottom of the song sheet on fire. The audience was quickly relieved of its agony.

Correction: In my column last month, "Happy Hogmanay," a couple of sentences were left out at the beginning of the fifth paragraph; thus it made little sense. The correct paragraph should have read: A popular custom of Hogmanay is the practice of *first footing*. The first person to cross the threshold after the strike of midnight on 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.

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.

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RIVER CITY BLUEGRASS HEADLINER

Emmylou Harris and Carolina Star

BY KARLA OMAN

When we were contacted by RiverCity organizers last fall and found out that Emmylou was the headliner, I was immediately pumped. We were scheduled to see her in December, and an opportunity to see and hear one of my favorite singers twice within a month was too good to pass up. That bluegrass grin, which became the norm over the course of the three-day festival, was already showing up.

I was still grinnin' when Emmylou and Carolina Star took the stage. Carolina Star is comprised of John Starling, Mike Auldridge, Tom Gray, Rickie Simpkins and Jimmy Gaudreau – Seldom Scene and Chesapeake alumni. Emmylou and John

have known each other since the early '70s, when they'd hang out in John's living room and swap songs. Music – the master of networking in and of itself!

It was a good night!

Emmylou and company worked their magic. They played 18 songs plus 2 for the encore. Emmylou's voice has changed over the years from that infallible high clear sound to a wonderfully-aged and matured instrument. Her range is altered somewhat, more secure in the lower register with an

ethereal high whisper. She laughingly told the audience that she'll turn 60 this year, and didn't know where the time had flown — on the wings of angels and Emmylou's voice.

The set consisted of mostly older material. Carolina Star did a fine job of backing Emmylou. You could tell that these were familiar friends singing songs they love. Alex and I had a great conversation with Mike Auldridge afterwards. He was expecting a radio station interview post-concert, but they never showed. Their loss – our gain. Mike bequeathed the Chesapeake CDs to Alex.

And finally, as we were walking back to the hotel later that evening, we came upon Emmylou and John Starling as they returned after the show. Emmylou graciously signed someone's multiple CD jackets and programs, but looked exhausted. We were just happy for the chance to see her up close and personal. I shook John Starling's hand and told him what a good job he had done. He confessed that it took him awhile to get over his nervousness at making Emmylou sound bad. Not possible, I told him. You were both great. He smiled a grateful smile and made his way down the corridor.

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Ramblin' Mike Continued from page 4

difficult time in my musical experience, since I had to stifle my tendency to ad-lib.

Music has given me a chance to meet some very interesting people. In Ghana in 1978-9, I served as Public Affairs Counselor at the American Embassy. Part of my duties were to run the American Center, containing a Library and performance room. While there, Ghana suffered two coup-d'etats, which finally brought down the military dictatorship and culminated in a free, democratic government. I had a chance to visit one of Ghana's three universities and play together with a group of drummers who would challenge me to follow their music. What an experience! I could play any line of notes I chose, but I had to switch rhythmic beats numerous times to meld with the poly-rhythms of the Ghanaians.

Then, despite the political situation in Ghana, I managed to plan and stage, with my Information Officer, a three-day, multimedia program at the American Center, covering the birth of Jazz and it's growth...from the sounds and rhythms of Africa to the Mississippi Delta and then spreading around the world. We used rear-screen projectors, videotapes and records, African musicians, and myself to follow the birth of jazz through to it's latest manifestations around the world... The program ran for three days, seven hours each evening.

In 1983 I was traveling in a motorhome through the U.S. and Canada with my late wife, recording a radio program on nature and the environment as free-lance producers for Public Broadcasting and distributing it by satellite to more than a hundred PBS radio stations. Most of the time I found some time to play the guitar and recorder.

What is the attraction of any open mic? From my standpoint, it allows me to listen to a wide variety of music and then have an opportunity to play anything I want—take chances, fool around...push the envelope. Much of my life today with Maggie consists of traveling overseas and domestically. Now and before I retired, I've had the great thrill of playing with musicians overseas and at open mics in such places as Jackson Hole, Wyoming, Telluride, Colorado and Moab, Utah.

Now, as often as possible, I play at open mics and, once a month-lead a sing-along with five other couples who love to play and sing. I carry my recorders (and sometimes my guitar) on our travels. One of my most beautiful moments with music has been on the trail, particularly as Maggie and I hike and canoe through the canyons of the southwest, many

times meeting hikers on the trailhead, asking about the flute music they heard across the canyons... sometimes playing with friends and/or strangers at campsites.

How important are music, open mics and Victory Music to me? Don't ask my friends. Just keep playing. I love your music. You inspire me to push the envelope with ad-libbing and making full use of the famous "cycle of fourths" which opens the door to harmonic flights of fancy. Music is the best way to clear my head after reading about today's problems around the world and in this country.

Enjoy life. Enjoy ad-libbing. Enjoy Victory Music!

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. , is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79.

He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in '87.

Contact: moorafafa@mindspring.com or visit: www.moorafafa.com

Wintergrass Continued from page 7

and 23rd. These sessions will help supply kids with the tools and groundwork for a lifetime of happy music making. You can register on the Web or with brochure application—address questions to Patrice at (253) 428-8056 or Patriceo@comcast.net. This will make a perfect gift for your aspiring young musician.

Instrument lending library.

Housed at Ted Brown Music (253) 272-3211. Call and ask for Phil and if your child is interested in guitar, mandolin or fiddle he'll talk with you and see if you can work something out. This is still a new program with potential because one of our sponsors believes in lending a hand by lending an instrument.

Department of Karma

Besides the previously mentioned contributions of D'Addario and Ted Brown, we also appreciate our other returning sponsors: Gibson Company, Martin and Co., Fender Audio, The City Of Tacoma, Tacoma Guitars, and Dusty Strings. And we very much welcome on board our new sponsors: The Deering Banjo Company,

Beard Guitars (and dobros) and our Midnight Mandolin co-sponsors: Fretboard Journal and Mandolin Cafe. They're making our event possible, so it's only fair to return their generosity by filling our musical needs at their businesses and enabling them to support themselves and further serve our community.

A few tips concerning tickets and accommodations are in order, especially if you're new to our festival. As you read this there is probably available seating to all events, but you may want to act quickly because we've sold out a Friday or Saturday on occasion. Ticket pages are online (www.wintergrass.com) and in the brochure, which can be found in a variety of places. We'd hate to have you miss out because you procrastinated.

As for accommodations, the Sheraton and Courtyard Marriott Hotels are full. The La Quinta (253) 383-0146, 1425 E. 27th St. is on the shuttle route and has a Wintergrass rate. You must mention Wintergrass to them or they will tell you they're full. The Econolodge (253) 922-9520, and the Shilo Inn (800) 222-2244 are Wintergrass friendly and cheaper than La Quinta but are not on the shuttle. Much more info is available on the above Web site or via the Tacoma Convention and Visitors Bureau at (253) 627-2836 or www.traveltacoma.com. As with tickets, the sooner you get in gear the better off you'll be.

So now you've got it all together: You've brought your instrument for jamming, a warm coat for walking between venues and enough money for food, drinks and CDs. Now get your mind set for a memorable weekend of playing and viewing, seeing old friends and making new ones, experiencing the past, present and future of bluegrass at work and play, welcoming previously unknown talents into your house of music, maybe taking a new song, tune or playing technique home with you and making your own unique contribution to our culture. We'll be delighted to have you and you'll be delighted to have been had.

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

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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

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

WORKSHOPS Two Grammy-nominated songwriters, Steve Seskin and Kye Fleming, teach weekend workshops for women in the San Juan Islands. Other workshops: Heart's hit-making songwriter Sue Ennis, award-winning singer/songwriter Cosy Sheridan, performer and activist Holly Near, songwriter consultant John Braheny, and songwriter/publicist Dinah Brein. Information: www.songandword.com, 360-468-3964.

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/

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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 HARP 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
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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!

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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


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Lunch time Music with Bob Hammer and Chris Clark

2nd-3rd	Paul Green and Straight Shot
9th	Blues Orbiters
10th	Rent Collectors
14th	Floyd Standifer and All City High School Jazz Bands
16th	Blues Marmalade
17th	Polly O'Keary Blues
18th	Muskrat Rabble Plus
20th	Jeff and the Jet City Fliers
23rd-24th	Becki Sue and her Big Rockin' Daddies

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
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Compelling voices of acoustic Americana!
This all female acoustic quartet creates vocal
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Charge-by-phone: 800-992-TIXX or stop by TicketsWest outlets at select GFC stores and
Rudy's Barbershops. The newly completed Northshore Performing Arts Center is located
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VICTORY MUSIC OPEN MICS

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Sign up - 4:30 PM

Music 5 - 7 PM

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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

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Dougie Maclean

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Sunday, February 18 7:30pm \$14

David Francey

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Saturday, Feb. 24

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