

VICTORY REVIEW

music
Acoustic Music Magazine

May 2008

Number 5

Volume 33

dance

sing

taste

learn

participate

It's Folklife Time!

Inside...

- ✦ Juan De Fuca Festival of the Arts
- ✦ Say Goodbye: A Steve Guthe Retrospective
- ✦ Tumbleweed has a New May 10th Deadline!
- ✦ Portland: Pete Seeger

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REVIEW STAFF

Editor-----	Anita LaFranchi
Layout and Design-----	Anita LaFranchi
Copy Editors-----	Steve Wacker, Jim Smith, Betsy Peto
CD Review Coordinator-----	Tom Petersen
Proof-----	Betsy Peto, Galena Reiter-Thomson

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GALLOPING GOSSIP

May 2008



BY JAN DENALI

Hi Everybody,

*** Here I am live and direct with a print feed from the annual **Bach Cello Suite Marathon**. I am part of an all-ages capacity crowd, come in out of the wind and rain in springtime Seattle. We are filling this comfortable Phinney Ridge church to celebrate and bear witness to the magnificence that is Bach's Six Suites for Unaccompanied Cello. The event happens now, a Saturday in late March, to mark the birth of the suite's composer: Johann Sebastian Bach. There is a sweet and special quiet in our attentive anticipation. The energy here is like that of another current local happening: that of the rehearsals with Mary K. McNeill and her amazing ever-growing choir, which will sing for the Dalai Lama. It seems we are all deeply in touch with both the basic goodness of everyone present and also our own good fortune to be part of what is coming. We'll come back to the Bach suites in a minute.

*** With this issue (May 2008) of the Victory Music Review, the one-year anniversary of my musings on these pages is marked. What fun I am having. You may have noticed that I tend to be on the lengthy side and that the variety of my interests fits my freerangechick handle. To accommodate these tendencies, I am looking for additional places to put my points of view. If any of you have ideas in this regard, please feel free to write me. I enjoy getting your mail and would appreciate your advice.

*** Before getting back to the current event, here are a few tidbits I know: **Rebecca Cohen's** CD *You Hung the Moon*, is available. She has four of the tracks on her MySpace page and they sound good. *** **Ruthie Dornfeld** has a new duo with vielle (5-string medieval fiddle) player Shula Kleinerman. They've done a couple of gigs by now. Ruthie has a knack for good collaboration. I saw her not long ago teamed with **Cyd Smith**, formerly from my part of town (Columbia City/Rainier Beach, Seattle), now of Williams, OR. I see Cyd's going to be teaching her swing rhythm guitar during week 3 of the Puget Sound Guitar

Workshop this August. *** **Honk Fest West** was an extraordinary event. Perhaps it was the weight of Seattle's great bands that allowed us to host the 3rd Radical Marching Band Festival. The first two festivals were held in Sommerville, MA. Local bands helping to host Honk Fest West were the **Raging Grannies**, **La Banda Gozona**, **The Ballard Sedentary Sousa Band** and **The Yellow Hat Band**. I was thrilled to hear The Yellow Hat Band and their subtle musicality. I wasn't expecting that from a marching band.

*** Now, back to the cello suites. **Cordelia Wikarski-Miedel** is introducing some of the players. This year there are 29 cellists each playing a movement, sometimes two. Ms. Wikarski-Miedel has been fulfilling this role for 20 years—she invented the event. As she says, the suites are like the whole musical world in miniature. As an adolescent string player, I ventured into studying the suites and Pablo Casals' recording. I was immediately sure there was no need to study anything else. No need to even hear anything else. Dayenu. The suites alone are enough for a lifetime of musical happiness. The marathon as Cordelia invented it is all the more so for each player's rich interpretation offered up though each player's instrument. All the same, all different. In the Sarabande of the 5th suite, a young man, Matt Kelzenburg, was so soft, so light. The air pulsed for seconds as the ending silence deepened, bow still aloft. I gasped. "Daring" was the comment in the bathroom line at the break.

*** I cannot possibly stop talking about strings without mentioning **Kane Mathis** and his ensemble. Turkish oud (two courses of 10 strings, is it?) and African kora (21 strings), and Kane is a virtuoso of both. He and his superb ensemble did a stunning show at the City Hall (free, year round) Thursday lunch series. I'll have more on them soon, I hope. By all means, catch them if you can during the Northwest Folklife Festival over the Memorial Day weekend (May 23-26) at Seattle Center. *** You know what a big deal contra-dancing is at Folklife. You can

verify its somewhat extreme nature by visiting the Fisher Pavilion across from the Center House, anytime during Folklife. But then, there is the Contra Marathon (yes, Seattle has another annual springtime marathon). You might ask how is the contra-dance marathon different from any other contra-dance, besides being a benefit for Folklife. Well, normally our dancers seem to go non-stop and endlessly, but to be honest, there is a breath or two between each dance. It is just long enough to take someone else as a partner, line up afresh and hear instructions. Typically, every few hours at the weekly dance, there is a group break involving chatting, hydration, announcements, etc. However, at the marathon there is no stopping. As a caller nears the conclusion of a dance, another band has infiltrated the bandstand and is ready to overlap a tune. Another caller has reached out a hand for the mic and begins the new dance with what is no more than a new sentence. Meanwhile, yet another band and caller will be readying in the wings for the next handoff. This is done on and on, up to and including 11 pm. It is a joy and a wonder to behold.

*** This year at Folklife, come on Monday for the area's first contra set to Klezmer music. It's **Sherry Nevins's** idea, I heard. *** Folklife, being ever modern and up-to-date, now presents *Folklives*, the podcast. It is now available at www.nwfolklifeaudio.org. *** **The Duwamish Tribe** (Seattle's first people) are playing a leading role in this year's Folklife. Urban Indians, the cultures of indigenous people in and around Seattle, is the theme this year. See you at Folklife.

Ms. Denali says, "Please feel free to write me at FreeRangeChick@HotFlashMusic.com with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events, particularly of the free/low cost and/or regional artist(s) and/or family-oriented variety."

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SAY GOODBYE: A STEVE GUTHE RETROSPECTIVE



BY HANK CRAMER

Ferryboat Music Releases CD by Late Northwest Folk Leader

Steve Guthe, my friend and music partner, was a leading light of the Pacific Northwest folk music scene for more than 25 years. He passed away in April 2005 of a heart attack, and his absence leaves a large, silent hole in the music circles he once traveled. In an effort to fill part of that void, and to make his music accessible to the public again, Ferryboat Music has released a retrospective album of Steve's songs and instrumentals called *Say Goodbye*.

I should probably start at the beginning, to refresh old friends' memories and to introduce him to younger readers who never had the chance to meet him. Steve was born in upstate New York, raised in Boston, and moved to Seattle in the late 1970s. As a kid, he learned guitar from a teenage neighbor named Bill Staines, beginning a lifelong affair with folk music. Steve's initial attempts to busk on the streets of Seattle met with abject failure: "You can starve to death playing guitar!" he later recalled. He soon bought a hammered dulcimer from Dusty Strings, learned to play it, and began performing aboard the Seattle-Winslow ferry. Failure quickly changed to success: passengers listened, passengers threw tips in the instrument case, passengers bought cassette tapes.

Steve teamed up with a series of partners to form The Ferryboat Musicians, featuring Steve on dulcimer and banjo, the partner on guitar, with both sharing vocals. The set usually opened with dulcimer tunes, then progressed to songs, heavily infused with wry jokes and a great deal of showmanship. Steve's original partner was Alan Levy, who shoved off for Alaska before long. Next came Kat Eggleston, who recorded two cassette albums with Steve before leaving for a solo career in Chicago. Steve also sang on two *Victory At Sea* albums, and served as a board member for both *Victory Music* and *Wintergrass*.

Steve quickly found new music-mates with whom to record and perform, including Susan Welch, Mike Saunders, and myself. Renaming his group The Ferryboat Band, Steve took to the

road, performing as far away as Texas, Hawaii, San Francisco, and Baltimore. He recorded two more albums, the first of which was an Irish instrumental album called "A Fine Time Indeed" with Mike Saunders on guitar, fiddle, and clawhammer banjo. The second, "Brave Boys!", was a vocal and instrumental album recorded with The Rounders (Robby Thran and myself).

Steve's untimely passing left all of his albums out of print, and some unfinished tracks in the studio. It would be a crying shame to let his music sit in a closet, unreachable by those who'd like to listen. So I dusted off what Ferryboat Music still has of Steve Guthe, and have put together a "best of" album that reflects his vocal, instrumental, and songwriting talents.

The first order of business was to finish three of his incomplete songs. "Texas Rangers," a haunting a cappella solo, needed only editing and reverb. The homeward-bound shanty "Goodbye, Fare Ye Well" got support from David Lange on accordion, Robby Thran on bass, and harmony choruses from Mark Iler, Brian Maskew and myself. "Say Goodbye," a bitterly funny song Steve composed after a romantic breakup, gained subtle backing from Mark on lead guitar and harmonica.

The album opens with "The Swallow-Tail Jig/Unfortunate Rake" medley on hammered dulcimer. Steve called the tunes in this medley his "E Minor Tunes," and invariably commenced live performances with that pair. There are rowdy sea songs, like "Jolly Rovin' Tar" and "New York Girls," balanced by the nostalgic love song "Lakes of Ponchartrain." Interspersed with vocal renditions are instrumental tunes on dulcimer, backed either by Mike Saunders or myself. As we reviewed "Run Come See Jerusalem" we discovered a false start in which Steve broke out laughing at himself. It's classic Steve—so it went on the album. In all, there are seventeen Steve Guthe performances, ending (appropriately enough) with "Say Goodbye."

Added at the end is one unlisted track: my rendition of "My Rambling Boy," which I sang at Steve's memorial service. It's my way to "say goodbye."

Putting this album together felt like a family affair. The cover photos were shot by my son Hank IV when he was only eight years old—he spent a lot of his childhood on the road with me and Steve (he's 23 now). My wife Kit McLean did the graphic design. Recording was done over the years by Steve's friends Rob Folsom and David Lange.

The expenses of producing this CD were paid by Ferryboat Music. Proceeds from the sale will go to Tumbleweed, Steve's favorite folk festival. I hope the release of this CD will allow old friends and fans to enjoy "one more song" from Steve Guthe and let new listeners appreciate the talent he shared with us. The CD will be available online through the Ferryboat Music Web site and will likely be offered for sale through stores that carried Steve's music in the past, such as Northwest Seaport and Dusty Strings in Seattle, the Galway Bay Pub in Ocean Shores, and the Sun Mountain Store in Winthrop. They can also be ordered by mail for \$16 each (postage included) through Ferryboat Music, PO Box 22, Winthrop, WA 98862.

For more information, e-mail kitcramer@mac.com or call (509) 996-3528.

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IT'S FOLKLIFE TIME!



BY PERCY HILO

PHOTOS BY ANITA LAFRANCHI

Can you think of any better way to celebrate the beginning of our de facto summer than by attending, performing, or volunteering at Folklife? I didn't think so! From May 23 to May 26 we'll gather at Seattle Center for the 37th annual full-service folk culture fest/bliss-out where we'll enjoy some favorite styles and performers, admire the costumes and crafts, hug some old friends, and maybe come away a little wealthier in culture and substance than when we entered. All the possibilities will be in place and we won't suffer from a lack of choice.

Of course, Folklife has always been about education as well, but in the most enjoyable and unpretentious manner possible. Our workshops, panel concerts, and many of the performances are chock full of valuable information and materials that we can make use of down the road. In addition, we have our annual cultural focus in which we direct special attention to a group that is living, working, creating, and expressing their traditions among us and yet go largely unnoticed or are taken for granted. Making one of them our focus each year is our way of declaring their importance and giving you a chance to find out what makes them who they are.

CULTURAL FOCUS: URBAN INDIANS

Most of you probably don't know that 60% of Native Americans live in cities and not on a reservation. There are more than 300 tribes represented in the Seattle area, and they've inherited a wide range of traditions in the areas of music, dance, stories, crafting, foods, and ceremony. Many of these people are also in the position of walking two paths: Living a basically mainstream life as dictated by the conditions of a city while trying to maintain their culture in an environment that is unsympathetic or oblivious to it.

At Folklife 08 there will be panel discussions of Native American issues in the Northwest as well as music, dance, drumming, storytelling, fashion shows, and more on the narrative stage, Folklife Commons, and the Intiman Theatre.

We will also present three big cultural focus events at the Bagley Wright Theatre on three consecutive evenings, leading off on Friday with a Welcoming Ceremony with the Duwamish, Suquamish, and Snohomish Tribes and some local community leaders.

Saturday evening will offer the annual Folklife Benefit Concert with The Little Big Band (Native R&B); Twill Kanim, a violinist who calls himself the Violindian; flutist Peter Ali; and Raven Dancer/storyteller Gene Fagaban. The concert will be hosted by Elaine Miles of the successful Northern Exposure TV series. Tickets will be \$10 in advance and \$15 at the festival. Advance tickets can be purchased until the May 22 online at www.nwfolklife.org, at the Seattle Repertory Theatre box office, by phone (206) 443-2222, or at the Folklife office (158 Thomas Street, 3rd floor). At the festival tickets can be purchased at the South Fountain

Information Booth until 5 pm on May 24 and then at the theatre until showtime. This will be a magical and enlightening evening, and the proceeds will help keep Folklife alive for future generations.

On Sunday evening there will be a special youth concert featuring contemporary Urban Indian hip hop. It will open with an original play, "Tobacco Leaves," presented by Red Eagle Soaring, and continue with hip hop from Komplex Kai (Tulalip) and Culture Shock Camp (Oklahoma City), one of the leading native rap groups in the country.

In addition to these festival events, on Monday at 9:30 am (before the day's official opening) there will be a special event, "A Healing Ceremony for the Human Family," sponsored by the United Indians of All Tribes Foundation. It will take place on the Village Green and is based on the White Swan Dakota



Above: Micki and John Perry's Pete Seeger's Sing Along



Above: *Hawkeye Herman*

perspective of the sacred pipe and medicine wheel. It will be performed with definite intention for those who wish to participate or desire a genuine knowledge. So it's plain to see that our cultural focus offers many chances to know our native neighbors better, and we hope you'll take advantage of some of the opportunities while also enjoying the rest of the festival.

SHOWCASE EVENTS

There are so many of these that a full accounting would take up this entire issue and all our other writers would get mad at me, so I'll mention just a few of the goodies. On Sunday there will be an Accordion Showcase in the Rainier Room, 1-3 pm, with Irish, Cajun, New England, tango, and Asian Indian musics. Also on Sunday, 3:30-6 pm, there will be a Northwest Independent show that will look at how music is produced separate from the mainstream and will feature Phil and Vivian Williams of Voyager Records, Bicycle Records from Olympia, and the online label Songslide. All these artists will be playing as well as lecturing. On Friday evening there will be a Utah Phillips Celebration with many songs and stories from Mike Marker, Larry Hanks, John Ross, Brendan Phillips, and more. On Saturday evening the Vera Stage presents an Oregon show in which one of the bands, Bark, Hide and Horn, makes up all of their songs from National Geographic articles

from the 1950's. Then on Monday at Vera, 7-10 pm, one of our new shows is Taste the Rainbow: A GLBTQ showcase for the gay and lesbian community. And among the dozens of other fine shows are bellydance, bluegrass, maritime, Latin, labor, liar's contest, buskers, and—oh well, you get the idea. There's absolutely something for you.

DANCE

Plenty of fun here as participant or audience. Of course the Roadhouse will offer plenty of square, contra, and partner dancing including a special Be There and Be Square show on Friday evening with two young women callers from Portland and a 30 years of Cajun and Zydeco show honoring How's Bayou on Sunday. There will also be partner dancing and various ethnic social dancing in Center House Court, and many performances on the International Dance Stage. Among these will be a Yiddish dance to the klezmer music of the Kosher Red Hots and a Hungarian Dance House with Forras, led by a Transylvanian fiddler—both on Saturday. On Sunday we'll introduce the festival to a Grange Dance with Phil and Vivian Williams and the Lee Stripling Band, and will also feature Central Asian music and dance as well as Brassed Off, with the Yellow Hat Band playing classic American Bandstand Music and Orkestar Zirkonium playing mad Balkan party music. Monday morning will bring a Bhangro (high energy North Indian Dance) and Bollywood (Indian Musicals) show, and later that day you can dance to West African Highlife. And as you dancers know there'll be plenty more to delight the eyes and feet.

MORE

Folklife Commons is a popular and vital family-oriented area with much fun to-dos for the little ones. We'll have a double teepee (two teepees together to form a big room) and the Discovery Zone, and within them you can take part in clay work, animation, flag making, puppet play, and various workshops, music, dance, and portions of the Urban Indian cultural focus. The Seattle Art Museum and the Fremont Arts Council will participate, and your family is invited to join them and have a good time in a comfortable setting.

In our zest to satisfy as many of you as possible we're introducing participatory choral singing and a wide variety of it. There'll be sing-a-longs (including inter-generational sings), workshops, open readings of major works, and evening outdoor movies about choral singing. Just another convenient excuse to get you involved.

With all the singing, dancing, watching, and visiting it's easy to overlook the remarkable variety of beautiful, excellently made, and functional crafts on display throughout the festival. Crafters are Folklife Family, and since the candles, clothing, woodworks, pottery, jewelry, and other items are things we use anyway, why not support our own when buying that hat, household item, or graduation gift?

So how do we manage to put on this great fest each year? Well, money is the engine of course (donate at the gate, folks, and maybe join Friends of Folklife), but volunteer labor is what keeps the train on track. Hundreds of volunteers filling what seem to be a zillion shifts at many different but equally valuable jobs are required if we are to succeed at putting on this megafest and keeping our fellow participants, the general public, and Seattle Center happy. It's worked that way for 27 years, and if we want our grandchildren to have a Folklife, it will have to continue. And it's not just a job, folks, it's a family in which many types of relationships have taken root. To join it, write Molly Hass, mollyh@nwfolklife.org, or call (206) 684-7326.

In speaking with Rob Townsend, Folklife's new director, he reminded me of the ripple effect Folklife has throughout the greater community. You never know how you'll be influenced or what you'll take home with you in future memories. Folklife isn't just about folkies but folklore/life is enlarged every day by what we do. Seattle Center is the common ground where we can gather to experiment and celebrate tradition at the same time. So come to Folklife with an open mind, bring a friend who's never been, introduce them to a brand-new universe, and all the oldies, newies, and in-betweenies will enjoy a grand long weekend together.

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

REVIEWS

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

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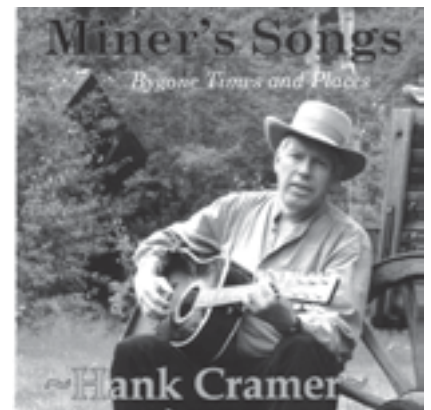
Wow. This is huge. The Starlings are one of the most talented and engaging groups in the Northwest, and their previous releases (including Joy Mills' solo album) were certainly high on the "Best Of . . ." lists when they came out, but *Marveling The While* has the group moving to a new level. Call it their Revolver, their Big Pink: they display a maturity and facility whereby the songwriting, the musicianship, and the arrangements strike deep at the emotional and musical subconscious. They use the themes and shards of generations of roots subgenres and an armload of contemporary acoustic music niches to spin a platter that is at once ecstatically new and resonantly recognizable. The opening cut, "Love and War," is simply a work of genius that causes heart palpitations even if listened to twenty times in row. Joy Mills, a great vocalist, turns to the sweet end of her range on this and many of the songs on this album, where before she got more attention when she was hard-nosed;

this brightness has the perverse effect of making the songs even edgier, as her usual harrowing tales arrive so innocently. Her "Wild Child" stands out, as does her roiling expatriate's melancholy and uncertain nostalgia on "Iowa." Mills' partner, guitarist Tom Parker, takes the lead on some of the songs, and he finds power in a more relaxed approach, too. These are his best songs yet. The music on the album is gorgeous, with the right touches in the right places. Aimee Zoe Tubbs' percussion work is particularly notable, be it on the skins or, as on "Favorite Song," hubcaps. Figuring heavily in the overall "feel" is some scrumptious pedal steel from Mike Grigoni on several cuts; there's also a nice guest appearance by Truckstop Souvenir's Laurny Shapter, and producer Chad Hinman pops in a little electric guitar to put a Bakersfield kick in "If I'd Ever Change." So, friends, it's 2008, and here's your "must have." Wow. (*Tom Petersen*)

He has quite a few notable sidemen including Brian Bowers on autoharp and Ben Greene on banjo. With the exception of "My Bonnie" the songs are all originals. His songwriting is for the most part, pretty good. His has a knack for interesting melodies and well turned phrases. The title tune is a cute little number that uses the alphabet to promote Bluegrass. "She Has A Gypsy Heart" is a driving number that has a life of its own. The old standby "My Bonnie" is sort of a Zen number that features Koto among other instruments. All things considered a good album. (*Lars Gandil*)

Local Folk

HANK CRAMER: MINER'S SONGS Ferryboat Music, FBD 507



LOCAL BLUEGRASS

JOE ROSS: BLUEGRASS ALPHABET Zephyr 0431



Joe was born in Virginia but is now an Oregon resident. He is a multi-instrumentalist playing guitar, mandolin, bass and keyboards. This is his latest release and it's quite an ambitious project.

Many of us have hard jobs but few of us have work as difficult as that of miners. Not only is it back breaking work it is extremely dangerous. Hank Cramer has had some experience of that work. He worked his way through college as a copper miner in Arizona. This album, his seventeenth, deals with that subject. The songs range from grim to down right cheery. I guess a miner's life isn't all dreariness. "The Gin And Raspberry" is on the

grim side as is "The Fire Is Burning Still" but on the other hand there's the upbeat Stephan Foster number "Ring Ring The Banjo" as well as a few fiddle tunes like "Flop Eared Mule" and "Whiskey Before Breakfast." He is surrounded by a group of well accomplished sidemen including an excellent hammer dulcimer player. To sum up this is a well thought out album and would delight anyone interested in the subject. (Lars Gandil)

Local Folk

ALICE DIMICELE: BY EBB AND BY FLOW
Alice Otter Music, www.alicedimicele.com



On this disc Alice Dimicelle invites us into a universe that offers delights for the eyes, ears and heart. Sporting one of the most unique and husky voices in music she easily navigates the emotional and musical landscapes from earth to sky, and w/her excellent musicians/friends in tow has created a folk-rock feeling that gives meaning to both genres. "Conjuring" and "The Way Your Heart Pounds" are thinking person's love songs w/genuine feeling while "Take Me Out On The Water" and "Made Out Of Water" bring us back to the flow of natural reality. "Crush" is the most rhythmic number w/ electric guitar and trumpet and "Downstream" is a jazzy melody with an ethereal feel that will work it's way into your soul. The traditional "Wayfaring Stranger" recognizes the root of it all while "Promise Of The Sun" is a prayer for a future of inner peace and the wish to be of use to her planetary family, and in this setting she certainly is. This is full service music that we can sing along with, dance to or simply enjoy with friends. (Percy Hilo)

BLUEGRASS

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HELP IS ON THE WAY
Horizon Records, HR11552

Having been the gold standard for bluegrass harmony for so many years now, we must be careful not to take Doyle Lawson & Quicksilver for granted. Being in a class by themselves leaves little to compare them to; listening to them is like watching Tiger Woods play golf. Even at this staggering level of expectation, Help Is On The Way is impressive, with delightful new twists on their talent and the confident ability to try things no one else could get away with, and succeed. DL&Q has located some of the freshest material in bluegrass gospel, songs that would be hits for anyone but which may now be already done since they've gotten the Quicksilver treatment. The CD opens with "I Know, I Know," which sounds so classic I had to check if it wasn't a Flatt & Scruggs number. The title cut, featuring the soaring tenor of Darren Beachley, has that secure sweetness that defines much of bluegrass gospel: the singer can't be lonesome, if he's got his savior. Call it the High Wholesome Sound? "Eternity Has Two" gives us one of the catchier refrains of late: "This life has many choices, Eternity has two." DL&Q remember to include several snappy, up-tempo tunes to remind us of what a good bunch of instrumentalists they are; they have a bright, clean sound, tempered a little by the smoothness of a dobro. The album concludes with a couple oldies-but-goodies, "The Black Sheep Returned To The Fold" and "What Shall I Do With Jesus," and goes way out on a limb with the Louvin Brothers' "Keep Your Eyes On Jesus," which is largely spoken, being a reading of last dozen verses of Matthew, chapter 14. Only the greatest can pull that one off . . . Put DL&Q with the greatest. (Tom Petersen)

MONROE CROSSING:
LIVE FROM SILVER DOLLAR CITY
Monroe Crossing, MC-1207

The presumptuously-named Monroe Crossing is a band that raises some awkward issues for bluegrass fans: on the one hand, they're very good singers, very good players, about as earnest and committed as a band can be, and are as tightly

rehearsed as any of the very best acts. On the other hand, all that earnestness is accompanied by a calculated showiness and a willingness to resort to the simplest, cleanest, hokiest of common denominators. Remember in A Mighty Wind, when the uber-cheezy New Main Street Singers bound onto stage and cry "Ready to hear some folk music?" This is recorded in Branson, MO, proud capital of frozen-in-time 1950s-style whitewashed middle American entertainment. You have to be good to play Branson – very good. But the jokes have to be almost humorlessly clean, and the topical references sensible to people who stopped watching TV when cable came along. Monroe Crossing's doing their gimmick, playing fan requests. They play a lot of songs requested by people who know nothing of bluegrass – hoary, obvious country songs, some useful ("Wayfaring Stranger," "Oh Lonesome Me") and some inappropriate ("Jolene"). They open with that most inexplicable of bluegrass "classics," "Fox On The Run," but mercifully later in the show play a couple Bill Monroe and Jimmy Martin tunes, pretty well, in fact. Fiddler Lisa Fuglie is particularly good, with that perfect, scratchy sound, but she also sings like Kate Smith – star-spangled fabulous, but not very Opry. Matt Thompson, leader of this show, sings very well and never lets up with the grandma-approved patter, but he keeps the mando mic turned way up, so things always sound a little unbalanced. Hmmm. Hmmm. (Tom Petersen)

CAJUN

KEVIN NAQUIN AND THE OSSUN PLAYBOYS:
CALL IT WHAT YOU WANT
Swallow 6208

Kevin and his band are one of the new breed of Cajun musicians. These guys were raised on rock and modern country as much as traditional Cajun music. Their repertoire consists of not only Cajun standards such as "Pine Grove Blues" and "Kaplan Waltz" but country tunes "Tennessee Blues" and "After All The Good Is Gone." Guitarist Pat Stebbins plays with a real rock feel and also does some pretty nice slide guitar as well. Other guitarist Roddie Romero is a fine slide guitarist as well. Kevin Naquin is an accomplished accordionist and keeps things in a firm Cajun mode. He also has a fine singing voice.

This is definitely an album of what's going on now in Cajun music and despite the inclusion of many Cajun chestnuts this CD is not about nostalgia. Yes, you can call this what you want. I call it good. (*Lars Gandil*)

CAJUN

SAVOY FAMILY BAND:

TURN LOOSE BUT DON'T LET GO

Arhoolie 525, www.arhoolie.com

Marc and Ann Savoy have been touring and recording for thirty years, but this is the first time they have recorded with their sons Joel and Wilson (who both have bands of their own). Marc Savoy builds accordions in Eunice, Louisiana, where he grew up. Guitarist Ann is also a record producer who has written extensively on Cajun music. What particular joy it must be to be able to make this music together as a family! And this is joyous music. The songs here are remarkably full of life. Joel's fiddling on "Tite Robe Courte" reminds you of the best western swing, with great glides and biting accents. Wilson's pounding piano recalls Jerry Lee Lewis. "Sugar Bee," in English, is as good as the early rock-n-roll shouters, again with lacerating fiddle and pounding piano. The feeling in the vocals—everybody sings—is infectious. Most highly recommended. (*L.A. Heberlein*)

CELTIC

ELIZABETH NICHOLSON AND STRINGED

MIGRATION: FLY NOT YET

Waterbug, WBG 81

Now here's an interesting endeavor. Here's a band that is basically a Celtic unit that mixes in other types of music, a little Jazz, a little Middle Eastern. Nicholson is a harpist and the leader of this eclectic group. Although she has mainly done Irish harp she also dabbles in other styles including Classical, Paraguayan and Mediaeval harp. Elizabeth is joined by very capable sidemen playing a variety of instruments including fiddles, pipes and penny whistle among other things. The CD has a lot of high points. It begins with the old ballad "The Unquiet Grave" paired with an unnamed Lebanese

melody. This is followed by a nice set of reels, one Irish and one from Cape Breton. This is in turn followed by the title track, a lovely song with words by Thomas Moore. The album goes one with one fine track after another and never fails to impress the listener. I have not heard of this group before but I ensure you that I will be on the lookout for their next release. (*Lars Gandil*)

CHILDREN'S BOOK

MONIKA BANG-CAMPBELL AND MOLLY BANG

(ILLUSTRATOR): LITTLE RAT MAKES MUSIC

Harcourt Children's Book ISBN-13/EAN:
9780152053055

Little Rat wants nothing more than to play the violin, but didn't quite realize what it takes to hear any music amid the squeaks and the squawks. Her keen teacher pairs her up with an advanced student, Kitty, whose patience and good humor makes practicing fun. When a practicing task seems overwhelming, Kitty notes that "playing music is like eating a big pile of spaghetti" and cautions Little Rat to "eat one bite at a time or it makes a big mess." Bite by bite, Little Rat learns how to utilize her own pluck and determination to finally turn those squawks into beautiful music. Monika Bang-Campbell and Molly Bang are the mother-daughter team behind the series of Little Rat books, where the endearing rodent protagonist sets out to face her challenges. The expressive illustrations bring out the emotions in the story, from frustration to joy and pride. Recommended for ages six to nine, and especially for those embarking on the challenge of learning an instrument for the first time. (*Hilary Field*)

LISA WHEELER AND R. GREGORY CHRISTIE

(ILLUSTRATOR): JAZZ BABY

Harcourt Children's Books ISBN: 0-15-
202522-7

From the opening sounds of a tap and a snap, into the steadily building crescendo when the "rompin'-stompin' baby goes BOP-BOP-BOP" and right through the sweet finale "while that snoozy-woozy baby...sleeps deep, deep, deep," R. Gregory Christie's vibrant illustrations and Lisa Wheeler's snappy, jazzy, rhythmic text form a happy duet in Jazz Baby. The result is a children's book so full of life that the simple

story of a family singing, dancing, and bopping together before bed simply flies off the page and into the readers and listeners imagination. R. Gregory Christie has illustrated the covers of jazz albums including artists such as George Benson and John Coltrane, and his painted illustrations for "The Palm of my Heart; Poetry by African American Children" won the Coretta Scott King award from the American Library Association. His illustrations, full of movement and rhythm, are a refreshing sight in children's literature. On his official website, Christie discusses his techniques and his opinions on children's illustrations. "The disproportionate compositions and elongated figures are meant to be a directional device for the viewer, my own natural inclination, and a challenge for the viewer to break away from the established fundamental belief that all children's books must be realistic or cute. I take chances with each project and do what is necessary to make the art interesting and unique." This joyous musical bedtime story is recommended for ages three to seven. (*Hilary Field*)

FOLK

OFF TO CALIFORNIA:

HARD TIMES IN THE PROMISED LAND

Fiddle & Banjo Records, FB&R 2006-1

The subtitle is Gold Rush Era Music, and this is part listening, part educational. Off To California is the period-music group that did some of the soundtrack for the Ken Burns documentary, The West, and this CD is rendered using fretless banjos and gut-strung fiddles and the like, though they'll make the occasional concession. The tunes all have a pleasing authenticity – the group can really play and sing, like the best of your friends at the neighborhood jam. They don't try for an exaggerated raw, amateurish sound, nor do they slick things up for modern sensibilities. It's just honest and easy. The tunes are an intriguing mix of the obvious ("Sweet Betsy From Pike," "Wayfaring Stranger," "Hard Times Come Again No More") and some scholarly discoveries, ethnic tunes like "Pennknivsmordaren," "La Llorona," and "Ingrian Polka," and local obscurities like "Trudging up the South Fork." The latter is the sort that should send listeners who play reaching for their fiddles and banjos, while history teachers (or students doing history reports) are going to be cueing up "Promised Land" and "The

Arrival,” both poignant songs about the immigrant experience, the former metaphorical, the latter literal. The album is handsomely packaged and neatly, if not overly, annotated. *(Tom Petersen)*

RED HOUSE RECORDS: OUR SIDE OF TOWN
Red House, RHR CD 210

Regular readers of Victory Review have come to know that releases on the Red House label are consistently favorites with critics and fans alike. This 25th Anniversary compilation may be redundant for many fans, who’ve already loaded up their CD collections with the offerings of many of these stars, but for those who are expanding their tastes or who’ve somehow missed out on this or that artist, this is a fine place to start. This is not a retrospective – just about everything here came out in the last couple-three years. The CD has something of a “vinyl” feel, with “side one” being more plugged in and bluesy, and side two mostly keeping it acoustic and folksy. While we have our announced bias here at Victory, the second half of the album does seem to have the more distinctive material, the cuts that will cause people to jump up and go get the albums by those artists. Two standouts come from albums reviewed in Victory, Lucy Kaplansky’s “Over The Hills” and Eliza Gilkyson’s “Borderline.” Jorma Kaukonen’s hit “Late Breaking News” is here, as is Bill Staines’s newest release, “Old Dogs,” both also off the “must have” lists of the immediate past. The album wraps with the ever-reliable Robin & Linda Williams. This album would make a great gift, as a sort-of ready made “mix” CD. *(Tom Petersen)*

BOB SNIDER: A MAZE IN GREYS
Borealis #186, www.borealisrecords.com

Canadian singer-songwriter Bob Snider mixes in a little Bob Dylan and a whole lot of Seventies era Randy Newman into the 12 sly, wordy, punny tunes that make up his second new release for Borealis and fifth release overall, A Maze in Greys. Bob is one of those songwriters whose lyrics are so clever, you’ll want to look at the words to read along in order to catch every line, every joke, every perfectly worded verse. Now, also like Dylan and Newman, you may not listen to Bob for his stunning vocal abilities, but he knows his limits and playfully stays somewhere near them most of the time. While not every song knocks it out of the park like “Time’ll Get

You Money” and “Rusty Pail Blues,” they all get on base, eyeing second. My one complaint, and its minor, is that the song order on the booklet doesn’t follow the disc, making the effort to read along a bit of a challenge, though well worth it. *(James Rodgers)*

JAZZ

MARCOS ARIEL: FOUR FRIENDS
Tenure Records #7710, www.tenurerecords.com

Brazilian pianist Marcos Ariel, on his latest release, and first for Tenure Records, blends the rhythms of his Rio de Janeiro home into a very fine rainy day instrumental jazz record, perfect for dinner parties and lazy Sunday mornings. With help from Jurim Moreira, Joao Baptista, and guitarist Ricardo Silveira, Ariel has created the amazing balancing act of music that fits nicely into the background without being incredibly boring or predictable. Each song sparkles lightly, grooves just enough, and lays down melodies that almost grab your attention, but instead keep your subconscious entertained and smiling. This isn’t easy to pull off and Ariel and his friends make it feel effortless. If you host a lot of functions, or know someone who does, playing this CD would ensure the following question at the end of the affair; “By the way, what was that delightful music you were playing?” *(James Rodgers)*

NEW AGE/WORLD MUSIC

WILL CLIPMAN: PATHFINDER
Canyon Records – www.canyonrecords.com

Will Clipman is clearly fluent in the language of rhythm and percussion. Pathfinder’s 13 original compositions are a testimony to just how fluent he is. His four Grammy nominations for work in New Age and Native American music are a pretty good testimony, as well. Clipman’s musical collages are layered with the sounds of instruments most of us have never heard or heard of, yet they seem as natural as a walk in the desert and as sacred as a hymn. This music may be called New Age, but it feels very old. Using the ocean drum, slit drum, water drum, djembe, spring drum, frame

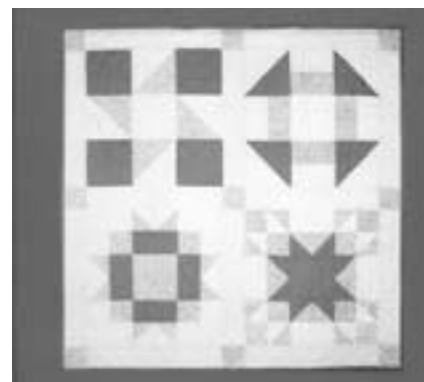
drum, Taos drum, gong, bellstick, berimbau, anklung, caxixis, ipu, bowl, cymbals, whistle, rainstick, songba, Cameroon bell, doumbek, claves, corn goddess whistle, balafon, catalpapod, bowed bowl,udu, triangle, tambourine, three-chambered ocarina, agogo, tingsha and his voice, Clipman takes us from “Daybreak,” through the “Bodhisattva,” “Desert Rains,” and beyond. It is quite a journey into the mystical sounds of percussion. Better to be listened to with the body than the mind. *(Heidi Fosner)*

Editors Note:

Last month the following CD Reviews had the incorrect CD covers printed. My apology. Please read the CD Reviews in the April issue. Below are the correct CD Covers.

Local Instrumental

MIKE FEKETE: YELLOW & RED
self issued; www.mikefekete.com
available through CDBaby and on iTunes



Local Instrumental

DOUG SMITH: GUITAR PARTS
Solid Air Records, SACD 2063



VICTORY Calendar

MAY 2008

Please enter your calendar data on the Victory Music Website if you want your venue listed in the Magazine by the Second Monday of May for June listings!
If listed after the Second Monday, your venue will still be on the website.
www.victorymusic.org

05/1-4/08 Less McCann Swiss Movement Revisited with Javon Jackson Jazz Alley 2033 6th Ave (alley entrance) Seattle Nearly 40 years later, Les McCann revisits "Compared to What" with Javon Jackson 206-441-9729

05/02/08 Nancy K. Dillon & Michael McGarrah Wired & Unplugged Coffeehouse 717 First St. Snohomish 7:30 pm \$5-10 donation Award-Winning Songwriters at new Puget's Sound First Friday venue; KSER 90.7-FM Community Radio co-sponsors. www.livelocalmusic.org, 206-729-0820

05/03/08 Clawhammer Banjo Weekend Concert Dusty Strings 3406 Fremont Ave. N Seattle 7:30 pm \$18 Banjo Weekend instructors in a rousing concert: Bob Carlin, Cathy Fink & Marcy Marxer, and Jeanie Murphy.

05/03/08 Lavay Smith & Her Red Hot Skillet Lickers Pantages Theater 901 Broadway Tacoma 7:30 pm Sizzlin' hot concert of East Coast swing, blues 253-573-2360

05/03/08 Reggie Miles - House Concert Broadview Neighborhood house Northwest Seattle 7:30 pm \$10 suggested donation Blues, Ragtime, and Folk with original songs to create humor, stories, fantasy and social comment. hend@stolaf.edu 206-367-0475 pnwfolklore.org

05/03/2008 The Other Band Howtown North 17551 15th Ave NE Shoreline 7:30 - 9:30 pm Donation Pop Folk with Blues Attitude Kathe @ 425-221-8196

05/03/2008 Michael Guthrie El Diablo 1811 Queen Anne Ave N Seattle 8 - 10 pm Donation Folk Jazz Blues and his 206-285-0693

05/05/08 Jim Knapp Orchestra Seattle Drum School 12510 15th Ave NE Seattle 8 pm \$10. Students \$5. The Orchestra performs works by Cornish student jazz composers. 206-364-8815

05/05/08 Marc Smason Duo Ugly Mug 11425 Rainier S. Renton 8 pm no cover Trombonist/vocalist, Marc Smason's Duo 206-760-1764

05/6-7/08 Rachel Price Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Smoldering jazz vocalist 206-441-9729

05/8-11/08 The Rippingtons Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Celebrating their 20th Anniversary and the #1 slot on Billboard contemprary jazz chart 206-441-9729

05/09-10/08 Hank Cramer Galway Bay Pub 880 Point Brown Ave NE Ocean Shores 7:45 pm Free A night of Celtic sing-a-longs 509-996-3528

05/09/08 Morgan & Graves/Chris Roe - PNW Folklore Society Concert Kaffe Shachor 780 N. 73rd St. Seattle 8 pm free, donations Bob Morgan & Lynn Graves, old new borrowed & blue w/ fiddle, guitar. Chris Roe, trad ballads & songs w/ button box, harp 206-781-3000, kaffeshachor.com, pnwfolklore.org

05/10/08 Harmonica for Kids Workshop Dusty Strings 3406 Fremont Ave. N Seattle 10:30 & 11:45 am 1:30 pm \$30 In workshops for

different ages, Grant Dermody will introduce harmonica to kids and help them explore the instrument. 206-634-1662

05/10/08 Ken Waldman - Alaska's Fiddling Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC, kids \$6 Ken Waldman draws on 20 years in Alaska for poems, stories and fiddle tunes in a unique performance. kenwaldman.com hend@stolaf.edu, 206-367-0475, hallerlake.info/artsevents.html

05/10/08 Swamp Soul Cajun/Creole/Zydeco Dance Band Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-11 pm \$12 Traditional & contemporary Cajun, Creole & zydeco dance music from Louisiana. swampsoulband.com/music.html 206-283-2233

05/11/08 Ukulele for Kids Workshop Dusty Strings 3406 Fremont Ave. N Seattle 1:30 pm \$35 Shelly Haverkamp celebrates Mother's Day with ukulele for kids and their grown-ups. Includes one accompanying adult. 206-634-1662

05/12/08 Marc Smason Duo Ugly Mug 11425 Rainier S. Renton 8 pm no cover Trombonist/vocalist, Marc Smason's Duo 206-760-1764

05/15/08 Ensemble Sub Masa Seattle City Hall 600 4th Ave. Seattle noon - 1 pm Free Music from Budapest, Transylvania, Bucharest and Beyond. www.seattle.gov/seattlepresents or 206-684-7171

05/17/08 Pat Gill World Cup Espresso and Wine 5200 Roosevelt

Way NE Seattle 8 - 10 pm free Acoustic finger-picking; Blues, Country, Fiddle Tunes, Folk. 206-523-8726

05/17/08 Terry Holder with guests Jerry Holder and Joel Tepp Concerts At Our House music series Capitol Hill Seattle 8 pm; doors 7 pm \$15 donation Acoustic/folk/pop 206-328-2479

05/17/08 Volkert Volkorsz and the Jam Club of Snohomish High School Wired & Unplugged Coffeehouse 717 First Street Snohomish 8 pm \$5 in advance, \$7 at the door A set of mostly new songs by Volkert; www.myspace.com/volksong or 425-308-0091

05/17/2008 Runaway Train (Bluegrass) - Cashmere Community Coffeehouse CCC at the Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Marie Vecchio 509-548-1230

05/18/08 holotradband puget sound trad jazz society @ Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-5 pm \$11. members \$8. 425-776-5072

05/19/08 Kelly Harland Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Cd Release concert featuring Bill Mays and Chuck Deardorf 206-441-9729

05/20-21/08 Herb Alpert and Lani Hall Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Trumpet legend and grammy-winning voice of Brasil '66 (pre-sold make reservations soon) 206-441-9729

05/22-15/08 Bobby Caldwell Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Contemporary vocal soul-stylist 206-441-9729

05/23-25/08 Hank Cramer Sun Mountain Lodge Patterson Lake Road Winthrop 5 pm \$45, includes dinner Cowboy chuckwagon dinner, including horse/wagon ride and cowboy songs by Hank Cramer and Mark Iler 509 996-3528

05/23/08 Eric Madis at NW Folklife Festival Fisher Green Stage at NW Folklife Seattle Center Seattle 5:20-5:50 pm

05/23./08 Eric Madis Singer-Songwriter Showcase Crossroads Center Bellevue 15600 - 8th Ave NE Bellevue 6:30 - 8 PM Eric Madis plays original acoustic blues and instrumentals with some jazz and blues classics. www.ericmadis.com

05/23/08 Juan De Fuca Festival Vern Burton Community Center 308 E. 4th Port Angeles 5:30 - 11:30 pm 4 day pass or daily tickets 15th annual festival of performing arts with 6 stages, street fair, workshops, family activities, dance and fun! 360-457-5411 or www.jffa.org - tix: NWPerformingArts.com

05/23/08 Stewart Hendrickson Songs & Fiddle Tune NW Folklife Festival Bagley Lawn Stage, Seattle Center Seattle 3-3:30 pm free Mostly Irish tunes and songs - fiddle, guitar, voice nwfolklife.org/P_F/festival.html, stewarthendrickson.com

05/24-25/08 Juan De Fuca Festival Vern Burton Community Center and other locations 308 E. 4th Port Angeles 10:30 am - 11:30 pm \$43 for 4 day pass, \$14 per day, 15th annual performing arts festival, 6 stages, street fair, workshops, family activities, dance, fun 360-457-5411 or www.jffa.org

05/26-30/06-01/08 Cresceto Boogaloo with Dr Lonnie Smith Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Dr Lonnie's b-3 meets the New Orleans posse!! 206-441-9729

05/26/08 55 Years Folk Singing in Seattle NW Folklife Festival Shaw Room, Seattle Center Seattle 11-11:50 am free Founding members of PNW Folklore Society & other early folksingers talk about history of folk singing in Seattle. nwfolklife.org/P_F/festival.html, pnwfolklife.org

05/26/08 Juan De Fuca Festival Vern Burton Community Center and other locations 308 E. 4th Port Angeles 11 am \$14 per day, kids under 12 free 15th annual festival of performing arts, 6 tages, street fair, workshops, family activities, dance, fun 360-457-5411 or www.jffa.org

05/26/08 Marc Smason Duo Ugly Mug 11425 Rainier S. Renton 8 pm no cover 206-760-1764

05/31/08 The Other Band El Diablo Coffee 1811 Queen Anne Ave N Seattle 8 - 10 pm Donation Kathe @ 425-221-8196

05/31/08 Tim Noah Tim Noah Thumbnail Theater 1201 4th St Snohomish 7 pm \$15

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 4:30 pm, music 5-7 pm Free victory@nwlink.com

Every Second Sunday Cape Breton/Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm,

Every Sunday Irish Music Session Fados First Street and Columbia Seattle 4 pm free

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Island 7-9:30 pm donation.

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

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

TUESDAYS

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

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

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

Every Tuesday Victory Music Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just south of the Ballard Bridge 206-352-2525 Sign up: 5:45 - 6:15 pm Music: 6:30 - 9:00 pm Cover charge: \$2 members, \$3 everybody else. Musicians do not pay to play. Wonderful large venue, very family friendly. Coffee, tea, soft drinks and pastries available.

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

Every Tuesday holotraddband New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

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

Every fourth Tuesday Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

WEDNESDAYS

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

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

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

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

THURSDAYS

Every Thursday Live Jazz Jam Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 - 1am N/C

Every 1st Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music

6-9 pm Free. Food Court 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 - 8:30 am 425-806-0606

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

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

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

Every Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. no cover 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 pm Open mic music and poetry 206-208-3276

FRIDAYS

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6 p.m. music 6:30 pm 360-568-2472

Every Friday Glenn Harrell Meconi's Pub & Eatery 709 Pacific Avenue Tacoma 4 - 7 pm 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

Every 2nd & 4th Saturday Tacoma Irish Sessioners Spar Tavern 2121 N. 30th Street Tacoma 2 -4 pm Free **Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrell's Restaurant 11000 North Meridian Puyallup 2 - 5 pm

JUAN DE FUCA FESTIVAL OF THE ARTS

Celebrates 15 Years

BY NANCY VIVOLO

PHOTOS SUPPLIED BY JFFA

You're invited to a birthday – an anniversary – a fete! However you phrase it, the Juan De Fuca Festival in Port Angeles, Washington, celebrates 15 years this Memorial Day weekend, May 23-26. Named as one of the best small town festivals of its kind by the International Festival Association, (or as one performer put it, “The small town with BIG taste,”) the Juan De Fuca Festival is as rich and full of life as the body of water from which the name is derived. Every year the festival grows in vitality and remains dynamic with an eclectic diversity that encompasses a multitude of artistic disciplines.

The Juan de Fuca Festival incorporates music, dance, ethnic traditions, emerging artists, rhythms and storytelling from some of the best local, regional and world performing artist. Theatrical troupes, puppeteers, historical thespians, stilt walkers, poets and street performers have added spice over the years to the four-day event.

Along with continuous performances on six uniquely different stages, there is also an artisan's street fair, specialty food vendors, a festival store filled with performers' CDs and merchandise, as well as a juried youth art show. The artwork created by these young artists will amaze and delight you as you see the world through their young eyes. Young and old alike, artistic expression is the driving force behind the Juan De Fuca Festival and the warmth and hospitality of the people of Port Angeles reflect a pride in this annual event.

The Juan De Fuca Festival of the Arts made its debut in May 1994 and was borne out of a vision of founding director Karen Hanan in December, 1992. An artist and advocate herself,

Hanan and her family had moved to Port Angeles a few months prior attracted by the majestic beauty of Olympic National Park. When she attended a performance of “Amahl and the Night Visitors,” a production of the Port Angeles Symphony and the Light Opera, she was pleased to discover that they had also relocated to a city that contained a vibrant arts community.

Hanan set to work contacting local arts organizations and news traveled that a new event was in the making. The idea was to create an event, loosely modeled after the legendary Edinburgh



Above: Hank Cramer and Friends

Festival, that would encompass a broad spectrum of performance art disciplines while embracing cultural diversity and celebrating the richness of the arts. The founding board began in earnest with the planning, development, fund and friend raising and the first Juan De Fuca Festival of the Arts became a reality in May, 1994. Originally a three day event, the festival grew to four days and moved to the Memorial Day weekend where it has remained ever since. From those humble beginnings, the Juan De Fuca Festival has become something of a grand party attracting people from both sides of the border for one of the best four day events anywhere.

With an eye for unusual performers and unique cultural education opportunities, current Executive Director Anna Manildi is always on the lookout for local, traditional, world beat and cutting edge live performers. “I am always excited when I find out that national or international performers are traveling in the area during festival time. In this way, we have been able to incorporate world class artists such as Ache Brazil, Peppino d’Agostino, D’Gary, Prince Diabate, and the California Guitar Trio. Additionally, there is a rich bounty of performers in the immediate areas of Seattle, Portland and Port Angeles to draw from. I could book three or four outstanding festivals from the applications I receive.”

The Vern Burton Center, located in downtown Port Angeles, is the core of the festival. It houses three of the six indoor stages, an artisan street fair, food court, and festival store tent. Outdoor

performance vignettes liven up the street fair and beckon you inside to the Main Stage where you'll see such diverse acts as Laura Love and Harpers Ferry, Outlaw Social, Andalibre Flamenco, and The Clumsy Lovers. The Main Stage seats 450 folks and it is the stage of dance bands, dance performances, large ensembles, and children's shows. Wander through the atrium, home of the Youth Art Show filled with paintings, drawings, mixed

medium work and sculptures on your way to the cozy setting of the Chamber Stage.

The acoustics of the Chamber Stage are amazing and seating intimate, a perfect location to enjoy Larry Marante's set. A festival favorite, it's great to have him back on stage performing some of his recent songs and stories. Also appearing on the Chamber Stage will be top notch performers such as Del Rey, Blues4Trio, Mary Flower, Joel Kroeker, Dana Lyons and many more fantastic artists.

Tom May, Michael Guthrie, Anita LaFranchi, Kathye Long and others will MC on

the various stages, entertaining you with songs and stories between acts. A special tradition of the Juan De Fuca Festival has been a Memorial Day Ceremony on the Main stage Monday afternoon. Please join us in remembrance as we pay tribute to the fallen soldiers of past and present conflicts.

So you say the kids are getting restless? Well head over to the Family Fun Zone where there are activities for kids and their parents all day long. Join in on hands-on circus arts with Amazama, an interactive juggling and acrobatic movement troupe from Portland that encourages free form artistic expression for all ages. Or have fun with fiddling, hip hop, storytelling, sing-along's and more.

This stage is also the location of adult workshops with Prairie Flyer, Joel Kroeker, and Michael Guthrie. It is also the site of acoustic open mic sessions on Saturday and Sunday nights from 7 – 9:30 pm, so bring along your instruments, vocals and poetic lines and share some of your newest stuff from the stage.

How about some dancing workshops? Just step outside and hop on the All Points shuttle bus. It's free – with Willie Nelson at the helm (yes that is his real name!) for a short ride to the KONP Elks Stage. The third floor grand ballroom

is the perfect location to participate in a belly dancing workshop with Shula Azhar and stay for some swing or tango after that. But don't let it stop there; how about a contra dance with the Odd Hack Band and maybe a little salsa later on? Other outstanding performers at this stage include jazz vocalists Jacqui Naylor, Greta Matassa, as well as Bertram Levy & the Cuarteto Tango Moderno. You'll love the vintage décor and fabulous finished wood dance floor. The Elks Club bar will be well stocked with liquid refreshments and snacks to keep you going.

If you're looking for somewhere really special to relax and listen to a few acoustic sets, then catch the All Points shuttle bus again and

enjoy the views of Hurricane Ridge and the Strait of Juan de Fuca during your short ride to the Fine Arts Stage to hear Andre Feriente, Tingstad & Rumbel, Tom May & Geoffrey Castle. You might want to set aside a little time for a walk through the Webster Woods surrounding the Fine Arts Center and enjoy the outdoor sculpture display.

Next to the Fine Arts Center is the Port Angeles Community Playhouse with its cozy theatre in the round seating and antique fixtures. Much of the furnishings were reclaimed from the original Port Angeles Opera House once a part of the downtown core. From the playful physical theatre of Christian Swenson and comedic juggling of Charlie Brown to interpretive theatrical one-act plays, this theatre is well



Above: Mishra's Bellydance Troupe

designed for all genre of performance art. The young musicians of the Five Acre "Orff"estra bring a spirited sound of marimba music to the stage that is well beyond their physical stature. This intimate setting is also a perfect place to catch the legendary Del Ray later on.

One of the many great features of Port Angeles is the fact that it still maintains a friendly, small town atmosphere. Downtown is quaint and compact just a few short blocks from the festival location. There you'll find some of the most remarkable award winning restaurants in the northwest. Defying the chain restaurant monolith, each is locally owned and operated with menus that reflect imaginative cuisine with a world of flavors.

Later when you return to the festival recharged from a delicious meal, the evening heats up with some pretty amazing showcases. The festival café offers up sweets, snacks and your choice of cold beverages to keep you going through the evening. On tap on stage will be headliners like Jo Miller and Her Burly Roughnecks, the Clumsy Lovers, Carlos Cascante y tu Tumbao, and Lonely H.

Hometown favorites, Lonely H will be fresh off yet another tour as their popularity has grown exponentially since their debut performance at the Music Experience Project back in their high school days. Classically trained by way of an outstanding school music program and honed on orchestra, youth and community symphony, this cutting edge

band not only rocks the house but has the technical skills to execute some pretty hot riffs while remaining fresh and innovative.

No matter what your personal taste in performance art, you're going to find something that pleases at the Juan De Fuca Festival May 23-26. Not only that, but you can get to any stage right at start time and still get a good seat near the performers. It's a great place to expand your horizons and

sample something new or enjoy one of your personal favorite artists in this exceptionally beautiful northwest corner of the state.

Four-day passes (only \$43) can be purchased online, by phone or at the festival ticket booth and will guarantee that you don't miss a single minute of the fun. Daily passes (\$14) will also be sold at the festival ticket booth as well as satellite stages for your convenience. More information and festival schedule of events can be found online at www.jffa.org or at our MySpace site: www.myspace.com/juandefucafestival or by calling 360-457-5411. I will see you there!

KIDS KORNER

Roots and Wings - Original Songs by Sacajawea Students

BY HILARY FIELD

“Teachers held us up, now they’re letting us go, we’re ready with eyes on the sky. We grew our roots, we found ourselves, we earned our wings, so watch us fly!” These lyrics, penned by a fifth grade class at Seattle’s Sacajawea Elementary School, underline the theme of an incredible new CD, bursting with joy, enthusiasm, talent and imagination. What makes this project especially wonderful is that all of the songs were composed and performed by students. Linny Simkin, a musician and parent volunteer extraordinaire, brainstormed this project and led a unique songwriting program through Sacajawea’s multi arts/cultural program, Gateways to the World. Linny Simkin, a singer-songwriter and musician whose musical aspirations sat with her guitar in a dark corner of her closet while career and family took precedence, found opportunities to bring her music back to life, mostly in connection with Sacajawea. In the last few years, Sacajawea families have had the pleasure of sharing Linny’s generous talents, as she leads the school song each week in assembly, volunteers to teach music and songwriting in the classroom, and writes songs for the school auction that are in turn heart breaking and uplifting. Her dream was to write a song with each class and produce a CD. With the help of a dream team of volunteers, that fantasy came true this year with a professionally produced CD, “Roots and Wings.” I had a chance to talk with Linny about the project and the process. The following is excerpts from the interview.

HF: What inspired you to put together a songwriting program for Sacajawea students?

LS: When I first started helping out with music at Sacajawea, we didn’t have the Gateways multi-arts program in place yet. We had a vocal music program with a music teacher who put on two all-school concerts a year. One year, the music teacher, Ann Wilkinson, was looking for another song for the 3rd graders. I offered to write a song with them. We wrote a fun song about an imaginary field trip to Oceania and performed it at the concert. The next year, I wrote a song about Africa with the 1st graders. I had so much fun with those projects that I fantasized about writing a song with each class at the school and putting them on a CD.

Once the Gateways program started up, I mentioned this idea to Lassie Webster and Joni Pecor, who teach Gateways. It took a couple of years for all the pieces to fall into place. Most notably, I found the perfect partner for the project in Linda Wilson, a fearless multi-instrumentalist and mom of a 1st grader and a 4 year-old who had just the right blend of creativity, patience and free time to dive into this project head first. Then, I called my friend (and former Sacajawea dad), Andrew Ratshin, to ask for his suggestions on how to record 340 kids singing 14 songs. He offered to volunteer his time, use of his recording equipment, and his expertise and contacts in getting the CD copied. It was really a perfect storm of support; it’s hard to imagine finishing this project without any of them (Lassie, Joni, Linda or Andrew).

HF: Please talk about the process of writing songs with the children. How did they come up with ideas (lyrically and melodically)? How was the process of composing as a group?

LS: We tried to follow Lassie’s approach to teaching the arts, which consists of: 1) exposure, 2) exploration, and 3) expression. We started by listening to a wide variety of songs, from “This Land is Your Land” to Norah Jones to “Louie Louie.” We talked about what was important in the songs (lyrics, melody, rhythm, etc.) and tried to get a sense for what style of song each class gravitated toward. Each class brainstormed and voted on what they wanted their song to be about, and we came up with quite a list which included: pirates in Hawaii, a silly round about food, crazy people, penguins, and grown-ups and their coffee. Linda and I took these ideas and came back with ideas for melodies, which the classes voted to accept or not. Then we had the kids journal about the subject their class had chosen. Linda and I took the journal notes and divided the kids into small groups according to what part of the subject seemed most interesting to them. Each small group worked with an adult to write a section of the song (verse, chorus or bridge). We put it all together and the whole group fine-tuned the finished product. We learned to sing the song as a group. And, we tried to make use of the talents of the kids in each class who are musicians, so we have some nice contributions from pianists, guitar players, percussionists and others who added their own unique sound to the recording. On December 17th, Andrew set

up a professional recording studio at Sacajawea’s Boys & Girls Club portable, and each class had about 20 minutes to record their song. The result is better than any of us imagined. The kids poured their hearts into these songs, and it’s so much fun to hear the joy and energy and pride they’ve taken in the project. Teachers tell me their classes still like singing the songs every day. And parents tell me their kids are listening to the CD over and over again at home.

HF: The beautiful booklet art is by the children. Did they have a chance to illustrate their songs during Gateways classes?

LS: The booklet art was almost an afterthought. We hadn’t talked about it until after we finished recording. We knew the CD was entitled “Roots & Wings”. We asked the kids to think about what roots and wings mean to them, and to create a picture to express it. We were just thrilled with all of their great ideas. We tried to incorporate as many pictures as we could into the booklet. It was a very hard decision to choose the one to go on the cover. But, I think the lovely picture by third-grader Meera Shah is perfect.

HF: Are the CDs for sale to the general public? Where do the proceeds go?

LS: The CDs are available to anyone that wants one. You can order one directly through me at Linny.simkin@comcast.net. We’re asking a suggested donation of \$15. All proceeds benefit Sacajawea PTA, which funds the Gateways program as well as many other programs that allow our little public school to provide a first-rate education to our economically and ethnically-diverse student body.

HF: How has the Gateways program affected the school, students, and the Sacajawea community?

LS: The Gateways program is in its third year at Sacajawea, and it is a very special program that is tailor-made to our unique community. Twenty different languages are spoken in the homes of our students. We have always tried to celebrate that cultural richness in our school, and Gateways has given us the vehicle to do that. I’m so proud that my children have had the opportunity to learn, in a hands-on way, about the arts of other cultures. I believe they’ll be better rounded, thoughtful, and tolerant people because of it. This project gave the kids an opportunity to bring that expression home, to think more deeply about the music they hear on the radio, and, I hope, to realize that writing songs is fun and exciting and that anyone can do it.

HF: Is there anything else you would like to add?

LS: I’m just so grateful to have had this opportunity. It’s the most rewarding thing I’ve ever done as a musician.

Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to contact hilary@mulberrybushmusic.com



MUSICAL TRADITIONS

Musicians, Venues, Audience

BY STEWART HENDRICKSON

The concert starts at 7 pm. You've just finished the sound check at 6:25, the musicians have retired to the "green room," and you have a little time to relax before the audience, hopefully, begins to arrive. Yes, "hopefully" is the key word. At 6:45 the first couple of people arrive to an empty house. They have their choice of seats. And very slowly a few more people begin to arrive. This is the most trying time for any concert producer.

How many people will show up? You did your best to promote the concert, but could you have done more? What could you have done more? What are the musicians going to think if they come out to a mostly empty hall? And where are all those people you thought were coming?

At 6:55 some more people show up. They slowly start to trickle in. At 7:05 you decide to wait five more minutes as a few more people might come. Finally at 7:10 you introduce the musicians. That's a fashionably late time to start, and at least you have a not embarrassingly small audience. It would have been nice to have more, but at least you will have something to pay the musicians.

Does this sound familiar? As a concert producer it's all too familiar to me.

A musician friend who is a regular Pike Place Market busker and full-time musician recently had a coffeehouse gig. When the gig began, he outnumbered the audience. He gave his concert to only the sound man, but later refused the \$20 offered by the sound man from his own pocket. My friend could have easily earned \$50 for an hour's busking in the Market, and even sold a few CDs. Needless to say he was quite discouraged and probably won't try that again soon.

Musicians like to perform. They may even be addicted to performing. And if they're full-time musicians their livelihood depends on it. Fortunately there are more venues around Seattle that are available for live music, and more musicians performing. These range from coffeehouses, pubs and restaurants, open mics, to various concert venues run by community organizations and music societies. But this growth in venues and performers has not been matched by a growth in audiences.

So what is the solution to this problem? If anyone knows, please tell me. I don't know, but I have a few ideas that might be worth considering.

One solution already used here, is to invite only well-known musicians from out of town, accompanied by a lot of hype about how good they are. With sufficient publicity, people will come because they think that anyone from out of town must be good. Certainly better than any local musicians, if in fact they even know of any. But that doesn't solve our problem of connecting local musicians with good audiences. And often, the out-of-town musician is not as good as our local talent.

Another solution is to only book unique acts, ethnic music and types of music not often heard by the general public. This often works, particularly if accompanied by good promotion and perhaps radio interviews, so the public's interest is aroused and the ethnic communities come to hear their own music. But that doesn't address the majority of local musicians who wish to be heard.

A good part of the problem is that people's lives are stressed from working long hours, coordinating their kids' many activities, and listening to the depressing news of our poor economy and ridiculous political campaigns, that they have no energy or desire to go out in the evening rather than relax at home with their TV or computer.

Going out for an evening of live music should be an enjoyable, low-stress diversion. It should involve a sense of community – getting together with friends and neighbors, enjoying some food and drink, and maybe even joining in with the music.

Creating a sense of community, I think, is a way to bring people and live music together. In rural communities before the time of radio, TV, and now computers, people would gather on a Saturday night at the community hall or even in someone's kitchen (the largest room in an old farmhouse) to sing, play music, dance and tell stories. There wasn't much else going on.

So here's an idea. Let's create a sense of community again. The neighborhood coffeehouse

should open up to the community on a Friday or Saturday evening, or Sunday afternoon with music and conversation (no laptops). If people can walk or drive a short distance they may be enticed out of their homes to meet other people and listen to some local musicians or even join in the music.

Likewise, concert venues should concentrate on their local neighborhoods. People don't want to drive all the way across town in Seattle traffic to a place they don't know. Promoters should make an effort to acquaint the neighbors with great music that is only a walk or short drive away. And people should be aware that there is music by local musicians that they'll never hear on commercial radio, TV, or at those mega-hall over-priced rock concerts. And it's a lot better, for a lot less money.

Here are some examples of what I'm involved in now.

Our revived Pacific Northwest Folklore Society (pnwfolklore.org) has begun a series of 2nd Friday coffeehouse concerts at Kaffe Shachor (kaffeshachor.com, formerly the Greenlake Espresso). On Friday, May 9th we will feature Morgan & Graves and Chris Roe. These concerts will feature two or three acts by local musicians mainly in the traditional genre. This music, both traditional and newer in-the-tradition, representing the roots of folk music, is disappearing under the onslaught of pop-folk-lite. We hope to attract many neighbors in the residential community west of Greenlake to Kaffe Shachor.

The PNWFS sponsors occasional house concerts. In the past we hosted NW Balladeer Bob Nelson; Jed Marum, in-the-tradition singer-songwriter from Dallas, Texas; the internationally-known New Hampshire folklorist and musician Jeff Warner; and the Van Norstrand Brothers with their creative blend of Celtic, Scandinavian and Appalachian music, co-sponsored by the Seattle Folklore Society committee on ethnic and traditional music. Some of these concerts concluded with a potluck supper followed by an open jam.

On Saturday May 3 PNWFS will present Reggie Miles in a house concert in the Broadview neighborhood (NW Seattle). Reggie is a regular Pike Place Market busker, singer, songwriter, storyteller, slide guitarist... and sawplayer. But he is not widely known outside the Market. He fuses early blues, ragtime, and folk with original songs to create humor, stories, fantasy and social comment. And he plays on vintage and handmade

Continued on page 19

WORTH THE SINGIN'

The Tom Lewis Songbook

BY MATTHEW MOELLER

Many fans have been waiting for years for a songbook by renowned singer/songwriter, Tom Lewis. Tom's songs are unique and special. Created from his 24 years in the Royal Navy and the same number of years in folk clubs and festivals, Tom's songs and stories delight and move audiences like no other musician I know. Countless musicians do covers of many of his songs (I think I do covers of at least four songs, myself). For all of those who spent many enjoyable hours listening to Tom's recordings, gleaning the words and music from the CDs, hoping we got it right. At last the long awaited songbook has arrived.

Spiral bound, the songbook is well designed to help the musician, would be musician and fan alike. It's large enough for easy reading by aging fans and sits well on the music stand or the lap. And the songs are in alphabetical order! If you've ever tried to look up a song in a book that isn't in alphabetical order, you know how frustrating it can be. It can be so frustrating; you might even be tempted use the index. Gentlemen, let us be thankful for such foresight.

Tom encourages the reader to experiment with the tunes, but only after they've taken the time learn the song first. I whole heartedly agree. To wit, I've already corrected some of the covers I do of Tom's songs, using the songbook. Tom writes, "Well-consider change is (to me) quite acceptable. Change due to ignorance; or worse, lack of caring, I can barely tolerate." That's strongest motivation for a songwriter to create a song book that I can think of. There's something of Tom in each of his songs. The same can be said of all song writers and composers. They're asking us to understand more of themselves before moving on. Always treat the creative mind with respect. We so desperately need them.

There are forty-five songs and one poem contained between the front and back covers. Forty-six glimpses, stories, tunes reaching back to Recall (1977), a song that says so much to all the chantey singers out there. Most of the words and music are Tom's alone, but he's made some great collaborations with authors who are quite dead. Robert Louis Stevenson shows up in Christmas at Sea and the Hunter Home from the Hill and poet C. Fox-Smith in Mother Carey and 150 Days out from Vancouver. A.C. Swinborne gets credit in Somewhere Safe at Sea. Those folks familiar with these authors, can understand the pull of their words and the strong desire to fit them to a tune. Many people attempt to put music to the works of C. Fox-Smith, but few are as successful as Tom.

Included with every song, is a commentary from Tom about what prompted him to write the song or what he intended with it, sometimes a bit of history and perhaps a bit a blarney, too. His prose is every bit as interesting and entertaining as his songs. His humor is as dry as his wit. Constantly self effacing, Tom gives a lot of credit to folk artists Johnny Collins and Cyril Tawny for their influence and

advice through the years. The reader will learn a little more about this enigmatic sailor who lives so far from the sea. Tom would probably be surprised or at least disparage the notion that he has had a similar influence on a younger crowd.

To prove his intention that the songs are to be song by all, Tom includes a CD with song clips. This is a great help to non musicians and musicians alike. Although I can read music, myself, I learn better by listening. Hear! Hear!

Get this song book. It belongs in your library. It belongs on your music stand, because it's more than a collection of songs by an itinerant musician. It's the tale of a minstrel, a bard, who brings us the stories and news of other places beyond our ken; stories worth the telling and songs worth the singin'. For more information go to www.tomlewis.net.

A black and white photograph of two men performing music. The man on the left is playing an acoustic guitar and singing into a microphone. The man on the right is playing a mandolin. They are both smiling and appear to be in a performance setting.

Tom May in Concert
with Donnie Wright On Bass
Seattle Folklore Society
Saturday, May 17th, 7:30 PM \$14
Phinney Ridge Center, 6532 Phinney Ave. North
Reserve online at www.seattlefolklore.org
or by calling 206-528-8523
Sponsored by the Seattle Folklore Society

Tom May in Concert
at
Juan De Fuca Festival of the Arts
Port Angeles, WA
Sunday, May 25th, Fine Arts Center Stage 2PM
Monday, May 26th Vern Burton Mainstage 12:30 PM
www.jffa.org

PORTLAND

Pete Seeger

BY DICK WEISSMAN

May 3rd will be Pete Seeger's 89th birthday. This year seems to be the "year of Pete Seeger;" a revised edition of David King Dunaway's book "How Can I Keep from Singing: The Ballad of Pete Seeger" has just been published, and there is also the American Masters TV special about Pete that was recently broadcast on PBS.

Pete Seeger has been an important, if not essential figure in the folk music revival in America. In the early 1940s there were barely more than a handful of folk performers on the East Coast, including Woody Guthrie, Burl Ives, Tom Glazer, Leadbelly, Marais and Miranda, Susan Reed, Josh White, Oscar Brand, Richard Dyer-Bennet and Jean Ritchie. Pete is the only one who is still around and (occasionally) performing. Many of the revival singers probably would never have even considered performing folk music professionally if not for Seeger's example.

Dunaway's book should be essential reading for anyone interested in the history

of the folk music revival. The new edition includes some wonderful new (or old) photos, and provides something of an update from the original 1981 biography. Because so many of us learned from Pete, many of us had a tendency to idolize him, so it's gratifying to report that the book reveals a rich and complex life. It's worthwhile to know that in addition to his struggles with the blacklist, Pete's lifetime has included dark moments of disillusionment and occasional displays of temper. Many of us think of Pete as a symbolic figure, one that we have unfairly burdened with unrealistic expectations, when in fact he is someone who shares our own character flaws. We owe so much to Pete for keeping the Almanac Singers going, and putting together The Weavers, for organizing People's Songs, for his contributions to Broadside and Sing Out!, for his banjo book (which so many of us struggled through) and for introducing us to the music of the whole world. Let's not forget the many inspiring concerts, and records

like Darling Corey, The Goofing Off Suite, his children's songs and stories, and Nonesuch, among others.

When Pete became somewhat disillusioned with the orthodox radical political movement, he devoted his energies to the environmental movement and the cleanup of the Hudson River. He translated a world view into a practical method of dealing with issues in the area where he has lived for many years.

A special aspect of the PBS special is that it presents the Seeger family, his children and his wife Toshi. For so many years she has been the one who kept his life together, to the neglect of her own career, as Pete frankly acknowledges.

The only thing that I felt was missing from both the book and the PBS special was the notion that Pete was the first person in the folk music revival who understood that there was equal musical validity to African-American music and the music of the Appalachians and the British Isles. Virtually everyone else was locked into genre-specific styles, and although many of us tried to follow in Pete's footsteps, this fragmentation and specialization is probably even truer of today's version of the folk music revival than ever.

So happy birthday, Pete Seeger, and may you have many more to come.

Musical Traditions - Continued from page 17
instruments ranging from a hand-built resonator slide guitar ("nobro") to harmonica to musical saw. A one-of-a-kind, unconventional musician, he deserves to be better known in the community.

Bob Nelson will produce for PNWFS and the Everett City Library a series of Sunday afternoon concerts in the Library auditorium on May 4 (Bob Nelson & Reggie Miles), June 1 (Flip Breskin & Zeke Hoskin), July 13 (yours truly and my wife Betty), July 20 (Mike Nelson & Chris Roe), and August 2 (Nancy Quense & Jerry Middaugh). They will revive a tradition of community folk music concerts in the Library of several decades ago. Libraries are good centers for community events like this as they already attract a good cross section of the community. It would be nice if our newly-remodeled Seattle branch libraries could host such events.

With the Haller Lake Arts Council I will produce the final concert for the season on May 10 - Ken Waldman, Alaska's Fiddling Poet. Ken has drawn on his 20 years in Alaska to produce poems, stories and fiddle tunes that combine into a

performance uniquely his own. A traveling minstrel, "he brings his instruments, a few fellow musicians, and his poems about surviving a plane crash, watching grizzlies feed in a garbage dump, and other adventures in the forty-ninth state." Although Ken lived in Seattle before his move to Alaska and the beginning of his career as an itinerant musician, he needs to be re-discovered here. This concert is a unique, not-to-be-missed event.

And finally, Victory Music open mics have created a strong community of local musicians and provided a welcoming place to perform and grow performing skills. They are well attended by musicians, but we need to encourage more listeners to come, discover and enjoy our local musical talent.

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

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on our website

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current issue can be downloaded.

www.victorymusic.org/victory_review_pdfs.html



MICHAEL GUTHRIE
+ El Diablo +
May 3, 2008 8-10 p.m.
1811 Queen Anne Ave N.
+ Juan De Fuca Festival of the Arts +
May 26, 2008
Chamber Stage 5:45 pm
Family Medicine Family Fun Zone
Lap Steel Guitar Workshop 3 pm
Visit: www.moorafa.com

MARITIME MUSINGS

May 2008

BY MATTHEW MOELLER

It's May and the festival season is about to begin. It's a little like opening day of baseball. Everyone has got some new songs worked up and is anxious to try them out on the audience and each other. CDs have been made over the winter. Hopeful musicians wait impatiently for confirmation notices that they've been accepted. Old yarns, new songs, old friends and new adventures.

Starting off, however, I have some disappointing news. After an eight year run, the Budd Bay Buccaneers are calling it quits. Jumping ship of all things! Captain Di and Barbary Burt cite a declining interest amongst the crew for another cruise. So, after having their best year ever in 2007, the crew will go their separate ways following the Port Gamble Maritime Music Festival (August 16th). Burt and Di Meyer felt they should leave on a high note rather than to fade out. Many of us are disappointed that we'll not see that band of scallywags roaming festival grounds throughout the NW. They will make a showing at the Olympia Wooden Boat Fair on May and Port Gamble and

then its farewell. We can only hope there will be an occasional reunion.

And what's to happen to the good ship Banshee you ask, that marvelous piece of engineering built by Barbary Burt himself? Fear not. Plans are afoot to seize her once the crew jumps ship. She'll be cruising for years to come. And, if you don't know about the Banshee, go to the Bucs website (www.buddbaybuccaneers.com) and check it out.

Hank Cramer's first Sea Chantey Camp will be held June 11-14 at Fort Flagler State Park. Hank says there are only twelve spots and they're almost all filled. There's still time to register, but hurry. This is a very popular event. The second Sea Chantey Camp will be held November 21-23. There are 50 spots available for that session. For more information, contact Hank (hankcramer@hotmail.com).

This is Folklife month. I suppose everybody will be joining the crowds at the Seattle Center. I haven't performed there since I was turned down in 2005 (grumble, whine). Nonetheless, there will be

two events that you'll want to take in. The first is the usual maritime music showcase held on Saturday. Then, there's the after hours chantey sing. This year, it is tentatively set to be held at the NW Seaport. Details, as always, are sketchy and I'm probably jumping the gun even mentioning it. The best thing to do is to hang out in the NW Court during the festival and pick up the latest rumors. This won't be the last event at the NW Seaport, despite the rumor mill rumblings.

This month's chantey sing at the NW Seaport will feature Capt. John Burke at the helm. Capt. John is a salty character with a great knowledge of sea chanties and a pocket full of yarns as well. The chantey sing-alongs are held the second Friday of each month at 8:00 PM, at the south end of Lake Union. In June, the chantey sing will be held aboard the schooner *Adventuress*, as always, at the Elliot Bay Marina, but the date has been changed to June 6th to accommodate the vessels busy schedule. The song leaders in June will be "Broadside" as always. This will be the first time we've had a chance to hear their latest incarnation. Unfortunately, at this writing, the artists for the NW Seaport May concert have not been announced. Check the web site (www.nwseaport.org) for more information.

Fair Winds, Cap'n Matt

TUMBLEWEED HAS A MAY 10TH DEADLINE

BY MICKI PERRY

For the first time in 12 years, Tumbleweed Music Festival has moved the deadline for performer and songwriting contest applications up from the week after Folklife (early June) to May 10. This change was necessary because historically Tumbleweed received about 90% of applications in June, and most of them came in during the week they were due. This meant that the listening committee had to deal with more than 120 applications in a few weeks in order to get acceptance letters out in early or mid-July. With an earlier deadline there will be more quality time to peruse applications and not so much stress on the volunteers.

After more than a decade, Tumbleweed Music Festival has become one of the most popular acoustic music festivals in the Northwest region. It is held on Saturday and Sunday of Labor Day weekend in Richland, WA, in Howard Amon Park on the banks of the Columbia River. This year's dates are August 30 and 31.

Tumbleweed has five outdoor stages including one devoted to an open mic, a stage devoted to

dance performances and workshops, and two rooms for music workshops inside the air-conditioned Richland Community Center. There are also arts and crafts booths and food vendors, though the primary festival focus is on acoustic music.

Three Rivers Folklife Society produces the festival, which is co-sponsored by the City of Richland and supported by community sponsors, donors, and other area music organizations. The festival features around 100 acts, free to the public, 11 am-7 pm. There is an concert on Saturday and a Sunday evening contra dance with paid admission, but everything else is free.

Applications for performers are available at the Three Rivers Folklife Society website, www.3rfs.org. They are downloadable but must be mailed in along with a representative CD or tape and press/promo packages if available. They need to be received by May 10. Tumbleweed pays a travel stipend and also has exceptional hospitality for performers including meals, optional home stays, and discounts at local hotels and motels.

Tumbleweed also has a songwriting contest, which is somewhat unique because every year it has a specific theme. This year the theme is "Generations." Applications for the contest are also downloadable from the website and are also due on May 10. There is no application fee. Ten finalists will perform their songs at the festival and there are three cash prizes. The first place winner will perform their song at the Saturday evening concert.

Our songwriting contest theme usually becomes the festival theme. This year with the theme "Generations," we are especially encouraging younger and older generation folks to apply and will also feature inter-generational bands and music for all age groups. Tumbleweed is very family friendly with a great playground and entertainment and activities for kids.

There is something for everyone at Tumbleweed, and it is much more than just a local music festival—it is a gathering place for music lovers from all over the Northwest. Hope to see you there!

For more information about Tumbleweed Music Festival, check the Three Rivers Folklife Society website at www.3rfs.org or call 509-528-2215. or e-mail Mary.Hartman.festival@3rfs.org

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