

# VICTORY REVIEW

Acoustic Music Magazine

Volume 34

March 2009

Number 03

## A NORTHWEST ACOUSTIC MUSIC CELEBRATION

*A CHANCE TO GIVE BACK*

### Inside...

- ★ Rhonda Vincent & the Rage: A Night of Live-Wire Bluegrass
- ★ Musical Traditions: Songs of the Sea
- ★ Kids Korner: For Fun and Free!
- ★ Folking Around: Bits and Pieces #9

# BLUEGRASS MUSIC

presented by  
Arlington Arts Council



National recording  
bluegrass artist

## Rhonda Vincent & The Rage 7:30 p.m.

Tickets are \$16.50 and \$22.50 at  
[www.byrnesperformingarts.org](http://www.byrnesperformingarts.org)

Byrnes Performing Arts Center is located 40  
miles north of Seattle in Arlington at Arlington  
High School, 18821 Crown Ridge Blvd.

From the south, take I-5 exit 206, drive 5  
miles east to SR 9 and a mile south to  
Eaglefield Drive. From the north take I-5 exit  
208, drive 5 miles to historical downtown  
Arlington and turn right, south on SR 9 three  
miles to Eaglefield Drive.

For information call 360-403-3448.



Medallion Hotel offers \$159 pack-  
ages: a room for 2, champagne &  
chocolates and \$50 toward dinner  
at The Cellar Restaurant.  
Call 360-657-0500



Presented with assistance from  
the city of Arlington's  
Lodging Tax Program



**THE NEW ORLEANS**  
CREOLE RESTAURANT

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

## MARCH MUSIC

- 
- 6<sup>th</sup> Two Scoops Moore
  - 7<sup>th</sup> Ain't No Heaven Seven Jazz Band 4 - 7pm
  - 7<sup>th</sup> David Brewer & the Intimidators 9pm-1am
  - 13<sup>th</sup> Stick Shift Annie
  - 14<sup>th</sup> Crossroads Band
  - 20-21<sup>st</sup> Lil' Bill & the Blue Notes
  - 27-28<sup>th</sup> Charles White Band
- 

Mondays	New Orleans Quintet	6:30 - 9:30 pm
Tuesdays	Holotradjazz	7:00 - 10:00 pm
Wednesdays	Legacy Band w/Clarence Acox	8:00 - 10:00 pm
1 <sup>st</sup> Thursday	Bob Jackson Band	7:00 - 10:00 pm
2 <sup>nd</sup> , 3 <sup>rd</sup> , 4 <sup>th</sup> Thurs.	Ham Carson Group	7:00 - 10:00 pm

---

Fax: 206-749-4081 Toll free: 888-824-7064

Web - [www.neworleanscreolerestaurant.com/](http://www.neworleanscreolerestaurant.com/)

**BIG**  
runs  
• little •  
**RUNS**

**duplication  
replication**

**A LOCAL SOURCE FOR QUICK DEMOS  
& FULLY-PACKAGED CDS / DVDS**  
Serving Seattle's Indie Music Industry Since 1986



**REALTIME**  
(206) 523-8050 ~ [www.realtimemp.com](http://www.realtimemp.com)

# VICTORY CONTENTS

VOLUME 34

NUMBER 03

MARCH 2009

## ARTICLES

A Northwest Acoustic Music Celebration: A Chance to Give Back <i>Jeremy Vreeland</i> -----	6
Rhonda Vincent & the Rage: A Night of Live-Wire Bluegrass <i>Sarah Arney</i> -----	14

## COLUMNS

Galloping Gossip: March 2009 -----	4
Folking Around: Bits and Pieces #9 <i>Percy Hilo</i> -----	5
Maritime Musings: March 2009 <i>Matthew Moeller</i> -----	16
Musical Traditions: Songs of the Sea <i>Stewart Hendrickson</i> -----	17
Kids Korner: For Fun and Free! <i>Hilary Field</i> -----	18
Accent on Music Therapy: The Use of Music Therapy in Cases of PTSD <i>William Dluhosh</i> -----	19
Portland: March 2009 <i>Tom May and Dick Weissman</i> -----	20

## IN ALL ISSUES

Reviews-----	8 - 11
Calendar-----	12 - 13
Classifieds-----	22
Musician Referral-----	Visit us at <a href="http://www.victorymusic.org">www.victorymusic.org</a>

## REVIEW STAFF

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

## VICTORY BOARD OF DIRECTORS

President-----	Lola Pedrini
Vice President-----	Ron Dalton
Treasurer-----	Lew Wallon
Secretary-----	Connie Decker
Members-----	Scott Katz, Joe Misiuda, Alan Camhi, Dennis Deem, Jim Portillo, Mike Buchman

All Photos either credited in articles or supplied by artists or Victory Music.  
Cover Photos: Supplied by Ron Dalton  
Cover Design: Anita LaFranchi  
On the Cover: Ron Dalton

*Victory Review* is published monthly by *Victory Music*  
P.O. Box 2254  
Tacoma, Washington, 98401-2254  
[www.victorymusic.org](http://www.victorymusic.org)  
E-Mail: [victory@nwlink.com](mailto:victory@nwlink.com)

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

*Victory Music* is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. *Victory Music* welcomes your tax deductible contributions. copyright 2008 *Victory Music*, Tacoma, WA.

## Our Mission Statement

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

## Advertising Rates

- 1/18 page Gig Ad - \$15      2-1/4" wide x 1-1/2" high

***Gig ads are for Victory Members only - No other discounts apply***

- |                   |                           |
|-------------------|---------------------------|
| • 1/16 page \$40  | 3-5/8" wide x 1 1/8" high |
| • 1/8 page \$75   | 3-5/8" wide x 2 1/4" high |
| • 1/6 page \$100  | 2-1/4" wide x 4 1/2" high |
| • 1/4 page \$125  | 3-5/8" wide x 4 1/2" high |
| • 1/2 page \$175  | 3-5/8" wide x 9 1/4" high |
| or                | 7-1/2" wide x 4 1/2" high |
| • Full page \$280 | 7-1/2" wide x 9 1/4" high |

*Ask about substantial discounts for monthly prepaid ads.*

## Advertising Deadlines

Ad reservations and information for ad design due the 1st day of the month, Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:  
[victoryedit@mindspring.com](mailto:victoryedit@mindspring.com) Other ad sizes are available.

### Please honor our deadlines!

Please contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)  
for details on ad submission.

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



# GALLOPING GOSSIP

## March 2009

**Teresa Morgan**, of Victory at Sea Chorus and the Cutters will be a grandmother in March. Her daughter Lara, who resides in London, England, is expecting a baby boy in March. Teresa will be heading there in early March.

**Reggie Miles** made the Wall Street Journal, in the Feb. 6th edition. An article by Robert Tomsho, "No Dough in the Do-Re-Mi: Songwriters Take On The Recession," mentions Reggie singing his song "Wall Street Bailout Blues" in the Pike Place Market, and the video of him singing it - "about 650 have tuned in to guitarist Reggie Miles's recession-related posting [on YouTube]." And a great picture of him in the article. Way to go Reggie!

**Emma Ratshin, Hilary Field** and **Andrew Ratshin's** nine year old daughter, and a guest columnist for Victory Review's Kids Korner, participated in the 2008 Cross Country Junior Olympics Nationals in Richmond Virginia. Her team, Rain City Flyers, took second place in the nation. Rock on Emma!

March is a big month for the Pacific Northwest Folklore Society. It begins on March 7th with a house concert (NW Seattle) featuring **Steve Gillete & Cindy Mangsen** on their West Coast tour. Then on March 13th, in anticipation of St. Patrick's Day, **Rose Laughlin** and **Sarah Comer** will present an evening of Irish song and fiddle tunes at the Wayward Coffeehouse in north Seattle. Rose is back in her home town of

Seattle after several years singing Celtic music in Chicago. And Sarah is a rising young fiddle star from Pierce County. And on March 15th **Morgan & Graves**, and **Mary Grider & Ken Cofield** will do a free afternoon concert (2-3pm) at the Everett Public Library.

**Hank Cramer** is back in Seattle again on March 14th for a concert at the Haller Lake Community Club, sponsored by the Haller Lake Arts Council. And Jim Portillo will play an opening set for Hank that evening. Don't miss it!

**Janet Humphrey** reports that **John Perry** was moved from Spokane back to the Tri Cities last month and has made some substantial improvement after a pretty close call. Also and more trivial... The concert series that has been held for 11 years in Flat top Park in West Richland has been the victim of economic belt-tightening by the sponsoring city. Janet ran this series for years and had a whole host of west side entertainment in the last few years including **Riley and Maloney, Tingstad and Rumble, Ockams Razor, Djangoes Cadillac, Deadwood Revival** and many more. This is a big loss to the music community as the concert series was free (but paid the musicians) and audiences ran between 600 and 2,000.

**Linda Lee** is back and she has 3 new open mics at Damans Pub Bar & Grill in Redmond. On Monday's, it's Mellow Mondays, Rock 'N Wednesday and every 3<sup>rd</sup> Friday. Damans is located at 14810 NE 24<sup>th</sup> Just off the 520 Freeway 148<sup>th</sup> NE South exit. Full meals and drinks available.

The **Seattle Old-Time Music Community** is planning to host "Dare to be Square", a weekend of workshops for square dance callers. The event was started a few years ago by **Phil Jamison** in North

Carolina. It's been successfully held the last two years in Portland. **Tony Mates** and **Charmaine Slaven** are heading up the effort to host the event in Seattle. So far, they've arranged for the Richard Hugo House to be the venue, and **Bob Dalsemer** from West Virginia has been invited to be the main caller/teacher for the event. This event is not just for prospective dance callers! There will be public dances, jams, and lots of fun based around this event. Mark your calenders for the weekend of Dec 12th, 2009.

**M.J. Bishop** is going on the road. Her tour kicks off on March 2 in Boise, ID, and winds up four months later in her birthplace (St. Ignace, Michigan) before she returns to Seattle in July. Wish her a good journey!

**Bill Murlin** and **Carl Allen (The Wanderers)**. Appeared on River City Folk - with Victory member **Tom May** as host. Some of you were not able to tune in last Sunday and asked if there was any other way of hearing the show. Tom May has said that you can now download not only the Wanderers' show but also any other shows on the website. They are for everyone to hear, and he's got some great folks worth checking out. In a way, this is going to bring Tom's show some new listeners, and that's great. The following is the link for a months worth of River City Folk. <http://www.bltd.com/priv/rcf/>

**Update on WAWONA:** The ship will be towed away for disassembly sometime in April. It was scheduled for March, but the shipyards were not available. Some artifacts, including the paneling and skylight from the officers' cabins, have already been detached and tagged with museum numbers. MOHAI decided not to fund preservation of the entire aft cabin. Because the demolition will cost more than the City of Seattle had originally budgeted, only about 20 pieces of the ship's lower structure will be preserved. There are several possibilities for how the artifacts might be displayed, but nothing definite has been determined yet. For many of us, this is like losing an old friend or a member of our family. There will be a wake for WAWONA sometime in March, to which we can bring songs, stories, and photos. [www.nwseaport.com](http://www.nwseaport.com)

*We are always looking for your gossip. Weddings, deaths, gigs, interesting stuff are always welcome. Want to see YOUR name in print - send it on in to the gossip!*  
[web\\_dancer@mindspring.com](mailto:web_dancer@mindspring.com)

**ON THE AIR**

**Radio Broadcast Career Training**

90.9 FM - KVTI  
[www.i91.ctc.edu](http://www.i91.ctc.edu)

**Clover Park  
Technical  
College**

**For more info**  
**589-5800**  
**589-5884**

51,000 Watts • Tacoma

# FOLKING AROUND

## Bits and Pieces #9



BY PERCY HILO

Spring is on the horizon (at least according to the calendar. The weather tells its own story) and Folklore Society has scheduled a wide array of artistry and entertainment to see us through 'til Folklife. From March 7th when the local group Mighty Squirrel decorates the Phinney Neighborhood Center's school building (down from the main building and across the parking lot where all but one of the concerts will be held) with various music from Klezmer to bluegrass, to the May 16th season finale when Stanley and Kip Greenthal along with fiddler Jamie Laval present world and Celtic music, it's all about a good time. If you like old folk songs – Joe Hickerson and Tony Saletton will offer the best from a half century of collecting and singing on March 21st. If it's old-time music that moves you, Bruce Molsky will have it on May 9th along with Tatiana, a 14-year-old Oregon fiddle champ. Traditional Indian music will hold sway on April 4th, with Pandat Vikash on Sarod and Prabhash Maharaj on tabla. Canada contributes the beautiful melodies of Lynn Miles on April 25th. Respected singer/songwriter/performers round out the list with David Mallet, the Garden Song man, on March 14th; Scotsman Dougie Maclean on Friday, March 27th at the Museum of History and Industry (the only event not on Saturday or at Phinney); madcap Cheryl Wheeler on March 28th; Claudia Schmidt with a wide repertoire and poetry on April 11th, and the thought-provoking humor of David Roth on April 18th. Certainly there's something here for every folk/acoustic fan. If you aren't familiar with this series, or lack certain information, go to [www.seafolk.org](http://www.seafolk.org) and the home page will tell you where to go for logistical and contact information.

There's good news from Wintergrass and it's not that we just enjoyed another fabulous weekend of bluegrass and related music. We all knew that in advance. It's that Earla Harding, an original partner and major player in the previous 15 Wintergrass events, is recovering from major health problems and will be back in action next year. Her condition required her absence from

the long hours and stressful situations that come with organizing festivals so as to facilitate a more complete and timely healing. But there was no way she would miss all that great music, and we were delighted to see her prancing around the audience, free to wander hither and yon at will and garner a complementary Wintergrass experience that might inform her input and decision making for next year. Though our 16th festival was a success, it wasn't the same without Earla's presence, and in this case we want that sameness. Welcome back Earla!!

Singing camps continue to be a source of joy for gathering with old folk song friends, making new ones, sharing and acquiring material, and as group reinforcement of the value, beauty and good feeling inherent in our traditional and contemporary folk song culture. Ever since David Ingerson founded Singtime Frolics for the Portland area singers a quarter century back, these out of (festival) season singing camps have sprung up in and around Seattle and Vancouver, BC, and have been mostly successful for attendance, atmosphere, excellent song selection/performance, and group participation. We recently celebrated the 20th annual Rainy Camp at Camp Don Bosco in Carnation and were delighted to escape from the general planetary reality and congregate in a more sedate, melodic, and socially viable setting where we could share great songs, similar thoughts about world peace, and a feeling of relief at being out from under an oppressive administration and into a more progressive one. Everyone felt better upon leaving than when they arrived, and the staff gave the entire roster a huge break on the fee as a reward for keeping it going all these years. Now that's bending over backwards! In my opinion these camps would be successful in every state or basic region, and are not limited to any one musical style. Song lovers are everywhere, and when they organize it's not difficult to put a weekend camp together. They're fun, fulfilling, and bring people together. Yeah!

In "the only constant is change" department, Victory Music welcomes interested parties to our

new adventure in Facebook. It's in the initial stages, but we already have over 60 members and the site is providing (and will provide more) space to interact, make postings, and get information on Victory contacts, the calendar, and the workings of the organization. If you're a member of Facebook just go there, search Victory Music and join in. If you're not a member, go to [facebook.com](http://facebook.com), join it for free and take it from there. Participation is important in bringing communication programs to life, and it's even more important at the beginning of an endeavor when a lot of ideas are under consideration and possibilities are wide open. Here's an opportunity to learn, share, and have positive input that might benefit Victory and the greater community. Facebook represents the modern Victory Music. There's also Ancient Victory, which is the creation of co-founder/main mover Chris Lunn and longtime comrades Diane Schulstad and Rob Folsom. In the four decades of Victory Music, countless numbers of players have graced our stages and many stories of life have been played out. Ancient Victory hosts a quarterly open mic at the Antique Sandwich in Tacoma which presents performances from our earliest days through 1990. This serves to reunite old acquaintances, encourage the attendance of old timers who seldom if ever play anymore, reveals that the old crowd still has it, and gives younger audience members a taste of what was happening in our region's folk and acoustic past. It's always a fun time and nostalgic in the right way. There's also a quarterly Ancient Victory Newsletter with a three-month calendar and stories of past Victory players, some telling what they've been up to and others asking for information about those who are no longer on the radar. The group has also begun sponsoring concerts and as a still relatively new organization, could be expanding in other areas as time and money permit. The next open mic is on Thursday, March 12th at 7pm. Sign up is at 6:30pm, if you qualify as ancient, and otherwise you can pay a minimal cover for some of the finest players of folk/acoustic music in recent Northwest history.

As previously noted, our country is experiencing the good fortune of switching from a horrible administration (possibly our worst ever) to one with a more compassionate, peaceful, and civil libertarian stance. This will likely have an affect on all art forms on more than one level. First off, creations will begin to mirror the spirit of hope we're feeling and the positive actions that result

*Continued on Page 11*



# A NORTHWEST ACOUSTIC CELEBRATION

## A Chance to Give Back!

BY JEREMY VREELAND

Since its inception in 1969, Victory Music has showcased acoustic music of the Northwest. Over the years, Victory has stayed committed to the interest of both artists and listeners through hosting open mics, sponsoring local concerts and events and publishing this magazine, *The Victory Review*. Since 1969, Victory has also stayed committed to producing musical compilations.

Forty years later, 2009 has greeted us with an economic downturn, a promise for political change and an abnormally snow-filled winter here in the Northwest. Amidst this mixed bag of blessings and curses Victory proves once more its steadfast commitment to acoustic music by offering a musical CD, *A Northwest Acoustic Celebration*. Some Victory members believe “it was about time,” since it has been more than ten years since the last compilation. This compilation of local artists secures once more Victory’s position as a leading supporter of the Northwest’s acoustic community.

The acoustic community here has many outstanding singers, songwriters and performers. A Northwest Acoustic Celebration provides a honed look at the Northwest’s top-notch acts. There is no other compilation that provides such an in-depth survey of musical abilities in the Northwest. This is true not only of the music that is on this CD but is also evident in the commitment and passion that these artists have for acoustic music and more specifically, Victory Music.

As I sat down to collect information about this article it was apparent to me that the members and artists involved with this CD had their own reason to give. I asked a few questions of the people involved with the project. The three questions were simple and open-ended: What did you give to this project? Why did you give? And lastly, What did you receive?

Here are some of the responses.

### HANK CRAMER

*What did you give to this CD project?*

I contributed a recording of “Red Is The Rose,” an Irish love song set to the ancient Scottish



*Above: Hank Cramer - Photo By Kit Cramer*

melody “Loch Lomond.” It’s a wonderful song that I’ve been singing for nearly thirty years. In this recording, I share the vocal as a duet with Leah Larson, a Celtic-rooted bluegrass singer from over here in the Methow Valley. The instruments are Leah on fiddle, Michelle Cameron on cello, Matt Rotchford on string bass and myself on guitar. David Lange did the recording. The blend of voices and strings on this song feel especially magical. On one level, the voices are working the duet, solos and harmony, while on a more subtle level the fiddle, cello and bass are doing the same thing. I wanted something special to offer to Victory, and this song said: “Choose me!”

*Why did you give?*

Victory Music has been nurturing the folk community here in the Puget Sound area since way before I arrived (which was 1984). They have built a folk music scene here which is second to none. I should know – I’ve lived in other large cities, San Francisco and Denver for example, and I travel constantly as a working musician. There is no other place

west of the Mississippi that has such a network of open mic, jams, sessions and folk concerts. I credit that largely to the continuing, untiring efforts of Victory Music and its volunteers. So contributing one of my songs to their CD project was just a small way of giving back. I hope that the CD will boost Victory Music both artistically and financially. I hope it sends a message to the folk world that says “Hey! Look at the music we make here in the Northwest!” And at the same time, I hope it provides a steady stream of income to this great organization.

*What did you receive or hope to receive from your contribution?*

This is my gift to Victory and the community, so payback is not needed. Of course, if the exposure from this CD creates new fans for the music of Hank Cramer, Leah Larson, Michelle Cameron and Matt Rotchford ...that’s OK, too.

### ERIC MADIS

*What did you give to this CD project?*

I contributed an instrumental version of “Glory, Glory,” a traditional spiritual/gospel standard. This song’s melody also became the foundation of “Will the Circle Be Unbroken.” My version of this tune utilizes guitar techniques from Piedmont Blues, Hawaiian slack key, urban blues, and Travis/Atkins style country.

*Why did you give?*

I have been a member of Victory for almost 25 years and I feel strongly about supporting an organization that has supported local and regional acoustic music for years. I wrote a column called “Backwater Blues” for Victory for a number of years, as well as doing jazz reviews for years.

*What did you receive or hope to receive from your contribution?*

Just being on the CD is payment enough for me. I am proud to be included in this great project.

*Below: Tom May*



**TOM MAY**

*What did you give to this CD project?*

I gave the use of my song, “Celilo Falls” to this CD project, as well as my performance of the same.

*Why did you give?*

From the time decades ago, when one of the highlights of my Northwest concert tours would be picking up a copy of the Victory Review at Murphy’s Pub in Seattle, Victory was a beacon of what could be accomplished for the music of a region, with a vision and purpose. My life has been spent to those ends.

*What did you receive or hope to receive from this project?*

Contributing this cut to Victory’s compilation CD is a way to give back, and I’m hopeful that others will also contribute time and volunteer effort to make Victory a strong and viable organization.

**HILARY FIELD**

*What did you give to this CD project?*

Patrice O’Neill and I submitted the Irish song “Codail A Leanbh” (The Gartan Mother’s Lullaby) from our CD *Siente: Night Songs from Around the World*.

*Why did you give?*

We felt this song had a nice blend of classical, folk and traditional music, and that it would be a good fit for this project.

*What did you receive or hope to receive from your contribution?*

It is nice to be a part of the Victory Music community, and to share this music with those who might not have found it otherwise.

These brief interviews with some of the artists on the CD give a look into the minds and hearts of the Northwest acoustic community. After reading these responses through, the purpose of this CD became increasingly clear to me. The artists and the other individuals that worked on the CD were committed to giving. And there is a cycle to giving. If someone is giving than someone has to be receiving.

Just as Victory supports the acoustic community, the local acoustic community reciprocally supports Victory. Similarly, many artists have considered this CD as a chance to give back to the Victory organization and other budding artists. There have been many individuals involved with the production of this CD. There are of course the artists that have submitted their songs, but there has been a great deal of time and energy invested into the logistics of producing a CD. All of the time invested, whether by artists or board members, was volunteered. These people volunteered their



*Above: Mike Buchman*

time, money and energy because they believe in Victory and the mission for which it stands. There was a selection team that painstakingly chose the cream of the crop songs from piles of entries. The selection committee had quite a task trying to limit the compilation to a single 15-song album. After a long discussion it was unanimously decided that there would be two volumes, so as not to limit the exposure of Northwest talent.

After concluding that there were too many quality recordings to fit on a single CD, Gary

*Continued on page 16*



*Above: Patrice O’Neill and Hilary Field - Photo by Andrew Ratshin*

# 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.

## LOCAL

*Local Bluegrass*

**BACKBURNER: SIMMER ON**

Dim Flicker Records DFR 0707-01



One of the Pacific Northwest's most popular and durable bands, Backburner has over the years grown several branches from its bluegrass trunk. These musicians, some of the best in the business, aren't going to be straitjacketed by 3-chord dogmas when there's so much fun to be had playing swing, old Tin Pan Alley classics and their own compositions. Their current record is a full meal, for sure, and mighty satisfying. The jazz tunes – catchy goldies like “Comes Love,” “Ain't She Sweet,” “All of Me,” and “South of the Border,” most sung by Karen Story, who's got a Big Band heart, are the mainstays of this CD. The bluegrass instrumentation and harmonies, though, tie these in with the country (“Blue Kentucky Girl” and “I Wonder Where You Are Tonight”), the gospel (an outstanding a cappella “Canaan's Land”), and the group's own folkie love songs. In fact, it points up the quality of those originals – two by Lou Allen and one each from Loren Postma and Dave Campbell – as they have the same timeless elements and are properly structured and composed. The last track on the record, Allen's “Misty Mountain Morning” is an absolutely sensational instrumental that any listener

will hate to have end. Surely this is why Backburner is an institution: they clearly love playing together, and with the ability to cover anything well and write their own great tunes, they have an endless supply of outstanding material. (Tom Petersen)

*Local Celtic/Canadiana*

**KALISSA HERNANDEZ: LATER THAN LAST**

Self-issued; [www.kalissahernandez.com](http://www.kalissahernandez.com) or  
[www.paulobrien.ca](http://www.paulobrien.ca)



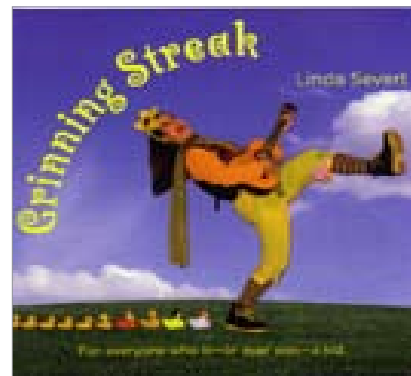
*Later Than Last* by fiddler Kalissa Hernandez has got to be one of the most amazingly produced debut releases ever created. Each cut is clean, clear, strong and delicate and at the same time feels so natural. The spirit is free flowing; light yet grounded, hearty and filled with pure lilting joy. The first cut “Father Jack Walsh/Rapids” opens with power and precision that not only demands attention but sets the stage for the entire disc. “P.M./Later Than Last,” written by sister Ivonne Hernandez, takes flight by gliding gently at first and then soaring like an eagle high above green cliffs and crashing waves. Confident and filled with assurance, each note is delivered with emotion and a dynamic balance. If you're looking for a misstep from an artist so young, you'll not find it in Hernandez's performance. It's as if she and her fiddle breathe each breath in unison; they definitely speak with one tongue. Like a graceful

dancer moving about the stage on her toes, “Ivy's Waltz” is absolutely filled with a pure sweetness and innocence. This tune, also written by Ivonne, illustrates not only the beauty of the language of music but also showcases the intricate language that can only be shared by sisters; it is subtle but apparent to the sensitive ear. Backed up by some of the most highly regarded musicians in the Victoria, BC area and produced by renowned multi-instrumentalist Joby Baker, *Later Than Last* will quickly become a favorite in your collection. “My Cape Breton Home,” written by Jerry Holland, has the beauty of a traditional waltz and is done with such grace as guitarist Paul O'Brien seems to lead the dance in a most gentlemanly fashion, whirling Ms. Hernandez across the musical dance floor. One can only sigh at the echo of the very last note. “Butter and Peas/Iggy and Squiggy,” another Jerry Holland tune, has a playful springtime like spirit that is packed with happiness. Hernandez achieves a unique voicing with her fiddle by use of cross tuning and the effect is rich and full. This release is due out in February 2009 while Hernandez tours the UK with guitarist Paul O'Brien, so watch their Web sites for tour schedules when they return. Until then, *Later Than Last* can be purchased online. (Nancy Vivolo)

*Local Children's*

**LINDA SEVERT: GRINNING STREAK**

Self-issued; [www.lindasevert.com](http://www.lindasevert.com)





From the blues-rock inspired “Tag, You’re It” to the cool ukulele on “Aloha” and the euphoric dance in “Grinning Streak,” this is a bright, bouncy collection of songs, an album built for fun “for everyone who is – or ever was – a kid.” The entertaining and gleeful songs on this CD are written through the eyes of a child ready to play. In the Broadway-tinged “Skin,” Linda belts out “Ya gotta have skin...and without it furthermore, both the liver and the abdomen would keep falling on the floor.” A beautiful acoustic arrangement surrounds the pleasure of fuzzy socks in “I Can’t Find My Toes,” and “Chopsticks for a Rainy Day” gives new energy to the well-worn piano standard. Linda, well known for her circus-infused performances and energetic shows, is also highly regarded in the adult musical world as a singer-songwriter and multi-instrumentalist. *Grinning Streak* is clever but not cutesy, a great pick for music that will bring grins to all ages. This CD has received well-deserved national awards, including Creative Child Magazine’s “Seal of Excellence” and a “Parents Choice Silver Honor.” (*Hilary Field*)

*Local Folk*

**LETTERS:**

**IN CASE WE LOSE WHAT WE HAVE**

Self-issued; see

[www.myspace.com/lettersmakemusic](http://www.myspace.com/lettersmakemusic)



Some music is meant to entertain, some to provoke and some both. The “indie chamber folk group” from Olympia that calls itself Letters performs the balancing act quite successfully, but it’s a pretty high beam to walk and there will be those who’ll pass on this risk. A lot of thought went into this record – it’s arranged as if it is meant to be accompanying a play, or is the play itself, with suites, themes, “acts,” and intermissions. The group uses effects to create

a primitive sound – not the imitation scratchy 78 rpm effect that is beginning to wear out its welcome, but an even more archaic, almost pre-industrial sound: direct-to-wax-cylinder? Tin can and twine? Enhancing the eeriness are the warblings of a musical saw, a psaltery, a melodica and trumpets amid strings. Lead singer Joshua Amberson has a strangely alluring voice, even through these processes – kind of a jet-lagged Ray Davies. Jeanine McGann follows along with very high, very intricate harmonies that weave with the saw and other spooky sounds. The bedrock instrument through most of the CD is the cello, played with great force, beauty and imagination by Geph Shannon. It provides a deep bottom, but also the structure of the melody, and Shannon is turned loose, too. All together, it works – although the CD is going to be appreciated more by the adventurous among us. (Tom Petersen)

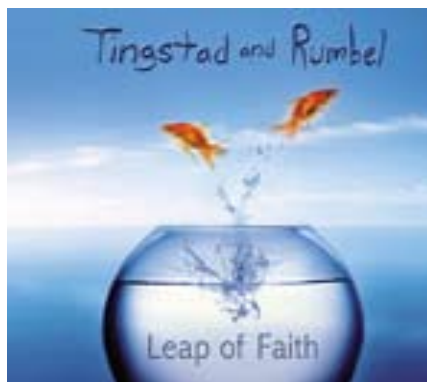
*Local Folk*

**TINGSTAD & RUMBEL:**

**LEAP OF FAITH**

Cheshire Records, CT107;

[www.TingstadRumbel.com](http://www.TingstadRumbel.com)



If your heart needs a dance break, this is the disc to spin. There is no hesitation or wasted time; Tingstad and Rumbel get right down to business. The title track “Leap of Faith” kicks into gear and sets the bar high, which is something this duo is used to doing. The result is a spirit-lifting original composition imprinted deeply with their polished signature sound as eye opening as a well-made latte. Another original, “Zacatecas,” is steeped in that delicious southwest style that they are known to execute so well; crisp, striking, passionate and filled with conviction and rhythm. The spice added by David Lange on accordion makes this an especially hot dish. “Spring Maiden,” a

Korean traditional tune, blooms and flowers in gentle dew that could move even the hardest of hearts. One of the delightful things about *Leap of Faith* is its travelogue quality. Each song brings you somewhere else with its musical tale done with a seasoned and technically specific presentation. There is no spill over or sloppiness when they move from one style to another, so that “Summertime” sizzles and steams and flies buzz overhead while “San Antonio Rose” trots along with the smell of leather chaps and horse flesh and then “Chinese Lullaby” crosses the ocean and walks through terraced gardens. “Medicine Tree” is especially powerful and sends chills up my spine every time I hear it. After 24 years and now 19 releases, Tingstad and Rumbel show no sign of giving up their journey. I’m glad to hitch a ride on their musical tour every now and then, and *Leap of Faith* is a great journey to be a part of. (*Nancy Vivolo*)

## BOOK

**GREG FOREST: THE MUSIC**

**BUSINESS CONTRACT LIBRARY**

Hal Leonard; ISBN 978-1-4234-5458-8

“Every musician who got screwed in this business got screwed in writing,” Greg Forest reminds us, and ‘tis so, ‘tis so. So, musicians in need of a prophylactic – which would be all musicians – will find this book and CD ROM the best insurance \$25 ever bought. Forest is a veteran showbiz agent, producer and businessman, and in this surprisingly readable book he spills the beans on every trick, lie, duplicity, cheat, distraction, mistake, blunder, slip, twist and pitfall liable to come between an artist and his or her rightful earnings. Especially illuminating and chillingly entertaining are Forest’s descriptions of what lies behind a record company or concert promoter’s praises and promises of artistic freedom and control. This book is very up-to-date, with tremendous detail about the bewildering world of digital-age commerce, and those chapters are the new Required Reading. What artists will most appreciate, though, is that the book is filled with sample contracts for every relationship: artist/manager, artist/promoter, publisher/record company, artist/online retailer, and on and on. Delightfully, all of these samples (which are drawn from Forest’s own files, vetted, and are as legally airtight as things are going to get in a notoriously leaky business) are on the CD ROM so artists can

use them or modify them to fit their particular needs. The CD also contains worksheets that go with the book's sections that offer "What Color Is Your Parachute?"-type advice. This book is an essential resource for all musicians planning to do anything involving money, even for those up the career ladder already feeling comfortable with their management and protected by their union . . . in fact, it's extra essential for them! *(Tom Petersen)*

*(Books - Continued)*

**STEVE GORDON: THE FUTURE  
OF THE MUSIC BUSINESS**

Hal Leonard; ISBN 978-1-4234-5445-8

The cynic picks up entertainment attorney Steve Gordon's book *The Future Of The Music Business* and expects to open to 358 blank pages. Yes, it's ugly out there, whether because of the dire condition of the nation's economy or because it's darned hard work to get your computer to spit out the greenbacks every time your work flits through cyberspace. Even a lot of experts are flummoxed. However, patience has its rewards for readers of Gordon's tome. The pages are anything but blank; in fact, if there's one knock on this book, it's that the font is a tick small and the margins are purty tight. However, not one of those words is wasted, and Gordon enlivens his naturally analytical prose with frequent anecdotes and interviews with other suit-and-tie types and some artists who have successfully embraced the digital age: people who put things in terms that the average folkie can grasp, so that the legalese that follows is surprisingly easy to understand. The book comes with a CD ROM of digital resources to help artists set up the right kind of digital distribution networks, Web sites and sharing, plus Gordon's audio college course in music management, plus the link to continual updates to the book's legal content and the latest developments in digital music sales and distribution – a terrific feature, if the users treat this book as they should treat their careers: as works constantly in progress. *(Tom Petersen)*

**TOM KOLB: ALL ABOUT GUITAR**

Hal Leonard; ISBN1-4234-0815-2

**JONATHAN HARRUM: ALL ABOUT TRUMPET**

Hal Leonard; ISBN 978-1-4234-2242-6

**CHAD JOHNSON: ALL ABOUT BASS**

Hal Leonard; ISBN 1-4234-0817-9

**RICK MATTINGLY: ALL ABOUT DRUMS**

Hal Leonard; ISBN 1-4234-0818-7

**MARK HARRISON: ALL ABOUT PIANO**

Hal Leonard; ISBN 1-4234-0816-0

When music publishing giant Hal Leonard says "All," you can be sure that every last detail will be attended to. Where other books tout as a virtue the quick E-Z Play method, delivering the basics and some close-enough-fer-jazz versions of the same old songs, this new series will guide a beginner from earth to the stars and give even the seasoned, knowledgeable veteran some material to sweat over. The dozens of practice songs are an inspiring mix of the tunes that likely got the neophyte interested in the instrument in the first place, or the chop-busters that the aspiring pro knows s/he'd better learn if s/he's to make a dime, ever. The music is scrupulously faithful to the original, whether in tab or standard notation, which means that in the guitar book, for example, things can get pretty busy on a song by Stevie Ray Vaughn, with slides, hammer-ons, pull-offs, tremolo, tapping, grinding and bending surrounding an otherwise manageable blues riff. All of these books maintain a cheerful, you-can-do-it and it'll-be-fun tone, and indeed, once I figured out all the hen scratching, I DID sound just like James Taylor for a couple bars! These books, then, are for people who either want to dip in here or there to brush up or learn new tricks, or for the serious student of any age who is willing to commit to the whole "course." They look a little daunting because, face it, getting good at anything requires time and education. The first great reminder is to have fun and get OUT of the book, too! Thus, each volume comes with a CD of examples to listen to and tracks to play along with. As I said, it's all here. *(Tom Petersen)*

## CHILDREN'S

**TOM GLAZER: TOM GLAZER SINGS HONK-  
HISS-TWEET-GGGGGGGG**

Smithsonian Folkways SFW CD 45068

The New York Times wrote that Tom Glazer was "able to speak to children as saints speak to birds." This collection, released by Smithsonian Folkways, introduces the timeless songs of Tom Glazer to the children of the 21st century. Glazer's appeal lies in his ability to capture the interests and joys of childhood. Recorded in live concerts between the 1950s and the 1970s, the tonal quality of the disc shows its age, but the Glazer's spirit shines through. The loving introduction by Glazer's children in the generous liner booklet explains that "Tom always said that children taught him that, in order to be effective, he needed to sing WITH children, not

simply FOR them." This is apparent throughout, as he takes classic children's songs such as "Wheels on the Bus," "This Old Man," and his own "On Top of Spaghetti," and spins them into an interactive party with his audience. Tom Glazer started out as a folk singer, and some of the songs presented here reflect the political climate of the times. In "A Robin Sat in a Cherry Tree," we hear of a sweet robin chirping away, until it gets shot "just for fun." Tom Glazer uses this song as a lesson, and coaxes the audience to listen and think about it, as he sings it through a second time. Most of the other songs on this disc are silly and fun, documenting a legend in the history of children's music. *(Hilary Field)*

## FOLK

**ORPHEUM BELL: PRETTY AS YOU**

self issued; [www.myspace.com/orpheumbell](http://www.myspace.com/orpheumbell)

This band defies classification. With instrumentation that includes violin, banjo, upright bass, percussion, accordion, pedal steel guitar, mandolin, musical saw and vocals, Orpheum Bell is brimming with talent, imagination, ethnic variety and soul. Merrill Hodnefield opens the CD with her sultry and silky vocals, quietly transporting the listener into a musical world where acoustic roots, classical sensibilities and gypsy jazz meet head on and swirl into a beautiful whirlwind of sound. The instrumentals, particularly "Two over Ten," showcase the enormous talent of this varied group of musicians, interweaving old world traditions with a contemporary edge. The sense of contrast is heightened when Aaron Klein's vocals make an appearance, with a voice that is as raspy around the edges as Hodnefield's is velvety. Together the collective members of Orpheum Bell bring all these elements together in a thoroughly enjoyable listening experience. *(Hilary Field)*

**KARL SMILEY: WHEN THE OIL IS GONE**

SC01 CD Shingle Creek Prod., 20464 Shingle Creek Rd, Blodgett, OR 97326

Karl's performance is authentic and uncluttered by fluff, allowing a wide-range of expression and ideas to shine through. His versatile, often driving guitar work blends with powerful, appealingly masculine vocals to emote deep passion, tenderness and a little whimsy now and again. The title song "When the Oil is Gone," as one might guess, is a plea for ecological sanity. "Thirsty," a song about

setting chokers, captures a uniquely northwest slice of life. “Bear” is a contented love song with some quirky little gems thrown in. My personal favorite is “Love Will Find a Way,” a dynamic and moving song about overcoming war and hatred that showcases Karl’s ability to cut to the heart of things. These well-crafted songs were recorded by Michael Riley, with Karl playing either his Washburn guitar in standard tuning or his Yamaha in open D, E, or F. I highly recommend checking out this earthy and genuine songwriter from Summit, Oregon. (Marilyn O’Malley)

**RED ROCK RONDO:**  
**ZION CANYON SONG CYCLE**  
Steamboat Mountain Records;  
[www.redrockrondo.com](http://www.redrockrondo.com)

2009 is the centennial of Zion National Park, an American treasure and wonder of the world in southern Utah. Fittingly, all sorts of commemorative activities are underway to celebrate both the place and the foresight of our great grandparents’ generation to preserve it. The American Composers Forum commissioned songwriter Philip Bimstein to write songs to, for and about the colorful canyonlands and rock formations, the history of the park, and the lives of the people who inhabit the area. The results are magnificent: Bimstein has found the soul of the place and written about it with a sensitivity and clarity rarely achieved by the poets. He has surrounded the words with beautiful music that creates the images in the mind that are the next best thing to being there. The group that plays this song cycle is exemplary: violinist Kate MacLeod (familiar to Victory readers for her excellent solo CDs) is the main vocalist, and she sounds a lot like Judy Collins. Cowboy poet Hal Cannon, of the Deseret String Band, is on mando, banjo, squeezebox and an assortment of pocket-sized instruments. Lending an appropriate ethereal tone is oboist Charlotte Bell, while Harold Carr takes care of bass duties and provides some spoken-word vocals. Flavia Cervino-Wood provides a second violin. The songs tell many stories and create a full impression; the cycle isn’t necessarily chronological but the CD begins with “Marvelous Flood” about an 1861 calamity but full of creation allusion and allegory, and soon gets to “When President Harding Came to Zion.” This song is for those who know their history, for it’s an honor when POTUS rides in on Hayburner One, but we know that back in D.C. his Cabinet was hatching crooked plots to mine and drill the southern Rockies and high deserts...

and with exquisite irony, the rebuilding of the park entrance for Harding’s grand reception forced the little old lady who owned the adjacent farm off her land! The album’s “hit,” for it has that convergence of hummable melody and compelling story that says Play me, Cover me, Sing me at jams, is “The Boy Who Never Saw a Train,” the true story of how Tom Mix, shooting on location, befriended a local lad. This is a perfect record for Zion Park; you’ll want this CD for the trip... and you’ll want this CD if all you can do is stay home and look at photos of the place. (Tom Petersen)

## INSTRUMENTAL

**DANNY COMBS: GUITAR OUT FRONT**  
Solid Air 2070

In the 1960’s John Fahey and a few others started a whole movement of guitar music based on traditional themes. Danny Combs is a young guitarist from Asheville, North Carolina whose music belongs to that tradition. On this album, his first on the Solid Air label, he does 14 original tunes. They are all very nicely done. Most have a slightly bluesy feel, much in the vein of the afore-mentioned Fahey. He plays in open tunings and also seems to have a fondness for the so-called DADGAD tuning. Interestingly, he sometimes manages to pull it out of its usual modal character. This is an album that will delight those who enjoy instrumental guitar music. (Lars Gandil)

## SINGER/SONGWRITER

**JEREMY FISHER: LET IT SHINE**  
Sony/Columbia – CK81143;  
[www.jeremyfisher.com](http://www.jeremyfisher.com)

There are some artists who are difficult to categorize, but one thing is for sure: urban folksinger Jeremy Fisher is moving the fine tradition of singer/songwriter bards on to the next generation of the evolutionary ladder. With skillfully told stories of people and place, feelings and foibles, his delivery is strong and consistently solid with the intensity of clear focus on the subject at hand – whatever that might be. “Lemon Meringue Pie” is a delectable little number filled with clever word play and double entendre, not to mention a fascinating cadence. Everything put together in one package makes for some captivating listening indeed. “High School” is not so much a nostalgic look back at that

awkward stage as it is a purging reaction to the gut shots taken at a vulnerable time of our collective lives. The lucky ones move past it. All this heavy philosophical musing and a killer harmonica part too. A braid of pain, regret and resignation weave through out “Shooting Star (In Spite of it All)” and the layers of instrumental work create an emotional wall of sound that wraps all around you. There’s an element of angst in all the right places of this genius release by Fisher, which allows the listener to go as deep as they feel up to at any one time. Having said that, it is difficult to experience “Fall For Anything” without getting at least a little introspective, but then, would you expect anything less from an artist that decided to take his music on tour across North America on a bicycle? The studio production of “Singing On the Sidewalk” enjoys the company of full and balanced studio musicians, although the story is one of a street busker and the resulting struggles. Listen to the words and the images of more than one street artist may come to mind – one of which might be Fisher himself from his days busking at Pike Place Market. Fisher is a true poet’s poet and his lyrics demand attention. His multi-instrumental ability keeps his delivery fresh, edgy and vital. Hopefully his recent relocation to Montreal won’t keep him from booking West Coast tours, but in the meantime, go to his Web site, grab a copy of *Let it Shine* and crank it up. (Nancy Vivolo)

## WORLD MUSIC

**GRANNAR SOFIAGATAN: FOLK MUSIC  
FROM SOUTHERN SWEDEN**  
Evolving Traditions: no number

Sweden has a rich folk music tradition, and this particular trio is a case in point. They come from the southern Swedish city of Malmo, and their instrumentation is quite interesting. Martin Eriksson plays bass, Jon Siren plays violin, viola and melodeon, Par Moberg plays saxophone, harmonica and hurdy gurdy and they all sing. Although originally they did traditional material they now focus on original compositions, which might be composed pieces but they still sound very much like old folk tunes. They also have a bit of a jazzy feel to them, which might have a little to do with the instrumentation. These guys do write some interesting stuff and I do think this disc will appeal to fans of world music. (Lars Gandil)

# VICTORY Calendar

MARCH 2009

Please enter your calendar data on the Victory Music Website. If you want your venue listed in May's magazine, please submit it before the second Monday of April. If posted later, then Your venue will still be on the website.

[www.victorymusic.org](http://www.victorymusic.org)

## 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](mailto:victory@nwlink.com)

**Second Sunday** Cape Breton/Celtic Bayou Scottish Traditional Session 7281 W Lake Sammamish Pkwy NE Redmond 4 pm

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

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

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

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

### 03/01/09

**Eric Madis** at Little Bill Tribute CD Release Party Seattle First Baptist Church 1111 Harvard Ave. Seattle 6-9 pm No Charge Eric Madis w. Little Bill and Tommy Morgan (and other blues artists) perform at release party for Little Bill Tribute CD <http://www.oxfordentertainment.com>

### 03/08/09

Manhattan Transfer Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Nine-time grammy winning vocalese quartet 206-441-9729

### 03/15/09

**The Bad Plus** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) With Wendy Lewis. [www.jazzalley.com](http://www.jazzalley.com)

**Autoharp, Hammered Dulcimer, and Mandolin Workshops** Dusty Strings 3406 Fremont Ave. N Seattle 12:15 pm, 2:45 pm \$35 Cathy Britell - autoharp, Carolyn Cruso - hammered dulcimer, and Zak Borden - mandolin. 206-634-1662

**Grand Dominion Jazz Band** Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-4:30 pm \$8.00-11.00 Canadian and Washington state trad players doing it the best [www.pstjts.org](http://www.pstjts.org)

### 03/22/09

**Dougie MacLean** Corvallis High School Theater 1400 NW Buchanan Corvallis 7 pm \$22.50 adv, \$24 door One of Scotland's most gifted and successful singer-songwriters. [www.dougiemaclean.com](http://www.dougiemaclean.com)

**Harp Workshops** Dusty Strings 3406 Fremont Ave. N Seattle 12:15, 2:45 \$35 3406 Fremont Ave. N 206-634-1662

### 03/29/09

"Dueling Accordions" with Billy Wilson/Zydeco Locals The Highway 99 Blues Club 1414 Alaskan Way (On the Waterfront, across from Aquarium) Seattle 4:30-9:30pm \$15 to \$20 Zydeco Locals & Billie Wilson of Motordude Zydeco dueling it out with local accordionists. The Highway 99 Blues Club - 206-382-2171

**Banjo and Ukulele Workshops** Dusty Strings 3406 Fremont Ave. N Seattle 12:15, 2:45 \$35 Danny Barnes covers banjo basics and improving neck fluency, and Mark Nelson explores fun melodies on the uke. 206-634-1662

**Running Dog Shanty Sing**, 4-6:30 p.m. Last Sunday of every month. Running Dog Guitars/Sound Guitar Repair. Your Hosts: Rick Davis & Cat Fox 118 North 35th St, Suite 105, Fremont (Seattle) (The building is tall, grey cinderblock and green metal. Suite 105 is in the back, facing the alley between 36th and 35th. Parking available on the street.) FREE! A community sing for songs about the sea, rivers or any kind of water. Lead a song or just join the chorus. Everyone welcome. Around the back, off the alley. Potluck snacks and beverages. Over 21 years of age please. (Please note that the Last Sunday Shanty Sing is organized by Trapper Graves-Lalor and is not connected with Northwest Seaport.)

## MONDAYS

### EVERY

**Marc Smaison Trio** Ugly Mug Coffee House 11425 Rainier S. Seattle 8:30 - 10:30pm 206 760-1764

### 03/02/09

Better World with Marc Smaison & Joanne Klein Poggie Tavern 4717 California SW Seattle 8 pm 206 760-1764

### 03/23/09

**5th Annual Seattle-Kobe** female jazz vocalist audition Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) 5th Annual!!!! 206-441-9729

## TUESDAYS

### EVERY

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

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

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

**Victory Music Open Mic** at Q Cafe 3223 15th Ave W, Seattle 98119 (just South of the Ballard Bridge Sign up: 5:45 - 6:15 pm Music: 6:30 - 9 pm Cover charge: \$2 mem, \$3 everybody else. Musicians do not pay to play. Large venue, family friendly. 206-352-2525

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

**holotradband** New Orleans Restaurant 114 First Ave S Seattle 206-622-2563

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

**Every 4th Tuesday - Hammer Dulcimer Circle** Houseboat named E-Z Street 2143 N. Northlake Way Seattle 7 pm Free 206-910-8259

### 03/17/09

**Hank Cramer's** St. Patrick's Day Celebration Front Street Alehouse Front Street & Ferry Dock Friday Harbor 7:00 pm Free Irish songs and tunes with Mark Iler, Davey Hakala, & Josie Solseng [www.hankcramer.com](http://www.hankcramer.com)

**St. Pats with The Straw Hat String Band** Ramblin Jacks Restaurant 520 East 4th Ave Olympia 6:30 pm Free Enjoy traditional Irish music and more while enjoying great food and drink. 360-754-8909

## WEDNESDAYS

### EVERY

**Every 1st Wednesday Irish Hool-ey** Tugboat Annie's 2100 West Bay Dr. NW Olympia 8 - 10 pm 360-943-1850

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

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

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

**Open Mic Night** Celtic Bayou 7281 NE Lake Sammamish Parkway Redmond 8:30-11 pm Free 30 minute performance slots. Info/sign-ups on-line <http://groups.msn.com/CelticBayouOpenMic>

## THURSDAYS

### EVERY

**Live Jazz Jam** Asteroid 3601 Fremont Ave N. #207 Seattle 9:30 1 am No Charge

**1st Thursday Victory Music Open Mic** Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6-9 pm Free. Court Stage has a piano

**1st Thursday S.O.N.G. meeting** NW St John Vianney Parish 12600 84th Ave NE Kirkland 7 - 8:30 am 425-806-0606

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

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

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

**2nd, 3rd and 4th Thurs Ham Carson Quintet** New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 206-622-2563

**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

**The Muse Music Cafe** Open Mic 2509 6th Ave Tacoma 6 pm Free All Ages Open Mic Every Thursday 253-212-3934 Student Open Mic A Gathering Grove 2820 Oakes Ave Everett 6 to 8pm free This Open Mic is just for those students 21 and under to showcase their talents Steve 425-512-8845

### 03/05/09

**Manhattan Transfer** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Nine-time grammy winning vocalese quartet 206-441-9729

**David Brewer and The Intimidators** Salmon Bay Eagles

5216 20th Ave. NW Ballard 8:30 No Cover A evening full of The Low Down Dirty Blues ! 206-783-7791

### 03/12/09

The Bad Plus Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) With Wendy Lewis. Mixing post 60s jann & rock - Bad to the Bone! [www.jazzalley.com](http://www.jazzalley.com)

### 03/19/09

Hank Cramer Panorama City Sleater-Kinney Road Lacey 7 pm Free Concert by one of the Northwest's favorite folksingers. [www.hankcramer.com](http://www.hankcramer.com)

## FRIDAYS

### EVERY

**Open Mic** Thumbnail Theater 1211 4th Street Snohomish Sign up 7 pm music 7:30 pm Free Open mic All-ages crowd. <http://www.myspace.com/openmiclivesinsnohomish>

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

**Open Mic** Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2. park in Mukilteo, hop on the ferry, free transit to top of the hill. [www.ferryfolk.com](http://www.ferryfolk.com) 360-341-4420

**Open Mic** A Gathering Grove 2820 Oakes Ave Everett 6 to 8 pm free Open Mic for musicians and poets of all genres in accoutis coffee house. Steve 425-512-8845

### 03/06/09

**Manhattan Transfer** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Nine-time grammy winning vocalese quartet 206-441-9729

**Steve Wacker** Egan's Ballard Jam House 1707 NW Market Street Seattle 9 pm \$5 Steve is a skilled guitarist and songwriter with American Midwestern roots

who performs contemporary poetic Americana. 206-789-1621

### 03/13/09

The Bad Plus Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) With Wendy Lewis. Mixing post 60s jann & rock - Bad to the Bone! [www.jazzalley.com](http://www.jazzalley.com)

**Hank Cramer** The Cutter Theater 302 Park Avenue Metaline Falls Multiple Free "Songs of The Cowboy", sponsored by Humanities Washington. Daytime & evening shows, times [www.hankcramer.com](http://www.hankcramer.com)

**Rose Laughlin / Sarah Comer** Pacific NW Folklore Society Wayward Coffeehouse 8570 Greenwood Ave N Seattle 8-10 pm \$10 suggested donation Irish songs & fiddle tunes. Rose, a gifted Celtic singer & storyteller; Sarah, an incredible trad. fiddle player. 706-3240, [pnwfolklore.org](http://pnwfolklore.org), [roselaughlin.com](http://roselaughlin.com), [sarahcomer.com](http://sarahcomer.com)

**Songwriting Workshop** Dusty Strings 3406 Fremont Ave. N Seattle 3:30 pm \$35 David Mallett discusses the basics of songwriting, and works with songwriters to solidify their song ideas. 206-634-1662

**Northwest Seaport Chantey Sing**, Aboard the historic steamship Virginia V at Lake Union Park, 860 Terry Ave N, Seattle, 98109 8 - 10:30 pm These songs of the sea are easy to learn and fun to sing. All ages welcome. Capt. Dan Quinn, singer and award-winning storyteller, will be on board as songleader to keep the music rolling, with opportunity for anyone to lead a song or just join in the chorus. The theme will be 'Irish Songs of the Sea'. The historic steam ferry Virginia V, last of the Puget Sound mosquito fleet, will be docked at the Historic Ships Wharf during the sing, which will be upstairs in the main salon. Admission free, donations accepted. Refreshments & maritime CDs for sale. Wayne Palsson host. For more information, (206) 447-9800 or [www.nwseaport.org/programs.html](http://www.nwseaport.org/programs.html)

*Fridays - Continued on page 21*

# RHONDA VINCENT & THE RAGE

## A Night of Live-Wire Bluegrass

BY SARAH ARNEY

Rhonda Vincent wowed the crowd at the Darrington Bluegrass Festival twice in recent years. Diana Morgan, the daughter one of the founders of the Darrington Bluegrass Association and now active with the organization herself, said that Vincent is filled with an abundance of energy. “She is one hard-working lady,” Morgan said. “On and off the stage. She grew up in a musical family and has played and sang since she was a little bitty girl. She really knows her music.”

Vincent is coming back to the Stillaguamish Valley this spring with a performance at the new Byrnes Performing Arts Center in Arlington on Saturday, March 21 following a night in Wenatchee on March 19 and Portland on March 20.

Vincent first performed as a child in her family’s band, The Sally Mountain Show, and has continued for almost four decades. With at least 14 recordings in her collection, she has had an interesting journey through music.

Born in 1962 in Kirksville, Missouri, Vincent is a bluegrass singer, mandolin player, guitarist and fiddle player. She achieved success in the bluegrass genre in the 1970s and ‘80s, earning the respect of her mostly male peers. “The first time she came I had a little bit of a hard time selling her show to some

of the board members of our association,” Morgan said. “Some of the old guys think women can’t sing and play bluegrass as good as men, but they agreed to book her show and when she came in her big Martha White bus that impressed them right off the bat. When she got up and sang and played she had them all eating out of her hand. She is definitely a favorite at our festival.”



*Above: Rhonda Vincent and the Rage*

It was through Morgan that the presenters, the Arlington Arts Council, learned that Vincent and her band would be in the Northwest and were looking to book one more gig that weekend. Now Morgan is helping get the word out through her connections with the bluegrass community. The Darrington Bluegrass Festival is on the third weekend in July and draws about 8,000 people each year to their beautiful venue, the Darrington Music Park, at the foot of Whitehorse Mountain. The bluegrass fans of Darrington and the Skagit River valley are authentic; the founders of

the association came from South Carolina and environs in the 1930s and ‘40s, and they continue to jam monthly. “Rhonda and her band are wonderful musicians and vocalists with outstanding harmonies,” Morgan said. “Their music in my opinion is hard to beat.”

Vincent announced a change of style recently when two musicians left the band. She launched a new phase of her career just last fall with the introduction of two new musicians, Aaron McDaris and Ben Helson, on banjo and guitar respectively. They join 8-year veterans Hunter Berry and Mickey Harris as the gentlemen of The Rage, and Vincent says on her Web site that the new approach frees Mickey to get his hands on the Dobro and allows Hunter to have a go at singing solo. The band has scheduled an amazing list of performances across the U.S.A. and

beyond this coming year. Talk about going on the road – The Rage is playing from 8 to 20 gigs a month, from Alabama and Virginia to Arlington, Washington!

Vincent’s career has seen several different phases. In the 1990s she branched out into mainstream country music but returned to bluegrass in 2000 with *Back Home Again*. She returned to bluegrass with the goal of expanding both the musical reach and the accessibility of the genre. Since then she has seen her popularity and acceptance rise

and has received acclaim from several music industry groups.

The International Bluegrass Music Association accorded her its Female Vocalist of the Year award for the years 2000 - 2006, plus IBMA Entertainer of the Year in 2001. The Society for Preservation of Bluegrass Music in America designated her its Entertainer of the Year for 2002. Rhonda is the sister of bluegrass performer and producer Darrin Vincent (Kentucky Thunder, Dailey & Vincent). Her family works together at the Sally Mountain Park Bluegrass Festival in Greentop, Missouri, west of Queen City. The 23rd annual festival is July 1 - 5 this year.

Vincent's band brings together many years of experience from some young upstarts with good bluegrass upbringing. Hunter Berry hails from the beautiful hills of upper East Tennessee, known as the birthplace of country music. Hunter's interest in the music of his forefathers was manifested as a mere child. He learned to play the spoons at age 4, and at the age of 9 he took up the fiddle, under the tutelage of the noted old-time bluegrass fiddler Benny Sims. By the time Hunter reached the eighth grade he had become a powerful fiddler and the nationally acclaimed Doyle Lawson, an icon of bluegrass gospel and old-time music, asked Hunter to join his band, Quicksilver. Hunter and his parents reluctantly turned down the offer to keep him in school. Later he spent a year with Melvin Goins, after which Doyle Lawson approached the young Hunter again, who this time accepted. In 2002, the teenage fiddler joined Rhonda Vincent and the Rage. He's won the Society for the Preservation of Bluegrass Music of America honors for Fiddle Performer of the Year four consecutive years, and he has twice been nominated International Bluegrass Music Association's Fiddle Player of the Year. Not only is Hunter a masterful old-time bluegrass fiddler, he is a student of the music, its history and its roots. Hunter is the Six Time SPBGMA Fiddle Player of the Year and in 2007 he was also nominated for the IBMA instrumental CD and Recorded Event of the Year awards.

Mickey Harris also grew up with a family rich in bluegrass heritage. His grandfather is a Dobro player and Mickey began playing with him at the age of nine. He also joined The Tipton Family that included his Grandmother Louise, her sister Sophie and her husband Carl. For some 25 years they had a long running TV show in Nashville, of which Mickey was a part ever since he was a baby. Growing up around Nashville gave him a great chance to meet and play with bluegrass and country music legends. In his teens he started playing at contests around the Middle Tennessee area, which is where he met numerous young musicians and started a band called High Lonesome. From there he joined Tim Graves and Cherokee for about a year, then went onboard with Larry Stephenson for more than four years. Through time he became known not only as a harmony singer but a lead vocalist as well. Mickey joined Rhonda Vincent and The Rage in August 2002, playing bass and singing harmony.

The band's new banjo player Aaron McDaris was born in Hartville, Missouri, the son of a preacher. His father got together with his fellow pastors and formed a group that performed in local churches. At the age of 11, Aaron picked up the guitar and his love of music further piqued his interest in other instruments. He learned to play bass, and later borrowed a banjo from a musician in his father's group, which became his instrument of choice. He played with The Ezells, First Impression, and then formed a band with friends called Second Exit that won the 1997 Society for the Preservation of Bluegrass Music of America (SPBGMA) Band Championship in Nashville. Also in 1997, Aaron made a big decision and moved to Nashville to join the popular gospel group New Tradition. In 2000 he became the banjo player for The Larry Stephenson Band until six years later, when he became a full partner of the two-time International Bluegrass Music Awards Entertainers of the Year, The Grascals.

The new guitar player Ben Helson can also sing. From Brownsville, Kentucky, Ben was influenced by his dad, who plays guitar and sings as well as by his mom, who grew up playing bass in various gospel groups. It was natural, then, for him to set aside sports and pick up his guitar after surviving cancer that was discovered when he was just eight years old.

Ben was 13 when he asked his dad to show him some chords on the guitar. He stayed up all night practicing, astounding his father the next morning with a flawless performance of the old standard "Home Sweet Home." While forming a rock band with his friends, Ben also played with his father in a local bluegrass group, on guitar as well as mandolin. He joined the Bethel College Renaissance program, an eclectic group that allowed Ben to play guitar in the group's rhythm section as well as in its bluegrass ensemble. Ben broke into the professional bluegrass world in July of 2007 by joining The Larry Stephenson band. Soon after, he was hired on as a member of the highly esteemed Kentucky Thunder, led by 13-time Grammy award winner Ricky Skaggs. After touring the world, making multiple network television appearances, and performing countless times on the Grand Ole Opry, Ben is excited to contribute to the unique sound of The Rage. Ben is in his last year at Bethel College in McKenzie, Tennessee and will graduate with a degree in Music Business this spring.

The Arlington performance is a fundraiser for public art in Arlington, and the Arlington Arts Council hopes to use proceeds to purchase a sculpture of a bicycle, Flat Tire, by local artist Lance Carlton to install along the Centennial Trail in downtown Arlington. The Arts Council has been working together since 2003 and has acquired nearly 30 works of art for the city of Arlington, mostly outdoor sculptures and murals.

Mar. 19 - Wenatchee, WA - PAC of Wenatchee

Mar. 20 - Portland, OR - Aladdin Theater

Mar. 21 - Arlington, WA - Byrnes PAC

#### Attendance Information

Tickets are \$16.50 and \$22.50 with a \$2 service charge at [www.byrnesperformingarts.org](http://www.byrnesperformingarts.org). The Byrnes Performing Arts Center is located at 18821 Crown Ridge Blvd at the Arlington High School in Arlington.

The Medallion Hotel of Arlington is offering a special concert package for \$159 including a room for two with breakfast, champagne and chocolates and \$50 toward dinner at The Cellar Restaurant. To book a room call 360-657-0500..



**Wed, March 18,, 7-9 PM,  
SoulFood Books, 15748  
Redmond Way, Redmond,  
[www.soulfoodbooks.com](http://www.soulfoodbooks.com)  
[www.shadesofredseattle.com](http://www.shadesofredseattle.com)**

**Shades  
of Red**

**Original  
Folk-Rock**

# MARITIME MUSINGS

March 2009

BY MATTHEW (CAP'N MATT) MOELLER

Ahoy, all of you would be chantey singers and ne'er do wells. Things are looking better for the music programs at the Northwest Seaport (NWS). Following the meeting in early January (see previous month's column), NWS board member, Wayne Palsson, issued a revised music calendar for 2009. The monthly sea chantey sing alongs will continue on the second Friday each month, but the location will vary, but it will always be "on the water" this year.

Mr. Palsson also confirmed that the Maritime Music Concert Series will be scaled back to four events. Tentatively, those dates are; April 18th, July 18th, September 18th and December 5th. All concerts, except for December 5th, will be held at the Center for Wooden Boats in Seattle. The December concert is the annual Cutters and Friends Holiday Concert held at the Immanuel Lutheran Church. Let's hope they don't have to cut back any further.

There's been a dearth of maritime music events this winter. If Pint and Dale hadn't been playing regularly at the Wayward Coffee House, it might have been very grim. However, as we slowly claw our way towards Spring, things are looking a bit busier. Thanks be that so many Irish went to sea. Come St. Paddy's Day, the gigs start picking up. To wit, the fabulous Whateverly Brothers will be at the Sou'wester Lodge, Seaview Washington on March 14th ([www.souwester.com](http://www.souwester.com)). This is also the release date for their long awaited EP, For External Use Only. Go to [www.thewhateverlybrothers.com](http://www.thewhateverlybrothers.com) for more information. They'll also wash up in the Tri-Cities for a Three Rivers Folklore Society sponsored concert on March 21st.

At this month's chantey sing along, Capt. Dan Quinn, known for his songs and stories, will be on board as song leader to keep things moving, with opportunity for anyone to lead a song or just

join in the chorus. The theme will be 'Irish Songs of the Sea'. The historic steam ferry Virginia V, last of the Puget Sound mosquito fleet, will be docked at the Historic Ships Wharf. The sing will be upstairs in the main saloon. Admission free, donations accepted. Refreshments & maritime CDs will be for sale. Wayne Palsson hosts. For more information, (206) 447-9800 or [www.nwseaport.org/programs.html](http://www.nwseaport.org/programs.html)

William Pint and Felicia Dale continue on their firebrand tour of Great Britain ([www.pintndale.com](http://www.pintndale.com)). Hank Cramer has been doing cowboy music and the Pinestump Symphony in Winthrop WA, on March 21st ([www.hankcramer.com](http://www.hankcramer.com)). I hear nothing from Tom Lewis, Shanghaied on the Willamette, or Shifty Sailors, or any others at this writing.

The date has been set for the 4th Annual Port Gamble Maritime Music Festival. Mark your calendars on August 15th for your pilgrimage to historic Port Gamble for the only maritime music festival in the Pacific Northwest. Organizer, Chris Glanister (Puget's Sound Productions) hasn't released the list of performers yet, but promises that Victory Music members will be the first to know.

Fair Winds  
Cap'n Matt

*NW Music Celebration - continued from page 7*

Maycut, a long time Victory member, offered to contribute a significant sum of money and time to fund the second CD. Victory members always have a way of exceeding expectations of generosity. A Northwest Acoustic Celebration is no exception to this rule. In fact, the impetus of this whole album came from the generous giving of our dearly missed Victory member, Susan Diane Smith. Two years ago, the family of Susan Diane Smith and Will Reedy decided that a posthumous donation would be made to Victory Music on behalf of Susan Smith. This money was to be set aside specifically to fund a Northwest CD compilation.

This compilation has been a relay race in which many members have carried the project as a baton. After donating their area of expertise, each person was ready to advance the project to the next runner. This is especially evident among two of the main organizers of the CD. The two names that

must be mentioned are Ron Dalton and Mike Buchman. Without either of these individuals this CD would not be possible. Ron did most of the CD work and proved to be an all-star sprinter for the project. Ron was instrumental in organizing the selection committee. The selection committee included many dedicated Victory members including, Jim Portillo, Laurin Gardiner, Peggy Sullivan, Gary Maycut, and Shirley Briggs-Conotoch. After selecting the songs, Ron mastered the tracks in order to get a uniform sound throughout the CD. Mastering this compilation would prove to be exceptionally difficult because of the varying submissions. Some of the artists submitted songs recorded in a professional studio while others submitted songs that were recorded in a basement on a four track. Nevertheless, Ron succeeded in producing an evenly leveled, professional recording. Furthermore, Ron was the visual artist for the album and is credited with the sleek styling of the album cover.

Ron played many critical roles in this project, and when Mike Buchman began to see the momentum of the project slow down he knew that he would be able to take the baton and sprint the last quarter of the race. Mike has shown an unwavering commitment to this project and acted as a general contractor to tie up loose ends and ensure that the CD would be completed. Mike acted quickly to spur the project on to the finish. He not only oversaw the mastering and printing of the CD but also became invested in the promotion of the CD. One of the clearest ways he did so was by organizing two CD release concerts.

The first concert, which features musicians on Volume 1, will be held on Friday, March 20, and the second concert featuring musicians on Volume 2 will be Friday, April 17. Both shows will be at the Q Café (on 15th Avenue W. and Dravus, in the Interbay neighborhood) and will start at 8 pm. The show costs \$12 (\$10 for Victory members). Place these dates in your calendar and get ready to enjoy the music of A Northwest Acoustic Celebration.



# MUSICAL TRADITIONS

## Songs of the Sea



BY STEWART HENDRICKSON

I have always had a love of the sea. Growing up in Southern California, near the ocean, I used to sail a 32-ft cutter from San Pedro to Catalina Island as a Sea Scout. Before that I had read almost every book by Howard Pease (1894 - 1974) about the sea adventures of the fictional Todd Moran aboard various tramp steamers.

Coming to Seattle after 28 years in Minnesota, I renewed my love of the sea. I discovered a maritime music community associated with Northwest Seaport and I renewed and expanded my repertoire of maritime music.

I have worked up a set of songs of the sea that I have performed at the Center for Wooden Boats, the Tall Ships Festival in Tacoma last summer, and most recently at a Pacific Northwest Folklore Society Coffeehouse Concert.

After presenting a workshop on this subject at Seattle Song Circle's Rainy Camp at the end of January, I thought I'd share some of this music with you. These are contemporary, *in-the-tradition* songs. The lyrics, music and background information are on my web site: [stewarthendrickson.com/songsofthesea.html](http://stewarthendrickson.com/songsofthesea.html).

I am not a song writer, but I do like to set poems and other lyrics to my own melodies. One of these is "Liverpool Bay" a poem by John E. M. Sumner. I found the poem on a web site, collected by Hugh Brown, who told me, "All I can recall is an older gentleman sent me a copy from the Liverpool area some time back when I was searching for info on my grandfather (also from that area). I would think Mr. Sumner is probably from that area." The words have the ring of someone who probably worked in the old maritime sailing trade.

*The strong salt winds at Liverpool That sweep across the Bay Once brought the great proud ships of old With teak from Mandalay, With bars of gold from lands untold, With cloves from Zanzibar, With tea and jute from Chittagong And rubber from Para; Trim figurehead and snowy sail, Tall mast and taper'd spar, A rhythmic shanty from the waist, The smell of Stockholm tar.*

Another song "The Old Figurehead Carver" was based on a poem by Hiram Cody of New Brunswick. It's about an old wood carver, but also about a famous wooden clipper, the Marco Polo, built in St. John, New Brunswick in 1851. The Marco Polo sailed as a packet ship for the Black Ball Line between Liverpool and Australia. The poem was put to music by Dick Swain who added a marvelous chorus.

*I have done my share of carving figureheads of quaint design*

*For the Olives and the Ruddicks and the famous Black Ball Line Brigantines and barks and clippers, brigs and schooners, lithe and tall But the bounding Marco Polo was the flower of them all.*

*chorus:*

*While my hands are steady, while my eyes are good, I will carve the music of the wind into the wood.*

Songs about old wooden boats are a favorite of mine. This one, "Old Wooden Boats," was written by Mickey MacConnell who lives in southwest Ireland near Dingle. Mickey has written many great songs. There's a YouTube video of him singing this song.

*I pulled my boat to the pier at Dingle There I met an old man long home from the sea He caught my rope and with eyes sun-crinkled He looked first at my boat and then at me And he told me, Son, I've fished these waters*

*For eighty years, both man and boy And I was brave, but you're much bolder To dare to go to sea in that rich man's toy Because that boat you stake your life on It's fibreglass and plastic, stem to stern It bears the beaten soul of its factory builder For it has never known the love of a craftsman's hands*

*chorus:*

*But old wooden boats scold like old mothers*

*When you drive them through a west of Ireland sea  
Old wooden boats are like no other  
For they fight for the lives of fools like you  
and me*

Another wooden boat, almost extinct now, is the Norway yawl, a small double-ended open boat, used for fishing around the inner islands of Scotland and northern coast of Ireland. "Norway Yawl" is a song written by Bob McNeil, who grew up in Glasgow, Scotland and now lives in New Zealand. It's recorded on his CD "Ben The Hoose."

*There were men that my father knew,  
Worked oars as well as a plough,  
Strong men who came home like the waves on the shore,  
But these old men are all gone now.  
Norway yawls lie tattered and broken  
On the earth where these old men now lie.  
They have earned their sleep but I would keep hold  
Of the life that with them has died.  
chorus:  
And there are no men left in Derry,  
None in Donegal,  
There are no men left on Islay,  
Build me a Norway yawl.*

Here's a song about sheep. What's the relation between sheep and the sea? If you want to get sheep from A to B and there is water in between, you need to put them on a ship. Sailors hated to work on ships with animals; cattle were bad enough, but sheep were the worst. "Sheep Don't You Know The Tide" is based on some poems by W. H. Davies (1871-1940), an itinerant cowboy who also worked as an animal handler aboard ships. Jonathan Eberhart set these to music using the refrain and tune adapted from a traditional spiritual, "Sheep, Sheep, Don't You Know the Road." It's a great call-and-response song to sing with a group.

*When I was once in Baltimore  
A man came up to me and cried,  
"Come, I have eighteen hundred sheep  
To Glasgow bound on Tuesday's tide."  
refrain:  
Sheep, sheep, don't you know the tide?  
Yes, yes, we know the tide.  
Sheep, sheep, don't you know the tide?  
Oh yes, we know the tide.*

*Continued on page 20*

## KIDS KORNER

### For Fun and For Free

BY HILARY FIELD

A glance at the day's headlines reveals grim news, with layoffs in the thousands, soaring unemployment rates, and the economy in deep recession. Even the ever-dependable post office relays that it can't afford to deliver mail six days a week. Our former President certainly succeeded in his goal of becoming a "uniter, not a divider." In these dire times, the nation is indeed united in misery, looking hopefully towards the future for recovery. But I digress. It does, however, give me the impetus to continue this series of columns of things to do with kids for fun and for free.

The public library is a great place to start. There are books galore, music, movies, big comfy chairs, and knowledgeable children librarians to help guide you through it all. In the Seattle public libraries, there are special events throughout the year as well as a multitude of concerts, puppet shows, multi-cultural events and more during their summer reading extravaganza.

During Family Book Group and Cookie Nights, kids in various grade levels and parents come together to discuss great books. The library supplies the books and the cookies, and leads the families in an informal discussion. Story times for younger children are offered almost daily at the different branches. There are also bilingual story times for toddlers and preschool age children and their caregivers. Stories, songs, games, and rhymes are offered in various languages, such as Chinese and Spanish. There are free homework help centers in numerous locations, and free online tutors in many subjects. High school kids can take practice SATs and learn how to improve their scores. After all that studying, teenage anime fans are welcome to join the Anime Club, with previews of upcoming anime and a look at the library's latest additions of manga, comics drawn in Japanese style.

For adventures in maritime history, visit The Center for Wooden Boats, a hands-on museum dedicated to providing an educational adventure in small craft heritage through participation. They are located in Seattle and also

on Camano Island. Their mission is "to provide a gathering place where maritime history comes alive through direct experience and our small craft heritage is enjoyed, preserved, and passed along to future generations." Each Sunday, CWB offers a free half-hour public sail around Lake Union through their Cast Off! Program. The classic boats include restored vessels such as Bristol Bay Gillnetter, their longboat Discovery, and others. From June to September there is a docent-led tour. The boats sail rain or shine, although wind conditions may keep them at the dock. Arrive early to sign up for a sail (they don't take phone reservations).

CWB also offers Tugboat Story Time aboard the historic Arthur Foss with stories about kids and maritime adventures. Author Michael Skalley describes the Arthur Foss as a "super-sized ocean tug, movie star, speed queen, war hero, fully restored centenarian. All of these achievements can be claimed by only one tugboat, the historic Arthur Foss, which celebrated its 100th birthday in 1989." Skalley proceeds to tell the fascinating history of the historic tugboat and the Foss Company, beginning with the birth of both in 1889. "Following this origin in Oregon as the steam tug Wallowa, the tug became famous under Foss ownership. The Wallowa starred in the 1933 motion picture classic Tugboat Annie. And during the next dozen years, the tug - in 1934 converted to diesel power and renamed the Arthur Foss - became one of the West Coast's fastest tugs and performed heroically in World War II after narrowly escaping capture by the Japanese in 1941. Now, after having been retired by Foss in 1968 and fully restored by non-profit Northwest Seaport, the old Arthur still is chugging faithfully with its 80-ton, 700-horsepower Washington diesel that was installed in 1934 for Foss." A visit to the actual fully restored 1889 historic tugboat, the Arthur Foss, is an adventure unto itself.

Literary classics come alive every summer in the parks with GreenStage, Seattle's Shakespeare in the Park Company. GreenStage states a

mission "to inspire our audiences to engage in live theatre as part of their recreation. We wish to instill and foster in our community an appreciation for live theater, with a strong belief that theater can be enjoyed in the same spirit as a picnic or a ballgame. We make high-quality theatrical productions of Shakespeare's plays freely accessible to all residents and visitors to Seattle and King County." These are fun, informal affairs, with families enjoying the sunshine, picnics, fresh air, and live theater. This summer's shows include Shakespeare's "The Comedy of Errors" and "King John." The company tours various outdoor parks and facilities, including Volunteer Park, Discovery Park, Seward Park, Lincoln Park, Magnuson Park, Woodland Park and Camp Long. Outside of Seattle, look for shows at Dottie Harper Park in Burien, Redmond City Hall, Lynndale Park in Lynnwood and Fall City Park.

GreenStage will also present their annual free Seattle Outdoor Theater Festival at Volunteer Park this July 11 and 12, showcasing the work of several outdoor theater companies, such as Young Shakespeare Workshop, Wooden O Productions, Open Circle Theater, and Theater Schmeater. This year marks GreenStage's twenty-first season of free live theater. To celebrate, they will expand their repertoire to include a special staging of "Titus Andronicus" in an indoor venue, just in time for Halloween.

*For more information, please visit: [www.spl.org](http://www.spl.org), [www.cwb.org](http://www.cwb.org), and [www.greenstage.org](http://www.greenstage.org).*

*Hilary Field is a classical guitarist, recording artist, and teacher. Feel free to contact her at [hilary@mulberrybushmusic.com](mailto:hilary@mulberrybushmusic.com).*



**Skunk Bay Strings**

- Custom Tenor
- Dreadnought
- Travel Guitars

**360-990-0890**

Replogle Custom Acoustic Guitar  
Ken Replogle - Luthier

[www.skunkbaystrings.com](http://www.skunkbaystrings.com)

# ACCENT ON MUSIC THERAPY

## The Use of Music Therapy in Cases of PTSD

By WILLIAM DLUHOSH, MUSIC THERAPY INTERN

Imagine the following scenario: your eyes open slowly and you find yourself weak and disoriented. You are in a strange bed, in an unknown room with machines, noises, and bright lights. You hear sounds and unfamiliar voices coming from both inside and outside the room. Tubes and wires trap you like a spider web, hindering your movement. You try to speak, but quickly find that you can't because there is a mask covering your mouth and a tube down your throat. As your stress and anxiety increase you might begin to feel helpless, not in control. You think to yourself, "where am I, and what happened?" This may sound like a nightmare, or at the very least, the beginning of a very intense Twilight Zone episode, however, people experience events like this in Intensive Care Units (ICU) everyday.

Admission to the ICU can be unexpected and is usually a traumatic experience in one way or another. With better care and technology, there has been a steady increase in the survival rate of patients in the ICU. However, some recent studies have concluded that patients who have been in ICUs may be at risk for Post-Traumatic Stress Disorder (PTSD). These studies have concluded that PTSD symptoms in patients after ICU admissions are high and continue over time. They also concluded that, after the discharge from the ICU, symptoms that resemble PTSD may continue over time. This is resulting in addressing more long-term care for ICU patients.

Poet Maya Angelou wrote, "I've learned that people will forget what you said, people will forget what you did, but people will never forget how you made them feel." We are the sum total of our past experiences, both good and bad, and events that occur in our lives that create stress have the potential to be remembered longer, whether it's physical, emotional, or psychological. Although our perceptions of these events may change over time, the way our bodies and unconscious mind react may not. Just as a song may take you back to your first dance or

first love, the sound of a car backfiring may take another person back to being shot at in a war or being the victim of a robbery.

The Diagnostic and Statistical Manual of Mental Disorders, Fourth Edition, (DSM-IV) provides very specific guidelines for diagnosing the anxiety disorder PTSD. PTSD is usually originally triggered by a traumatic event that presents reoccurring symptoms throughout the person's life. Events that can produce this disorder can include physical assaults, accidents, and natural disasters, such as fires, floods and hurricanes. PTSD has also been connected with soldiers and experiences they have gone through in the battlefield such as explosions, torture, and witnessing death. According to the Mayo Clinic website, all of the above situations may produce feelings of fear, helplessness, and horror. Some of the symptoms of PTSD include flashbacks, difficulty sleeping, upsetting dreams involving the traumatic event, and self destructive behavior such as using drugs or alcohol. These symptoms may begin as soon as the trauma occurred or appear several years later after being triggered by an unrelated event, such as the previous car backfiring example. Symptoms may be constant, or they may come and go over time. Patients who are admitted to the ICU may experience similar stressors that include physical pain, difficulty breathing, lack of autonomy, as well as the stress of the incident that brought them to this specialized unit in the first place. This experience has the potential to produce the same feelings and symptoms that are associated with PTSD.

Support groups have been found to be very useful and are frequent in many areas of health care. Group settings with people who have gone through similar experiences can provide places of comfort and safety. Music making in a group has been shown to be very therapeutic. Opportunities for self expression in a safe environment can provide the patient

with ways of working through areas, such as anxiety, with other people who are experiencing similar symptoms.

Within these group settings, music can help provide additional areas of support that may not be easily addressed through other forms of therapy. Studies in the last few years have concluded that music therapy may help with aspects of PTSD including anxiety, communication, and issues of control. Studies have found that drumming helps provide an environment to create bonds and a sense of community with others who have had similar experiences. Making music provides an outlet for expressing thoughts and emotions in productive ways, and also provides people with self-confidence and feelings of control over their environment. For example, improvising on hand drums provides a way where veterans could direct their unrecognized emotions in a structured way. This process could be used within a support group for ICU patients who are experiencing PTSD symptoms, by providing the support of a group of people who are experiencing what they are going through and using the music as a way of communicating and directing these feelings outward instead of keeping them inside. Another possibility would be to include family members who can, within the context of the music, provide interaction in a safe environment.

As a society we have begun to recognize and relearn that treating the whole patient (body, mind, and spirit) is beneficial in many ways. Using alternative treatments like massage, acupuncture, and music therapy is just the beginning. Doctors and hospitals are no longer just treating a disease or setting a broken bone, they are looking at the lasting effects that current or previous injuries and illnesses may have on their patient.

*William (Bill) Dluhosh, Music Therapy Intern, can be reached at [wdluhosh@yahoo.com](mailto:wdluhosh@yahoo.com)  
For more information on music therapy visit [www.musictherapy.org](http://www.musictherapy.org)*

### **The Whateverly Brothers**

**DAN ROBERTS – MATTHEW MOELLER  
CHRIS GLANISTER**

**"THREE LAYER HARMONY WITH  
INSTRUMENTAL FROSTING."**

**WWW.THEWHATEVERLIES.COM  
MATTHEW – 206-529-7833**

# PORTLAND

March 2009

BY TOM MAY AND DICK WEISSMAN

In the early and mid 1980's, when I began to tour extensively in the Northwest, one of the things I always looked forward to was picking up a Victory Review at Murphy's Pub or the Antique Sandwich Company—just the existence of the review denoted the vitality and the excitement of the Northwest Folk Music Scene. At that time, there were almost no regional publications like it, even in the Boston area and the Northeast.

So, it makes me sad that someone touring out here from Nebraska, or New England, or North Carolina, will not have that experience any more.

I recognize the challenge to all printed publications of decreasing ad revenue, but the loss of the printed Victory Music Review, and other newspapers and periodicals, is a loss to our cultural life, and I am sorry to see it.

Our unique cultural regional landscape around us continues to shift, particularly in this current economic crisis; the results will leave us all poorer, whether we are professional or amateur musicians.

Music Millennium, Portland's nationally acclaimed music store, had to close one store two years ago; the only remaining location had a precipitous drop in business this past holiday season, feeling the double whammy of snowstorms and the economy.

Music Millennium sells new and used CDs and albums, but has done so much more than that over the years. They have hosted hundreds of in-store performances for local and national artists, helping to establish careers and giving an opportunity to hear music that would never have been encouraged by the major chains. The principal owner, Terry Currier, has invested countless hours supporting artists by attending performances at clubs and concerts, helping to found the Oregon musicians Hall of Fame, helping to found the Portland Blues Festival (one of the largest in the country), helping to found a national distribution company that would be responsive to smaller labels and underserved genres of music, and so much more.

Music Millennium now teeters on the precipice, like Victory Music.

You might ask what can you do? Very simply, it is a matter of getting involved.

Victory Music needs volunteers to write, help at events like the CD release concerts coming up, and be active on the board of directors. Like any non-profit, they also desperately need your financial support.

The same is true for Music Millennium. If you live in or near Portland, or visit it, why on earth would you order CDs from Amazon, or patronize a big box store? Music Millennium has everything you could possibly be looking for, or have it for you faster than any internet outfit could get it to you.

If either of these quintessential Northwest entities is to survive, it is up to you and me. You vote with your efforts and your money.

If we lose either or both of these organizations, it makes our Northwest corner of the U.S. a little more bleak. I hope that does not happen.

*Tom May ~ rcftommay@msn.com*

I guess that all of us must make some adjustments to the world of technology, and the depressed state of the economy. Still, I hate to see Victory going to an online format. I'm not sure that many of Victory's readers understand how unusual it is for a regional music publication to include articles ranging from music communities to music therapy. I've read a bunch of regional music publications, and frankly they are mostly provincial, limiting their scope to very few styles of music.

The current two music publications in Portland, for example, are pathetically inadequate, and don't represent anything except the alternative rock people that are already being covered in our free weekly paper. We are seeing print as a medium being transformed in a bunch of ways, and many of these "new" media blogs, wikis and so forth have way too much self-serving information. When the New York

Times is struggling economically, and when the Washington Post abandons its book review section, you know something is happening, and you do know what it is.

Obviously it costs money to print magazines, and I suppose it was inevitable that Victory could not last forever in the medium of print. So let's all make a toast to what Victory has done for the NW music community, and to all the people that spent endless hours editing, addressing and distributing it. Those of us who continue to care about the music will certainly read the online version, and try to support Victory in any way that we can. I hope, dear reader, that you too will offer such support.

*Dick Weissman*

---

*Musical Traditions - Continued from page 17*

There are two songs by John Conolly, "Ranter's Wharf" and "Dublin Lady," that I like to sing. He's written some great sea songs, including "Fiddler's Green." Another English songwriter I like is Tom Bliss. He wrote a great song about two famous female pirates (cross-dressing at sea!), Ann Bonney and Mary Read: "Gentle Maids On Shore."

Another poem, "Sometime At Eve," by Elizabeth Clark Hardy was set to music by Brian Pickell: *Sometime at eve when the tide is low / I will slip my mooring and sail away* (that should really be *tide is high*, when one usually sets sail). And recently I set to music a poem, "Christmas Night," by Cicely Fox Smith, a prolific maritime poet who lived around Vancouver, B.C. *We shipped a sea on Christmas night, On Christmas night, on Christmas night! / From stem to stern the decks flowed white, On Christmas night till the morning!*

These are just a few of the songs I've been singing recently. You can find these and others on my web page: [stewarthendrickson.com/songs.html](http://stewarthendrickson.com/songs.html).

\*\*\*\*

*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](mailto:hend@stolaf.edu) for questions, ideas or comments.*

from the new direction we're headed in. The next step (if things go according to (my) plan and the positive cycle we're into will be an upswing in the number of venues and arts organizations, both of which suffered many major hits under the war economy and runaway economic pillaging of the past eight years (Fringe Fest, Poetry Fest and Book Fest are just three of the major vital entities to go belly up in Seattle alone). One measure of a healthy community is in the amount and variance of well-run creative arts groups and venues that cater to a wide array of tastes. It's a pleasure to be able to look forward to enjoying many excellent performances and galleries under these new and future conditions. And that feeling goes beyond myself, extending to my community, the young aspiring artists who will be able to grow creatively and spiritually amidst this healthier environment and to those yet unborn who will reap the benefits of a civilized planet if we can create one for them to grow up in. This dream is just another small installment and extension of the one Martin Luther King, Jr. had and I give thanks that we're opening up to an era in which it is possible.

If you know me you know I'm not much of a taskmaster but I have an assignment for everyone reading this. After countless years in print form we are now online exclusively (except for the annual Folklife issue in May) and it would be a good thing if the word got around in a hurry and to more than just the Victory mailing list. So if each of my readers can deliver the word on our new easy availability to 10 potential readers via email, phone or in-person vocals we could, in a relatively short time, surpass our current readership (or past larger readerships) with room to spare. In addition, the internet does not have the space constraints associated with print so increased interest can generate increases in response, interaction, facebooking, subjects of interest and more pertinent information in general getting passed on in a much faster and more complete manner. With the 21st century so obviously upon us it's time to get with its programs (no pun intended but most fitting, don't you think?) and our move online is an important step in accomplishing that in a good way. We'd love to have you and your input along for the ride. Meanwhile, a happy St. Patrick's Day, Spring Equinox, and anything else any of you might celebrate.

*(All comments welcome: Percy Hilo, (206) 784-0378 or percivalpeacival@gmail.com*

## FRIDAYS - CONTINUED

**03/27/09**

**Global Rhythms:** Lo Cor De La Plana Town Hall 1119 8th Ave Seattle 8 pm \$25/\$22 at the door Making their West Coast debut, Lo Cor de la Plana is one of the hottest new groups in world performance touring. [www.townhallseattle.org](http://www.townhallseattle.org)

## SATURDAYS

**Every**

**Every 2nd & 4th Saturday** Tacoma Irish Sessioners Antique Sandwich 5102 N. Pearl Street Tacoma 2 - 4 pm Free Traditional Irish music at the intern. level. [www.launch.groups.yahoo.com/group/TacomaIrishSessioners/](http://www.launch.groups.yahoo.com/group/TacomaIrishSessioners/)

**03/07/09**

**Manhattan Transfer** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) Nine-time grammy winning vocalese quartet 206-441-9729

**Blues Guitar Workshops** Dusty Strings 3406 Fremont Ave. N Seattle 10:30 am, 1:30 pm \$35 Darren Loucas covers all the techniques needed to play blues guitar including slides and rhythmic jabs. 206-634-1662

**David Brewer and the Intimidators** The New Orleans Creole Restaurant 114 1st Ave S Seattle 9:00 pm \$10 joint cover An evening full of The Low Down Dirty Blues ! 206-622-2563

**Steve Gillette & Cindy Mangsen** PNW Folklore Society Pacific Northwest Folklore Society House Concert Broadview Neighborhood (NW) Seattle 7:30 pm \$10 suggested donation Steve and Cindy have performed together for 20 yrs, bringing their love of traditional music and wealth of orig. songs.

**03/14/09**

**The Bad Plus** Jazz Alley 2033 6th Ave (alley entrance) Seattle see [www.jazzalley.com](http://www.jazzalley.com) With Wendy Lewis. Mixing post 60s jann & rock - Bad to the Bone! [www.jazzalley.com](http://www.jazzalley.com)

**Hank Cramer** Concert (with **Jim Portillo** opener) Haller Lake Community Center 12579 Densmore Avenue N Seattle 7:00 pm \$12 adults; kids free backed by Mark Iler and Davey Hakala 206 367-0475

**Swamp Soul** Cajun/Creole/Zydeco Dance Band Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-11 pm \$12

(Over 21 only) Cajun, Creole & zydeco dance music from Louisiana. Info & music clips: [www.swampsoulband.com](http://www.swampsoulband.com) 206-283-2233

**Songwriting Workshop** Dusty Strings 3406 Fremont Ave. N Seattle 10:30 pm \$35 David Mallett teaches how to make the move from writing to performing; touching on set lists, tuning, and tempos. 206-634-1662

**The Whateverly Brothers** Sou'wester Lodge In the dunes Seaview 7:30 pm \$5 Donation Two hours of musical mayhem! Reservations are recommended

**03/21/09**

**Ron McLean's** The Barn Highway 20 & West Chewuch Road Winthrop 7 pm \$12 at the door Folkfest with Michael Guthrie, Robby Thran, Davey Hakala & Josie Solseng, Mark Iler & Jessie McKeegan. Hank Cramer hosts 509 996-3528

**St. Patrick's Day Irish Ceili Dance** on Vashon Island Vashon Grange Hall Upper ferry dock parking lot - north end of Island Vashon Island 7 pm \$8 suggested donation Irish ceili dance for everyone over 12, taught and called by a professional, with live music by local Irish musicians Michael Meyer 206-774-4047

**The Whateverly Brothers** Three Rivers Folklife Society 2819 W. Sylvester St Pasco 8 PM \$12 The Brothers sail eastward in search of the Lost Treasure of Sanger & Didelle 509-528-2215

**True North** Cashmere Community Coffeehouse CCC at the Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Tight harmonies and top notch musicianship combine to provide an excellent mix of Bluegrass tinged with Western-Swing. Marie Vecchio 509 548-1230

**Violin and Guitar Workshops** Dusty Strings 3406 Fremont Ave. N Seattle 10:30 am, 1:30 pm \$35 Michael Gray explores gypsy jazz on the violin, and Muriel Anderson expands on arranging and fingerstyle guitar. 206-634-1662

**03/28/09**

**Guitar Workshops:** Fingerstyle, Slack Key, and Flatpicking Dusty Strings 3406 Fremont Ave. N Seattle 10:30, 1:30 \$35 Mark Hanson teaches fingerstyle, Mark Nelson covers slack key techniques, and Sue Thompson improves flatpicking skills. 206-634-1662

**Tom Rush** Kent-Meridian Performing Arts Center 10020 SE 256th Street Kent 7:30 pm \$20-\$22 Tom Rush is a gifted performer, whose shows offer a celebration of what music has been, can be and will become. 253-856-5051

# CLASSIFIEDS

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

## INSTRUMENTS & EQUIPMENT

**KURZWEIL PC 88 Keyboard.** Excellent condition \$750. Case, stand, cables, and seat available also. (206) 795-7525

## LESSONS

**HARP LESSONS** for all ages! Call Leslie McMichael, or visit: [www.pluckmusic.com](http://www.pluckmusic.com) 206-898-4972

**HAMMER DULCIMER LESSONS.** All levels. Over 30 years of experience. Rick at 206-910-8259. [www.geocities.com/wham-diddle/](http://www.geocities.com/wham-diddle/)

**SINGING LESSONS** Classical and Non Classical styles and vocal technique, including: folk, pop, musical theater, art song and opera. All ages. Nedra Gaskill 206-355-7464

**STUDY TROMBONE** and Jazz vocal lessons All levels. Also PA rental at reasonable prices. [www.marcsmason.com](http://www.marcsmason.com). Marc Smason 206-760-1764

## MUSICIANS

**OLYMPIA BASED TRIO, 'Gaelica'** playing 'almost traditional celtic and folk music' with some originals, is looking to add a multi-instrumentalist who also plays either pipes or fiddle. Paying gigs. Check us out at [www.gaelica.us](http://www.gaelica.us) and contact us at [ingridferris@aol.com](mailto:ingridferris@aol.com)

**MUSICIANS WANTED** for recording and jam session on my original country/folk songs, for a recording project. Instruments needed are: fiddle,

mandolin, accordion and harmonica. Please contact Gloria at 206-883-1962

**WEDDING RECEPTIONS AND PRIVATE EVENTS** Fingerstyle Celtic guitar (solo or duet ensembles available). Dan: 425-765-5568 [danc@celtograss.com](mailto:danc@celtograss.com) - [www.celtograss.com](http://www.celtograss.com)

**HARMONICA** player available for playing live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact [stillwillow@comcast.net](mailto:stillwillow@comcast.net).

## MISCELLANEOUS

**ROBINSKI'S GROOVY MUSIC** - Deluxe Sheet Music Service - Lead Sheets, Chord Charts, PDF Songbooks, Piano Lessons - Transcribe/Transpose/Arrange - Let us chart your songs 206.350.DLUX

**BLUEGRASSERS:** Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: [Nwbluegrass](mailto:Nwbluegrass) Info: [JoeRoss](mailto:JoeRoss) - [rossjoe@hotmail.com](mailto:rossjoe@hotmail.com) [Subscribe@Yahoogroups.com](mailto:Subscribe@Yahoogroups.com)

**FESTIVAL & ARTIST CONSULTING** with Chris Lunn, 27 years with Victory Music, nine years with Festivals Directory working with artists, musicians, performers, vendors, and festival producers. 253-863-6617, POB 7515, Bonney Lake, WA 98391.

**SelnesSONGS & JWAmusic Recording Studios** 206-782-4762 [SelnesSONGS.com](http://SelnesSONGS.com) block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano

**ARTS-BASED, Non-Profit Organization** looking for skilled vocalists and instrumentalists. Please send initial inquiries to [info@emolit.org](mailto:info@emolit.org) with subject line: "ELA Music Performance Project."

**GREAT PRICES ON BLUEGRASS DVDs** [Bluegrassdvd.com](http://Bluegrassdvd.com) has the best prices on

all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out: [www.bluegrassdvd.com](http://www.bluegrassdvd.com).

**PHOTOSHOP / INDESIGN TUTOR:** \$30 per hour. Need help designing your CD and/or your promo materials? I can help! I can also take your ideas and create a CD or promo materials for you. 206-522-7691 Ask for Anita!

## VOLUNTEERS

**VICTORY MUSIC**  
needs a few good Volunteers:

**CD Reviewers:** Contact - [mtson@icehouse.net](mailto:mtson@icehouse.net)

**Writers:** Contact [victoryedit@mindspring.com](mailto:victoryedit@mindspring.com)

**Distribution needed.** As of Jan 2009 Victory Music will need a distributor for the Pioneer Square (maybe 5 stops) and the University area maybe another 5-6 stops) **All opportunities are Volunteer positions!**

## THE VICTORY REVIEW

IS NOW

# ONLINE!

### What does this mean?

\*\* It means the Victory Review can be read all over the world!

\*\* If you want to go to an advertisers, columnists or subject of articles web site - all you need to do is download the Review and click on the link!

\*\* [www.victorymusic.org](http://www.victorymusic.org)

## **Victory Music proudly announces 2 CD RELEASE CONCERTS**

### **CD 1 features:**

Nancy K. Dillon  
Wes Weddell  
Stay Tuned  
Steve Wacker  
Steff Kayser  
Val James  
Eric Madis  
Jennifer Spector  
& many more!



### **CD 2 features:**

Tom May  
Jim Nason  
Stanislove  
Mike Pryor  
Kathe Davis  
Marie Schmuacher  
Misty River  
Alan Kausal  
& many more!

**Join us for two great shows:**

**CD 1: Fri. March 20 & CD 2: Fri. April 17**  
**Shows start at 8pm \$12 (\$10 Victory Members)**  
**at Q Cafe, 3223 15th Ave. W, Seattle, 98119**

*www.victorymusic.org*

*look for the Victory Music Group on Facebook!*

## **IMPORTANT NOTICE TO ALL VICTORY REVIEW READERS!**

### **Dear Friends:**

Changes are coming to the Victory Review. In an effort to be better stewards of our organizational resources and of the environment, we are taking the Review online as an e-zine. The February issue was the **LAST** regular monthly print issue, though we will continue to produce an annual print review for Folklife each May.

We will post the Review on our website at [victorymusic.org](http://victorymusic.org).

We'll mail reminders to folks in our database and post the issue with our Facebook Group as well. So, please, make sure we have your electronic contact info.

Send your email address to us at [victory@nwlink.com](mailto:victory@nwlink.com), and/or sign up for our Facebook Group at:

<http://www.facebook.com/home.php#/group.php?gid=45276703429&ref=mf>

We look forward to continuing our connection with you and supporting the Northwest acoustic music community on-line as we have in print for these past many years.

**Thanks ~ The Victory Music Board of Directors!**

# VICTORY MUSIC OPEN MICS

**1ST AND 3RD SUNDAYS**  
**Alderwood - in the food court**

Sign up - 4:30 PM  
Music 5 - 7 PM

## TUESDAYS

### Antique Sandwich

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

### Q Cafe' - Ballard

3223 15th Ave. W. Seattle 98119  
(Just South of the Ballard Bridge) 206-352-2525  
(\$2 cover Mem - \$3 everyone else - Musicians \$0.)  
Sign up 5:45 - 6:15 pm  
Music 6 - 9 pm

## 1ST THURSDAY

### Crossroads Shopping Center - In the food court

15600 NE 8th Street - Bellevue, WA  
Sign up - 5:30 PM  
Music 6 - 9 PM

# MARCH CONCERTS

Friday, March 6 7:30pm \$12  
**Gansango Music and Dance**  
South Seattle Community College at Olympic Hall

Saturday, March 7 7:30pm \$15  
**Mighty Squirrel**  
Phinney Center (brick building)

Friday, March 13 7:30pm \$14  
**Mary McCaslin**  
House Concert in Phinney Ridge

Saturday, March 14 7:30pm \$15  
**David Mallett**  
Phinney Center (brick building)

Saturday, March 21 7:30pm \$14  
**Joe Hickerson and Tony Saletan**  
Phinney Center (brick building)

Friday, March 27 8pm \$20  
**Dougie Maclean**  
MOHAI—Brown Paper Tickets

Saturday, March 28 7:30pm \$18  
**Cheryl Wheeler**  
**Opener: Kenny White**  
Phinney Center (brick building)  
Brown Paper Tickets



206/528-8523  
www.seafolklore.org

# MEMBERSHIP

*Please Count me in! I've enclosed payment!*  
*Financial support of Victory Music*

## Victory Music Annual Membership Form

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

Hire a Musician, discounts on Open Mics, concerts and products. [www.victorymusic.org](http://www.victorymusic.org) E-mail: [victory@nwlink.com](mailto:victory@nwlink.com)

- Youth (under 21 or student) \$20  
 Individual \$35  
 Family \$50  
 Organization \$100  
 Lifetime \$300  
 Advocate \$500  Benefactor \$1000  Patron \$2500  
 I would like to volunteer!  
 I am a musician!

## Victory Review Subscription

- One Year \$25  
 Add First Class Delivery \$12  
 Add for Canadian Delivery \$17

Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

E-Mail \_\_\_\_\_

Phone Number \_\_\_\_\_

**VICTORY MUSIC**  
**POB 2254**  
**Tacoma, WA 98401-2254**

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