

VICTORY REVIEW

Acoustic Music Magazine

Volume 34

February 2009

Number 02

WINTERGRASS

EXPANDING BLUE / WINTERGRASS TRADITIONS

Inside...

- ★ **Victory Concert Recap: A Photo Essay - Hank Cramer**
- ★ **Musical Traditions: Music for a Dismal Economy!**
- ★ **Kids Korner: Festal 2009 - A series of Free Cultural Events**
- ★ **Ramblin Mike: Ray Boyce, A Modern Victory Music Volunteer**

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National recording
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the Rage**

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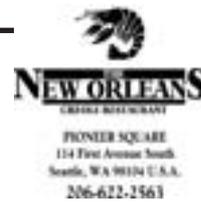
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Cover Photos: Anita LaFranchi
Cover Design: Anita LaFranchi
On the Cover: Banjo and Violin

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

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Our Mission Statement

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

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GALLOPING GOSSIP

February 2009

The Second Victory Concert at the Q Café was a huge success. **Hank Cramer** played old Kingston Trio songs to promote his new CD *Men in Striped Shirts* – see Review in this month's CD Review column. **Jim Nason** opened for Hank with his fun originals.

John Perry who had hip replacement surgery in early November has taken a turn for the worse with a staff infection in the hip area and a break in the femur where the shaft of the prosthesis attaches. He will be operated on in Spokane on January 8th by a doctor who specializes in hips gone bad. He will have a long, painful recovery period in a rehab facility before he can put any weight on either hip. **Micki Perry** is hanging in there, and her wrist is getting strong enough that she can play the autoharp again but not strong enough to get John up and down. Keep them in your thoughts and prayers and hope that 2009 is a better year than 2008 was for those two. Micki will be staying in a nearby motel to keep John's spirit up. (Editors Note: As we go to press, it was reported that John had a close call, but he is recovering nicely. Micki says that if you want to give her a call her number is: 509-528-2215.

By the time you read this, **The Wateverly Brothers** will have performed at the famous/notorious Blue Moon Tavern. They will have had a strange and wonderful evening at a well-

loved Seattle landmark. Those who attended enjoyed their "Americana" set, which runs from Appalachian gems to "Proud Mary," from Randy Newman's "Sail Away" to a few of Matthew's local/regional gems. They laughed, the cried, and drank lots of beer.

Dan Roberts will have a new, improved nose by the end of January. On Inauguration Day, he is having surgery to remove sinus nodules and un-deviate his septum. As one friend remarked, he will be breathing easier in several ways.

Last month the gossip reported that **Rosalie Sorrells** had been nominated for a Grammy Award for her 2008 album, on Red House Records, of Utah Phillips songs. Now the gossip reports that she will be performing at Portland's "Winterfolk" on Saturday, February 7th and then catch the early morning flight to L.A. to be at the Grammy awards on Sunday, February 8th. Her family will attend the awards ceremony with her.

Performers at this year's "Winterfolk" include **Andrew Calhoun, Hanz Araki, Anne Weiss, Kate Power and Steve Einhorn, Tom May, and Duncan and Brendan Phillips** (Utah Phillips sons) along with **Mark Ross** and **Ben Pearl**. "Winterfolk" is an annual benefit concert for Sisters of the Road Cafe, now in its 21st year at Portland's Aladdin Theatre, and

is directed by **Tom May**. Tickets are available at Ticketmaster and the Aladdin Theatre, \$28 in advance and \$30 at the door.

Not only did Portland folksinger **Adam Sweeney** put together a hot new band last fall, he also launched a freelance graphic and web design business. And since he knows what it's like to be a musician on a limited budget, he's decided to offer a hefty discount on design services for musicians and other creatives. Check out his music website at www.adamsweeney.net and his design business at www.adamsweeneycreative.com, and if you get in touch with him, don't forget to ask about the musician discount!

Michael Guthrie and **Alan Ehrlich** will be playing for a Pacific Northwest Folklore Society Coffeehouse Concert at the Wayward Coffeehouse in the Greenwood area on Friday, Feb. 13th, from 8-10 pm.

SLIMPICKINS (Fiddler **Annie Ford, Jake Landry** on guitar and vocals, **Slim Nelson** on harmonica and gas tank bass, and **Eddie Tenderloin** on guitar and vocals) will be playing for *Arts Live!* at the Haller Lake Community Center on Saturday, Feb. 14th at 7pm. They are often seen busking at the Pike Place Market. Sticking to their southern roots, their style is a mixture of genres covering old-time, blues, rags, Cajun songs and fiddle tunes from the 30s on down.

Deb Seymour has been busy lobbying in Olympia with the Seattle Electric Vehicle Association. Could it have something to do with that little green electric car she's been driving around town? (ZENN "Zero Emissions, No Noise") She *sincerely* hopes to get back into the studio to finish her "Mama Wears A Hard Hat" CD SOON...("Say YES!")

Olympia hosts its first Old Time Music Festival! Thursday Feb 26th through Sunday Mar 1st! Concerts, Square Dances, and workshops galore! Most of the events are free or very affordable... get all the details here www.olyoldtime.org/

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!
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RAMBLIN' MIKE

Ray Boyce, A Modern Victory Music Volunteer

MICHAEL GUTHRIE

PHOTO - SUBMITTED BY RAY BOYCE



Every first and third Sunday, Victory Music sponsors the Alderwood Mall open-mic, which is hosted by Ray Boyce, a local musician, soundman, and music community organizer. Boyce was first introduced to this open-mic by volunteering to do sound. This led to becoming host (for the past year now) to an open mic which has fostered a lot of interest from some really good young talent as well as some veterans showing up to sharpen their skills.

This open-mic, which Mike Fleckenstein and Galena Reiter-Thomson started, is at one end of a grand atrium style food court. A large fireplace is the centerpiece of a seating area, which is separated from the main court by a walkway. People are drawn to the music as they pass by and often stop for a while to hear some local musicians from their own community.

When Boyce was in the fourth grade he started playing Flutophone and then Clarinet. He was inspired by the big sound of a band named "Blood Sweat and Tears'." His influences now include: Eric Clapton, Keb Mo, Billy Joel, and Phil Keaggy. From those early days of school band—to community music producer, Boyce has a true love of music and he gives a lot to the music community, like volunteering to run sound for the Victory Music open-mic at the Q Cafe'.

Hosting the Alderwood Mall open-mic is a good match for Boyce since he is a major contributor to the music community around him. When I asked what other music events he was involved in he said "Currently, as a volunteer, I attend, play, and assist or run sound in acoustic music gatherings in the PNW and Texas. For the PNW, I lead the planning/hosting efforts. These gatherings are loosely affiliated to an internet

"Usenet" news group/forum (rec. music. makers. guitar. acoustics) which arranges/participates similar gatherings all over the USA and in the UK, usually about 20-80 people, 1-4 days, representing all levels of musicianship, as sort of a musician's retreat party.



Above: Ray and Michelle Boyce

"I have been praise and worship team leader, music leader, in two Seattle churches, and team musician or praise leader for many Christian musical retreats in Washington and Oregon."

Boyce recalls a story of a sound/music gig he did in the 1990's.

"I was hired to run sound and asked to play bass for the main program at a fairly large youth retreat in the mid 90's. For the final number the

leader had written a powerful, fast, upbeat song, featuring an extended call/response solo with drummer and bass.

"Earlier in the program, in the near dark at the sound board, in my infinite wisdom, I was repairing a solder joint and cut my finger while stripping cable. The camp nurse was standing behind me so I asked her for a band-aid, she said she'd give me one but she didn't think it would stop the bleeding. I said I would only play the last two songs and keep it simple. The nurse was right, I got through the program, but it wasn't pretty.

As the owner of a pro audio outfit, Boyce works as a contractor and sub-contractor doing live sound as well as consulting for music events in the greater Seattle area.

Another love of Boyce is fine guitars and through the Usenet group, he was given the opportunity to carry an early prototype of a high-end folding performance guitar to Texas, for a musicians gathering. (google Harvey Leach, Voyage-Air) "This was in 2004, with airport security rules and alerts, were still evolving only a few years after 9/11. On the return flight, I got to the security checkpoint and they didn't trust the x-ray or believe the design so they asked me to demonstrate the guitar and make it play, which I did. All were pretty amazed and I was most surprised they let me play it right there with no complaints from the slowdown in the line behind me, kinda bizarre. I guess people were intrigued."

Thanks to people like Ray Boyce, Victory Music is able to offer, the community at large, a resource available to all levels of acoustic musicians in the form of an open-mic at the Alderwood Mall in Lynnwood, WA. This open-mic serves the north end of the greater Seattle area and is one of four open-mics that Victory Music produces.

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. and is a Victory Music sound volunteer. He has produced his own CD and he ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in '87.

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



WINTERGRASS

Expanding Blue/Wintergrass Traditions

BY PERCY HILO

Yes friends, it's February, and that means that acoustic sound will take over Tacoma's Hotel Murano for the third weekend (19th-22nd) and offer us another culturally informative and highly entertaining Wintergrass. The theme of this year's event is awareness: Appreciating the changes that are inevitable in the creation and performance of musical styles and growing with them so as to expand our musical universe. This annual celebration of Bill Monroe's classic American Music will contain plenty of the past, present and future of bluegrass in bands, styles, repertoire and instrumentation calculated to inform the open mind and fill the heart with joy.

Unlike many organizations, Wintergrass remains sensitive to the economic situation of its cultural family. The result is a wide variety of ticket options ranging from a \$310 family tab for the weekend to a \$65 family and only \$5 kid's ticket for Thursday only. A full array of prices (and most everything else I'll mention) can be found at www.wintergrass.com, and we're confident you'll find a plan to fit your needs. An extra impetus to attend if you can stretch yourself this far (and why not?) is that the fest begins only five days after Valentine's Day this year, so you can gift your bluegrass boy or grassy gal a belated gift of arts and entertainment they'll remember in the best way.

Thursday evening offers another excellent opening concert with our theme up front. The Tallboys will get your feet tapping with their infectious old time music that served as the base for Monroe's innovation. And much beloved Wintergrass family member, Mike Marshall returns with his Big Trio and more of his experimental music from a grassy base. Add to that the city grass of the Urban Monroes, as well as the Widow Makers and Martin Stevens/Molly Adkins and we have a variety pack of music and a mix of Wintergrass veterans and rookies that will get us off to an exciting start.

Come Friday you'll notice several changes, all presented in a positive manner. There will be no jamming in the lobby this year in order to protect the beautiful art (and to protect our excellent working relationship with our landlord), but there will be jamming in all the other usual places. In addition,

a big tent will be set up in the courtyard for all hours jamming, half of the upper rotunda (top floor pavilion) will be exclusively jamming and a late-night jam will be hosted by the California Bluegrass Association. So bring that instrument and you're bound to find someone playing your song.

The second major change is in venues. We have ended our partnership with the Marriott Hotel and are replacing it with the Rialto Theatre (one of our earlier venues) that is within a block of the popular Urban Grace Church venue, which will make commutes between stages more convenient. Of course, the Pavilion will continue as the main stage with half the Ballroom serving as a stage (while the other half hosts vendors) and the Varsity Grill on Broadway (also in close proximity) will serve as the Club Wintergrass Stage on Friday and Saturday evenings. The dance bands are the Paperboys, Hot Buttered Rum, Scythian, Cody Bryant and the Riders of the Purple Sage and the Tallboys. They'll be presenting a variety of repertoire, instrumentations and rhythms. And if dancing is all you want from Wintergrass, we aim to please with an exclusive Club Wintergrass ticket at \$20 for each evening.

We're also breaking in a new workshop coordinator in Rony Brock, and she has scheduled a wide range of sessions covering all aspects of bluegrass (including writing, business, etc.) and presented by major talents, most of whom will be lighting up stages for us. (Be patient – we'll get to them shortly.) These lessons would put a dent in your wallet in either individual or group format but you get them as an extra if you have a ticket for that day (all day Friday and Saturday morning). So why not spice up your enjoyment with some worthwhile pointers that can be put to use every day?

For those of you who need to take the learning curve deeper, the Wintergrass Academy is sure to deliver. Two of our finest bands, The Traveling McCourys and Blue Highway, will contribute Ronnie McCoury on mandolin, Robbie McCoury on banjo, Jason Carter on fiddle, Rob Ickes on Dobro and Jim Stafford on guitar. These five young guys are already widely respected for their musicianship and team play, and will give you two full days of the

good stuff on the 18th and 19th. And with academy registration comes an option of a bargain rate for the weekend.

And because children are always the future, the D'Addario Wintergrass Youth Academy has a little-noticed but most important job: To nurture the love of music as a functional part of everyday life so that young people may get in touch with their ability to create quality music and its potential to bring enjoyment and emotional healing to themselves, their families and the greater community. Joe Craven and Beth Fortune have proven adept at instilling this feeling with creative lesson plans, many instruments (including some you'd never think of as instruments) and their own obvious joy at putting sounds together in a manner that we refer to as music. The sessions are on the 19th and 20th and include a special performance at 5 pm on the 20th at the Rialto. The prices are reasonable, include an optional weekend discount and scholarships are available (e-mail patriceo@comcast.net). This is the kind of musical influence your kid won't likely ever receive in school and it will last long after the festival and school year are over.

Now for the main course, our marvelous concert performers. The Steeldrivers are a featured band that is new to Wintergrass and it's about time, because they're taking the bluegrass world by storm. As musicians and songwriters they've contributed to the success of many well-known artists in country, bluegrass and beyond. Now they've come together as veterans who honor the tradition in their roots while expanding it by living and creating in the present. The band's secret weapon is their reliance on all original material. They take the classic themes of grass and country, modernize them with stories about the current human/planetary condition and dress their lyrics in the traditional and contemporary music we've always loved. This combination of old, new and their massive talent is connecting big-time and places them in the forefront of touring bands in the bluegrass world.

Among other first-timers who will spice up the Wintergrass atmosphere are Belle Monroe and her Brewglass Boys, Three Ring Circle, Scythian, The Traveling McCourys and Missy Raines and the

New Hip. Belle sings a unique style of bluegrass and swing with a quintet of stand-up guys pumping it out behind her while Three Ring Circle will showcase the instrumental skills of Rob Ickes (Dobro player of the year), Andy Leftwich and Dave Pomeroy (all accomplished and sought after session pickers). Scythian specializes in Celtic fiddle music, but have also placed a Celtic stamp on several bluegrass standards and will serve as one of our most on the edge performing groups while Missy Raines and the New Hip (her new hip) play a jazz and song driven style based on bluegrass and delivered by another group of studs with grassy credentials. As for The Traveling McCourys, Ronnie and Robbie have wowed us in their dad's band and I can't wait to see how their own musical personas will unfold. Obviously we're not resting on our laurels but are always seeking out new performers who can bring unique musical colorations to our audiences. So where are all those familiar faces, the heavies who've made us feel so good that we keep wanting more? I'm glad you asked. Wintergrass elder Laurie Lewis returns with her grass and related repertoire, always fresh vocals and fiddling, and The Right Hands; a band that's new to our stages. A must see! The Tony Trischka Territory will be interesting for their amazing chops and musical explorations. Nobody has taken

the banjo to as many musical places as Trischka, who constantly expands his universe without forgetting where his home is. And Blue Highway is as dependable a combination of hot picking and feel good performance as there can be. Catch a set of them and the McCourys and you'll know why they were asked to be our academy faculty.

Also returning are Darrell Scott and Michael Cleveland and the Flamekeepers. They'll have sets together on Friday and the Flamekeepers will return for their own sets on Saturday. Darrell Scott has long been respected for his songwriting and his musicianship on guitar and banjo while Michael Cleveland and the Flamekeepers are the 2008 instrumental group of the year with Cleveland owning the fiddle title. They electrified audiences last year and with Scott in tow it can only get better. You'd be advised to catch a set of each.

Of course, any major event is bigger than just showing up and having a good time. There are other issues to be dealt with and we want our cultural family to know about them because it's a matter of consciousness and making more appropriate plans for a hassle-free weekend.

1. We wish to thank our sponsors (profusely)! There is no way that any major festival pays for itself and we very much appreciate all the

businesses and civic organizations that support us. 2. As usual, tickets are going fast. So go to the Web site www.wintergrass.com or call 253-428-8056 for questions or to pick your plan. 3. Hotel space is always at a premium and more so this year because the state wrestling tournament will be in Tacoma that weekend. The above Web address will have contact information. 4) **We Want You on our E-mail list!** Yes, it matters. The combination of our digital age and rising costs has us seeking ways to save dollars and trees. So from now on all basic Wintergrass information will be distributed via e-mail. You can sign up on the Web site and receive prompt information about each year's festival so you can make plans early. You can also use the site to ask questions, make suggestions, donations or offer to volunteer (which would make you a valuable family member and introduce you to righteous folk with whom you have something in common).

So that should do it. All you need now are a pair of sturdy shoes, enough money for food, CDs and Wintergrass merchandise, a positive outlook and an understanding of or curiosity concerning the overall bluegrass world and a fine time and good memory will be yours. See ya there!
All comments welcome: (206) 784-0378 or percivalpeacival@gmail.com

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. This will be the **LAST** regular monthly print issue, though we will continue to produce an annual print review for Folklife each May.

After this issue, we will post the Review on our website at 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, 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!

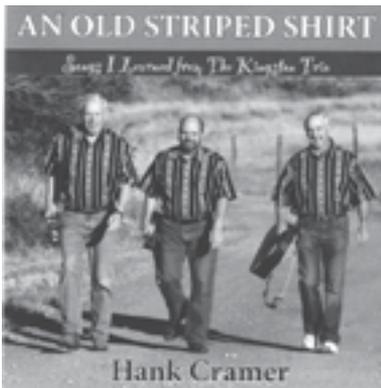
REVIEWS

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 Folk

HANK CRAMER: AN OLD STRIPED SHIRT
Ferryboat Music, FBD908



The subtitle is *Songs I learned from the Kingston Trio*, and, admit it, if you're under 60 you did too. What's happening here, though, is that the golden voice of the Methow Valley can sand through the layers of gloss that the Kingston Trio put on the naughty chanties and murder ballads (to make them radio friendly in 1959) to get to the fuller spirit of the original compositions. This is not to say that Cramer roughens the songs: he's a pro with a beautiful voice and a brilliant ear for arranging, and as with all his records, it's expertly recorded at David Lange's. No, what happens is that a lot of these tunes come out... better! When Hank sings 'em, he *is* one of the Jolly Coachmen. He *knows* Josie. He *doesn't* give a damn about a Greenback Dollar. Cramer acknowledges that America had to go through the Folk Scare to make the world safe for Woody Guthrie (and his "Hard Travelin'") is right off of *Your Hit Parade*) but now that we are free, gems such as "The Reverend Mr. Black" and "South Coast" can be done with all the gravitas they deserve. Cramer tries to stay away from the biggest hits (no "Tom Dooley") and this is a big plus. It also puts the

Kingston Trio itself in a new light: those bright singles had surprisingly dark flip sides! Cramer is accompanied by Mark Iler (tenor and tenor guitars) and Brian Maskew (harmony vocals) to complete the "Trio" sound, and banjo, mando, and accordion embellishments are supplied by A-Listers Orville Johnson, Tom Moran, and David Lange. Hank Cramer's really on a roll these days – this is his third album in slightly more than a year, and you need 'em all! Watch for him live on the wet side of the mountains this spring, too. (Tom Petersen)

Local Celtic

ORAN NAN CAR
Self issued; ONC 001

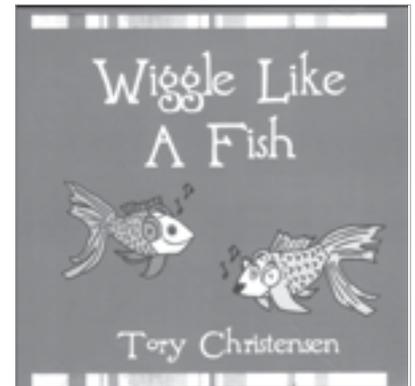


When it comes to Celtic music, the Scottish side usually has to play second to the much more familiar Irish branch. This is too bad, as the Scottish side has a great deal to offer as well. Oran Nan Car is a Seattle-based band. They formed out of Seirm, a Gaelic vocal group, added some instrumentalists (who also sing) and there you are. On this, their first album, they do fifteen numbers. Most are a mix of songs paired with dance tunes. The songs are generally in Gaelic although I did detect some English thrown in as well. They have a piper who I believe is playing the North Umbrian pipes, which

have a sweeter tone than the Scottish war pipes. The vocal highlight for me is "Elridh Bileag Ur Ghorm," a delightful and very pretty a cappella number. All in all, a nice album of a genre that deserves to be heard more often. (Lars Gandil)

Local Children's

TORY CHRISTENSEN: WIGGLE LIKE A FISH
Self issued; www.wigglelikeafish.com
Tory Christensen performs for the wee crowd out



in the Tri-Cities and is a dad and teacher, too, so he knows how to connect. *Wiggle Like A Fish* is a collection of affirming, kids-eye-view songs that fits well into any CD library for tots... and, to get to the important part for likely readers, it will not drive the parents nuts! Christensen's creations are about evenly divided between sing-alongs (and a couple of live cuts prove how effective they are) and gentle stories and reminders about safety and health and good manners. The latter often have a "free" quality, less concerned with cleverness or rhyme, but this reviewer's test audience declared the overall effect and message to be good. Regular readers (and current parents of little ones) know we are living in a golden age for "kids music," with lots of fabulous material available and the bar set pretty high. Tory Christensen clears the bar. (Tom Petersen)

Local Folk

ERIN JORDAN AND THE WHISKEY ROMANCE: GATEWAY TO TEMPTATION
Self issued



Erin Jordan and company are basically a group of singer/songwriters that blend in some Gypsy and Klezmer music for good measure. Here they have included ten cleverly written songs. The songs in general are very tongue-in-cheek and can be down right amusing. I especially liked “Jane,” about a “bad girl” who manages to infect all her boyfriends with some unnamed illness. Special mention should be made of Jeremy Butkovich, who plays some really fine oboe. Jordan herself is pretty impressive, playing not only piano but accordion and guitar as well. I’m kind of picky when it comes to singer/songwriter stuff and this CD I will say is quite enjoyable. (Lars Gandil)

Local Folk

J.W. SPARROW:
ONE MORE MIDNIGHT FLYER
self issued

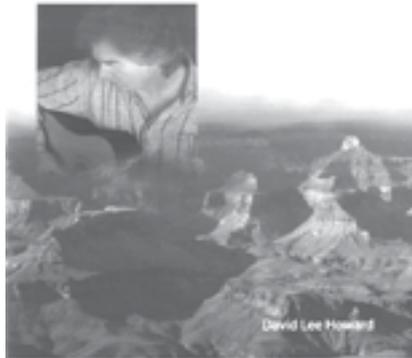


As remarked in these pages earlier this year, there is hardly a subject more thoroughly sung than trains; the title of J.W Sparrow’s latest, *One More*

Midnight Flyer, clearly acknowledges that. However, Sparrow says in the liner notes, “America is not yet done with the Iron Horse,” and this record proves that good musicians and performers can yet find meaning and ways to add something to a very old topic. Sparrow has several rousing and inspiring originals, including two paeans to our Iron Goat, “Great Northern Home” and “Thunder On The Highline.” His “Mrs. Railroad” is as good a tune as any on the old theme of the woman who waits and wonders if she’s married to a railroad man, or if he’s married to the tracks. There are several covers of classic rail songs, most borrowed from a previous effort with Sparrow’s group, the Madrones. One is a rockin’ version of the “Wabash Cannonball,” which certainly puts a twist on the old standard. There are two Utah Phillips songs, naturally, and a wonderful lost gem called “The Cowboy Fireman” that ‘Haywire Mac’ McClintock wrote. Sparrow says this album is a gift to railfans everywhere, and indeed it is; even the largest collection of train songs must make room for *One More Midnight Flyer*. (Tom Petersen)

Local Folk

DAVID LEE HOWARD: MESSENGER
Listen Label 2004

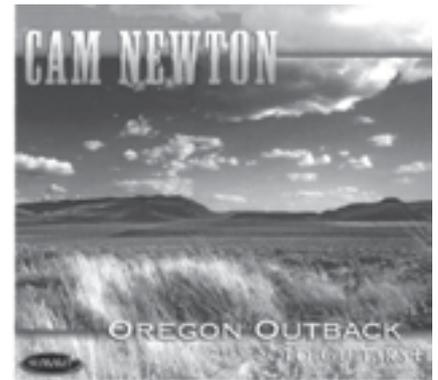


David Lee Howard hails from Lake Stevens and enjoys a worldwide audience (this year he’s back from a summer European tour), which is understandable since he has a very appealing sound. *Messenger* is a very well produced record, with rich, but not over-done, arrangements built around Howard’s adept acoustic guitar work. His songs are catchy, with great pop appeal but grounded in both a social consciousness and a rootsy sensibility. Now, if you’ll forgive the comparison and suspend the Seattle hipster disdain, Howard sounds a lot like Beautiful Noise-era Neil Diamond. He has that same hairy-chested confidence, that same off-handed Brill Building brilliance, and the kind of Robbie Robertson-esque employment of acoustic instrumentation

and pan-Americana in the music. Howard, though, doesn’t talk to chairs or commit any other of those portentous non-sequiturs that mar Diamond’s work... which means that Howard is better: all the genius, minus the guilt! Indeed, on *Messenger*’s best songs, like the overtly political “End Of The Trend,” Howard’s pen is propelled not by Top 40 dreams but by the same fuel that fires the jets of people like Steve Earle. Now, for those who like their folk Dock Boggs raw, *Messenger* isn’t for you... but for, oh, a couple billion other people, David Lee Howard is your man. (Tom Petersen)

Local Instrumental

CAM NEWTON: OREGON OUTBACK
Summit Records DCD 505

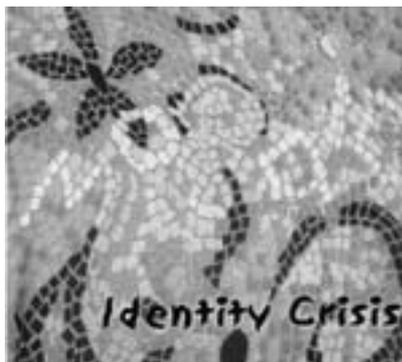


Cam Newton is a superb guitarist who eschews the soggy Willamette valley of his birth for the highs and dries of rugged Eastern Oregon, and this is his interpretation of home. It is utterly enchanting and moving, fully evocative of place and spirit. He captures the sense of clarity and cleanliness with his precise picking. He plays with firm force and bold majesty befitting the awesome natural powers that shape the landscape. *Oregon Outback* is a great achievement, as it lives up to its claims, painting aural pictures that wordlessly match the song titles. The improvisation that leads off, “Open Country,” is like a run and dance in the desert. “Spring Melt” . . . melts! “Nocturne” is a deep, gathering night with the dazzling emergence of stars. Newton calls the album “Solo Guitars +” because he switches from 6 to 12 strings and from steel to gut, and on a couple tunes he’s joined by pals Mark Schneider (bass) and Tim Connell (mandolin), and on “Inextinguishable” he performs his own duet. This kind of variety makes this a different kind of guitar record, and in a year where we’ve heard several outstanding CDs in the genre, this might be the favorite. (Tom Petersen)

Local Jazz

MOSAIC: IDENTITY CRISIS

B & C Music, BC M08092a; available through CDBaby under "Heistand"



Apt title: This self-described "art band" has the dedication and the chops to explore the out limits and test the depths of theory, and does so through the first half of this CD. They challenge the conventions of time and tone with unnerving starts and stops, tension-filled harmonies and strings of notes that are technically admissible but daunting. Mosaic neither flaunts their brilliance nor forces listeners to deal with the difficult, however -- the arty stuff is bright and bouncy and full of charm, without being kooky or cloying. However, a "crisis" looms (you were warned), and for the second half of the CD the group applies its considerable skills to a set of straight-ahead jazz-combo-with-vocal numbers. Mosaic is the brainchild of Charlie Heistand, who has assembled a crack team of Seattle sidemen and lined them up behind fetching vocalist Jean Mishler. This is a crisis? Mosaic reels off one terrific tune after another, Mishler fully inhabiting all the songs, whatever the emotion. The band prefers tunes with some kick, so this record never bogs down. Neat-o! (Tom Petersen)

AMERICANA

TRUCKSTOP SOUVENIR:

UNDER A BIG BLUE SKY

Self issued; available through CDBaby;
www.truckstopsouvenir.com

Former Seattleites Lauryn Shapter and Dennis James now make their music of a moving, searching America from Fairfield,

Iowa. After establishing themselves on the Midwest circuit, they went to work in their farmhouse attic studio to create this follow-up to 2006's *Leave Nothing Behind...* a formidable task. They've created an album rich with imagery, with memorable, hummable melodies and spine-tingling insights into those tests of the spirit that musicians – and all of us – face on the job. Such is the case with "Sing Those Blues Away," a kind of coffeehouse "Lodi," and "Stardust Motel," in which our troubadours look for inspiration amid the what-the-heck-are-we-doing-here ambiance of cheap roadside accommodations. Shapter and James chronicle their move in several songs. The album leads off with the bright "Song For Iowa," the classically-trained Shapter's poetic confession that her daddy didn't farm the fields, nor her mama walk the hills, but the rolling Iowa prairie calls her. Meanwhile James puts himself in the shoes of those small-town denizens who've had to come in off the land and work dreary jobs in off-ramp restaurants and strip malls, like in "Wallace, Idaho" where the big resource businesses moved out and "the rest of us just got old." On this and on "Deliver Me," James has both the eye for detail and the blue collar intensity of Steve Earle or Bruce Springsteen – either of these tunes could be on *The River*. On *Blue Sky*, though, Truckstop strives to be more upbeat, more often, and they're rockin' on "The River Is Wide" and they have a solid gold smash with the funny, jaunty "Baby's Gonna Buy Me A Car." The album is well produced, and Truckstop has embroidered their fiddle-and-guitar sound with a little mando, piano, cello and bass in just the right spots. Great record all around; depending on when you're reading this, call it a late entry on the Best Of '08 list or the first Must Have of '09 (Tom Petersen)

BLUES

PAUL RISHELL & ANNIE RAINES:

A NIGHT IN WOODSTOCK

Mojo Rodeo Records;
www.paulandannie.com

This is a live CD by the blues duo that won the W.C. Handy Best Acoustic Blues Album

award last time out. Many of the sides are with a full band and some sides include special guests Bruce Katz on keyboards and John Sebastian on harmonica. Annie Raines plays harmonica on most of the sides and she does a first rate job. On "Old Man Mose," a Louis Armstrong number, she plays some respectable chromatic harp. Rishell does some nice guitar and really excels on the slide pieces. This is especially true on the Johnny Winter composition "Dallas." Most of the songs are covers but there are a few nicely done originals. This is a fine collection, and plans are to release a DVD of the concert in early '09. (Lars Gandil)

BOOK

JIM COPP:

WILL YOU TELL ME A STORY?

Harcourt Children's Books,
ISBN 0-15-206331-5

If you're of a certain age and of middle-to-highbrow stock, Jim Copp probably loomed large in your upbringing. From the 1950s through to the 1970s Copp wrote and recorded parables and poetry and quirky little stories that taunted and toyed with social convention and suburban expectations. Business partner Ed Brown released the books and records and the two enjoyed a modest but devoted following for years. (That these were lately available through mail order from ads in *Atlantic Monthly* that read "as heard on NPR" is telling.) Copp's stories fall somewhere between Shel Silverstein, with mischievous children and twitty adults, and *Fractured Fairy Tales*, with their droll erudition. Copp, on record, in fact, sounds like Edward Everett, with the same dry, speedy diction. This book comes with a CD of Copp reading the stories, which include background sound effects and music. That these were "small time" recordings is obvious – they sound as if they were recorded in a closet because they were – but they are engaging nonetheless. The thoughtful parent would reach for this over the vast amounts of slick, hyped corporate kiddie entertainment: switch off the durned Wii and Disney DVDs and let Jim Copp tell'em a story. (Tom Petersen)

FOLK

ROBIN & LINDA WILLIAMS:
BUENA VISTA
Red House Records #213

Most of us know Robin & Linda from their long association with the Prairie Home Companion radio show. For those who don't, they are a guitar/banjo duo who write and record their own songs, most done in a country-ish manner. This is their umpteenth album and it is a good one. Most of the songs are original. I liked "Maybelle's Guitar and Monroe's Mandolin," but then any song about those two is bound to be a hit (and indeed, it's picking up a lot of airplay in recent weeks). Tim O'Brien, who is on all the cuts, especially shines on this one, doing the "Big Mon" parts. Robin & Linda also do a fine job on Lefty Frizzell's "That's The Way Love Goes." This cut, as well as several others, includes Dobro master Jerry Douglas. This album should be enjoyable to anyone who likes Robin and Linda. (*Lars Gandil*)

INSTRUMENTAL

LESLEY SPENCER: MOMENTS MUSICAUX
#222, Gabriella Music,
www.lesleyspencer.com

Due to our total immersion in movies, television, video games, etc., most of us think instrumental music needs to be combined with visuals or action. While pianist Lesley Spencer's tenth CD release, *Moments Musicaux*, would work as a grand soundtrack for a love story or drama, it stands strong on its own. The 16 tracks are all composed by Spencer, just her and her piano, creating music that is not quite classical, not quite contemporary, a middle ground of energy and emotion that fit nicely to my late December day, the snow slowly melting outside, the cat purring loudly in my lap. In these modern times it can be hard to keep a listener tuned in, especially when the music is instrumental, played by a single instrument. It's tough with that single musical brush or color to create nuance, imagery and shading, but Lesley does

so with creative pieces that set a mood but don't overstay their welcome – all 16 pieces clocking in at less than 58 minutes. Let this be a soundtrack for one of your days. (*James Rodgers*)

JAZZ

JOHN STEIN: COUNTERPOINT
Whaling City Sound #042

This is jazz guitarist John Stein's seventh album. He has brought together a group of musicians from different locales. Keyboardist Koichi Sato is from Japan, bassist John Lockwood hails from South Africa and drummer Ze Eduardo Nazario is from Brazil. Together they produce some really fine mainstream jazz. Stein is a first rate guitarist; he sounds a bit like Wes Montgomery. The selections are a mix of covers and originals. Of the covers, I liked the Duke Jordan tune "Jordu." The originals are all well conceived, especially "Trois" which has a tasty bass solo. If you enjoy jazz guitar you're sure to enjoy this nicely done CD. (*Lars Gandil*)

may not get the attention they deserve. "Color of Love" moves gently to the sound of the Dobro and Kate's voice. "Looking for Jesus" sounds like something that John Prine would write. To prove it, Prine sings on the track. What more validation do you need? Buy the CD. In "Back to the Moon," Campbell and Aldridge once again invoke that great Brit-rock sound and it works beautifully. I found myself hitting the repeat button more than once, just to listen more closely. Each time I grew more convinced that this is something special. The feel is there, but it's certainly a unique style. You need to listen for yourself. So when you're calling your local radio station ask for more than the title track. Be bold, be brave. Certainly, there are a couple of songs that could've been left off without hurting the CD. We're all guilty of hanging onto songs for reasons indescribable. I wouldn't let that deter you from getting your hands on a copy. Campbell and Aldridge are a great creative collaboration. They are versatile and talented. This CD is certainly a "must have" for your library. Since you didn't get it for Christmas, don't you think that you should indulge yourself now (*Matthew Moeller*)

SINGER/SONGWRITER

KATE CAMPBELL: SAVE THE DAY
Large River Music

Wow! If you only buy this CD for the title track, you've made a great buy. *Save the Day* (Kate Campbell & Walt Aldridge) is most certainly going to be a crossover hit, but also the song that brings national prominence to a great singer and an even better songwriting team. First, the title track; I get all these images of the Fab Four, but after they broke up. It's like they collaborated later in their careers and this song is what they came up with. Yes, it's that good. Kate's clear voice and the arranging of Walt Aldridge are fantastic. If you haven't heard it on the air yet, then call up your local radio station and request it. You won't be disappointed. As I said in the beginning, wow! If there were anything to be said against "Save the Day," is that it's too strong a piece. The rest of the CD is overshadowed. That's really a shame. There are several fine gems on the CD that

WORLD

MAZZELTOV: AMSTERDAM
Frea Records #4058, www.musicwords.nl

The city of Amsterdam is a world village, a grand melting pot of cultures and languages and a welcome home for Jewish refugees and immigrants. In celebration of this, the Netherlands-based Klezmer band Mazzeltov has released their fifth album, titled after the city, and featuring 17 Klezmer tunes, or traditional and jazz pieces that have been "klezmerized" by the band. This six-piece band blends passion and humor into their music, and while the accordion, guitar, clarinet, violin, oud and double bass keep the music upbeat and lively, it's the sly vocals of Rolinha Kross that truly bring these songs alive. Luckily, the accompanying booklet translates the lyrics into English for those of us who can't translate, but even if you can't understand the words, you'll be transported away to an unknown place that welcomes you as if you were home. (*James Rodgers*)

VICTORY Calendar

FEBRUARY 2009

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

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

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

02/08/09

Ramsey Lewis Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle An American icon, composer, pianist & radio personality 206-441-9729

Marc Smason & Craig Hoyer Le Pichet 1933 1st Ave Seattle 2:30 - 4:30 pm none Tacoma's Van Cliburn & Seattle's Teagarden 206 760-1764

02/15/09

Mindi Adair Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chill sax sensation 206-441-9729

holotradband Ballard Elks Lodge 6411 Seaview Ave NW Seattle 12:30-4:30 pm \$8-11 From the stable of the New Orleans Reataurant great trad bands www.pstjs.org

02/22/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Exquisite jazz vocalist 206-441-9729

MONDAYS

EVERY

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

02/16/09

School of Magical Strings Magiv Hill Studio Kitsap Peninsula Southworth Beginning class 6-7:25 pm Intermediate class 7:35-9 pm 253-857-3716

02/23/09

Jim and Jillian Grahams' new band Hotwire Coffee in Shoreline 17551 15th Avenue NE Shoreline, WA 98155 Shoreline 7:30 - 9:30 pm Free. Tips welcome. A night of great friends, food, wine, beer and oh yea, awesome music!

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

02/03/09

Strunz & Farah Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chart top song acoustic guitar duo 206-441-9729

02/17/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Exquisite jazz vocalist 206-441-9729

School of Magical Strings Bright Water School 10th Ave E Seattle Beginning class 6-7:25 pm Intermediate class 7:35-9 pm Offering beginning & intermediate classes in Celtic Harp. Term runs 6 weeks. 253-857-3716

02/24/09

Elaine Elias Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Brazilian jazz pianist and vocalist www.jazzalley.com

WEDNESDAYS

EVERY

Every 1st Wednesday Irish Hooley 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 Park-

way Redmond 8:30-11 pm Free
30 minute performance slots.
Info/sign-ups on-line <http://groups.msn.com/CelticBayouOpenMic>

02/04/09

Strunz & Farah Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chart top song acoustic guitar duo 206-441-9729

02/11/09

Linda Waterfall evening concert Roeder Home 2600 Sunset Dr. Bellingham 7:30 pm \$12/ or donation Named "Seattle's top singer-songwriter" by Seattle Weekly, "smile that melts 10 lb ice cube" cotyhogue@gmail.com

02/18/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Lush and exquisite jazz vocalist 206-441-9729

School of Magical Strings East-side Friends Meeting 158th Ave SE Bellevue Beginning class 6-7:25 pm Intermediate class 7:35-9 pm Offering beginning & intermediate classes in Celtic Harp. Term runs 6 weeks. 253-857-3716

02/25/09

Elaine Elias Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Jazz pianist and vocalist www.jazzalley.com

Swamp Soul The Highway 99 Blues Club 1414 Alaskan Way (On the Waterfront, across from Aquarium) Seattle 8-11 pm \$7 (Over 21) Traditional & contemporary Cajun, Creole & Zydeco dance music from Louisiana. Info & music clips: www.swampsoulband.com 206-382-2171

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

02/05/09

Ramsey Lewis Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle An American icon, composer, pianist & radio personality 206-441-9729

02/12/09

Mindi Adair Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chill sax sensation 206-441-9729

Dallas Brass: An American Musical Journey Kentwood High School Performing Arts Center 25800

164th Ave. SE Covington 98042 \$18-\$22 A colorful trip through American musical history, from the time of George Washington to present day. 253-856-5051

02/19/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Exquisite jazz vocalist 206-441-9729

02/26/09

Jeff Lorber & guests Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com With special guests Kyle Eastwood & Christian Scott/ 206-441-9729

FRIDAYS

EVERY

Open Mic Thumbnail Theater 1211 4th Street Snohomish Sign up 7 pm music 7:30 pm Free Open mic Friendly, 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 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 accoutsic coffee house. Steve 425-512-8845

02/06/09

Ramsey Lewis Trio Jazz Alley 2033 6th Ave (alley entrance) Seattle An American icon, composer, pianist & radio personality 206-441-9729

02/13/09

Michael Guthrie & Alan Ehrlich Pacific NW Folklore Society Wayward Coffeehouse

8570 Greenwood Ave N Seattle 8-10 pm free, donations accepted Michael's folksy style mixes jazz, blues & traditional music. Alan mixes country, blues, folk, bluegrass, with original songs. 206-706-3240, pnwfolklore@concast.net, pnwfolklore.org

Mindi Adair Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chill sax sensation 206-441-9729

Alfonse Somebody & the Jr. Detectives w/ Marc Smason Hotwire Coffee Co. 17551 15th NE Shoreline 7:30 - 9:30 pm Marc Smason - trombone/vox and trio 206-760-1764

Natalia Zukerman House Concert Capitol Hill Seattle 8-10:30pm, doors open 7pm \$15 donation Singer-songwriter/acoustic/multi-stylistic (folk/blue/jazz) 206-328-2479

02/20/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Lush and exquisite jazz vocalist 206-441-9729

02/27/09

Jeff Lorber & guests Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com With special guests Kyle Eastwood & Christian Scott/ 206-441-9729

Alfonse Somebody & the Jr. Detectives w/ Marc Smason Wayward Coffee House 8570 Greenwood N. Seattle 8 - 10 pm Marc Smason - trombone/vox and trio 206-760-1764

Linda Waterfall evening concert Kerry Hall, Cornish College of the Arts corner Harvard & Roy Seattle 8 pm \$15, student discount with id Named "Seattle's top singer-songwriter" by Seattle Weekly, "smile that melts 10 lb ice cube"

SATURDAYS

Every

Continued on page 21

VICTORY CONCERT RECAP

Hank Cramer - January 10, 2009

PHOTOS BY D J LINDSEY AND KIT CRAMER

On January 10, 2009, The Pacific Northwest was cut off from the rest of the world because of extreme flooding and avalanche threats in the Mountains. Hank Cramer woke up wondering how he was going to get to Seattle. All the mountain passes were closed. He figured he would go up to Canada and go across the pass up there and come down from Vancouver. Well that pass was closed too! As the professional he is, he called the airlines and booked a flight from Wenatchee, as he pressed the buy button, it was announced that the passes were open!

His performance was well attended with over 70 persons. He sang cowboy songs, and songs from his new CD *An Old Striped Shirt*, songs by the Kingston Trio.

An old favorite Victory member, Jim Nason opened for Hank with his original, comical songs that he wrote.

The following is a photo essay by Kit Kramer and James Lindsey. The next two concerts are scheduled for March 20 and April 17, 2009. (*Third Fridays*)

*Below: Mark Iler, Hank Cramer, Robby Thran ??
Bottom Left and Right: Jim Nason Photos by DJ Lindsey*





Above: Hank Cramer



*Above:
Lola and Kathy Pedrini*



*Center: Mark Iler, Hank
Cramer and Robby
Thran and audience in
background*

Below Robby Thran

Below Mark Iler



MARITIME MUSINGS

February 2009

BY MATTHEW (CAP'N MATT) MOELLER

On January 10, 2009, I attended a meeting regarding the future of the maritime music programs sponsored by the Northwest Seaport. In attendance, were Wayne Paulson, and Shannon Fitzgerald (NWS Board Members) and most of the volunteers who give their time and in some cases their money for the music programs. The purpose of the meeting was to determine a course of action for the failing programs.

Attendance has been dropping in the monthly sea chantey sing along and it's always been poor for the concert series. Recent re-development of the South Lake Union Park, as taken away their buildings, their schooner and even has, at times, access to the site. It's dire times folks, and the question is whether or not there will be any sort of maritime music in the Seattle area.

Still, I have a real problem with watching part of our cultural heritage go down the drain.

That's what it might do if not enough is done.

The meeting itself got off to a rough start when certain participants chose to be combative rather than cooperative. Arguing and pointing fingers is of little use when the house is already on fire. It's generally better to argue such points once the fire has been put out. Still, a certain amount of progress was made, despite the fact that several of the key players are defeatist and look at problems of why they can't do something rather than "Why not?".

The group identified several obstacles to producing a successful program. First was the competition with other venues. It's really tough to get people to attend a concert with lesser known artists when some of the best local artists have set themselves up in competition for the same audience. The same goes for organizations such as Victory Music. This is a problem that plagues

everyone. We've all felt the bite of competing events in our pocket books. Why is this so? Is it so impossible to schedule events so we're not competing for the same dollars?

The second obstacle is the loss of the NWS buildings and facilities. Putting an event on takes money. When you have to pay for the use of the hall, there's less money to pay musicians and the inevitable insurance premiums. These obstacles can be overcome in time.

The final obstacle is the lack of resources (volunteers/members). At a recent open mic at the Q Café, I asked a crowd of Victory Music members, how many were going to the Victory Music Concert on January 10th. Two people raised their hands. One was Jim Nason (the opening act). The other was Lola Pedrini (Victory Pres.). So when I say there is a lack of resources, I'm talking about people like you. If the membership isn't going to support you, who will?

The NWS is going to cut back their concert series from nine concerts to four. The monthly chantey sings will continue to be a premier event, every second Friday, but only if they can arrange for a dependable venue. I hope that it will survive. The way things go these days, it probably won't. It will fail because those who've tried to keep things going are burnt out. There's no one else to take their places.

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MUSICAL TRADITIONS

Music for a Dismal Economy



BY STEWART HENDRICKSON

It's approaching New Year's Eve as I write this column and I am thinking about the year to come. It seems we are on the turning point to something, but I don't know what. Could it be a new beginning with a new administration and a new president in the White House? Will we take a turn towards "peace on earth" and away from "endless war"? Will prosperity return? Will we continue in cycles of bubble and burst, or enter a new economic era of less conspicuous consumption and more pleasure in the simple things? We live in "interesting times."

As I think of our dismal economy, I am reminded of that other downturn called "The Great Depression." For all the hard times and pain endured, it did bring a wealth of songs—some in protest, some speaking of the hard times, and some to cheer us up in hard times. Here are some examples:

Brother, Can You Spare A Dime - lyrics by Yip Harburg, music by Jay Gorney (1931)

*They used to tell me I was building a dream,
and so I followed the mob,
When there was earth to plow,
or guns to bear,
I was always there right on the job.
They used to tell me I was building a dream,
with peace and glory ahead,
Why should I be standing in line,
just waiting for bread?
Once I built a railroad, I made it run,
made it race against time.
Once I built a railroad; now it's done.
Brother, can you spare a dime?
Once I built a tower, up to the sun,
brick, and rivet, and lime;
Once I built a tower, now it's done.
Brother, can you spare a dime?*

No Depression in Heaven

A. P. Carter (1936)

*For fear the hearts of men are failing,
For these are latter days we know.
The Great Depression now is spreading,*

*God's word declared it would be so.
I'm going where there's no depression,
To the lovely land that's free from care.
I'll leave this world of toil and trouble,
My home's in Heaven, I'm going there.*

I Don't Want Your Millions Mister

Jim Garland (1930s)

*I don't want your millions, Mister,
I don't want your diamond ring.
All I want is the right to live, Mister,
Give me back my job again.*

Do Re Mi - Woody Guthrie (1937)

Lots of folks back East, they say,

*is leavin' home every day,
Beatin' the hot old dusty way
to the California line.
'Cross the desert sands they roll,
gettin' out of that old dust bowl,
They think they're goin' to a sugar bowl,
but here's what they find
Now, the police at the port of entry say,
"You're number fourteen thousand for today."
Oh, if you ain't got the do re mi, folks,
you ain't got the do re mi,
Why, you better go back to beautiful Texas,
Oklahoma, Kansas, Georgia, Tennessee.
California is a garden of Eden,
a paradise to live in or see;
But believe it or not,
you won't find it so hot
If you ain't got the do re mi.*

Here are some new songs for the neweconomy:

A Pretty Penny - Steve Tilston (2008)

(myspace.com/stevetilston)

*There's some men in this city
who are paid a pretty penny
Just for guessing where the money flows.
Certain handshakes, knowing smiles,
in this city mile.*

*That's the way you know the bonus grows.
We should be so lucky,
they're such plucky fellows,
Only right they pluck the sweetest plums.
If we don't knock such wisdom,
Rock the boat or rock the system,
If we're good, we'll get to pick the crumbs.
And behind their hedge
They don't plant wheat,
They don't cut corn,
They don't pick tea,
They don't dig coal,
They don't forge steel,
They just push numbers all about,
They push too far we bail them out,
Keep their fingers firm on fortune's wheel.*

Wall Street Blues - Reggie Miles (2008)

(youtube.com/watch?v=QCdWEHqZJuw)

*Everybody's talkin' about
The economic downturn
Who's getting' bailed out
And who is going to get burned
Wall Street millionaires
Vultures coming home to roost
One more corporate welfare
To pad their golden parachutes
Fannie May and Freddie Mac
They're starvin' like AIG
A blank check is all they lack
For their next spending spree
Everybody's talking 'bout
The stock market crashing down
Who's going to get a handout
Who they're going to let drown*

The Way We Lived Then

Harvey Andrews (1992)

*Caviar on the table, Champagne in the glass
We laughed and we jeered
at the poor working class
We drank to their ruin,
we drank to their shame
We pissed on their problems,
said they were to blame
Oh the way we lived then,
the way we lived then,
The way we lived then.*

*Jason wore braces and slicked his hair down
Ben had the number of each deb in town
I was a member of every new club
And I used my gold card to pay every sub*

Continued on page 21

KIDS KORNER

FESTÁL 2009 A Series of Free Cultural Events

BY HILARY FIELD

I would like to continue to dedicate this series of columns to the many free offerings for families and kids around town. Last month's column explored all the free museum days around Puget Sound. Here is some information about free and wonderful opportunities to experience other cultures all year long at Seattle Center's annual FESTÁL. FESTÁL, from the French word "festive," is a non-political celebration of the arts and heritage of each culture, as well as an opportunity to experience the diverse cultural community of our region. Presented throughout the year, from the Vietnamese Lunar New Year, through the Seattle Cherry Blossom and Japanese Cultural Festival, to the Hmong New Year celebration, these free festivals are great family events. Here are a few of the festivals in 2009.

Festival Sundiata: African-American Celebration

Celebrate African-American history month on February 14 through 16 with traditional drumming and dance, as well as contemporary gospel, jazz, soul, and hip-hop. The festival, named for legendary Malian King Sundiata Keita, celebrates the rich heritage of African and African American culture.

Irish Festival

The Irish Heritage Club will present the annual Irish Festival at the Seattle Center on March 14 and 15 in celebration of St. Patrick's Day. This is part of Seattle's Irish Week, with family activities and events throughout the Seattle area. Among the attractions are Irish and Celtic vendor booths, Irish food, continuous Irish music and singing, and an Irish Film Festival. There will also be children's activities and cultural exhibits, and opportunities to trace one's Irish family history and take Irish language lessons.

Seattle Cherry Blossom and Japanese Cultural Festival

No one can deny the beauty of early spring in Seattle when the cherry trees bloom. This gorgeous display is courtesy of a gift from Japan,

who gave 1,000 blooming cherry trees to Seattle in 1976. This festival, held on April 17-19, commemorates Seattle's deep bond with Japan with music, food, tea ceremony demonstrations, and artwork.

Fiestas Patrias

This festival is a celebration of Mexican and Latin American independence, will share its south-of-the-border traditions and festivities with its northern neighbors at the Seattle Center on September 19 and 20. The Fisher Pavilion, dressed up as a Latin American pueblo, fills all five senses with Mexican and Latin American customs and celebrations. Offerings will include such activities as native cooking, Mariachi bands, and native dancing. Fiestas Patrias will have a hand in warming up our cool Northwest for a weekend. Kids will enjoy the traditional piñata games, face painting, and more.

BrasilFest,

Brasilfest was created in 1999 to celebrate Brazilian Folklore Day, and was the first annual celebration of Brazilian heritage in the Northwest. August 16 will be the day to see, hear, taste, and explore the colorful South American culture. "Not only is this festival important to the Brazilian community but also for the general public that loves Brazilian arts and culture" explains Festival organizer Eduardo Mendonça. "Our mission is for people to have the most fun they can while being exposed to and educated about Brazilian culture." Some activities and workshops offered include Capoeira demonstrations (Brazilian martial arts) Samba workshops (the famous Brazilian dance and musical form) exhibits of Brazilian instruments, arts, and films, and traditional and contemporary Brazilian music Children's activities include mask making and painting.

TibetFest

Presented by the Tibetan Association of Washington on August 22-23, 2009, this festival is a showcase for modern and ancient Tibetan

and Himalayan tradition. Travel to a world centuries old through costumes, music, and dance. Browse through Tibetan wares in an old world marketplace, and experience new tastes and textures in cooking demos of traditional Tibetan food. These experiences and hands on activities for kids will bring an unfamiliar and ancient culture to their modern world.

The Italian Festival

Presented by Festa Italiana, this festival celebrates the cultural roots of Italians and Italian-Americans on September 26 and 27. Italian culture is notoriously family-oriented and kid-friendly. This festival is bound to be a hit with the younger set. Remember to dress for mess to delve into the grape stomp and pizza toss. There will also be a bocce court and hands-on arts and crafts activities.

Hmong New Year

On November 7, join this festival and mark the lunar New Year in the Highland Laotian culture. Traditionally, this was a community harvest festival in Laos, with music, dance, food and games. In the US, it also represents the continuation of arts and culture of a refugee people transitioning to a new world. Traditional Hmong crafts and folk-arts are showcased, many by artists in the local community who are among the only surviving Hmong in Seattle who create and perform these traditional art forms.

These festivals are a great avenue to have fun while learning about other cultures and keeping traditions alive through the generations. Please visit www.seattlecenter.com for more information.



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ACCENT ON MUSIC THERAPY

Changing Your Mood and Environment with Music

BY WILLIAM DLUHOSH, MUSIC THERAPY INTERN

After spending the last four years working on my Bachelors of Music Therapy degree at Marylhurst University in Portland, Oregon, I am now back in the Seattle area for my music therapy internship. During the course of my education I have been exposed to many types of populations where music therapy is used, including children and adults with developmental disabilities, early education, in-patient drug rehabilitation, mental health, retirement and assisted living, and adults with Alzheimer's. Over the course of the last year I found myself drawn to working with people in hospice and hospitals. I found that working with people one-on-one to be well suited to my personality. That is what drew me to my current internship at Whidbey Island General Hospital. Working in this hospital environment over the last few months has been very educational and I couldn't have asked for a better place to continue my music therapy training.

During the course of my day I check in with the staff to see which patients have been admitted and what music therapy services I may be able to provide for them. Some examples of patient concerns include pain management and relaxation, as well as distraction from the hospital environment, or their situation. For some patients, the loss of control that comes with being admitted to a hospital is also a source of concern. Music therapy can provide the patients with the opportunity to express themselves through playing instruments or writing songs.

On one particular day last month I had just arrived on the floor and I heard an infant crying from down the hall. One of the nurses flagged me down and asked if I could go to the room and see if I could help calm the situation. After getting some background information from the nurse I began playing some soft music on my guitar and entered the room where "Jon" (not his real name), an 18-month-old boy was sitting in his mother's lap as she was seated on the bed. The father and another family member were next to the bed. As I entered, Jon almost immediately stopped crying, slowed his restlessness, and looked in my direction. He intensely moved his eyes from

the guitar to my face and back to the guitar. It reminded me of a scene in the Steven Spielberg movie *Close Encounters of the Third Kind*. The scene in the movie is focused solely on the face and body reactions of the little boy as he stands in his kitchen. The scene implies that there are aliens in the kitchen making a mess by going through the cabinets and refrigerator. We can't see any of this and can only guess what is happening by the sounds in the room and the boy's reactions. Jon's visual concentration and intensity, as well as the changes in his face, were very similar to the child in the movie. Jon questioned, he smiled, and he relaxed.

"He intensely moved his eyes from the guitar to my face and back to the guitar. It reminded me of a scene in the Steven Spielberg movie *Close Encounters of the Third Kind*..... The music that I played for Jon helped to distract him from his current situation and provide him with something else to focus his attention on. "

The father, noticing how quickly his son stopped crying, said, "I think I need to learn to play the guitar." We talked a little bit as I continued to play different instrumental pieces and Jon began to settle into his mothers lap, occasionally glancing between the muted television and myself, and eventually he fell asleep. The father mentioned that at home the boy would always settle down

when they put on the song "Angel" by Sarah MacLachlan, so he wasn't surprised by his reaction to my playing. We discussed how they could use recorded music, like Sarah MacLachlan, at home for when Jon gets restless. Having a couple CDs close to the stereo, or programming a personal playlist on an iPod, would provide the parents with a handy tool to comfort their child, and probably them as well, as the need arises.

As I learn more and more about what music can do, especially using it as a distraction, I have found that in most cases it doesn't take much. Using one or two songs to give you just a little nudge out of your current state of mind can be simple and quick. This is great during the day when you feel the need to take a quick break. The music that I played for Jon helped to distract him from his current situation and provide him with something else to focus his attention on.

Another patient I saw a few days later, I'll call her Susan, had a similar reaction to music. Susan was about to undergo a procedure from her nurse, so I went in before the nurse and talked with Susan for a while and played some music on my guitar. I invited her to listen and focus on the music instead of the environment and the upcoming procedure. When the nurse came in and began the procedure Susan kept her eyes closed and continued to listen to the music. After the nurse was finished I continued to play while Susan kept her eyes closed. Afterward, Susan told me that that the music was helpful, and only when the needle was being inserted into her arm did she pay attention to the procedure.

Studies have shown that both children and adults have reported significant differences in perceptions of medical procedures when they have something else on which to focus their attention, like music. Music has the ability to bring up memories, feelings, and images that allow the listener to be taken away from the moment for a while.

Music has been a part of my life for the last 30+ years and has helped me through more situations than I remember. Music can be a tool to help us out of situations or even to accomplish goals, but it can be much more. As I finish my internship and continue my new career in music therapy I am grateful that I have music as my partner and co-therapist. It is my friend and colleague; it is my guide and support. In one form or another, music is always with me.

William (Bill) Dluhosh can be reached at wdluhosh@yahoo.com

PORTLAND

February 2009

BY DICK WEISSMAN

During the early part of December, in the midst of what will (we hope) be the coldest part of this winter, the furnace at Artichoke Music blew up. Many of Victory's readers, and particularly those who follow this column, know that Artichoke leads a double life as a music store, and a non-profit teaching and performance space. A benefit pot-luck concert featuring Tom May turned into a community performance, featuring Tom May, Artichoke's former owners, Steve Einhorn and Kate Power, Sky In the Road, Daniel McIlhenny, and other local performers. The necessary \$10,000 for a new furnace was raised within a week, and enough extra money was contributed that the space will also now feature air conditioning. This will enable the community to enjoy performances in comfort all summer long. This was truly a heartwarming experience for everyone, especially given the tough economic circumstances that currently prevail.

The rest of this column will be devoted to three record reviews, of CD's by Portland artists. Mary Flower's *Bridges*, Yellow Dog Records 1642, is Mary's newest release. Mary produced the recording, and sings and plays lap steel guitar and steel string guitar, with a supporting cast of Portland musicians on a variety of instruments, and back-up vocals. She is one of the few artists that I know who is equally proficient both singing and playing. She also has a foot in a variety of musical styles. Currently she is best known for her Piedmont blues guitar playing, but she is also a singer-songwriter whose work is influenced by folk, country and jazz. This record features all of these aspects of Mary's music, together with her jazz-flavored versions of standards, including "The Ghost of the St. Luis Blues," and "Up A Lazy River." There are four original instrumentals, plus the "Temptation Rag," and seven songs.

When I saw the list of musicians who played on this project, I was wondering whether they would detract from the focus on Mary. I am happy to report that Mary in her role as a producer left enough space for the other

players, but their work never seems intrusive or out of character. Some of my favorite musical flavorings include Janice Scroggins' piano work; Tony Furtado's slide guitar and Tim O'Brien's mandolin and fiddle playing. It's also nice to see someone recording a Big Bill Bronzy tune. For no particular reason that occurs to me, Broonzy's contributions have not received the attention that they deserve.

One of these days Mary is going to do a double CD of her own songs and instrumentals. She is not a prolific songwriter, but her songs are well crafted and heartfelt. This isn't that album, but it is one that ought to be added to your collection.

Dan'l McIlhenny reminds me of Seattle's Michael Guthrie. Not that their music is similar, but both of them are heavily involved in activities that benefit the music community. Dan'l has given a good deal of energy to the non-profit aspect of Artichoke Community Music. He often MC's the concerts, helps out with publicity, and encourages musicians to be involved with Artichoke. His album, *High Sierra*, on his Earth n Wood Music is a compilation of songs that were originally recorded from the 1970's to the 1980's. Concerned that the tapes would disintegrate, Dan had them digitally transferred, and ended up adding additional musical parts. Eddie Parente plays violin, mandolin and pennywhistle, and engineer, co-producer Dean Baskerville and his wife Leana added keyboards synthesizers and percussion, and some background vocals.

Dan'l has a voice that has a texture and range that is reminiscent of Dan Fogelberg, Scott McKenzie or Glenn Yarbrough, but his songs are very much his own, and his guitar playing ranges from jazz-influenced work to finger-picking. Many of the songs have an outdoor feel to them, typified by the title song, "High Sierra." Other selections have almost a French café music intimacy that you rarely hear on American records. "Chasin' Sanborn" is a humorous song about a rambunctious goat, whose very name is a take-off on a brand of

coffee that used to be popular in the days of Edgar Bergen and his puppet Charley McCarthy. Another song that stood out to me was "Oh Susannah," a jazz-flavored re-harmonization of the old Stephen Foster favorite.

There is something quite magical about this album, its romantic spirit, and its vision of a life that is more placid than what most of us big-city denizens experience. I look forward to hearing an album of some of Dan's more recent songs.

Anne Weiss is a fine singer, guitarist, songwriter and choral arranger who has a deep involvement in gospel music. Like Mary Flower's album, this one has many guest artists, but it was produced not by the artist but by bass player Kenny Passarelli. Of the 12 songs half of them are covers, some of rather famous recordings. These include Marvin Gaye's "What's Going On," Robert Johnson's "Come On In My Kitchen," and Jackson Browne's "These Days."

Personally I would have preferred to hear more of Anne's own songs. Her guitar playing tends to be swallowed in the production process, although anyone that has seen her knows that she is quite a fine guitarist. Her own originals tend to come off the strongest, partly because they are her own songs, and partly because they tend to feature less production. I have to admire Anne's ambition in taking on "What's Going On," but the original version is so strong, that the production here doesn't quite work for me. It's a fine line and a difficult one for a producer to complement an artist's work, rather than to cloud it with parts that in their own right are perfectly acceptable, but don't really contribute to the total musical picture. I did like the production on Anne's "Fall", where I felt that the back-up vocals and keyboards really helped to build up.

Still, Anne's own songs come off quite well, as does her version of John Twist's "I Ain't Got No Reason to Lie to You." Many of the originals reflect an understandably melancholy attitude about today's world. (They took the ghetto and they shipped it overseas.) My favorite song on the album is "Concrete World" and the "Lover's Dream," which includes the wonderful line Take these things and mend these wings. I also really liked the last verse: Two birds up on the hill, One won't fly but the other one will, One will fly and one will fall, But what happens to one, Will happen to all.

Dick Weissman

*For the way we lived then,
the way we lived then,
The way we lived then.
Oh, the way we lived then,
Selling Deutschmark or Yen,
Never thinking of where did it come from
How long would it last us, or when
Would we all have to pay
for this mad holiday
For the Porsche and the Rolls
That were our only goals
Me and Jason and Ben,
Oh, the way we lived then.*

Finally, as we begin a new year, and maybe a new era, I'd like to end with an excerpt from Alan Lomax (1915-2002) "An Appeal for Cultural Equity" (From the Program of the Festival of American Folklife, edited by Thomas Vennum, Jr., Smithsonian Institution, 1985. First published in World of Music, XIV [2] 1972). Here he speaks to the value of tradition and the danger of its extinction.

"Man, the economist, has developed tools and techniques to exploit every environment. Man, the most sociable of animals, has proliferated endless schemes which nurture individuals from birth to old age. Man, the communicator, has improvised and elaborated system upon system of symboling to record, reinforce, and reify his inventions. Indeed, man's greatest achievement is in the sum of the lifestyles he has created to make this planet an agreeable and stimulating human habitat."

"Today, this cultural variety lies under threat of extinction. A grey-out is in progress which, if it continues unchecked, will fill our human skies with smog of the phony and cut the families of men off from a vision of their own cultural constellations. A mismanaged, over-centralized electronic communication system is imposing a few standardized, mass-produced, and cheapened cultures everywhere."

"The danger inherent in the process is clear. Its folly, its unwanted waste is nowhere more evident than in the field of music. What is happening to the varied musics of mankind is symptomatic of the swift destruction of culture patterns all over the planet."

"One can already sense the oppressive dullness and psychic distress of those areas where centralized music industries, exploiting the star

system and controlling the communication system, put the local musician out of work and silence folk song, tribal ritual, local popular festivities and regional culture."

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://stewarhendrickson.com>). Contact him at hend@stolaf.edu for questions, ideas or comments.

Calendar - Continued from page 13

SATURDAYS - CONTINUED

Every 2nd & 4th Saturday Tacoma Irish Sessioners Antique Sandwich 5102 N. Pearl Street Tacoma 2 - 4 pm Free Traditional Irish music at the interm. level. www.launch.groups.yahoo.com/group/TacomaIrishSessioners/

02/07/09

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02/14/09

Mindi Adair Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Chill sax sensation 206-441-9729

Slimpickins Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7 pm \$12, \$2 off HLCC, kids \$6 Fiddler Annie Ford; Jake Landry, guitar; Slim Nelson, bass

Swamp Soul Cajun/Creole/Zydeco Dance Band The Highliner Pub 3909 18th Avenue West (at Fisherman's Terminal) Seattle 8-

11pm \$12 (Over 21 only) Traditional & contemporary Cajun, Creole & zydeco dance music from Louisiana. Info & music clips: www.swampsoulband.com 206-283-2233

02/21/09

Jane Monheit Jazz Alley 2033 6th Ave (alley entrance) Seattle see www.jazzalley.com Lush and exquisite jazz vocalist 206-441-9729
Tamara Lewis singer/songwriter Northern Pacific Coffee House 401 Garfield St. S. Tacoma 8-10 pm Tips Appreciated Tamara delivers contemporary songs that blend folk, country and blues with a voice that is clear and rich 253-537-8338

02/28/09

Prairie Flyer Cashmere Community Coffeehouse CCC at the Cashmere Riverside Center 201 Riverside Drive Cashmere 7:30 pm \$3 at door + \$7-\$10 Hat Pass Regional Bluegrass favorites return. PF is known for its tight harmonies, excellent musicianship, and unforgettable stage presence. 509-548-1230 or www.cashmerecoffeehouse.com

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

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MISCELLANEOUS

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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.

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

Writers: Contact 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

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What does this mean?

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

** If you want to go to an advertisers web site - all you need to do is download the Review and click on the ad!

** www.victorymusic.org

Wintergrass 2009

February 19-22, 2009

Tacoma WA

The Steeldrivers ✪ Darrell Scott
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Tony Trischka Territory
Michael Cleveland and Flamekeeper
Mike Marshall & Big Trio w/Alex Hargreaves & Paul Kowert
Blue Highway ✪ Adrienne Young
Alison Brown Quartet w/Joe Craven
Three Ring Circle ✪ The Isaacs
Missy Raines & the New Hip
The Traveling McCourys ✪ Choro Famoso
The Paperboys
Bearfoot ✪ The Bee Eaters
Hot Buttered Rum
Scythian ✪ Monroe Crossing
Cody Bryant and the Riders of the Purple Sage
Widow Maker ✪ Dewgrass ✪ Urban Monroes
Belle Monroe and Her Brewglass Boys
Molly & Tenbrooks ✪ The Tallboys
Martin Stevens & Molly Adkins

Wintergrass Academy

Feb. 18-19, 2009

w/ Ronnie McCoury
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Rob Ickes • Tim Stafford

D'Addario/Wintergrass

Youth Academy

Feb. 19-20, 2009

w/ Joe Craven, Beth Fortune,
Renata Bratt & more



253-428-8056

www.wintergrass.com

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 Every one else - Musicians \$0)

Sign up: 5:45 - 6:15 pm

Music: 6:30 - 9:00 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

MEMBERSHIP

Please Count me in! I've enclosed payment!

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

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VICTORY MUSIC
POB 2254
Tacoma, WA 98401-2254

FEBRUARY CONCERTS

Saturday, February 7 7:30pm \$15

Jim Malcolm

Phinney Neighborhood Center
6532 Phinney Avenue N (brick building)

Saturday, February 14 7:30pm \$14

Kate Power and Steve Einhorn

Phinney Neighborhood Center

Saturday, February 21 7:30pm \$14

Cathy Kallet and Grey Larsen

Phinney Neighborhood Center

Saturday, February 28 7:30pm \$14

Sin Fronteras

Phinney Neighborhood Center.

For more info:
www.seafolklore.org

Our concerts are all-ages
and non-smoking.



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