

VICTORY REVIEW

Acoustic Music Magazine

Volume 33

July 2008

Number 7

David Lange

Almost Home!

Inside...

- ✦ Music at Fort Worden: Music is a Cultural Thing
- ✦ Musical Traditions: Want to Produce a Concert?
- ✦ The Story Behind the Annual Bainbridge Bluegrass Festival
- ✦ Portland: Utah Phillips

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GALLOPING GOSSIP

July 2008

*** “Kool Kat Krazy Folk” musician (and former Victory Galloping Gossip) **Deb Seymour** is only two songs away completing her third CD: “Mama Wears A Hard Hat. Produced by Alicia Healey and recorded at Elliot Bay Recording Company in Seattle, WA, this album includes many of Deb’s recent “Top 40” Hits: “Girders of Steel”, “The Can Man”, “You’re Right” and, of course, *the* song itself, “Mama Wears A Hard Hat”, a rockin’ little number dedicated to blue collar woman and the industries they work in, and the 3rd place winner of the Tumbleweed Song Writer Contest. For a CD sneak-preview, go to www.myspace.com/debseymourmusician (or www.debseymour.com) and check out “Hop, Skip, N’ Jump” and “You’re Right”. (Note to Victory members: “You’re Right” will also be included on the upcoming Victory Music Compilation CD.- with the Debonairs, of course!) Meanwhile, don’t forget to check out Deb’s performance schedule: no gigs as of yet for July... but *August* will be busy!

*** Victory Music Vice President **Ron Dalton** (and also one of Deb Seymour’s “Debonairs”, along with **Alan Kausal** and **Michael Guthrie**) has been penning a few of his own as of late. In February, Ron participated in FAWM: February Album Writing Month (www.fawm.org) a five-year old – song writing challenge that requires all its participants to write fourteen songs in 28 days. (“...as this was leap year, we all had to write 14 and 1/2 songs”, says Ron with a smile!) He completed the task, and many new song songs such as “Sail Away With Me”, “My Ohio” and others have been emanating forth at local open mikes and song circles. Mr. Dalton is himself now in pre-production for an actual CD of his fourteen (and a half) songs, when not performing live as a soloist, as half of Burgundy Pearl with sweetheart **Peggy Sullivan**, or as the Conga Playing Debonair in Deb Seymour’s group! www.rondalton.com

*** Three cheers for Seattle songwriter **Charlotte Thistle** at Folklife. Ms. Thistle hosted the first ever “indoor campfire” song circle at Folklife modeled on a similar event done each year at the Oregon Country Fair. Songwriters who performed include **Jim Page**, **Artis the Spoonman**, **Greg Spence Wolf**, **Deb Seymour** and of course, **Ms. Thistle** herself, singing her song “A Girl’s Gotta Do What

A Girl’s Gotta Do”. Several folks anted up who had NEVER performed before- what guts! What songs! Really nice circle! www.agirlwithaguitar.com

*** Wenatchee singer-songwriter and rocker **Michael Carlos** is becoming something of a phenomenon in Central Washington. Not only does he front the ever increasing in popularity rock group Michael Carlos Band (winner for three years running in Wenatchee World’s “Best Band of the Year” contest, but he has broken out of the traditional American Rock genre and has begun exploring his Spanish roots in a new group, “Grupo Folklorico”, which features Michael singing both traditional and original Latin American/Spanish American songs. Probably the most rocking new song, and the most moving is “Jenny’s Cumbia” a tribute to Carlos’ late girlfriend, **Jen Reese**, an avid music fan and dance monger: Dance you can to this way cool number, sung in Spanish. “Jenny’s Cumbia” is rapidly becoming a hit and is one of the new songs featured on Carlos’ upcoming CD “Damage and Remainder,” an album that examines the consequences of, recovery from, sudden traumatic events, either at a personal level or universally. Visit www.michaelcarlos.net or www.myspace.com/michaelcarlosband to hear the tune and to read Michael’s own words and descriptions of the upcoming CD. Moy Bueno

*** You gotta hand it to the **Hay Burners** (**Jennifer Spector** and **David Tieman**.) They’ve only been in Seattle for two years, but have added so much to our music community- hosting concerts and events that not only feature themselves but myriad of other songwriters: most recently **Val D’Alessio**, **Burgundy Pearl** and **Brian Burgess** at the Hayburners CD release Party At Egan’s Ballard Jam House on June 7th. What a show! What a great time! These guys are just great. (BTW-for those of you who attended the “Green My Ride” eco-car festival at the Phinney Ridge Neighborhood center on April 23, all the fine music you heard *there* was organized by Jennifer and David.) For old tired dogs like me, who used to organize lot of music events like this, it is really refreshing to have this talented and fun duo breathing fresh air into the Victory Community and modeling that musicians *can* share and share alike! Thanks Jennifer and David www.thehayburners.com

*** **Dick Weissman**’s CD release concert for his new double album “Four Directions” was sold out at the Artichoke concert Hall in Portland on May 31st..... preceded by a great article in the Oregonian “weekend” section. **Tom May** will be doing concerts this September-October in Alaska, the San Juan Islands, and the Methow Valley (Winthrop) Washington. www.tommayfolk.com. He also will be doing a major concert in Salem, Oregon, with his complete quartet, at a concert for the American Association of Alumni Women, for their spring Musicale on Wednesday, July 16th at Willamette University’s Hudson Hall. Ken Cartwright’s music store/repair shop in Stayton, Oregon has been hosting concerts all this year to capacity crowds. What a great place to play music!

*** **The Juan De Fuca Festival** in Port Angeles celebrated its 15th anniversary this year, over Memorial Day weekend, with great crowds and wonderful weather. www.jffa.org

*** Sad to say and most of you probably know that **Utah Phillips** died on May 23. Following Utah, **Jim Nason** was the bearer of bad news that **Jim Hinde** passed in his sleep June 9th. They will be sorely missed in the Folk Music community.

*** Little birds report that **Mike Fleckenstein** and **Galena Reiter-Thomson** will be galloping in from Utah to play at the Bainbridge Island Bluegrass Festival, Saturday, July 26. They’ll be performing on the mainstage at Battle Point Park at 1:00, so go out early for a full day of fun and music and jamming. They have lots of stories to tell from red rock country and new stories about soon becoming grandparents! www.undefinmusic.org

*** **Dan Bonow** is playing on Kauai at a club called Trees. His band name is Unko Funki. He will be back in Seattle beginning August.

*** **Greg Spence Wolf** reports that the applications for the Pike Market Buskers Festival will be on line soon. Check here: www.pikmarketbuskers.org/festival.html. Greg also states he’ll be a roving busker at the Tacoma Tall Ships Festival July 3-7.

*** **Hans York** just returned from a month long trip, first to CA and then to the Kerrville Folk Festival in Texas. He was invited as a finalist in the New Folk Competition - and won:) This is the biggest Songwriter Festival in the US.

*** A benefit for **Eileen Dermody**, Grant’s wife, was at the Tractor Tavern on June 1. Eileen is battling Ovarian cancer. Performing are: **Orville Johnson**, **Scott Law**, **Jim Page**, **Gary Westcott**, **Reggie Garrett**, **John Miller**, **Wayne Horvitz**, **Keith Lowe**, **Will Dowd**, **Michael Gray**, etc., etc. <http://www.grantdermody.com>

RAMBLIN MIKE

Experience the Juan DeFuca Festival of the Arts!

BY MICHAEL GUTHRIE
PHOTO BY ANITA LAFRANCHI



After playing bass with Deb Seymour and the Debonairs at Folklife on Friday afternoon and later that night helping Anita LaFranchi teach her 15 min dance workshop (which got cut to 10 min) it was home to pack and then head up to Port Angeles, home of the Juan De Fuca Festival, and what a festival it was!

We got up Saturday morning and decided to drive through Tacoma and over the bridge up through Gig Harbor and Silverdale, over the Hood Canal Bridge and on into Port Angeles. The sun was out and we had a smooth drive through the country with Wild Rhododendrons in bloom along the side of the road. Two and a half hours of touring in style with the sunroof open and some tunes from the old tape deck.

I was scheduled to perform at the festival so we checked in with our hosts Dan and Lisa who put us up for the weekend and stuffed us with delicious breakfasts and made us feel most welcome to the community.

I was eager to get to the festival and check-in and meet Anna Minaldi (Executive Director) and Nancy Vivolo (Executive President) and hear some music. I had heard so many good things about the festival and immediately could see what people were talking about. The feeling was festive and friendly with warm sunshine and people seeking shade. We sat outside for a while, just taking in the good times, we were transformed into another world from our Seattle abode.

This year's festival had a larger outdoor fair going with a full blown Marimba band "SequiMarimba" playing when we arrived, lots of fine crafts and a well balanced food court. Several acts performed outside each day providing a free festival for those who could not afford to purchase tickets to the concert venues. There is something for everyone at Juan De Fuca Festival. I was told this was a small festival but after looking at the program I couldn't figure out how I was going to see all the acts I wanted to, with 7 stages and an open-mic stage.

The main festival takes place in Vern Burton Center, which also houses the Port Angeles Council Chambers (the Chamber Stage). The Main Stage is located there in a large former basketball gym room and the Family Fun Zone Stage is in the same complex with the outdoor fair and Outside Stage.



Above: Anna Minaldi left and Nancy Vivolo right

There's a shuttle which stops at the fair and drops you off at any of the three other stages; Fine Arts Stage, KNOP Elks Stage and the PA Community Playhouse, they're all within 1 mile of the main festival.

Anna and Nancy have put together an awesome festival with world-class talent and a great community spirit that prevails throughout the festival, everywhere you go. The people of Port Angeles know how to party! This is an extremely well organized festival, kudos to all the volunteers who helped make this festival happen and to Anna and Nancy for their vision and hard work.

I like to volunteer at festivals doing emcee or stage work, which usually leads me to seeing an act I might not see otherwise. While I was emcee on the main stage I saw Kuniko Yamamoto who dazzled us with her stories about Japanese life, folk songs, mime and magic and her wonderful sense of humor. She embraced the comedy and the tragedy of life in a dynamic, thought provoking program that charmed

us all. Outlaw Culture was another act I saw while I was emcee. They played Old Time music with a sound of their own, using unusual harmonies and dynamic arrangements. I found myself listening to the songs I used to sing like Little Maggie and Shady Grove. They are from Victoria and their new album was voted "Best Album of the Year" 2007. I really enjoyed my emcee spot and all the great talent I saw there.

I always wanted to see Dana Lyons sing Cows with Guns and so I made my way up to the Fine Arts Stage up the hill about a mile from the main site. This stage is in a really cool Art Gallery located in a forest with trails you can walk along while you

look at creative still lives, sculptures and assemblages. This is a nice break from the main festival grounds, a place where you can focus on one event and during intermission you can view some local art.

If one is to really take in this festival it will require coming back at least a couple more times. The line-up of musicians was very diverse and I found I really wanted to go see everyone plus I needed time to eat some of the food like the elephant ears. Of course if you only want to do one day, the festival is set up so that each day is like a complete festival, just pick your day.

Looking through the festival program I can see that this is a festival for everyone. A true community event where people come together to celebrate

their community and open up their community to the region and to foster the visual and performing arts, emerging artists, create educational opportunities and to offer economic and quality of life benefits to the entire community. I think the Juan De Fuca Festival is a jewel of the state, one that Port Angeles should be very proud of.

As we drove out of town I was on a festival high and I couldn't believe it was over, it was about sunset, and then a double rainbow appeared across the road, true bliss.

Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. He is a Victory Music sound volunteer, has produced his own CD, owned his own coffee house/cafe (The Village Green Cafe) in Kaslo, BC. '73-'79 and he studied sound engineering and recording at: Sound Master Recording Studios in North Hollywood, CA in '87. Contact: moorafafa@mindspring.com or Visit: www.moorafa.com

DAVID LANGE: ALMOST HOME

BY HILARY FIELD

PHOTOS SUPPLIED BY DAVID LANGE

Nestled in the woods of Edgewood, Washington, is a haven where acoustic music comes alive and is preserved for generations. David Lange Studios, stocked with top quality equipment and impeccably designed to capture true acoustic sound, has yet one other resource that keeps its clients returning for years: David Lange himself. More than just a studio engineer, Lange's superb musicianship, spot-on sense of pitch and rhythm, meticulous attention to detail, and extraordinary instrumental skills, coupled with his supportive, relaxed, and positive attitude, keep him in high demand as a producer, musician and engineer.

David's client list runs deep, with hundreds of albums recorded and produced at his studio. A glance at the long list of musicians that have made their way through his studio reads like a Who's Who of Northwest acoustic artists. Albums recorded at David Lange Studios have also been recognized and awarded on national levels. For example, the Western Music Association just nominated Hank Cramer's *Way Out West* for Traditional Album of the Year. "David's abilities are not a Northwest secret," says Hank Cramer, a folksinger who has recorded fourteen projects with David since 1998. "The professionals at those institutions have discerning and critical ears, and though I'd like to think they just like my singing, I realize that it's David's skills as engineer and producer that are drawing positive attention at those levels."

Carolyn Currie, a Northwest singer-songwriter who recently relocated to Maine, is so impressed with David's work that she travels back to Washington to record with him. Her 2005 release, *Kiss of Ghosts*, was chosen by *Performing Songwriter Magazine* as one of top independent releases of the year. "David's vision and skill in production and arrangement have helped me to create beautiful CDs that have won awards and that are intricate enough to be listened to again and again. The reviews of my work always note his wonderful production." Orville Johnson, a Northwest icon whose guitar and Dobro playing

skills are nationally lauded, started working with David when his studio consisted of a garage in South Tacoma made out of old boxcars. "David embodies all the best qualities of a recording engineer and producer," exclaims Orville. "Great technical skill, dry sense of humor, excellent ears

notes. "The most obvious return is back to playing music, and playing that music on accordion, an instrument I began at age five. Even though I left it for a long time, it is still home to me."

David Lange invites the listener to share his home, where his accordion is wonderfully expressive, swinging with rhythmic verve and singing with lush and lyrical phrases. Sliding amidst Latin American sambas, tangos and choros, classic jazz standards and beautiful traditional folk melodies, this CD also highlights the wonderful compositions of John Miller as well as David Lange himself. Having worked with so many musicians has helped David absorb many different styles of acoustic music. David says that the inspiration to use the accordion in so many eclectic ways "is an outgrowth of the studio. I hear so much different music coming through the studio, even though I target acoustic music."

The process of choosing repertoire for the album was inspired by the musicians that David wanted to work with, and is also a reflection of music he likes. David always admired John Miller, and invited him to play on the title song because he knew he could do justice to the samba style guitar. John Miller sent David a couple of tunes for his CD that hadn't been recorded before. Miller's "Homenagem A Pixinguinha," turned out to be one of David's favorites. "This song by John Miller encapsulates so much of what I love about choro music," writes David in his liner notes. "Great melody, harmony and rhythm." Another Miller original, "Las Tres Hermanas," is more contemplative, and full of Latin-tinged melodic beauty and wistfulness. John Miller couldn't be happier with David's renditions of his compositions. "In every instance where he diverged somewhat from my own sense of the tunes, his choices ended up being positive and striking," said John. He also spoke of the pleasure of performing with David at gigs. "All of the qualities that I admire in David's engineering and



Above: David Lange at his studio console

for tone, timing and intonation, knows when to speak and when to let it slide, musicianship for days, all wrapped up in compassion and empathy for those on the other side of the glass."

Now David Lange, whose studio has been a home to countless acoustic musicians in the Northwest, is almost home. After nearly three decades of recording, engineering, producing and supporting the Northwest musical community, he has released his own CD, *Almost Home*. This outstanding project showcases David on his original instrument of choice, the accordion. David's debut CD is quite a remarkable work of art, from the masterful music making to the detailed and thorough liner notes. David's wife, Patrice O'Neill, who is known for her gorgeous vocals, designed the very beautiful package and accompanying booklet. "Almost Home is very much about returning," states David in his liner

producing manifest in his playing at performances as well: great listening, attention to detail, ability to stay focused in the moment and sheer musicality come to mind. I look forward to playing more with him in the future and am going to seek out opportunities to do so whenever I can. He's a great player and a great colleague."

Among the standouts on the CD is a gorgeous rendition of the traditional folk melody "Shenandoah," performed with Orville Johnson on Dobro and rhythm guitar, David Lange on accordion and piano and Cary Black on bass. The instruments sing soulfully with one another, a heartfelt rendering of a lovely tune. Orville Johnson talked about how they came to choose this song for their duet. "I was recording some experimental solo Dobro tracks one day, and Shenandoah was one of the tunes I'd arranged. David mentioned how that was one of his favorite traditional songs. We talked about it and realized that this was the tune we should collaborate on." Orville believes this album "shows that the key to David's engineering skill, besides his Germanic attention to detail, is his musicianship. I've worked with many engineers and the best ones seem to be those that are also good musicians. David is one of the best."

John Miller, Cary Black and Orville Johnson are just a few of the many stellar musicians on Almost Home. David's detailed liner notes pays homage to each and every one of these musicians, a testament of their shared music, mutual respect and friendship through the years. Victory readers will probably recognize the members of the gypsy jazz group Pearl Django among the roster of musicians. David has a long history with the group, and has recorded on several of their CDs. In January 2007, David became a touring member. "Everyone in the group is great," says David, who especially admires their consistently high level of musicianship and their feel for time. He is having a blast touring with the group. Everyone in the band gets along and has a great time, on and off the stage. Violinist Michael Gray agrees. "David is always willing to engage in incredibly serious and satisfying musical exchanges juxtaposed with supremely goofy moments where we have exactly NO idea of what we are playing together, but somehow it all works out to be easily the most fun I have on stage. And, that seems to get communicated to the audience also. They can see we are having a great time and hopefully that helps them to have a great time. He will probably get on me for relaying this, but he is one of the only guys that truly have perfect pitch, so he can pretty much immediately replicate whatever line someone has

been playing. In short, David is just a great player and a joy to play with!" The admiration is mutual from David. "I can't think of a stronger kindred spirit that I have encountered than Michael. When we do music together I know why it is called 'playing.'"

David Lange and Michael Gray have a chance to play throughout the disc as well as on stage in Pearl Django. "I just love this disc!" exclaims Michael. "Once again, the many aspects of David's personality combine to great effect. Everything on this disc is really well thought out and improvisatory at the same time. The title cut "Almost Home" is my favorite piece on the disc and it truly shows all of David's musical chops. Great composition, the arrangement is subtly classic, the playing and production are first rate, and the outro trades with Hans and David are fabulous!" Fans of gypsy jazz and Pearl Django are in for a treat this summer when David Lange and the rest of the group will be teaching and playing at the first Django Camp on August 20, 21 and 22 at Icicle Creek Music Center near Leavenworth.

David is in high demand as a studio musician, and will basically play anything with keys. As beautiful and lyrical as his piano playing is, his real passion is the accordion. "I love the tone of my accordion. I like the way the music sustains, and the way you can shape the phrases and musical lines with the bellows. It has a very expressive quality." In David's return to the accordion, he has learned that the pitch on the instrument is not necessarily static. "I was doing some bellow work that was very uneven (intentionally) and I noticed that the pitch was changing. I figured out that you could control the airflow to the reeds by not depressing the key all the way. It was startling to me that you can bend the pitch."

David expresses the music on his disc with flexibility and fluidity, through tasteful vibrato and soulful pitch manipulation. The lyrical component, coupled with the left and right hand interplay, can create polyrhythmic music that is not possible on other instruments. "These days I've been playing mostly jazz, trying to incorporate much more syncopation between the left and right hands, and trying to comp in a way that makes the music swing harder. There is a lot you can do with different sounds between the two hands." This is evident in the strong Latin and jazz rhythms throughout his CD. There is also something very emotional about the physical act of playing the accordion. "When you are hugging this instrument and the sound is coming all through you, there

is something mechanically and physically connecting. I love the real closeness I feel with the instrument."

For David, all of this incredible music started with Uncle Jimmy and his wonderful red accordion. When a canvasser came to the door with music lessons for sale, five-year old David decided, "accordion was the instrument for me." David didn't know if it was the sound of Uncle Jimmy's accordion or the cool looking ruby red color with bright shiny silver that piqued his musical imagination as a tot, "but it got me." Colorful and shiny objects aside, David admits that it would have been difficult twenty years ago to be drawn to the accordion because it had acquired such a stigma. "It hadn't done that when I was five. It was still a big deal instrument."

Although David, a Tacoma native, did not grow up in a particularly musical family, his parents supported his young musical passion with lessons. David pays respect to his family for their support, as well as all of his accordion teachers, in his liner notes. His mother even sought out the great accordionist Kenny Olendorf to teach her son, who became one of David's biggest influences in learning jazz. "Prior to working with Kenny, I thought that you could write jazz," said David, "and he opened up a big vista of how to improvise." Art Van Dam, a giant in the world of jazz accordion and one of Kenny Olendorf's colleagues, was another inspiring performer for David. "Art Van Dam is a brilliant player and a big force, with more influence on accordion players in the world than just about anyone." Another great influence was one of David's professors when he studied music at the University of Puget Sound, Dr. Leroy Ostransky, author of the book "The Anatomy of Jazz." "I had all these bits and pieces of knowledge about music growing up," relates David, "and my first year of theory was a revelation because it joined all those pieces together. Dr. Ostransky's instruction was clearly organized, and at the end of every class you got an amusing anecdote. He was a great entertainer, as well as a fabulous man."

Some of David's best teachers though, appeared on the other side of the glass in his recording studio. A great story in music history is how Bach trudged miles in the snow to hear Buxtehude play the organ. Beethoven learned about composition when he was young through his manuscript work for the great masters. "In modern days studio work is a great way to learn

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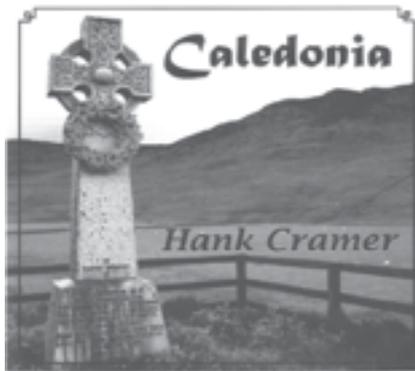
REVIEWS

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: CALEDONIA
Ferryboat Music, FBD 108;
www.hankcramer.com



The great bard of Winthrop has two CDs out this year (*A Miner's Songs* was reviewed in Victory a couple of months ago), the second of which is this lovely collection of songs from the Scottish tradition. As Hank explains, these played a large roll in his becoming a musician, as he fell in love with the Clancy Brothers' renditions of several of these songs when he was but a wee bairn. *Caledonia* is also a nod and a gift to his wife, Kit, one of the McLeans of the Isle of Mull. No wonder, then, that the record is effused with the spirit and enthusiasm that would seem to be exclusive to a native. Where Cramer is rightly hailed as the Pacific Northwest's foremost interpreter of folk songs (see also last year's disc of Cowboy songs, or his seafaring songs before that), this disc may be closest yet to who he really is. He assembled it over many years, carefully mixing well-known favorites with obscurities he's found over time, plus a couple contemporary songs in the old style. As with all of Hank's records, the production is first rate (thanks to Cramer's go-to guy, David Lange) and

he's supported by the cream of PNW pickers, with this outing including tenor guitarist Mark Iler, Tom May, and Frontline's Leah Larson. The Kingston Trio's Rick Dougherty is also on hand to sing harmony. This is an outstanding disc from an outstanding performer. (Tom Petersen)

Local Rock

TED WALLIS: MIND FULL OF CRIME
Monument Recordings
www.tedwallis.com



I must admit some confusion about local singer/songwriter Ted Wallis' latest release, *Mind Full of Crime*, nine well-written, tightly played nuggets of seventies rock. The booklet lists the recording under his name, with Ted playing much of the instruments, though he does get help from a few people on drums, guitars, and bass on select tracks. But the other information accompanying the disc lists this as the first album for Ted's new band, Ted Wallis and the Broken Days, which will have a CD release party at Jazzbones soon. The confusion is that none of the listed band members are noted as having actually performed on the recording, and considering two members of the band play violin and viola, which are not on the disc at all, I'm not sure what to make

of this. That being said, it's a great set of very personal sounding songs that don't always go where you think they should, and Wallis' voice blends between mildly gritty to pure falsetto with stunning ability. *Mind Full of Crime* took three years to record, after the dissolution of his last band, Orange, and the new group he's put together to tour for the new music should add extra flavors to the music, especially that string section. With the public eye coming back around towards Seattle again, Ted Wallis and the Broken Days could be a band to watch out for. (James Rodgers)



Local Singer/Songwriter

SCOTT ANDREW:
SAVE YOU FROM YOURSELF
Bad Example Records #00758,
www.scottandrew.com

Leave it to a guy from Washington to create the best collection of sunny California power pop I've heard this year. The latest release from Scott Andrew, *Save You from Yourself*, collects ten perfect pop nuggets with only one clocking in at over 4 1/2 minutes. The whole disc makes its case in less than 40 minutes that Scott should be on the radio, with many of these songs stronger than the hits being cranked out by all those other

guys on the pop charts. (That means you, John Mayer.) Scott may not like the power pop tag, or comparing him to Mayer or Jason Mraz, but that's the way it is. Sometime soon, a cunning television show's music producer will find Scott's tunes online, and you'll hear one of these songs playing on Grey's Anatomy or Scrubs. The title track alone is perfectly made for McDreamy and Meredith. I am in no way meaning to sound flip, or demeaning here. *Save You From Yourself* is a fantastic record and I'll be humming "At the Airport" for the next week. The songwriting is clever and hooky, without being overly so, and the music nicely polished. Michael Spaly's mandolin touches on the aforementioned "Airport" brings to mind some of the tracks on Chris Thiele's last record. As we head into our hopefully long, sunny, and not too hot summer in Seattle, the disc to take with you to the beach, or on a long drive, is Scott Andrew's latest. If you don't find yourself singing along, there's no saving you. (*James Rodgers*)

BLUES

HONEYBOY EDWARDS: ROAMIN' AND RAMBLIN'

Earwig Music 4953, www.davidhoneyboyedwards.com

This is what Delta blues sounds like. David Honeyboy Edwards, born in Mississippi 93 years ago, is one of the last surviving originals. (He was there the night Robert Johnson died.) Any recording of Edwards is not just interesting music, it's also primary reference material. What's presented here, though, is as new as it is old. Although the CD replays some conversations Edward had with Alan Lomax in 1942 and shares some (mostly live) sounds from the mid-1970s, most of the music was recorded just a few months ago in Chicago. A band is present on a few cuts, but most isolate Edwards' voice, Edwards' guitar, and a harmonica. For much of his career, Edwards has performed in this configuration, so when putting this project together, producer Michael Frank went to significant effort to provide Edwards with appropriate harpists. If you like blues harmonica, this is a CD you should have. You'll hear Walter Horton, Billy Branch, Johnny "Yard Dog" Jones, and Sugar Blue, given plenty of room to work out. Me,

I find myself zeroing in on Edward's guitar: often out there all by itself, frequently playing single note runs, as on a tune like "Low Down Dog." It's difficult to imagine anything simpler than the basic figures and straightforward lines of the short instrumental "Jump Out" that ends the album. How can anything so plain be so powerful? (*L.A. Heberlein*)

CAJUN

JOE BONSAI AND THE ORANGE PLAYBOYS Swallow-6208

Louisiana's Swallow record label has been responsible for a lot of Cajun music for decades. Recently it has begun to re-release some of its classic albums. This collection is a case in point. Accordionist Bonsall cut his musical teeth playing with Cajun legends Lawrence Walker and Joe Falcon at the age of fourteen. He formed his own band originally in the late thirties. These recordings date from the sixties to the eighties. They are pure Cajun done in the post war style—meaning the band has a steel guitar, fiddle, bass and drums as well as Bonsall's accordion. The selections are a bit heavy on waltzes but this won't deter most Cajun fans. The high point for some will be the rocking rendition of "Bad Bad Leroy Brown" sung in French. I liked his version of "Bayou Pon Pon Two Step." Fans of the genre will find the whole album appealing. This is good stuff, I hope Swallow releases more of its catalogue. (*Lars Gandil*)

FOLK

ANGEL BAND: WITH ROOTS AND WINGS Appleseed 1108

Angel Band is a trio of female vocalists. One of them, Nancy Josephson, is the wife of David Bromberg. This album is their second outing and it's a fine one. The opening cut is an Afro flavored a capella tune called "Hey Papa Legba." This is followed by a lively Zydeco number called "I'll Sing This Song For You." The album is a collection of interesting tunes. They are also blessed with some very accomplished back up

musicians including Bromberg who does most of the guitar work. The singing is first rate, their harmonies are consistently beautiful. This CD should interest anyone who is interested in good vocal music. (*Lars Gandil*)

ANDREW CALHOUN & CAMPGROUND: BOUND TO GO Waterbug, WBG 0083

This is an outstanding and revelatory CD of Antebellum African American spirituals, ballads, shouts, and secular songs. It is a deep well for all performers and jammers of every "folk" persuasion, a vital part of any history teacher's library, and a CD listeners will play again and again. Andrew Calhoun has put together a generous collection (35 songs) that includes some familiar songs like "Roll, Jordan, Roll" and "No More Cane On The Brazos," and some fascinating variants like "Milly Biggers," a slave's "Jennie Jenkins." Most, though, are rarer—songs still found in musty old collections but hardly heard of played these days: The title tune, for one, "O'er The Crossing," "Ol' Egyp'," and "Hammering Judgment" are just the beginning. There are lullabies and comic laments (why don't we all know "Them Old Black Gnats"?), and chanties to remind us that the black sailor was not at all uncommon, too. Campground is top-notch band that sounds both assured, expert and professional but suitably natural, not glossy. Calhoun splits vocal duties with multiple male and female singers so each song gets the right voice. This is a great, important record. (*Tom Petersen*)

INSTRUCTIONAL

GREENBLATT & SEAY: BARN DANCE FIDDLE TUNES FOR TWO www.mastercall.com/g-s

The *Barn Dance Fiddle Tunes For Two* series has books for Fiddle, Mandolin, Viola, Cello, and Bass, coordinated with the same tunes and keys to facilitate either duet playing or whole stringband arrangements. There is a single companion CD of the tunes performed by two fiddles to demonstrate the melodies and harmony/backup. It's a useful collection with

many of the usual suspects paired in medleys with some bright but lesser- heard pieces. As is necessarily the case with instructional materials, the written music is without embellishment and appears cleansed of regional or chronological idiosyncrasies, leaving it to the performer to infuse each number with his or her personality or respond to the mood of the crowd. The CD, too, is square and deliberate, but it is well played very easy to follow, which is its purpose. These materials are neatly assembled but humble; the low-budget appearance doesn't interfere with the quality of the content. *(Tom Petersen)*

INSTRUMENTAL

DEOBRAT MISHRA AND DAVID MICHAEL:
HIMALAYAN CROSSROAD
Purnima 1021

Now here's an interesting bit of fusion, sitar crossed with Celtic harp. Mishra comes from a long line of musicians and received the all India award for best young sitarist. Michael is a Seattle resident who has a half century of string playing under his belt. They are joined by Marco Zonka on tabla and bendir. The result is a set of moody, hypnotic pieces. All three players seem to have a good bit of control over their instruments. Mishra plays with an assuredness of someone much older, weaving in and out of the melody while Michael provides a very colorful back drop. This is good music for a meditative afternoon. *(Lars Gandil)*

JAZZ

JOE BECK & JOHN ABERCROMBIE:
COINCIDENCE
Whaling City Sound, WCS 040

Here at Victory, we're all about acoustic music, but we'll make allowances now and then for jazz and blues that are rooted in acoustic forms but utilized in the amplified styles that are themselves part of the evolution and traditions of the form. We're inclined to make such allowances when a nifty disc like *Coincidence* ought to be brought to your attention! Beck and Abercrombie are

master guitarists, models of taste, precision, and invention, with the amps set on a clean channel and at comforting volume. The two duo and duel on a dozen numbers, most of them languid and fluid and very pleasing. Mid CD they do go "funky chunky" on Beck's "Mikey Likes It" and shortly follow it with Miles Davis's "All Blues" but then things return to the smooth: "My Romance" evokes many possibilities, while "The Turnaround" and "Just A Waltz" are just what they imply. Joe and John stretch out on the second half, but while the tunes get longer, they don't feel longer, as these guys have plenty to say and do that is engaging. Hey, nice'n'easy does it every time, doesn't it? *(Tom Petersen)*

OLD TIME

THE STAIRWELL SISTERS:
GET OFF YOUR MONEY
Yodel 069

I'm glad to hear that Old Time music is alive and well. After a few lean years new groups seem to be popping up everywhere. Here's a new one. This quintet has a great deal of raw energy and it spills out of every tune on this nonstop CD. The cuts on this album are about half originals and half covers of old tunes. They take turns at lead vocals and all seem to do equally well. I liked the opening cut "Kentucky Winder" as well as the original "Cinderella" and the rollicking tunes "Who's To Blame" and "Stay All Night." Instrumentally they are all competent as well. All in all these "sisters" do a top notch job and I'm looking forward to their next CD. *(Lars Gandil)*

QUEBECOIS

LE VENT DU NORD: DANS LES AIRS
Borealis – BCD189

Once again, Le Vent du Nord creates magic in a sleeve with this magnificent 2007 release, *Dans les Airs*. Every cut is well balanced and clean, a masterful mix. Songs like La Traversee simply dance on air and fill you with fresh energy. Tour a Bois takes you on a circular journey and was

inspired by the wheel of Nicolas' hurdy-gurdy. The song playfully weaves the past and present together through words and spirited vocal harmony in a style that would make repetitive labor feel more like a joyous ride on a merry-go-round. And yet, with a wink, there is comedy in pedaling hard to end up right where you started again. Le Vieux Cheval is a compelling mix of rhythmic foot percussion and exquisite a cappella vocals that reflects the sound and feel of troops marching through the town square, proud and strong. The call and response technique creates an auditory wall of sound that seems to be impenetrable. I absolutely adore the raw power and conviction that Le Vent du Nord puts into everything that they do. This music reaches to the core of your being and defies language barriers. You'll recognize the gut feeling even without translation in each and every song. Almost anyone will be able to relate to the broken heart and the cavalier adieu portrayed in Les Larmes Aux Yeux. Who hasn't found their way down to the local pub to drown your sorrows in the company of others doing the same? Misery loves company done quite beautifully. And whoa! Sit down; no, stand up for Du Labrador a Montmagny because you won't be able to keep your feet still. This is a song that the accordion was designed to play; and I do mean this is one hot number. There is not one weak track on this entire CD; it is virtually impossible to name a favorite song as each final chord will leave you hungry for more. If there is a definition for heart and soul, it can be found within the music of *Dans les Airs*. *(Nancy Vivolo)*

SINGER SONGWRITER

ANDY FALCO:
SENTENCED TO LIFE WITH THE BLUES
FGM Records – www.fgmrecords.com

Sentenced to Life with the Blues is flat picker Andy Falco's new solo CD. Already known for his skillful guitar playing, Falco joins some of Nashville's top bluegrass players to show off his many talents. Falco wrote 9 of the CD's 13 songs. They include the toe tapping bluegrass instrumental "Rattlesnake Creek," and the slower, but still jaunty waltz, "Poor Man Rich."

Falco's guitar playing on "Amazing Grace," is especially lovely and demonstrates his gift for interpretation as well as his excellent guitar playing, which one hears throughout the CD. Falco's version of Laura Nyro's "And When I Die," came as a surprise. Falco's arrangement of that tune and Jimmy Vivino's bluesy spin on the vocals works. Falco doesn't sing on every track with vocals, but you hear his baritone on the sad song "Ain't My Baby Anymore," which he wrote with Jennifer Strickland, and he sounds really good and really sincere. "Willow's Waltz," is another sad song - a beautiful instrumental played with guitar, bass, mandolin, dobro and fiddle. The other musicians on this CD include: Adam Steffey - mandolin, Patrick Falco - bass, Andy Hall - dobro, Cody Kiby - banjo, Jason Carter - fiddle, Tim Dishman - bass, Jim Van Cleve - fiddle, Andy Leftwich - fiddle, Noam Pikelnny - banjo, Rob Ickes - weissenborn, Jimmy Vivino - resonator mandolin/vocals and Luke Bulla, Josh Williams, Alecia Nugent and Thomas Falco on vocals. *Sentenced to Life with the Blues* is worth a listen. You can learn more about Falco by visiting him on My Space. (Heidi Fosner)

LORIN GREAN: MERIDIAN BLUE
Knockin'clash Productions, #20071

Lorin Grean happens to play acoustic and electric (!) Celtic Harp, and her CD is full of satisfying surprises. This is not a "harp," nor a "Celtic" album. She's got seven people playing a wide variety of instruments behind her, often in inspired combinations - the African percussion and kalimba playing a Latin beat over cello and electric harp on "Heaven Sent" is an epiphany. Oh, and she sings the middle verse and chorus in French, too! Grean writes in a heartfelt way about deep feelings and meaningful sojourns. She's in the mainstream of contemporary poetesses and has marvelous insights that are as good as anyone's: "I want to let you know," she states in her declaration of independence, "To Each Her Own," "... that a diamond is not my best friend." That song is graced by a mountain dulcimer, which further stimulates the imagination. Grean does put her harps at the center of a couple very pretty instrumentals, "Beyond" (where she's backed by a psaltery) and the brief "That Which Will Never Be Again," while on most other tunes she does double or triple duty,

adding piano, backing vocals, or recorder. The entire album is sparkingly recorded and produced (Californian Grean came to Sage Arts in Arlington, WA, to do so) and beautifully packaged, with lyrics included. (Tom Petersen)

NOEL LENAGHAN: A LONG TIME SINCE
Waterbug, WBG 82

I recall a piece written about Van Morrison many, many years ago which said that Van was imbued with "the Aarrh," a glottal rumble as physiologically mysterious as a cat's purr but unmistakably conveying the Irish people's deep convictions, deep sufferings, deep humor, and deep optimism: The blues, dressed in green. Noel Lenaghan's got it, and it's there on the magnificent title track of this great album, *A Long Time Since*, an epic song about life, Ireland, a relationship, Progress, and death. Many of the cuts on the CD are epic, though in no way ponderous: they're usually done with a cheery lilt and a happy brogue, made all the more sunny by guitar and tenor banjo accompaniment. Noel's got a great deal to convey though, and more than once, the term "Dylan-esque" came to mind - Thomas, or Bob. And the darkness implicit in *the Aarrh* is always there, too, sometimes snapping around the end of a verse ("Gather up the children," he warns after a hearty meal, "The sheriff's at the gate") or sometimes only implied with a downcast tone amid otherwise hopeful lyrics. It's terrific stuff, breezy fun for top-down days if you don't want to pay too close attention, college poetry class fodder if you do. Can't miss. (Tom Petersen)

MAE ROBERTSON:
MEET THE SUN HALFWAY
Lyric Partners LYR4508-2,
www.maerobertson.com

Mae Robertson has a wonderful alto voice: absolutely clean and clear, almost too perfectly controlled, but warm as melted butter. She's from Alabama, though you can strain in vain to hear that in her voice, which could come from anywhere. This is her eighth CD. She made her name doing children's songs, but this is adult-contemporary

material, with production always bordering on the too duded up, and frequently crossing the border. Though Robertson supplies five of the twelve cuts, her strong suit is interpreting others' material. She makes good choices in her song selection: Kim Richey and Angelo Petraglia's "Straight as the Crow Flies," (by far the one song to choose if you want to sample), Elvis Costello's "Almost Blue," Tom Waits' "Little Trip to Heaven." Her own songs might be too static and obvious, lacking rhythm, punch, and chewy lines, but when it's Robertson's voice delivering the affirmations, you wish she were singing to you. (L.A. Heberlein)

David Lange - Continued from page 7
music," David explains. "I have just wonderful players who come through. It is like going to school every day. Everyone has a unique take on how to approach music."

David says he learns so much from his clients, such as playing with good time, discriminating pitch, chord voicing, and touch and tone on the piano. "The essence of the tone comes from how you caress the keys. Some players can extract such a beautiful warm tone from the piano. It is amazing how different a piano can sound depending on the chord voicing." David went on to talk about the concept of tone. "All instruments have their tonal characteristics that come more from the mind of the musician rather than from the instrument. The player will envision what they want to hear and then find a way of extracting it from the instrument. I have discovered that a person who has a great concept of tone can get pretty dam close on most any kind of instrument. That's revolutionary to me, and definitely something I have learned from players who have come through." Many of these players are those who have graced the covers and pages of the Victory Review. "Victory has had a major effect on my recording life. I've worked with excellent singer-songwriters through the years, and a lot of them have had strong associations with Victory Music." In his CD booklet, David graciously thanks all his clients who have been his teachers over the years. "It has been a real blessing," says David. For anyone who has walked into David Lange's recording studio and walked out with a creation guided by David's artistry, the feeling is quite mutual. *For more information on David Lange Studios, Pearl Django, and the CD Almost Home, please visit these Web sites: www.davidlangestudios.com www.pearldjango.com*

VICTORY Calendar

JULY 2008

Please enter your calendar data on the Victory Music Website. If you want your venue listed in August's magazine, please submit it before the second Monday of July. Your venue will still be on the website. www.victorymusic.org

Tues. 07/01/08 Kiili Early Music Ensemble, Estonia Town Hall Seattle 1119 Eighth Ave. (8th & Seneca) Seattle 8 pm \$20/\$10/\$5 Young musicians from Estonia play Medieval & Renaissance music 206-325-7066 www.earlymusicguild.org

Fri. 07/04/08 Hank Cramer Cowboy Camp Dinner Sun Mountain Lodge Patterson Lake Road Winthrop 5 pm \$45, includes dinner & ride Celebrate July 4 with a horse/wagon ride, steak dinner, and cowboy songs around the fire 509-996-3528

Fri/Sun. 7/04-06/08 Festival of the Wooden Boats - Michael Guthrie plays 7/04 Noon Many Victory Members are scheduled. 1010 Valley Street, Seattle, WA 98109-4468 www.cwb.org/WhatsHappening.htm

Fri. 07/04/08 Stewart Hendrickson Songs of the Sea with fiddle and guitar Tall Ships Tacoma-Northwest Passage Stage Tacoma's Foss Waterway, Dock St, Thea's Park 21st St. Bridge Tacoma 10-10:45am free Maritime music on NW Passage Stage. Festival 10am-8pm www.stewarhendrickson.com, www.tallshipstacoma.com

Sat. 07/05/08 Stewart Hendrickson Songs of the Sea with fiddle and guitar Tall Ships Tacoma-Treasure Cove Stage Tacoma's Foss Waterway, Dock St, Thea's Park-21st St Bridge Tacoma 10-10:45am free Maritime music Festival 10am-8pm www.stewarhendrickson.com, www.tallshipstacoma.com

Sun. 07/06/08 Stewart Hendrickson Songs of the Sea with fiddle and guitar Tall Ships Tacoma-Northwest Passage Stage Tacoma's Foss Waterway, Dock St, Thea's Park - 21st St. Bridge Tacoma performance 11-11:45 am free Maritime music on NW Passage Stage. Festival 10am-8pm www.stewarhendrickson.com, www.tallshipstacoma.com

Tues/Sun. 07/1-6/08 Acoustic Alchemy Jazz Alley 2033 6th Ave (alley entrance) Seattle Closed July 4 www.jazzalley.com, British contemporary instrumental jazz 206-441-9729

Tues/Wed. 07/8-9/08 Sara Gazarek Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Jazz vocalist and product of Roosevelt High School jazz program. 206-441-9729

Thur/Sun. 07/10-13/08 Steve Tyrell Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Jazz vocalist and his expended ensemble 206-441-9729

Fri. 07/11/08 Dan Carollo & Dan Possumato - Irish Music, PNW Folklore Society Crown Hill Bistro (Library Cafe) 850 NW 85th St Seattle 8 pm, Trad Irish music 206-789-5682 for dinner reservations/info, pnwfolklore.org

Fri. 07/11/2008 Deb Seymour & The Deboniars Wayward Coffeehouse 8570 Greenwood Avenue N. Seattle 8 pm \$5 www.debseymour.com

Sat. 07/12/08 Ray Skjelbred New Orleans Restaurant 114 First Ave S Seattle 5-8 pm free A special pianist playing solo in this special Pioneer Square venue. 206-622-2563

Sun. 07/13/08 Alan Ehrlich and Stephen Kayser - History House Music in the Sculpture Garden 790 N 34th St Seattle 2pm Free & Open-to-the-Public summer concert series. John Nordstrand - 206 675-8875 www.historyhouse.org

Sun. 07/13/08 Dan Carollo (guitar), **Eliot Grasso** (uilleann pipes) Sammamish Presbyterian Church 22522 NE Inglewood Hill Rd Sammamish 7pm Donations Dan Carollo will be joined by master uilleann piper Eliot Grasso (Eugene, Oregon) and the Baile Glas Irish Dancers www.spconline.org

Sun. 07/13/08 Stew & Betty Hendrickson, Jillian Graham. PNW Folklore Soc. Everett Public Library Auditorium 2702 Hoyt Ave. Everett 2-3 pm free 425-257-8000

Tues/Wed. 07/15-16/08 Dobet Gnahore Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Singer, dancer & Percussionist from the Ivory Coast 206-441-9729

Wed. 07/16/08 Eric Madis & Blue Madness Snohomish County Lunchtime Concert Series downtown Everett 11:30 am - 1:30 pm Free Blues with guitarist-vocalist. www.ericmadis.com

Thurs/Sun. 07/17-20/08 Gerald Albright Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Contemporary sax great 206-441-9729

Sat. 07/19/08 Art by the Bay Saturday Concerts Utsalady School 608 Arrowhead Road Camano Island 11am - 5pm FREE Amber Darland, The South End String Band, Pocket Monkey. ArtByTheBay.org Mark

Sat. 07/19/08 Billet-Deux CD Release Whidbey Island Center for the Arts 565 Camano Avenue Langley 7:30 pm \$15. Guitar, 'Cello, and Gypsy Jazz: Box Office 800/638.7631 wicabox@whidbey.com

Sat. 07/19/08 THE Other Band C&P Coffee House 5612 California Ave SW West Seattle 6 - 8 pm Donation Living room environment with beer and wine available. Yum! Kathe @ 425-221-8196

Sun. 07/20/08 Art by the Bay Sunday Concerts Utsalady School 608 Arrowhead Road Camano Island 11am - 5pm FREE One Ton of Ducks (orig. rock), The Acoustic Detour (class. rock), Selena Tibert (age 12 singer/writer) ArtByTheBay.org Mark

Sun. 07/20/08 Whateverly Brothers - D. Roberts/M. Moeller/C. Glannister History House Music in the Sculpture Garden 790 N 34th St Seattle 2pm Free & Open-to-the-Public summer concert series. John Nordstrand 206-675-8875, www.historyhouse.org

Tues/Sun. 07/22-27/08 Eartha Kitt Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com Legendary star of song, stage and screen 206-441-9729

Tues. 07/22/08 Eric Madis & Blue Madness Trio Shoreline Lunchtime Concert Series Hamlin Park Shoreline 12-1 PM Free Blues with guitarist-vocalist Eric Madis, bassist Garey Shelton and drummer Brad Stoll.
www.ericmadis.com

Thur. 07/24/08 Jazz Port Townsend Jazz in the Clubs all up and down the streets Pt Townsend 8 pm \$20 Beginning of the jazz festival in the clubs 800-733-3608

Fri. 07/25/08 Jazz Port Townsend Various venues in city downtown & uptown Port Townsend starts 10 pm \$26/22 18 under free with res various venues in downtown & uptown PT 800-733-3608

Fri. 07/25/08 Jazz Port Townsend McCurdy Pavilion Fort Worden Port Townsend 7:30 pm \$26/22 18 under free with res Taylor Eigsti Trio & Wycliffe Gordon Band 800-733-3608

Sat. 07/26/08 Blue-ize Bainbridge Island Bluegrass Festival Battle Point Park Bainbridge Island Noon to 8:00 PM \$7 individual; \$15 Family. Blue-ize will play at 1 pm. bainbridgebluegrassfestival.com Galena's cell: 517-740-3195

Sat. 07/26/08 Jazz Port Townsend Jazz in the Clubs downtown & uptown Port Townsend 10 pm \$20 18 under free with res various venues in the city 800-733-3608

Sat. 07/26/08 Jazz Port Townsend McCurdy Pavilion Fort Worden Port Townsend 1:30 & 7:30 pm Eric Alexander & Big band afternoon. Paquito d'Rivera etc nite 800-733-3608

Sun. 07/27/08 Tamara Lewis and Jerin Falkner History House 790 N 34th St Seattle 2 pm Free & Open-to-the-Public "Music in the Sculpture Garden" summer concert series. John Nordstrand 206 675-8875 www.historyhouse.org

Tues/Wed. 07/29-30/08 John Hammond Jazz Alley 2033 6th Ave (alley entrance) Seattle www.jazzalley.com American roots master 206-441-9729

WEEKLY VENUES

SUNDAYS

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall, next to the fireplace at the Food Court 3000 184th Street SW Lynnwood Sign-up 4:30 pm, music 5-7 pm Free victory@nwlinc.com

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

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

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

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

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

TUESDAYS

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

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

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

Every Tuesday Victory Music Open Mic at Q Cafe 3223 15th Ave W, Seattle 98119 (just South

of the Ballard Bridge 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

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

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

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

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

WEDNESDAYS

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

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

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

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

THURSDAYS

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

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

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

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

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

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

Every Thursday (except 1st Thursday) Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7-10 p.m. NC 206-622-2563

Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle Sign up 8 Show starts 8:30 pm Open mic music and poetry 206-208-3276

FRIDAYS

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

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

Every Friday Open Mic Rockhoppers Coffeehouse 8898 SR 525 Clinton 8 pm \$2.00 park in Mukilteo, hop on the ferry, take free transit to top of the hill. www.ferryfolk.com 360-341-4420

SATURDAYS

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/

MUSIC AT FORT WORDEN

Music's a Cultural Thing

BY JORDAN HARTT

PHOTO'S SUPPLIED BY CENTRUM

Each summer, during Jazz Port Townsend and the Port Townsend Country Blues Festival—week-long workshops capped by massive weekend performances—music fills the back porches, open fields and performance venues of Fort Worden State Park.

These experiences are designed for players and music aficionados who want to soak up the history, as well as garner a solid musical foundation in the forms. There are very few jazz or blues musicians coming out of the Pacific Northwest today who did not get their start at these events.

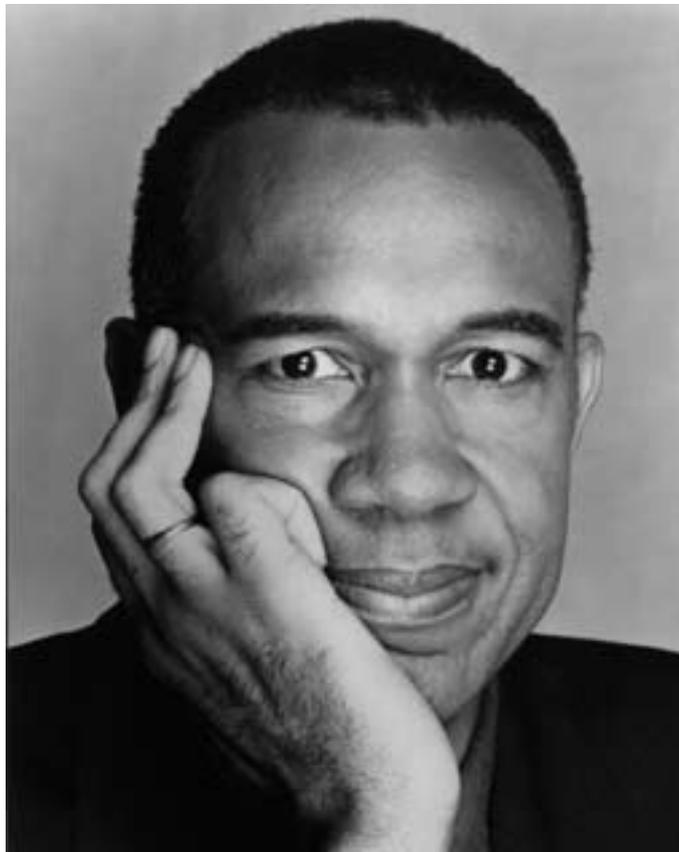
Located in the Victorian seaport and arts community of Port Townsend, Fort Worden State Park covers 440 acres. Although its guns never fired a hostile shot and were even removed during World War I for use in Europe, Fort Worden was used for training a variety of military personnel and for other defense purposes.

In 1953 the fort officially closed, ending a half-century of military presence. The site lay unused for years, with a “Fort for Rent” sign hanging on the front gate. In 1973, Washington State Parks and the Washington State Arts Commission developed the area as a state park centered around the arts—a place to serve both as a place for rest and recreation and artistic creation.

A high school music teacher from Tacoma named Joseph Wheeler was instrumental in creating Centrum, the resident arts organization that seeks out active, professional artists in a wide spectrum of fields and brings them to Fort Worden to teach week-long workshops in the arts. The premise behind all Centrum events, including Jazz Port Townsend and the Port Townsend Country Blues Festival, is that music brings cultures together.

The players who come to teach at the Port Townsend Country Blues Festival grew up in situations very different than that of most of the students they teach. Louisiana

Red's father was lynched by the Klan. Robert “Wolfman” Belfour was born in a plank house in Mississippi. Pianist Daryl Davis—Chuck Berry's musical director—uses his spare time to seek out Ku Klux Klan members and,



Above: John Clayton

through friendship, draw them away from their beliefs. Currently, Davis has a closet full of Klan robes given to him by men who left the Klan through knowing Davis.

The festival is a way to pass these stories down, as well as the music. “It offers a direct connection to the roots of the tradition,” blues program manager Peter McCracken says. For example, fequent blues performer Ethel Caffie-Austin started playing music at an early age in West Virginia. “My mother played, and I would

see her playing, and I would get up next to her and start playing,” she says. “We would sing and she would play, and I started picking up songs while listening to her play.”

Sometimes while sleeping, young Ethel would hear songs. Awakening, she would go down to the piano and sing the same songs, belting them out in a loud, joyful voice. She sang those songs, and also the songs of the Appalachian region and the coal camps, including: “When He Calls Me, I Will Answer,” “Listening For My Name,” “I’ll Fly Away,” and “I’ll Be Somewhere Working For My Lord.”

Caffie-Austin's father sometimes took her outside to show her where the North Star was. He'd trace the Big Dipper—or “drinking gourd”—for her. Sometimes, the lyrics to the songs she sang had more than one meaning. In the days of slavery, when many of the songs were written (although West Virginia was a free state, many of the people who lived there, like Caffie, were forced to flee the South) the lyrics included coded messages for the flight north. Songs like “Go Down Moses” and “Follow the Drinking Gourd” were not necessarily about the next life, but this one. “Follow the Drinking Gourd” has lines that are now famous for their hidden messages. The opening lines: “When the sun comes back and the first quail calls / Follow the drinking gourd” instructed escapees to leave the south in the winter, following the “drinking gourd” north. (One had to leave in the winter in order to cross the Ohio River the next winter, so that one could cross it.) The

lines: “Where the great big river meets the little river / Follow the drinking gourd / For the old man is awaiting to carry you to freedom if you / Follow the drinking gourd” guided escapees to the point where the Tennessee joined the Ohio, which they would cross and, on the northern side, meet a guide from the Underground Railroad.

“I didn't know all that at first,” Ethel Caffie-Austin says. “I was very innocent as a kid.” What she did notice, however, was that every night,

when it started to darken, her parents would make certain that the shades were drawn and the doors were locked. She wasn't allowed to sit in front of the windows or in a doorway every evening. Later, it was explained to her that one of her relatives had been shot by a passing white man one night.

Cuban jazz great Paquito d'Rivera is another artist who shares his culture with students, as well as his internationally acclaimed music. The winner of several Grammy Awards—he recently won his ninth Grammy, for “Best Latin Jazz Album” of 2007—d'Rivera blows jazz with a distinctly Latin feel. Easily spotted in his ubiquitous Panama hat, he grew up in Havana and quickly became a jazz prodigy. He is known all over the world as a leader, composer and, above all, a player.



Above: Ethel Caffie-Austin

Below: Terry Bean



At Jazz Port Townsend and the Port Townsend Country Blues Festival, the jazz and blues masters like d'Rivera take to the stage at Fort Worden State Park's McCurdy Pavilion at the end of the week. On both Friday and Saturday evenings, the Pavilion features extended mainstage sets. Afterward, starting at about 9 pm, the masters play in the small, intimate clubs of downtown and uptown Port Townsend.

In 2007, Jazz Port Townsend (July 20–27) will feature mainstage and club performances by Eric Alexander, Wycliffe Gordon, Terell Stafford, Jay Thomas, Jeff Clayton, Gary Smulyan, Kim Richmond, Bill Ramsay, Jiggs Whigham, Paquito D'Rivera, Benny Green, George Cables, Tamir Hendelman, Gary Versace, Randy Halberstadt, Bruce Forman, Dan Balmer, Chuck Easton, Chuck Deardorf, Christoph Luty, Dennis Irwin,

Matt Wilson, Jon Wikan, Clarence Acox, Gary Hobbs, Dee Daniels and Sachal Vasandani at McCurdy Pavilion and various locations in uptown and downtown Port Townsend. For more information contact Centrum: www.centrum.org/jazz; or call 360.385.3102, extension 106.

The 2007 Port Townsend Country Blues Festival (July 27–August 3) will feature mainstage and club performances by Curley Cooke, John Cephas, Mike Dowling, Ari Eisinger, Rick Franklin, Robert Jones, John Miller, Louisiana Red, Del Rey, Lightning Wells, Warner Williams, Elijah Wald, Jerron Paxton, Terry “Harmonica” Bean, Ted Howard, Steve James, Suzy Thompson, Arthur Migliaza, Daryl Davis, Judy LaPrade, Jay Summerour, Phil Wiggins, Allen Holmes, Alison Radcliffe, Resa Gibbs and Shirley Smith at McCurdy Pavilion and various locations in uptown and downtown Port Townsend. For more information contact Centrum: www.centrum.org/blues; or call 360.385.3102.

Port Townsend—located two and a half hours away from Seattle, with a half-hour ferry ride—has long been home to writers, musicians, artists and artisans. The historic downtown features a broad array of unique shops and the uptown area contains some of the best-preserved Victorian mansions in the country, many of which serve as bed & breakfasts. You'll also find great restaurants throughout the town. The combined energy of the arts, marine trades and history make Port Townsend an inviting getaway.

KIDS KORNER

Linda Severt

BY HILARY FIELD

PHOTO BY MICHELLE BATES

Linda Severt's inner child is alive and kicking. She's also juggling while balancing on a rolling plastic barrel, turning instruments into puppets, and turning junk into instruments. She has even been seen doing a handstand on top of a tricycle while rolling across the stage. If you find yourself at a Linda Severt family show, you just might see all this and more, along with great music and entertainment for kids and families. Linda is well known to Victory Review readers and throughout the NW as an accomplished multi-instrumentalist and singer-songwriter, performing contemporary folk music infused with ethnic, classical and jazz influences. The flip side of Linda finds her engaging a younger set of listeners with high-energy shows. She integrates music, circus arts, physical comedy, and puppetry in interactive, educational, and entertaining programs. The agility and balance she acquired as a gymnast and former skateboard champion add a lively and exciting element to her circus infused performances. Linda's new release for kids, *Grinning Streak*, showcases her eclectic musical talents and effervescent personality in one exuberant package. Some of the highlights include the bluesy "Tag, You're It" and a funk ode to the pleasures of molars and canines in "Teeth, Teeth." These songs and arrangements, entertaining and engaging for kids, are also enjoyable for adults, with sounds reminiscent of her years as a band member with the energetic fusion artist, Laura Love, and as a duo with Kathleen Tracy. Bright and lively sounds from the ukulele provide a welcoming accompaniment for "Aloha." Finicky eaters will love the absolute fun and silliness in "I Like Spaghetti." The CD closes with a sweet lullaby with lovely pedal steel guitar by Dan Tyak. Linda has performed all over the world, including The Kennedy Center in Washington DC and the Kim Tom International Clown Festival in Shanghai, China. A reviewer from The Calgary Herald, impressed with her live show, noted how Linda "keeps the music motoring, whether stomping around the stage with a tambourine on her foot, beating on plastic buckets, or punching out polkas

on a funky red concertina." Linda also brings her gift of music and laughter to Children's Hospitals. I recently had a chance to talk to Linda about her performances for children and families. Here are some excerpts.



Above: Linda Severt

HF: Please talk about your participation in the Integrated Music Program in local hospitals, and for New York's Big Apple Circus "Clown Care."

LS: I perform in two different hospital programs. One is called Clown Care and is administered by the Big Apple Circus out of New York City. We work in pairs at Children's Hospital and I'm there about one day a week. Clown Care is made up of highly skilled and acutely sensitive artists, and we perform as "doctors of delight" in 17 hospitals across the country at the bedsides of ill children. We bring them, and their families, into the moment and make them laugh. It is a challenging and deeply gratifying job. I also play music about once a month in a program called Integrated Music at Harborview. I usually work alone there, but

sometimes partner with Gina Sala or Christian Swenson (two amazing musicians and improvisers). Of all the performance work that I do, the hospitals are my favorite, by far, because it feeds my soul to be able to have such a positive impact on people who really need it. The power of music and laughter is readily evident in a hospital where emotions are so close to the surface, and patients and their families are often in a vulnerable place in their lives. The impact that I, and my fellow performers, have in both of these hospital programs is deep and profound and I feel honored to be able to use my talent in this healing way.

HF: Please talk about what one might expect at a Linda Severt family performance, and about how you integrate your circus, comedy and theater background into your family performances.

LS: What one would find at a Linda Severt family show is a high-energy mix of music, circus arts and puppets. I don't just do a series of tricks; I like to come up with comic routines and situations, and then weave the skills into them. There's plenty of audience participation, too, whether it's the kids tattling on a mischievous puppet, making slug sound effects, or getting on stage to play in a homemade-instrument band.

I actually don't have much theater training or background... I just kind of figured it out as I went along, the same as I did with music. I've been gifted with natural talent and I have worked really hard to develop it. I have also learned a lot from people and directors I've worked with: Jim Jackson, Seattle Mime Theater, and Laura Love, to name a few. With regard to music, I think that formal training has great value, but I also believe, and know from experience, that one can also learn and become very adept by discovery and self-teaching. One of my family shows is a theater show in which a student comes for her music lesson, but the teacher's not there. The character quickly discards the book entitled "How to Play Music" and proceeds to discover and play with all kinds of musical instruments in the room, many of which have been turned into puppet characters who interact with her. Although never stated, the underlying message of the show is that one doesn't have to learn to read music in order to play; one can learn by discovery and experimentation.

For more information and to contact Linda Severt about her performances and CDs, please visit www.lindasevert.com.



MUSICAL TRADITIONS Want to Produce a Concert?

BY STEWART HENDRICKSON

After producing two different concerts on successive nights or three in one week, I am asking myself, why? And how did I get into this? Those are very good questions. I need to go back to the beginning to answer the how and why.

I came to Seattle from Minnesota in 1996 and joined Victory Music (VM). Soon after that VM opened a new weekly concert venue at the Youth Hostel at the south end of Pike Place Market.

In preparation Mark Iler, a professional sound engineer and VM volunteer, did a two-day workshop on sound reinforcement. That seemed like an interesting thing to learn, so I signed up and soon found myself volunteering for sound at that venue. Oftentimes I was the MC in addition to sound man, and a few times even did the door when a volunteer didn't show up.

It was a good education and an opportunity to meet many local musicians. However, it wasn't a good venue, and folded after a year. But I was probably bitten by the music bug, and wanted to continue as a volunteer for VM.

VM wanted an open mic in the north Seattle area, and I scouted out a possible venue in Ballard, the old Julia's restaurant, then Valdi's Ballard Bistro on Ballard Ave. I put the owners in contact with VM and we soon had an agreement for weekly open mics and monthly concerts.

VM board member Heidi Muller took charge of the venue and I helped out. After about six months Heidi decided to move back east and asked me if I would like to take over. Gulp! "I guess so," I said, not knowing exactly what was involved. She told me I would be booking and producing the monthly concerts and would work with a couple other volunteers running the open mic.

I asked her if I should have a committee to work with on concert bookings. She said, "no, you should do that yourself, the way you want to." She gave me a detailed check list of things to do at various times before the concerts. In retrospect, that was the best advice I could have had.

I soon learned that it wasn't that hard to do since I had already met many local musicians. I had already learned some of the ins and outs of producing concerts, and continued to learn as I went.

I had produced about six concerts and had four or five more booked when suddenly VM dropped the venue. The restaurant was losing money and wanted to impose a minimum food charge on everyone including the musicians. That was an absolute "No!" for VM. It was difficult to cancel already-booked musicians, but they were understanding. However, that's one thing I don't want to do again.

A few years later I produced my first CD for Paddy Graber, an Irish traditional singer from Vancouver, B.C. To promote his CD I produced a concert for the Seattle Folklore Society. To do that I had to work through the Concert Committee. That was frustrating because I already knew about concert production and promotion, but had to work under their rigid guidelines. Very different from my experience with VM where I was given full control and responsibility.

And a few years after that I produced a second concert for the Seattle Folklore Society. This was to promote my second CD "Songs of the Pacific Northwest," which grew out of a workshop with the Seattle Song Circle at Rainy Camp. This was not done through the Concert Committee, so I had a little more freedom.

A couple of years ago I was asked to serve on the Haller Lake Arts Council and produce their monthly concerts. Although this involved more work, I agreed because I knew how to do it and had the freedom to do it the way I wanted. There were only two other people to work with, Desiree and Larry Smith, and as long as they were happy I had the same sort of freedom that I had with VM.

Recently I revived the 55-year-old Pacific Northwest Folklore Society (pnwfolklore.org) to preserve and promote the more traditional folk music of our region, because no one else was doing that. So I have added another unpaid concert production activity with our new monthly Coffeehouse Concerts And I do the occasional house concert when I find a musician that I like in need of a venue.

That's the "how," the easy part of my story. The "why" is more difficult to understand. Since I'm retired, I tell people that it keeps me out of the bars and other vices. But that's not entirely true. I actually have spent more time in bars playing my music than I would have ever done otherwise.

I guess I do this for several reasons. First, I get to meet some great musicians, and I hope I am doing them a service in the process. And in doing this my own way with the freedom I have, I can choose the music and musicians I really enjoy. However, I don't want to be too narrow in my choices, and I enjoy exploring new areas of music.

Secondly, I feel a need to give what I can back to the music community. I am fortunate to have a good retirement and can be happily unemployed. And this is much better than doing nothing. I enjoy the contact and friendship I have with a diverse group of people.

And finally, those two- and three-concert weeks don't occur very often. In the meantime I forget about all the work involved and after a few weeks I am foolish enough to do it again. Like any masochistic behavior, it feels so good when it's over.

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.

Become a Certified
Music Practitioner!

The Music for Healing and Transition Program
(www.mhtp.org) will be holding classes at

St. Francis Hospital
in Federal Way.

For more information contact Carole Glenn, CMP, MHTP
Washington State Area Coordinator at cglenna1@aol.com or 360-779-6110.

Use your musical gifts to bring comfort to those who are ill, transitioning or birthing.

THE STORY BEHIND THE ANNUAL BAINBRIDGE BLUEGRASS FESTIVAL

BY NORMAN JOHNSON, MUSIC COMMUNITY RESOURCES

PHOTOS: SUBMITTED BY MUSIC COMMUNITY RESOURCES

SATURDAY JULY 26, 2008 NOON – 8 PM

Just by its name, Battle Point Park seems like an unfitting place for a bluegrass festival. In bluegrass music there is rarely a reason to fight, and the closest thing to a battle would be dueling banjos. Despite its name, Battle Point Park offers an unmatched location. The beautiful 90 acre park that is now the gem of the Bainbridge Island Metro Parks and Recreation District (BIMPRD) was once the former US Naval Transmitter Station Puget Sound. During the 1940's, with World War II raging, it was used to relay radio signals to and from the South Pacific. Now the acreage has become Battle Point Park and is home to ducks, rabbits, joggers, picnics, baseball, soccer, roller hockey, and the annual Bainbridge Bluegrass Festival and Family Fun Fair.

The idea for this festival came about after a Bluegrass band on tour happened to stop on Bainbridge Island in September 2005. The band was Foxfire Bluegrass from New Mexico, a family band of all brothers and sisters traveling in a converted Greyhound bus. Their show here was immensely popular with islanders and filled the Music Guild Hall to overflow capacity. After that show, a friend of mine suggested that we do an outdoor Bluegrass festival and that's how it all started.

It was our good fortune that Foxfire was actually able to return that following summer to play at our first festival on July 29, 2006. That first Bainbridge Bluegrass Festival was planned as a one-time only event, not as an annual festival. But even before the day was over, people were asking when we were going to do it again! And so we did on July 21, 2007.

When we searched for an outdoor venue large enough to hold a music festival we obviously turned to the Parks District. We found a willing partner in BIMPRD and learned that concerts had been held at Battle Point Park in years past on a grassy hillside at the south end of the park. We also learned that our community was working on a

SATURDAY'S LINEUP:

Noon - 12:45 PM Deadwood Revival www.deadwoodrevival.com
1:00 - 1:45 Blue-Ize www.undefinmusic.org
2:00 - 2:45 The Tallboys www.thetallboys.com
3:00 - 3:45 Solomon's Porch
4:00 - 4:45 The Emmons Sisters www.emmonssisters.com
5:00 - 5:45 Kathy Boyd & Phoenix Rising www.phoenixrisingband.org
6:00 - 6:45 Whiskey Puppy www.whiskeypuppy.com
7:00 - 7:45 Dewgrass www.myspace.com/dewgrass

**LOCATION: BATTLE POINT PARK
11299 ARROW POINT DRIVE NE
BAINBRIDGE ISLAND, WA 98110**

For our Seattle guests a free shuttle bus from the Bainbridge Ferry Terminal is provided from 11 AM until 8 pm by Agate Pass Transportation .

ADMISSION: \$7 - INDIVIDUAL, \$15 - FAMILY

fund raising project to create a children's gymnastics center out of the old Transmitter Building at Battle Point Park. The Transmitter Building Renovation Project Committee had raised almost enough money to complete the project. We liked the idea of our festival being a fundraiser for this worthwhile cause. After two Bluegrass Festivals, the Grand Opening of the Transmitter Building was held on February 22, 2008. This festival continues to be a fundraiser for the ongoing improvements to the Transmitter Building.

One of the things we discovered about Bluegrass at that first concert with Foxfire was

that EVERYONE likes this kind of music from the very youngest toddler to the grandparents. Everyone can be seen tapping their feet and clapping their hands. It has universal appeal and is a great activity to share with the entire family. It was a natural evolution then to include children's games like ring toss, milk bottle knock down, and bean bag throw and expand the title of the festival to include "and Family Fun Fair". Last year we added special music for the children on a second stage in the games area. This year we have hired Ben Larson to entertain the younger set with songs that include hand and body motions.

We try to keep all aspects of the festival true to the theme of Bluegrass and Americana, with hand crafted items for sale in vendor's booths and food provided by local cooks. We want to retain that "down home, country fair" feeling. And in keeping with that "roots" theme the concert is held on a grassy hillside, so bring your lawn chairs and picnic blankets!

The festival has been a real community effort with all of the planning, construction, and staffing being done by local volunteers. Music Community Resources, the Bainbridge Island Metro Parks and Recreation District, the Transmitter Building Renovation Project Committee, Bainbridge Island Key Bank Employees and Boy Scout Troop 1496, plus numerous individual volunteers have all joined in to get the job done.

This will be the third year for our festival and promises to be the best yet. Our major sponsor this year is Key Bank. We have a wonderful

lineup of music and great food from barbecue to handmade ice cream planned for Saturday July 26th. We have even organized jam sessions for all you musicians, so bring an instrument to play. Gates open at 11 AM and the music starts at noon and goes continuously until 8 PM.

More than 60 years later we are making a different kind of sound at the former US Naval Transmitter Station, Bluegrass music! We hope to see you there.

*Web Site: www.bainbridgebluegrassfestival.com
or call (206) 842-5485*

ACCENT ON MUSIC THERAPY

Notes from the Field

BY NANCY HURLLOW HOUGHTON, MA, MT-BC

Morning comes and I gear myself up for the day's safari. Initial questions arise: What are the prevailing weather conditions? What personal supplies do I need in terms of food and water? And, which tools shall I take: instruments, CDs, music? I am about to venture out for my work in music therapy, which sometimes feels like heading into uncharted territory.

As a music therapist, I have received advanced training in music theory and history. I've waded through years of psychology classes, memorized lists of bones and muscles, and read countless books on music therapy research, techniques and theories. When I head to work with clients, I feel well prepared. I've carefully gathered all the tools and resources I need to see my clients. Yet, I always approach the day with the sense that I am journeying into someplace as yet undiscovered. I prefer to look at each day with each client as a unique experience, full of complexities and pieces to be unlocked like a puzzle.

Music therapy uses a model much like a triad. The therapist, client, and music interventions all bring meaning and purpose to the session. For the most part, I understand my capabilities and myself. I also know what music interventions I have at my disposal and what musical resources I have to work with. The third point of the triangle, the client, offers up a unique landscape full of hills and valleys. The challenge is to find the path leading into where the client's needs, resources and challenges are.

When I was a new music therapist, I approached sessions with my clients in a very controlled, organized manner. I would prepare a list of activities, amass my materials, and set about directly toward the completion of my agenda. The session would be created to address the client's goals and objectives, and would hopefully produce the desired outcome. This works well in situations in which behavioral objectives are the overriding goal. However, I have learned that clients are much more intricate and complicated than that, and often a particular flight plan will not lead us to our destination. This is when I reach for my internal compass to

redirect the craft and move in a more exploratory fashion. Sometimes finding the beginning of the trail, the opening that will make a connection with a client, involves a great deal of poking through the thick forest and peering into the underbrush. It is not always an easy route, and the journey can be unsettling when I don't feel I'm on sure footing.

... quietly invite, not push,
my client along the
path of their choosing.

Recently, I have been working with a six-year old boy we'll call Ethan. He has no verbal skills, difficulty with fine and gross motor skills, and very limited social and cognitive skills. He spent the first session wandering around the studio moaning and drooling. He spied the shiny cymbal on the drum set and fixated on that for several minutes. My attempts to woo him with singing, guitar playing, dancing to the Wiggles, offering enticing tambourines and shakers were to no avail. Ethan would not look at me, interact with me, or respond to my music making attempts. I couldn't seem to find the key to unlock his shuttered doors and windows.

Eventually, Ethan maneuvered himself over to a large table and began pounding on it in a random fashion. Then, with an open hand, he initiated one loud WALLOP, then stopped.

From across the room, I responded with one loud WALLOP on a big, colorful floor drum. Zing...just like that, I was in! Ethan looked up at me, smiled, and once again pounded the table, this time with two hands, alternating beats. I echoed. Another smile from him, and off he went, creating beat patterns for me to reflect back to him. Ethan had been found; he had been respected, honored and discovered in the making of music together. Session plans went out the window; this was much more real.

Now that the connection has been established, music therapy sessions with Ethan have taken a new route. He is the guide, leading me to his happy place where we can begin to develop skills and communication on his terms. My carefully plotted course is of no relevance in this situation. I still carry all my tools, skills and education with me, but I'm willing to let him venture into the thicket first. After all, it is his own journey and he will progress at whatever pace suits him. My role is not to be the expedition leader, but to provide the necessary supplies and support to help him successfully find his way.

I have found this way of working to be extremely beneficial in other music therapy situations as well. One such example is in my work with a middle-aged woman who leads a "normal" life full of family and work, who I'll call Judy. She came to me to address specific hurdles she wanted to overcome. The music therapy technique we used was "music and imagery," a process through which the client journeys inward to carefully selected music, then draws an image (realistic or abstract) to reflect on the images and discoveries. It is a very effective way to work in that the client is able to reach beyond the "thinking" state into more of a "being" state. The therapist's role is to create a safe environment in which this may occur, and to assist in the unfolding and processing of the imagery. Here, too, the therapist is most effective when he or she takes a back seat to the client's process and serves more as a guide than a director. When Judy created her imagery, she immediately asked for my interpretation as to its meaning. Sure, I could tell her how research has shown that certain color combinations indicate one thing, or that the presence of certain shapes or objects could represent another, but the real trick is to get her, the one person who really knows, to ascribe her own meaning to the drawing. After all, it is her life, her journey, and her right to proceed on it in the direction she needs. My agenda, my flight plans are unnecessary and quite frankly could hamper the process.

The more I learn about music therapy, the more I understand that I need to have all the tools at the ready, know how to use them, and then quietly invite, not push, my client along the path of their choosing. Ethan and Judy, both at very different stages of life and level of functioning, have clearly revealed this to me. Just as a long journey begins with a single step, a long journey of healing might begin with a single note, or perhaps one big wallop on a table.

PORTLAND

Utah Phillips

BY TOM MAY AND DICK WEISSMAN

Tom May here;

On Saturday, performing at the Juan De Fuca Festival in Port Angeles, I got the very sad news that my friend Bruce “Utah” Phillips (and a friend to all of us in what he called “the trade”) had passed away.

I really got to know Utah through my work on “Winterfolk” here in Portland. I was familiar with him and his music long before that, of course, but really got to know him through that series of concerts.

When Utah first came to perform at “Winterfolk”, the event still took place at the Horse Brass Pub in Portland. There was the undercurrent of chat and the clinking of glasses that is the background of any good tavern, but it didn’t seem to faze him at all. Matter of fact, I think he felt right at home with the cross section of non-folkies in the pub that Sunday afternoon.

He performed at least twice at the Horse Brass for “Winterfolk” before we moved the event to Portland’s Aladdin Theatre. He became involved with the event primarily because of his long friendship with Genny Nelson, co-founder of Sisters of the Road Café, the beneficiary of “Winterfolk”; but over time, he became not only an annual performer but a real linchpin of the evening. Over the last 20 years, Utah appeared on stage for “Winterfolk” at least 15 times.

I have fond memories of the last post-Winterfolk party I think Utah attended, in 2005, of him and Carol Harley of Misty River swapping songs until very early in the morning. As much as possible, he always tried to not only provide his great talent at the concert, but to encourage other musicians and socialize with folks when the concert came to a close.

In later years, Utah asked to be moved in the concert order from the closer to the last act of the 2nd set; he found himself getting too weary to wait to perform last, as he always insisted on getting there early for his sound check, and listened to everyone’s set of music through the evening. It was almost impossible to replace him as the closing act of the evening; but at the end of his part of the show, he would encourage everyone to stay around until the end of the night and hear the final act.

Many times Utah also would stop in at the Sisters of the Road Café and just play a few old songs for the customers; I know he also remembered what it was like to be short of cash, with no place where you could feel safe and respected.

When I got the call from him in January of 2007 that he would have to cancel out of that years “Winterfolk” because of health reasons, he was very apologetic and sorry to inconvenience me. I told him I was just grateful, as I know the thousands of people that had heard him at the event over the years, that he had generously made that benefit concert part of his yearly schedule for so long.

Utah never flinched at the idea of the travel to Portland and donating his time, no matter how tight his finances were.

I always introduced him as “the lost memory and conscience of the U.S; I always feel a lot better after I listen to Utah Phillips.” He would then make some kind of a joke about that. Sometimes he would quack backstage when a friend of his, such as Mark Ross, would take the stage. But each night I was fortunate enough to work with him, his performance was magnificent, no matter how he was feeling. Utah could bring you to tears of laughter one moment with a story, and the next have you tearful over the daily injustices and poverty men, women, and children endure every day in our wealthy country.

He was so loved, by so many, here in Portland. We’ll not see his like again.

From Dick Weissman;

I remember Utah Phillips listening to my play at Winnipeg in the rain in the mid-80’s. he was one of a dozen people on a rain-filled afternoon. He was very nice, and I was pleased that he heard one of my long banjo pieces.

I also remember seeing him perform for the Boulder radio show E town. He was on the bill with Ani DiFranco. It was great. Utah’s audience was all my age, and up, and Ani’s had nose rings and multi-colored hair. Ani’s fans really liked to dance. It was one of those great nights when people who were social worlds and chronologies apart could have a great time together.

Utah always knew which side he was on, and he will be remembered.

Tumbleweed Songwriting Contest Finalists

BY MICKI PERRY

Tumbleweed’s songwriting contest is not so much a competition as it is a challenge for songwriters to explore universal topics from a personal perspective and an opportunity to showcase some of the best songcrafters in our region. This year these participants were particularly challenged with an earlier deadline. One of the advantages of having an early deadline for Tumbleweed Music Festival this year is that we got the songwriting contest entries in earlier to send off to our anonymous pre-judge. There were 48 entries this year with songs that fit this year’s theme “generations”. This was a record number of entrants and represented almost 40% of our performer entries! Our judge said there were lots of excellent songs and it was a difficult job to narrow it down to ten finalists and three alternates. The ten finalists will sing their songs at Tumbleweed for three esteemed judges and an appreciative audience, and there will be cash prizes for the top three winners. The first place winner will receive a hand-made copper tumbleweed trophy and will perform the winning song at the Saturday evening concert at Tumbleweed.

The finalists for Tumbleweed’s 2008 competition are: **Jack Brown**, ID, **Tory Christensen**, WA, **Jay Howlett**, CA, **Janet Humphrey**, WA, **Larry Johnson**, WA, **Jeff Knoch**, WA, **Karena Prater**, WA, **Daniel Rhiger**, OR, **T.R. Ritchie**, UT, and **Steve Wacker**, WA. The 3 alternates are **David Tieman**, WA, **Laddie Ray Melvin**, WA, and **Nancy K. Dillon**, WA. Some of these folks have been finalists in past years, and some are newcomers to Tumbleweed this year so this will be an interesting friendly competition.

Good luck and we hope to see all the entrants and lots of other folk fans at Tumbleweed! The two-day festival with over 100 acts on 6 stages is August 30th and 31st in Howard Amon Park in Richland, WA. For more information about the festival, check the 3 Rivers Folklife Society web site at www.3rfs.org or call 509-528-2215.

Micki Perry is a past coordinator of Tumbleweed Music Festival and concert coordinator for Three Rivers Folklife Society. She is a songwriter, producer, gardener and freelance writer, and has been a Victory Music member for 25 years.

MARITIME MUSINGS

Tall Ships in Tacoma

BY MATTHEW MOELLER

July is a month that all lovers of maritime music have been waiting for. The Tall Ships will visit Tacoma again over the Independence Day weekend. Seventeen ships are confirmed at this point including USCG Eagle, America's Tall Ship.

Naturally, with Tall Ships you get the perfect setting for maritime music. Just about everybody in the local maritime scene is scheduled to play during the four day event. Tom Lewis, Hank Cramer, The Tortuga Twins, Broadside, Pint & Dale, The Whateverly Brothers, Shifty Sailors, the list goes on and on. I'll be there everyday performing solo or with the Whateverly Bros. For complete and up to date information, go to www.tallshipstacoma.com.

In May, William Pint and Felicia Dale did a concert for Northwest Seaport and the

Center for Wooden Boats. It was, by far, the best performance I've seen by my favorite folk duo. Drawing from their vast wealth of songs and music, they delighted the audience with songs from their early days as well as brand new material. The next time you get a chance to see William and Felicia perform, ask them to play "Beaches of Lukannen" for me. I love that song. Besides, when's the last time you kiplled some Kipling.

It's not too early to start thinking about attending the Port Gamble Maritime Music Festival, August 16th. Hank Cramer, The Budd Bay Buccaneers, The Phinney Ridge Rum Runners and Dan Roberts are the featured acts this year with NW favorites Spanaway Bay as Masters of Ceremonies, once again.

This year the festival is dedicated to the good ship Banshee, a wonderful creation out

of the mind of Burt Meyer (Barbary Burt). It's a self contained, mobile stage, shaped like a pirate ship. With disbanding of the Budd Bay Buccaneers after the festival, the fate of the Banshee is uncertain. The Port Gamble Maritime Music Festival will get to use the Banshee as the festival stage this year. After that...

Speaking of pirates, this month's NW Seaport shanty sing will be led by Tugboat Bromberg, a rascally scallywag for certain. So, it'll be Pirate Night July 11th, at the south end of Lake Union in Seattle. Caterwauling begins at 8:00 PM.

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Date	Day	Time	Featured Entertainer	Location
7/15	Tues	10:30-Noon	MARIO LORENZ & FRIENDS	Jefferson Park 801 North Mason Av South Park 4851 S Tacoma Way
		5:30-7:00 PM	MARIO LORENZ & FRIENDS	
7/22	Tues	10:30-Noon	THE FABULOUS FILUCIES	McKinley Playfield 4321 McKinley Av
		5:30-7:00 PM	THE FABULOUS FILUCIES	
7/29	Tues	10:30-Noon	THE ALLEYOOP SHOW	Wright Park 501 South I Street Manitou Park 4421 American Lake Blvd
		5:30-7:00 PM	THE ALLEYOOP SHOW	

For more information contact:
Mario Lorenz
(253) 921-1718 or (253) 272-6622



VICTORY MUSIC

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

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BLUEGRASSERS: Are you on-Line? Join the 1000 member NWbluegrass Yahoo group. E-mail: Nwbluegrass Info: JoeRoss - rossjoe@hotmail.com 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.

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