

VICTORY REVIEW

Acoustic Music Magazine

Volume 30

August 2005

Number 08

The How and Why and
Wherefore of the



TUMBLEWEED MUSIC FESTIVAL

Inside...

- + A Different Kind Of Gig Makes Its Way To Gig Harbor
- + All The Street Is A Stage: Pike Place Market Back Stage Tour
- + Musical Traditions: The Rivers Of Washington
- + Accents On Music Therapy: Community Music

S

E

First Annual Gig Harbor Folk Festival

September 3rd 2005 11:00 A.M. to 10:00 P.M.

Free Concert Featuring:

David Wilcox

David Lindley

Cliff Eberhardt

Lucy Kaplansky

Tracy Grammer

Pat Donohue

Liz Queler

David Jacobs-Strain

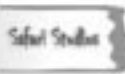
Meridian Green

Joel Tepp

And Many Others



DOUG COLLIER
CPA



Food, Arts, Crafts and Song Writing Contest.



www.gigharborfolkfestival.org
www.gigharborguide.com

KITSAP BANK
 Peninsula Light Co.
 NEXTEL
 KeyBank
 McDonald's
 POULSBORV
 MultiCare
 PENNINSULA
 ALLSTAR STRINGS
 Benchmark Event Rentals
 Pleasure Craft Houseboat Rentals
 The Keeping Room
 Dr. Tom Mitchell Family Dentistry

Yo Ho Ho and a bottle of FUN



Your seafaring past is afloat at South Lake Union Park! There are six National Heritage vessels and a big fleet of classic wooden small craft for the public to visit. 860 Terry Ave N, Seattle

Come discover your yo ho heritage!



Monthly Chantey Sings and Maritime Concerts: www.nwseaport.org

Learn why your ships and heritage are in danger and what you can do to help: walice1@qwest.net

SHIPS: Seafaring Heritage in Partnership, Seattle

A WHOLE WORLD OF MUSIC!

1000's of titles in stock!



CD's and MORE!

PO Box 14210-VM
Lansing, MI 48901

Your source for blues, folk, bluegrass, old time, jazz, Cajun, Celtic and more!

Plus thousands of new, used, and vintage fretted instruments, and one of the world's largest selections of books, videos, and musical accessories.

Ask for your **FREE CATALOG**
(517) 372-7890
Visit us online at www.elderly.com



VICTORY CONTENTS

VOLUME 30
NUMBER 08
AUGUST 2005

ARTICLES

The How and Why and Wherefore of the Tumbleweed Music Festival <i>Micki Perry</i> -----	6
All The Street is a Stage: Pike Place Market Back Stage Tour <i>Diane Schulstad</i> -----	17
A Different Kind of Gig Makes its Way to Gig Harbor <i>Barbara Buckland</i> -----	20

COLUMNS

The Ramblin' Mike: Yakima Folklife Open Mic <i>Michael Guthrie</i> -----	4
Galloping Gossip <i>Deb Seymour</i> -----	5
Northwest Seaport Music (Formally Previews) <i>Dan Roberts</i> -----	10
Festivals Conferences and Camps <i>Janet Humphrey</i> -----	14
Accents On Music Therapy: Community Music <i>Barbara Dunn</i> -----	16
Musical Traditions: The Rivers of Washington <i>Stewart Hendrickson</i> -----	18
Kids Korner: Reading is Natural - Summer Fun at the Seattle Public Library <i>Hilary Field</i> -----	19
Reviews -----	8
Calendar -----	12
Classifieds -----	22
Musician Referral ----- Visit us at www.victorymusic.org	

REVIEW STAFF

Editor: ----- Anita LaFranchi
Layout and Design: ----- Anita LaFranchi
Copy Editors: ----- Mike Buchman, Tom Petersen, Jim Smith
Calendar ----- Steffen Fanger, Anita LaFranchi
CD Review Coordination: ----- Lola Pedrini, Anita LaFranchi
Proof ----- Barbara Buckland, Galena Reiter-Thomson

VICTORY BOARD OF DIRECTORS

President: ----- Lola Pedrini
Vice-President: ----- Alex Perlman
Treasurer: ----- Lew Wallon
Secretary: ----- Connie Decker
Members: ----- Scott Katz, Jim Nason, Alan Camhi

Cover Art by Mary Hartman. Cover Design: Anita LaFranchi
All photos credited in articles or supplied by artists or Victory Music.

Victory Review is published monthly by:

Victory Music
PO Box 2254
Tacoma, Washington 98401-2254
www.victorymusic.org
E-mail: victory@nwlinc.org
Message Phone - 253-428-0832

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

Victory Music is an IRS recognized 501(c)(3) non-profit arts organization registered under the laws of the State of Washington. **Victory Music** welcomes your tax deductible contributions. Copyright 2005 **Victory Music**, Tacoma, WA.

Our Mission Statement

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

Advertising Rates

- Ask about substantial discounts for prepaid ads.
- 1/18 page Gig Ad - \$15 2-1/4" wide x 1-1/2" high
Members only - No other discounts apply for Gig ads
 - 1/16 page \$40 3-5/8" wide x 1-1/4" high
 - 1/8 page \$75 3-5/8" wide x 2-3/8" high
 - 1/6 page \$100 2-1/4" wide x 4-7/8" high
 - 1/4 page \$125 3-5/8" wide x 4-3/4" high
 - 1/2 page \$175 3-5/8" wide x 10" high
or
7-1/2" wide x 4-3/4" high
 - Full page \$280 7-1/2" wide x 10-1/4" high

Advertising Deadlines

Ad reservations due the 1st weekday of the month,
Camera ready ads due the 10th day of the month.

E-mail us for details on the best way to send us your ads:
victoryreview@yahoo.com or **Leave a message:** 253-428-0832

Please honor our deadlines!

Please contact victoryreview@yahoo.com
for details on ad submission.

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

THE RAMBLIN' MIKE

Yakima Folk Festival Open Mic



BY MICHAEL GUTHRIE

Summertime is a great time to get out of the box and attend some of the many outdoor festivals happening in the Northwest. No matter where you live, there are festivals within a few hours drive. I just returned from the 23rd Annual Yakima Folklife Festival, which has an open mic stage nestled under a big tree with food and crafts booths all around it. Even though I had my own time slot on the main stage the night before, I decided to play the open mic stage the next day, thinking I would connect with a few more people who had never heard of me before. Other performers at the festival also played the open mic stage, including the group Waterbound who played a nice set of traditional music with autoharp, vocals and mandolins. This festival is one of many in the Northwest where you can meet new musicians and run into musicians you already know.

On Saturday night I ran into Victory Music member Joel Tepp at one of the club venues that the festival sponsors. Joel had come to the festival to accompany Amy Martin, a wonderful songwriter from Montana. Joel met Amy at the Kerrville Festival in Texas when he went there to accompany Caroline Aiken. For Joel, this is what it's all about—going to festivals, connecting with new talent and being inspired by new ideas from the bounty of musicians he hears there. As a result of that meeting, I went to hear Amy Martin with Joel sitting in, and I was inspired by her warm personality on stage and her fine songwriting and vocals. Even though Joel and I have seen each other at the Victory Music open mic a number of times, we never had talked. “We had to go to Yakima to finally have a conversation” was the way Joel put it.

For those of you who attend the Ravenna Third Place Books open mic, you probably have seen Joel play there. Maybe you were around when he played rhythm guitar in the Spencer Davis Group, or you may have seen him playing with his long time friends, Little Feat. There isn't enough room in the Victory Review to list all of Joel's credits but I can give you a little background on this man who loves to play music and is always willing to help others succeed at their music. I think it's great that a musician of

Joel's caliber comes out to play open mics and sit in with everyone from beginners to veterans.

Joel Tepp was born in Hollywood, California, where he grew up and started playing music at The Ash Grove, a stellar folk club of the day. He moved to Berkeley in 1966 to go to college. He played there at The Freight and Salvage, a folk club that is still in operation today. Fate had it that he would rent an apartment



*Above: Amy Martin and Joel Tepp
Photo by: Anita LaFranchi*

across the street from the legendary Charlie Musselwhite. They became friends, and Joel learned a great deal about playing harmonica from this extraordinary musician. He developed the foundation of his playing style as well as some killer harmonica chops, and even played some gigs with Musselwhite!

While in Berkley, Joel made trips up and down the West Coast buying instruments and bringing them back to the city to sell and pay for his college education. He also traveled around playing gigs. His first paid gig was in 1967 at the Ice House (a famous 1960s folk club in Pasadena, California), which was run by Bob Stane. Joel played his first paid gig with a jug band called The Lydia E. Pinkham Superior Orchestra. Megan Berleson played in that band with Joel, and she now lives in the Northwest. Joel

promises to bring her to the Victory Open Mic sometime to share her wonderful voice with us. On his travels up and down the coast he met songwriter Danny O'Keefe and formed a long-lasting music relationship that still goes on today. Danny introduced Joel to Seattle, where he has lived for the past 20 years while raising his two children.

Before moving to Seattle, Joel worked as a studio musician in Los Angeles. You can find his name in the credits of many studio recordings that were made there by artists such as Iain Matthews, Kate and Anna McGarrigle and Cris Williamson.

Now that his kids are grown Joel is getting back into playing more and is also starting to write his own songs. He still loves playing as a sideman and helping others sound good, but he feels it's time to make his own contribution to songwriting.

Joel finds great value in the Victory open mic, because it helps build community and is “a place where someone can come and get encouragement to get their guitar out again and get back into playing.” He likes to just go and listen to what others are doing even though he can't get there in time to sign up. He really likes to see young players show up and is inspired by their ideas and how they use chords in ways he wouldn't think of. He also connects with the jug band music of Stanislove, which takes him back to his own jug band days. For Joel, playing this open mic is a chance to try out new songs with a live audience.

He also likes to support Third Place Books by buying books there, even though he could get a discount at other stores. He is thankful to them for hosting the Victory open mic.

Although most small festivals can't afford to pay musicians, the value of networking with other musicians is great. I was inspired by some fine performers and became more acquainted with musicians like Joel Tepp, Amy Martin, Camille Bloom and Carrie Clark. Support your local festival and it will support you.

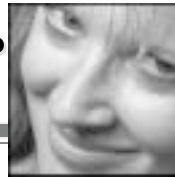
Michael Guthrie is a singer/songwriter who regularly plays venues in the Northwest and is a Victory Music sound volunteer. He has produced his own CD and run his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC from 1973-79. He studied sound engineering and recording at Sound Master Recording Studios in North Hollywood, CA in 1987.

*Contact: moorafa@mindspring.com
Website: www.moorafa.com*



GALLOPING GOSSIP

August 2005



BY DEB SEYMOUR

Yee-haw! Summer is in full swing and there is much to chatter about in Victory Music Land. "As if you ever stop chattering," chimes the Horse-With-No Name, the Galloping Gossip's persnickety musical sidekick. Humph. Just what *was* that about getting kicked in the side? Anyway, as the **Gossip Girl** has been up-to-her-eyeballs this summer, interning at **YES! Magazine** on Bainbridge Island, she hasn't had much time to go out music steppin'. But just as she was about to panic about having no oats to sow for this month's column, all of a sudden the cattle-shoot (AKA the "in-box") opened with lots of people writing in their news! Thank goodness! Now, all she has to do is cut'n'paste all the news fit to chew, straight from the Horse's mouth. Umm...maybe that last statement should be should be re-worded... * Speaking of being up to one's eyeballs, **Teeth Hair and Eyeballs**, AKA "The-Band-With-The-Name-You-Love-To-Hate," is having a band re-naming contest! Writes **Stanislove**, head TH&E-er: "At the **Fremont History House** last month, we had a good crowd and got some fun submissions for a new band name, but nothing that rang anyone's bell in the band. I'd like to keep doing this until someone comes up with a killer name that isn't stupid or misleading. Put in *your* two-cents' worth! All proposals will be featured on our site, soon in a way that will allow you to add to them online." Go to www.teethhairandeyeballs.com to participate. * **MJ Bishop** writes: "First, big (belated) thanks to all the folks who came out to **World Cup Espresso & Wine** show back in May. What a super fun night that was and what a great venue! After the show, the owner told us it was one of their best nights since opening last January - in large part because of you! If you live in the neighborhood and haven't been by there yet, please stop by for a glass of wine or a java and pastry. It really is a cozy little spot!" World Cup Espresso and Wine is at 5200 Roosevelt Way NE, Seattle. * Former Victory Music regular **Katya Chorover** has re-surfaced, writing in: "I'm still alive and kicking, though I guess I've become a bit of a hermit of late... I'm just in a different space these days. I am thoroughly loving my life as a mama and *do* occasionally get to get out and play and perform,

but not real often. I am pretty much doing gigs only when they present themselves (that is when someone calls and says they want to *pay* me to come play somewhere!) Tell everyone at Victory hello!" * **Charlie Spring** writes: "I had a *great* time at **Victor's Coffee** in Redmond on June 28th, doing a show with my friend **Kym Tuvin**. Kym has received much acclaim recently all over the U.S. and Canada and I was really looking forward to playing with her again. We traded songs for about two and a half hours, she singing harmonies to my songs and me adding guitar licks to hers. What a night!" * Hopvine Pub Songwriter Showcase host **Barbara Buckland** writes: "Hello everyone! I'm often asked about other places we can play. Sadly, there just aren't that many. 'All practiced up, no place to play!' After another great evening of music last week, again I was asked, 'Where can we play?' I was *determined* to find us all a *new spot*. Off I went to visit **Chef Patrick**, owner of **Madison's Cafe**. Patrick loves music and was instantly empathetic: 'Come and play here,' he said, 'you can even bring your kids and I'll feed everyone.' Madison's Cafe has a long history of being music-friendly and Hero Chef Patrick has given us Tuesdays for a Singer/Songwriter Night and I'll be your hostess!" Contact Barbara at b_b_98103@yahoo.com for more info. * More great news... not only is **Matt Price** back from China and alive and well in Poulsbo, but he writes: "I'm also going to be doing a series of concerts this summer, splitting the bill with my good friend, **Scott Katz**. We'll be recording live, creating two new CDs, one of me, and one of him, to be released on **Yellow Tail Records**. It's an honor for me to be invited to join Yellow Tail. I'm psyched about it and I hope we can get a full house for every show. It will make the evening a lot more fun for everyone involved, and no doubt make the recordings better, too! Go to www.yellowtailrecords.com/katzprice.htm and purchase your tickets now!" [Note: by the time this column goes to press, the two July shows will be completed, but you can still catch the third show on Aug 8th... if you hurry!] * Last but not least, a bit of humor, "*Why You Should Watch Your Bach*", sent in by **Howlin' Hobbit**: "Three notes walk into a bar - a C, an

Eb, and a G. The bartender looks up and says, 'We don't serve minors.' So the Eb leaves and the other two have a fifth between them. After a few drinks, the G was out flat, and the experience was diminished. Eventually, the C sobers up, sees one of his friends missing, the other one passed out, and realizes to his horror that he's under a rest. C was brought to trial, found guilty and convicted of contributing to the diminution of a minor and was sentenced to 10 years of DS without Coda at the Paul Williams/Neil Sedaka Correctional Facility." Thanks **Hobbit!** You've you made the **Galloping Gossip** laugh and definitely *augmented* my mood... * And thanks also to everyone else for writing in all your news this month and helping one over-extended Girl-of-Gab get her column finished. Otherwise, who knows what might have happened... * Keep the news flowin' and the music going! Happy August! -GG

Got something we should know? EMAIL US! victory_gossip@yahoo.com

Deb Seymour is Seattle's own purveyor of demented wit, haunting blues and moving ballads. You can catch her on Monday, August 22nd at the Hopvine Pub Songwriter's Showcase, dousing the joint with her own keg of wry musical humor. Visit www.debseymour.com for more info.

ADVERTISE

in The

VICTORY REVIEW

To reserve an ad
or
for more information
Call: 206-522-7691
or
e-mail: victoryreview@yahoo.com
Ads need to be reserved by the
1st of the month

Please note: The above phone number is to be used for Victory Review contact. It is a residence *** NOT *** the phone number for Victory Music. To leave a message for Victory Music call - 253-428-0832

THE HOW AND WHY AND WHEREFORE OF THE TUMBLEWEED MUSIC FESTIVAL

BY MICKI PERRY

The Tumbleweed Music Festival is going into its 9th year and it has become one of the Northwest's favorite festivals. This year's festival will be September 3rd and 4th, the Saturday and Sunday of Labor Day weekend. Tumbleweed is produced and sponsored by Three Rivers Folklife Society and co-sponsored by the City of Richland. The City supplies the infrastructure of beautiful Howard Amon Park on the banks of the Columbia River and adjacent to downtown Richland. The park is also the location of the Richland Community Center, which houses the indoor dance stage, large and small workshop spaces, and the hospitality center where abundant amounts of food are available for performers and volunteers. As the park facilities have expanded and improved, so has Tumbleweed evolved and grown since our humble beginnings in 1997.

The Festival grew out of a need and desire of members of the Three Rivers Folklife Society in the Tri-City area of Eastern Washington to have our own festival. The Three Rivers Folklife Society was conceived in about 1987 after our first concert with Dan Maher. My husband John and I opened for Dan's concert and invited anyone interested in starting a folklife group to a brunch in our backyard the next day. I think we only had about 10 people at that brunch, but the idea of a local folklife society was sparked. It actually took about a year to start putting on regular concerts and contra dances and another two years until we became incorporated and got our 501 3c status. We started a monthly coffeehouse and held concerts once or twice a month as well. Some of us in the group were involved in producing festivals for a local festival production group, Sunfest. We helped put on a bluegrass festival for three years and a Children's Festival for four years. Then Sunfest had some financial setbacks and eventually went out of business, leaving a huge void in the regions as far as festivals go.

The Three Rivers Folklife Society had already put on a small scale Women's Music Festival for three years. Many of us had been performing for years at Folklife in Seattle, the

Yakima Folklife Festival, the Oregon Folklife Festival, etc. We knew how much work festival production is, yet we knew we needed to have a local folk festival—and with the demise of Sunfest, we were the logical group to do it. One driving force was the fact that as our concert and coffeehouse series expanded and prospered and our network of performers and contacts grew, we found ourselves with many more people who wanted to play at our venues than we had weekends in the months. A festival was a way to have lots of our favorite performers all at one time. So a small group of us bit the bullet and started to organize the first Tumbleweed Music Festival in 1997.



*Above: Shannon Beck
Photo by: Anita LaFranchi*

As you would expect, folks on the first Tumbleweed committee had different ideas of what we wanted the festival to be. We all agreed that we wanted the festival to be free to the public. This seems to be a hallmark of the Northwest's folk festivals that we had experienced. Sunfest had also got into financial trouble because their festivals started out free with local and regional performers and evolved into having big name performers at outrageous costs and charging more and more for admission. Our first concept was to be free during the day and have a big name folk performer do a paid

concert on Saturday night. We went after Arlo Guthrie and discovered we had to do a proposal and make a bid, and of course our bid was rejected—thank God! That's when we went to Plan B and the option that has served us well over the years—choosing four headline acts from the folks who have applied to perform at the festival. We pay the headliners a percentage of the gate, and the concert still ends up to be a major income generator for the festival. We also charge for the Sunday evening contra dance and pay the bands and caller a set fee—and usually come out ahead.

All out-of-town performers at Tumbleweed get a travel stipend depending on miles traveled.

This year we will be raising the travel reimbursement due to rising gas costs. Local performers still play for free, but like most performers at the festival they play for love not money. We have discovered over the years that we do not have any trouble getting people to apply for Tumbleweed because even though we don't pay much, we treat our performers very well. Performers love Tumbleweed! We sell their CDs and tapes and don't take any cuts. We feed them wonderful meals in our comfortable hospitality center. Chris Mesford is our chief cook and hospitality chair, and she outdoes herself every year. We've come a long way from the early days when we served meals in the yellow-jacket-plagued gazebo area!

We offer other perks that save our performers money, with optional home stays and discounts at local hotels and motels. We used to offer free camping at our local campground in Kennewick, but it is now shut down so we can only offer camping in our backyards and driveways or suggest other local RV parks. We even offer on-site massages to our performers and volunteers!

Our greatest gift to our participants is our gracious, friendly and appreciative audience. Our audience has grown over the years as local people and people from the Northwest region discover Tumbleweed. Once they have experienced this festival, they come back year

after year and wouldn't miss it. They get hooked on the ambience, the family feeling and the music. I don't know how many people (mostly local folks) have told me, "We didn't know we liked folk music!"

Tumbleweed is still a folk festival at heart, even though we conceived it as a broader thing—a *music* festival that includes a broad spectrum of music and dance genres as well as arts and crafts. We have drama by the Academy of Children's Theatre and we have had opera and classical music. What we haven't had is hard rock music, though we have some folk/rock and reggae and pretty rockin' "youngblood old-time music" with bands like Seattle's Creeping Time. Some folks want to keep it a strictly acoustic music festival and others feel it doesn't hurt to be a little broader in scope. When we first started Tumbleweed, we accepted almost everyone who applied and scheduled people once or twice just to fill in the slots. Now that we receive many more applicants than we have space for, we can afford to be more selective and weed out the acts that don't seem appropriate for Tumbleweed. Our first criterion is quality, but other considerations like technical needs and volume also come in to play. We have a committee of five people, each of whom listens to all submissions and gives each one a numerical score on a scale of 1 to 5 (a pretty subjective process). These scores are averaged and then all performers are ranked in order according to total score, with the top 80 or so scheduled for the festival. If there are openings later on, some of those on the waiting list are scheduled in. It is difficult now because it is hard to turn down people who have appeared regularly at the festival and new ones who we wish we could have but just don't have room for. We are trying to figure out how to add a fifth outdoor stage so we can accommodate more acts or eventually go to three days instead of just two, but none of this will happen this year. In choosing our four acts for the evening concert we consider ranking and score, but also history, draw and a balanced program. We have had some repeat headliners but we have instituted a three-year rule so we won't schedule the same act if they have headlined in the last two years.

Since the beginning, one special feature of Tumbleweed has been the songwriting contest. Our contest is somewhat unique because each year we have a different theme and we ask that the submitted songs fit the theme. The theme is a challenge, but we try to pick themes that are pretty broad like "Peace," "Energy," "Songs for Working Folk," etc. This year's theme was "Journey or Journeys," which was supposed to be sort of tied

in to our regional emphasis on Lewis and Clark. We got a lot of road songs and songs about travel and inward and outward journeys, but none about Lewis and Clark! We actually got 47 entries, which was the most ever! We had an impartial pre-judge who narrowed the selection down to 10 finalists and three alternates. The 10 finalists will perform their songs at the festival for three judges. The winner of the contest will receive a monetary prize and a special copper wire trophy made by my husband John, and they will perform their song at the evening concert. My dad, who was a metal sculptor, made the trophies for many years, but now John has taken over the job. Second and third prize winners will also receive checks and mini-trophies.

Another special event at the festival is a band scramble, which is open to everyone at the festival. Names are drawn from a hat and *ad hoc* bands are put together. They have one hour to pick two songs or tunes, practice and then perform. It's crazy, but a good time is had by all, and there are prizes for all participants. Our free Sunday night nautical concert will be back by popular demand with about 20 or more nautical singers on stage trading songs and the audience joining in on the choruses and refrains. More nautical singing follows at the participants' party at a local pizza parlor. This party is supposed to be exclusively for participants and groupies, but the "groupie" category keeps expanding as we all become one big happy family and no one wants the festival to end.

Tumbleweed is a great participatory experience. Performers not only entertain, they also teach. We have about 40 free workshops for musicians, singers and dancers. There is an open mic stage where anyone can sign up to perform. Jamming is encouraged and flourishes around the Community Center. Our dance venue has both performances and participatory workshops. We have all sorts of dancing—international folk, line dancing, modern dances, ballet folklorica, Irish dancing, swing, waltz, square dance and contra dancing. The Sunday contra dance at the Community Center ends the festival for those not singing shanties at the pizza party.

Tumbleweed is a labor of love. It is entirely run by volunteers. More than 100 volunteers work at the festival itself, manning the information booth, doing sound, cooking and serving food, being stage managers and emcees, gofers, button sellers, etc. Most of these volunteers are local folks and members of Three Rivers Folklife, but even our performers are getting involved as volunteers. About 20 core people do the bulk of the planning and pre-festival work like fundraising, publicity, performer selection, scheduling, graphics, logistics,

volunteer recruitment, meal planning, etc. No one gets paid, not even the Director/Coordinators. Janet Humphrey was coordinator for three years, followed by Kendal Smith for two years. This is my fourth year and I am hoping to find someone to mentor into the job, but I am not burnt out yet. We volunteer because we love and believe in Tumbleweed. Our performers don't perform for the money either. They are also dedicated volunteers.

One of our goals in designing Tumbleweed was to build community. Tumbleweed is our gift to our local community. We offer a broad-based easily accessible musical experience with something for all ages and musical tastes. Our local community has supported us with sponsorships, grants, and lots of in-kind donations. We receive grants from the City of Richland's hotel/motel tax funds to do out-of-town and regional publicity, and some of our local hotels and motels offer significant discounts to performers and attendees who indicate when they register in advance that they are coming for Tumbleweed. Our local audience affirms that we are doing the right thing and they love our festival. The festival strengthens a sense of community in our folklife society as we all work together to put on the festival. Finally, Tumbleweed builds community among Northwest musicians and dancers as we gather at the end of summer to meet and interact and reunite with the folk family. In many ways, Tumbleweed is like a family reunion. Many people have told us it's "like Folklife used to be." We are not trying to replicate or compete with Folklife, but we are a very shrunk down version of our mother festival. We do admit to wanting to be an alternative to Bumpershoot and in many people's minds we definitely are. But that's a whole other story.

So, if you like small crowds, appreciative audiences, participatory music and dance, great hospitality, riverfront parks, sun and shade, good food, arts and crafts, family fun, meeting and greeting the folk community, and a heck of a good party, come on down to Richland on Labor Day weekend. As they used to say to that little kid Mikey, "Try it! You'll like it!"

To find out more about Tumbleweed Music Festival, check out our Web site at <http://www.3rfs.org/> or call 509-528-2215.

Micki Perry is a founding member of Three Rivers Folklife Society. She is the 3 RFS concert booking agent and Coordinator of Tumbleweed Music Festival. She is also a songwriter whose parody songs are infamous, plays autoharp, and has performed with her husband John for almost 40 years.

REVIEWS

BUY LOCAL MUSIC FROM INDI ARTISTS!

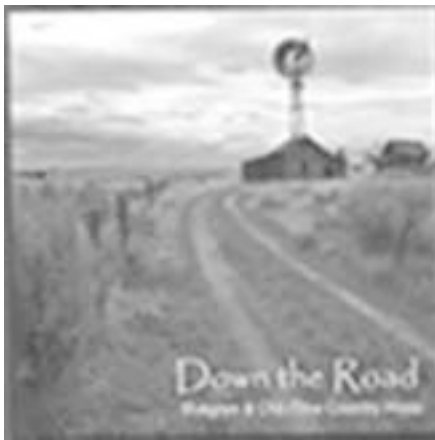
LOCAL

Bluegrass

DOWN THE ROAD: DOWN THE ROAD

(Old Barn Records 001;

www.downtheroadband.com) Available at
Dusty Strings, The Folkstore, etc.



While members of the full bluegrass band Fidelity Grange, Gary and Cathi Davidson had a side project whimsically named Fern and the Honey Do's, which was an increasingly popular act at family-friendly venues around Puget Sound. With 'Grange on hiatus, the Davidsons and mandolinist John Tubbs have renamed their little combo *Down the Road* and released a fine, punchy CD, combining old standards, modern folksy acoustic numbers and a couple originals. The group has a fuller, more varied sound than one would expect from a trio, as all three members sing, and the Davidsons have two completely different guitar sounds between them. The album opens with a stinging version of "Going Across the Sea", with Tubbs on vocal. Cathi sings the next, another traditional tune, "Little Bunch of Roses", while the whole group gets in on the good old Buck Owens hit, "Gonna Have Love." (Note to jammers everywhere: Most of Buck's book, unplugged, makes for good bluegrass.) Cathi Davidson has always been the folkie in her bands, and she pulls out two of the great Nanci Griffith tunes for this al-

bum, "Ford Econoline" and "Love at the Five and Dime." She has a powerful voice with just a hint of twangy edge, and a sincerity that suits this material well. Hub Gary, on the other hand, possesses a mournful, sandpaper baritone that works well for lead or backup, especially on the group's Stanley Brothers and Delmores covers. Gary is the instrumental star of the CD. Gary's hero is Norman Blake, and he's gaining on the Georgia gentleman. Blake-ish picking fills the record, such that *Down the Road* has that same warmth and sense of delight as Norman & Nancy records. Neat! (Tom Petersen)

Celtic

JUST UP THE HILL: TALISMAN

(self issued: Talisman 004D)



Vancouver, Washington's Talisman is a classy group of veterans of Celtic music, and their recent CD, *Just Up the Hill*, is a classy, spirited hour plus of Emerald Isle classics and originals done in the tradition. The group's sound is centered around Carl Thor's hammered dulcimer, but unlike similar ensembles, in which the supporting musicians try to match the lead's delicate sound, Talisman has the guitar roaring and the fiddle charging. While the group itself promotes the soothing side to its music, there's no avoiding that "St. Anne's Reel" and "Morrison's Jig" started out as dance tunes, and Talisman isn't going to try to hide it. Those tunes are amid medleys that stand out as especially enjoyable

cuts. Thor's originals are also outstanding. "The Moss Grows Thick" fits well with "Morrison's Reel", and the two standalones, "Silver Falls Interlude" and "The Friendship Waltz" are as beautiful as their titles imply. Perhaps the most interesting piece is Bill Staines' "The Roseville Fair", which makes good use of that artist's tunefulness. All of Talisman's members are very talented and experienced, and the group in various forms performs regularly around their home base. *Just Up the Hill*, cut in 2004, had Jeff Kerssen-Griep on guitar and Sara Martin on pennywhistle. Laura Bissonette played fiddle on the CD but has stepped down as a regular performer, her place taken by another dab hand, Portland's Ian Clemons. (Tom Petersen)

Country

DEADWOOD REVIVAL: DEADWOOD REVIVAL

(self issued; www.deadwoodrevival.com)



Whoa: Port Angelenos Kim Trenerry and Jason Mogi, calling themselves Deadwood Revival, have produced themselves a great, fresh sounding CD that manages to mix several influences without making a big show of it. I spent the week listening to Deadwood Revival, alternating with this year's big-label flavor of the month, the Duhks, and Deadwood's far better. The Duhks (think Eurythmics Unplugged), like so many others, chase you around the yard yelling Listen to Our Reggae Grass! Listen to our

Klezmer Funk! Listen to our Celtic Acoustic Country Rap Lounge Boogie! Deadwood Revival, if reminiscent of anything that has gone before, suggests The Band: obviously deeply rooted in well known traditions, but never lifting licks, crossing styles, or mixing up instruments for the sake of proving it can be done, or to prove how hip they are. Trenerry and Mogi have written some great songs, and the two are very talented multi-instrumentalists. Trenerry is an assertive guitarist and steady bassist who sings like a young Nancy K. Dillon. Her song "Southland" is a great slow blues, but her "Rainy Day Blues" is a funny, bouncy country ditty. Mogi, a fine clawhammer banjo player and creative percussionist who sounds somewhat like Rick Danko, wrote most of the songs on the disc, and his "Passenger Side" and "Cover My Tracks" are such great country classics it's hard to believe they aren't oldies. The disc does have a sprinkling of traditional songs ("Darling Corey" rocks, "Tempie" and "Old Mother Logo" are straighter) and they fit right in. This is a terrific record! (Tom Petersen)

Local Singer-Songwriter

STEPHAN PLUMMER: PATTERN OF LOVE
(Self-issued/scrowplum@earthlink.net)



If Stephan Plummer sold insurance, I'd sign up immediately. Trust being key, it would be earned in spades by her high level of believably authentic sincerity and care. In this case, no signature is required. In fact, the signature is provided for you, the listener, through her consistent thread of honorable intentions to sing her heart out with her solid and strong, velvet voice.

In **Pattern of Love**, her latest CD, Stephan makes singing sound easy and her smooth delivery makes it easy to listen. Born in Winchester, Virginia, "the twelfth of thirteen children in a musically gifted family," Stephan's innate

musicianship was nurtured from a very young age. Her collection of songs is accompanied by an impressive set of musicians including Jeanette Alexander, on piano (who also co-wrote some of the tunes), Geoffrey Castle on violin, Roberta Downey on cello, Jal Feldman on piano and Peter Turok on bass, keys and percussion. Peter co-produced the CD with Stephan.

If you're looking for acute personal disclosure in this CD, you're out of luck. Stephan's hopes and beliefs infuse the nature of her expression and, conceptually, her faith in God acts as her main organizing principle: "Whatever it is/God is by your side/whatever you're goin' through/ you don't have to hide/I know you're afraid to cry but just let your tears fly." Musical arrangements do beautifully well to enhance each song's emotional tone and atmosphere. The synthesis of voice and instrumentation, with Stephan's acoustic/electric guitar work, is simply elegant with Stephan's fine voice leading the way. As for that insurance policy, give Stephan's CD a listen to see how one woman's determination paid off. (Pamela Sackett)

Bluegrass

KATHY KALLICK BAND: WARMER KIND OF BLUE CD
(Copper Creek)



Formerly of the Good Ol' Persons, Kallick leads her own group here for a second album of mainly straight ahead newgrass. The cuts are roughly half covers and half originals. The originals are all good with the title cut and "Friend Of Mine" being stand outs. Kathy sings most of the songs although on several, bassist Amy Stenberg takes over and does quite well at that. The musicianship is all first rate, with mandolinist Tom Bekeny a real stand out. His self-penned instrumental "Metropolis Blues" is a winner. The other instrumental on the disc, "A Dirty Riff" is also

worth a listen. To round things out there's a fine rendition of "Honky Tonk Blues" included. This is a good album and would be enjoyed by most bluegrass fans. (Lars Gandil)

Hammered Dulcimer

THE DIVINE DULCIMER: RICK FOGEL
(Whamdiddle 107)



This new album by one of the Northwest's greatest ambassadors of traditional music, Rick Fogel, is just like the man himself: big, fun, gregarious, joyful, and fascinating. The title and the cover photo of a tuxedoed and carefully coifed Rick suggests a quiet, reverent album of church favorites, and sure enough, there are "Jesu, Joy of Man's Desiring" and "Sleepers Awake," all ready for you, next time your friends put you in charge of doing the music at a pal's wedding. But hold on, folks, 'cause we've got the music for the reception and the bachelor party too! Read these two words in the same sentence for the first time in your life: rowdy dulcimer. Fogel is all over the 5-octave, bass and soprano dulcimers (overdubbed and/or backed by young hammering hotshots Josh Pemberton and Simon Chrisman), doing aggressive fiddle tunes like "Leather Britches" and "Pig Ankle Rag". His version of "Florida Blues" is some of the hardest swing you'll ever hear, and emphasizes the important choice of bass accompaniment instead of guitar or fiddle. Bassist Greg Youmans makes the many Celtic tunes really move, while Rick keeps the overall sound crisp, damping the strings to avoid the endless ringing that can turn hammered dulcimer records a bit drone-y. This is a great record that anyone will enjoy, and which also really pushes the limits of what a hammered dulcimer can do: let it inspire both new and veteran players alike! (Tom Petersen)

BLUES

SEAN COSTELLO CD

At the tender age of twenty five, singer/guitarist Costello has released his forth album. Although usually a Chicago blues artist, here he dabbles in other styles including soul, funk and rock. Sean includes songs written by Johnny Taylor, Al Green and Bob Dylan. The album was produced by the well known Steve Rosenthal. The result is an unqualified success. Costello easily moves from one style to the next. Dylan fans should take note of his soulful rendition of "Simple Twist Of Fate." His own compositions also come off well, especially "No Half Steppin'." All in all, an interesting album. (Lars Gandil)

BLUEGRASS

BLUEGRASS PRIDE: EAST TENNESSEE STATE UNIVERSITY
(Now & Then NTC D 2002)

This keepsake album by the students in the Bluegrass and Country Music Program at ETSU can't be critiqued in the usual way. Some of these kids are going to make a career of it, and ought to, and others may just be in the program as an interesting sidelight in their college careers. The East Tennessee program is an important, laudable effort to record, study, and pass on Bluegrass. It provides training for those who might not come from backgrounds or areas of the country where immersion in the Real Thing is available; some students are classical musicians, or rockers, looking to expand their horizons. Taking the CD as a sort of "blanket audition," we can try to spot tomorrow's stars today. Strong candidate number one is Becky Buller, a singer and fiddler. Her song "In Those Mines" is so solidly traditional it could pass for having been written 50 or more years ago, and her Hazel Dickens-soundalike vocals ought to have any Bluegrass outfit clamoring for her services. The other Buller song on the CD is more in a Hank Williams Jr. vein, and has better "flow" than much of ol' Bocephus' recent material, so he should give Becky a call. Becky has a CD of her

own out, called *Rest My Weary Feet*. Mandolinist Taro Inoue has some major chops and contributes a pretty waltz, "Dorothy Waltz." At latest report, he's joined the band Bluegrass 45, one of the top Japanese bands. Guitar player Daniel Boner has an appropriate rough, lonesome sound that could take him places and writes songs fans of '60s country will love. The album closes out with three students who are "already there:" Heidi and Roy Andrade and Martha Scanlon . . . you know them as the Reeltime Travelers. Their term projects are "One Time Charlie's Railroad Blues," a hustling bit that conjures Jimmie Rodgers, and "Chickens of Barnfeld," an absolute knock-out of an old-timey fiddle tune. Give these kids an A! (Tom Petersen)

HAMMERED DULCIMER

JOURNEY TO THE HEARTLAND:
KEN KOLODNER
(Maggie's Music, MM231)

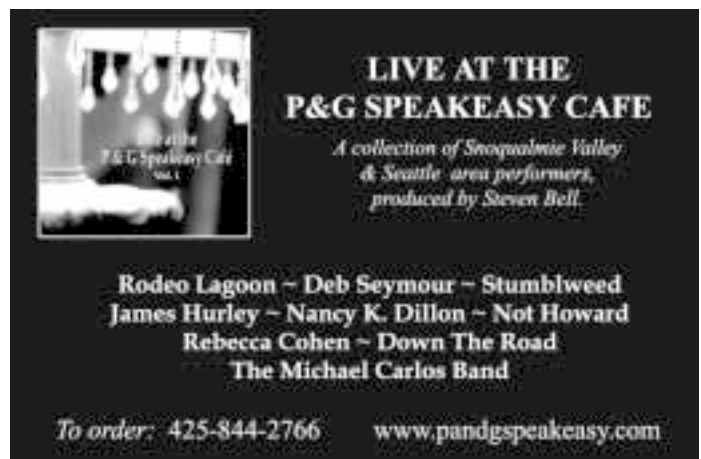
Not much needs to be said about a pro like Ken Kolodner – he may be the greatest hammered dulcimer player in America, and he's on top of his game with *Journey to the Heartland*. He does just what we hope the Big Guys should do, seeking out the rare and forgotten old tunes and writing great new ones in that tradition, instead of burdening the audience with the same old remakes and jam faves, as some are content to do (ahem.) Kolodner, also a prize winning fiddler, accompanies himself on most tunes, and has a couple friends add texture here and there. The liner notes are also very professional, without being cold or clinical, and go beyond the usual comments. Apart from the usual acknowledgements to his sources (which include our Seattle friend Greg Canote) and the histories of the songs, Kolodner shares his writing and arranging process, such that we understand how he developed originals that fit so seamlessly with the old tunes. A great effort all around. (Tom Petersen)

NORTHWEST SEAPORT MUSIC

BY DAN ROBERTS

Friday, August 5, we will have our Sea Chantey Sing ONE WEEK EARLY, so as to avoid trying to sing over BB King. We will meet between the WAWONA and the wood shop at 8 PM to celebrate songs of the sea. All voices and ears welcome. The leader this time will be a SURPRISE (I can hardly wait!). No admission charge, but donations will be solicited and accepted to help support Northwest Seaport's many programs. Sweet and savory snacks and hot and cold beverages available. Info: (206) 447-9800 www.nwseaport.org

Saturday, August 27th, Northwest Seaport proudly presents two groups for funny bone tickling. 8 PM, at South Lake Union Park. SANGER & DIDELE have amused, amazed, and dazed audiences for years with their fractured folksiness, many of them nautical. These two (so far) unsmothered brothers will perform their not-quite-hits, such as "Puff the Calamari" and "Sinking" for your possible enjoyment. HALIBUT STEW is Alan Hirsch and Stan James, two veterans of the Northwest folk scene. They will keep you giggling with some of Ivar Hanglund's classics and other oddities. General Admission \$10, seniors, students, and maritime heritage organization members \$7. Sweet and savory snacks and hot and cold beverages available. Info: (206) 447-9800. www.nwseaport.org



LIVE AT THE P&G SPEAKEASY CAFE
A collection of Snoqualmie Valley & Seattle area performers, produced by Steven Bell.

Rodeo Lagoon ~ Deb Seymour ~ Stumblweed
James Hurley ~ Nancy K. Dillon ~ Not Howard
Rebecca Cohen ~ Down The Road
The Michael Carlos Band

To order: 425-844-2766 www.pandgspeakeasy.com

VICTORY MUSIC

THE ANNUAL PICNIC



NON-ALCOHOLIC

MAGNUSON PARK

7400 SAND POINT WAY NE SEATTLE

SUNDAY AUGUST 14

12:00 PM TO DUSK

SOUNDSTAGE
BRING YOUR INSTRUMENTS
OPEN JAM ALL-DAY

OPEN MIC

BRING A MAIN DISH OR SOMETHING TO PUT ON OUR HOT BBQ

VICTORY CALENDAR

To make a calendar submission go to:
www.victorymusic.org
 and enter your data.

AUGUST 2005

08/03/05 Mimi Fox & Greta Matassa McCormick Park NE Stephens St. & Main St. NE Duvall, WA 6:30 p.m. Free Virtuoso jazz guitarist Mimi Fox joins forces with vocalist Greta Matassa to form a dynamic jazz duo. 425-788-2983

08/05/05 Cady Finlayson-Spirited Irish fiddle Thurston County Fair 3054 Carpenter Rd. S.E. Schwab Stage and Food Court Lacey, WA 4 pm and 7 pm \$6 (fair admission) Spirited Irish fiddle show as part of Harp and Shamrock tour Fair info: 360-786-5453

08/05/05 MJ Bishop & ThorNton Creek Magnolia Summer Festival Downtown Magnolia Seattle, WA 5:00-6:30pm free MJ and ThorNton Creek return to this fun festival. Stage is right next to the beer garden! :) www.mjbishopband.com

08/07/05 John Weiss with Reggie Miles History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm from May 1st through Sept 25 John Nordstrand 206-675-8875, 425-641-3196

08/08/05 Cady Finlayson Harp and Shamrock Irish Fiddle tour Ravenna-Eckstein Community Center 6535 Ravenna Ave NE Seattle, WA 7:30 p.m. Admission by donation Spirited Irish fiddle show/CD release tour of NW www.cadyfinlayson.com or (206) 524-3375

08/10/05 Jujuba McCormick Park NE Stephens St. & Main St. NE Duvall, WA 6:30 p.m. Free Jujuba delivers an infectious, danceable, and funky style of Nigerian

08/20/05 Michael Guthrie EL DIABLO - 8:00 - 10:00 pm 1811 Queen Anne Ave. North Seattle, WA Free 206-285-0693 www.moorafa.com

08/21/05 Northgate August Festival NW Outpatient Center Grounds (across I-5 fr Northgate Mall) 10330 Meridian Ave. N Seattle, WA 11:00am-6:00pm Free! Performers include File Gumbo, Brian Butler, Nancy K. Dillon, John Nelson, Tim Noah, Johnny Moses, more! www.northgatemusic.org

08/21/05 PK Dwyer History House of Greater Seattle/Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm from May 1st through Sept 25. John Nordstrand 206-675-8875, 425-641-3196

08/24/05 Electric Bonsai Band, Hilary Field, Scott Katz McCormick Park NE Stephens St. & Main St. NE Duvall, WA 6:30 p.m. Free A musical mix of classical guitar and two favorite singer/songwriters. 425-788-2983

08/25/05 Brad Warren Crossroads 15600 NE 8th St. Bellevue WA 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcase alternating Thursdays at Crossroads. www.livelocalmusic.org

08/27/05 MJ Bishop & ThorNton Creek Village Pub 3221 W. McGraw St. Seattle, WA 10:00pm-1:00am no cover charge. A great little pub in the Magnolia Village. www.mjbishopband.com

08/28/05 Dan Roberts History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sun-

change the world. Acoustic blues and singer/songwriter. Malcolm Clark 360-740-4312

Every Tuesday Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston), WA 6:30 Music 7:00-10:00 \$3. \$2. members The grand-addy of them all. In a GREAT venue with super food. A piano & sound system provided.

Every Wednesday Columbia Street Irish Seisium Fishbowl Brewpub 515 Jefferson St SE Olympia, WA 8 - 10 pm free An open, intermediate Irish session. Tune list available: <http://home.attbi.com/~burtdabard> 360-866-4296 e-mail: burtdabard@attbi.com

Every Wednesday Acoustic open mic & jam The Tequila Bar at Burrito Heaven 2101 Harrison Ave NW Olympia, WA 9PM Free!

Every Wednesday Malcolm Clark Acoustic Open Mic The Shire 465 NW Chehalis Ave Chehalis, WA 7-9pm free Acoustic open mic, singer/songwriters welcome Malcolm Clark 360-740- 4312

Every Wednesday Mid-Week Jam Laurelwood Event Center 123 North Blakeley Street Monroe, WA 7:30pm- 10pm Donation Jam- live & on-stage! Any genre. Smoke free. 360-794-8317

Every Wednesday Floyd Standifer Quintet New Orleans 114 1st Ave S Seattle, WA 8:00 free swinging, singing jazz

Every Wednesday Mike Jaap hosts the Jaap Jam Jazzbones 2803 6th Ave Tacoma, WA Sign up 7:00 Jamm at 8:00 \$. performing musicians free Open to all genres. Drums, guitar & keyboards available. You can win gift certificates & prizes. 253-396-9169

Every 1st Thursday S.O.N.G. meeting NW St John Vianney

425-788-2983
08/11/05 Kristin Connell Crossroads 15600 NE 8th St. Bellevue, WA 6:30-8:00pm Free! Puget's Sound co-sponsors Singer/Songwriter Showcase alternating Thursdays at Crossroads. www.livelocalmusic.org
08/11/05 The Crooked Jades & Foghorn Old-Time Revival The Tractor Tavern 5213 Ballard Ave Seattle, WA 9 pm \$10 Innovative SF Americana string band The Crooked Jades play driving dance tunes & haunting ballads from their new EP, Kyra Baele
08/12/05 Phil & Vivian Williams Beacon Rock State Park, Upper Picnic Area Shelter State Rte. 14 Skamania, WA 7:30 PM \$5 per car parking fee Fiddle music of the Lewis & Clark expedition Jill: 206-684-7324; Beacon Rock SP: 509-427-8265
08/13/05 MJ Bishop & ThorNton Creek Water Street Brewing & Ale House 639 Water Street Port Townsend, WA 9:00-midnight no cover MJ Bishop & ThorNton Creek perform at the best brewery pub in Port Townsend! www.mjbishopband.com
08/13/05 Phil & Vivian Williams Cape Disappointment State Park outdoor amphitheater Robert Gray Dr. at Cape Disappointment (Fort Canby) Ilwaco, WA 7 PM \$5 per car parking fee Fiddle music of the Lewis & Clark expedition Jill: 206-684-7324; Jon at park: 360-642-3029
08/14/05 Blue-ize * Mike Fleck & Galena Reiter-Thomson History House of Greater Seattle - Sculpture Garden 790 N 34th St. in the Fremont Neighborhood Seattle, WA 2-4pm Free/Open to the public Part of the "Music in the Sculpture Garden" summer series. Performances every Sunday, 2-4pm from May 1st through Sept 25. John Nordstrand 206-675-8875, 425-641-3196
08/17/05 Stickshift Annie with Kimball & the Fugitives McCormick Park NE Stephens St. & Main St. NE Duval, WA 6:30 p.m. Free Stickshift Annie Eastwood combines elements of blues and jazz with a sultry, sensitive tone that rocks the house. 425-788-2983
08/18/05 Gypsy Soul (Acoustic Soulful Rock) - CD Release Concert The Premier 1700 1st Ave S. Seattle, WA 7:30 \$12 adv/\$15 door Intl. touring acoustic rock group releases their 8th CD. If you like Shawn Colvin, Sarah McLachlan & Bonnie Raitt. Heidi Bowen: 425-427-9058 Saturday

425-8875, 425 641-3196
08/31/05 Alice Stuart & the Formerlys McCormick Park N E Stephens St. & Main St. NE Duval, WA 6:30 p.m. Free Way ahead of her time, Alice Stuart blazed the trail for women in rock and roll (Best Guitarist of 2005-Seattle Weekly). 425-788-2983
08/31/05 MJ Bishop & ThorNton Creek Highway 99 Blues Club 1414 Alaskan Way Seattle, WA 8:30-11:30pm \$5 MJ Bishop & ThorNton Creek play Wednesday night "Roots" night at this local favorite blues club. www.mjbishopband.com

change from Mills Music (I check the phone # to be sure!) 425-806-0606
Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue, WA sign up 5:30 Music 6:00-9:00 free Food Court/shopping center/book store. Market stage has a piano & great sound system victory@nwlink.com
Every 2nd & 4th Thursday Victory Music Open Mic EspressoAmericano Everett Public Library, 2702 Hoyt Ave., at California Everett, WA Sign-up 5:30 - 5:45; Music 6 - 9:00pm Free victory@nwlink.com
Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia, WA 7:30p until 10:00pm no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits & company. http://home.comcast.net/~onebutch
Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton, WA 7ish - 10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play! 206-790-3851 Martin Nyberg
Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle, WA 7:00-10:00 no cover Swinging hot jazz for listening & dancing. 206-622-2563
Every Thursday Out of Tune Open Mic 15th Avenue Bar 7515 15th Ave NW Seattle, WA Sign up 8 Show starts 8:30 Open mic music and poetry 206-208-3276
Every Friday Barrie Vye's Jazz Defense Latona Pub 65th & Latona Seattle, WA 5:30-7:30 Contemporary jazz trio. 206-352-9176
Every second Friday Puget Sound Live Local Meadowbrook Community Center 10517 35th Ave NE North Seattle, WA 7:30 \$5-\$10 sliding scale Listen to live local music in an intimate, smoke-free, family-friendly environment. 206-684-7522
Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma, WA 2 - 4 pm free free beginner/beginner-friendly session Tune list on www.sessionsnw.com/washington.html
Every 1st and 3rd Saturday Tacoma Celtic Players O'Farrell's Restaurant 1100 N. Meridian Puyallup, WA 2pm-5pm free This is an open Irish/Celtic session for beginner and intermediate players. Non-smoking venue, great food and staff! Jamie Marshall : lowellirish@yahoo.com

WEEKLY VENUES

Every 1st & 3rd Sunday Victory Music Open Mic Alderwood Mall by the fireplace in the food court. Sign up 4:00-4:45 Music 5:00-7:00 Free
Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.co 7281 W Lake Sammamish Pkwy NE Redmond WA 4 p.m., Second Sundays free Monthly Cape Breton traditional session open to players at all levels; dancers or singers welcome. Susan M Burke (susanmcburke@msn.com)
Every Sunday Fabo's Sunday Session Fabo Irish Pub 801 First Ave Seattle, WA 4:00-7:00 Come join the Fun!
Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is, WA 7:00-9:30 donation. 2 songs sometimes more it time permits 206-842-6725
Every Sunday The Scotty Harris Band featuring Mark Whitman China Clipper Shoreline, WA 9:00
Every Monday Open Mic Jazzbones 2803 6th Ave Tacoma WA sign up 6:00-7:00 \$3. Prizes \$25. 1st place. Featuring a different artist each week. 253-396-9169
Every Monday Singer/Songwriter's showcase The Hopvine 507 15th Ave E Seattle, WA 7:45 free Each week 3 different singer/songwriters...come in and enjoy
Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle, WA sign 6:00-6:45 music 7:00 donation Great venue for sound and food & books!! 253-428-0832
Every Tuesday holotradband New Orleans Restaurant 114 First Ave S Seattle, WA
Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis, WA 7-10pm Free Bring you axe and

FESTIVALS & CONFERENCES AND CAMPS

BY JANET HUMPHREY

Compiled from letters, flyers, phone calls, Festivals NW Directory etc. To the best of our knowledge, this information is correct, but please call ahead before you leave home! Dates & places change. We'd love to help you publicize your event. If you would like to have your event featured as a Recommended Road Trip or would like to add to the festival postings be sure to let us know well in advance. Send available information as well as a contact number, address, date and event line-up to Victory: POB 2254 Tacoma, WA 98401-2254. Send e-mail to victory@nwlinc.com or directly to Janet: humphrey@musician.org. We do not have the space to list every activity in the area, but please call us if you are looking for something to do in your neighborhood. We can help!

There are more great bluegrass festivals in August than any other time of the year. Most events offer camping and great family atmosphere. Many have a website and all have wonderful jam sessions. Be sure to pack sunscreen and extra strings!

7/29 - 8/6 Lark in the Morning Music Camp Mendocino, CA. Camping in the redwoods with a week of music instruction. A staff of nationally-recognized artists teach daily workshops. Topics are extensive and include concertina, dancing, guitar, bozouki, slack key guitar, percussion, dancing and ethnic music styles. Scholarships available. Register now. www.larkinam.com

8/1 - 6 Idaho International Folk Dance Festival - Rexberg, ID. Dancing from many countries, performances, workshops, street dance, live music and a parade. www.rexcc.com

8/7 Bainbridge Is. Music and Art Festival Bainbridge Is. WA. Juried arts and lots of music. Kids activities and interactive arts demos. www.biparks.org

8/4- 6 Rocky Mountain Accordion Celebration - Philipsburg, MT. Everything accordion, jams, concerts, dances, food and fun. 800-525-0169 www.accordians.com/rmac

8/3 - 13 Oregon Festival of American Music - Eugene, OR. Annual event hosts many styles of music. This year's Oregon Festival of Ameri-

can Music, Cole Porter - Night & Day will explore the many facets of Porter's musical artistry. Cole Porter was a true musical chameleon, adept at writing songs that were as appropriate in the most elegant French cabarets as they were on the Broadway stage. To that end, Porters music will be presented in a number of different settings, from cabaret to classical to jazz. Also featured will be five performances of a reconstruction of the original version of Cole Porter's smashing musical farce *Anything Goes*, returning to the original Bolton-Wodehouse-Crouse-Russell script as it was performed at its Alvin Theatre premiere in 1934. In addition there will be five afternoon and four evening concerts, culminating with a grand finale outdoor concert at Cuthbert Amphitheater. www.ofam.org or 800-248-1615

8/4 - 14 Festival at Sandpoint - Sandpoint ID. Annual festival. Jazz, pop, folk, blues and symphonic. www.festivalatsandpoint.com

8/5 - 6 Port Townsend Country Blues and Heritage Festival - Pt. Townsend, WA. Three stages of the finest blues in the country. Great two-day celebration of the best of America's acoustic blues tradition! Main stage blues at Fort Worden State Park, and Blues in the Clubs in downtown Port Townsend. www.centrum.org

8/5 - 6 Northern Rockies Folk Festival - Hailey, ID. Annual event featuring dancing, loads of music food, crafts and art. 208.788.2700 or www.nrff.net

8/5 - 6 Vashon Island Earthfair - Vashon, WA. Island Earthfair is an annual event that exists for three days in a beautiful outdoor setting to celebrate our role as caretakers of the earth. An educational summit of workshops, speakers and seminars that reflect a holistic and positive vision for the future. A lively atmosphere of music and celebration but also a summit of caring people will join together to light the flame of consciousness and planetary transformation. Featured will be workshops, speakers and demonstrations that relate to the environment, spirit, holistic health, natural living, yoga, vegetarianism, sustainable agriculture, ecology, and recycling. Workshops, drumming circles, sustainable living demos and loads of healthy living exhibits. Performers include Amber Norgaard, Courtney C. Patty, Sonya Heller, Carrie Clark,

Kym Tuvim, Holly Figueroa, Rachel Harrington, Kellee Bradley, Cat Kinsey and more. www.islandearthfair.org

8/5 - 6 North American Jew's Harp Festival - Bay City, OR. Gathering of Jews harps from around the country and music styles from all over the world. Other featured instruments include clacka mores, rattlebones and digeridoos. Workshops, concerts, open mike, band scramble. Camping available. www.jewishsharpguild.org

8/5 - 7 Harmonica Contest and music Festival - Yellow Pine, ID. Camping in the forest, jams sessions, cowboy poets and harp competition. Dancing, arts and other reedy endeavors. www.harmonicacontest.com

8/5 - 7 Clatskanie Bluegrass Festival Clatskanie, OR. Bluegrass Bands, traditional and folk. The following bands are featured: Prairie Flyer, Roundhouse, Fern Hill, Zach Driscoll & Three Quarter Time, Head For The Hills, High Country, Snowbird Express, Southwest Ramblers. Featured also is the infamous Thursday Eve Corn Feed with Chili Beans & Corn Bread on the side! Camping on green park grass is \$25.00 for Wednesday through Sunday night...total! (yes, that is \$5.00 per night...starting Wednesday, Aug 3). Sites are available prior to the festival start, but you must pay the regular park fee; grass camping is not available prior to Wed. Limited power hookup is available for an additional \$15.00. NO reservations...plenty of room is expected. Band scramble, open mike, camping and jamming. 928.632.5639

8/6 Leavenworth 11th Annual Acoustic Music Festival - Leavenworth, WA. Lots of great acoustic music held in River Front Park. Kid friendly venue includes easy access to river and play area. Free! 509-548-5779 www.leavenworthcoffeehouse.org

8/6 - 7 Renaissance Fantasy Faire - Purdy, WA. Jousting Celtic music, goofy ye olde clothing and great vendors. Live chess match, kids activities, and 300 performers. www.gigharborrenfaire.com

8/6 - 12 Puget Sound Guitar Workshops Bremerton, WA. Great one on one guitar and other instrument intensive music camp for all levels with top flight local, regional and national instructors. Jams, labs and concerts. Register now. www.psgw.com

8/8 - 10 Arlington Garlic Festival - Arlington, WA. Annual garlic festival. Enjoy great garlic cuisine, live music, blues and vendors. Held on a 300-acre ranch complete with grassy meadows and kids activities. www.garlicfestival.net

8/12 - 14 Mount St. Helens Bluegrass Festival - Toledo, WA. Annual festival featuring re-

gional and national acts. Performers include the OHOP Valley Boys, Cedar Ridge, Prairie Flyer and more. Childrens events, gospel, workshops and jamming.

www.washingtonbluegrassassociation.org

8/12 - 14 Bluewaters Bluegrass Festival Medical Lake, WA. National and regional bluegrass bands, RV (dry) camping is available. Tent camping not assured yet. Price for the festival is \$15 for two days and \$10 for one day. Waterfront Park is on Medical Lake, and has facilities for family recreation, as well as fishing on Medical Lake, a restricted gear lake. Best of all, the concert area is totally shaded by a canopy of ponderosa pines. Medical Lake is five miles north of I-90 and 20 miles west of Spokane. For more information, contact Carol Belle Branch at 509-235-8480.

8/12 - 14 Musician's Rendevous - Yellowstone National Park, MT. Acoustic music event with jams, concerts and workshops for both musicians and the public. www.yellowstone.visit.com or 800-322-4143.

8/12 - 14 Magical Strings Summer Harp Camp - Olalla, WA. Instruction for all levels of player. Emphasis is on learning by ear. Tuition covers entire weekend. Bring your own instruments. Enjoy harp circles, campfires and good company. www.magicalstrings.com.

8/13 Whidbey island Highland Games Whidbey Is, WA. Live music, pipe bands, dancing, clan gatherings and vendors in the Scottish tradition. 360.321.6434.

8/14 & 28 Seattle Peace Concerts - Seattle, WA. Free music events in various locations visit web for full schedule. August 14 event features bluegrass bands from across the northwest. www.seapeace.org.

8/14 - 19 Bluegrass at the Beach - Nehalem, OR. Bluegrass camp for all ages! Instruction in country, flatpicking, songwriting, contemporary bluegrass styles and more. Concerts and jam sessions. Since its startup in 1992, Bluegrass at the Beach has been recognized as one of the nation's premier bluegrass music camps. Featuring stellar instructors, small classes and a balanced emphasis on instrumental, vocal, and ensemble instruction, Bluegrass at the Beach attracts students from across the nation. Camping available - beautiful setting. www.bluegrassatthebeach.com.

8/14 - 20 Lady of the Lake Family Dance week - Coeur d'Alene, ID. Sponsored by the Spokane Folklore Society. A week-long dance camp held at N-Sid-Sen retreat center. Live music, workshops, campfires and canoeing. Wonderful! www.spokanefolklore.org.

8/18 - 21 Montana Cowboy Poetry gathering - Lewiston MT. This three-day cultural event gives visitors the opportunity to experience a visual and oral history of the West and central Montana area. <http://travel.state.mt.us>.

8/19 - 21 Northwest Herbal Festival - Van Zandt, WA. Annual acoustic music event. Dancing, kids events, arts and lots of workshops. Storytelling, healing practitioners and eco-forestry lectures. www.nwherbalfaire.com.

8/19 - 20 National Lentil Festival - Pullman, WA. Annual event - lots and lots of food. Music from four stages. www.lentilfest.com.

8/19 - 21 Celtic Highland Games - Roseburg, OR. Oregon Scottish championship, Celtic Music, Athletic events, dancing. clan tents, pipers and Celtic culture. 541-673-7463.

8/19 - 21 Mt Hood Bluegrass Festival - Odell, OR. Workshops, contests, old-time radio show, band scramble and kids stuff. Camping available. This year featuring The Roland White Band w/ Missy Raines and Fletcher Bright, Hit and Run, Fragment, Great Northern Planes, The Ohop Valley Boys, Roundhouse and many more. Camping on site. www.mthoodbluegrassfestival.com.

8/20 Olalla Bluegrass Festival - Olalla, WA. Annual event featuring great bluegrass from across the Northwest. Kids events, vendors, and animal exhibits. 253-857-5604. www.olallabluegrass.org.

8/20 - 21 Canterbury Faire - Kent, WA. Festival mixes modern and medieval arts and heritage activities. Tournaments of arms, human chess game, Renaissance Villages, modern and ancient music. Childrens activities. 253-856-5050.

8/20 - 21 Seattle Hempfest - Seattle, WA. Music, speakers, hemposium, hemp foods and arts. Four stages featuring local and regional artists. More than 50 bands and performers - all free. www.seattlehempfest.com.

8/21 Brasilfest - Seattle, WA. Annual celebration of Brazilian Culture. Music, ethnic events, parade, dance and films. Seattle Center. www.brasilfest.com.

8/26 - 28 Rainier Pickin' Party - Rainier, WA. Bluegrass pickers and grinners camp out to benefit the Lions Club. Event includes concerts, jamming and lots of happy people. Dry Camping. 360-464-3259.

8/26 - 28 Oregon State Bluegrass Festival - Portland, OR. The Oregon State Bluegrass Festival will take place in Winston at Riverbend Park. Lineup includes Jackstraw, Borderline, Cascade Colonels, Crossfire, Red Dirt Road and more. For more information contact Deon and Steve Husak. Jamming, workshops and camp-

ing along the Umqua River. www.oregonbluegrass.org.

8/26 - 28 Bannock County Bluegrass Festival - Pocatello, Id.. There will be 10 bluegrass bands, music work shops, and a band contest. Camping available on the grounds. For information contact Diana Morgan 360-436-1179, www.bannockcountybluegrassfestival.com.

8/26 - 28 Mount Hood Huckleberry Festival and Barlow Days - Welches, OR. The Mount Hood Huckleberry Festival & Barlow Trail Days celebrates the history and natural resources associated with Mount Hood and the Oregon Trail. It's a time for young and old, people from all walks of life, to come together for the festivities. Singer-songwriters are featured at this laid back event. <http://members.tripod.com/cgs-mthood/index.htm>.

8/27 - 28 Whistlestop Music Festival Toppenish, WA. Loads of bluegrass and good food, too! Fiddle contests in historic district of Toppenish. www.toppenish.org.

Recommended Road Trip

Mount Hood Bluegrass Festival - Hood River, OR August 19 - 21, 2005

Another great Oregon Bluegrass Festival is in the works for 2005! Hood River is located 60 miles east of Portland.

Check out three days of bluegrass, acoustic music and all things related, in some of the most beautiful country on earth. Bring your RV or tent and camp on the fairgrounds for the weekend, or just come for a particular day or evening. Don't forget your lawn chair, but if you do you can still find a place to sit. This is a family-friendly event shared by all who love the pure, unadorned sounds of real, live acoustic music. It's powerful stuff!

Headlining the event is the legendary Roland White Band, with special guests, fiddler extraordinaire Fletcher Bright and five-time IBMA Bass Player of the Year, Missy Raines. Roland has a long and amazing career in bluegrass, starting out playing music with his family in childhood. He and brother Clarence were founding members of the Kentucky Colonels, recording the critically acclaimed album, *Appalachian Spring*, in 1964. Roland's many experiences include stints with such greats as Bill Monroe and the Bluegrass Boys, Lester Flatt's Nashville Grass, and Country Gazette with Roger Bush and Alan Munde. In 1989 Roland was a founding member of the hugely successful Nashville Bluegrass Band. Featured

Continued on Page 21

ACCENTS ON MUSIC THERAPY

Community Music

BY BARBARA DUNN

The words “community music” bring immediate images and sounds to my mind. They are images of people playing music together, bodies moving to the rhythm of the music, heads nodding, feet tapping and smiling faces. The sounds I hear range from many guitars playing at a group jam at Puget Sound Guitar Workshop (PSGW summer camp) to the voices of the Open Circle Singers (a drop-in choir organized by Peggy Taylor on Whidbey Island). Indeed, there are many other examples that come to my mind, far too many to list in this article.

The value of making music together is obvious to everyone who has ever played in a band or sung with a choir. It is a way of building community and a sense of belonging. Francois Matarasso researched the impact of participatory arts programs on society. He surveyed adult participants and found that:

- 91% made new friends
- 84% became interested in something new
- 86% tried things they hadn't done before
- 84% became more confident about what they could do
- 73% were happier
- 52% felt better or healthier
- 86% would like to be involved in more work like this
- 63% became more interested in helping with local projects

In the United Kingdom, as well as other select parts of the world, community music has become much more organized than in the United States. In the UK, there are degree programs that specialize in Community Music; there is an organization called Sound Sense that provides support for community music activities; conferences and workshops are held that deal specifically with organizing and facilitating community music experiences. The express purpose of the “community music” movement seems to be to bring music to the people and to make music accessible to all.

One of the degree programs is a Master of Arts in Community Music offered at the Irish World Music Center, University of Limerick,

Republic of Ireland. This postgraduate program offers “a comprehensive grounding in the skills and knowledge needed to function as a successful community musician in a range of contexts. It is aimed at musicians who already have a level of self-expressive skill and who wish to enhance their talents while developing the abilities they will need to facilitate the expressive work of others.” Course work includes history and principles of community music, musical skills and techniques, such as, composition, harmony, conducting and arranging. It also includes basic development skills that enable musicians to set-up and secure funding for community music projects.

Sound Sense is a 543-member organization in the United Kingdom that is dedicated to the support and promotion of community music. They offer opportunities for professional development for musicians involved in community music activities. They also provide a monthly newsletter and a magazine called *Sounding Board* that comes out every three months.

Sometimes there is an overlap in the work done by community musicians and music therapists. An example of this is The Drake Music Project in England. They primarily work with persons who have disabilities by offering assistance and workshops. Some of their programs offer participants the opportunity to be involved in musical performances. They also offer assistance with customizing technology or adapting instruments to facilitate greater involvement in music.

The International Society for Music Education (ISME) has a special commission that is focused on community music. The ISME Community Music Activities commission organizes a seminar every two years at the beginning of the ISME world conference. Some of the questions brought up at a recent ISME conference in the Canary Islands included:

What theoretical and practical intersections of community music activity are there with music education, music therapy and applied ethnomusicology?

How can community music activities encourage intergenerational collaboration and exchange?

How can community music projects be effective in promoting the transmission and preservation of musical cultures?

Can community music activities be effective as a form of social activism, with social-developmental aims in mind?

Last month, I wrote about Community Music Therapy, which has also had primary activity in areas of northern Europe. There seems to be some overlap in the activities of community musicians and community music therapists. There are calls to have more dialogue between the two professions as music therapists can learn from additional ways music can be used in community-based settings. Community musicians can also learn from the music therapy knowledge base that addresses human behavior and group processing. The ultimate goal, in my mind, is to create as many opportunities for people to experience the joy of making music. Community music seems to be definitely focused in that area.

In our region of the world, as elsewhere around the globe, music is made in community settings almost around every corner. (Well, OK, maybe every *other* corner.) This might be a group of friends playing music together or an organized “jam” in a local pub. While many of us lament the fact that people are not making music as often as they used to (like in the “good old days before TV”), I think it would be impossible to *stop* people from making music. I know for myself, if I don't sing for a while something bubbles up inside of me and I don't feel quite right until I sing again. Or, if I haven't played my guitar in a few days, my fingers get an achy feeling that begs to press guitar strings to a fret board. In the United States, community music does not seem to be organized to the extent that it is in parts of Northern Europe. Nevertheless, there are countless examples of organizations that strive to bring communities together with music; Victory Music is a great example of this. This year's Folklife Festival at the Seattle Center had a wide selection of opportunities for anyone to get involved in music making or dancing. Whatever the label, people playing music together can only better our world in oh so many creative ways!

Barbara Dunn, LICSW, MT-BC directs the Music Therapy program at Whidbey General Hospital and WGH Home Health and Hospice. She is also a professional musician and is available for music therapy-related consultations or workshops. Contact info: barbdunn@whidbey.com, phone: 360-341-2060, web site: www.barbaradunn.com

ALL THE STREET IS A STAGE

Pike Place Market Backstage Tour

BY DIANE SCHULSTAD

This month: Pike Place Market Backstage Tour (including an introduction to The Pike Market Performers' Guild)

"Why wait for there to be a stage?" Jim Page asked me, rhetorically. "That's what busking is. Why wait for there to be a stage... and why wait for someone to tell me I can play? Why don't I just play here?"

This concept set my mind reeling. The seemingly simple statement was deceptive, for it opened a Pandora's box of philosophical questions about performance. The most compelling question: what exactly is a "stage?" Why must we—why do we—think of a stage as some sort of elevated platform in front of rows of chairs and miles of aisles? When a performer engages you, isn't it the performance that creates the enchanted "boundaries" of the stage? Hmmmmm.

"The very notion of 'stage' has been co-opted," Jim expounded further. "That physical space in which you do your performance is your stage. It can be a parking lot, a sidewalk, a courtroom, the floor of the UN, or a church. It is not limited to the Paramount. For us to believe that is to participate in our own cultural abortion."

Jim Page and Jim Hinde, both widely known and venerated street performers in the Seattle area, were graciously escorting me on a "backstage tour" of sorts as we engaged in this conversation. The stage, in this particular case, was the Pike Place Market: the colorful, vibrant 9-acre marketplace that lures multitudes of tourists and locals eager to experience one of Seattle's most famous landmarks.

The Pike Place Market illustrates an age-old alliance between merchants and entertainers: performers are able to use the space (or the stage, if you will) in front of a shop and receive recompense for their efforts in the way of tips from the passers-by; merchants benefit because the amusement attracts attention to the shop. Because performances make the Market far more lively and whimsical—a place to be diverted and delighted—the Market merchants wholeheartedly welcome street performers. Although... performers do need to sign on, display a requisite badge and become familiar with the rules set down by the PDA.

(Preservation and Development Authority: "Notice the contradiction in 'preserving' and 'developing,'" Page wryly noted, "But then you throw that word 'authority' in there, and everything becomes possible, right?")

The Pike Place Market is one of the more organized stages available for Seattle street performers. There are 12 locations throughout the Market where performers can entertain crowds for an hour at a time. Painted musical notes mark the sidewalks where they stand; the number painted on the note corresponds to the number of performers that can play there at one time. Performers can stay on the spot for longer than an hour if no one else is vying to play there. Should someone wish to nab a desirable spot, the incumbent must watch the clock carefully and play no longer than the stipulated hour. A caveat, though: the contender cannot perform at a different spot if s/he is marking time until the incumbent's hour is up.

These sorts of rules were sometimes conveniently "forgotten." And since the Market is a Mecca for street performers, it was necessary to take things in hand to maximize fair play for all.

Thus the inception of the Pike Market Performers' Guild. Jim Hinde laughed as he recalled how it all began, in the summer of 2001: "We were meeting, just leaning up against my car," (Jim Page added conspiratorially, "We were basically whining about some of the other players...."). "After we talked, my wife said she saw Page and Artis and I come walking up the street like the Good, the Bad and the Ugly. All the cars were stacked up behind us, and we just walked three abreast down the middle of the street, talking about what we were going to do. And what we decided to do is start a guild."

The two Jims and Artis the Spoonman (yes... THE Spoonman, another acclaimed Seattle street artist) conceptualized the initial idea of the Pike Market Performers' Guild. Artis remembers that the concept had been kicked around for awhile: "Jim and Jim and I started talking it over and eventually the idea of the Guild came back up (we had discussed it before), and one of them (probably Hinde) said, 'We need to stop talking about it and do it' and the other

said, 'Well let's.' Of course, I'm always game for causing trouble, so we went for it."

About 30 other Market performers attended the first meeting, held in a public seating area in a Market alleyway. The mission of the Guild coalesced over time with the active participation and creative ideas of various Market entertainers. The goal the Guild strives to achieve is the representation of the performers of the Market *en masse*. For example, the Guild resolves differences between the performers and Market management, establishes a network of gig outlets and provides promotion that highlights all the performers' achievements. The "united we stand, divided we fall" credo in action!

The strength of the Guild's unified effort served to realize one of Artis' long-standing dreams: in September of 2002, the buskers of the Pike Place Market *produced* a Buskers' Festival. "In 1985 I was in London and went to my first Buskers' Festival, the London/Covent Garden Buskers' Festival," Artis recalled. "It rocked! Since then I've been to buskers' festivals in Ireland, Singapore, Detroit, Edmonton, Halifax, Denver, Vancouver, Victoria and Boulder, Colorado, but have never been to one that was produced and operated by buskers (unless Boulder's Johnny Fox, and Key West's Will Soto, perhaps). They'd be mighty rare in the world. I've been dreaming of having a busker-produced Buskers' Festival here in Seattle for 20 years. The day we decided to form the Guild, I saw the prospects start to solidify." The now-annual Buskers' Festival is celebrating its fourth year in 2005, and will take place Sunday, September 18th on the streets and alleys of the Market.

The buskers are able to present such events because of the organization of their organization, so to speak. The Guild hosts monthly meetings (to which performers *and* patrons are invited) every third Monday in the Goodwin Library in the Market. The current officers of the Guild—Emery Carl (Guild chair), Artis the Spoonman (secretary), Greg Spence Wolf (treasurer), Niceol Blue (public relations)—and any performers attending will energetically discuss and implement ideas that promote busking at the Market and in Seattle. A case in point: Jim Page approached the Seattle City Council with a proposition: since Seattle has the good fortune of being home to a number of world-renowned buskers, shouldn't there be a date in the Seattle calendar commemorating Seattle's illustrious performers? And so it was grandly and officially proclaimed last year, in an elegantly documented decree: "...from this day forward, the first

Continued on Page 21

MUSICAL TRADITIONS

The Rivers of Washington

BY STEWART HENDRICKSON

The Snohomish, Snoqualmie, Skykomish, Stilliguamish, Shoalwater, Columbia, Copalis, Clearwater, Kalaloch, Klickitat, Humptulips, Hamma Hamma, Hoh, Dosewallips, Dungeness, Puyallup, Pilchuck, Physt, Quillayutte, Queets, Grey Wolf, Yakima, Taholah, Tieton, Naches, Elwha, Raft, Moclips... As a relative newcomer to Washington, I am still amused by the recitation of rivers in weather reports of flooding in Washington. There ought to be a song there. In fact, there are several.

Of course everyone knows of the big one that Woody Guthrie sang about in "Roll On, Columbia, Roll On." He also mentions other rivers in this song, which became the official Washington State folk song in 1987.

*Other great rivers add power to you
Yakima, Snake, and the Klickitat, too
Sandy, Willamette, and Hood River too
So roll on, Columbia, roll on*

But there are other songs. Inspired by the traditional folk song "Rivers of Texas," Mary Garvey wrote "Rivers of Washington" to the same tune:

RIVERS OF WASHINGTON

*I'm going back to the place I was planted
The place I was formerly taken for granted
Back where the rivers all ripple and wind
And you can come with me if you are inclined*

*I'll show you the lowlands most likely to flood
Show you the mess left by St. Helen's mud
And if you prove willing and anxious to learn
I'll show you some places where salmon return*

*In the Coweeman we'll go for a swim
Pick the blackberries when daylight grows dim
Undo our boat and just let it drift
Coweeman is gentle the Toutle is swift*

*We'll go where the Toutle used to run clear
And look for the track left by muskrat and deer
And think on the mountain before it exploded
The rivers diverted the banks all eroded*

*If you want to feel better than ever you felt
We'll stand in the Cowlitz go dipping for smelt
You're sure to get cold and you're sure to get wet
But you'll sure have a day you can never forget*

*And if you're still up for what nature discloses
We'll seek out Kalama's sweet banks of wild roses
You've never smelt Mother Nature's perfume
If you've not smelt the banks of Kalama in bloom*

*I know you've seen sunsets quite often before
But have you seen one on Columbia's shore
And seen that great river turn into gold
It will give you more beauty than your poor
heart can hold*

*So if you should ask where I'd like to reside
It's right at the point where these waters collide
And if you should ask just how long I'll remain
Just as long as these rivers are fed by the rain*

This next song was written in about 1944 by Carlton Fitchett, and sold to Ivar Hagland (of *Ivar's Acres of Clams*) for a box of Cuban cigars! It features a more northerly set of rivers than Mary's song. You can find this song in Linda Allen's songbook "Washington Songs and Lore" (out of print, but available in your public library).

ODE TO PUGET SOUND

*As happy as a butter clam
when tides are high I sing,
A grateful ode to Puget Sound,
the land of everything;
I love it from Tulalip to Puyallup,
Sequim and Pysht,
And to the Dosewallips where
many times I've fished*

*From Brinnon to the Bogachiel,
from Lummi to La Push,
And from the lordly Sol Duc
to lovely Duckabush,
From Samish to Sammamish,
Suquamish to Quilcene,
The climate is so friendly
it's a land that's evergreen*

*There's peace on the Skykomish, on the
Queets and on the Hoh,
There's calm on the Nisqually,
born of ageless ice and snow;
A land that Nature loves so much she
stays the whole year 'round
I'd trade a royal palace
for a shack on Puget Sound*

*There's Chimacum and Steilacoom,
where spouts the geoduck;
The singing Stillaguamish
and the swirling Skookumchuck
And Moclips and Copalis,
where the razor clams abound
A little bit of heaven
is a shack on Puget Sound*

And now there's rumor of a bill before the State Legislature in Olympia to make identification of all these rivers and their proper pronunciation mandatory for getting a driver's license and voting in Washington State. That ought to cut down on vote fraud and illegal immigration!

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

Your Gig Ad could be
here! Only **\$15.00**
for members!

To reserve e-mail to:
victoryreview@yahoo.com
Send a pre-paid check to the
Victory Address on page 3



KIDS KORNER

Reading is Natural—Summer Fun at the Seattle Public Library

BY HILARY FIELD

Each summer, the Seattle Public Library offers a Summer Reading Program for children. To encourage reading while school is out, the library offers incentives such as rewards, opportunities to win prizes and the annual City Librarian's Breakfast of Champions. This year's theme, "Reading is Natural," is highlighted through activities and programs for families, children, and teens. These free interactive programs are held throughout the summer at the new Central Library, the neighborhood branches and in Community Centers. As the end of summer draws near, there are still many opportunities to celebrate literature and the natural world through music, puppetry, drama, storytelling, art and more. Here is a sampler of some of the offerings this month, led by some of the Northwest's finest artists and childhood educators.

Snake Experience

Here is a way to beat the end-of-summer boredom, go out and play with some snakes! Nick Sutton, a professional snake handler and zookeeper at Woodland Park Zoo, brings his wildlife expertise and sense of fun along with non-venomous snakes in this exciting and educational program. Adults and children ages six and older learn about the history, behavior, and habits of snakes in the wild, and gain an understanding and respect for all wildlife.

Hooray for Washington!

Join Nancy Stewart, a wonderfully talented musician and educator, as she takes children of all ages on a musical tour and celebration of Washington State's native plants and animals. Nancy has a gift for combining learning and fun in creative ways through her original songs and interactive activities.

The Nature of Magic

In Toby Wessel's magic show, the natural world meets the supernatural world in a program of fun and surprise. Toby Wessel has appeared on the internationally-viewed PBS television special, *The Art of Magic*. He has also received the Parents Award from Seattle's Child/Eastside Parent magazine for his work with children.

The Princess and the Organic Pea

This Snapdragon Puppet production puts an organic spin on the classic Hans Christian Anderson story with a combination of hand, glove and rod puppets. A sense of fun and audience participation brings this story of royalty and talking vegetables to life. Sanpdragon Puppets is the award winning team of Roger Mara and Elizabeth Luce.



Brothers from Different Mothers

Anyone who has taken in festivals and fairs throughout the years in the Seattle area has probably come across this high-energy duo, whose act combines physical comedy, audience interaction and a zany sense of humor. Alex and Matt, an accomplished comedy writing team, incorporate silliness with physical dexterity as they juggle with their feet, chop vegetables in the air, turn the audience into a musical instrument and more.

Annie and the Enchanted Whale

This story, about a little girl who helps a lost baby Orca whale find its way home, is set

in the Pacific Northwest. Join Annie and her many sea creature puppet friends in this modern day myth and ecological adventure. Created and performed by Bill Jarcho of Zambini Brothers Puppet Company, a designer, writer, puppeteer, performer and animation/video director with over 20 years of professional experience. Learn more about the art and craft of puppets while Bill does a short presentation after each show.

Toys to the World

Rick Hartman, local toy maker and educator, who was recently featured on *Tonight Show with Jay Leno*, brings his sense of play and creativity to the SPL summer programs this year. This former elementary school teacher brings fun and games into math, art, history and science, exploring the creative process that inspired toy inventions such as giant wooden puppets that come to life, a gadget that weaves friendship bracelets and a battery-operated ice-cream cone, which slowly spins so you don't have turn the cone as you lick.

Por un mundo mejor con Marco Cortés

Sing and play games with Latin American musician and educator Marco Cortés and learn about how to make the world a better place for all living things. Participate in bilingual fun with songs about animals and nature. Appropriate for all ages.

Lieu Quan Lion Dance

The Lion dance is said to bring joy, happiness, and good luck. Duc Vo, leader of the Lieu Quan Lion Dance Troupe of Co Lam Temple, explains that lions "bring blessings and happiness." All ages are invited to watch this fascinating Asian dance and learn more in an interactive session after the show.

The Seattle Public Library also sponsors fun and inspiring events just for teens this summer. Discuss great books and indulge in tasty treats during "Doughnut Drop-In" and "Pizza, Pop and Paperbacks." Hone art skills with classes on illustration and animation and work off some steam with hip-hop and break dancing. There are also bowling parties, pizza parties and a teen art showcase. For adults who want to join in with the kids' reading challenges, there are incentives to earn a Literary Latte and a Booklover's Basket of Goodies. For more information and a schedule, pick up a catalog at your local library branch, or visit www.spl.org. Happy reading this summer!

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

A DIFFERENT KIND OF GIG MAKES ITS WAY TO GIG HARBOR!

BY BARBARA BUCKLAND

First Annual Gig Harbor Folk Festival, September 2, 2005

The idea for the First Annual Gig Harbor Folk Festival began when Dan Wilson (owner of Gig Harbor's Allstar Strings) and Steve Lundquist (Gig Harbor area resident and regional promoter) got together to do the weekly radio show for KGHP. The show is broadcast on Sundays at 5 PM and Tuesdays at 9 PM, and features local talent performing in the Allstar shop and being broadcast on KGHP at 89.3, 104.5, and 89.9.

As they began the show it came to light that Steve had done a couple of festivals in the past. To stage a festival has long been a dream of Dan's, and Gig Harbor mayor Gretchen Wilbert had expressed an interest in having a yearly festival-type event. Dan said, "The next thing you know we're talking about who's available and how we'd go about putting it together."

They quickly involved May Wilson (co-owner of Allstar, and partner to Dan Wilson in every sense of the word). After that came a couple of meetings with the city. "We found out they were incredibly enthused about it, so Gig Harbor, the city itself, has gotten involved with us," stated Dan.

Next came a meeting with Laureen Lund, Marketing Director of Gig Harbor. Dan and Steve brought their vision, their enthusiasm, and all their questions: they'd never done an event in Gig Harbor and didn't know the process. Director Lund was able to offer guidance and, happily, some unexpected monies in her budget for festival marketing. The city helps to seed events for up to 3 years, supporting them as needed until they have stable sponsorship.

Lund said, "There is nothing going on like this on the Kitsap Peninsula side of the Sound...it was nice to have someone come in with this vision and idea, AND the contacts and the resources Steve and Dan have. When I've shown people the list of performers, they've been like 'Wow.'" Lund feels the festival will fit in with Gig Harbor's artsy feel, and could grow over the years to a two - and three - day festival, becoming a signature event for the community.

Dan, May, and Steve decided to make the festival a non-profit organization and have partnered with Gig Harbor School of Performing Arts/Encore Theatre (GHSPA), a not-for-profit 501 (c)(3) corporation whose leadership has served the Peninsula since 1973. GHSPA *Encore!* provides year-round community theater, producing five to seven plays each season with an emphasis on family fare. (More information on that organization can be found at <http://www.encoretheater.org/index.html>.) The three organizers feel that GHSPA *Encore!* is a complementary organization and look forward to a long and mutually beneficial relationship.

They next began to assemble an artist lineup of "locals and not-so-locals." There is a



Above - Joel Tepp
Photo credit: Carrie Robinson.

nice mixture of young artists with those more established: one generation "passing the torch" to another. Next came the idea of using two stages, Skansie Brothers Park in downtown Gig Harbor for the "local" performers, and Wilkinson Farm Park for the headliners.

Skansie Brothers Park is on the waterfront, located in downtown Gig Harbor, just off the

main thoroughfare. It has a fabulous view of the harbor, nice sunny, shaded and grassy areas, benches, and easy access to local amenities. Wilkinson Farm Park is a beautiful rolling meadow with a natural open area that's perfect for an outdoor concert. A nice stage is being built and in a natural shaded meadow vendors will have an assortment of wares available for attendees. There is discussion of a shuttle service between the two stages, although nothing definitive as yet.



Above - Brad Warren

Festival headliners include David Lindley, David Wilcox, Cliff Eberhardt, Lucy Kaplansky, Tracy Grammer with Jim Henry, Pat Donohue, Liz Queler, David Jacobs-Strain, Meridian Green, and Joel Tepp. "Local" performers include Tim Hall Band with Mike Skansie, Dew Grass Kids, Billy Shew Band, Sky Dahl and Friends, Eric Apoe, Paul Benoit, Whats Cookin,' Brad Warren, Jeff & Tracy Bowen, Kristin Connell, and The Almost Handsome Band.

This is a very strong lineup for such a young festival. Steve, Dan, and May are proud of their efforts. They have been getting phone calls from around the country congratulating them for being able to bring such a strong line-up to a FREE event. And this is a free event, with the emphasis on FREE.

A songwriting competition is part of the festival. For a modest \$10 per song entry fee (limit 5 entries per person), an unsigned artist may submit their work for review by Gig Fest staff and industry experts. Several professional publishers/industry people have offered to sit in and do a "blind listen" (entrant's names left out) to all the submissions and help determine the



Above: Eric Apoe

winner. Festival staff will not be involved in the judging.

The 1st Place prize is a beautiful Tacoma DR14 C guitar: <http://www.tacomaguitars.com/home.php>, and studio recording time at Safari Studios: http://www.dennygore.com/safari_studios.html. According to Dan, "Safari Studios... is run and owned and by Denny Gore, who is a 10- or 20-time Emmy winner, 2- or 3-time Grammy winner." Gore has worked with people such as Lou Rawls, Mel Torme, the Pointer Sisters, and other pop stars.

2nd Place prize is a Blunt MP3 Player and Skullcandy Headphones <http://www.skullcandy.com/index2.php>.

3rd Place prize is a set of Skullcandy Headphones.

Submissions may be sent to Gig Fest, ATTN. Songwriter Competition, 3226 Harborview Dr # 8, Gig Harbor WA 98335 and are **due August 1, 2005**. Unfortunately for readers, this notice is probably too late for entry this year.

See http://www.gigharborfolkfestival.com/song_writing.htm for details.

Any accumulated funds that exceed the actual costs of the songwriting competition will go to the Gig Harbor School of Performing Arts/Encore Theatre. The suggestion of "less is more" with regard to the production quality of the songs submitted is meant to be beneficial for both judges and songwriters; the singer/songwriter with a simple guitar and voice recording is easier to judge—and create—than a

heavily produced/orchestrated version. The idea is to give credit to the songwriter, not the studio and its production.

Allstar owner Dan Wilson has offered his help with the copyright process. He can direct songwriters to the Copyright Office web site that has printable forms and instructions. The shop also offers a package containing copyright materials. For a small fee, the Allstar loft can be used to record an entrant's song and produce a CD that is suitable for submission for copyright.

The festival poster was designed and hand drawn by John Chamberlain, a long-time friend of Dan Wilson's from the Mendocino area of California. The banner, logo, and Web site were designed by Rich Johnson of Horse Head Art : <http://www.horseheadart.com/>, a Gig Harbor artist.

The festival staff is planning a gala opening ceremony at Skanskie Park with Gig Harbor's mayor. Different levels of amenities are available to sponsors, ranging from VIP seating to a special brunch to an after hours party with the artists.

This festival can be considered as an alternative or complement to Seattle's Bumbershoot. Steve, May, Dan, Laureen, and the residents of greater Gig Harbor are hoping the festival is a success and that it will continue and grow year after year.

And who doesn't love a music festival? Gig Harbor is picturesque, with a small-town charm and natural, pristine beauty. The Gig Harbor First Annual Folk Festival brings another kind of gig to Gig Harbor.

For volunteer information please see: <http://www.gigharborfolkfestival.com/index.htm>.

Information about some of the performers is available at the following URLs:

LOCAL PERFORMERS:

Sky Dahl and Friends:

<http://home.comcast.net/~skyblues/index.html>

Eric Apoe:

<http://www.ericapoe.com/>

Paul Benoit:

<http://www.paulbenoitmusic.com/>

Tim Hall Band with Mike Skansie:

<http://timhallband.com/>

Billy Shew Band:

<http://www.geocities.com/shewbox3/>

Brad Warren:

<http://www.bradwarren.net/>

The Almost Handsome Band:

<http://www.allstarstrings.com/Tahb.htm>

Kristin Connell

<http://www.kristinconnell.com>

All The Street Is A Stage Cont. from page 17

Monday after Labor Day through the following Sunday is to be known throughout Seattle as Buskers' Week." (Seattle, by the way, is the only city in the country that has a Guild, a Festival and a Week, all devoted to the honorable profession of busking!) The Guild's Web site provides a useful resource for the busking community: www.pikemarketbuskers.org.

Obviously, given the attention and the supportive mechanisms in place, the Pike Place Market is one of the preferred stages for Seattle's street performers—it is a grand stage, after all! There are other oft-frequented Seattle stages: the bus tunnel, Westlake Center, Pioneer Square, Broadway, the Seattle Center, the University of Washington in particular and the University District (notably "The Ave") in general "The beauty of street performing, however, is that any street corner, storefront, bus stop is a possible performance venue," Jim Hinde observed. "Buskers are like wild mushrooms: you never know where you'll find them growing, or how long they'll be around, but while they're present, life is just a little more flavorful for everyone."

Festivals Continued from Page 15

acts include Hit and Run, Fragment, Great Northern Planes, The Ohop Valley Boys, Roundhouse and many more.

The event also offers a Friday night Old Time Radio Show with lots of variety, guest artists, and surprises, workshops and non-stop jamming. Festival admission and camping passes are available at the gate during the festival.

Camp sites are allocated on a first-come, first-served basis. There are over 300 sites with power and water hookups at the fairgrounds so we should be able to accommodate even late arrivals. www.mthoodbluegrassfestival.com.

MEET THE AUTHOR ...

Janet Humphrey lives in Richland, WA and may be contacted at humphrey@musician.org She is half of the song writing duo "Humphrey and Hartman" and performs at festivals across the Northwest and Canada. For more information visit her on the web: www.humphreyandhartman.com.

Victory Review

CLASSIFIEDS

Please submit Classified ads to victoryclassifieds@yahoo.com. 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 to do song circles together. Victory members also get up to 25 words FREE! Free ads will run for three months. Please resubmit at that time.

INSTRUMENTS / EQUIPMENT

DUSTY STRINGS ACOUSTIC MUSIC SHOP in Seattle stocks fine new and used instruments: guitars by Martin, Collings, Taylor, Huss & Dalton, Goodall, Dell'Arte, Eastman, and Gitane; banjos by Deering, Huss & Dalton, Ramsey, Lee, Vega, and Goldtone; mandolins by Collings, Weber, Eastman, & Mid Missouri. Call toll-free 866-634-1662 or emailmusicshop@dustystrings.com.

MARTIN GUITAR 000-16TR 1997 with Hardshellcase excellent condition John 206-362-0011 \$595

REX PROFESSIONAL MANDOLIN Vintage, Pro setup, includes new hard shell case.\$300. and **PARLOR GUITAR**, Vintage, \$200. 206-522-7691 - Mike.

FOR SALE GUITAR - COLLINGS D2H - Number 3519 - 1 3/4 inch nut - Excellent Condition \$2,500. Firm. Dave 360-490-2946

LESSONS

STUDY TROMBONE and JAZZ VOCAL LESSONS All levels. Also PA rental at reasonable prices. www.marcesmason.com. Marc Smason 206-760-1764

DRAMATICALLY IMPROVE YOUR ACT! Expert performance coach from NYC offers superior training in voice and stage presence for singers, musicians, speakers. Private coaching (\$100/session) call 360-291-8816. Outstanding results! www.WayneAllenStudio.com

MUSICIANS

DRUMMER/MULTI-PERCUSSIONIST available for performance and recording. Original acoustic rock, folk, world music preferred. Dan Ochipinti at 206-937-2956, danochipinti@earthlink.net Let's connect!

THE BLUES HARMONICA WORKSHOP Six weeks instruction. Beg, inter and advanced 206-312-0328 - website- deltabluzin.com

LET'S GET TOGETHER TO JAM. Looking for folks who play in Bellevue & East Side? Acoustic folk, blues guitar, contact Paul at 425-451-9044

NEED FIDDLE, DOBRO, GUITAR for Bluegrass Gospel group to play local seniors homes. Do you have talent, a couple hours a month? Gregg 253-862-3538

CELTIC HARPIST available for weddings, private events, studio sessions, lessons. International performer, recording artist with independent label. Call David Michael: 360-379-9732 harp@olympus.net www.davidmichaelharp.com

SEATTLE SINGER/GUITARIST seeks a musician to learn my original songs, jam with, and prepare to hit the open mike scene. Accordionist, clarinet or flute player welcome. Also guitar or harmonica player. Erich at (206) 526-8414. email scrinii@yahoo.com

PROFESSIONAL PICKERS WANTED up and coming singer/songwriter with CD and Web site, www.devinbrewer.com, seeks solid folk/bluegrass/swing backup musicians for touring. I have gigs booked. 360-352-3448

TACOMA BLUEGRASS JAM: Fourth Saturdays from 1 to 6pm in Carpeners Hall, 1322 S. Fawcett, Tacoma. Contact James Swanson 253-472-3729 or Hank Blumenthal 425-687-6356 or (206) 522-7691 ask for Mike

OLYMPIA GUITAR/ VOCAL DUO exploring Irish Scots Folk seek experienced and creative accompaniment or melody instrumentalist, gigs eventually. Contact: Giles - 360-943-1480 or Ingrid 360-867-1313

DRUMMER/MULTI - PERCUSSIONIST available for performance and recording. Original acoustic rock, folk, world music preferred. Dan Ochipinti at 206-937-2956, danochipinti@earthlink.net

FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest)

MISCELLANEOUS

ARTS-BASED, NON-PROFIT ORGANIZATION looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org with subject line: "ELA Music Performance Project."

BLUEGRASSERS: Are you on-Line? Join the 500 member NWbluegrass Yahoo group. E-mail Nwbluegrass-Subscribe@Yahoogroups.com Info: JoeRoss - rossjoe@hotmail.com

FESTIVALS DIRECTORY: 4,000 festivals & fairs in WA, OR, MT, ID with contacts, phones, location, description, #of stages and much more. 1,000's of gigs most in non music festivals. \$48/yr by mail from: Festivals Directory, POB 7515, Bonney Lake, WA 98390 253-863-6617 Chris Lunn, Editor info@FestivalsDirectory.com

GREAT PRICES ON BLUEGRASS DVD'S Bluegrassdvd.com has the best prices on all instructional DVDs for guitar, mandolin, banjo, fiddle, dobro, and bass. Plus great deals on concert, performance, and documentary DVDs. Check out www.bluegrassdvd.com.

GRAPHIC and WEB DESIGN CD Covers, Brochures, Newsletters, etc., \$25. per hour. tutoring for PageMaker and Photoshop. www.dancinweb.com for samples. e-mail: dancinweb@mindspring.com 206-522-7691

WORKSHOPS. Weekend songwriting and music-business workshops in the San Juan Islands. Information: www.songandword.com; info@songandword.com; 360-468-3964.

VOLUNTEERS

VICTORY MUSIC needs Volunteers: CD Coordinators
Tacoma office - CD Reviewers, Office work

Contact: victory@nwlink.com

Distributors for the Review:
Ballard/Wallingford and Bellevue, Kirkland, and Redmond area

Your Gig Ad could be here! Only **\$15.00** for members!

To reserve e-mail to: victoryreview@yahoo.com
Send a pre-paid check to the Victory Address on page 3

ON THE AIR
 Radio Broadcast Career Training
 90.9 FM - KVTI
 Clover Park Technical College
 www.i91.ctc.edu
 For more info
 589-5800
 589-5884

51,000 Watts • Tacoma



**Sept. 3rd & 4th
 Labor Day Weekend**

Great acoustic music
 on the banks of the Columbia
 River in Howard Amon Park

**4 music stages,
 crafts, dancing
 & workshops**

Free Admission
11AM - 7PM

Presented by
 Three Rivers Folklife Society
 Co-sponsored by City of Richland

www.3rfs.org
509 528-2215

THE NEW ORLEANS
 CREOLE RESTAURANT
 PIONEER SQUARE
 114 First Avenue South
 Seattle, WA 98104 U.S.A.
 206-622-2563

AUGUST MUSIC

5th	Cadillac Jack
6th	Cathryn Grimm & the K.G.B. Band
7th	Greenblatt Jazz Quintet
12 - 13th	Pioneer Square 1st Annual SinFest Drag Show 7 - 9pm Duffy Bishop 9:30 p.m. - 1:30 a.m.
14th	Ochi Peas
19th	Becky Sue & Big Rockin' Daddies
20th	Mark Whitman Allstars with Sweet Talkin' Jones
21st	Dean Hodges Quartet
26th	Two Scoops Moore
27th	Stickshift Annie and the Fugitives
28th	Terri Derri Band

Mondays	New Orleans Quintet
Tuesdays	Holotradjazz
Wednesdays	Floyd Standifer
Thursdays	Ham Carson Group

Fax 206-749-4081
 Web - www.neworleanscreolorestaurant.com/

REALTIME
www.realtimemp.com 206-523-8050

Serving Seattle's independent music industry since 1986
 CD • CD-ROM • CD-R • CASSETTE • DESIGN

DUPLICATION

Support your favorite magazine!

Victory Review

VICTORY'S OPEN MICS

1ST AND 3RD SUNDAYS

ALDERWOOD MALL

SIGN UP 4:00 P.M.

MUSIC 5 - 7 P.M.

TUESDAYS

ANTIQUÉ SANDWICH

SIGN UP 6:30 P.M.

MUSIC 7 - 10 P.M.

51ST AND N. Pearl, Tacoma, WA
253.752.4069

RAVENNA THIRD PLACE BOOKS

AND

HONEY BEAR BAKERY

SIGN UP 6:00 P.M.

MUSIC: 7 - 9:50 P.M.

6504 20TH AVE N.E. SEATTLE

THURSDAYS

1ST AND 3RD THURSDAYS

Crossroads Shopping Center

SIGN UP 5:30 P.M.

MUSIC 6 - 9 P.M.

15600 NE 8TH ST BELLEVUE, WA

2ND AND 4TH THURSDAYS

ESPRESSO AMERICANO

SIGN UP 5:30 P.M.

MUSIC 6 - 9 P.M.

EVERETT PUBLIC LIBRARY

ON THE CORNER OF HOYT AND Everett
EVERETT, WA

MEMBERSHIP

Please join or renew today!
Your financial support of Victory Music
is vital to the survival of our programs.

Publications

The Victory Review

Monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar, and more... www.victorymusic.org

Open Mics

1st and 3rd Sundays at:

Alderwood Mall - by the Fireplace in the Food Court

Tuesdays in Tacoma at:

The Antiqué Sandwich Company

Tuesdays in Seattle at:

Ravenna 3rd Place Books/The Honey Bear Bakery

1st and 3rd Thursdays in Bellevue at:

Crossroads Shopping Center

2nd and 4th Thursdays in Everett at:

Espresso Americano - in the Everett Public Library, downtown Everett

Musician Referral

Our member musicians are part of a database which is used when the office gets inquiries for musicians and/or bands. Victory refers several thousand dollars and community hours a year.

- Youth (under 21 or student) - \$15
- Individual - \$30 Family - \$40
- Organization - \$80 Lifetime - \$250

I would like to volunteer!

I am a musician!

Name _____

Address _____

City _____ State _____ Zip _____

E-mail: victory@nwlink.org & Message Phone No. 253-428-0832

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

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