

VICTORY REVIEW

Acoustic Music Magazine

Volume 31

September 2006

Number 09



North Coast Folk Festival

Folk, Blues and Bluegrass at the Beach!

Inside...

- ✦ **Truckstop Souvenir: They're going Places!**
- ✦ **Gypsies, Irish Tunes and the Hammer Dulcimer**
- ✦ **Love Letter to Yakima Folklife**
- ✦ **The Ramblin' Mike: My American Dream!**

A WHOLE WORLD OF MUSIC!

1000's
of titles
in stock!

Elderly
INSTRUMENTS

CD's
and
MORE!

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.

PO Box 14210-VM
Lansing, MI 48901

Ask for your
FREE CATALOG
(517) 372-7890

Visit us online at
www.elderly.com



Sometimes you just don't need 1,000 CDs



Those big mail-order outfits are great, but sometimes you only need a dozen demo CDs, or a hundred for gigs. Still, you want them to sound great and look professional. Come talk to us. We specialize in high-quality, short-run CDRs in great-looking color packaging. Bring us your photos, logo and ideas, and we'll do the design. We use top-of-the line CDR media, high-end printing processes — including on-disc thermal imaging — and we give your project the careful attention it deserves.

CHINOOK WIND RECORDING

(253) 565-9932 www.chinookrecording.com

THE NEW ORLEANS
CREOLE RESTAURANT

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

SEPTEMBER MUSIC

Lunchtime Music with Bob Hammer and Chris Clark

| | |
|------------------------------------|--|
| 1 st -2 nd | Jet City Fliers |
| 3 rd | Jay Thomas Big Band w/ Becca Duran |
| 8 th -9 th | Paul Green & Straight Shot |
| 10 th | Pete Leionen & the John Holt Radio Rythm Orchestra |
| 15 th -16 th | Maurice John Vaughn |
| 17 th | Everett Youth Jazz Ensemble 3pm - 5 pm Island City Jazz Quintet w/Robbie Jordan CD Release 6-9 pm |
| 22 nd -23 rd | Lil' Bill and the Bluenotes |
| 24 th | Memby James Blues |
| 28 th | Matt Garrity Trio Jazz |
| 29 th | Jackie Payne |
| 30 th | Rent Collectors |

| | | |
|------------|-----------------------|-------------------|
| Mondays | New Orleans Quintet | 6:30 - 9:30 p.m. |
| Tuesdays | Holotrad Jazz | 7:00 - 10:00 p.m. |
| Wednesdays | Floyd Standifer Group | 8:00 - 10:00 p.m. |
| Thursdays | Ham Carson & Friends | 7:00 - 10:00 p.m. |

Fax 206-749-4081

Web - www.neworleanscreolerestaurant.com/

**YOUR \$40 AD
COULD BE
HERE!!!**

JESSICA M. JENSEN

Law Offices of Jessica McKeegan Jensen
A Professional Corporation
6245 Guerin Street SW Olympia, WA 98512-2244
Telephone 360-352-7965
Fax 360-570-2038
Web www.jessicajensenlaw.com

ON THE AIR

Radio Broadcast Career Training

90.9 FM - KVTI

www.191.ctc.edu

Clover Park
Technical
College

For more info
589-5800
589-5884

1-91

51,000 Watts • Tacoma

VICTORY CONTENTS

VOLUME 31
NUMBER 09
SEPTEMBER 2006

ARTICLES

| | |
|---|----|
| North Coast Folk Festival: Folk, Blues and Bluegrass at the Beach <i>Tom May</i> ----- | 6 |
| Truckstop Souvenir: They're Going Places! <i>Tom Petersen</i> ----- | 19 |
| Gypsies, Irish Tunes and the Hammer Dulcimer <i>Mary Grider</i> ----- | 20 |

COLUMNS

| | |
|--|-------|
| Ramblin' Mike: My American Dream <i>Michael Guthrie and Rose Laughlin</i> ----- | 4 |
| Galloping Gossip: September 2006 <i>Deb Seymour</i> ----- | 5 |
| Festivals, Conferences and Camps <i>Janet Humphrey</i> ----- | 14 |
| NW Seaport: September 2006 <i>Alice Winship</i> ----- | 15 |
| Musical Traditions: Of Scales and Modes <i>Stewart Hendrickson</i> ----- | 16 |
| Kids Korner: Seattle Symphony for Kids <i>Hilary Field</i> ----- | 17 |
| Love Letter to Yakima Folklife: <i>Bill Fisher</i> ----- | 18 |
| Reviews ----- | 8 |
| Calendar ----- | 12-13 |
| Classifieds ----- | 22 |
| Musician Referral ----- Visit us at www.victorymusic.org | |

REVIEW STAFF

Editor: ----- Anita LaFranchi
Layout and Design: ----- Anita LaFranchi
Copy Editors: ----- Steve Wacker, Jim Smith
Calendar ----- Steffen Fanger, Anita LaFranchi
CD Review Coordinator: ----- Tom Petersen
Proof ----- Galena Reiter-Thomson

VICTORY BOARD OF DIRECTORS

President: ----- Lola Pedrini
Vice-President: ----- Ron Dalton
Treasurer: ----- Lew Wallon
Secretary: ----- Connie Decker
Members: ----- Scott Katz, Jim Nason, Joe Misiuda
----- Alan Camhi, Alex Perlman, Mike Fleckenstein

Cover Photo - Supplied by the North Coast Folk Festival
All photos either credited in articles or supplied by artists, or Victory Music.
Cover Design: Anita LaFranchi
On the cover: Tom Paxton

Victory Review is published monthly by: **Victory Music**
PO Box 2254
Tacoma, Washington 98401-2254
www.victorymusic.org
E-mail: victory@nwlink.com
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
Victory 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:
victoryedit@mindspring.com

Please honor our deadlines!

Please contact victoryedit@mindspring.com

for details on ad submission.

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



THE RAMBLIN' MIKE

My American Dream!

BY COLUMNIST MICHAEL GUTHRIE
WITH ROSE LAUGHLIN

We all have dreams of what we would like to do in our lives. I used to have a recurring dream where I would be at a music venue standing by the stage, watching the musicians play, wondering why I wasn't up there with them. After all, I was a musician. One day I told a friend about the dream I had. He told me I needed to act on my desire to play music again on stage, that the dream was trying to tell me this.

A few years ago I set out on a mission to get back into playing music in a live setting, on a stage, where I could interact with people who would give me feedback on the music I would play.

After playing a lot of open mics in Seattle, I met a lot of other people with the same dream. One night at the open mic at Molly Maguire's Pub, a singer by the name of Rose Laughlin asked me to play guitar for her so she could sing a song. She was working towards the fulfillment of her dream. Most musicians that I have met at open mics understand the importance of nurturing each others' development; this exchange between musicians is the essence of the open mic forum.

Rose moved to Chicago three years ago, shortly after I met her, to follow her dream. The other day I received an e-mail from Rose saying she had just finished her debut CD. I asked her to write a story about her musical journey, which includes playing at a small open mic in Seattle and giving birth to *Souvenir*, her awesome new CD produced by Dennis Cahill. Cahill also plays on the CD along with Kat Eggleston, who used to play around Seattle and was a Victory Music member. I hope you enjoy reading her story, and may it serve to inspire you to work hard to make your dream come true.

Rose Laughlin

"When I was little I wanted to be a singer when I grew up. I used to love to listen to my parents' Linda Ronstadt record, dress up, and put on a show for my parents where I was the lead singer and my brother and sister danced around me.

When I was 8 years old I told my mom that I wanted to learn to play guitar. Always encouraging her children to try new things, she bought me a guitar for \$5 at a garage sale and signed me up for

lessons. I only lasted a few before I threw in the towel. I told my mom I wanted to learn to play the flute, that I didn't like the guitar any more. But the truth is, I thought the guitar was too hard.

I abandoned the instrument until I was in my early 20s, when I was determined to pick it up again so that I could learn to accompany myself while singing. I thought that is what all valid singers did. I signed up for guitar lessons and started writing my own songs. I continued in quite a non-committal way until the year I turned 30. That was the year that everything changed for me and I discovered something that would take me down a road I never thought I would travel.



Above: Rose Laughlin

It was the summer of 2000, and I was at Kells Pub at Pike Place Market listening to an Irish balladeer. I loved what I heard. I went and listened to him time and time again until I decided that was what I wanted to do. I wanted to learn those Irish songs. It became a passion. Never feeling like much of a songwriter anyway, I finally felt like I had found a niche for myself musically. I came to learn that there was a whole art form in interpreting traditional music. And I realized that I didn't have to be a songwriter to be creative!

The next summer I attended Boston College's Gaelic Roots weeklong music camp. There I realized that I was not alone with my passion for this kind of music. I found a whole community worldwide, Irish and non-Irish alike, that shared my interest for the music of that small green island—not just for the songs, but for the instrumental music such as jigs and reels.

In the summer of 2003, I decided to move to Chicago to pursue my passion, as Chicago is known for its vibrant Irish music scene. I was able to transfer to Chicago with my company, sold my house within three days, and within six weeks was on the road to my new life. I looked forward to my time in Chicago as one to learn all that I could musically, a kind of mini master's degree, if you will.

I have worked hard these past several years practicing voice, studying guitar (still a long way to go on that one), and collecting songs for my repertoire. Last summer I was lucky enough to work with renowned guitarist/producer Dennis Cahill (of the Dennis Cahill / Martin Hayes duo) on my debut CD, *Souvenir*. I included songs that were part of the Irish-American experience. My repertoire is continuing to expand and I realize that I have a love for not just the Irish songs, but traditional songs from the British Isles as well as Appalachia, and of course many a contemporary song. I describe my genre as Celtic/Americana.

I work hard at my craft, practicing voice most every day in the car to and from work, and many hours outside of work. I don't worry about the guitar so much anymore, as I now work with a guitarist so that I can focus my attention on my main instrument, my voice.

Six years ago if you had asked me if I was a singer, I would have said, "Well, no, but I like to sing." Now I look back on my life and know that I have always been a singer, and after a lot of hard work and dedication I have found my voice."

Rose Laughlin will be playing at Third Place Books in Lake Forest Park on Saturday, October 7 at 7:30 pm. Her debut CD, "Souvenir" is available at www.cdbaby.com. For more information, visit her Web site at www.roselaughlin.com.

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
www.moorafa.com



NORTH COAST FOLK FESTIVAL

Folk, Blues and Bluegrass at the Beach

BY TOM MAY

PHOTOS SUBMITTED BY THE NORTH COAST FOLK FESTIVAL

North Coast Folk Festival September 23-24, 2006 – Ocean Shores, WA

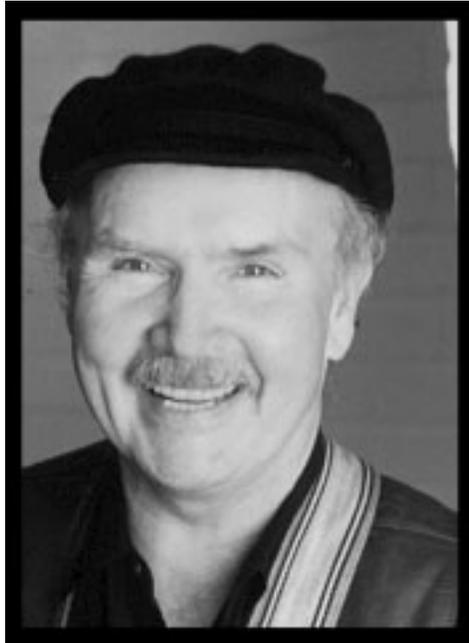
In 1991, two significant musical opportunities came my way. The first was to syndicate my public radio program River City Folk on the National Public Radio satellite. The second was to produce a folk festival in Omaha, Nebraska, where I lived at the time.

River City Folk continues in syndication on 150 public radio stations via the WFMT network and the XM satellite radio network. My featured act at that first festival, named the Trackside Folkfest, was Tom Paxton. The festival took place on a hot August afternoon, in a parking lot of a history museum in Omaha. Despite the heat and the generally bleak surroundings, Tom performed a brilliant show for the few hundred people gathered there. For an hour, everyone almost forgot the summer Nebraska heat, as songs like “Whose Garden was This” and “Ramblin’ Boy” took us all to another place.

Since then, I moved to the Pacific Northwest and have directed Portland’s largest annual folk music event Winterfolk since it began in 1988. Tom Paxton appeared at Winterfolk in 1995. This year, I was asked to direct another festival, this time in lovely Ocean Shores, Washington, at their new Convention Center.

It seemed only right, fifteen years after the Trackside FolkFest, to ask Tom Paxton again to kick off this inaugural event. Tom continues to be an inspiration to songwriters throughout North America and beyond, and has been nominated for multiple Grammy awards. He is, of course, best known for his songs “The Last Thing on my Mind” and “The Marvelous Toy,” but his body of work is alternatively thoughtful, beautiful and political. Forty-five years after he first arrived in Greenwich Village from Oklahoma, Tom still puts on a great show.

Tom Paxton will also join Bruce Coughlin, the exceptionally evocative writer from the group Tillers Folly, for a songwriting workshop on Saturday afternoon that promises to be a highlight of the festival. You’ve not heard of Tillers Folly? Are you in for a treat! These four guys from Vancouver, BC have played all across the continent



Above: Tom Paxton

in the last 10 years, and have done two successful concert tours of Scotland. Their songs are mostly set in the Pacific Northwest, tales of interesting characters and little vignettes from history, sung large.

Tillers Folly figured that a live concert filmed at a cannery was the perfect backdrop for their songs of our region, and they released the concert on DVD recently. *A Fine Kettle of Fish* made its Knowledge Network debut this past March. The full concert has aired many times across Canada since then and the response has been overwhelming!

Producing River City Folk, festivals and playing 200 shows a year myself all over North America, I hear hundreds of acts and songwriters. From the first time I heard Tillers Folly at the Juan De Fuca Festival in Port Angeles in 2000, I knew both they and Bruce Coughlin’s songs were something special. They combine great energy and virtuosity on their instruments with a Celtic sensibility. They affect me the same way Stan Rogers did when I heard him and his band perform at the Canadian festivals I played in the early 1980s. Like Stan and his band at that time, Tillers Folly have powerful vocals and great harmonies to complement their fine songs.

Hank Cramer obviously feels the same way, because he has recorded one of Bruce Coughlin’s songs. Most readers of the Victory Review need no introduction to Hank Cramer, but I’ll just mention that I think he is one of the finer entertainers I have heard around the U.S. in recent years. Hank’s combination of storytelling, songs, and jokes (even the ones aimed at Democrats) are alone worth the price of admission to the festival. Hank released two new CDs this past year, and is touring extensively these days from his home in bucolic Winthrop, Washington.

You may have seen Hank at Folklife through the years, or working as a shantyman on the Lady Washington. Wherever you have heard him, I am sure you remember him and I hope you come see him in this concert situation, which he richly deserves.

Mary Flower is the “blues” component to the North Coast Folk Festival, and she is both a worthy and welcome addition. Residing for many years in Denver, she spent a great deal of time recording her most recent CD in New Orleans. She has received international acclaim for her fingerstyle guitar work. The “All Music Guide to the Blues” puts it this way:

Below: Hank Cramer



“Unassuming blues heroine Mary Flower proves once again that she’s one of the nation’s premier fingerstyle blues guitarists. Her technique is exceptional throughout and, in the end, serves the highest purpose—the music.”

Mary is also a very sought after teacher, and will also conduct a workshop on some of the intricacies and nuance of the blues music that she performs.

I am very happy to have my two regular band members, Donny Wright and Fuzzy Purcell, join me at the festival. You may have seen Donny when he performed in Seattle with Tracy Grammer in 2003. He is an exceptional bass player and vocalist. Fuzzy adds mandolin, lead guitar, and his wry sense of humor to my songs. This year I released my 11th album, and we were pleased to be featured on Oregon Public Broadcasting’s popular television program “ArtBeat,” shown across the state. The guys also joined me in concerts across the Northwest in Portland, La Grande, the Dalles, the Juan de Fuca Festival, and many others.

In addition the gigs and the traveling, I was relieved to finally complete a book on commission for Routledge Publishers, New York. It is called “The Loving of the Game: Your

Performing and Songwriting Career” and features extensive interviews with my old friend Gordon Lightfoot, Eliza Gilkyson, Harry Manx; and many other industry types.

I hope to have the books in hand by the festival, and I will be doing a general workshop on the music business at the festival. The books will be in stores throughout the country (Barnes & Noble, Powell’s, Borders, etc.) sometime this fall.

The bluegrass duties at the Festival will be handled by Kristen Granger and Dan Wetzel, better known as True North. Kristen has a truly exceptional voice, and her songs add an extra dimension to their traditional sound. Dan adds his harmony vocal, and is one of the cleanest flatpicking guitarists I have heard in years.

The Ocean Shores Convention Center is a beautiful facility, and Rob Folsom and OMB sound will make everyone sound grand. Rob has done sound at the Aladdin Theatre for Winterfolk for me the last five years, and I really think he is the best in the business.

There will also be second stage at the Galway Bay Pub, and all of the acts will do a set there as well (with the exception of Tom Paxton). The Galway Bay is intimate and cozy,

and just three blocks from the convention center.

There will be a specific Open Mic stage run by Jim Saunders that will run throughout the afternoon on Saturday and Sunday, so be sure to bring your instrument and your own tunes. After hearing so much great music, you’ll probably feel like playing a song or two yourself!

The hotel options in Ocean Shores cover pretty much every price range. Check the Chamber of Commerce Web site at the bottom of the article and you can get an idea of what is available. If you have not been to Ocean Shores before, it is very picturesque, with some good dining options and nice shops. It lies just 20 miles west of Aberdeen-Hoquiam; making it about two or two and a half hours from Seattle and its suburbs.

It is a worthwhile destination anytime, but particularly this fall weekend!

The North Coast Folk Festival will take place from 1 pm to 10 pm on Saturday, September 23, and 12:30 pm to 6 pm on Sunday, September 24.

Tickets for the two-day event are just \$20, with children under 14 being admitted for \$10. The North Coast Folk Festival is sponsored by

Continued on page 21

North Coast Folk Festival

Folk, Blues, Bluegrass

Two days of concerts, workshops, and an open mic stage

Special songwriting workshop w/ Tom Paxton and Bruce Coughlin Saturday afternoon
Bring your songs, voice, and instruments



Tom Paxton
Legendary songwriter,
Grammy award nominee



Hank Cramer
Northwest ballad
favorite



Tom May
Host of NPR & XM Radio's
River City Folk



Tiller's Folly
Canadian Celtic sensations



Mary Flower
Fingerstyle blues
virtuoso



True North
Cascade bluegrass
brilliance

September 23–24

Ocean Shores Convention Center, 120 W. Chance a La Mer Ave., Ocean Shores, WA

\$20 incl. all activities over both days; under 14 \$10

Tickets (888) 482-2334 Info: www.oceanshores.org, click "North Coast Folk Festival"

REVIEWS

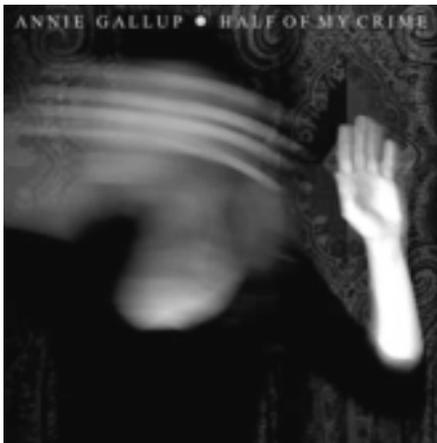
To Submit your CD for Review - Please send to the Victory Office in Tacoma. This is the only way to get your CD reviewed.

BUY LOCAL MUSIC FROM INDI ARTISTS!

LOCAL

Folk and blues

ANNIE GALLUP: HALF OF MY CRIME
(Waterbug, WBG70)
<http://anniegallup.com>



Annie Gallup, a Seattlite for a time, makes spooky music for folks who crave rich complex lyrics and challenging musical ideas. The songs on *Half Of My Crime* are about deep emotions and disturbances, like the mysteries of intense relationships that continually fall short of glee and bliss. Gallup has a sharp eye for detail and an even greater command of imagery: her songs are filled with the little poses and pauses that devastate devoted lovers and friends and family members. The music itself is unnerving: Gallup accompanies herself on acoustic and electric guitar, and is backed by bassists and backing vocalists only for an ominous, “heavy” sound. Gallup sings in a hoarse near-whisper, sometimes a worried coo, most times a wearied, suspicious hiss. Many of the songs on *Half Of My Crime* are nearly spoken pieces, quiet rap with only a hint of melody, similar to Suzanne Vega’s sound. Come to find that Gallup shares bassist Michael Visceglia with Ms. Vega, and the picture get a little clearer. It’s a long CD, and the general drear probably recommends against

listening to it in one sitting, but it’s a record of quality and substance. *(Tom Petersen)*

Instrumental

MONTANA MANDOLIN SOCIETY:
DANCE OF THE SANDHILL
(self issued)

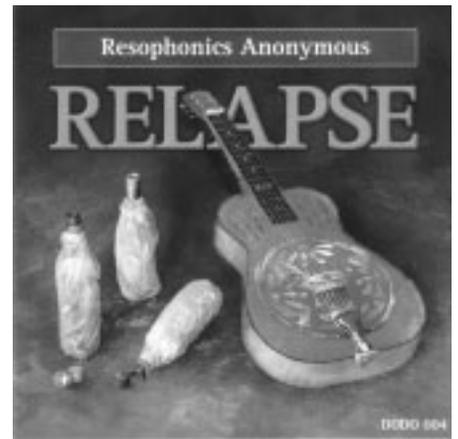


The Montana Mandolin Society is not the only group that does what it does, but they are the best at what they do! While patterned after the mando orchestras of the early 20th century, they are neither period re-creationists nor out to make any and every type of music conform to eight strings, results be damned. They are master artists making masterful music appropriate to the instruments, whether it’s classical, pop, standards, or their own originals. Highlights of their latest release, *Dance of the Sandhill*, include “Icarus,” with its forceful changes; “(Norman) Blake’s March,” the modern classic composed specifically for the entire mandolin family; and, at long last, the MMS’s version of “Sweet Georgia Brown,” their number one live request for as long as anyone can remember. The whole

album is full of fun and adventure. The MMS is a classy outfit without being snooty; the record is beautifully produced and packaged and the liner notes are short, sweet, friendly and intimate. Lovely! *(Tom Petersen)*

Instrumental

RESOPHONICS ANONYMOUS: RELAPSE
(Dodo 004)



Relapse is a fabulous combination of collaborative pieces featuring resophonic guitars and dobros, assembled under the guidance of Seattle’s Orville Johnson (who, just halfway through 2006, already has “local producer of the year” locked up!) It is a CD that shows just how far the reso can go, from the dustiest country to World music, and Johnson coaxes burning, aching passions from each performer. The performers aren’t *that* “anonymous:” The first track features The Godfather, Uncle Josh Graves, himself, sounding tuff as ever on what may, sadly, prove to be one of his last recordings. He tears through the traditional “Lilly Dale,” having playful exchanges with Vashon Island ec-

centric Tab Tabscott, who's manning a pedal steel. Tabscott, who counts slide wizardry as only one of many, varied talents, is featured on "Great Speckled Bird." Another well-known participant is red hot Mike Grigoni, who has zoomed from Puget Sound area Bluegrass jams to national acclaim in the last five years; here he tries out something a little different called "Poor Kierkegaard the Kid." Also appearing are Doug Cox (Canada's dobro king), Steve Dawson (a similarly accomplished neighbor from the North), Mike Lundstrom, session aces Billy Cardine and Ivan Rosenberg (who look to the Near East for inspiration on "The Creptid Donkey"), and Gypsy Jazz guru Michael Dunn. Scintillating throughout! (Tom Petersen)

DICK WEISSMAN: SOLO
(Long Bridge Recording)

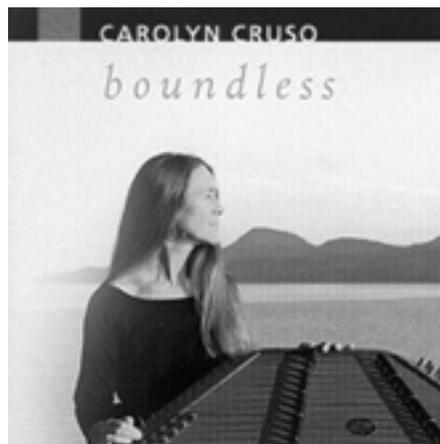


Folk fixture Dick Weissman has been busy of late, penning two books, contributing to this magazine, and continuing to record intelligent music for everyone. *Solo* explains itself, as for the execution; Weissman primarily plays various banjos but performs a few tunes on guitars. The record is something of a personal retrospective, with Weissberg going through the personal song trunk and/or composing new tunes in response to old memories (The liner notes are fascinating!). The music might be termed Americana, in that it corrals all the cultural styles, the genre influences, and the sounds of different eras, but Weissman is reaching into and exploring the deep structures. In this way, it is reminiscent of the *Appalachian Waltz* album by Mark O'Connor, Edgar Meyer and YoYo Ma: at once immediately recognizable and familiar, but entirely

new and unique. It's also an open, accessible record, even though it's a very personal document. Thanks for sharing, Dick! (Tom Petersen)

Instrumental

CAROLYN CRUSO: BOUNDLESS
(Blue Heron Music, www.carolyncruso.com,
carolyncruso@rockisland.com)



Don't wait as long as I did to listen to this CD! I will listen to it every day for as long as it took me to get around to it the first time (I'm embarrassed to say!) to make up for lost time. This is pure hammered dulcimer at its best. Carolyn wrote every song but one traditional Appalachian tune that she arranged along with Billy Oskay, who also helped Carolyn produce this CD (and he engineered, mixed, and mastered it!). *Boundless* was recorded over several years since 1994, mostly in Washington but there is one track from Amsterdam, Holland. My personal favorite, so far, is "Chatter Creek," recorded in Leavenworth in 2001. It's a fun and happy tune that just makes me feel good. Oh, but then there's "Solstice," recorded on Orcas Island, also in 2001. Maybe that one's my favorite... another joyful tune. I love the purity of this CD and the clean sound that Carolyn captured. It's hard to believe that some of the songs were done a decade or more ago. This is timeless music that could have been recorded last week or last year. Every song has a quality about it that makes it easy to get caught up in and carried away. This is the way I want the soundtrack of my life to sound: serene, peaceful, generous, happy, emotive... alive without being chaotic... in short, boundless. Thank you, Carolyn. (Kathe Davis)

Kids

ERIC HERMAN: SNOW DAY!
(Butter-Dog Records, no #)



Eric Herman burst into the kids music scene with last year's *Monkey Business*, distinguished by all-out rock 'n' roll playing that was much rougher and more mature than the watered-down sound that characterizes most other kids records. The big rockin' sound is back on *Snow Day*, and now the lyrics are a little more grown up, too, as if Herman is moving with his established audience. There is less of the riotous goofiness of *Monkey Business* on *Snow Day*, replaced by more thoughtful, reflective takes on what makes being a kid great. Thus, the title track, and "No Big Deal," where we shrug off minor annoyances and skinned knees, or "My Lucky Day," full of little delights. Herman's sense of humor is as keen as ever, though: "Hot Sand" is a Jimmy Buffett-style day at the beach, until the singer has to run to the snack shack, and the music switches to jackhammering new wave, with Herman yelping "hot sand!!!" Even funnier is Herman's remarkable observation on fame, "Cowboy Bergaleoukaleopaleous," who never gets the credit because the press and historians find "Roy Rogers" easier to spell. Buy with confidence! (Tom Petersen)

Singer-Songwriters

TEETH, HAIR & EYEBALLS:
LIVE AT HUGO HOUSE
(Deaf White Kitty Studios,
www.teethhairandeyeballs.com)



The amazing combination of Stanislove, Nason and Sandoval with the addition of Dave Pengra on the bass is somewhere in between solid blues and jug band R&B with some old fashioned white soul added in for good measure. These guys put out an amazing sound well worth listening to. The first time that I met Stanislove and his converted twelve string resonator guitar I had a feeling that he was essentially driven from the heart. I was not let down. I had a very similar feeling when I met Jim Nason and heard him perform one of his gutsy originals. This CD introduced me to two more excellent artists and it was well worth the time spent listening to it. The songs all have a distinctive ring to them that made me feel like I knew these guys for a long time yet was just getting to know them. A couple very notable songs would have to be "Jolt Cola," "Refuge," and "Shine In This Moment:" all three are the kind of songs that leave a taste that calls out for more. Not that the other songs do not stand out, but these three are the cream. Anyone who has not had the chance to hear these performers should consider adding this CD to their collection and enjoy it over and over again. *(Dennis Deem)*

Singer-Songwriter

EVA TREE: SAIL AWAY

Treacle Publishing – www.evtree.com (also on CDBaby.com)

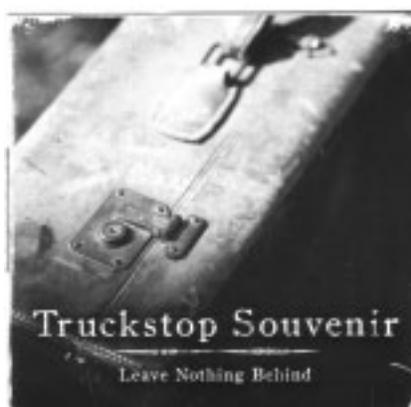


I have had the opportunity to hear Eva Tree play around the northwest for several years now and have always been drawn to her soothing vocal style. *Sail Away* truly befits not only her luscious vocals, but her solid songwriting as you are carried away by this beautifully crafted collection of songs. This is Eva Tree's sophomore release following *Blue Skies* in 2004. One thing

that strikes me in comparing these two releases is the relaxed, back-home atmosphere that permeates this latest release. Eva Tree worked with Jude Davison from Pigeon Mood Studios and together they crafted an atrium of sound for this rising songbird. The engineering of this CD stands out as a beautiful example of how to get every instrument to be heard without overpowering the vocals. Two areas that jump out over all are the tasty harmonies and 'old world' mandolin playing throughout the project. Eva Tree is joined by Frazey Ford (The Be Good Tanyas), The No-Sh*t Shirleys, Jude Davison and one of my favorite local voices, Kathryn Mostow. Mandolinists Davison and Zak Borden embellish each song with simple elegance. Songs of note are "Hurricane" - Mid-tempo Americana with its rising harmonies and mandolin; "Sail Away" - A haunting lullaby that will have you swaying to the rhythmic waves; "Strangest Man" - An enchanting story with wonderful cello work by Jamie Sieber and (again) beautiful harmonies by Davison. The photograph that graces the CD cover is simply beautiful and reflects what is contained inside, making for a solid package both visually and musically. *Sail Away* is a great addition to any collection and may well be the release that propels Eva Tree to the national stage. *(Ron Dalton)*

Singer-Songwriter

TRUCKSTOP SOUVENIR: LEAVE NOTHING BEHIND
(self issued; available through CDBaby)



About the riskiest thing to do is to open a debut album a capella, but *Truckstop Souvenir* takes that step, and when the guitar walks up three notes to set things in motion, you're with them on a vivid, soul-stirring journey. *Leave Nothing Behind* is a smashing debut for Dennis James and Lauryn Shapter, a husband and wife duo that has a sound all its own. The two have written

some absolutely terrific songs, all of which they perform with their spare but chillingly effective guitar and lonesome fiddle accompaniment. Guitarist James sings the bouncier numbers in a light Texas twang, putting the ache into that opener, "Pretty Woman (You Walk On My Soul)," the title cut, and the dark "Horse and Rider." Fiddler Shapter, meanwhile, has a dry, Midwestern sound suited to her many harrowing suburban nightmares. She's borderline Country Noir with "Mama's Debt," her backstory for a teen murderer, and the epic, Springsteen-esque "Memorial Day" which closes the album. Shapter will joke onstage, after something fun like their cover of the Allman Brothers' "Ramblin' Man," that it's time to get back to the death and murder, but she does have a certain knack for it. She can also write beautiful, wistful love songs, too, though, as "Front Porch and You" attests. The album's "hit" is the uncharacteristically speedy "Bootlegger's Daughter," James's funny song of bachelor party mayhem and marital wisdom that is wonderful by itself but is screaming for the full Bluegrass treatment — someone call Del, quick! Meanwhile, you all go out and get this CD by these new stars. *(Tom Petersen)*

Singer-Songwriter

GENE ZIERLER: ONE GOOD DAY
(self issued; "GZ 01")



You might call this an inspirational, or "affirmational" record. Before he was Dr. Gene Zierler, professor of surgery at UW Medical, he was a kid with an electric guitar chasing dreams of being, say, a Kingsman someday. A career, a marriage, a kid, and some mid-life self assessment later, he's One Of Us, who will never be Kingsmen but who still keep a guitar handy . . . Zierler also happens to be talented, highly intelligent and able to share his thoughts and feelings on record. He's venturing out into public, now, shaded Tay-

lor in hand, and this CD is a terrific introduction. Zeigler has a mellow sound that lets his poignant observations come through. He's affable without being silly, humble without being self-deprecating, and therein lies the record's strength: We, too, can make it through life's rough spots and moments of doubt and loss. The standout tune is "The Only Thing Missing Is You," which is Harlan Howard – type songwriting, and on which Zeigler fleshes things out with bass and banjo for a full country sound. Welcome to your hot new career, Gene! (Tom Petersen)

BLUEGRASS

CURLY SECKLER: DOWN IN CAROLINE
(Copper Creek, CCCD-0236)

Curly Seckler's success as a frontman and headliner over his half century in Bluegrass has been modest, but he may just be the King of the Bluegrass sidemen, having backed everybody who mattered at one time or another, making his name as a long time Foggy Mountain Boy. Now in his 80's, he admits that things may be winding down, so he 's called up his old pals for one more CD, with pleasing results. Seckler always had a wonderful voice, a high, smooth sound that fit perfectly with Lester Flatt's and it is effective all by itself. Most of *Down In Caroline* is moderately paced – excellently played, but not too fast or flashy. He is backed by musicians near his own generation, such as Tut Taylor and Larry Sparks and this accounts for a solid ensemble sound. The record has the full benefit of modern recording technology, but the band's easy familiarity gives the CD a bright, live feel. If *Caroline* is the conclusion of Curly Seckler's recording career, it is a classy last statement. (Tom Petersen)

TYLER GRANT: IN THE LIGHT
(Grant Central Publishing, no #, available through CDBaby)

What with Norman Blake talking retirement, due to age, a touch of repetitive stress damage, and a well-earned desire to just stay home with Nancy after 50 years in the music biz, fans of fancy picking and comfy

crooning may well wonder what lies in the future. Fear not, brethren and sisteren, for we will always have the Blakes in our hearts, but we have Tyler Grant to look forward to. This first solo release by the flatpicking champ and member of the Drew Emmitt band provokes smiles, awe and warmth from the first note, much in the style of Mr. Blake, but over the course of *In The Light*, a distinct personality emerges. Grant is fluid and clean, with a crispness in his attack that expresses confidence without arrogance or aggression. His singing is understated and easy, but caring. Most of the material on *In The Light*, whether originals or covers, are solidly in the old-time vein, the exception being a jazz excursion called "Azalea" which shows that Grant will be ready to tackle the swiny stringy hybrids of the 1930s and '40s on future albums. We are in good hands. (Tom Petersen)

FOLK

HOWIE NEWMAN:
TRUST ME, YOU'LL LIKE IT
(Major League Records; no #)

Boy, was he ever right! Whimsical Boston troubadour Howie Newman is a scream, particularly if you are 40-something. He has a special talent for expressing those things that we often think but rarely discuss or are too polite to bring up. "Everybody's Talking On the Phone," he observes, but goes on to wonder what the *heck* all these people *have* to discuss. He also grumps, amusingly, about Boston traffic, and about snow. The best, and funniest, songs are about the slow escape of youth – he hates to admit it, but much as he'd like to go see his favorite bands in clubs, 10 o'clock is "Way Past My Bedtime." Neighborhood pick-up ballgames leave the "Weekend Warrior" supine, moaning, and iced. Once rapt interest in an oft-married friend's latest love interests now makes Newman "Skeptical," instead. The temptation is to cut up the lyric sheet (included) and mail the various songs to friends to whom the subjects apply – with the rest staying on the fridge at home. Newman has been getting some spins on Dr Demento and Mad Man Moskowitz, but you gotta get the whole record. Trust me. (Tom Petersen)

COUNTRY

KRIS KRISTOFFERSON: THIS OLD ROAD
(New West Records, NW 6088)
MARTY STUART: LIVE AT THE RYMAN
(Universal South Records, B0004961-02)
VAN MORRISON: PAY THE DEVIL
(Exile Productions/UMG Recordings,
B0005968-02)

You may have heard about these big-name releases this spring and summer, but if you need the nudge from your friends at Victory to buy something that isn't local, here it is. Kris and Marty and Van are household names for a reason. Being a living legend can be perilous, though, and these three have had their excursions into unsuitable genres, unfortunate superstar pairings, distracting celebrity marriages, or, worst of all, time in Hollywood, such that it's fair to say that their music over the last few years (or, in Kris's case, decades) has lacked that certain something that marked their importance originally. So it is with great joy to receive CDs from these guys that live up to their reputations. Kristofferson, using a lean, acoustic approach, has his most listenable record since his greatest hits redux ("The Austin Sessions" at the turn of the century) and his best songs in 35 years. No one has ever been able to cut so close to the spiritual and philosophical agonies of aging, loving, and loneliness as Kris, and he can still startle and impress, even in these jaded times. Marty Stuart, on the other hand, never had a problem with startling people: his wardrobe just gets louder! But about the time he was starting to come across as Nashville's favorite goof-off and arm-chair historian, he remembered that the music has to come first. Live at the Ryman is a screamin' Bluegrass record, done with his group The Fabulous Superlatives, with special guest Josh Graves. While everybody else has been jockeying to be the next Bill Monroe, Marty clearly figures that someone might just step into his other friend's shoes—those of the now-departed King of Bluegrass, Jimmy Martin. Stuart & Co are loud, uninhibited, and sassy, just like the King, and the world sure needs it. Something else the world needed was for Van Morrison to do a set of country covers. Why on earth didn't he think of this ages ago? The Man has always been Country, just 3000 miles to the east, and just about everything on Pay the Devil sounds as good and rings as true as the stateside originals. Van wisely eschews using Nashville session men, sticking with "his guys," and this gives the record a refreshing, original sound: They get it all exactly right, but with their own tweaks and inflections so that the listener isn't dragged through the Same Guys playing the Same Songs on yet Another Record. What a relief! (Tom Petersen)

VICTORY CALENDAR

SEPTEMBER 2006

*To make a calendar submission go to: www.victorymusic.org (go to calendar page)
Enter your data by the Second Monday of September for October listings. This is the only way your calendar events will be listed.*

09/01-03/06 Oscar Peterson Quartet Jazz Alley 2033 6th Ave Seattle Multi-grammy winning piano artist 206-441-9729 res

09/01-3/06 Moograss Bluegrass Festival Tillamook County Fairgrounds 4603 Third St. Tillamook varies with date \$8-\$15 Bluegrass music, workshops, band scramble, gospel round robin and lots of jammin'. Camping available. 503-842-4889 moograss.com

09/01/06 Larry Murante Columbia City Beatwalk/Columbia City Art Gallery 4864 Rainier Avenue South Columbia City 7-10 Group cover Solo contemporary singer/songwriter <http://www.columbiacitybeatwalk.org/schedule.html>

09/02-03/06 Keith Little & Sue Thompson Teach Harmony Singing Harmony By Ear: Beginners' Workshop Ballard. Address & directions sent w/ registration confirm. Seattle 1:00-3:00 PM \$30 Learn how pros do it. Practical method no theory. By workshop's end you'll be working out high harmonies on your own. **9/03 Harmony Master Class** Workshop, Very Limited Enrollment Ballard. Address & directions sent w/ registration confirm. Seattle 1:00-3:30 pm \$40 Personalized coaching from pros 206-618-9759, sandkharmony@earthlink.net

09/02/06 Keith Little & Sue Thompson: Intermediate Harmony Singing Workshop, Limited Enrollment! Ballard. Address & directions sent w/ registration confirm. Seattle 3:30-5:30 PM \$30 Wish you could sing harmony below the melody? Come learn a practical method to work out low harmony to any song 206-618-9759, sandkharmony@earthlink.net

09/16/06 Elliot Bay Swing Trio @Anacortes Jazz Walk Sasso's Restaurant American 3401 Commercial Ave. Anacortes 9pm-12am \$8 for admission to 8 venues Elliot Bay Swing Trio, with Eric Madis, Pete Martin and Jim Fink. <http://www.ericmadis.com>

09/16/06 Nancy K. Dillon Skylark Club 3803 Delridge Way SW West Seattle 9:00pm FREE w/Straw Dogs and Strange Jerome www.nancykdillon.net

09/16/06 The Righteous Mothers - 25th Anniversary Celebration & new CD Triple Door 216 Union St. (Below Wild Ginger) Seattle 8 PM \$20.00 Four, funny, feminist philosophical female folk-rock musicians celebrate 25 years together and the release of their new CD 206/838-4333 for Tickets or Lynn Grotzky 360/456-0473 info

09/17/06 Eric Madis Swing Trio @Anacortes Jazz Festival Wine Garden Stage Anacortes Jazz Festival Anacortes 11:30 am - 12:30 pm See Anacortes Chamber for ticket Guitarist/vocalist Eric Madis, mandolinist Pete Martin, and bassist Jim Fink do bluesy jazz swing standards and originals 09/17/06 **09/20/06 SWOJO** with special guest Jill Townsend The Triple Door Mainstage 216 Union (below Wild Ginger) Seattle 7:30 p.m. \$13-\$17.50 & \$20 day of show SWOJO performs a concert of music composed by BC arranger/composer/trombonist Jill Townsend. www.swojo.org or Triple Door box office 838-4333

09/22/06 Christie Aitken Pegasus Coffee House 131 Parfitt Way SW Bainbridge Island 7:30-9:30pm \$5 sugg. donation Ride the Seattle ferry by foot and walk up the street here music at this super-friendly island spot. <http://www.christieaitken.com>

09/23/06 Allen Hart P&G Speakeasy Cafe 15614 Main St ne Duvall 7 p.m. nc Old time banjo mined from the heart of American tradition. from one of our finest! 425 844 2766

Tuesdays

Every Tuesday Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10pm Free Bring you axe. Acoustic blues and singer/songwriter. 360 740 4312

Every Tuesday Traditional Celtic session P&G Speakeasy Cafe 15614 Main St NE Duvall 6 30-8 30 p.m. free Open to players of all Celtic traditions, this session is anchored by seasoned musicians in a friendly Duvall locale

Every Tuesday Victory Music Open Mic Ravenna 3rd Place Books & Honey Bear Cafe 6504 20th Ave NE Seattle sign 6:00-6:45 music 7:00 donation 253-428-0832

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

Every Tuesday hototradband New Orleans Restaurant 114 First Ave S Seattle 7:05/14/05 Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

Wednesdays

Every Wednesday Columbia Street Irish Seisium Tugboat Annie's 2100 West Bay Drive Olympia 8 - 10pm free An open, intermediate Irish session. Tune list available: <http://home.comcast.net/~burtdabard> 360-866-4296

Every Wednesday Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 A jazz leg- end in Seattle . 253-622-2563

09/12/06 Nancy K. Dillon, Hans York, Wes Weddell, Jean Mann, Kathryn Mostow, Tracy Spring, Tom Rawson, Jeff Knoech, Stanislove, S Levy Tumbleweed Song Contest Howard Amon Park Richland 5:00pm FREE Song contest w/NKD, www.3rfs.org

09/03/06 Keith Little & Sue Thompson House Concert Artwood Studios, phone or email for reservations 3737 NE 135th St., Room 2 Seattle 7:30 pm Donation Nationally acclaimed singer/songwriter & local harmony wiz perform bluegrass, old time, & original songs & hot tunes 206-618-9759, sandkharmony@earthlink.net

09/03/06 Michael Guthrie Tumbleweed Music Festival Howard Amon Park Richland 5:45 pm River Stage.

09/03/06 Nancy K. Dillon Tumbleweed Music Festival Howard Amon Park Richland 11:45am FREE Twang Pop & Okie Roots Music for the End Times www.nancykdillon.net

09/03/06 Nancy K. Dillon Tumbleweed Music Festival Howard Amon Park Richland 5:00pm FREE Harmony Singing Workshop www.nancykdillon.net

09/09/06 Michael Guthrie El Diablo 1811 Queen Anne Ave. North Seattle, WA 8:00 -10 PM No Cover Charge 206-285-0693 Coffee, Beer and Food

09/09/06 CELTIC MUSIC NIGHT Haller Lake Community Club 12579 Densmore Ave. N. Seattle 7:00 pm \$8-10, 12 & under half off Featuring local Northwest musicians. Watch the Sky and Stewart Hendrickson. http://www.hallerlake.info/hallerlakeartsouncil.html

09/09/06 Kathye Long C and P Coffee Co 5612 California Ave SW West Seattle 6-8:00pm tips appreciated Folkably originals and covers 253 846-8739

09/09/06 Middle Eastern Harp Concert: David Helfand and Friends Dusty Strings Acoustic Music Shop 3406 Fremont Ave. N. Seattle 7:30 pm \$15 An exotic evening of original and traditional music on the Celtic harp, mandocello, guitar, violin and bass. 206-634-1662

09/12/06 Mij Bishop, Nancy K. Dillon & Christie Aitken Conor Byrne 5140 Ballard Ave NW Seattle 9-11:00pm \$5 These three Seattle Songwriting Divas continue to woo folks with their lush three-part harmonies! www.mjbishopband.com

09/15/06 Dulcimer Divas Carolyn Cruso and Kate Price in concert Dusty Strings 3406 Fremont Ave. N. Seattle 7:30 pm \$15 in advance, \$17 at the door A blend of traditional and original music with folk, jazz and Celtic elements on a wide variety of instruments 206-634-1662

09/15/06 Michael Guthrie, Tim Coy, Nancy Dillon Espresso Americano 2702 Hoyt Ave, Everett 425 259 3492

09/16/06 Deb Seymour & The Debonairs P&G Speakeasy Cafe 15614 Main St Duvall 7:30 PM Tips Kool Kat Krazy Folk Meets The Home of the Killer Quiche! www.debseymour.com

09/23/06 Christine Aitken/Vivianet Irew Irabant Canal Lounge 1309 NE 45th Seattle 8-10pm donations appreciated pop-folk/indie folk-rock http://www.christieaitken.com

09/23/06 Island Jazz Quintet Jubilante Restaurant and Jazz Club 305 Burnett Ave. S. Renton 7:30 \$5.00 Vashon Island has produced a clean, cool and edgy jazz ensemble of world class quality. www.islandjazzquintet.com

09/23/06 The Cutters, Sanger & Didele, much more maritime music! South Lake Union Park 10 Valley St Seattle 10:00 a.m. -5:30 p.m. Free! Maritime Music and other fun & educational events for the whole Family. http://www.mearcair.net/seafaring/

09/23/06 ThorNton Creek Water Street Brewery 639 Water Street Port Townsend 9-11:00pm free ThorNton Creek returns to their favorite watering hole on the Olympic Peninsula. www.thorntoncreek.com

09/24/06 The Cutters, Sanger & Didele, much more maritime music! South Lake Union Park 10 Valley St Seattle 10:00 a.m. -5:30 p.m. Free! Maritime Music and other fun & educational events for the whole Family. http://www.mearcair.net/seafaring/

09/30/06 Tom Paley Phinney Neighborhood Center (Brick Building) 6532 Phinney Avenue N Seattle 7:30 PM \$14 (\$12 SFS & PNS, kids half Tom Paley was a founder of the New Lost City Ramblers. A fine fiddler, singer, banjoist, guitarist, and folklorist.

WEEKLY VENUES

Sundays

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

Every Second Sunday Cape Breton/Scottish Traditional Session Celtic Bayou (see celticbayou.co 7281 W Lake Sammamish Pkwy NE Redmond 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 Irish Music Session Fado First Street and Columbia Seattle 4:00 free Beginning to Intermediate Irish Music Session. Come join the fun! marygrider@yahoo.com

Every Sunday Island Music Guild Open Mic Pegasus Coffee House 131 Parfitt Way Bainbridge Is 7:00-9:30 donation. 2 songs sometimes more it time permits. 206-842-6725

Every Sunday Scotty Harris/ Mark Whitman the J&M Cafe 201 First Avenue Seattle 9pm R&B jam Maridel Fliss - Mflissm@aol.com

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

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

Thursdays

Every 1st & 3rd Thursday Victory Music Open Mic Crossroads Shopping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:00-9:00 free Food Court Market stage has a piano & great sound system

Every 1st Thursday S.O.N.G.meeting NW St.John Vianney Parish 12600 84th Ave NE Kirkland 7:00-8:30 Address change from Mills Music (I'd check the phone # to be sure, please!) 425-806-0606

Every Thursday The Fourth Ave. Celtic Session Plenty Restaurant/Pub Fourth Ave. and Columbia St. Olympia 7:30p until 10:00p no charge An open session where Celtic, Folk, & Old Time music is played & sung. Good food, spirits. http://home.comcast.net/~onebutch

Every Thursday Giants Causeway Irish Session Giants Causeway Irish Pub 201 Williams Avenue S. Renton 7ish-10pm FREE Giants Causeway is the most welcoming Irish Session in the Northwest. Free food and drink if you can play!

Every Thursday Ham Carson Quintet New Orleans Restaurant 114 First Ave S Seattle 7:00-10:00 no cover Swing-ing hot jazz for listening & dancing. 206-622-2563

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

Fridays

Every Friday Open Mic Wired and Unplugged Internet Coffee House 717 First Street Snohomish signup 6:00 pm; 6:30 pm music Free Courteous crowd 360-568-2472

Saturdays

Every 1st and 3rd Saturday Tacoma Celtic Players Open Session Spar Tavern 2121 N. 30th St. Tacoma 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'Farrells' Restaurant 1100 N. Meridian Puyallup 2pm-5pm free This is an open Irish/Celtic session for beginner and Intermediate players. Non-smoking venue, Jamie Marshall : lowellirish@yahoo.com



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 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!

September is my favorite time of the year to attend festivals - the weather is usually wonderful, the bands are well rehearsed after a summer of touring and crowds are laid back and relaxed. Check out this month's recommended road trip for great music, warm sun and loads of parking lot picking.

9/1 - 4 Bumbershoot - Seattle, WA. One of this country's great urban arts festivals, Bumbershoot takes place in the heart of Seattle - at the glorious 74 acre park built to house the 1962 World's Fair, Seattle Center. The Festival takes full advantage of Seattle Center's fantastic amenities, including indoor theaters, outdoor stages, a world-class opera house and a rockin' outdoor stadium. Bumbershoot showcases the work of over 2,500 artists every Labor Day weekend - from regional favorites to international super-stars. Thousands of artists, including poets, painters, dancers, divas, comedians, filmmakers, musicians, clowns, acrobats, DJs, and more perform at the Festival in a four-day feast of music and art. www.bumbershoot.com

9/2 - 3 Tumbleweed Music Festival Richland, WA. Sited on the banks of the Columbia River this event hosts 4 stages, workshops, dancing, and jamming, a songwriting contest and band scramble. Performers include Humphrey Hartman and Cameron, The Cutters, Cat Loves Crow, Electric Bonsai Band, Keeler, Melvin & Morse, Tom Rawson, Hank Cramer, Heidi Muller, Tracy Spring and many more. Shanty sing, kids music, arts and crafts round off a great weekend. A recommended road trip. www.3rfs.org

9/7 - 10 Portland Musicfest Northwest Portland, OR. 250 performers from across the country will converge on Portland for this over the top fundraiser to benefit music programs in the Portland schools. Event features folk, punk, hip-hop, jazz and more. www.musicfestnw.com

9/7 - 10 Sunbanks Resort Blues Festival Grand Coulee, WA. Blues festival with national and regional bands. Camp on site and listen to live music in a beautiful setting. Performers include Dallas Alice, The Fabulous Wailers, The Randy Oxford Band, Maurice John Vaughn, Joe McMurrian Trio, Carl Rey and The Bluesgators, Grayson Capps, The Strangetones, Junkyard Jane, The Lloyd Jones Band, The Terry Evans Band, Brian Butler, Becki Sue and Her Big, Rockin' Daddies, Nick Moss and The Fliptops, Jimmy Thackery, Too Slim and The Taildragers and many more. www.sunbanksresort.com 888-822-7195

9/8 - 10 Mount Simcoe Music and Dance weekend - Goldendale, WA. Held at the Brooks State Park Environmental Learning Camp. Registration is now open for this event. Jamming, workshops and dancing, lodge accommodations and camping. Contact Tim Southworth 509-773-4277 or <http://community.gorge.net/mcfs/simcoe>

9/8 - 10 Sisters Folk Festival - Sisters, OR. Old School Freight Train, Ruthie Foster, Darrell Scott, Chuck McCabe, Chris Smither, Steve Gillette and many more headline this acoustic festival. Song contest, jams galore, mandolin picking contest, storytelling, gospel show, 2 stages, evening concerts, festival food and more. www.sistersfolkfestival.com

9/8 - 10 Bluegrass in Tumwater - Tumwater, WA. A blossoming event with a band scramble, jamming and an open mic. Dry camping available. www.americanheritagecampground.com

9/8 - 10 Kelso Highlander Festival - Kelso, WA. Celebrates Kelso's Scottish and Celtic heritage. Activities include a parade, highland games, dance competition, piping competition, clan tents, a tartan ball and free concerts - that's FREE concerts. www.highlanderfest.org

9/8 - 10 American Banjo Camp - Fort Flagler, WA. Spend a weekend away from the toil and cares of everyday life, with nothing to do but learn about the 5-string banjo from world-famous teachers, play in jams, eat delicious food, and possibly even sleep. The American Banjo Camp takes place on the first

weekend after Labor Day each year at a spectacularly scenic converted fort on the Puget Sound. ABC is a camp for adults from 18 to 118. There you can study old-time or bluegrass banjo with world-class instructors. The full schedule is packed with hands-on classes and demonstrations as well as a faculty concert and dozens of jamming opportunities. www.americanbanjocamp.com

9/8 - 10 Royal Scottish Country Dance Retreat Pt. Townsend, WA. Annual weekend country retreat with English country dancing, step dancing, Cape Breton step dancing, Shetland Isles dancing, Scottish country dancing, with emphasis on earliest dances. Should have one year Scottish country dance experience. www.scn.org/scottish/ftwarden

9/9 Greenspire Medieval Faire - Seattle, WA.. Music wandering minstrels, puppet shows, jousting, and kids events, crafts and merchants. SCA event. www.greenspire.org

9/9 Cottonwood Folk Festival - Great Falls, MT. Folk arts of all types and loads of live music, dance, kids events and storytelling. www.highplainsheritage.org

9/9 - 10 Shewsbury Renaissance Faire Philomath, OR. 11th annual Elizabethan revels and marketplace. 1000 costumes players. Educational and interactive history village. Music, jousting, dance, magic, crafts and demonstrations. www.shrewfaire.com

9/22 - 24 Hurdy Gurdy and French Dance Weekend - Fort Flagler, WA. 10th annual. Over the Water Hurdy Gurdy Association gathers hurdy gurdies in droves for concerts, jams, workshops and a French Dance. This unique festival brings hurdy-gurdy players, builders, and world-class teachers together for intensive instruction, great food, and scenic beauty. Classes will cover melodic techniques, rhythm playing, repertoire, and instrument setup and maintenance.

Classes this year will be grouped by skill level, with the instructors rotating among the groups throughout the week. The intent is to provide maximum exposure to our excellent teachers at each skill level to help compensate for the "hurdy-gurdy vacuum" in which many U.S. players have to operate.

Evening events will include instructor concerts, an open mike, many jam sessions (including slow jams for those of us who don't learn tunes at warp speed), and the Saturday evening "Bal Folk" or French dance, which will feature live music by the largest hurdy-gurdy band this side of the Atlantic. Must be heard to be believed.

www.overtthewater.org

9/13 - 17 Walnut Valley Festival - Winfield KS. This is the national picking championship - the Holy Grail of hot licks! Performers include Cathy

Barton & Dave Para, Bill Barwick, Stephen Bennett, Byron Berline Band, Bluestem, Roz Brown, Cadillac Sky, Tom Chapin with Michael Mark, Nick Charles, Dan Crary & Thunderation, Julie Davis, Tommy Emmanuel, Pat Flynn, Buddy Greene & Friends, Bruce Graybill, The Greencards, Brian Henke, Hot Strings, Pete Huttlinger, Chris Jones & the Night Drivers, Steve Kaufman and many more. Concerts, jam sessions and 24 hours a day of awesome guitar talent - pack extra strings! www.wvfest.com

9/15 - 17 Commencement Bay Maritime Fest - Tacoma, WA. 12th Annual event celebrates lives and labors of Tacoma's working waterfront. Music from 2 stages, tugboat races, arts and exhibits. www.maritimefest.org

9/17 Pike Market Buskers Festival - Seattle, WA. Seattle's own annual Festival of street performers. Come and listen to local favorites and members of the Pike Market Performers Guild. www.pikemarketbuskers.org

9/22 - 24 Portland Juggling Festival - Portland, OR. No music but great family fun anyway! Learn to juggle under the guidance of professional jugglers from around the world. Workshops for beginners to pros, vendors and a public juggling extravaganza. Be the first one on your street to learn to juggle banjos! www.portlandjugglers.com

9/22 - 24 Tygh Valley Bluegrass Jamboree - Tygh valley, OR. Held at the Wasco fairgrounds. Festival includes, concerts, workshops, jams and vendors. Camping available. Bring your strings and participate in the band scramble! www.uptownbluegrass.com

9/23 - 24 Corvallis Fall Festival - Corvallis, OR. Annual in beautiful park setting. Music, kids events and loads of crafts. 2 stages and one more dedicated specifically to kid friendly performances. www.corvallisfallfestival.com

9/23 - 24 North Coast Folk Festival - Ocean Shores, WA. Folk, Blues and Bluegrass on the beach.

Tom Paxton and Bruce Coughlin will teach a songwriting workshop on Saturday.

RECOMMENDED ROAD TRIP

Tumbleweed Music Festival Richland, WA.
9/2 - 3

The Inlands Northwest's premier acoustic music festival celebrates it's 10th year. Tumbleweed has established a reputation for laid back excellence. On the banks of the Columbia River in a shady city park, this acoustic gem attracts more than 100 performers and bands. The festival hosts 4 stages of music, an open mic stage, two full days of workshops, contra dancing, a dance floor and

lots more. The Tumbleweed songwriting contest attracts the Northwest's best contemporary artists and music buffs can match their picks with the live judging. A nautical panel concert, free 10th anniversary concert and great jamming make this a must do event.

The festival is free both days with paid evening events. The Saturday evening concert will feature The Great Sanger & Didele, Reggie Garrett & Gary Westcott, Heidi Muller & Bob Webb and Django's Cadillac as well as the winner of Tumbleweed Songwriting Contest. Dan Maher will emcee the evening with wit, sing-a-longs and a little gentle hoopla. Sunday evening offers a contra dance with the Crooked Kilts band and caller Gordy Euler.

Festival performers include Carl Allen, Amber Tide, The Brownsmead Flats, Budd Bay Buccaneers, Brian Butler, Campbell Road, Cat Loves Crow, Cleopatra's Veil, Hank Cramer, Creeping Time, Crooked Kilt, Clark Crouch - cowboy poet, The Cutters, Nancy K. Dillon, Django's Cadillac, Electric Bonsai Band, Hillary Field, Bill & Robyn Fisher, Garrett & Westcott, The Great Sanger & Didele, Kerry Grombacher, Michael Guthrie, Helga & the Halibut, Michael "Hawkeye" Herman, Rocci Hildum, Humphrey, Hartman & Cameron, Keeler, Melvin, & Morse, Jeff Knoch, Meryle Korn Anita La Franchi, Mo Mack, Dan Maher, Moorea Malatt, Jean Mann, Mariide, Heidi Muller & Bob Webb, Larry Pattis, John & Micki Perry, Jon Pfaff, Tom Rawson, David Rea, Chris Roe, Deb Seymour and the Debonairs, Shanghaied on the Willamette, Skweez the Weezle, Charlie Spring, Colin Spring, Tracy Spring, Stanislove, Three Rivers Dulcimer Society, Richard Tillinghast, Waterbound, Wes Weddell, Brendan Wires and many more. Whew! Band scrambles, crafts and festival food round out a great weekend.

Howard Amon Park offers kids activities, swimming, a wading pool, tennis courts, boat launch, and picnic facilities. While in Richland check out the Three Rivers Childrens Museum, The Chrest Museum, and excellent local wineries. Camping is available nearby and local hotels are within walking distance. For more information and a schedule of events check out the Three Rivers Folklife Society website www.3rfs.org

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

N.W. SEAPORT

September

BY ALICE WINSHIP

Northwest Seaport Chantey Sing
Friday, Sept 8, 8 to 10:30 PM
South Lake Union, 1002 Valley Street, Seattle,
WA 98109

Hank Cramer will be on board to keep things moving, with opportunity for anyone to lead a song or just join in the chorus. Hank Cramer is known for his booming bass voice, wry humor, and smooth picking on a vintage flattop guitar. All ages welcome. The call and response form of these work songs of the sea makes them easy to learn and fun to sing. Admission free, donations welcomed. Refreshments and maritime CDs for sale. For more information, (206) 447-9800 or seaport@oz.net

Coventry / Steve Lalor in Concert
Saturday, Sept. 23, 8 to 10:30 PM
Northwest Seaport Maritime Music Series
The Center for Wooden Boats, 1010 Valley Street,
Seattle, WA 98109

Coventry: Celtic Music with an Edge. Coventry is a Seattle band that performs music of the British Isles and beyond, including traditional folk and modern songs. Their sound combines electric and acoustic instruments, and a fine blend of vocal harmonies that is the Coventry hallmark. For more about Coventry, visit their Web page at <http://www.coventry-music.com/>

Steve Lalor is the Northwest's quintessential acoustic performer. His presentation is both entertaining and compelling, replete with uniquely syncopated guitar picking and expressive vocals. His material is a blend of popular tunes from the 1960s on, hard-driving blues and folk, Celtic melodies, and a sprinkling of some original compositions. For more about Steve, visit his Web site at <https://home.comcast.net/~stevlalor/>. Tickets available at the door: \$10 general, \$8 seniors, youth and members. For more information, Northwest Seaport (206) 447-9800 or seaport@oz.net





MUSICAL TRADITIONS

Of Scales and Modes

BY STEWART HENDRICKSON

I've often heard it said about a traditional song or tune, "It must be modal." What does that mean? Strictly speaking, a mode is just an ordered series of notes defined by the intervals between. In that sense there is no difference between scales and modes; a mode is simply a particular musical scale.

Music of every culture has evolved around particular scales. In our modern Western culture we are used to hearing music played mostly in traditional major or minor scales. That kind of music sounds normal. Music played in other scales sounds different, and we often use the term *modal* to describe it. In that sense modal has come to mean something different from our usual major and minor scales.

However, there are many musical scales that sound normal to other cultures, but different to our Western ears. I'd like to explore some of these scales, characterize them, and discuss what makes them different.

The ancient Greeks described the physical world in terms of four *elements*: earth, air, fire, and water. Health and spiritual well being was thought to depend on the balance of four bodily fluids or *humors*. These humors correspond to the four elements: Phlegm or Phlegmatic (water), Bile or Choleric (fire), Blood or Sanguine (air), and Black Bile or Melancholic (earth).

The Greeks used music for healing and to influence the spiritual state or soul. Certain melodies were associated with the four humors, and were used to affect the soul. Music was thought to amplify or weaken the humors. The following eight modes or musical scales were used.

Dorian and Hypodorian

Modes correspond to the element water (cool and moist) and govern the Phlegmatic humor. These modes lead to sleepiness, lethargy, laziness, slowness, mental dullness, and forgetfulness, but also tend to calm the body and promote internal equanimity and well being.

Phrygian and Hypophrygian

Modes correspond to the element fire (warm, dry) and control the Choleric humor. It is opposed to Phlegm, and promotes boldness, exuberance, and passion. These modes lead to courage and leadership, but in excess promote pride, rashness, irritability and violent anger.

Lydian and Hypolydian

Modes correspond to the element air (warm, moist) and influence the Sanguine humor, leading to good cheer, optimism, friendliness, laughter, love and song.

Mixolydian and Hypomixolydian

modes correspond to the element earth (cool, dry) and govern the Melancholic humor, the most complex humor. These modes are associated with the physical body and promote solidity, firmness and steadfastness, but also a certain indolence and tenacity.

The basis of the ancient Greek musical scale was the **tetrachord** (meaning four strings). This was a four-note scale. The difference between the 1st and 4th notes was always the interval of a perfect 4th (or the 1st and 4th notes of our major scale). The intervals between the notes could be various combinations of whole tones, half tones (semitones), or even quartertones.

The **octave** was recognized by the Greeks as a fundamental interval (doubling of frequency). An octave scale was made up of two tetrachords separated by a whole tone. In the ancient Greek system, the notes of a scale were arranged in descending order.

Arab and Indian music divides the tetrachord differently than Greek. In Arab music, ten possible intervals can be used to divide the tetrachord. The use of two tetrachords and a whole tone separating them results in a 25-tone (or quarter tone) octave scale.

The most common division of the Greek tetrachord in the **diatonic** group was two whole tones and a semitone (in descending order). This might be represented in Western musical notes as E=D=C-B (a whole tone interval is noted as =, half tone as -). Adding a second tetrachord separated from the first by a whole tone would result in a **diatonic scale** (*diatonic*) of one octave as E=D=C-B=A-G=F-E (each tetrachord is underlined). This is the basis of our western diatonic scale.

Depending on which note this scale begins with (the tonic), using only the white keys of the piano (no flats or sharps), we can derive the eight ancient Greek modes, each associated with a different element and humor.

The **Dorian** (tonic D) and **Hypodorian** (tonic A) modes were associated with water and the Phlegmatic humor. The **Phrygian** (tonic E) and **Hypophrygian** (tonic B) were associated with fire and the Choleric. The **Lydian** (tonic F) and

Hypolydian (tonic C) were associated with air and the Sanguine. And the **Mixolydian** (tonic G) and **Hypermixolydian** (tonic A, an octave higher than the Hypodorian A) were associated with earth and the Melancholic.

The medieval (church) **modes** defined by Pope Gregory (c.540-604) use a slightly different nomenclature. You can think of these modes as using only the white keys of the piano (no flats or sharps). Depending on which note you start with, the eight ascending notes describe a different modal scale. These modes are shown below. Each has a distinguishing characteristic and a difference in notes, raised or lowered a half tone from our major scale (Ionian mode).

Ionian, all major notes
C=D=E-F=G=A=B-C

Dorian, lowered 3rd, lowered 7th
D=E-F=G=A-B-C=D

Phrygian, lowered 2nd, 3rd, 6th, and 7th
E-F-G=A-B-C-D=E

Lydian, raised 4th
F=G=A-B-C=D-E-F

Mixolydian, lowered 7th
G=A-B-C=D-E-F-G

Aeolian, lowered 3rd, 6th, and 7th
A-B-C=D-E-F-G=A

Locrian, lowered 2nd, 3rd, 5th, 6th, and 7th
B-C-D=E-F-G-A=B

You can listen to these modes and various musical intervals through your computer on the World Wide Web at:

<http://www.musicalintervalstutor.info/index.html>.

The most common modes are the **Ionian** (same as our major scale), the **Aeolian** (same as our minor scale), the **Dorian**, and the **Myxolydian**. The **Locrian** is occasionally found in Icelandic and Greek music as well as in some music of the British Isles.

Modes can exist in different keys simply by starting on a different note, but keeping the same intervals between the notes. The intervals between the notes is the characteristic that defines the mode.

The **Dorian** mode sounds mostly like a minor scale, except that the 6th note is the same as in the major scale. It has a certain ancient, primitive, even Oriental feeling, and is a welcome alternative to our common minor. It is often used in European and American folk music. "What Shall We Do With A

Continued on page 21

KIDS KORNER

Seattle Symphony for Kids

BY HILARY FIELD

The Seattle Symphony is once again offering a wonderful season of concerts and education programs especially geared towards young people.

Tiny Tots is a marvelous concert series designed for newborns to five-year-olds. These concerts are specifically for the young and the restless, with plenty of interactive play and movement. These immensely popular shows feature the talented and engaging early childhood performers Identical Harmony, along with special guests and Seattle Symphony musicians. Identical Harmony is Linda Sebenius and Lisa Cole, identical twins who combine their gifts of musical talent with their commitment to music education. Their sparkling songs, stories, and programs bring classical music to life. Seattle Symphony musicians and talented young student performers introduce children to the instruments of the orchestra. This season will feature the works of various composers presented in fun ways for the youngest listeners. The five concert series includes *Bartók for Babies*, *Tchaikovsky for Tiny Tots*, *Kodály and Orff for Families*, *Brahms' Dreamy Melodic World* and *Dvorák's Music for New Minds*.

Discover Music! is a concert series for children from five to twelve years of age. This concert series each year presents some of the most well-known and loved repertoire for children. This season's series features five one-hour *Concert Treasures* performances, including *The Soldier's Tale*, *Holiday Celebrations: Cinderella to Swan Lake*, *Music for the Theatre*, *Ballroom Blast* and *Side-by-Side Spectacular*. Pre-concert lobby activities are sure to enhance the concert listening experience. *Soundbridge* Seattle Symphony Music Discovery Center also offers a series of enrichment classes to go along with the concerts, with interactive music, drama, and dance as well as hands-on craft activities.

There are also free **Community Concerts** throughout the year, sponsored by Starbucks Coffee Company and ACCESS (Artistic and Cultural Community Engagement with Seattle Symphony.) This year's concerts, held at high schools, community centers and performing arts centers throughout the city of Seattle, feature the award-winning violist Juan-Miguel Hernandez.

The Seattle Symphony also has quite an extensive education and outreach program. **Symphony on Wheels**, a program for third through fifth grade students, travels to schools via a colorful van, complete with educators, volunteers, and orchestral instruments. With a goal of inspiring children to participate in the school instrumental programs, the program includes a history and demonstration of the instruments, as well as a chance for hands-on activities.

The **Meet the Beat** concert series is for secondary-school students. Young students who may not think that they could relate to classical or symphonic music may be surprised at how well they can connect with the beats and rhythms of these selections. This series offers an excellent way to immerse oneself in the rich history and culture of a region, and to feel the pulse of a different land. The Seattle Symphony's Arts in Education program also offers support for the teachers through curriculum packets and teacher workshops, along with the actual symphony experience in Benaroya Hall.

A **Young Composer's Workshop** is available to pre-college age students in a ten-week class led by composer-in-residence Samuel Jones. Seattle Symphony musicians perform the students' works in a concert at Benaroya Hall, a rare and wonderful opportunity for budding composers. This program is free for pre-college students with Soundbridge Family membership.

Another inspiring program for young instrumentalists is called **Gold Medalists**. Outstanding young high school instrumentalists are invited to perform with the Seattle Symphony at community concerts. This prestigious and exciting opportunity is free to qualified students.

Arts in Education is a free program for fifth grade students. It includes teacher workshops, curriculum packets with CDs and Seattle Symphony concerts. This season will explore the culture and dance rhythms of the Americas with the music of Bochinche, the young dancers of USA Dance Seattle, and the dance rhythms of the composers Piazzolla and Golivjov.

The Seattle Symphony's **Soundbridge** is a music discovery center for all ages with exhibits, listening posts, virtual conducting, innovative computer games and more. Seattle Symphony's Executive Director Deborah Card says its goal is to "inspire and nurture a love of symphonic music through active participation." **Soundbridge** offers early childhood music classes, from infant through preschool, that feature an introduction to symphonic music and the basis for musical skills. It also has lectures, recitals, demonstrations, musical storytelling, and programs for school age groups. One of the outstanding features of **Soundbridge** is its hands-on orchestral instrument display.

For more information about Seattle Symphony concerts and educational programs, call (206) 215-4747 or visit their Web site at www.seattlesymphony.org.

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

Seafaring Family Fun Days

Sept 23 & 24

Free, fun & educational for all ages! Boat rides, ship tours, children's activities.

Puget Sound Pirates

MUSIC
The Cutters

Watch the Sky ♦ *J.W. Sparrow*
Mariilde ♦ *Dan Roberts & Steve Ackerman*
Capt. Matt & Tugboat ♦ *Sanger & Didele*
Steve Lalor & Trapper Graves ♦ *Chris Roe*

South Lake Union Park, Seattle
SHIPS Seafaring Heritage in Partnership Seattle
www.mearcair.net/seafaring/ or 206-448-0707



LOVE LETTER TO YAKIMA FOLKLIFE

BY BILL FISHER

Okay, I realize that this year's Yakima Folklife Festival is but a distant memory in the minds of most of its attendees—and you can wander through Franklin Park these days without hearing so much as a guitar plinking or even Gordon Frazier's exotic Jew's harps plonking—but a thank-you note is very much in order. So here it is.

Yakima Folklife comes around each year during my birthday week. It has become one of my most eagerly-awaited gifts. A sometimes wacky gift, to be sure, given the tendency toward heat at this time of year in Yakima, but the summer sun causes both performers and their audiences to move a bit more slowly and dreamily and to say silly things. "Wow! Is it really 101 degrees on this stage?" Yes, it is.

In any case, we've done the festival every possible way. We've stayed in various local motels that, in recent years, have raised their prices and filled far ahead of the festival because of local sports tournaments. We've sweltered in Komfy Kabins at the KOA. We've performed in maybe ten of the festivals ourselves. But this year, we strapped a couple of tents and some sleeping bags to the top of our minivan, left our guitars at home, and set up camp at the clean and simple Sportman State Park, close by the KOA among the trees nourished by the river. Though relatively Spartan—the shower in the men's bathroom had been vandalized and left in disarray—"Sorry," a sign said—the park's beauty and low price made up for any problems, and the kids found much to do. In the nearby stream, for example, they captured polliwogs that were quickly named "Edgar," "Alan" and "Poe"...and put back in the water.

We careened over the White Pass highway, such as it is, on Saturday morning. It takes about an hour to an hour-and-a-half longer to get to Yakima from Olympia than from Seattle. Go figure. But again, the beauty mutes the complaints.

So we didn't arrive at Franklin Park until about 1 pm. We settled in our favorite glade, beneath the gigantic tree by the Grove Stage, where Colin Spring was preparing to wind down his set. I volunteered to get a program, wandered toward the festival booth, and heard Camille Bloom's voice riding the breeze from the Lawn Stage. Grabbing a program, I ran to the stage and found a place to

sit in the shade, wedged between other festivalgoers.

Camille was playing solo, and for forty-five minutes she simply owned the stage. Members of the audience applauded the insights in her songs. She struck deep chords in us all, particularly when she sang about self-acceptance. Suddenly, the packing and strapping to the minivan and the winding road trip vanished from my awareness, and I was sucked into the delicious festival vortex where magic happens. You hear old songs in new ways. You hear new songs from players whose work you've been following for years. And now and again, you hear music you've never heard before that raises goosebumps in your scalp. And at Yakima, you don't pay a penny for the experience (though it's only right to throw down a few dollars for a button and a T-shirt. The artwork on these souvenirs by Duane Heilman, who creates a beautiful painting of musicians each year for the festival, was especially moving—three female musicians creating unheard music that would clearly nurture the sick and lame, not to mention the rest of us).

Steve and Shelly Hines played the Garden Stage right after Camille's set. The husband-and-wife duo are reason enough to make the trip over the mountain. Steve's flatpicking is always thrilling, his voice country-rich, and Shelly's mandolin is finding its way into more and more of the set. Her voice blends with Steve's as if they were born to sing together—nothing terribly flashy, just right-on-the-money. Their new CD will be released fairly soon, maybe even around the time you read these words. Its title song sends me high into the ethers.

Okay, a word or two about these different stages. There is a fourth, inside the museum, a well-run stage in a theatrical little hall. Quite often, the dance performers and larger groups use the stage, but many of the musicians who appear on other stages can be found here as well. One of the stage's great advantages: air conditioning.

The Garden Stage, set against the concrete of the museum, offered a very slightly tinny sound, distorting minimally the richness of Steve and Shelly's voices. Nothing really to complain about, but not quite the quality of the sound on the other stages. The Lawn Stage, generally considered the

main stage at the festival, served this year as a venue for both individual singer-songwriters and bigger groups like the Juba Marimba and Zuva Marimba, community bands that challenge you not to smile and shake your booty. The sound here is good, though it bounces all around the festival grounds.

And then there is the Grove Stage, which for years has been run—as in all cases, for free—by the extremely able crew of Precision Sound. Gary White and Janet Humphrey bring great organization and a knowledgeable love of the music to the task of setting up quickly for each performer and amplifying the sound with wondrous warmth and accuracy. And Ellen Bovernick, the delightful, indefatigable emcee for the stage who loves the music as much as she loves laughter and friends, adds a finishing touch that makes this, candidly, the stage we most love to play—anywhere. The last time we played at this stage, my sister-in-law, who has great and patient experience of our performances and has even joined in occasionally, said it was the best we'd ever sounded in live performance.

So—from Steve and Shelly's set, we ran back to the Grove Stage to hear Humphrey, Hartman and Cameron, and watch Janet Humphrey switch hats with amazing rapidity, moving from sound person to musician. I admit it, the remarkably pure and often complex harmonies that Janet and Mary Hartman create with their well-matched voices always surprise me. Though I have their CDs, I forget, from performance to performance, just how fabulous their voices and arrangements are. And the addition of a cello—not the first thing that comes to mind for a former folk duo—works extremely well, adding plucked bass notes and rich, deep harmonies.

The natives in our family were restless by this point, and we set off to Sportman State Park to set up camp. I always feel a bit vulnerable with nothing between me and the bogeymen of forest and woods but the side of a tent, and I looked at the camp, once it was ready to be occupied, with a mixture of wonder and price.

Then the restless natives began to lobby for dinner. One of the wonderful inventions of Yakima Folklife is to create evening and night venues in local eateries and drinkeries. There is nothing quite like being crammed into Bob's Keg & Cork, brew in hand, great burger cooking, friends nearby, singing along with the finest folksingers of the Pacific Northwest.

But this year, given the ages of our party, we needed something other than a bar. We chose—for the food, not for the music—The Depot. We would up being served by an irrepressible

Continued on page 21

TRUCKSTOP SOUVENIR: They're Going Places!

BY TOM PETERSEN

These are heady times around the Sound, with some of the best songwriting talent to be found anywhere living right here. Recent releases by the likes of Datri Bean and Joy Mills have refreshed old traditions and have staked out new ground in ways no one else around the country is doing. Making a big splash in this talent pool this summer is the husband and wife duo called Truckstop Souvenir, whose recent club dates and debut album (see *Reviews*) reveal powerful, rich imagery and superb songcraft.

The happy couple is Dennis James and Lauryn Shapter, an attractive pair that somehow seems to write most convincingly about breakups, ill-considered unions and tragic endings. This makes for some wry patter on stage, as the two keep reassuring their audiences that songs like "Leave Nothing Behind" aren't really about them ... though they'll admit to some past experiences and harrowing observations while on their separate ways to 39-And-Holding. "We're not exactly high school sweethearts, and we've both been around the block a few times ... our experiences before we met have given us more than enough heartbreak songs," says Shapter.

The songs are pouring out. In Shapter's case, it's a release: she'd written exactly one song in two decades as a professional musician, before she met James. The expected love songs followed, notably "Front Porch and You," which is getting a lot of airplay, and the crowd pleaser, "Texas Boy" that will be on their next album. What has attracted the most attention, however, is her grim tale of a murderous, avenging teenager, "Mama's Debt," a haunting, fictional tale inspired by a two-sentence blurb in David Schmader's "Last Days" in *The Stranger*. "I just keep my eyes open, hear what the world has to say, the stories it tells, and translate them into song," she says. "You can't help but be somewhat autobiographical as a songwriter but there are so many other songs and stories to be told; if you just listen, they are there for the taking." James, meanwhile, has a theory: "All songs are already there – your job as a writer is to shut up and listen." The Truckstop Souvenir repertoire includes some old songs from James's trunk, but he's writing with the same fury as his wife. His new song "Rodeo" is already Shapter's favorite,

and judging by audience reaction, a future hit, while another new composition, "One More Kiss," could have come off of Kris Kristofferson's new record, it's that good (and in *The Pilgrim's* gruff, frank style).

The two had established musical backgrounds before teaming up. Shapter, a classically trained violinist, is a highly regarded tutor here, and over the past several years has played with Bluegrass bands in Colorado, the Federal Way Symphony, and has done session work (she appears on the Starlings' recent album, among others). James, a Texas troubadour, first fronted a Cowboy Junkies-style act called Fresh Coffee in his native Fort Worth, but left music for more remunerative employment about fifteen years ago. After ten years out of the music scene, during which time he moved to the northwest, he got out his big Guild and started appearing locally as a solo act. The two met at an open mic, when Shapter, moved by his song "Nobody," introduced herself.

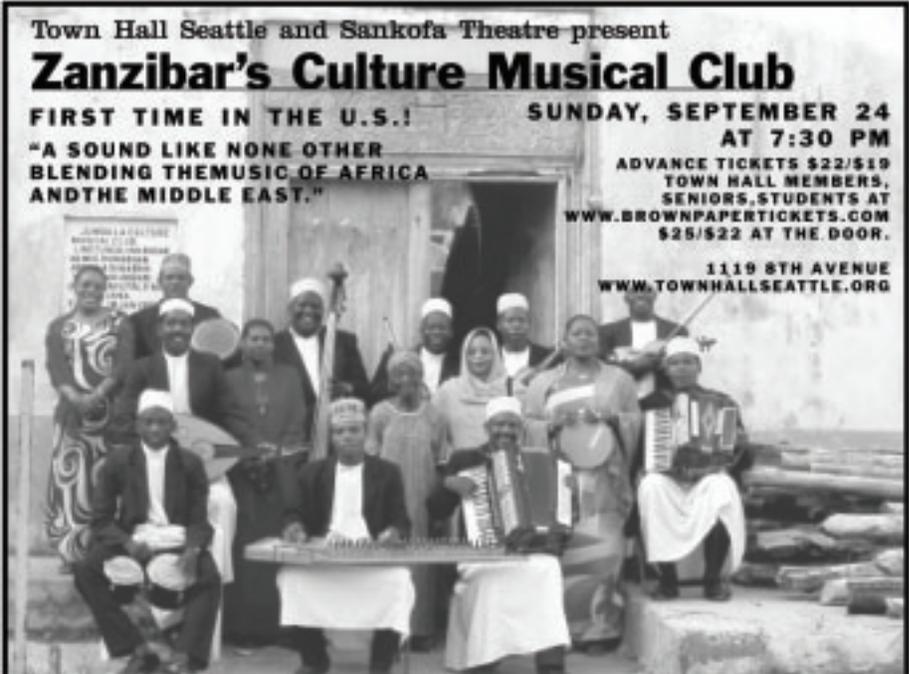
Romance and a musical partnership quickly followed. They chose their name after brainstorming ideas that evoked life on the road, America on the move, and "the midnight truckstop diners, with tacky knick knacks for sale, you know,

little air fresheners, tractor caps, and velvet Elvis paintings," recalls James. "And Lauryn said, 'Why not Truckstop Souvenir?'" It's a name that resonates with Shapter, who started in New York, spent time in the New England and in the Rockies, and ended up here. Her latest song, in fact, gets its title from a highway caution sign: "Rough Road, No Shoulder."

The duo debuted at Conor Byrne's Pub in 2003, and were off, gigging all over town. With a solid set of material, some timely advice from friends like Nancy K. Dillon, and lots of help, teaching, guidance, and sympathy from their engineer Garey Shelton, Truckstop proceeded to make *Leave Nothing Behind*, which was officially released at a packed appearance at Ballard's Sunset Tavern July 26. "We're learning so much, so fast," they both say. "We've added banjo, mandolin, and now piano, and Lauryn learned to play guitar," says James. "I went into the studio a songwriter, and came out a musician." With their star rising, they secured a spot opening for Canadian alt country superstar Corb Lund, when he comes to the Tractor at the end of August.

With success and ambition has come a realization about the limits of the Northwest market. Talent-rich and vibrant as it is, the Vancouver-Seattle-Portland axis is isolated, unable to support very many wanting to make a living playing music. There's teaching and a smattering of session work to fall back on, but otherwise, overexposure can come quickly on the I-5 corridor, which is why Truckstop's bow on the local stage is also going to be a farewell.

Continued on page 20



Town Hall Seattle and Sankofa Theatre present
Zanzibar's Culture Musical Club
FIRST TIME IN THE U.S.! SUNDAY, SEPTEMBER 24
AT 7:30 PM
"A SOUND LIKE NONE OTHER
BLENDING THEMUSIC OF AFRICA
ANDTHE MIDDLE EAST."
ADVANCE TICKETS \$22/\$19
TOWN HALL MEMBERS,
SENIORS, STUDENTS AT
WWW.BROWNPAPERTICKETS.COM
\$25/\$22 AT THE DOOR.
1119 8TH AVENUE
WWW.TOWNHALLSEATTLE.ORG

GYPSIES, IRISH TUNES AND THE HAMMER DULCIMER

BY MARY GRIDER

If you were to play a hammer dulcimer, you might easily become enchanted with the magical bell-like tones that are produced by hitting strings with the two small wooden hammers in your hands. As you sit right up over the instrument, you can hear that each shimmering note seems to burst upon your ears with a brightness that is unlike any other sound. If you're not already familiar with what a hammer (or hammered) dulcimer is, picture a flat wooden box-like instrument shaped in the form of a trapezoid, with some 50 or more strings running across the top of it horizontally, the strings resting on two or more wooden bridges placed diagonally on top of the soundboard.

This instrument is ancestor to the piano, which can easily be understood when you look at the insides of a piano, with its many strings and tiny hammers, each hammer being slave to the dictates of musical fingers. It was the piano, in fact, which has caused the hammer dulcimer to become almost extinct in this and most other Western countries such as Ireland and Austria. Hammer dulcimers, affectionately called Whamdiddles, were very popular in the US more than a hundred years ago. The reason we so often associate this instrument with the Appalachian region has more to do with financial reasons than anything else. This becomes apparent when you consider the high price and immovability of a piano compared to the lightweight, inexpensive dulcimer. Musical styles change rapidly, and the piano, with its ability to play in any key and its easy access to sharps and flats, is much more suited to the jazzy sounds of the 20th century. However, folk musicians such as myself have continued to delight in the sweet, ringing tones of the dulcimer.

There is a video available called *Latcho Dram*, which means "safe journey" in the language of Rom, native tongue of the Gypsies. This video takes a fascinating look at Gypsy music, starting in India and Egypt, moving through Turkey, Rumania and Hungary, and ending up in France and Spain. To my delight I noted that the hammer dulcimer figures prominently with the gypsy musicians of the Balkans. In Hungary, one fellow had a dulcimer hanging from his shoulders with leather straps, and was using the instrument upside down as a drum, which he quickly flipped over when he wanted to play music. The music they were playing was beautiful, furiously passionate

and very similar to Brahms Hungarian Rhapsody, (a Hungarian sound and style that Brahms most generously tipped his hat to). I want to mention here that there are many other names to this instrument, one being the cimbalom, which is also favored in Eastern Europe. Although the cimbalom looks more box-like than what we're used to, and is tuned more chromatically than most dulcimers, it is still the same instrument. I'm reminded of a charming Audrey Hepburn/Gary Cooper movie called *Love In the Afternoon*, where a Gypsy ensemble featuring the hammer dulcimer and violin is seen serenading the couple whenever they appear together on screen.

Now I'd like to address the fact that Rom, the native Gypsy tongue, is a language whose origins are historically known to be from India. The santoor (their name for it) is an instrument of immense popularity in India and the Middle East as well. In fact, you cannot watch one of those wonderful song and dance movies from India without eventually discovering some santoor notes resonating alongside the electric guitar, drumming and beguiling singing voices.

A few years back, I used to perform regularly on the dulcimer at an Indian restaurant in Kirkland, and my music was always graciously received by the Indian owners and patrons, despite the fact that my repertoire was much more Irish than Indian.

There is an interesting story concerning the Gypsy's origin to be found in a book entitled *Bury Me Standing* by Isabel Fonseca. Both the Persian historian Hamza and a Persian poet named Firdausi wrote about a Shah named Bahram Gur, who somewhere between 420 and 438 imported some 12,000 Indian musicians to his country to enrich and entertain his kingdom. Then, over a dispute concerning wasted seed-corn, which was to be planted rather than eaten, the Shah banished the musicians from his country. I like to conjecture that perhaps many of them carried the hammer dulcimer with them as they traveled throughout the world.

So where does Irish music enter into all of this? Well it's just me, I guess! I happen to derive a great deal of pleasure from playing jigs, reels and hornpipes on my dulcimer! These particular types of melodies tend to constantly outline chordal structures as they happily dance past our ears, and when those notes are sustained as they are with the dulcimer, the effect is quite beautiful! The music

actually harmonizes with itself! I acknowledge that not everyone will agree with me on this. They might argue that the dulcimer is not authentically "Irish" enough. Actually, however, I've read in quite a number of places that the dulcimer is currently enjoying a revival in Ireland. Here is a link to an internet image depicting an upcoming dulcimer festival in Northern Ireland, called the Causeway Festival

(http://www.causewaymusic.co.uk/images/Hammered%20Dulcimer/SESSIONS/christie_rick_butch.jpg)

Some of the happiest memories in my life have been the times when, as I play my music, a wide-eyed child will look up at the dulcimer and reward me with a great big smile! That makes it all worthwhile!

Recommended hammer dulcimer sites: <http://www.geocities.com/whamdiddle/>, <http://www.everythingdulcimer.com/faqs.php#hd>, <http://www.maggiesmusic.com/maggiepage.html>

Mary Grider is a piano teacher in the Seattle area who enjoys performing on hammer dulcimer in various coffeehouses in Greenwood, the Fado Irish pub, and Weddings. You can reach her through marygrider@yahoo.com.

WELCOME TO OUR NEW MEMBERS!

Brian C Booth
Robert Johnston
Doug Smith

TruckStop - Continued from page 19

Though they're getting gigs, they don't keep up with this area's exploding real estate prices and high cost of living. Looking at a map of the US, they've sought a spot with a lower cost of living that is within driving distance to a number of Americana-friendly music markets – and they've put the pin on southeastern Iowa. It's beautiful, and Victorian farmhouses on acreage go for \$70,000. It's less than 300 miles to Chicago or Memphis and dozens of metropolises in between – just what a working band needs. So, come September, Truckstop Souvenir will be loading their instruments, their cats and Henry the Wonder Dog into their new (old) minivan, and heading east.

"Don't worry, we'll always come back visit and play shows here," they say. "This is where all our friends are!"

Love Letter - Continued from page 18

character named Vincent, and the music was supplied by a group called Dave & the Dalmatians. To be honest, when I first heard the name, I was expecting a doo-wop group whose members all wore white caps with black spots on them. Wrong!

It's Dalmatians as in Dalmatian Coast, and it's a male sextet possessed of exquisite voices who keep alive the tradition of Balkan male choruses. They began with a Croatian plaint whose beauty brought tears to my eyes. This, it turned out, was the big surprise I found in the 2006 festival—Balkan choral music served up with prime rib and local wine. It was magic. Even the young teenagers were caught up in it all.

At length, we returned to our campsite and listened to the merry noise made by the kids as they played cards and "Truth or Dare" by the campfire. At a bit after ten, we succeeded in extinguishing the fire and most of the noise and floated into sleep.

Until about midnight. I slipped out of the tent, headed for the bathroom, and one of the teenagers whispered loudly, "Bill! Skunk!" She meant that literally; it wasn't a comment on how much I needed a shower.

Sure enough, a very cute, rather stinky little fellow was digging his way through the candy wrappers that hadn't yet been thrown away, his tail end already raised in my direction. I find that the discovery of a skunk's tail at the ready is a bit like the discovery that there is no water in the pool you've just jumped into. Now what?

I must commend Devin, the oldest teenager in our party. While the other youngsters fled, Devin remained, holding the flashlight steadily on the skunk, and warning my wife to zip up the tent, toward which the skunk was heading. After about twenty minutes, the skunk moved on to the next campsite.

"Know what people do when they're hit by a skunk's smelly stuff?" my younger stepdaughter asked. "They throw up everything that was in their stomachs."

It's the sort of information people of her age seem to specialize in. I thanked all the stars in heaven that the skunk had disappeared without letting it rip.

Sunday morning we awoke bubbling over with many tales of the night, and we decamped and made our way back to Franklin Park, where we saw a quirky, satisfying set by Gordon Frazier, solo Jew's harp player—hey, why not?—and collector of Jew's-harp-like instruments from all over the world. Blues on a Jew's harp? Hey, why not?

Then along came Larry Murante, who could have sung for the rest of my day if I'd had my way. Mixed in with new arrangements of familiar songs were some recently-written songs that jumped immediately into the classics category. Larry's affable performance, his willingness to give 150% to whatever crowd is listening at the time, his incredible voice and utterly satisfying guitar style are all in place. His catalogue just continues to grow. His contribution to my own life is great; I play his music very frequently, and introduce his work to everyone I know.

It makes me wonder: Why isn't there a line a mile-long of people eager to catch each one of his sets? "Singer-songwriter," we are told, is out of fashion. But I can't help but wonder: How could well-crafted, superbly performed and deeply moving songs ever be "out of fashion?" What a fickle species we humans are.

After drinking in Larry's music, we ran to the Lawn Stage to take in Tracy Spring's offerings. Life doesn't get a lot better than this. Great voice, deeply felt music, wonderful guitar, gentle sense of humor, profound commitment to humanity. It's a privilege to be in her presence.

The younger part of our small entourage had enjoyed the water slide created by the fire department, the artisan booths, an elephant ear or two, and a session in the Park's wonderful pool. We gathered together for a last treat in the Museum's delightful soda fountain. It was 103 degrees.

It was also that point at which those who put on the festival start to congratulate themselves on another magical event and put aside all those thoughts, inevitable as the date of the festival approaches, that maybe this will be the last year. It's just too much work.

No. It's just too much fun. It's stretching the capacity of the Museum and its grounds, and there's talk of moving the event to another site, but I can only say a prayer that, whatever the future holds, there will continue to be a Yakima Folklife Festival. I can promise that this goofy family will come to enjoy all it offers.

*Bill Fisher can be reached at bnoblefish@comcast.net. He and his wife, Robyn, write and teach in Olympia, Washington, where they also store lots of copies of their two CDs, **Time of Our Lives** and **Bagful of Beans**. Visit their Web site at www.billandrobyn.com (and please forgive the fact that it hasn't been updated in too long a time).*

North Coast Folk Festival - Cont. from page 7
the City of Ocean Shores, local business partners, and the Ocean Shores Chamber of Commerce.

For ticket information call 360-289-2451 or go to the Chamber of Commerce Web site at www.oceanshores.org and click the First Annual North Coast Folk Festival link.

Email Tom May at reftommay@msn.com

Musical Traditions - Continued from page 16

"Drunken Sailor" and "Scarborough Fair (Parsley Sage Rosemary and Thyme)" are in the Dorian mode. It is often possible to harmonize a melody in Dorian mode by a drone of the minor I chord (for example, in D Dorian by using a D minor chord), with an occasional major VII chord (for example, in D Dorian by using a C major chord). The C major chord works because it shares the same notes as those in the D Dorian mode.

The **Myxolydian** mode sounds mostly like a major scale except at the upper portion, where the 7th or leading note (leads into the final 8th note) is the same (lowered) as in the minor scale. Most jazz, Afro-Cuban music and rock-and-roll tunes use this mode. It is also used in folk music. The Beatles tune *Norwegian Wood* uses this mode.

Of course, there are many other scales or modes. In Klezmer and eastern European gypsy music, a distinctive scale is used with a wide interval of three half tones (as noted by "a"). This is the Freygish mode in Klezmer music (D-Eb^baF#-G=A-Bb=C=D), or the Hungarian minor in gypsy music (C=D-Eb^baF#-G-Ab^baB-C). This mode is like a minor scale, but with a wide gap between the 2nd/3rd, or 3rd/4th and 6th/7th notes.

There are also pentatonic scales (as opposed to diatonic) with only five different notes. For example, any scale using only the black piano keys. These scales are characteristic of oriental music. Old Irish music sometimes uses a pentatonic or gapped scale in which two of the notes in the diatonic scale are omitted (such as G=A^baC=D^baF=G).

So when you say *modal* it can mean many things depending on your culture, what you are used to hearing as normal, what feeling or mood the music evokes, and where the music has come from. The more we listen to music of other cultures and understand the structure, the more enjoyment we derive.

Stewart Hendrickson is Chemistry Professor Emeritus – St. Olaf College, Research Professor Emeritus – University of Washington, and in his new career, an unemployed folk musician. He sings and plays fiddle and guitar. For more information, visit his Web site at <http://www.stolaf.edu/people/hend/music.html> or contact him at hend@stolaf.edu for questions, ideas or comments.

CLASSIFIEDS

Please submit Classified ads to victoryedit@mindspring.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

FOR SALE, KING 2104 TENOR trombone with F-attachment - great shape - only \$450!

FLATIRON MANDOLIN, stained mahogany spruce top, maple back & sides. Model ICH Serial 86063345. Great voice. 425-222-6481

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 oremailmusicshop@dustystrings.com.

MUSICAL Gear For Sale: Lefty Seagull w/pickup, bass amp, Peavey monitors, Fishman mando-pickup. Details from David @ 206-789-4803

FOR SALE: Two Dave Williams Irish Wood Flutes - Unkeyed - \$1300.00 - 3 keys (C, G#, F) \$2300.00 Contact Pat Harren at (206) 338-5690.

FOR SALE : Gretsch 8&1/2" Banjo ukulele Favilla Soprano ukulele Maybell 7" Banjo uke Other ukes as well....Prices negotiable 360-378-5151

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

LESSONS

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

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

FLAMENCO GUITAR INSTRUCTION from the Northwest's premiere flamenco guitarist. CONTACT: Marcos Carmona (206-932-4067) OR www.fanw.org (FlamencoArts Northwest) **DRAMATICALLY IMPROVE YOUR ACT!** Expert performance coach from NYC offers su-

perior training in voice and stage presence for singers, musicians, speakers. Private coaching (\$100/session) call 360-291-8816. Outstanding results! www.WayneAllenStudio.com

MUSICIANS

The Tallboys are a traditional old-time string band based in Seattle. We're available for weddings, square dances, private events. www.thetallboys.com Booking@thetallboys.com 206-525-2418

HARMONICA player available for paying live and studio performances. Many diverse influences. Love electric and acoustic. Original music is great. Contact stillwillow@comcast.net.

ACOUSTIC MUSICIANS wanted to create a Saturday night String Band Jam; country blues, mountain music, fiddle tunes, any contemporary folk/rock that fits genre. Rick 253-538-6995.

MUSICIAN WANTED for established Hollywood Cowboy band. Must sing lead or parts, play an instrument competently. Contact Steve or Kristi at (273) 573-1504 or at Mr_Madrone@msn.com"

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

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

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

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

MISCELLANEOUS

SelnesSONGS & JWAmusic Recording Studios 206-782-4762 SelnesSONGS.com block/project rate \$17/hr. Regular rate \$25/hr Steinway Grand Piano **ARTS - BASED, NON - PROFIT ORGANIZATION** looking for skilled vocalists and instrumentalists. Please send initial inquiries to info@emolit.org 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.

WORKSHOPS Heart's hit-making songwriter Sue Ennis leads a songwriting workshop July 21-23 for women only (due to accommodations). Information: www.songandword.com or 360-468-3964.

GRAPHIC and WEB DESIGN Music web sites, brochures, CD package design. \$25 hr 206-522-7691

VOLUNTEERS

VICTORY MUSIC needs Volunteers:

CD Reviewers: Contact victory@nwlink.com
Office work, and Library CD Coordinator Tacoma Office Contact: victory@nwlink.com
Distributors for the Review: *We really need some help here!* Bellevue, Kirkland, Redmond and Snohomish Co.
Writers: Contact victoryedit@mindspring.com

All opportunities are Volunteer positions!

YOUR GIG AD COULD BE HERE!

Only \$15. for members!

Let everyone see your performance dates!
This is a members only benefit! Gigs only!

Sept. 2 & 3

Labor Day Weekend

Free Admission
11am—7pm



**4 Music Stages, Arts & Crafts, Food,
Dancing, & Workshops**

Evening Events

Saturday: North Stage Concert—7:00pm

***THE GREAT SÄNGER & DIDELE
REGGIE GARRET & GARY WESTCOTT
HEIDI MULLER & BOB WEBB
DJANGO'S CADILLAC***

Sunday: Contra Dance in the River View Room—8:00pm

CROOKED KILT w/ caller GORDY

**All Saturday Evening Events are \$8/\$5 for seniors and students.
Tickets available at Tumbleweed Information Booth**

www.3rfs.org 509-528-2215

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

MEMBERSHIP

*Please Count me in! I've enclosed payment
Your financial support of Victory Music
is vital to the survival of our programs.*

Victory Music Annual Membership Form

Includes a subscription to The Victory Review, a monthly magazine featuring columns, reviews of acoustic music, our comprehensive events calendar and more...
Hire a Musician, discounts on Open Mics, concerts and products. www.victorymusic.org

- | | |
|--|-------|
| <input type="checkbox"/> Youth (under 21 or student) | \$20 |
| <input type="checkbox"/> Individual | \$35 |
| <input type="checkbox"/> Family | \$50 |
| <input type="checkbox"/> Organization | \$100 |
| <input type="checkbox"/> Lifetime | \$300 |

- I would like to volunteer!
 I am a musician!

Victory Review Subscription

- | | |
|--|------|
| <input type="checkbox"/> One Year | \$25 |
| <input type="checkbox"/> Add First Class Delivery | \$12 |
| <input type="checkbox"/> Add for Canadian Delivery | \$17 |

Name _____

Address _____

City _____ State ____ Zip _____

E-Mail _____

Phone Number _____

E-mail: victory@mlink.com

VICTORY MUSIC

POB 2254

Tacoma, WA 98401-2254

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