

# VICTORY REVIEW

Acoustic Music Magazine

Volume 32

May 2007

Number 05

## NORTHWEST FOLKLIFE FESTIVAL 2007

Crossing Borders!

Inside...

- ★ Kids Korner: Twisted Strings, Pluck and the Young Eight!
- ★ Festivals: Getting More From That One Festival Event!
- ★ Accents on Music Therapy: The Power of Your Voice!
- ★ Musical Traditions: The Importance of Melody (Part II)



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# VICTORY

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# FROM THE BOARD

## Victory Music CD Compilation 2007 Announcements!

BY RON DALTON

The year is 1986. Victory Music released Victory Music Revu, an audio compilation of music performed by its members. This vinyl pressing included some of the Victory Music faithful like the Ferryboat Musicians, Eggelston & Guthe, Terry Lane, Baby Gramps, Heidi Muller and Jim Page, just to name a few. Under the direction of Rob Folsom and Chris Lunn, Victory selected 23 musicians from their membership that comprised the musical sound that was heard at Victory open mics and various venues around the Northwest. This album was re-released in 1992 on CD and is still available through Victory Music's website at: [www.victorymusic.org](http://www.victorymusic.org).

Here we are twenty-one years later and thousands of new Victory faces have graced our Open Mic stages, continuing to perform music old and new, that make us all laugh, cry and sing along. The Victory "Top 40," that once reverberated in some of those Ruston Inn jams continues to flourish at various open mics throughout the greater Seattle-Tacoma area by a new group of artists nurtured along by the 'old guard'. Wouldn't it be nice to have a collection of the music we are hearing now?

Victory Music is at it again with a new Victory Music Compilation CD project. During the next four months we will be

accepting submissions of recorded songs for consideration in this project. From these submissions by Victory Music Members we will select approximately 16 songs that reflect the Victory Music acoustic scene today. Guidelines for the Victory Music Compilation project are forthcoming and will be available via this Publication and our website, as well as Victory Open Mics around the area.

So here is your opportunity to polish those musical gems, tasty harmonies and hot licks in preparation for this event. For further information on how you can be part of this project as a volunteer please email me at:

[cdcompilation2007@victorymusic.org](mailto:cdcompilation2007@victorymusic.org)

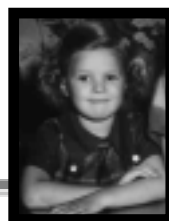
Good Luck

Ron Dalton

Vice-President Victory Music

## GALLOPING GOSSIP

May 2007



BY JAN DENALI

Greetings, music lovers.

Welcome to my first column. I look forward to traveling this road with you, the reader, listener, dancer and music-maker. To those past and present worker-bees at the Victory Review, thank you for keeping it buzzing all these years. We wouldn't be here without you.

I'm psyched. How fun it will be to share tidbits about the tunes/words/beats we love and the people who make them. It's like marveling at the fresh ingredients and creativity going on when you peek into a busy kitchen.

Those of you who've done Wintergrass know the amazing musical magic that happens there. One of this year's most-high moments (that's a technical term) was when **Jerry Douglas** asked **Orville Johnson** to join him onstage for a duet to close Jerry's solo Resonator Workshop. What a colossal collaboration packed into one tune. It flew, it soared, it rocked and rumbled and we in the packed room rode on every phrase.

Rockin' too, were **Jo Miller and her Burly Roughnecks** at the Friday night dance. So finely tuned are they that when a string broke in the middle of a song, **David Keenan** covered with

not one misplaced ripple in the flow. Jo, as smooth as ever, went solo with a sweet ballad from her dad while the restringing went on off-stage. By the time a few choruses went by, the always-ready Roughnecks had each picked up the tune seamlessly, and rounded it out to a perfect finish.

The word from the new owners of From The Bayou Cajun restaurant in Tacoma/Parkland is a promise not to fix what isn't broke. We can expect the same ambience and menu. Hooray and merci beaucoup. Lundi Gras this year was like a little trip to Lafayette, LA. The crawfish were plentiful and peppery and so were the tunes. The band Cayenne put on a great show. We got to witness the first ride of fiddler **Jim Newberry's** new 8-string lap steel. He'd been curious about 'em, he says, so he decided to get a kit and build one.

The subject of instrument building brings to mind Shelley D. Parks, Vancouver BC luthier. We'll come back to Shelley in a minute.

In our area, we are fortunate to have more live music at affordable prices (let alone free/by donation) than any one person can possibly take advantage of, and believe me, I try. One such series is Jazz Vespers offered by the Seattle First

Baptist Church at 6 pm on the first Sunday of every month.

I recently saw **Billet-Deux** at Jazz Vespers, a gypsy jazz ensemble that features cellist James Hinkley. Watching one of the guitarists closely, I couldn't make out the setup of his instrument. It had that familiar look of the genre, but it didn't quite add up. Come to find out, **Troy Chapman** plays a Shelley D. Parks guitar in which she has made a finely finished hole in the upper side of the body. The tiny mike rests deep down inside. "It's out of the way and picks up sound from the whole body," smiles Troy.

If gypsy jazz catches your attention, you have a chance to hear **Pearl Django** at Jazz Vespers on June 3.

Another highlight from a British Columbian happened right here in Columbia City, where Novo Tempo played recently. B.C. jazz singer **Jennifer Scott** traded sizzling tri-lingual sounds with bandleader **Ed Johnson**: Portuguese, English and her masterpiece, vocalese.

Columbia City is getting ready for the May 4 re-beginning of Beatwalk. Five bucks gets you into nine venues, each one with a great local act. Wandering the family-friendly Beatwalk street scene is a strip of heaven on a summer evening.

**KBCS 91.3 FM** community radio has a concert series that included bringing some European gypsy jazz players to town. It was fun having that level of showmanship closer than the Whidbey Island festival. What a pleasant and unlikely mix: that young fellow's relaxed look

*Continued on next page*

# THE RAMBLIN' MIKE

North to BC.....



BY MICHAEL GUTHRIE

In 1971, I decided to immigrate to British Columbia, Canada with Darelyn (Farnham) Guthrie, my then wife. After evading the draft for 3 years things were getting a little hot. I got a copy of the American Friends (Quakers) manual for "Draft Age Immigrants To Canada" and followed their underground railroad north to a new land across the border.

After living on a beautiful island for two months, we toured around the interior of BC for a couple months and ended up in Kaslo, BC where we were blown away by the beautiful scenery and the wild smell in the air. We settled in, winter came and our daughter Joli was born on a cold January morning. The following spring we got in on a land deal and ended up with one acre of land on which we built a small cabin with a wood cook stove for heat.

During the winter of 1973 we were offered a cafe business with no money down. Having cooked for a few commercial jobs already, I was keen to do it, plus we could do the coffee house thing we had talked about around the camp fire. We called it "The Village Green Cafe" and served fresh baked goods, breakfast and lunch. We started doing special dinners with live music two times a month and soon we were on the network of folk musicians in Canada. Ken Hamm, Chris Rawlings, Rick Bockner, Brain Damage and many others. One day

Bruce Cockburn came by and played for his lunch, jamming with Darelyn on piano for some lucky patrons who happened to be there at the right time. The cafe business fed us and became a gathering place for people to get warm, have some food and be with friends. Spontaneous parties were frequent. I was inspired to start writing songs from hearing all the songwriters playing in our cafe.

In 1974 I spearheaded the formation of "The Langham Cultural Society," whose purpose was to buy The Langham, an old 3-story building built in the 1890's. The Langham still operates today and features a 90 seat theatre, two gallery rooms downstairs and studio/office space up stairs. The highlight of this continuous adventure, which now takes me back and forth across the border, has been to play two gigs at the Langham Theatre in the last three years. This venue is a performer's dream and has become a jewel among music venues in Canada. The Langham shows that people can come together in community spirit and form an alternative to the standard capitalist model.

Local and touring artists display their work in two large gallery rooms on the main floor. The Langham society provides an avenue for artists to apply for grants and to discuss and learn about visual art, as well as take workshops and classes in both performing and visual arts.

Over the years the Langham has served as an educational facility that many people have gotten involved with, either through a job or volunteering their time, and have come away with new skills they didn't know they could do before. I know for me, organizing the formation of the Langham Cultural Society and being president the first two years was a tremendous learning experience and gave me confidence to be strong in my goals no matter what the doubters may say. For more information on the Langham visit: [www.thelangham.ca/](http://www.thelangham.ca/)

I still make frequent visits to Kaslo to be with my daughter and play music with old friends. Being in Canada gives a different perspective on life here in the USA. Over the years of crossing back and forth across the Canadian border I have seen changes. Many of the social services that set Canada apart from the USA are under attack and government services are being pulled out of rural areas. Yet the Langham lives on with renewed spirit as a vital part of the community of Kaslo and the Northwest.

Although I cross a border every time I go there, I feel Kaslo, BC is as much my home as Seattle, WA. The border draws a line dividing the countries but I interact across the border in harmony with our neighbors to the north.

*Michael Guthrie is a singer/songwriter who regularly plays venues in the NW. , is a Victory Music sound volunteer and produced his own CD. He ran his own coffee house/cafe, The Village Green Cafe, in Kaslo, BC. '73-'79.*

*He studied sound engineering and recording at: Sound Master Recording Studios in North Hollywood, CA in '87. Visit: [www.moorafa.com](http://www.moorafa.com) or Contact: [moorafa@mindspring.com](mailto:moorafa@mindspring.com)*

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## *Galloping Gossip - Continued from page 4*

(soft grunge?) combined with his level of virtuosity/musicality topped off by the globs of bright blue silly-putty holding the pick-ups(s) to his guitar. Maybe he'll find Shelley D. Parks one day... or not.

As regards the concept of time, it confounds me in many ways. For example, there is the timing of the tease. Due to the number of calendar pages between press time and newsstand time, I'm going to have to pay more attention than I'm used to, further down the calendar road. Sort of like how retailers plan, I guess. My intentions are to spotlight the special from the recent past as well as sow seeds of upcoming possibilities, but I don't want to tease you with stuff that you will have missed.

By the time you read this, we'll all know the line-up of Folklife. At press time, though, it's

still pins and needles for a lot of folks hoping to get in. Apparently facilitated by the new on-line application process, there were 1300 applications to fill 700-800 performance spots.

We do know that the Folklife Labor Stage will again be Saturday from 4 - 7 pm at the Children's Theatre. According to **Janet Stecher**, one of the Labor Stage community coordinators, **Shawn Abreu** is finally going to be here from San Juan Island. In accordance with Folklife's crossing borders theme, **Maria Dunn and David Francey** are coming down from Canada. We all need songs of social significance and you are sure to find some gems at the Labor Stage.

In the cultural experiences department, the Folklife staff advises us to "try something new." This year Folklife, the organization, did just that by offering its first wintertime film festival. It

was also a first for the Seattle International Film Festival (SIFF) year-round venue located downstairs in McCaw Hall. Folklife staffer **Amy Mills** programmed the festival's two weekends. **Ruth Behar** came with her film *Adio Kerida* (Goodbye Dear Love), named for the ladino song of the Sephardic Jews. The film portrays Ms. Behar confronting the borders that constrain her family in Cuba and New York. The showing was filled out with a comfortably long Q & A and a performance by **Sin Fronteras**, whose very name means without borders. The pleasant late night fatigue did not stop Ms. Behar and Ms. Mills from heading to Capitol Hill to close down the Century Ballroom's tango night.

KBCS 91.3 FM will once again be broadcasting from Folklife. If you can't make it

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# NORTHWEST FOLK FESTIVAL

## Crossing Borders!



BY PERCY HILO

PHOTOS SUPPLIED BY FOLKLIFE

There are numerous reasons to appreciate the spring season, and many more for enjoying life in the northwest corner of our country. One of the best reasons in both cases is our annual Northwest Folklife Festival. This year's celebration of the folk culture planet as it exists in our region will take place from May 25th – 28th at Seattle Center and will bring forth another joyous outpouring of love and cooperation in the form of music, dance, crafts, participant energy of various kinds, colorful ethnic costumes and personal cultural accentuations—not to mention how your spirit will be uplifted and expanded by your enthusiasm.

This year's cultural focus is Borderlands, an exploration of the folk arts communities that lie on either side of the Washington/British Columbia border (the 49th Parallel). Among our performing and crafts artists will be a group of Sikh musicians from Lynden, Washington who will sing hymns and accompany themselves on instruments such as the harmonium and tabla. Also from Lynden is a Dutch dance troupe that will perform traditional Dutch Klonper dancing. From Castlegar, B.C. (via Russia) come the Zoukhobor Choir, a religious sect who will move us with their vocal prayers, and Harry Hadikin (also a Zoukhobor), who makes traditional wooden ladles by hand along with many other woodwork items. James Trepanier from Tonasket is a water witcher, one who can find water underground using a divining rod. And focus artists include John Doran, a cowboy poet from Winthrop, and Danny Smith, a yodeler from Ione, Washington. All of these focus artists will perform, give demonstrations or both, and there will be ample opportunities to listen and observe them throughout the festival including concert showcases on both Saturday and Sunday (check your schedules).

Our focus is important in that it enables intentional education along with entertainment and reminds us of how similar we are to people in other geographical areas. However, it is only a small portion of our fest and it's always amazing to realize how many interesting and beautiful cultures share our region. This year we're excited about a concert of Mexican music that will

occupy a folklife stage for the first time on Sunday afternoon at the Mural Amphitheater. It's a Oaxaca show featuring two live bands and four dance groups from the Oaxaca region of Mexico who now live in Washington. The show will be structured to resemble a fiesta and promises to be quite the celebration. After that, if you're still



*Above: The Creaking Tree String Quartet*

in a south-of-the-border mood you'll have time for dinner before attending a concert of Latino Music from the Pacific Northwest in the Bagley Wright Theatre from 7 – 10 pm. Titled "Musica Del Pueblo," the concert will feature Juan Barco y Su Conjunto, who play Tex-Mex music out of Seattle/Yakima; Antonio Centurion, from Portland via Paraguay, who plays the Paraguayan harp; and Mariachi Estrella Del Norte, a 10-piece family/community mariachi band from Wenatchee. This concert is sponsored by Smithsonian Global Sound (a subsidiary of Smithsonian Folkways) and should be a rousing good time for the family.

And speaking of family (and why not since we're just one big family anyway) we're delighted that the Folklife Commons has become such a vital area for families. The tradition will continue this year with the School of Acrobatics and New Circus Acts returning to perform, demonstrate and teach. And the Folklife Discovery Zone workshop space will once again provide opportunities to learn dancing and music, participate in fiddle contests, learn mural painting from Brad Pinkerton, a sign painter from Twisp, do Celtic knot design on paper and partake of many other participatory events for the entire family.

As most of you know, each year Folklife puts on one admission concert as a benefit featuring some of our culture's finest professional touring artists. This year we'll offer a Canadian flavor with brilliant singer/songwriter David Francey, who recently wowed a Folklore Society audience with his meaningful and poetic songs and humorous stories. Also performing will be Creaking Tree, a young hot instrumental string quartet that plays a fusion of Celtic, old-time, classical, jazz and more in a manner that's exciting and futuristic. The concert is on Saturday at 8 pm in the Bagley Wright Theatre and will cost \$15



*Above: Charmaine Slaven - Clogging*

through May 24th and \$18 after that. Advance tickets are available on line at [www.nwfolklife.org](http://www.nwfolklife.org), at the Folklife office at 158 Thomas St. (3rd floor) or at the Seattle Repertory Theatre office, 206.443.2222. At the festival tickets can be purchased at the theatre or at the main festival information booth. This concert is often a sellout, so advance planning is suggested.

As usual, we're very welcoming to new ideas and styles and to new practitioners of old styles. Last year we welcomed the Folk Punk Attack Show, and its success demanded a return at a larger venue. This year they will be at the Fountain Lawn on Saturday from 6 – 9 pm and will include several appropriate acts with a big opening parade led by the remarkable March Fourth! Marching Band. This should be a very popular show and will hopefully expose some of the audience to the larger folk scene all around them.

A brand new show called "Raising A Ruckus" will debut on Sunday from 6 – 9 pm on the Fisher Green and will feature new old time bands playing Appalachian music in the Pacific Northwest. Bands will include the Mighty Ghosts of Heaven from Portland, Outlaw Social from British Columbia, and Seattle's Atlas String Band and Dram County. The show will be hosted by Charmaine Slavin of The Tall Boys and should be interesting, energizing and provide grounds for old time enthusiasts to feel good about the future of their music.

We are also most pleased to introduce two new venues to the festival. One is the Vera Project in the old Snoqualmie Room, where a great variety of music will have the advantage of a newly installed state-of-the-art sound system. The other is a totally acoustic stage (this means no amplification of any kind, period!) on the Bagley Wright lawn, which will present the feeling of an outdoor living room scene. This stage also introduces a new sponsor, Foxfire Jewelers of Woodinville. Most of our sponsors tend to be larger corporations, which is essential for our economic situation and we're always grateful for their partnership. But it's a special delight to have longtime festival attendees/participants Michael and Mary Babinski make the commitment of bringing their small community business into our larger and very extended family.

The participating and performance dance scenes remain very important to our success, and despite a major change we will still have plenty of both. Due to financial considerations we will not have the Exhibition Hall with the Big Bamboo Floor this year, but we still have the legendary Roadhouse and have moved much of the partner dancing to Center House Court where we had previously devoted most of the time to ethnic dance instruction. This year, bands and dancers will have



*Above: David Francey One of the Folklife Headliners*

the space all day and night from Friday through Monday, and the proximity to the Roadhouse will allow you to move easily between your favorite styles and bands. And from the audience viewpoint, our favorite performance groups will be adorned in their colorful and unique costumes as they present the best in Morris, clogging, East Indian, Scottish, Scandinavian and other beautiful forms. Among these will be a special performance of an amazing belly dance show in the Bagley Wright Theatre on Friday night from 7 – 10 pm, which will feature some of the Northwest's finest belly dancers accompanied by live music from House of Parab. So despite the changes, dancers and dance lovers should have no trouble getting a full serving.

Because I've concentrated on special programs, some of you may be wondering about the regular stages that make up the bulk of the schedule. Well, most of them are still there, and from Northwest Court across to the Impromptu Cafe in McCaw Hall and over to Fisher Green and in between you'll have hundreds of acts to choose from. From the ever-popular shanty concert to cowboy songs, fiddle tunes, gospel, Japanese koto and beyond, our cup is sure to runneth over.

But it's not just about music and dance, my friends. Our magnificent roster of crafts vendors representing Folklife's entire variety of cultures will offer an eye-boggling array of high quality

creations/products for many of your functional needs and amusement desires, as well as provide a perfect choice of gifts for any special occasion. We heartily encourage everyone to take some time for a pleasant crafts walk (music will be in the atmosphere anyway) and get to know the people who provide delightful and meaningful alternatives to the cheap and unimaginative goods found in most mainstream stores. And since you're sure to get hungry during your stay, the international food selections on the grounds and in the Center House will easily accommodate the most discriminating tastes.

Since we're on the subject of quality goods, The Folklife Store in the Alki Room will enable you to take some of your favorite performers home with you. There will be hundreds of excellent CDs to choose from covering the multitude of styles on the schedule. The Alki Room will also host an open mic (for performers only) where a scheduled act can give shoppers a glimpse of what they missed or what's on the horizon and maybe coax a sale or two in the process. A perfect way to support our performers and continue to enjoy their music.

So what does a festival this large and all-encompassing run on? The answer is money and labor, like almost everything else. On the

*continued on page 17*



# 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

#### Local Celtic

##### ELIOT GRASSO: *STANDING ROOM ONLY*

Illen Odyssey EG001, [www.eliotgrasso.com](http://www.eliotgrasso.com),  
available through CDBaby - [www.cdbaby.com](http://www.cdbaby.com)



This is an amazing recording all around and hard to believe that *Standing Room Only* is Eliot Grasso's debut release. Not that he's some rank amateur to this genre as he is well know to traditional Celtic musicians and fans on two continents. Despite his youth, he possesses an ageless mastery of pipes, flutes, and a cultural understanding that give his performance a relaxed playful magic that others have to work at. His lilting melodic style flows through a set of traditional reels such as "Farewell to Kilroe/The Girl that Broke my Heart" so sweetly, then he moves easily into his original set of jigs with "O'Hares Tilt/The Chiaroscuro Jig/Jig of Quills" with such a delightful natural flare that the listener can't help but dance just a wee bit. The travelogue of centuries of music are as easy to cross as hopping stones across a meadow brook on a spring morning. Grasso is light and delicate as a dancer with his hornpipe set "The Tailor's

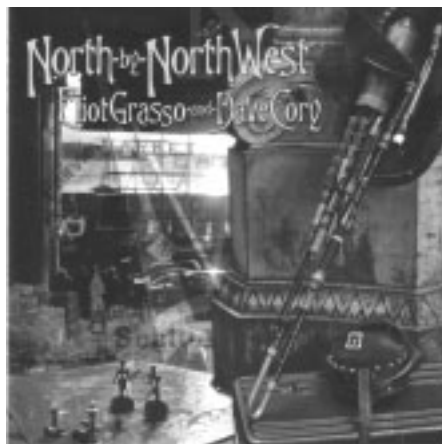
Twist/The Cookoo's Nest", but it is with the air "The Satin Slipper" that his skill for phrasing stands out so beautifully. The experience is delicious. Throughout this recording, Grasso is articulate and full of rich color with transitions so clean and crisp, that they snap. Bravo and encore! (*Nancy Vivolo*)

#### Local Celtic

##### ELIOT GRASSO AND DAVE CORY:

##### *NORTH BY NORTHWEST*

Illen Odyssey EG002, [www.eliotgrasso.com](http://www.eliotgrasso.com),  
available through CDBaby - [www.cdbaby.com](http://www.cdbaby.com)



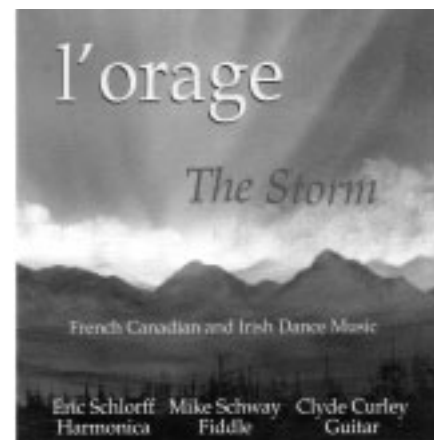
Fresh, light and crisp *North by Northwest* is as refreshing as a spring shower. Eliot Grasso is truly a master of the uilleann pipes as well as flute and he is skillfully matched by Dave Cory on Irish tenor banjo, guitar and octave mandolin. These two are not afraid to have fun as they play off one another finishing each others' musical sentences, adding color to each story and all the while keeping the phrasing clean and well rounded. "The Blackberry

Blossom/Slate Hill" gives the auditory illusion of the two musician pushing and pulling the rhythm along which creates a pleasing interesting flow. Daring and adventurous, "The Musical Priest/Farrell O'Gara" done in A minor adds a bit more drama. The banjo lead done by Cory in "The Come Hither Stare/Poll Ha'Penny" establishes a fetching appeal that is reinforced when Grasso joins in on the pipes. (*Nancy Vivolo*)

#### Local Celtic

##### L'ORAGE: *THE STORM*

Self-issued, available through  
[caroloreric@thurston.com](mailto:caroloreric@thurston.com)



Three of the most wanted men on the Pac/Northwest's contra dance scene have come together on their first CD, *The Storm*, to play the daylights out of this collection of French Canadian and Irish dance music. Foot stomping delights, one after another, comprise *The Storm*, largely, but not solely due to Mike Schway's fiddle playing. Is there a more joyful noise than that made by a well played fiddle? If there is it might be the combined sounds of Schway's



fiddle, Eric Schlorff's harmonica and Clyde Curley's mandolins. *The Storm* is a musical celebration of life. It makes one grateful that the Irish immigrants coming to Canada got along so well with their French neighbors. Quebecois was the musical result. In the words of Curley, coauthor of the Portland Collection books of contra-dance tunes, the spirit of Quebecois, "is a mixture of the dark sturdiness of Irish melodies cut with the idiosyncratic whimsy of the French Canadian people. Underlying it all is the steady, relentless rhythm of 'les pieds.'" There are 14 tracks on *The Storm* all expertly played. Check out the liner notes for the history of each tune. It makes for some interesting reading. (Heidi Fosner)

#### Local Country

**RACHEL HARRINGTON:**  
**THE BOOTLEGGER'S DAUGHTER**  
 (Skinny Dennis Records;  
[www.rachelharrington.net](http://www.rachelharrington.net))

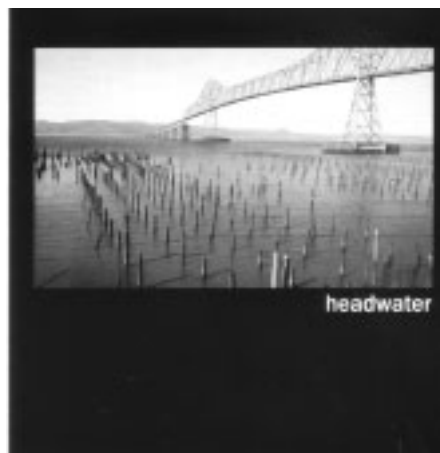


Rachel Harrington has an engaging country voice with a lazy timbre that makes you think of wood porches, dusty roads, and hot, sunny afternoons. On this debut CD, it's backed by a dream list of musicians: John Reischman, Orville Johnson, Danny Barnes, Trisha Gagnon, Ruthie Dornfeld, Garey Shelton, and several others, including two stellar pedal steel players: Marty Muse and Mike Grigoni. The arrangements are excellent and varied, ranging from the Pure Prairie League feel of "Shoeless Joe" (about the baseball player) to the driving bluegrass energy of "Blow – The Ballad of Bill Miner." The title cut – well, actually, it's called "Untitled," so as not to be confused with Truckstop Souvenir's hit from last year, but it's a song about the bootlegger's daughter – is de-

livered a capella. Harrington covers John Hurt's "Louis Collins," Laura Viers' "Up the River," and the traditional "Farther Along," but the rest of the songs are ones she has written. "Walk to You" and "Sunshine Girl" are about love; most of the rest are period pieces. "Summer's Gone" is an oblique murder ballad clearly intended to mine a Gillian Welch vein. The strongest song is "Blow," about the nineteenth-century outlaw Bill Miner, whom you may remember as the Gentleman Bandit played by Richard Farnsworth in "The Gray Fox". In Harrington's telling, Miner takes on The Northern Railroad and Weyerhaeuser, singing, "What a rich man don't give, a righteous man will steal," while Reischman and Barnes tear up the tracks. (L.A. Heberlein)

#### Local Country

**HEADWATER: MY OLD FRIEND**  
 (Self-released: [www.headwaterband.com](http://www.headwaterband.com))



The Vancouver band Headwater calls their music "tractor jazz," which hints at the difficulty of categorizing it according to traditional genres. There's banjo on almost every cut on their CD "My Old Friend," but you'll also hear B-3 organ. The instrumentation on a given song may suggest Ricky Scaggs while the rhythm says Scatman Carothers. The tractor plows a wide field. The peaceful, easy feeling "Find My Way," leaves you singing along, "It's so easy to find my way back home," to the sweet descant of pedal steel. Accordion makes "Nowhere Town" sound like something you could hear in a Paris alley . . . if it weren't for the driving banjo. "Out to the Country" has an extended fiddle solo that would satisfy an arena rock audience. "Leaves Fall" has a reggae beat. Songwriters Jonas Shandel and Matt Bryant al-

ternate vocal leads, with Bryant playing guitar or mandolin and Shandel on banjo. The rest of the band is Tyler Carson on fiddle, accordion or organ, Tim Tweedale on slide or pedal steel, Patrick Metzger on Bass, and Benji Bohanon on drums. The performances are tight, and the songs are strong. Every one is memorable, and every one is danceable. (L.A. Heberlein)

#### Local Folk

**CARYN KUPFERMAN: PITCH BLACK MILE**  
 (self issued; [www.carynk.com](http://www.carynk.com))



This exceptionally engaging debut CD offers a combination of jazzy vocal stylings and really strong songwriting. "Awake" is as good a song as I've ever heard, from its opening words, "It could be the worst thing to do is get used to it . . . If I keep my eyes closed I might as well be gone," to its recognition of what a privilege it is, "privilege to be wide awake in this strange dream." Most of the ten songs, all written by Kupferman, are about relationships, and they walk through sad, dark territory with resolute faith: "I cannot see what's pushing through / but there is something green and new" ("Bloom"). The music is impeccable, produced by Evan Brubaker, featuring Paul Gabrielson's bass, Paul Elliott's violin, Joel Litwin's percussion, Chris Welch's keyboards, and, most effective to my ear, Eyvind King's viola. But as "Bloom" shows, the songs would be powerful with just Kupferman's voice and guitar. "If I Cry" is catchy enough to be a pop hit, with a hook that just won't unhook and lines like "If I hold my head up to your eyes / like a prism to the sky." Play "Bigger Than Me" when you're seriously in need of uplift and encouragement: it recognizes the enormity of everything that

makes us afraid, but still courageously (and tenderly!) faces into it. Since I found these songs I haven't been able to make myself listen to anything else. (L.A. Heberlein)

*Local Instrumental*

**DAN CAROLLO: MILES FROM DUBLIN**  
Celtograss Records  
[www.celtograss.com](http://www.celtograss.com)



Traditional Irish and American tunes, with some original compositions make up the very lovely *Miles From Dublin*. Produced by Seattle area guitarist Dan Carollo on his independent CeltoGrass label, this Celtic treasure chest contains 17 tracks of reels, hymns and jigs in a thoughtfully balanced collection of beautiful songs. Carollo's tender and skillfully played guitar, usually in open D tuning, takes center stage on the hymns and his originals – "The thing That Fell Off The Kettle," and "Pour The Coffee," but all the guest musicians on *Miles From Dublin* have their moments of glory. The Uilleann pipes on "The Black Rogue," and the flute on "Over The Moor To Maggie," show off Eliot Grasso's talents, while Michael Connolly's mandolin gets the spotlight on track 4 and 8. Suzanne Taylor's accordion conveys an almost tear jerking sense of longing in "The New Land," and fiddler Randy Bays takes it away on "Ships Are Sailing," and "Paidin O'Rafferty." All of the songs and all of playing on *Miles From Dublin* are excellent, but I could listen to the hymns, "Come Thou Font Of Every Blessing," and "Be Thou My Vision/St. Margaret's Reel," over and over again, preferably alone and with a box of tissues near by.

*Miles From Dublin* is a beautifully packaged CD as well, and extensive liner notes on all the songs are available at:

[www.celtograss.com/MilesFromDublin.htm](http://www.celtograss.com/MilesFromDublin.htm).  
(Heidi Fosner)

*Local Instrumental*

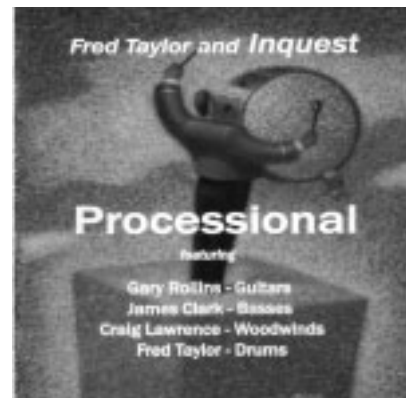
**KAREN MARIE GARRETT: IT'S ABOUT THE ROSE**  
(Waterstreet Records, available through CDBaby)



Karen Marie Garrett makes the kind of richly beautiful, intricate but soothing music that has come to be known by the name of its greatest purveyor, Windham Hill. Garrett is a lush, emotive pianist who successfully captures the moods she seeks. She wrote everything on this album, and each piece finds its distinction through subtle shifts in style or through the addition of one or two accompanying instruments. The album's third track, "Vinot and the Seabird," is eerie, with other-worldly vocals by Noah Wilding and a flugelhorn played by Jeff Oster that gets way out there, sounding like strings at times! The tune "Moon Night" is suitably dark, with Garrett rumbling at the Steinway while Derrik Jordan takes a violin way down low; somewhere, in the distance, there is the patter of the djembe. After the stately contemplation of "Beethoven, Bach and the Rose," Garrett has "Impressions," which perhaps include some left by her most forceful strokes on the album. "Tip Toe Dancer and the Sea Pearl" is as light-hearted and playful as the title suggests, without getting cutesy. The most striking track, though, is "Cafe Espresso," which brings back Jordan, adds T-Bone Wolk on bass, and features The Godfather, Will Ackerman, doing something called "piano string duding" while Garrett works the ebones and ivories. Duding involves reaching into the piano and damping the strings by hand (in her shows, Garrett will sometimes have members of the audience do the honors!) It takes this record, Garrett's second, beyond her excellent debut from last year. . . And didn't this magazine, at that time, predict great things to come? They're here!  
(Tom Petersen)

*Local Jazz*

**FRED TAYLOR AND INQUEST: PROCESSIONAL**  
(Crinkle-Cuts Records –  
[www.crinklemusic.com](http://www.crinklemusic.com) ; also available through CDBaby.com)



*Processional* is smooth, easy, professional sounding jazz/fusion. Fred Taylor and Inquest's new CD shows off the musicianship of this ensemble's four members with a combination of original works by drummer, arranger and composer, Fred Taylor and guitarist Gary Rollins, with new arrangements of pieces by John McLaughlin, Chick Corea, Wayne Shorter and Ralph Towner. The result is generally mellow, spacey, occasionally funky, and sometimes very beautiful and a little exciting. The most interesting track "Dude Heavers," - a Taylor original- was described by recording engineer, Howard Mostrom, as Frank Zappa meets James Brown. I don't know about that, but it is a curious and entertaining amalgam of sounds. "Bela's Bounce," also by Taylor, is a fine tune. I really enjoyed Gary Rollins guitar playing on this piece as well as James Clark's bass playing and Craig Lawrence's clarinet solo. "Inquest," the Gary Collins composition, captures the original style of the group that first formed as a trio 1976. But "Icarus," is my favorite track. Featuring solos by Gary Rollins on guitar, Craig Lawrence on woodwinds and James Clark on bass, this light and lovely Ralph Towner composition is very prettily played.  
(Nancy Vivolo)

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*Local New Age Instrumental*  
**CHRISTOPHER OF THE WOLVES: SPHERES**



Running Wild Music – [www.trancevision.com](http://www.trancevision.com)  
or [christopher@trancevision.com](mailto:christopher@trancevision.com)

*Spheres* is a trance oriented work that takes its listener to a hypnotic place conducive to deep relaxation, meditation and flights of fancy - primal and sublime. Employing a mix of 22 different instruments from around the world, Christopher transports his listeners to the exotic oriental, Middle East or the Great Plains of North America the night before the buffalo hunt. The didjeridu on track one, "Song of Geneva," sounds like the instrumental equivalent of the Buddhist OM, but just as you feel yourself floating into the clouds above the Himalayan mountains in Tibet, the beat of the djembe reminds that you are not enlightened yet. Equally evocative are the other tracks on *Spheres*. "String Theory" gives one the feeling of listening to the rain in a Japanese tea garden – a very pretty piece with Christopher on the dan bau and dan moi. "Melting Pot," conjures images of snake charming or belly dancing; its undulating movements the combination of Christopher on hang, Randy Mead on hulusi and soprano saxophone and David Michael on zither. In the title track "Spheres," we're taken back to the monastery for some serious meditation. In "Desire," I revisit my past life as an Indian Brave, the talking drums telling me that I am a great hunter and reminding me to honor the spirit of the animal that sustains my people.

You can alter your mood with *Spheres* without doing any harm to your brain or body. (*Heidi Fosner*)

## CELTIC

**SHARON KNIGHT: SONG OF THE SEA**  
Trance Jam Records #0003,  
[www.sharonknight.net](http://www.sharonknight.net)

To call Sharon Knight's *Song of the Sea* a Celtic record is a bit misleading, if not completely so. While there are Celtic elements to her fourth release, much of the record leans toward an amalgam of folk,

middle eastern, sea chantey, mythology, and rock flourishes, all topped by a voice that sounds like a hybrid of Stevie Nicks and Sarah McLachlan. Yes, there are bodhran, uilleann pipes and penny whistles, but except for the instrumental, "Brian O'Lynn/Pipe on the Hob," you will not misidentify these songs as traditional Celtic. This isn't to say that it's a bad record. The lyrics are interesting and well written, the music is entertaining and beautifully played, and Sharon's voice is both finesse and force, strong yet sensual. This is a nice listen, but would be jarring and possibly even disappointing for anyone who buys *Song of the Sea* expecting to hear a companion to their Cherish the Ladies or Chieftains discs. (*James Rodgers*)

## JAZZ

**BEPPE GAMBETTA: SLADE STOMP**  
Gadfly Records #515

Guitarist Gambetta has a long and impressive track record. Italian by birth he has been in the music business for a good many years. He may be best known for his bluegrass band Red Wine. He has also had associations with David Grisman and Gene Parsons. On this new CD Beppe plays all the instruments with the exception of on two live cuts where he is joined by Grisman and Parsons respectively. His playing is quite eclectic, moving from Doc Watson-style picking to more contemporary sounds. Gambetta is comfortable in all the styles he tackles. The selections are a mix of covers and originals. Each is dedicated to a particular artist, i.e. Woody Guthrie, Eddie Lang and Clarence White. Gambetta deserves to be much better known than he is and maybe this fine CD will accomplish that for him. This album will please the most fussy acoustic guitar fan. (*Lars Gandil*)

**MOE DENHAM: THE SOUL JAZZ SESSIONS**  
Thortch Recordings #16762,  
[www.moedenham.com](http://www.moedenham.com)

For his fourth CD, Hammond B3 organ virtuoso Moe Denham and his trio, Robert Bond on drums and Jamie Nichol on congas, are joined by some of the best session guitarists for a primarily instrumental run through of classics and originals that sounds like it was recorded in the sixties or early seventies. This is toe tapping, head-bobbing, finger-snapping club jazz. Billy Joe Walker, Jr., Johnny Hiland, Al Anderson, David Hungate, Brent Mason, Bryan Sutton, and Paul Franklin each get one track to jam with the band, and guitarist John Jorgenson gets three songs. Smart move. While each piece is wildly entertaining, the smooth play and exchange between John and Moe take both players to the swinging top of their game. You don't

hear the Hammond B3 too much anymore, maybe thinking it old fashioned, but the way Denham makes it sing, I can't for the life of me understand why. (*James Rodgers*)

**MIKE MELVOIN PRESENTS DAN JAFFE:**  
**PLAYING THE WORD**  
#0072, City Light Entertainment,  
[www.citylightentertainment](http://www.citylightentertainment)

Poetry and Jazz have had a long collaborative history, most of it as failures, one side always overshadowing or conflicting with the other. So it's a rare thing when the two come together and share the spotlight, play well, and work to create something bigger than their individual parts. Not all of *Playing the Word* masters the Jazz/Poem tango, but enough of it does to consider it a success. Poet Dan Jaffe writes primarily about Jazz and Jazz musicians and much of the poems here are from his book of the same name, *Playing the Word*. Jaffe doesn't act the words, doesn't grab your collar and shout; he just lets the poem do the work. Meanwhile, pianist Mike Melvoin plays piano behind him, allowing the tinkling keys to fill the silences, punctuate an emotion, all in an un-showy, melancholy style that makes it sound much too easy. This may not be Jazz to get your toes tapping, but your mind will be dancing around the room. (*James Rodgers*)

## HAWAIIAN

**SOL HOOPII: KING OF THE HAWAIIAN STEEL GUITAR, VOLUME I**  
Cord International, #A682817;  
[www.cordinternational.com](http://www.cordinternational.com)

For fans of Hawaiian steel guitar music, of which I am one, this release of twenty early recordings of the first major Hawaiian star is like finding buried treasure. Sol Hoopii stowed away on a passenger steamship, coming to the mainland in 1919, and soon was performing on radio, in clubs, on tours, and in movies. After starting on a C.F. Martin steel guitar, switching to an acoustic National Tri-Cone, he was one of the first to embrace the electric amplified steel guitar. Sol was the Bob Marley and Jimi Hendrix of his time, popularizing a new style of music in the states and then changing how the music was played and heard with his innovation and technique. Like Jimi, Sol had a Washington connection, touring here multiple times and dying of kidney failure at Virginia Mason hospital in Seattle. Hawaiian steel guitar music is forever indebted to the work of Sol Hoopii, and through these remastered tracks discovered in the Columbia vaults, we can all hear why he is considered the King. (*James Rodgers*)

# VICTORY CALENDAR

MAY 2007

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

**05/03/07** **Lost in The Fog** Smokin' Pete's Bar B Que 1918 NW 65th Street Seattle 6:30 - 9 p.m. no cover original bluegrass, old country, swing, gospel and more; great music, food and libations in the heart of North Ballard.

**05/04/07** **Janie and Joe** Washington State Apple Blossom Festival Memorial Park Wenatchee 3-4 p.m. Free!

Soulful original folk-rock-blues with a celtic twist! [www.janiecribbs.com](http://www.janiecribbs.com)

**05/04-06/07** **Claw-hammer Banjo Weekend Workshops** Dusty Strings 3406 Fremont Ave. N. Seattle \$30 per workshop or \$195 for all. Full weekend of old-time banjo workshops with Bob Carlin, Cathy Fink, & Jeanie Murphy. 206-634-1662 or [www.dustystings.com](http://www.dustystings.com)

**05/05/07** **Bob Carlin, Cathy Fink & Marcy Marxer, Jeanie Murphy** Dusty Strings 3406 Fremont Ave. N. Seattle, WA 7:30 p.m. \$18 Old-Time Claw-hammer Banjo Concert 206-634-1662 and [www.dustystings.com](http://www.dustystings.com)

**05/05/07** **John Nelson** Nana's Soup House 3418 NE 55th Seattle 7-9 p.m. tips welcome folk, blues & originals harmony vocals by Jane Milford 206-523-9053

**05/05/07** **Los Pinguos** Edmonds Center for the Arts 410 4th Ave. North Edmonds 7:30 p.m. \$24, \$20, \$12 Visit [www.ec4arts.org](http://www.ec4arts.org) for more information about this event and to learn more about upcoming events! 425-275-9595

**05/05/07** **Rachel Harrington** CD Release! Tractor Tavern 5213 Ballard Ave NW Seattle 6:30 p.m. Early Show \$8 advance / \$10 door Seattle CD Release party for The Bootlegger's Daughter; Amelia White opening Rachel Harrington

**05/05/07** **Rick Ravenscroft Trio** Brindl's Market 848 Sunrise Blvd Camano Island 6:30 p.m. Free! Rick's original songs by a great trio. Great venue! Enjoy! Rick @ 206-551-3994

**05/05/07** **SCC Jazz Ensemble**: Seattle Shores; Beg, Borrow & Steel; and more Strawberry Festival, Richmond Beach Community

**05/17/07** **Paul Benoit** Crossroads 15600 NE 8th St. Bellevue 6:30-8 p.m. Free! Puget's Sound co-sponsors singer/songwriter showcases most Thursdays at Crossroads. [www.livelocalmusic.org](http://www.livelocalmusic.org)

**05/18/07** **Janie and Joe** Port Townsend Brewing Company 330 10th Street Port Townsend 5-8 p.m. Free! Soulful original folk-rock-blues with a celtic twist! [www.janiecribbs.com](http://www.janiecribbs.com)

**05/18/2007** **MJ Bishop and Nancy K Dillon** House Concert Capitol Hill Seattle 8-10:30 p.m. doors open 7 p.m. \$12.00 suggested donation. Singer/songwriters, acoustic folk/country [whipple@comcast.net](mailto:whipple@comcast.net) or 206-328-2479

**05/19/07** **Chet London's Special Delivery with Lucy Mitchell** Collective Visions Gallery 331 Pacific Avenue Bremerton 7 p.m. \$14 advanced sales, \$17 at door. Jazz and swing with old standards & slightly racy lyrics phone 360-377-8327 for tickets

**05/19/07** **Frigg** Seattle's Museum of History & Industry 2700 24th Ave East Seattle 8 p.m. \$20.00 Finnish-Norwegian, Scandinavian Folk Fiddling Music accompanied by fretted instruments, upright bass, and endless energy 425-564-2418

**05/19/07** **Jean Mann, Kellee Bradley Bands** Sky lark Cafe and Club 3803 Delridge Way SW Seattle 206-935-2111 See [jeanmann.com/gigs.html](http://jeanmann.com/gigs.html)

**05/20/07** **Lost In The Fog and the Downtown Mountain Boys** Columbia City Theater 4916 Rainier Avenue S. Seattle 7:30 p.m. \$10 Bluegrass Extravaganza: Downtown Mountain Boys CD Release Party, with Lost In The Fog, in Concert [www.columbiacitytheater.com](http://www.columbiacitytheater.com)

**05/23/07** **Forget Me Not's Trio/ Jes Raymond** Mandolin Cafe 3923 S 12th St. Tacoma, WA 253-761-3482 Tacoma 7:30 p.m. Free piano, guitar, and violin. 360-790-2366

**05/24-27/07** **NW Folklife Festival** Seattle Center Seattle, WA \$10 donation Four days of Music and Dance!

**05/24/07** **Singer/Songwriter Showcase** Crossroads 15600 NE 8th St. Bellevue 6:30-8 p.m. Free! Puget's Sound co-sponsors singer/

## TUESDAYS

**Every Tuesday** Malcolm Clark Acoustic Open Mic Kit Carson's 107 Interstate Ave Chehalis 7-10pm Free Bring your 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, WA sign-up 6-6:45 p.m. music 7 p.m. donation 253-428-0832

**Every Tuesday** Victory Music Open Mic The Antique Sandwich 51st & North Pearl Tacoma (Ruston) 6:30 Music 7-10 p.m. \$3, \$2 members The grand-daddy of them all. Piano & sound sys. provided. **Every Tuesday** holotradband New Orleans Restaurant 114 First Ave S Seattle 7:05 p.m. Eric Madis "Fingerpicking the Blues" Workshop Dusty Strings Music 3406 Fremont Ave. N Seattle

**Every Tuesday** Glenn Harrell Dock Street Landing 535 Dock Street Tacoma 7-10 p.m. No cover Acoustic 253-212-0387

**Every fourth Tuesday** Rick Fogel Hammer Dulcimer Circle Houseboat named E-Z Street 2143 N. Northlake Way Seattle (Fremont) 7 p.m. Free Open jam for hammer dulcimer players Rick Fogel at 206-910-8259

## 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/~burtadard> 360-866-4296

**Every Wednesday** Floyd Standifer Quintet New Orleans Restaurant 114 First Ave S Seattle 7:30-11:30 p.m. A jazz legend in Seattle.



community Park 21st Ave NW & Richmond Beach Road NW  
Shoreline noon-5 p.m. Free! Richmond Beach Library Art  
Show & Sale; park carnival 206-546-4865  
**05/05/07 The Weavils, Truckstop Souvenir** and other live  
music Strawberry Festival, Richmond Beach Community Park  
21st Ave NW & Richmond Beach Road NW Shoreline Noon-  
5 p.m. Free! Food, crafts, library book sale, art show, kids  
activities 206-546-4865

**05/08/07 Songs-in-the-Round w/ Amelia White, and Charlie  
Spring** Egans Ballard Jam House 1707 NW Market Street  
Seattle 7-10 p.m. no cover, pass the hat Nashville's Amelia  
White (www.ameliawhite.com) has headlined at the Triple Door.  
206-789-1621

**05/09/07 Hank Cramer:** "Celtic to Cowboy" Jefferson County  
Public Library 620 Cedar Avenue Port Hadlock 7 p.m. Free!  
A musical exploration of the Celtic roots in cowboy songs 509-  
996-3528

**05/10/07 Dave McGraw/Darren Smith** Conor Byrne's Pub  
5140 Ballard Ave NW. Seattle (Ballard) 8 p.m. Evening of  
acoustic music

**05/10/07 Elisa Korenne** Crossroads 15600 NE 8th St.  
Bellevue 6:30-8 p.m. Free! Puget's Sound co-sponsors singer/  
songwriter showcases most Thursdays at Crossroads.  
www.livelocalmusic.org

**05/10/07 The Coots Smokin' Pete's Barbecue** 1918 NW 65th  
St. Seattle 6:45-9 p.m. No Cover Spicy Honky Tonk Blue-  
grass from Nancy Katz, Terry Weiner, Rob Bulkley, and Jason  
Stewart. 206-783-0454 www.myspace.com/cootsbluegrass

**05/12/07 Janie and Joe** The Mad Crab 10th N.W. Front Street  
Coupeville 9 p.m. - 12 a.m. Free! Soulful original folk-rock-  
blues with a celtic twist! www.janiecribbs.com

**05/12/07 DOUG BRIGHT & FABULOUS '50s SOCK HOP**  
Haller Lake Community Club 12579 Densmore Ave. N. Se-  
attle 7 p.m. \$15 dimer & concert, reservations required. Doug  
plays piano & sings songs from the '50s, followed by dance.  
Cheeseburgers, chips & pop. Family fun.

HallerLakeArts@comcast.net, hallerlake.info/artsevents.html  
**05/12/07 Lost In The Fog** Fiddler's Inn 9219 35th Ave. NE  
Seattle 9 p.m. - 12 a.m. Cover Hot pickin' original and tradi-  
tional bluegrass, old country, western swing, hillbilly boogie,  
with fine draft beers too. www.fiddlersinn.com

**05/13/07 Ladies of the Slack Key Guitar** Edmonds Center  
for the Arts 410 4th Ave. N. Edmonds 3 p.m. \$24, \$20, \$12 Visit  
www.ec4arts.org for more information 425-275-9595

**05/16/07 John Nelson** Green Frog Acoustic Cafe 902 State St.  
#104 Bellingham 8 p.m. tips welcome Folk, Blues & Originals  
**05/17/07 Hank Cramer:** "Bound for the Northwest" Richland  
Public Library 955 Northgate Drive Richland Free Songs  
and stories of early Northwest pioneers - sponsored by Humani-  
ties Washington 509-942-7450

songwriter showcases most Thursdays at Crossroads.  
www.livelocalmusic.org

**05/25/07 Anita LaFranchi** NW Folklife Festival Center House  
11:30 a.m. and 12:30 p.m. Seattle Center Seattle Free! Swing  
Dance Basics www.dancinweb.com / www.nwfolklife.org

**05/26/07 Janie and Joe** The Dubliner 3517 Fremont Ave. N. Se-  
attle 9-12 a.m. small cover Soulful original folk-rock-blues with a  
celtic twist! www.janiecribbs.com

**05/28/07 Stewart Hendrickson, Paddy Graber** - Irish Slow Aurs  
in Song NW Folklife Festival SCT Room West, Seattle Center  
Seattle 3 - 3:50 p.m. Free Workshop on Irish Slow Aurs & Songs,  
instruments & singing stolaf.edu/people/hend/gigs.html,  
nwfolklife.org

**05/31/07 Mike Buchman** Conor Byrne Pub 5140 Ballard Ave.  
NW Seattle 8:30 - 11:30 p.m. \$5 Mike Buchman and other local  
songwriters featured at monthly showcase produced by Seattle chap-  
ter of Songsaliv! seattle@songsalivie.org

**05/31/07 Singer/Songwriter Showcase** Crossroads 15600 NE 8th  
St. Bellevue 6:30 - 8 p.m. Free! Puget's Sound co-sponsors singer/  
songwriter showcases most Thursdays at Crossroads.  
www.livelocalmusic.org

## 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 Lyn-  
nwood Sign-up 4:30pm, music 5 - 7 p.m. Free victory@nwlink.com

**Every Second Sunday** Cape Breton/Scottish Traditional Session Celtic  
Bayou (see celticbayou.com 7281 W Lake Sammamish Pkwy NE  
Redmond 4 p.m., Second Sundays Free Monthly Cape Breton tradi-  
tional session open to players at all levels; dancers or singers welcome.  
Susan M Burke (susanmcburke@msn.com)

**Every Sunday** Irish Music Session Fados First Street and Columbia  
Seattle 4 p.m. 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 7-9:30 p.m. donation. 2 songs

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

206-622-2563

**Every Wednesday** Malcolm Clark Acoustic Open Mic The 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 Thursday** Victory Music Open Mic Crossroads Shop-  
ping Center 15600 NE 8th Street Bellevue sign up 5:30 Music 6:-9  
p.m. Free. Food Court Market stage has a piano & great sound system

**Every 1st Thursday** S.O.N.G. meeting NW St John Vianney Par-  
ish 12600 84th Ave NE Kirkland 7-8:30 p.m. Address change  
from Mills Music (Check phone # to be sure) 425-806-0606

**Every Thursday** The Fourth Ave. Celtic Session Plenty Restau-  
rant/Pub Fourth Ave. and Columbia St. Olympia 7:30-10 p.m. 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 Cause-  
way Irish Pub 201 Williams Avenue S. Renton 7ish-10 p.m. FREE  
Giants Causeway is the most welcoming Irish Session in the North-  
west. Free food and drink if you can play!

**Every Thursday** Ham Carson Quintet New Orleans Restaurant  
114 First Ave S Seattle 7-10 p.m. no cover Swinging hot jazz for  
listening & dancing. 206-622-2563

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

### FRIDAYS

**Every Friday** Open Mic Wired and Unplugged Internet Coffee  
House 717 First Street Snohomish sign up 6 p.m. music 6:30 p.m.  
Free Courteous crowd 360-568-2472

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

### SATURDAYS

**Every 1st and 3rd Saturday** Tacoma Celtic Players Open Ses-  
sion Spar Tavern 2121 N. 30th St. Tacoma 2- 4 pm free begin-  
ner/beginner-friendly session Tune list on www.sessionsnw.com/  
washington.html

**Every 1st and 3rd Saturday** Tacoma Celtic Players O'Farrell's  
Restaurant 1100 N. Meridian Puyallup 2-5 p.m. free This is an  
open Irish/Celtic session for beginner and intermediate players.  
Non-smoking, Jamie Marshall: lowellirish@yahoo.com

# FESTIVALS:

## GETTING MORE FROM THAT ONE FESTIVAL EVENT

BY CHRIS LUNN

Okay, so you got this nifty little music job at the Bite of Belgrade. What do you do to make this one job turn into others maybe? Every job you get is a marketing opportunity for more jobs and more CD/DVD sales and more folks attending your concert.

First, as the deal closes on the first job, you want to find out if that festival event producer is involved in other events. The producer may be with the chamber or city, and they have a concert series. They may be with a production company that has other events they produce. Possibly they are on loan or a volunteer and they work for a corporation that has corporate gigs. They may also just want somebody for a private occasion.

I have watched folks like Reilly & Maloney move between individual concert series to festivals within the same city. So the very event you are doing may open doors for you in that community.

Once an event is over, always write the appropriate folks who produce the event a thank you letter (not an email) and that you look forward to working with them in the future. Invite them to one of your other gigs or send them a comp to a concert. And keep in contact with them during the year. You may have started doing a new style of music, started doing kids performances, gone from solo to a band, or started a new band. Keeping in touch with them will allow them to know other ways they may be able to use your music.

At the event, be sure the audience knows you are for hire. You can do this in a number of ways. Invite the audience to your next couple of gigs thus showcasing other events you are playing. In the intro to songs, say "we last played this at Virginia Mason Corporate gig," or "we got the idea for this song at the Hollander Art Festival." Use the stage to let audience members know you are for hire and the diversity of events you perform.

At your sales booth-store, have a sign saying the band is for hire and have cards and info that will lead those who attend festivals to hire you. You have no idea how many potential music employers are walking by from private gigs to concert series, to clubs. Get folks signed up on a mailing and email list and have monthly contact that gives events you are playing and that you are for hire for such and such type of jobs. Describe the event you are playing for, like Concert in the Park main stage, or the food festival Bite of Bellingham, the kids stage at Salem Art, the

Concert in Park series for Gardiner.

Part of the success of any performance you play at a festival is how many other potential contacts you have made for other jobs. You should get a couple at every event. Key those names in your computer, noting that they are not just audience but potential folks to hire you or your band.

Now I'm going to turn over the space to John Ross who wrote an excellent detailed letter in response to my column in the last issue.

"Chris: Your *Festivals* column in the April Victory Review left out an essential point: before you even think about trying to set up a booth to sell your own CDs and other goodies at a festival, street fair, or other event, be sure to clear it with the event organizers in advance. You must let them know exactly what you want to do, and coordinate your plans with their requirements. If you don't, there's an excellent chance that they will close down your booth, and you won't be invited back. You're absolutely correct about how important sales at event can be for a performer. But it's equally important to maintain a good working relationship with the people who produce the event.

"There are several reasons that this is absolutely essential. First, your booth must not interfere with traffic flow or people (emergency vehicles) moving through the event. This is not only a practical concern, it might also be something the organizers have worked out with the local fire marshal and other public safety authorities. When you force the producers to choose between allowing an unexpected booth to remain in place and keeping the people who can shut down the whole event happy, your booth is going to lose every time.

"Second, the event staff has carefully planned the layout of the event, including placement of the stages, information booths, crafts vendors and all the other puzzle pieces. When you show up at the last minute with a booth that's not on the site plan, you can't expect a lot of help or sympathy from a crew that is already trying to deal with a dozen other last-minute crises.

"Third, you might need some kind of local business license and/or collect sales tax before you can legally sell anything in your booth. The organizers can often help you work through the paperwork, but if you're living on the "cash economy," this can get you noticed by state or federal tax collectors, who do attend festivals and

street fairs. If you sell through an existing vendor or sales table, the taxes and permits have probably been taken care of.

"And finally, don't be surprised when the event organizers insist that you pay them either a flat fee or a percentage of your sales revenue for the privilege of setting up a sales booth. The revenue from sales is an important part of the business plan for most events. Every one of those food and craft vendors are paying to set up their business on the grounds, and you can't expect to be treated differently. If you refuse to pay, you can expect the organizers to close you down. And at some events, the organizers might have sold exclusive rights to sell CDs, t-shirts and other items to one or more vendors, and your sales booth might conflict with that contract. On the other hand, you should expect the "official" vendor to accept your stuff for sale on consignment, both next to the stage where you are appearing and the central sales booth or tent.

"If you do get permission to set up a booth, remember that you're committing yourself to keeping it open through the entire run of the event, and not just before and after your own performances. You can't expect to haul tables, weights, signs and inventory in and out through the crowd. Every event has a detailed load-in load-out plan, and your booth must be on it.

"As an alternative, a performer should always ask about selling from the edge of the stage, or there may already be a sales table nearby. If there is a sales table, it's always a good idea for the performer to be there before and after their on-stage set to autograph CDs and chat with fans. If you have a display that fits on the existing table, go ahead and place it there, rather than hauling your furniture around.

"The best way to maximize your sales income while avoiding conflicts is to work closely with the event planners and organizers in advance. The organizers want to keep their performers happy and successful, but it's up to you to be sure that your own plans don't conflict with the overall event planning." John Ross johnross@halcyon.com"

*Have a question, idea for a column, maybe disagree, or have a different slant? Call 253-863-6617 Or if you have done some NW festivals and want your "for sale" CDs reviewed in Festivals Directory, send them with promo pack to POB 7515, Bonney Lake, WA 98391.*

*Chris Lunn founded and has run Festivals Directory for the past nine years, and continues as volunteer editor writing festival reviews, visiting 200 festivals a year, and reviewing CDs and DVDs of artists that perform on the festival circuit. He founded Victory Music in 1969 and continued with Victory to 1997. He currently has his own consulting business for musicians, artists, vendors, art guild, music clubs, and festival event producers.*



# NOTES FROM PORTLAND

## Pick Your Card Out of the Pack / Winery Gigs!

BY DICK WEISSMAN AND TOM MAY

**Dick Weissman** here. A couple of months ago I took on the role of Concert Chair of the Portland Folk Music Society, and two things became apparent to me almost immediately. First, there really are a whole lot of singer/songwriters out there. Since our organization deals with world music, blues instrumental music, bluegrass, and old-time music, it is overwhelming to get so many singer/songwriters applying for our relatively modest once-a-month series of concert gigs. The only conclusion I can draw from this is that if you are a singer/songwriter, you would be well advised to come up with something that makes a presenter pick your card out of the pack, so to speak. It could be instrumentals, it could be great storytelling, or you might even want to consider the possibility of doing other people's music as well as your own.

The other thing I became involved with was the possibility of building enough gigs in the Northwest so that someone could come here from Chicago or Denver and get at least seven days of work in a ten day period. (For that matter, it would be a good thing for those of us who live out here, too.) The first thing we did in Portland was to hook up with the Seattle Folklore Society, which is working well—we do concerts on the third Friday of the month and they do concerts on Saturdays. I have an excellent contact down the Oregon coast in Toledo, Oregon who is eager to join in as well. I'd like to see Bellingham, Olympia, Eugene and Corvallis jump on this concept. The problem is that everyone wants to book on Friday or Saturday night. So I am calling on Victory readers, venue operators, fans, musicians or whatever your role on the scene is to try to figure out a way to expand opportunities for performers. One thing we've come up with is workshops, which

can be held either on a weekend day or a weekday night. A member of the Far West Folk Alliance board wondered if a coffeehouse or restaurant could build a series on a weekday. College shows or workshops are another possibility.

If anyone who puts on concerts (including house concerts) or runs coffee houses, arts centers, etc. wants to explore this, please write to me at [r2s@comcast.net](mailto:r2s@comcast.net).

**Tom May** here, on a perfect springtime day in Portland, Oregon. With the nice weather, there are plenty of offbeat opportunities for Victory members and others to get their music into a paying situation.

Portland is surrounded by wineries—more than 200 in the Yamhill Valley, and dozens more to the north and east in Washington State. Each of these wineries features some sort of music at some time during the year, particularly on Memorial Day Weekend and other holidays. It's not too late to beat the bushes (or vines) for some winery gigs.

There are dozens that you can research online, but some of my favorites are the Brandenburg Winery outside of Elkton, Washington; the beautiful vistas of the Maryhill winery, which overlooks the Columbia River about 15 miles east of the Dalles, Oregon (on the Washington side of the river); and Sokol Blosser Winery outside of Dundee, Oregon. Many of the larger wineries have both concert series and regular patio music to add to the genial atmosphere. In these cases, phone call contacts work better initially than e-mails. When you do make those calls, be sure to have your Web site/promo package in place and a good, live representation of what you sound like for them to hear—either online or available to send them.

Another oft-overlooked possibility for working singer/songwriter musicians is concert in the park engagements. These opportunities can be found by calling the City Hall office of the town you are looking to play in and finding out who runs them. Sometimes they are subsidized by the local Musicians Union and require union membership to participate, but often they are funded through parks levies and tax dollars. *They often wind up booking their acts rather late, as funding is solidified, so now is the perfect time to apply to perform.*

In Portland, each park has its own business association that raises money for the series, although they are administered by the city. Throughout the summer, they will produce more than 100 concerts, so it is worth while to get a promo package to the Parks and Recreation person in charge of the shows and express your interest.

As is typically the case, these kinds of gigs rarely just fall in your lap. It takes an organized and well thought out effort to target the appropriate venues, send promo and make contact, and politely and persistently follow up your initial work. Like all of us, these folks are very busy and can't be expected to return every phone call or contact.

Be aware that the quality of your music and songs is only one part of the equation; the other part of landing gigs like these is organization and persistence. Follow some of these leads with that method, and you can fill your summer calendar with some gratifying, profitable gigs, both here in Portland and throughout the Pacific Northwest!

Dick and I have a book coming out this month titled "Promoting Your Music: The Lovin' of the Game," with interviews with musicians such as Gordon Lightfoot and a wealth of information about how to move forward as a singer/songwriter. There are a lot of personal anecdotes in it, too, which makes it far more interesting than just your standard music business text, and it is geared to the aspiring singer/songwriter. It will be widely available in major book chains and independent stores.

Contact:

[rcftommay@msn.com](mailto:rcftommay@msn.com) - Dick Weissman  
[www.tommayfolk.com](http://www.tommayfolk.com) - Tom May



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# ACCENT ON MUSIC THERAPY

## The Power of Your Voice!

BY NANCY HURLLOW HOUGHTON, M.A., MT-BC

Sound, which is at the root of all existence, is a vital part of community building and healing. Sound has been used with specific intention to accompany life's passages, from birth to marriage to ushering one's final journey from this earth. Sound connects us with each other and offers opportunities for transcendent experiences.

Music is used to access states of transcendence and ecstasy in various ways around the world. In the Sufi tradition of Islam, rhythmic drumming cues the Whirling Dervishes as they transcend the ego in a display of spiritual devotion. Buddhist monks use repetitive mantra chanting to connect with nature, each other, and the spiritual realms. His Holiness the Dalai Lama noted that music symbolizes "the yearnings for harmony" in its abilities to unite divergent forces. In churches across our own country, deacons and ministers lead call-and-response prayers, or deliver portions of a sermon in rhythmic, chanting tones, serving to unite and focus the congregation in accessing the sacred.

In music therapy, sound is used to access emotional states through the creation of an interactive musical experience which serves as a container for the therapeutic process. The Bonny Method of Guided Imagery uses the power of sound to create an altered state. Through carefully selected music, the journeyer (or client) is guided through levels of consciousness in order to access emotions and thoughts which are not readily accessible. Through a process known as "entrainment" we respond in tangible, physiological ways to the rhythmic persuasions of the music. Research has shown music to affect brainwaves, heart rate and pulse and body temperature.

Repetitive pulses and vocalizations are shown to aid in centering the mind, focusing intentions, and, some believe, in promoting actual physical healing. The overtones in sound stimulate different areas of the brain. Drumming, for example, creates low pitches which induce the brain's Alpha waves into a trancelike state, promoting deep relaxation and release of stress.

Singing and chanting also contribute to the release of tension and help focus the mind. This form of self-stimulation offers many health benefits. According to Silvia Nakkach of the Vox Mundi project, "Sacred chanting is an integral expression of the healing power of the voice and the magic of tone. Chanting is an extremely satisfying sensory experience and can fill us with joy and love, purifying our senses and emotions, as well as our surroundings, leading us naturally to meditation, liberating a sense of divine light and happiness. In the physical level a balance of the brain function takes place, sound waves and music in the form of electric impulses impact the nervous system, and this in turn affects the heart rate, blood pressure, and muscle tension. The effect is the sense of relaxing and cleansing of the "whole", the body and the mind as one."

While there are several ways of practicing toning and chanting, Silvia Nakkach, a music therapist, offers one such practice. This exercise may be done alone or with a group. The quality of experience will vary depending on external factors and internal focus. Over time, the chanter becomes more attuned to the vibrations created from within. As listening improves, subtle effects may emerge. The good news about this non-invasive "medicine" is that you can't over dose on it. Also, there are no

known side effects! And, it can be done most anywhere, anytime. Consider adding a sound practice to your daily routine. *The Effortless Voice and The Practice of Droning from The Yoga of the Voice™*, by Silvia Nakkach

In this exercise, you will allow for sound to follow breath, and voice to follow sound. Release a vocal tone through a relaxed and small lip opening, similar to humming (sounding like "Wuu"). Sustain your focus on that specific tone, sounding this tone over the subtle drone of an external instrument, such as a tamboura or a sound box [The instrument is optional; chanting may be done unaccompanied]. Chant just one or two notes, dwelling in that tonal space. Attune yourself to the awareness of tone, not yet exploring melody. You don't need to change, just enjoy duration, dwelling, vibrating with one consistent tone. The drone is a continuous tone or harmony, usually created with the simultaneous sound of the tonic and dominant (Fifth), or the tonic and the Fourth. If played on strings, it will involve many other partial harmonies and sonorities. In chanting with a drone, we immerse ourselves deeply into the experience of opening the voice, departing from the root tone, diving into subtle undulations of the same tone, and wandering through transformations of timbre and texture. Sounding into the realm of somatic and emotional resonance, the phrasing is simple, calm, and knowing. The tone always returns "home," to the infinite tonal ground offered by the drone.

Variation: use a variety of seed-sounds such as: Ah, E, Om, Ram, Bam, Yam, Lam, Tam. These sacred syllables are related to the embodiment of the divine qualities and the elements of nature. Duration: 5 to 10 min. This toning practice is recommended for enhancing deep listening, concentration, emotional clearing, and creativity.

*Silvia Nakkach, MA, MMT, named by Utne Reader Magazine as one of forty cutting-edge artists that will shake the art world in the new millennium, is a pioneer in the field of sound and transformation of consciousness. Information may be found at [www.voxmundiproject.com](http://www.voxmundiproject.com). For more information on music therapy, contact the American Music Therapy Association at [www.musictherapy.org](http://www.musictherapy.org) or in Washington state, [www.musictherapywa.org](http://www.musictherapywa.org). Nancy Hurlow Houghton may be reached at [nhoughton@msn.com](mailto:nhoughton@msn.com).*

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*Folklife - continued from page 7*

financial side, while we have sponsors for our stages and an occasional grant, we are not a mainstream event that is beholden to unrelated interests. We are a community festival that depends on our participants and attendees to keep it alive. With this in mind we've made a pragmatic decision to increase the suggested donation from \$5 per person per day to \$10. Now before you go into shock and bemoan the loss of purity in the world, let me make two worthy points. First, the entire world has gone up in price: food, clothing shelter, medical care, education are all more expensive, and our festival is simply a part of this condition over which we have little influence. You can't buy anything at last year's prices. Second, we still offer the best deal anywhere for what you choose to donate compared to what you get. It's not unusual to see one performance of various artists and entertainers asking \$25 – \$85 for a three-hour experience, and you often spend as much for one movie as for a whole day at Folklife—where we'll give you several hundred dollars of meaningful performances for that price. Obviously, Folklife continues to be worth it and will continue to be until the end of the world.

As to the labor component, it's us my friends. Always has been, always will be. That's because it's our festival and our very small paid staff can't run it without hundreds of volunteers performing dozens of jobs from registration to hospitality, button selling, greeting, emceeing, managing stages and so much more. In my experience it's always been more than a job. It's been an enjoyable experience working with my cultural family and finding out that I have a lot more in common with them than just folk arts and a festival. Many longtime and rewarding relationships have begun between Folklife volunteers, and the least that will happen is that you'll have a good time. To inquire about volunteering, contact Molly Haas at 206.684.7326 or e-mail her at [MollyH@nwfolklife.org](mailto:MollyH@nwfolklife.org). It's a connection you won't regret making.

And a couple of short items to go: The construction of a new garage is taking place on the east side of Seattle Center and YOU CAN'T PARK THERE!! Be aware, 'cause we'd hate to have a tow truck or ticket ruin your whole day. Also (and on the brighter side), there will be some colorful new signs awaiting you as you meander towards the entrances and new decorations on our traditional donation boxes as our greeters welcome you. Just another way of making the festival as pleasant as possible for you amidst the endless stages and spring blossoms.

So there it is my friends—another family

reunion complete with all the cultural trimmings. Since it's a can't-miss weekend, we sincerely hope you won't miss it. Happy Folklife, y'all.

*All comments welcome. Percy Hilo, PO Box 21761, Seattle, WA. 98111-3761. (206)784-0378. [percivalpeacival@myway.com](mailto:percivalpeacival@myway.com).*

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*Galloping Gossip continued from page 4*

to Seattle Center, tuning in to KBCS or streaming all weekend is a sure bet whether or not you know the programming.

The song "Adio Kerida" will appear on the upcoming CD *Our Songs*, which is being put together by **Sheila Fox** of the **Kosher Red Hots**. The project involves stories and songs of Sephardic elders. Who knew Seattle's Sephardic community is third largest in the world?

The **Kosher Red Hots** are so hot right now; we may feature them in this publication. There's just not the wherewithal now to discuss the intriguing factoid that one year ago Garrison Keillor left a voice mail inviting the Red Hots on his first Alaska cruise.

Regarding irresistible factoids, here's one involving **John Miller** and **Ginny Snowe**. I saw them do sweet Brazilian tunes (along with **Ruthie Dornfeld**) on the patio last fall at Brad's Swingside Café. That was a fine and long-time collaboration all the way around. Well, John reports, he and Ginny are moving it to the next level. Mazel Tov for your summer wedding, John and Ginny!

**Dr Bernice Johnson Reagon** will have been in town by the time you read this, doing shows with the Seattle Women's Chorus (SWC), Dennis Coleman artistic director. The show has a range of the music from African America, including Ella-style jazz, a Quincy Jones composition, and freedom and gospel songs—some from Sweet Honey in the Rock. It will have been an amazing show. I know this for sure because I myself have been part of it. It's an awesome and adventuresome ensemble. Just so you know, there are two SWC productions a year at Meany Hall, one for the winter holidays and one in the spring. The buzz is that the next holiday concert will feature Balkan women's singing styles.

More of the good news is that the Northwest Scottish Fiddlers Club has by been rekindled under the inspiring direction of **Calum MacKinnon**. The club meets monthly for potluck, teaching and jamming. There's a nice age range of players from young to formerly young. It's mostly fiddlers, of course, but there's

room for a variety of string players. Look for them at Folklife.

That's a wrap for me. Please join me in supporting live music. There are many positive effects—one is like Leadbelly says, (as laid out in Molly and Jay's SFS encore): "It'll relax your mind." So long for now. See you soon.

*Ms Denali frequents all manner of high and low joints, ferreting out each rich live art experience and/or the film version of same. Her epicenter is Columbia City, Seattle. She says, "please feel free to write me care of:*

*[freerangechick@hotmailmusic.com](mailto:freerangechick@hotmailmusic.com) with factoids, musical points of view, live music creators you'd like to know more about and tips for fun events particularly of the low cost and/or regional and/or family-oriented variety."*

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# MUSICAL TRADITIONS

## The Importance of Melody (Part II)

BY DON FIRTH

In the previous article (April), I wax critical of many of the melodies written by singer-songwriters I hear these days. My complaint is that most of the melodies are bland enough that they fail to engage musical interest, and are therefore anything but memorable. When the song is over, it's next to impossible to recall the melody; there is little melody there to recall! Often the tune seems to move randomly up and down, stepwise, rarely jumping more than a third. There is no perceivable musical pattern or theme.

In the forlorn hope of hearing more interesting songs with engaging melodies, I made a few suggestions, like broadening the range of the melody a bit instead of trying to keep it within an easy range for the singer-songwriter's voice, and rather than just moving step-wise as most seem to do, use a judicious mixture of jumps and steps. This mixture of jumps and steps should not just be random; it should set up a pattern: a theme or *motif*, right in the first phrase. This establishes the expectation in the listener's ear (often unconsciously) that the theme will be repeated. Interest is piqued when the theme does repeat in subsequent phrases—but with a variation. This variation creates a touch of suspense. As part of maintaining that suspense, the variation should not return, other than very briefly, to the tonic or key note. That's the most stable note in the key, and when you hit it at the end of a phrase, it seems to say, "Period. End of report." So unless that is the end of the verse, it's best to end the phrase on a different note. This says, "More to come." Don't resolve that tension until the verse itself ends, and then return to the tonic.

How to write a good "theme and variations" is simply beyond the scope of an article this short. In Part I of this article, I recommended two books: David J. Levitin's *This Is Your Brain on Music: The Science of a Human Obsession*, which gives an excellent background on how the brain responds to music and what it is in the music that the brain responds to; and the other is *The Complete Idiot's Guide to Music Theory*, by Michael Miller. This is easy reading and a good reference book. Chapter 8 covers melody writing, along with variations. Both books are packed with good information.

A lot of songs (usually the better ones) are immediately recognizable within the first three or four notes—or the first half-dozen at most. Ideally, this is the sort of musical "hook" (theme, or beginning of a theme) that one should strive for.

The theme should be relatively simple, but lend itself to variations. A typical variation would be to repeat the theme, but end it slightly differently. Or repeat the same sequence of notes, but a third higher. Or you could introduce a new theme, but until you get the hang of it, it's probably best not to overcomplicate things.

It's important that the theme reflect the mood or emotional content of the words, and it needs to coordinate with the verbal content. When a verbal phrase ends, the musical phrase should also end, or at least come to some sort of tentative ending (avoiding the tonic note until the end of the verse).

Those are just a few ideas in a very rich field. Listen to a lot of different kinds of music: popular, classical, folk songs, Broadway show tunes. Listen carefully and identify the main themes—the memorable themes, the ones you recognize right off. Try to figure out why they're so easy to recognize. Then notice the ways in which the composers vary those themes.

I'm not recommending plagiarism. If you swipe a tune directly from Paul McCartney or Tom Paxton, you might get sued for copyright violation. Not good. But British singer Bill Caddick put a very nice set of words to a well-known tune by Tchaikovsky (a theme from his Sixth Symphony) and came up with "John o'Dreams." I don't think Tchaikovsky's going to sue.

But regarding plagiarism, a critic got on Leonard Bernstein's case and accused him of plagiarizing from Beethoven. The melody in question is the song "There's a place for us" in the musical "West Side Story." It's from the slow movement of Beethoven's "Emperor Concerto." It appears briefly, then it's gone. Bernstein responded to the critic by saying, "Of course that's where I got it! Composers have been borrowing from each other for centuries. And besides, that melody of Beethoven's is far too

lovely to be used only once!" He was right on all counts, of course. Classical composers wrote variations on each other's themes. Many classical music composers have used folk songs as the basis for full symphonic works. Many popular songs have been written to tunes taken from the classics.

You don't have to swipe themes wholesale. You can "borrow" them and tweak them a bit. Pick a tune you like that more or less fits the words you've written, or a tune you'd like to write words to fit. Play around with it. Vary the rhythm. Change a note or two. Do your own variation on it and use that as your main theme. Then vary that. You never know what you might come up with.

Most composers prefer to start with the words rather than with the music. Heavy-duty, industrial-strength songwriters like Donizetti, Verdi, and Puccini usually picked an existing play or novel, then commissioned someone to turn it into a "libretto" or "little book," versifying as much of it as possible. Then, they set the libretto to music. Verdi's *Il Trovatore* and *Rigoletto* both came from plays. Puccini's *La Bohème* started out as a novel. So did Bizet's *Carmen*. When Schubert wrote *lieder* (art songs), he usually set poems others had written to music. This doesn't mean you couldn't do it the other way around, of course. Some folks prefer to start with the tune, then come up with a set of words.

The best way to insure that the songs you write don't just end with you, and that others will want to learn them and sing them, is fairly simple: write good, memorable songs. (!)

One final thought at this point: an artist friend of mine once said, "An artist's most important tool is his waste basket." Be able to judge your own material, cull out the crud, and field only your best stuff. Woody Guthrie was good at that. He wrote a lot of really lousy songs. But he recognized his duds, quickly tossed them into the waste basket, and sang only his good stuff.

A parting thought: Rudyard Kipling said:

*There are nine and sixty ways  
Of constructing tribal lays,  
And every single one of them is right!*

**Don Firth** lives in Seattle and is currently writing a series of reminiscences about the folk music "scene" in the Seattle area during the Fifties and Sixties. He hopes to eventually publish it in book form. You may contact him with any questions, comments or ideas at: [donfbarbarap@earthlink.net](mailto:donfbarbarap@earthlink.net)

# KIDS KORNER

## Twisted Strings, Pluck and the Young Eight!

BY HILARY FIELD

This spring, young people in Seattle have been entertained, educated and enlightened by two talented string ensembles, whose mission is to bridge the gap between classical music and popular culture. Pluck, a comedy string trio, is billed as the three most stupid musicians in the world. The three live up to their reputation with slapstick routines and hilarious stunts amidst their harmonies. The Young Eight, an African American string octet, is dedicated to mentoring and serving as role models for young students from diverse backgrounds. They surprised their school audience by playing classical settings of hip-hop songs. Although these two groups use very different means, they both take seemingly unreachable art forms and bring it back to earth with engaging performances for all ages.

Pluck is violinist Adrian Garratt, violist Jon Regan, and cellist Sian Kadifachi, three classical musicians from the UK, who all wanted to explore more than just performing standard classical concerts. Using comedy, theater, and cabaret, they formed a show that has since won four international awards, sold out venues and festivals, and received rave reviews around the world. They also take their performances to the streets, entertaining unsuspecting audiences around the world. Their broad comedy translates past any culture or language barrier. They have performed in major arenas as well as in schools and hospitals. They are each incredibly talented musicians and gifted comedians. Most kids just love slapstick, and are certain to be in hysterics while the chamber musicians engage in a burping contest during the rest notes, move their chairs around the stage or exchange shoes and socks while playing (and not

missing a beat) and of course the mandatory pie-in-the-face routine, which escalates to the pie-on-the-violin-and-bow routine. With accents that are reminiscent of Wallace and Gromit, they bicker, play, and fool around. They use props (even fireworks and cannons) all while performing classics by Mozart, Beethoven, Tchaikovsky, and others. At times it seems like they are just exposing the innermost thoughts of bored musicians, such as when the petite but fiery cellist stomps her foot at the violinist, imploring him to play Mozart's Rondo alla Turca faster and faster until his violin literally begins to smoke (and the dutiful violinist points out his one missed note.) "We wanted to do something that was entertaining and would be accessible," cellist Sian Kadifachi explains in a recent interview with the Seattle PI. "It very much came by accident. Everything we did ended up being stupid in some way." Stupid, crazy, silly, and mind boggling when one realizes that they are performing challenging classical pieces very well at the same time. Pluck is all those things and more, anything but boring.

A glance at any symphony orchestra throughout the country exemplifies the lack of African American professional classical musicians. The Young Eight, a string octet of young African American string players from prestigious conservatories and music schools throughout the US, defies this racial gap. Founded in 2002 by director Quinton I. Morris at the North Carolina School of the Arts, they performed their concert debut at Benaroya Hall in Seattle in 2003. The Young Eight was awarded a Recognition of Achievement and Proclamation by the King County Council and the "Best New Chamber Music Award for 2005" by Seattle Weekly Newspaper. They have

collaborated with many guest artists, including Metropolitan opera soprano Indra Thomas and poet/spoken word artist Toyia Taylor.

Morris knows how challenging it is for African American students to become involved in classical music. In high school through graduate school, he was the only African American, or the only African American male, studying classical music. He believes the reason is the lack of mentors and role models, people students could turn to for advice and motivation. There is also a lack of accessibility, affordability and information about private lessons among many African American communities. Along with the UW World Series and the Ladies Musical Club, he recently organized a free public forum on the topic "Silent Strings: Where are the Black Youth in Classical Music?" The Young Eight helps bridge this gap through concerts, residency programs, seminars and workshops, exposing various communities to classical music. The Young Eight bring classical music to the schools and provide hands on coaching and mentoring to students. This year, the UW Word Series led by director of education Alice de Anguera, along with Seattle Public School teaching staff, community partners, and the Ladies Musical Club, organized a school residency program with the Young Eight involving T.T. Minor elementary school students and Washington and Meany middle school students. The culmination of all these classes is celebratory performances with all of the students and the Young Eight. Morris and the Young Eight are dedicated to bringing the world of music to young students with direct contact between the artists and the students. Morris noted in a recent interview with the Seattle Times, "If we can get together with schools and notable musicians in town, we can come up with solutions to help and encourage our children. We know the talent is there. They just need a way to go forward."

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

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