Flaco Jimenez knows where he comes from and he’s proud to say it: “I’m just an accordion player from the West side of town.” The West side of town is a working class area in San Antonio. For a long time, this neighborhood carried a stigma and a bad reputation, but for Flaco, and many of the best Tejano musicians, the West side is where much of the music we now know as Tex-Mex, Conjunto or Tejano was born.

Leonardo “Flaco” Jimenez was born into a legendary musical family. His father, Santiago Jimenez is considered one of the pioneers and founders of Tejano music. He started recording his first songs back in 1935-36. When Flaco was a kid he would go watch his Dad play. “He used to take me to the house dances, the fiestas. I loved the sound of the accordion and the music. I thought it was something that belonged to me.”

Flaco was only seven years old when he started playing accordion. When he was around 14 years old he started listening to rock and roll, country music, and German polkas. Then he started mixing it up with his own style of playing. He recorded his first album in 1954. He’s recorded hundreds of songs and dozens of albums: “I don’t really know how many. I wish I knew but I can’t remember. I recorded a lot of 78s, back when the 78s were still going. Then of course there were 45s, then cassettes, and now CDs. But I’ve been recording ever since, with different artists and different styles of music. So whatever comes my way, I try to do my best and blend in.” He recalls the time when his first hit came out. “Back in the 1950’s, I did one instrumental called Hasta La Vista and it became very popular, it was the one that broke the ice for me in San Antonio. If I sold about 1,000 records it was like gold for a Tejano artist.”

It was not always easy to make a living playing the ubiquitous squeeze box. “Flaco himself had a deal with the stigma of playing the instrument. “It’s difficult to make a name just playing the accordion, because back then when I started, the accordion was considered like a party joke and it was not respected at all. Now it’s a different story, because now the accordion can go from a waltz to heavy rock-'n-roll.” Times have changed and the way people perceive the accordion has changed dramatically. Flaco is certainly optimistic. “There are a lot of players now, and young ones that handle the accordion real well. And it gives me a good feeling of watching those kids learn how to play it.”

Flaco has covered a lot of territory in his recording career. Over the course of the last four decades he’s recorded a wide range of music: cumbias, rancheras, polkas, redovas, waltzes, danzons, boleros, huapangos, and corridos, not to mention his recordings of country music and rock and roll. Some of his early recordings are available on Arhoolie Records, including the classics Flaco’s First, Ay te Dejo en San Antonio, Un Mojado sin Licencia and Flaco’s Amigos. Flaco’s life and career changed when he met a visionary musician who wanted to bring together different traditions. It was in the early 1970’s when Flaco met Ry Cooder during the shooting of Les Blank’s documentary Chulas Frontieras. Flaco remembers this encounter vividly: “Ry was in San Antonio and he invited me to record on his album Chicken Skin Music. That’s the first one we did together. From then on, we did Showtime, we toured, and we went overseas.

So it’s been a quite long journey in music. But it’s been a great experience. I’m really satisfied. He comes up with some good stuff. He’s a real creator of music.”

Flaco is very appreciative of this friendship that continues to this day. Listen to Ibrahim Ferrer’s most recent album Buenos Hermanos and catch Flaco playing accordion on a couple songs. “Thanks to Ry Cooder who was the one who introduced me to do not just the Tejano or Tex-Mex sound, I’ve played all my life in my career, but to put my accordion and blend it with different styles of music. That’s why I’m proud to be versatile in different types of music.” This versatility has been useful in the recordings he’s done with Emmylou Harris, Linda Ronstadt and Peter Rowan, just to name a few. “We did a number one hit with Dwight Yoakam, The Streets of Bakersfield. With the Rolling Stones I did Voodoo Lounge. There are so many projects I’ve been on, I can’t even remember. But I always give thanks to the guys that help me out.”

One of his favorite collaborations is recording Partners. He likes it for its versatility. Yet for him, it’s just a recording. “But it’s just a CD, it’s ‘one’ of the recordings. I love performing live. I love to meet new friends, and have a good time with my fellow musicians and make a big fiesta out of it.”

There is something to be said about the “Tejano feeling.” Just listen to a few boleros or rancheras played by Flaco on the accordion. Flaco describes it as a normal human expression. “Everybody’s got their own way of having feelings, of your roots, where you come from. My point is ‘life is life’ and everybody’s got a heart that feels, and there’s good ones and bad ones. We all struggle to survive. But still, if I’m a poor musician, I’m a millionaire in music, but not with money. The heart is the one that’s rich.”

Flaco Jimenez has a particular way of explaining what it is that makes music so important in life. Every musician has their own style, their own feeling the way they play music, he says. But, “sometimes there are musicians that are just mechanical, they don’t have the ‘crying expression’ of explaining the music, but still they’re good and they think their own way so I respect them anyway. But I think that crying is a relief and it’s a therapy. And music has to do a lot to really let it all out.”

Flaco Jimenez performs at the Skirball Cultural Center, Sunday, November 23. For ticket information call 310-440-4500 or visit www.skirball.org.

Betto Arcos is an independent music promoter in Los Angeles. He is a former KPFK music director who conceived and created the daily world music program “Global Village.”
We have had a meeting through the third week of October. Yup, the last issue of Volume 3 is done (you are reading it!), we have scheduled the last concert of the year (the Rotary Club logo reunion, December 6th) and we are planning our annual dance weekend (the Dance and Music department, November 23rd). As we look back at the early years of the newsletter, we realize how far we have come. We are impressed with the initial signup and hope that it will continue to grow and be a useful tool for passing information and for the FolkWorks staff to find out more about you. We will be writing to you for you to express your opinions. While we get a lot of personal one-on-one feedback at concerts and other meeting places, the Group will give us an opportunity to get more specific feedback at concerts that we present. We are asking you to help us out. Become a FolkWorks Folk and support us financially. The holiday season is almost here so you are considering what gifts you your place of business 

FolkWorks distributed to your place of business and follow the directions to join. Did you know that FolkWorks is a non-profit 501(c)(3) organization? Our mission is to promote the Folk/Traditional Music, Dance, Storytelling and related cultural activities. This is done through publication of our bi-monthly newsletter, live concerts in the great Los Angeles areas. As we develop the organization and more people get involved, we will have the necessary resources to take on more projects - produce more concerts, a larger dance (or music) festival, etc. All it takes is interest and involvement of energetic people to make it happen. FolkWorks is the vehicle; you are the driver. Again, use the Group to discuss this idea and or others you may have.

As you all know, the downturn in the economy affects everyone, especially non-profit organizations. We realize that not everyone is financially able to contribute to FolkWorks. However, in order to produce the newsletter and support the other activities of FolkWorks, we need your financial support. That is why we have changed our memberships levels and encourage you to look at page 21 and become a member at the highest level that you can afford. Many folks have told us that you like reading the paper, that you plan your weekends by the FolkWorks calendar and that you enjoy the concerts that we present. We are asking you to help us out. Become a FolkWorks Folk and support us financially. The holiday season is almost here so you are considering what gifts you might want to give, think of giving a membership to FolkWorks. If you become a member (Friend or higher) before November 5th, you will receive an invitation to the FolkWorks party celebrating our third anniversary, an all day dance festival and other specials - produce more concerts, a larger dance festival and other events to increase public awareness of the diverse cultural events in the greater Los Angeles areas. As we develop the organization and more people get involved, we will have the necessary resources to take on more projects - produce more concerts, a larger dance (or music) festival, etc. All it takes is interest and involvement of energetic people to make it happen. FolkWorks is the vehicle; you are the driver. Again, use the Group to discuss this idea and or others you may have.

As you all know, the downturn in the economy affects everyone, especially non-profit organizations. We realize that not everyone is financially able to contribute to FolkWorks. However, in order to produce the newsletter and support the other activities of FolkWorks, we need your financial support. That is why we have changed our memberships levels and encourage you to look at page 21 and become a member at the highest level that you can afford. Many folks have told us that you like reading the paper, that you plan your weekends by the FolkWorks calendar and that you enjoy the concerts that we present. We are asking you to help us out. Become a FolkWorks Folk and support us financially. The holiday season is almost here so you are considering what gifts you might want to give, think of giving a membership to FolkWorks. If you become a member (Friend or higher) before November 5th, you will receive an invitation to the FolkWorks party celebrating our third anniversary, an all day dance festival and other specials.
I N T E R V I E W

UNDER THE OLIVE TREE: SACRED MUSIC OF THE MIDDLE EAST

By Faun Foley

Yuval Ron is a composer, record producer, teacher and professional musician. In the context of traditional music, he has worked with myriad master musicians, including Omar Faruk Tekbilek and Yair Dalal. His most recent CD is Under the Olive Tree: Sacred Music of the Middle East, with the Yuval Ron Ensemble. The Ensemble is “dedicated to fostering an understanding of Middle Eastern cultures and religion.”

I met with Yuval at his home studio where, with a genuine politeness, he offered me news brewed mint tea. He poured the chartreuse liquid from a golden yellow pot, reminding me of the magical elixirs I had read about in Jack Vance science fantasy novels. Sweet-smelling incense bilowed like misty breath against white walls, and a sacred calm resonated as purely and deeply as symphonic strings.

My first encounter with Yuval Ron was a serendipitous one. I had just begun a new position as Activities Director for a retirement community whose residents were hungry for culture, and seriously stir crazy. As soon as I walked in the door, they wanted to know when they were getting out the door. They hadn’t been offsite in months, which formed my mission: deliver them something - anywhere spectacular - the sooner the better.

As if divinity had graced my email box, there was a message about a concert designed to cultivate understanding of Middle Eastern cultures as a path to peace. It was March, a time when war with Iraq was still a question being contemplated by the people, rather than a decision made by the government. The program, “Mystical Music of the Middle East,” featured traditional instruments such as oud, saz, and zarna. Dancers were also an important ingredient of the show. Joy rose in my spirit as well. Into a place of melodic abundance sat quietly captivated for more than straight two hours, and burst into enthusiastic and unbridled compliments at its conclusion, which did not abate for the entire week. The show transported my sympathies and heart; there were no more sympathetic strings.

Yuval, of course, had no idea that my reputation was on his shoulders, yet he and his profoundly talented Ensemble delivered. The residence sat quietly captivated for more than straight two hours, and burst into enthusiastic and unbridled compliments at its conclusion, which did not abate for the entire week. The show transported my sympathies and heart; there were no more sympathetic strings.

There would be more intersections with Yuval. The Mystical Music of the Middle East concert went beyond music into ethnomusicology. Yuval’s introductions of each piece done into its origins, some known, some theorized, as well as the connections, both culturally and spiritually, among Jewish, Sufi and Christian Armenian traditions. I felt this concert could unite souls beyond any political proclivity. I promised to tell every single person I came into contact with about the music and the message, and I invited him to my retirement community to speak. Now I extend that promise to the folk community at large, and acquaint you with this angel of music behind the music and the message, and I invited him to my

FF: I know you were born in Israel, but I’m curious as to where you grew up, and in what ways your upbringing played an influence on you becoming musical.

YR: I grew up in New Tel Aviv, a suburb of Tel Aviv. Israel is an intersection of the West and the East. It’s always been like that. Growing up there, I could turn on the radio and listen to classical music on one station, and then turn the dial and hear Jimmy Hendrix, and hear jazz, and then hear really good Arabic music, either from Israel or from Lebanon or from Jordan or from Egypt.

If I were to go to Jerusalem to visit, just walking in the streets of the old city, you have a church on the one corner and then right next to it there is a mosque, and right next to that there is a synagogue…you hear the sounds of the language, different languages, different voices, for me, is like music. When I listen to language, you hear the prayers echoing from church and the mosque, and the magenot. I had that exposure since I was really young, and growing up as a teenager. I think really affected my direction without me really knowing and being aware of it at all.

FF: How long did it take to get good enough for the oud and just play it; I really didn’t practice anything else. I would pick up a party or when somebody wanted to see some scratching.

YV: Yeah, I was thinking about taking all the frets and to play frettless classical guitar, which few people do, but I played with the Bedouin with a [fretted] classical guitar. Then I got my first oud in the desert. I bought it from a Bedouin. It was unusually hard to get them and finally I found one. I started playing the oud maybe once a year, maybe twice a year, like in a party or when somebody wanted to see some novelty, something different. I would pick up the oud and just play it; I really didn’t practice it. Then I thought maybe I’ll concentrate on the oud…and I started playing the oud everyday.

FF: How long did it take to get good enough for Omar Faruk Tekbilek to invite you to play with him?

YR: It took me a couple of years. But, you know, it’s really different than starting from scratch.

FF: Right, because of the guitar.

YR: Yeah. And I have a lot of guitar to thank; I used to be pretty good jazz player back when I was in Berklee. A lot of the left hand fingerings and hammering really helped me on the oud. I have students for the oud, a few that played guitar before, and a few students that never played an instrument before. It’s years of difference between the two.

FF: When did you first start working with Omar Faruk Tekbilek?

YR: I’ve worked with him as a composer and a producer since 1998. I hired him to play film music that I composed. That’s how I met him. He came to the studio to play my music. And then we did two films that I composed and he played. And then he asked me to produce his record One Truth.

YUVAL RON  page 23
OUR OLD FRIEND – THE CIRCLE OF FIFTHS

In the last issue (www.folkworks.org) we saw how the Circle-of-Fifths can help us select the correct key and the right harmonica for playing the blues. Remember that blues-harp is also called cross-harp or 2nd position. Calling it 2nd position implies that there are more “positions” on the harmonica and, indeed, there are. To find them, we once again turn to our old friend, the Circle-of-Fifths, to assist us because harmonica positions progress by fifths. Here’s how it works: if you are playing in 2nd position on a C harp, you are in G—a 5th up from C. If you go up from there to 3rd position, you wind up in D—a 5th up from G. In this way, you can find all positions and their keys. However, some positions are more useful for certain types of music or are less awkward than others. Few players go beyond 5th position; in fact, most use only 1st, 2nd and 4th.

Figure 1 lists the first five positions. Take a look: you know that 1st position is “normal” or straight-harp. Playing in 2nd position is good for blues and country and gives you access to some nicely placed “bend-able” notes. 4th position has not been previously discussed. It puts you in the relative minor to the key of the harmonica. For instance, on a C-major harmonica this places you in the key of A-minor. Get a harp in any major key and, starting on hole 4-draw, try to pick out the melody for “Greensleeves” (“What Child is This?”). Can you hear that you are now playing in a minor key on your major key harp? Pretty cool, huh?

BENDING NOTES – HOW DO THEY DO THAT?

Now, back to the seeming magic of “bending” notes. Why is it that we want to bend notes on the harmonica? There are two reasons. First, as discussed in the previous column, there are those nifty missing notes that can only be “found” by bending the appropriate existing notes. The second, and probably more compelling, reason is the “wailing” sound effect. This ooh-ahh sound effect can be inflected to make the music very expressive and probably more compelling, reason is the “wailing” sound effect. This ooh-ahh effect can be inflected to make the music very expressive and adds significantly to the “soulful” quality of the blues on the harmonica. Playing to explain the how-to part of note bending is not unlike trying to tell someone how to whistle. Most people that bend notes (or whistle) do it by feel and don’t know how they actually make the sound. If someone tries to teach it to you they will likely guess at the mechanics of the process. But, like learning to play the harmonica, the ability to bend a note on the harp is dependent upon there being second reed in the same hole. This other, lower, reed is what “enables” the original, higher reed to be bent. The amount of bend available is dependent upon the pitch differential between the two reeds. The higher note can be bent down to approach the pitch of the lower reed.

Figure 2 (you’ve seen it before) shows that the pitch space between the two reeds in holes 1, 2 and 3 gets successively greater, hence the draw note on each successive hole is more and more bendable. Bend draw notes on the first four holes are the most useful for blues. Notice that hole 5 does not show a bend note. That’s because there is only a half step between the pitches of the two reeds. You can get a little bit of bend out of the 5-draw hole but you shouldn’t try too hard since the re-entry of the two reeds is so close that you can actually ruin your harmonica. In general if you bend a reed too far and too hard you can knock it out of pitch to the point that it just stays flat.

THE WINDS OF CHANGE

The harmonica has not changed much since its invention in the 19th century. In the 1910’s the slide chromatic harmonica came into use. Since then, there has been little evolution to give the player more control—but that is about to change. There is a new breed of harmonica players who are also harmonica “innovators.” The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but “enables” the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression premises to propel the next wave of harmonica players beyond anything now possible. When it is available it should sell for about $70 and be offered in C, G and one other as yet unspecified key. In addition to Brendan Power and Rick Epping there are other contemporary harmonica innovators. The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but “enables” the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression premises to propel the next wave of harmonica players beyond anything now possible. When it is available it should sell for about $70 and be offered in C, G and one other as yet unspecified key. In addition to Brendan Power and Rick Epping there are other contemporary harmonica innovators. The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but “enables” the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression premises to propel the next wave of harmonica players beyond anything now possible. When it is available it should sell for about $70 and be offered in C, G and one other as yet unspecified key. In addition to Brendan Power and Rick Epping there are other contemporary harmonica innovators. The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but “enables” the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression premises to propel the next wave of harmonica players beyond anything now possible. When it is available it should sell for about $70 and be offered in C, G and one other as yet unspecified key. In addition to Brendan Power and Rick Epping there are other contemporary harmonica innovators. The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but “enables” the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression premises to propel the next wave of harmonica players beyond anything now possible.
By Joanna Cazden

**In My Head**

workshop on vocal care. If you catch me muttering under my breath, I'm and 16 at USC. Look for details elsewhere in the paper, and look for my Don't let the world of asphalt and silicon destroy your own grounded power.

ing any character voices that feel tight or strained.

slip in some extra yawns (the best throat relaxer on earth) while rehears-

voice/ witchy voice/ normal voice/ animal voice/ and so on. For safety,

for all those words. This part you can do in the car: make faces, stretch

a lot more fun too.

characters' reality. You'll have a lot more energy for the audience, and

jump around, stretch, breath, hum, yawn, and shapeshift back to your

a corner of privacy for your warmup. A parking lot or bathroom will do

storytelling opportunity, plan to arrive at least ten minutes early and find

audience becomes a lot easier. So when planning your travel time to a

out how your voice changes. The qualities of sound and movement that

bring a whole new dimension to your tales.

Especially for the more bookish folks in storyland, getting physical can

step is to develop and use a basic warmup routine. Yoga stretches, the-

around on the floor? Well: once your voice is generally healthy, the next

as the busier tellers may do, also requires a theatrical level of vocal and

Health care—and paying for it—are huge societal problems, but a

Here are some guidelines for storytellers on how to prepare and pro-

ect your voice. First, consider your health in general, and your respi-

trary tract in particular. Does your schedule allow you adequate sleep and

exercise? If you have chronic allergies, sore throats, breathing problems, neck or back stiffness, are you actively seeking relief?

plunging right into it—are both vocal problems, but a healthy lifestyle is fundamental to a healthy voice, and your stories can’t get heard without it. So while you research and polish the words of your stories, leave time to find the combination of traditional care, alternative medicine, and home-remedies that best suit your needs. [See my previous FolkWorks columns on colds (Nov-Dec 2001) and acid reflux (Jan-Feb 2003) for the most common sources of vocal irritation.]

OK, you’re thinking, but what does this have to do with rolling around on the floor? Well: once your voice is generally healthy, the next step is to develop and use a basic warmup routine. Yoga stretches, theater games, and other physical looseners are a good place to start. Especially for the more bookish folks in storyland, getting physical can bring a whole new dimension to your tales.

As you develop an animal story, get out of your chair to crawl around and talk with your hands. Get on all fours and open your arms and run free. Bring the words to life while your body is moving, and find out how your voice changes. The qualities of sound and movement that you discover can then be tailored to the scale that fits your classroom or storytime, but they will linger on as flavors, powerful dimensions of the tale.

When the body and voice are fundamentally linked, projecting to an audience becomes a lot easier. So when planning your travel time to a storytelling event, plan to arrive at least ten minutes early and find a corner of privacy for your warmup. A parking lot or bathroom will do if no more comfortable space is available. Then shake off the traffic, jump around, stretch, breath, hum, yawn, and shapeshift back to your characters’ reality. You’ll have a lot more energy for the audience, and a lot more fun too.

A final component of warming-up to a story is to prepare your mouth for all those words. This part you can do in the car: make faces, stretch your tongue and grimace with your lips. Run through some super-famil-

iar sentences out loud, at top speed, then do the same to particularly tricky names of characters, places, or magic incantations.

If you use special character voices, practice slipping in and out of them quickly. For instance, count steadily out loud and alternate normal voice/ witchy voice/ normal voice/ animal voice/ and so on. For safety, slip in some extra yawns (the best throat relaxer on earth) while rehears-

ing any character voices that feel tight or strained. For safety,

A big Storytelling Festival comes to town this month, November 15 and 16 at USC. Look for details elsewhere in the paper, and look for my workshop on vocal care. If you catch me muttering under my breath, I'm just practicing the incantation that makes cubicle walls disappear.

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at www.voiceofyourlife.com

---

**A Gathering of Storytellers**

By Leslie Perry

T he call went out. A call to all the storytellers in Southern California. From San Diego to Santa Barbara, from Long Beach to Apple Valley, in Santa Barbara and Simi Valley, and from all over the greater Los Angeles area. A call to come together for a group photo. The meeting place was on the campus of California State University, Los Angeles. The date was Sunday August 24 at 3:00 p.m. After the photo shoot, we would gather together for a story swap in one of the lecture halls. The big question was who would come. The idea for the photo shoot came from an historic moment in Harlem when a similar call went out to New York jazz musicians. In 1958 Esquire magazine was working on an article about the ‘golden age of jazz’. They wanted a group photo of some of the great musicians to accompany the article and offered the assignment to a first time photographer. The musicians were to show up at 10:00 in the morning in front of a brownstone apartment building on 125th street. Just as with the call to the storytellers, the question was who would show up.

The photo shoot of the jazz musicians was a great success. Fifty seven musicians showed up on that August morning which included Count Basie, Horace Silver, Coleman Hawkins, Sonny Rollins, Marian McPartland, Thelonious Monk, Gerry Mulligan, and Dizzy Gillespie. Sitting on a curb in front of the musicians were a dozen neighborhood children. In 1995 a doc-

umentary film was made on the story behind the Art Kane photograph called A Great Day In Harlem. The film received an Academy Award nomination.

The photo shoot of the Southern California storytellers was also a suc-

cess. Sixty-three storytellers showed up. They came from San Diego and Redlands, Long Beach and Pasadena, Claremont and Valencia, and from the greater Los Angeles area. Many of the storytelling groups were represented including Griot Workshop, Inland Valley Story Swap, Long Beach Storytellers, South Coast Storytellers Guild, Sunland-Tujunga Story Swap, Prophets and Liars, San Gabriel Valley Storytellers, and Community Storytellers. Two members from Black Storytellers of San Diego arrived late and missed the photo shoot, but participated in the story swap.

Some of the familiar names in the storytelling community showed up. Angela Lloyd made the nearly two hour drive from Victorville, Vickie Juditz came with her daughter Mollie, and Michael D. McCarty came in one of his symbolic T Shirts. Katy Rydell from Los Angeles stated she came because “The photo shoot was a good visual statement to show who we are and how many we are.” Zoot from Crestline said “It was a great idea and a great opportunity to see old friends.” Two of the organizers of the event, Nancy Wood-Convser and Wanna ZinZmaster, both said they participated because it was a way to bring storytellers together.

The photo shoot did indeed bring storytellers together. There were sto-

rytellers who made their living in this art form and those who told mainly at story swaps and in classrooms. There were teachers who were teachers and mentors seated next to those who were still developing their skills. We were all there together in celebration. It was a day to remember, a day docu-

mented for all time.
Rediscovering western music’s folk roots is a happy journey. As distinct-ly American as bluegrass, it’s a frontier fusion of settlers from all over the world.

Traditional western music is acoustic, with guitar, harmonica, fiddle, the occasional banjo, mandolin, even the ukelele. Southwest influences – Texican, Californio, Norteno and ranchera – bring the accents. Celtic influences are present, too, and the Canadian band, Cowboy Celtic, includes a harp. Hawai’i’s early-1900’s status as home to the top rodeo cowboy associations for the ukelele.

Anyone who persists in lumping “Country & Western” into one genre denies the trends of the past twenty years. In fact, there’s been a school.

“Western music is still about the outdoors, traditions, life on the land, the values and the lessons you learn there,” says cowboy poet Larry Maurice.

Meanwhile, “Modern country music has gone wherever it’s gone,” western singer-songwriter Don Edwards told me, adding his oft-repeat-ed quote, “They call it country music, but I don’t know what country it’s from.”

Edwards and Peter Rowan recorded High Lonesome Cowboy in 2002, the only album of true “cowboy music” ever nominated for a Grammy in the folk category. “We lost to Doc Watson,” Edwards adds, “and I still wish we got to lose the Grammy to somebody, at least that didn’t hurt so much.”

Neglect of western music in folk circles is understandable. It isn’t one genre. Steel guitar may disqualified it for some. Similarly, western swing is difficult to define. Yet whether modern country or any music more than the dulcimer is synonymous with folk music.

It still, isn’t as simple as dance-hall honky-tonk vs. pure acoustic. Western music concerts and CDs contain both modern compositions and songs written from 1880-1930. And mainstream folk artists, like Tom Russell and Tish Hinojosa, have some cowboy songs in their repertoires to play the big cowboy festivals. Others, like Ian Tyson and Michael Martin Murphy, rode off into western music and never looked back.

There’s plenty of heritage in the music and the bands. Riders of the Purple Sage have been together since 1936. Their founder Buck Page still plays incredible guitar licks and sings lead vocals. Kelly McCune’s band Border Radio are relative newcomers, but steeped in the style. Both are based locally.

Some performers bring cliched cinematic impressions of cowboy culture. Riders in the Sky are intentionally over the edge. Still, they won the best children’s album Grammy for Toy Story 2.

As with any music, festivals are the best way to experience a cross section of singer-songwriters and a spectrum of styles. Southern Californians have recurring offerings. On October 25, the Autry Museum of Western Heritage produced a one-day festival with some of this music’s biggest names. On December 5-7, California, including the Autry Museum on October 25 and the Monterey Cowboy Festival, December 5-7.

The fourth performer, with seven tracks, is Les Buffham, a Southern Californian who grew up on a ranch in Colorado. The International Western Music Association named him 1997 Songwriter of the Year, and the Academy of Western Artists followed with Best Song of the Year honors in 1998. With collaborator and recording artists, and his versatility as a poet and singer are displayed on this CD. Below the Kinney Rim is a gem, and The Auction Fly is fine humor.

The album has 22 tracks, and runs over an hour. It’s a fine introduction to this important genre of Americana, with its clever mix of poetry and music, and it belongs in the collection of fans of western folk culture.

Sourdough, Stamey and Buffham played the Autry Museum on October 25th, and Sourdough and Stamey will perform at the Monterey Cowboy Festival, December 5-7.

For Only Loving You is nicely packaged, with 14 tracks and lyrics available at www.theav.com. You can e-mail him through that web site.
SCANDINAVIAN FOLK DANCE AND MUSIC TRADITIONS
A VIEW THROUGH A PINHOLE
By Chris Gruber

There is this dance I know, a polska (3-beat measures), that is popularly called “stone in the shoe.” Like all polska dances, it is a couple dance and as they dance, the man and woman have a distinctive hitch in their footwork, as if they might have stepped on something a little sharp and unexpected. Yet it is a beautiful dance, often becoming a favorite of experienced dancers, particularly the women. It requires a rock-steady guy and a woman who can commit to an unusual, back-on-the-heel moment of precarious balance (and reliance on her partner). The tunes for this dance can have a major key sound, or a minor sound; or—if they are really old—they can waver on the edge between major and minor, defying modern conventions. What they have in common is a 3-beat measure that is ever-so-slightly unbalanced; the beats are not all exactly the same length. People liken compare the rhythm to the feeling you might get watching an egg roll end-over-end down a hill. The imbalance in the measure nestles up against the hitch in the dancers’ step. Or at least the potential for such a rhythm. But the communication among dancers and fiddlers is unspoken yet seamless. This particular polska tradition, this one dance and its accompanying tunes, is known as Lorik. He was born in 1846, and his tunes, still played often today, are known as “Loriks polskor.” I like to play or hear them late in the evening, because their deep mournfulness suits the quiet pensiveness of a dark night.

In his time, Lorik became to be pretty infamous in this small community and was often in trouble with the authorities (I suspect drunkenness). He was brought up on charges of breaking [church] windows and abusing an official. The boy was severe enough that he actually had to leave the community. When he was 26 he went to southern Sweden, got on a boat, and arrived some weeks later in New York. And then he disappeared. Was Lorik just a hot-tempered young buck who might have settled into adulthood if he had had the good fortune to be born elsewhere? Or was he born drunk that no community could tolerate? Perhaps he ran afoul of some local bigwig (snuck off with the wrong councilman’s daughter). And where did those dark tunes come from, in someone so young? What happened in New York that made his hot-tempered nature put him immediately afoul of some even tougher thug in the first bar he walked into? And where did those tunes come from?

Polkahs are a very special cross-cultural Swedish folk music and dance, retains the quality of this story. Each object (story, dance, tune) has a history. We know that there are many tunes that have left at least some formal trace. I doubt any scholar would endorse only those dances that have multiple confirmed sources: there are currently 129, coded as “L”-the 3-beat polska dances. Yet there are easily that many again of polska dances that have sketchier descriptions (or were researched by scholars less interested in codifying the dance). And these are simply the ones that have left at least some formal trace. I doubt any scholar would balk at a loose estimate of 500 as the number of 3-beat, polska-springar- and pols-style dances being danced in Scandinavia 100 years ago. As an important footnote: the music of Sweden did not experience the break in tradition seen with the dance. Fiddlers (and those who played other traditional instruments) continued to hand their tunes down “by ear” from father to son and neighbor to neighbor. There are living fiddlers today who can, with the aid of a single teaching, link trace one of their tunes back to the playing of the middle to late 1800’s and with just two or three links into the 1800’s.

WHAT ABOUT THE HAMBO?
The hambo is, in some sense, a polska. It has a 3-beat measure. It is a couple dance where there is a full rotation each measure. Perversely enough, however, the hambo actual...
Dave Soyars is a bass player and guitarist, a singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at dave@soyars.com or write him c/o FolkWorks.

First off, my apologies for not making good on my promise from last time of doing a column on local open mike nights. I’m still going to do it; the research is just taking a little longer than expected. My new plan is to do it this time.

So it’s a regular column this time, and my theme for this issue is American music. Not an Irish record in the bunch, but a lot of variety, and a lot of talent.

West Virginian Tim O’Brien crossed over into Irish roots for his last two records, but his new one, Traveler [Howdy Skies/Sugarhill] (!) is more American sounding, drawing influence from bluegrass and old time music as well as being somewhat singer-songwriter-y. The two best songs are Another Day, covered beautifully by Karan Casey on her last release, and I’ve Endured, a plaintive song written by David Arthur and Ola Belle Reed. As I said last time, I’ve yet to hear any really good songs written in response to the war on Iraq. But plenty of good songs were (and continue to be) written in support of the anti-Franco forces of the Spanish Civil War of the late 1930s, a popular cause for American liberals at the time. Several of them are to be found on Spain in My Heart: Songs of the Spanish Civil War [Appleseed Recordings] (!!). Mostly traditional songs, many sung and written on the battlefield by rebels and soldiers (and hence sung in Spanish) but also a couple of great contemporary ones, particularly Christy Moore’s Viva La Quinte Brigada by Shay Black and Aoife Clancy. A good selection of artists also includes Lila Downes, and Pete Seeger, who sings a song written by Woody Guthrie with Guthrie’s son Arlo. Speaking of Seeger, Appleseed also has produced a fine series, which Seeds: The Songs of Pete Seeger Volume 3 [Appleseed] (!) completes. It’s a two-CD set, the first subtitled Pete & friends, and featuring Seeger in various musical settings, while the second, Friends of Pete, features various artists performing songs written, rewritten or made famous by Seeger. Both have their moments. Seeger’s, who’s never been what anyone would call a technically gifted singer, is certainly shaky of voice, but his passion is undimmed, and his presence still quite commanding. The selection of artists on disc two is impressively varied, but the standouts are Dick Gaughan’s intense Bells of Blymney and a very un-Byrds like acoustic-based Turn! Turn! Turn! by guitarist Martin Simpson and singer Jessрадell. I also want to mention the newest CD by one of my very favorite singer/songwriters. Gillian Welch’s Soul Journey (!!) is short (a shade under 40 minutes) and sparse (Mostly just Welch and partner David Rawlings on guitars and vocals with an occasional touch of bass and drums), and the songs all have a timeless quality yet seem deeply felt and personal. This is a combination that Welch might manage better than anyone, and it’s the case on two beautifully adapted traditional songs as well as originals like Look at Miss Ohio, an involving narrative about, among other things, a car ride, a wild past, and an unwanted pregnancy.

Finally, it was just as I was putting the finishing touches to this column that I heard about the death of Johnny Cash. My respect for Cash as a singer/songwriter is well-known to people who’ve read this column from the beginning, but what is often forgotten in the hoopla surrounding Cash’s marvelous comeback is the sizeable musical credentials of his wife, June Carter Cash, who also died earlier this year. Her final album, Wildwood Flower [Dualtone] (!!) is a fitting farewell, a collection of original songs from various eras (The Road to Kingston was covered by Cash before the two were married) and ones made famous by the original Carter Family. All are very affecting, but for obvious reasons, Will You Miss Me When I’m Gone is particularly poignant. The CD includes audio clips of Carter Cash, as a young girl, on the Carter Family’s radio show, and husband Cash appears on about half the tracks as a guest vocalist. A great tribute to the long-lasting union of two national treasures, both of whom were still producing great work in their 70s. They’ll be missed.

RATING SCALE:

[!]—Classic, sure to be looked back on as such for generations to come.
[!!]—Great, one of the year’s finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.
[!!!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won’t be disappointed.
—Good—solid, what you would expect.
[X]—Avoid. Either ill-conceived, or artistically inept in some way.

BOBBY HOLLANDER and BETTY HIRSHWITZ, a husband and wife team from New York. Bobby is known for his musical and literary talents, and his ability to weave together music and words to tell a story. Betty is a composer and singer, and together they create beautiful, thought-provoking music that resonates with audiences around the world.

GLENN JACOBS, a Fridays at The Skirball favorite, is known for his soulful and heartfelt performances. His music is a fusion of blues, soul, and gospel, and his live shows are always a highlight of the festival season.

Música por la Paz: La canción y el misterio se une para construir un puente hacia la paz. Con música de los mejores artistas del mundo, Música por la Paz busca transmitir el mensaje de la paz a través de la melodía y la voz.

BUZZWORLD

Southern California’s premiere Celtic-based acoustic/electric band. A unique blend of exuberant Irish dance music with classic jazz, surf, and spy music of the 1960’s. You’ve heard them on projects as varied as Friends of Pete, Friends of Pete, and Friends of Pete. A great tribute to the long-lasting union of two national treasures, both of whom were still producing great work in their 70s. They’ll be missed.

OLD #7

Mississippi native, Cliff Wagner and his band, The Old #7 are entrenched in preserving Appalachian Bluegrass, the very same music played by The Stanley Brothers, Jimmy Martin, and Larry Sparks to name a few. Old #7’s sound incorporates traditional folk, Irish, and bluegrass with perfect harmony, and their music has touched the heart of people from all walks of life. The band’s music has been described as “a unique blend of Appalachian and bluegrass, with perfect harmony and a soulful sound.”

Your band can be listed here! $25/1x • $60/3x • $100/6x
mail@FolkWorks.org • 818-785-3839

GIG BOX

BANDS FOR HIRE

BLUE GILLIES

Blue Gillys play traditional Irish music at its finest! Their rhythmic combination of fiddle, banjo, mandolin, bodhran and guitar will get you movin’ and groovin’. Jigs, reels, hornpipes, songs... Bookings for concerts, festivals, parties, dances, weddings or other special events: 818-785-3839 - email: ledas@pacbell.net

BUZZWORLD

BUZZWORLD

American Dream Music Series

Presented in association with thenoise.love and theAmerican Dream, buzzworld, the series explores a variety offlatten and strikingly musical traditions.

SUNDAY, NOVEMBER 23

Academy Award-winning and multi-platinum Grammy winner Flaco Jimenez, the son of Savages Jimenez, is recognized worldwide as the leading Tejano vocalist. He will perform a concert of traditional Tex-Mex and Tejano music with his ensemble.

"What a B.B. King is to the Blues, or George Jones is to country, Grammy-winning accordionist Flaco Jimenez is to the world of Tex-Mex Conjunto." —The Billboard Guide to Tex-Mex and Mexican Music

THURSDAY, DECEMBER 4

FRI/SAT: 8:00 PM; SUN: 5:00 PM

SoSihool Members and Students

FLACO JIMENEZ

Saturday, November 23

Accademia and multiple Grammy winner Flaco Jimenez, the son of Savages Jimenez, is recognized worldwide as the leading Tejano vocalist. He will perform a concert of traditional Tex-Mex and Tejano music with his ensemble.

"What a B.B. King is to the Blues, or George Jones is to country, Grammy-winning accordionist Flaco Jimenez is to the world of Tex-Mex Conjunto." —The Billboard Guide to Tex-Mex and Mexican Music

FRIDAY, DEC. 5

SoSihool Members and Students

ROBIN HOLLOM and BETTY HIRSHWITZ

Robin Holland and Betty Hirshwitz are known for their beautiful voices and harmonies. Their music is a blend of American and British folk music, as well as traditional melodies from around the world. They perform with passion and heart, touching the hearts of their audience with each song.

SATURDAY, DEC. 6

SoSihool Members and Students

BUZZWORLD

BUZZWORLD

FRIDAY, DEC. 5

SoSihool Members and Students

Your band can be listed here! $25/1x • $60/3x • $100/6x
mail@FolkWorks.org • 818-785-3839

ADVANCE TICKETS: (323) 655-8587

November-December 2003
WORLD ENCOUNTERS
By Viola Galloway

Artist: SHUJAA HUSAIN KHAN
Title: HAWA HAWA
Label: WORLD VILLAGE

Shuja Khan is the primary disciple (and son) of Ustad Vilayat Khan, the master sitar player of a family of famous classical Indian musicians. His first appearances were at the age of six, and he has not stopped ever since. After teaching at UCLA he recently moved to New York City. This evocative recording features simple folk songs in Hindi and Punjabi that he grew up with. Their themes are mostly love, and he sings them in regional dialects (as they are spoken today), playing sitar, accompanied by percussion.

Artist: VARIOUS
Title: DROP THE DEBT
Label: WORLD VILLAGE

Put together by the Lusafrika label, which brought us Cesaria Evora, the great singer from Cape Verde, this wide array of musical styles proposes to cancel the debt with which many so-called third world countries are stuck. The mostly unreleased tracks from South America-Lenine, Fernanda Abreu & Chico Cesar from Brazil, Soledad Bravo from Venezuela, Toto la Composina from Colombia, and Africa - Teofilo Chantre with Cesaria Evora from Cape Verde, Oliver Mtukudzi from Zimbabwe, Faya Tess & Lokou Kanza from Congo, and other artists that may not be known in the U.S. but are very popular in their countries. If you have not heard the incredible El Hadj N’Diaye of Senegal before, his song Boor-yi may well be the most haunting track but there are many more great melodies and rhythms in French, Portuguese, Spanish, and several African languages. Their topic is mostly the future of children. All proceeds of this recording are to benefit an international Debt & Development Organization.

Artist: AFRICANDO
Title: MARTINA
Label: STEREO

Marta, dedicated to African women, is the seventh recording from Africando, the African salsa project. Surprise guests are Senegalese ballad singer Ismael Lo, Haitian Shoubou from Tabou Combo fame, and many others. The scorcher is Temendi, performed by Sekou Bambino Dubate, one of the young and important Guangi griots, who recently released another interesting recording called Sitenkun - rather more adventurous and varied.

Artist: VARIOUS
Title: TULEAR NEVER SLEEPS
Label: EARTHWORKS

Earthworks: Wild crazy music still exists, but to find it one has to go far afield, for example to the highland of Madagascar, which is basically bandit country. What you’ll hear on this CD is very uptempo tsapiky music: Fearless lead guitarists, screaming female voices over a devilsish rhythm – obviously great for dancing (and there are many reasons to hold those: harvesting, circumcision ceremonies, funerals…). This recording is a mixture of many influences, obviously Western as well as South African, both of which could be heard on Madagascar – along with local instruments such as the accordion and marovany. Madagascar artist D’Gary was crucial in organizing this recording features simple folk songs in Hindi and Punjabi that he grew up with. Their themes are mostly love, and he sings them in regional dialects (as they are spoken today), playing sitar, accompanied by percussion.

Artist: VARIOUS
Title: FADO – EXQUISITE PASSION
Label: NARADA

This has to be the most incredible world music recording of this past summer:
Inscribed and organized by French multikulti group Lo’Jo, about 250 Europeans and Americans and a few more Malians met in Essakane (65 miles from Timbuktu) to attend a music festival in the Sahara. Imagine the logistics the music of such an event! The music itself was mainly performed by Touareg, the actual blue people of the desert, and Malian/ Mauritanian artists, with only few better-known acts for westerners: Oumou Sangare, Ali Farka Toure, and Robert Plant (f). I do not know how one could resist the music of this disc, even without being aware of the story behind the event. At some point you forget where they are playing and you just notice how they rock – electric guitars have apparently been embraced in a big way by the these desert nomads, who otherwise have not that much changed their traditional ways.

Artist: SHIJUAT HUSAIN KHAN
Title: JAZZE
Label: BARCLAY FRANCE

If you cannot make it to Paris right now these 18 tracks, which were recorded between1956 to 1963, may just evoke the romance of France for you, with its cafes, bars and nightclubs. Henri Salvador is a crooner - now in his eighties - who met all the jazz greats that played over the decades in Paris. Only a couple of years ago he had his first CD released in the U.S., yet he is famous in France, with many types of recordings released (blues, chanson, scat & big band jazz), much like Trenet. The sound on this CD is classic, sophisticated, his voice suave, with great production.

Artist: AFRICANDO
Title: FESTIVAL IN THE DESERT
Label: HOLLYWOOD MUSIC CENTER

A local music pick: This CD features mainly traditional Armenian music (dances, love songs, etc) performed by master dvoroud musician who is known for his modern adaptations of Armenian composers such as Komitas. Mr. Stepanian teaches at the Yerevan Komitas Conservatory in Armenia. In the west Djivan Gasparyan is probably the most known doulous player thanks to his Real World recording. The doulous, which looks a bit like a clarinet, has been used for hundreds of years in Armenia, mainly by shepherds. On this CD Armen Stepanian performs haunting, beautiful music both solo and with his quintet – if you can, try to catch him at a local event in the Armenian community.

VIOLA’S RESOURCE LIST
A MUSICAL COMMUNITY

INTERNATIONAL GUITAR SEMINARS

BY DENNIS ROGER REED

It’s often said that many of the world’s great
tones are born around a kitchen table. One
such birth happened 6 years ago, when slide
guitarist Bob Brozman and fingerstyle guitar
legend Woody Mann hatched an idea that resulted in
the Acoustic Blues, Slide and Swing Guitar Workshop from International Guitar Seminars (IGS). Trevor Laurence, a fine fingerstyle guitarist
as well, became the facilitator as Brozman and Mann
continued touring the world as performers
devoting a great deal of time to develop the con-
cept of an innovative 6-day guitar school. “We
wanted to set up a guitar school designed by
guitarists for guitarists,” explains Brozman. “We
wanted to foster a community.” Today their goal
has been achieved beyond their hopes. Guitarists
from all over the world travel each June to
Columbia University in New York, and in July to
the West Coast. For 6 intense days they live
together, take classes and workshops, attend and
give concerts, and share the learning experience.
The people attending are consum-
mate professionals to players just learning their
first chords. Many of the participants, teachers and
students alike, not only attend every year, but have
developed an evangelical fervor about IGS.
IGS instructors bring a variety of styles
and expertise to the classroom, including
pre-war acoustic blues, Hawaiian slack key, ragtime,
gospel, Gypsy swing, jazz, world music and blue-
glass. The 2003 staff included Roy Book Binder,
Brozman, John Cephas, Mike Dowling, Michael
Dunn, Orville Johnson, Laurence, Mann, Dave
Mullany, John Renbourn, Tim Sparks and Robert
Tilling, all highly respected names in the guitar
music world. Interaction with the instructors is not
just limited to the classroom; IGS staff lives, eats
and bonds with students throughout the week.
An attempt to broaden the perspective one car-
ries about music is central to the IGS philosophy.
Each day includes formal 90-minute morning and
afternoon classes, followed by late afternoon
workshops in a variety of subjects, many of which
are chosen by the participants in the first day or
two of classes. The workshops may involve a special curricular topic, those who rate themselves as beginners, with little
or no background in fingerpicking or acoustic
blues. By the end of the week, the students have
had 15 hours of instruction in 2 different classes,
plus may have chosen to take 5 additional hour-
long workshops. That’s a lot of information to
digest, especially since each evening includes
activities such as an instructor’s concert, student
concerts, and a “deconstructed” jam where the
instructors define the elements of an ideal musical
concept as they perform. Student performers tend to be the high point of the week, since a good number of
the performers may be facing an audience for the first
time. But as IGS instructor Bob Tilling says “It’ll
be the most supportive audience you’ll ever hear.”
Additionally, student performers can tap any of
the instruction staff for accomplishment. Many
students have had one of their lifelong idols serve as
their accompanist. After each evening’s func-
tion, students and instructors join in jamming,
often until the wee hours.
Columbia University in Manhattan has been
the East Coast campus since the workshop’s
inception, but the West Coast campus has
switched from Santa Cruz to San Rafael to San
Diego to Seattle. IGS provides lodging and meals,
so students have ample time to devote to their
studies.
The personalities of the staff make IGS special.
Brozman started his career focused on pre-war blues
and Hawaiian music. He has since become a
world traveler, incorporating musicians from
Okinawa, the Reunion Islands and Africa into his
performances and recordings. A spirited
performer with apparently boundless energy, Bob
serves as an IGS instructor, a “power of music to
teach” and a “musician based in New York, says "If you’re seri-
ous about learning guitar, you’ve got to spend a
week with Bob and Woody at IGS. Their level of
playing, in combination with being able to explain
what they’re doing, is unmatched in the world of
acoustic guitar. They operate at the highest pos-
sible level and their generosity is contagious.”
An online forum keeps the community
informed and entertained during the rest of the
year. For more information on IGS, see

ERIC BIBB’S FOLK BLUES

Eric Bibb bries into Los Angeles on November 1 for a show at McCabe’s
(1101 Pico Boulevard, Santa Monica, 310-453-4962, hotline 310-828-4403).
If you’ve not caught Eric’s live act, do so and expect to be impressed. Although
his ten or so recordings showcase a fine, creative artist, he’s a consummate live per-
former with a natural, relaxed delivery. He’ll be promoting his new CD Natural Light.
and you’ll most likely walk out with a copy, and several of his back catalog, too. Bibb
is the son of noted folk performer Leon Bibb, but Eric’s style of music might best be
described as “new acoustic folk music.” He’s noted for not exactly having any one
genre in his pathway. In other words, he accentuates the positive, not a trait normally asso-
ciated with blues. Not exactly Trouble In Mind, but for most a rather refreshing new
spin on an older genre not accustomed to new spins. Although Bibb is known to occa-
sionally cover a blues standard, it’s his adept songwriting that draws many into his
workshop that may involve his staggering take on
Georgia on My Mind. Bibb has matured into a world-renowned jazz player and fingerstyle maven. Laurence is another
core IGS staff member; he handles the year-round logistics and teaches one-on-one and small work-
shops. Brit Bob Tilling runs the student concerts, serves as the master of ceremonies for all evening
events, and provides lengthy attempts at humor featuring barn-
yard animals. Tilling
also plays guitar, and harmonica,
and is noted as writer on the blues and as an artist and
collector. His lovely better half Thelma runs the
IGS store during the seminars and attempts to
reign in Bob’s excesses, with little success. Some
staff work at both coasts and others serve at only 1
school. Orville Johnson, arguably the best
Dobro player in America, has been on board for
all camps. His remarkable singing voice is only
surpassed by his instrumental prowess. His popu-
lar classes include exploring beginning bottleneck slide, fingerstyle blues, the lap guitar, and a vocal
workshop that may involve his slaggery take on
Georgia on My Mind.
Some IGS alumni have become full-time per-
formers or music teachers. Others have left the
liv-
ing room for the concert hall. Every student has
forged friendships and support groups that make
IGS an even more valuable experience. Repeat
IGS attendee Kurt Gallagher, a professional kid’s
musician based in New York, says “If you’re seri-
ous about learning guitar, you’ve got to spend a
week with Bob and Woody at IGS. Their level of
playing, in combination with being able to explain
what they’re doing, is unmatched in the world of
acoustic guitar. They operate at the highest pos-
sible level and their generosity is contagious.”

CD REVIEWS by DENNIS ROGER REED

Dennis Roger Reed is a musician based in San Clemente, CA. He’s performed and
recorded blues, bluegrass, jazz and rock; writes songs; and plays guitar, bass and mar-
dolin. He’s also written about music for five years for the OC Weekly, and has been pub-
lished in a variety of publications including InTune and MOJO. He is not humble.

Bibb moves to Paris before he turned 21, and settled in Sweden in the early
1970s. His early recordings feature remarkably sympathetic accompaniment
by Swedish musicians. Bibb is not afraid to let his spiritual thoughts pervade his original
songs, but falls far shy of being “preachy.” His relaxed vocal and accompaniment
style has riled popular play on, blues and American radio. He’s a fine guitarist,
his singing voice is smooth and his songs are thought provoking and melodic. What
more can you ask?
A BRIEF LOOK AT THE HISTORY OF CUBAN SON

By ENRICO DEL ZOTTO

On July 13, 2003 the music world mourned the loss of Cuban sonero Compay Segundo. Compay [Francisco Repilado] was born in 1907 in Santiago de Cuba. He became widely known to U.S. audiencess as the featured improvisational instrument. As with any musical style, son changed enough that it gave rise to another style, the son-montuno. In the 1940’s the son-montuno was taken up by musicians like Arsenio Rodriguez and Beny Moré and became more closely tied to the New York jazz scene. This connection created the foundations for salsa and Latin jazz. But the son tradition continued thanks to soneros like Compay Segundo. The immense popularity of Compay and other soneros throughout the world shows that son is as engaging for audiences as ever. It is a mirror for Cubans to see themselves and window for the rest of the world to look into Cuba.

SUGGESTED READINGS
Cuban Counterpoint: Tobacco and Sugar by Fernando Ortiz
Popular Musics of the Non-Western World by Peter Manuel
Salso: The Rhythm of Latin Music by Charlie Gerard
SUGGESTED RECORDINGS
Cuban Counterpoint: History of the Son Montuno on Rounder Records
Cantando En El Llano 1949-51, Duo Los Compadres on Tumbao Records
Sentimiento Guajiro, Duo Los Compadres on Tumbao Records
Los Flores De La Vida, Compay Segundo on Nonesuch Records
Buenavista Social Club on Nonesuch Records

Enrico Del Zotto is an educator and musician in Fullerton, CA. He recently completed an M.A. in Music and Culture at San Francisco State University.

[Editor’s note: Generally we italicize a new or “foreign” word the first time it is used. “Son” is an exception. Since it looks like “son” in English, we have italicized it throughout.]
MUSIC AND MOVEMENT

A FIDDLER HAS A NECK AND SO DO YOU! - PART ONE

By Jerry Wexner, R.N., NCTMB

Music moves you to dance, play, and sing. Music can also stop you in your tracks with panic and pain. It all depends on how you allow your body to guide the movement or let it control you with mindless abandon. Whether you are a folk/traditional musician, dancer, singer, performer or supporter of movement, there are patterns of movement that allow you to participate in the folk/traditional world. Some of these patterns serve you well and others are less efficient, more painful or can exacerbate musculoskeletal injuries.

This article is the first of a series that will explore your body’s movement and how it can better support your ongoing enjoyment and active engagement as a folk/traditional musician or dancer.

Repetitive stress injury, also known as cumulative trauma disorder (CTD), describes problems related to the soft tissues (muscles, tendons, ligaments) and is responsible for billions of dollars in healthcare expenses and lost productivity annually. Most of these problems are preventable or reversible through simple awareness of movement patterns and proactive choices that can counteract the effects of repetitive motion.

Self-taught or not highly trained or just beginning musicians adopt patterns of playing or holding an instrument that may lead to soft tissue dysfunction. The following questions and comments are ones you find that those soft tissues aren’t as resilient and for some, they are overworked.

How you play your instrument may be one small factor contributing to a cumulative trauma disorder. It is important to survey your daily active and passive movements, such as how you work, sit, sleep, etc. These habitual patterns often sabotage your best intentions.

1970’s ICON REVISITED

Alicia Bay Laurel - Living on the Earth

By Brooke Alberts

Last year when I was about to depart for the Big Island of Hawaii, my buddy Kim asked me if I wanted to look up her friend Alicia Bay Laurel while I was there. “The Alicia Bay Laurel who wrote, Living On The Earth?” I asked, and yanked the book immediately out of the bookshelf to show her. Needless to say, I made the connection and spent a very pleasant afternoon with her.

L.A. native and (according to the New York Times) “Maharishi Stewart of the hippie era” Alicia Bay Laurel is coming out with a 30th anniversary edition of her best-known book, Living On The Earth. I picked up a copy of Living On The Earth in the late 1970’s and it immediately became one of my “desert island” books. With chapters addressing such issues as how to grow potatoes in barrels while living in a van, Tibetan eye-strengthening exercises, keeping food cool without refrigeration, and alternative guitar tunings, it was a compendium of folk-life skills simply presented.

Alicia grew up in Hancock Park. Her mother, a ceramicist, exposed her to artistic and cultural events, and as a teenager she did page layouts at the L.A. Free Press. She also attended the Otis Art Institute on a PTA scholarship. She subsequently attended the Fashion Institute of Technology.

Alicia started writing Living On The Earth in 1969 when she was 19 while living on the White Pyramid, an experimental community. It was her third hand-lettered and illustrated book, but the first to be published. She had originally conceived of it as a pamphlet to help ease the transition for urban dwellers looking for a new lifestyle, but it grew into a manual. When it was published in 1971 and included in Stewart Brand’s Whole Earth Catalog it became a best-seller.

The handwritten text and exuberant line-drawn illustrations were comforting and personal, and reflected the back-to-the-land aesthetic espoused by the youthful idealists of the era. This aesthetic was picked up and utilized by the creators of the Massage Book (1972), Woodstock Craftsman’s Manual (1971) To The Vegetarian Epicure (1972), and later The Moosewood Cookbook (1977) and the works of Sark (1991 and forward).

Alicia collaborated with her husband Ramon Sender on Being Of The Same, a companion volume to Living On The Earth, published in 1973. This second volume is even more exuberant than the first, addressing aspects of meditation, celebration of the year, making music, and being passionate about life. They include instructions for making a bamboo root oboe and a set of bagpipes (from a plastic bag, masking tape, cardboard, bamboo and oat-straw whistles). They also composed 21 songs and chants for celebrating rain, night, time, welcome and other occasions. A few of these songs are on her CD, Music From Living On The Earth. Alicia had been playing fingerpicking folk guitar as a teenager, and learned of the joys of open tunings from the works of Sark (1991 and forward).

Alicia followed in the footsteps of guitarist John Fahey. For the last 28 years or so, Alicia has been living in Hawaii (the first 25 in Maui, the last 3 on the Big Island). Her latest CD, Living In Hawaiian Style, is more informed by the Hawaiian slack-key style of guitar playing. The next 2 projects on her radarHow To Make Peace (50 Recipes) coming up in 2004 (a collection of original aphorisms of which Alicia describes as “a 50-page greeting card”) and Still Living on the Earth: A Dictionary of Sustainable Means due out in 2005.

Brooke Alberts is a member of the Irish band, The Peacocks and has her Masters degree in Medieval Studies.

THE HEAD & NECK

In this issue we will examine CTDs of the head and neck. A key principle that encourages the development of clinical comfort is to keep your joints in a neutral position as much as possible. While repetitive stress in this area can obviously be related to headaches, neck pain, and decreased range of motion, it also can influence symptoms in other parts of the body.

• Before you consider your instrument, what about your daily activities?
• Do you hold the phone between your ear and shoulder?
• Do you sleep on your belly?
• Is your computer monitor offset off to an angle?
• Do you chew gum?
• Is your pillow too thick or too thin?
• Do you fall asleep in a sitting position?
• Is your head such that you need to turn your head to hear?
• Are you a swimmer who usually breathes to the same side?

If you answered yes to any of these questions, then the muscles of your head and neck are not neutral or balanced, and are likely overused on one side or the other. This lack of symmetry creates dysfunctional movement patterns and, subsequently, pain.

Enter the musical instrument. No matter what instrument you play, it is difficult to play in a completely relaxed and neutral position. Playing an instrument necessitates lots of repetitive motion. Since increased frequency and duration of repetitive movements increases changes of injuries, musicians are susceptible to suffering pain from cumulative stresses. Thus, your daily routines may cause muscular imbalances, and your exuberance during musical pursuits may exacerbate the imbalances and throw you over the edge.

THE FIDDLER

Let’s consider the fiddle. The fiddle is the most obvious folk/traditional instrument that can cause head and neck problems. The player holds the fiddle with enough strength to hold the fiddle in place. Their jaw may now be displaced toward the right. To maintain appropriate control of both hands, a certain amount of tension is held in the shoulder/neck area. The muscles of the neck and jaw become tight and imbalanced, and may entrap certain nerves or develop trigger points that send pain down the arms, into the trunk, or up to the head.

WHAT TO DO ABOUT IT?

You have many choices to manage your muscular aches and pains. The most costly choice is to do nothing about it until you’re knocked flat. At this point the options often include pain medications to mask the symptoms or surgery.

One can choose activities that counteract the effects of overuse and potentially restore functional health to the soft tissues. Mindfulness of your movement patterns will allow you to move more efficiently. Paying attention to the mechanics of your playing may also allow you to ask “Do I really need to be in this position, especially if it hurts?”

THE KEY TO COMFORT

Flexibility in your movement patterns and in your attitude will foster a much healthier environment for your body’s work and play. Besides countering the effects of repetitive activities, flexibility exercises:

• Promote relaxation
• Increase range of motion
• Increase muscle/tendon elasticity
• Relieve muscle/joint soreness

While there are numerous beneficial methods of stretching, the style we will use in the series is the active-isolated approach as developed by kinesiologist Aaron Mattes. Active-isolated stretching challenges you to focus and change your movement patterns. It’s an excellent method to foster muscle re-education. This encourages muscle independence and creates more efficient and more fluid movement. This method also serves as an effective warm-up and cool-down activity.

Primary points for the effective use of active-isolated stretching are:

• Hold the stretch only 2 seconds.
• Exhale when you are doing the stretch.
• Only move the stretch to light irritation (no pain!).
• If it hurts, reposition and try again, otherwise skip this stretch.

You can do these stretches anytime. However, if you know you will be playing your instrument or doing an activity (like painting the ceiling) for any extended period, then do these flexibility exercises before and after your activity to keep the muscles supple and relaxed.

NECK LATERAL FLEXION

Starting Position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, lower your ear toward your shoulder, then a straight line. Release to light irritation and hold for 2 seconds. Inhale while you return to the starting position. Repeat 4 to 10 times, depending on your fitness level. Repeat on the other side.

MOVEMENT
## FolkWorks Afternoon Radio Plays

<table>
<thead>
<tr>
<th>Station</th>
<th>Program Name</th>
<th>Time</th>
<th>Day</th>
</tr>
</thead>
<tbody>
<tr>
<td>KPCC [Pasadena] (89.3FM)</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
<tr>
<td>KUER [Colorado Springs]</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
<tr>
<td>KUNC [Colorado]</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
<tr>
<td>KUNR [Nevada]</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
<tr>
<td>KZMR [Reno]</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
<tr>
<td>KZSC [Orange County]</td>
<td>Garrison Keillor (Live - variety show)</td>
<td>8:00-10:00am</td>
<td>SATURDAY</td>
</tr>
</tbody>
</table>

**Corrections**

Send to:
- Location Address and City
- Cost • Event Sponsor or Organization

**Before Attending Any Event**

Check the concert to see current attendance before attending any event. (Things change?)

**FolkWorks**

FolkWorks attempts to provide current and accurate information. However, in some cases, we may be unable to provide the most up-to-date details.

**LIST YOUR EVENT!**

To have your event listed, please visit FolkWorks and provide the following information:
- Event Name
- Date and Time
- Location Address and City
- Cost
- Event Sponsor or Organization
- Contact Information
- Description

**FolkWorks Magazine**

FolkWorks Magazine is a non-profit organization whose mission is to promote and preserve traditional music and culture. Contact us at info@folkworks.org for more information.

**FolkWorks Web Site**

Visit our web site at www.folkworks.org for up-to-date information and event listings.
<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>FOLK HAPPENINGS AT A GLANCE</strong></td>
<td><strong>DECEMBER 2003</strong></td>
<td><strong>November-December 2003</strong></td>
<td><strong>FolkWorks</strong></td>
<td><strong>November-December 2003</strong></td>
<td><strong>FolkWorks</strong></td>
<td><strong>November-December 2003</strong></td>
</tr>
<tr>
<td><strong>1</strong></td>
<td><strong>CRUISE AND INTERNATIONAL FOLK DANCE (SE)</strong></td>
<td>Finn McCools (OGM)</td>
<td>Larry Bane Seisun (OGM)</td>
<td>Welsh Choir of So. California (OGM)</td>
<td>CTMS Center for Folk Music (OGM)</td>
<td>McCabe's (OGM)</td>
</tr>
<tr>
<td><strong>2</strong></td>
<td><strong>CRUISE AND INTERNATIONAL FOLK DANCE (SE)</strong></td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>3</strong></td>
<td><strong>CRUISE AND INTERNATIONAL FOLK DANCE (SE)</strong></td>
<td>Irish (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>4</strong></td>
<td><strong>CRUISE AND INTERNATIONAL FOLK DANCE (SE)</strong></td>
<td>African (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>5</strong></td>
<td><strong>CRUISE AND INTERNATIONAL FOLK DANCE (SE)</strong></td>
<td>Middle Eastern (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>6</strong></td>
<td><strong>DOD WINDSOR (SE)</strong></td>
<td>Old Mother Lodge Reunion (SE)</td>
<td>Bryan Joseph (SE)</td>
<td>Montgomery County Poetry &amp; Music Festival (SE)</td>
<td>Don Jones (SE)</td>
<td>The Blues Pirates (SE)</td>
</tr>
<tr>
<td><strong>7</strong></td>
<td><strong>MONDAY NIGHT COMEDY, POETRY &amp; MUSIC FESTIVAL (SE)</strong></td>
<td>Willie Nelson (SE)</td>
<td>Sophie's Dances of the Sea (SE)</td>
<td>International (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
</tr>
<tr>
<td><strong>8</strong></td>
<td><strong>MONDAY NIGHT COMEDY, POETRY &amp; MUSIC FESTIVAL (SE)</strong></td>
<td>Tel Aviv (OGD)</td>
<td>El Canto del Sur (GSM)</td>
<td>McCain's (OGD)</td>
<td>Philadelphia Center of Philosophy (OGM)</td>
<td>Welsh Choir of St. Paul's (GSM)</td>
</tr>
<tr>
<td><strong>9</strong></td>
<td><strong>MONDAY NIGHT COMEDY, POETRY &amp; MUSIC FESTIVAL (SE)</strong></td>
<td>Russian (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>10</strong></td>
<td><strong>SCOTTISH CHRISTMAS (DONNIE ROSSITER) (SE)</strong></td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>11</strong></td>
<td><strong>SCOTTISH CHRISTMAS (DONNIE ROSSITER) (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>12</strong></td>
<td><strong>THE NEW YORKER (SE)</strong></td>
<td>Fred's (GSM)</td>
<td>The Cottars (SE)</td>
<td>Freebo and friends (SE)</td>
<td>The Mermaid (GSM)</td>
<td>Freebo and friends (SE)</td>
</tr>
<tr>
<td><strong>13</strong></td>
<td><strong>THE NEW YORKER (SE)</strong></td>
<td>The Cottars (SE)</td>
<td>Freebo and friends (SE)</td>
<td>The Mermaid (GSM)</td>
<td>Freebo and friends (SE)</td>
<td>Freebo and friends (SE)</td>
</tr>
<tr>
<td><strong>14</strong></td>
<td><strong>HANNAH'S FAMILY FESTIVAL with UNCLE PUTHE (SE)</strong></td>
<td>Canadian Christmas (SE)</td>
<td>Peter Case (SE)</td>
<td>Coral (SE)</td>
<td>Scottish (SE)</td>
<td>Greek (SE)</td>
</tr>
<tr>
<td><strong>15</strong></td>
<td><strong>HANNAH'S FAMILY FESTIVAL with UNCLE PUTHE (SE)</strong></td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Scottish (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>16</strong></td>
<td><strong>HANNAH'S FAMILY FESTIVAL with UNCLE PUTHE (SE)</strong></td>
<td>Tel Aviv (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>17</strong></td>
<td><strong>THE FISH AND CHIPS (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>18</strong></td>
<td><strong>THE FISH AND CHIPS (SE)</strong></td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>19</strong></td>
<td><strong>THE FISH AND CHIPS (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>20</strong></td>
<td><strong>THE FISH AND CHIPS (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>21</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Vagnhi (OGD)</td>
<td>Ballet Folklorico de Mexico FestivAma (SE)</td>
<td>International (OGD)</td>
<td>Polish (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>22</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Mexican (OGD)</td>
<td>Irish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>23</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Irish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>24</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Irish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Scottish (OGD)</td>
</tr>
<tr>
<td><strong>25</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>26</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
<tr>
<td><strong>27</strong></td>
<td><strong>LAVA ENSEMBLE with ARHOM (SE)</strong></td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
<td>Israeli (OGD)</td>
<td>Scottish (OGD)</td>
<td>Polish (OGD)</td>
</tr>
</tbody>
</table>

**NEW YEARS EVE**

| **28** | **INTERNATIONAL DANCE** | Tel Aviv (OGD) | Polish (OGD) | Israeli (OGD) | Scottish (OGD) | Polish (OGD) |
| **29** | **INTERNATIONAL DANCE** | Tel Aviv (OGD) | Polish (OGD) | Israeli (OGD) | Scottish (OGD) | Polish (OGD) |
| **30** | **INTERNATIONAL DANCE** | Tel Aviv (OGD) | Polish (OGD) | Israeli (OGD) | Scottish (OGD) | Polish (OGD) |
| **31** | **INTERNATIONAL DANCE** | Tel Aviv (OGD) | Polish (OGD) | Israeli (OGD) | Scottish (OGD) | Polish (OGD) |

**FOLK HAPPENINGS AT A GLANCE**

Check out details by following the page references:

OGM: On-going Music - page 13
OGD: On-going Dance - page 16
SE: Special Events - page 28
A Conversation with Bess Lomax Hawes

By Ross Altman

November-December 2003

FolkWorks

Bess Lomax Hawes is the daughter of famed folklorist John Lomax and the sister of Alan Lomax. During her student days at Bryn Mawr College she met many of the folk musicians then living in New York and performed with them at informal gatherings. Out of this grew the Almanac Singers that included among others, Pete Seeger, Woody Guthrie, Sis Cunningham, The Almanac Singers that included among others, and others.

Butch Hawes, who was later to marry. She co-wrote the M.T.A. Song which was made famous by the Kingston Trio. She later in her career joined the faculty of San Fernando Valley State College (later California State University, Northridge) where she was an instructor of anthropolo-y. In 1975 Hawes started and helped produce the Smithsonian's Bicentennial Folklife Festival and then joined the NEA in 1977 as administrator. She created the Heritage Fellowships Program during her 16-years as director of the NEA's folk arts division and President Clinton honored her with a National Medal of Arts in 1993. The Bess Lomax Hawes National Heritage Fellowship recognizes extraordinary 'keepers of tradition' who teach, collect, preserve and advocate folk and traditional arts.

FolkWorks: This is Ross Altman and I'm sitting here with Bess Lomax Hawes in her home in West Hills, CA on July 10, 2003. At the moment we are looking at a picture called Songs for Political Action, 1926-1953: Folk Music, Traditional Songs and The American Left, put out by Bear Family Records. I am showing Bess some pictures of the Almanac singers in Detroit in 1942.

FW: I heard that the Almanac Singers were called "the only group that rehearsed on stage."

BLH: Mm-hm. Probably. It's true. We were very casual. The idea was to get other people to sing too. It was kind of informal. I think too informal—it didn't compete well with other things that were going on at the same time. When the war came, World War II, the Singers disappeared. Pete went into the Army, also my brother, who came around occasionally. Woody joined the Merchant Marines. My brother joined the Merchant Marines. My husband was 4-F and couldn't do anything. He was a Boston boy and I don't know how he managed to get down to New York.

FW: How did you get Woody's old mandolin?

BLH: It was Woody's old mandolin.

FW: You've got a mandolin in your hand (refer-ring to picture).

BLH: My father and Charles Seeger both worked for the WPA and were involved in the music department there. Now Charles was married to Ruth Crawford Seeger. She was a very well known feminist composer of the period. She was doing the music for a book that father was doing. Both families were starting to work together as well as know each other socially. I met Pete when he came down from Harvard for Christmas vacation visiting his folks.

FW: This was before he went into the Army?

BLH: Yes. Nobody went into the army until they had to. There was a draft on if you recall. It effectively blew up the Almanacs. All of the strongest people were gone.

FW: Well, you went from doing the album of peace songs—was it Songs for John Doe?

BLH: Mm-hm.

FW: Then Pearl Harbor and then Woody Guthrie was quoted as saying "I guess we're not going to be singing those peace songs anymore." And very quickly the Almanac Singers started to do there's no way else to describe them—pro-war songs like The Reuben James. You were saying that Woody's song about the Reuben James went America out of World War II basically.

BLH: He was arguing with Pete. It was in the idea of the politics of that era.

FW: You remember what they might have been arguing about?

BLH: He was arguing with Pete. It was in the idea of the politics of that era.

FW: He was mad…

BLH: Well, I fixed it over with Scotch Tape—but we didn't think it would go…we couldn't sing it ourselves…it was too much to remember…so then Pete came up with the idea of 'what were their names', "Why don't you turn it around that way, Woody, then you can put in some names if you want but you don't have to put all of them."

FW: Brilliant solution.

BLH: The trick of song editing is very special.

FW: Comment, if you would, about your feelings as you moved from a peacetime repertoire practi-cally overnight to war songs.

BLH: We were children of the period. Nobody was over about 28 years old—we were kids. And we did what was the big thing, what was going on. We talked about it a lot, we worried about it a lot; we took it very seriously. I can't say that we were models of any kind of consis-tency. I don't think anybody was at that peri-od. Any 19 year old that tells you they never changed their mind about anything or never stopped and did something…I think is foolish, or lying or something.

FW: That's a beautiful picture of you, isn't it?

BLH: It's a nice picture.

FW: You're drop dead gorgeous, if I may say.

BLH: Well, thank you. This was done in Detroit. What happened was that when everybody went off to war, the people who were left and were active were Sis Cunningham and me.

FW: And Sis went on to found Broadside?

BLH: Well, she wasn't thinking about it then. She was just being an Almanac Singer. Arthur Stern was a good bass and he basset for Lee (Hayes) whenever we needed a bass. Charles Polacheck came in at that stage. Anyway, the workers' union called up Pete and said they wanted to hire the Almanac Singers to come out and sing at all of their local unions in Detroit. It was a two-month job, so we took off—all that could travel. And that was four.

FW: You've got a mandolin in your hand (refer-ring to picture).

BLH: It was Woody's old mandolin.

FW: How did you get Woody's old mandolin?

BLH: He put his foot through it.

FW: Didn't play well enough for him any more?

BLH: Well, I fixed it over with Scotch Tape—he had smashed the whole front of it.

FW: How did he happen to put his foot through it? Was it an accident?

BLH: He was mad…

FW: He was mad…

BLH: He was arguing with Pete. It was in the idea of the politics of that era.

FW: You remember what they might have been arguing about?

BLH: No…whatever.

FW: Well, Woody's already got the sign that says, "This machine kills fascists" on his gui-tar, and this is 1942…so you had Woody's mandolin…

BESS LOMAX HAWES page 24
MY FATHER & THE RATTLESNAKES

"T"he island was just this great big rock with steep sides and the landing strip led straight up and over the edge..."

My father’s hand inclined dramatically at eighty degrees, then fluttered towards a more plausible thirty. He was telling me about his latest flight to Baja California with a DC-3 full of natural scientists and their equipment.

“The plane was stuffed to the gills and struggling up this damned hill on the shortest runway I’ve ever seen and, before I got her up to speed, we were over the edge!” He paused for effect.

“BOOM! She dropped like an elevator. I yelled at her ‘get your $#^*%$@ ass in the air!’—” I asked, on cue, as I’d been doing since childhood.

“That little baby dug in like an eagle trying to catch a thermal. I could practically see her wings wrap around the air. We got our tires wet, that’s all.”

My father had been telling me stories all my life. They were always exciting, interesting, and beyond verification, which had never much bothered me. He’d flown every kind of plane everywhere and had brought back hundreds of movies and still photos, lending authenticity to everything he said.

This new story was up there with the best and I was smiling with unquestioning pleasure when he added “Funny thing about that trip, one island had rattlesnakes without any rattles.”

It all snapped back into place: my mother’s description of him as a pathological liar, the intellectual superiority I’d adopted in college, my zoology classes, and my snake books. “Sure, Dad, sure,” I said, “but rattles define the rattlesnake; how can you have a rattlesnake without rattles.”

“My father had the most pleasant of faces, eyes that met yours directly and an approachable smile no matter what your objection or demand, no matter how angry, hysterical, or confused you were. In truth, he never said much, just conveyed the sense that he loved you and was on your side, and let you draw your own conclusions. It wasn’t just his kids who left encounters thinking they’d won concessions. Landlords, businessmen, solicitors, too, departed feeling satisfied until they realized they’d gotten out the door without the rent, the signature, or the donation. Like many magicians, he simply let his audience see what it wanted to see, so I saw that he accepted my logic, that all those snakes were, if not gopher snakes, some kind of imported copperhead.”

Ten years later, when I’d been camping in Baja California, he asked if I’d gone to the island and seen the rattleless snakes. Once again I argued with him. Laughing pleasantly, not patronizingly, he agreed that it was hard to believe because they were very rare.

The years went by, filled with tales of storms, crippled planes, airports without landing lights, fanatical and menacing FAA inspectors, movie stars on hunting trips to Mexico and Montana, forest fires from Mexico to Alaska. They were always good, always thrilling, often funny.

Then one day while re-wiring his DC-7, my father had a heart attack, then a stroke, then weeks of intensive care. “He’s had a lot of brain damage,” warned the doctor. “He’ll probably be a vegetable.”

I took an Atlas to the hospital. He looked up pleasantly, not at all like a turnip or a carrot. His speech was unintelligible but had a familiar conversational ring to it. I opened the Atlas.

“I can’t find Christmas Island,” I said. He leaned clumsily through the pages till he came to the South Pacific and pointed out the tiny island.

“When’s Trinidad? You used to fly there but I never knew where it was.”

He showed me Trinidad.

“And where are the rattleless rattlesnakes?” I asked, grinning.

With great delight he found the Sea of Cortez and the tiny island of Santa Catalina. I knew then he’d be all right.

He lived another fifteen years and I never challenged him again about the snakes. Yesterday, when I started this story, I searched the Internet for “rattleless rattlesnakes” and learned immediately what I should have known all along: that Santa Catalina Island was the only home of the rattleless rattlesnake, Crotalus catalinensis. The San Diego Natural History Museum had pictures and descriptions of these slender snakes that climb through bushes to hunt birds. The herpetologists surmise that ancestral snakes whose rattles didn’t develop had an evolutionary advantage over their noisy cousins when it came to sneaking up on birds.

So my father was right. I’d apologize, if I could, for doubting him, but I don’t imagine he ever really believed that I did.

Valerie Cooley lives in West Los Angeles and loves folk music, dancing, and crafts. She co-chairs the Banner Committee for the CTMS Summer Solstice Festival where she is able to indulge her love of pretty colors, fabrics, and the enthusiasm of the people who put them together.

DEAR ALICE

Dear Alice,

How do I start a band?

- Closet Picker

Dear Closet Picker,

Pick that closet lock (or did you have trouble finding the key in the first place!), get out there and jam with folks. You’ve got Folkworks in your hands, now use it! I suggest that you go to a few different jams and find out who you’re comfortable with. After some time, you’ll find that you gravitate to a couple of players who mesh with you, whether in ability, taste, or personal chemistry. At that point, it’s all a matter of asking, “Will you play a gig with me?”

Alternatively, once you’ve gotten to that point, you could line up a gig beforehand and see who wants to join you for that adventure, and who knows? Maybe you’ll get along well together and do some more.

- Alice

Dear Alice,

I am hopeless when it comes to fashion. I never know what to wear to my first dance. Please help.

- First-timer

Dear First-timer,

The key to your happiness is going to be comfort. You don’t want to be distracted by an itchy collar or wondering whether or not your skirt is too short while you’re trying to follow the caller. Also bear in mind that after a couple of dances (depending on your conditioning) you’re going to be sweating like crazy - some folks even bring a change of shirt and deodorant to the dances. So - leave the fairy wings at home, gauge your perspiration factor, and bring along appropriate dancing shoes.

- Alice

DEAR ALICE
CD REVIEW

Artist: ALISON KRAUSS + UNION STATION
Title: ALISON KRAUSS + UNION STATION LIVE DVD
Label: ROUNDER DVD VIDEO
Release Date: JULY 15, 2003

By Dennis Roger Reed

Bill Monroe is hailed as the father of bluegrass music, but to a new generation of bluegrass fans, there is another name that in time may come to supplant Monroe’s… Alison Krauss. Krauss would be the first to scoff at this concept, but arguably her name and her style of music, which incorporates bluegrass but is not bound by it, has now reached an audience far wider than Monroe’s. Calling Krauss’s style bluegrass is a disservice to both the genre and Krauss. She takes the instrumentation of bluegrass and adds elements of sophisticated pop, gospel, rock, swing and even some jazz. As such, the stalwarts of bluegrass often have issue with Krauss and Union Station, but to the general music buying audience, her music is best labeled as “appealing.”

So the release of “Alison Krauss + Union Station Live” on DVD is a heralded event. The two disc set consists of a full concert performance, interviews with each band member, and the usual “behind the music” features. Krauss is always generous in spotlighting band members, and the concert DVD is no exception, highlighting Dan Tyminski on O Brother Where Art Thou’s hit I Am a Man of Constant Sorrow, and providing showcases for banjo/guitar player Ron Block and Dobro™ king Jerry Douglas. The concert, filmed in Louisville, KY, is a multi-camera, professional production with excellent sound and film quality. Krauss and Union Station trot out all their hits, a few surprises and take no prisoners. Alison and Union Station are a totally adept unit, professional without being too slick. Krauss is surprisingly funny in her between song patter. Gone are the awkward pauses and somewhat too “aw shucks” gushing of her early career. Her road and bus stories have an off the cuff, spontaneous quality that make them that much more humorous. Primarily she spoofs her band members, but takes a few shots at herself as well. Union Station are a dream band, with pure hair-raising vocal harmonies, and instrumental chops that are often jazz-like in their improvisation, but still retaining the clear sound of bluegrass. Krauss’s more pop excursions, featuring the drumming of Larry Atamanuik, stray miles from bluegrass, but the obviously appreciative audience doesn’t mind. The performance is expert and entertaining.

Besides the full concert video, a second DVD has almost an hour of interviews with all band members, discussing their backgrounds, influences, etc. For some reason, only Krauss, Douglas and Tyminski are asked about their instruments, so we’ll have to forego finding out what kind of bass Barry Bales plays, or what brand of drums Atamanuik pounds. Block isn’t asked about his banjo, but it looks like the two marvelous sounding guitars he plays during the concert are recent Bourgeois models. Still, there’s a sense of fun in the interview segments. Krauss occasionally lapses into goofy voices, and Tyminski is obviously a bit ill at ease, with a short segment of his sweaty brow being towed off. Krauss and Union Station come off as a likeable group of folks.

Overall, this is a good investment for fans, and a good introduction for those interested in learning and hearing more.

PASSINGS

DESMOND STROBEL

Dance Master Extrodiinaire, passed away on Monday, September 29th, 2003, in his farmhouse in Galena, Illinois. He was an incredible force, almost single-handedly creating the contradance community in Los Angeles (Who can forget the Bi-Monthly Balls?). He was teaching and inspiring dancers to the very day he died. He is survived by a son, Autie, and a heck of a lot of contradancers.

Côr Cymraeg De California

To Be Announced

Welsh Choir of Southern California
Michael J. Lewis, director

All Saints’ Day 2003

Festival of Welsh Music

A concert of original and traditional Welsh choral and harp music

Saturday, November 1, 7:30 p.m.

Church of Our Saviour
535 West Roses Road, San Gabriel

Donation in advance; $15; $12 senior/child; $12 group (10 or more)
Donation at the door; $17; $15 senior/child; $12 group (10 or more)

For information, call Tom at 310.338.8588
Visit our website at www.welshchoir.com

The Welsh Choir of Southern California is a multi-ethnic choir dedicated to sharing the glories of Welsh Music. The All Saints’ Day concert is presented with the generous support of the Los Angeles Arts Commission
IF YOU LOVE ME

M y friend Rachael — like me, a music teacher — is on the phone, almost in tears, “So Marcy, a really good teacher, says ‘I’m not sending Lilly to music today — she misbehaved in P.E. so I’m taking her away from her because she loves it.’”

“You can’t do that!” Rachael tells her, “I am a credentialed teacher just like you and this is my music class and Lilly is one of my students this period and your P.E. teacher needs to deal with misbehavior in the P.E. class. I will deal with Lilly in my class and perhaps I can give her a really positive experience and be able to praise her for her good behavior.”

The teachers retort was that P.E. was mandated by Lilly’s IEP (Individual Education Plan) and music was not. And that Lilly would not be in music class that day and that was that!

Rachael’s day was ruined by this encounter, so she called me and almost succeeded in ruining mine. “I’m not the sort of teacher who goes running to her principal for every problem” she assured me, “but this is so wrong! What can I do?”

Well, I am also not that sort of teacher, but I can talk about this problem here, in my column. Because I know that many of FolkWorks readers are music teachers as well as musicians, and we have all had this problem — the devaluation of music class in the public schools.

Two years ago a teacher in my school began sending just three or four kids to music class, citing bad behavior as the reason. I objected, I told her why I thought it was not an effective punishment, I suggested alternative strategies, and on the day that only two children appeared, I scheduled a meeting with my principal, who explained that in her school, music was a subject, a class; not a reward or a punishment! Sometimes you really have to go to the principal; don’t forget — the official title is not just “Principal” but “Principal Teacher.”

Why does this problem occur? I think there are two reasons. Let me state them through anecdotal stories.

Some years ago I walked into a classroom and saw the words “NO JUICE” on the blackboard, and under it, six names. Never mind that this is actually against the law — here’s the real problem. It was nine fifteen in the morning. Juice time was at ten-thirty. A child who misbehaves at nine, may have three or four educational successes before juice time. This child will be totally confused. She has just spilled five words correctly — he has aced his math quiz. WHY ARE THESE KIDS BEING PUNISHED? Because their teacher does not understand behavior management. Praise is always more effective than punishment. And if punishment is needed, (and sometimes it is) it should be immediate.

The second reason is that most teachers do not understand what good music teachers do. As a music teacher I have traveled to many schools doing concerts for the kids and workshops for the teachers in which I show them that music is not just something that occurs in a half hour music period, but should occur all day long in the classroom. Music is a necessary form of educational enrichment. It enriches language, math, history, geography, science, nutrition, and emotional development. Music enriches our lives, We all know that.

But did you know that music happens not only in the cerebrum, but also in the “old brain,” the cerebellum, where emotional experiences are stored. Music is the permanent glue of learning. Music can change (improve) behavior (it can also bring on negative behavior, but I don’t work in the mainstream music field!). We had a great big strong girl three years ago who would not let go of any object. Her teacher asked me for a song.

I came up with a paraphrase of an old pop song (Derivative is my middle name):

Let it go, Sally, Let it go and give it to me, Let it go, Sally! Sally let it go with a One, Two, Three.

I know that if your teacher—I know I’m bigger than you, I don’t wanna take it from you—here’s what I want you to do...

Let it Go, Sally,....etc.

I find songs for teachers about anything...I find out what the classes are working on and I find or write a song. I call the latter “prescriptive” songs. I have songs about opposities, the long “I,” pooping in the toilet, children’s rights, you name it. If any of you teachers out there would like to have a copy of any of my prescriptive songs, just let me know.

We have this wonderful organization called Nutrition Network in our schools. This week every classroom received a big bag of different kinds of apples, and a fact sheet on apples that taught me a lot I didn’t know about apples, (and I am a farm girl!) And I wrote a new Johnny Appleseed song:

Swinging in his little cradle, in the apple tree Was a special baby boy, well known to you and me, He loved the sweet red apples and he grew up like a weed, Never dreaming that someday we’d call him, JOHNNY APPLESEED! (CHORUS) So, thank you Johnny Appleseed; you gave us what we really need Because you walked across our land, you left this apple in my hand!

I also taught my older classes Malvina Reynold’s lovely song, If You Love Me which is about love, roses, and apple trees. Copies available.

So, music teachers, tell your principals and teachers what it is we music teachers really do, and tell them, “If you love me’, let me do my work!”

My radio show is on KPFK 90.7 FM every Saturday morning at 10am... coming up, what else — an Apple Show. Tape it for your listening centers. And my e-mail is UNCLERUTHIE@AOL.COM.
THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CONCERTS FOR YOU TO HAVE AS PREMIUMS WHEN YOU BECOME A SUPPORTER. PLEASE JOIN THEM WITH YOUR SUPPORT.

<table>
<thead>
<tr>
<th>Artists/Labels</th>
<th>Subscription to Newspaper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Caroline Aiken, Unshaken</td>
<td>$65 – Friend</td>
</tr>
<tr>
<td>Ara G, Let’s Party!</td>
<td>$125 – Patron</td>
</tr>
<tr>
<td>Asha’s Baba, Jaliya Storytelling</td>
<td>Become a MEMBER today - It’s tax-deductible</td>
</tr>
<tr>
<td>Liz Carroll, Lake Effect</td>
<td>Your contributions are tax-deductible. FolkWorks is a non-profit 501(c)(3) organization.</td>
</tr>
<tr>
<td>Rodney Crowell, The Huston Kid</td>
<td>Dedicated to promoting Folk and Traditional arts (music, dance, storytelling and folk art) throughout the greater Los Angeles area.</td>
</tr>
<tr>
<td>Various, FolkScapes</td>
<td>This is accomplished in a variety of ways, but foremost through the publication of this newspaper.</td>
</tr>
<tr>
<td>For Old Times Sake, For Old Times Sake</td>
<td>FolkWorks also presents concerts and produces an annual weekend dance festival and has formed partnerships with many like-minded organizations in support of the entire community.</td>
</tr>
<tr>
<td>Green Linnet, 25 Years of Celtic Music</td>
<td>We encourage you to become a FolkWorks member today and help us continue to publish and grow. In this end, we have changed the membership levels making it easier than ever to participate. Please join at the highest level that you can. Your contribution is totally tax-deductible. You can choose to have the paper mailed to you or not.</td>
</tr>
<tr>
<td>Green Man, Green Man</td>
<td>Do it now. We need you to support the Folk/Traditional communities in our city. We hear every day how important a niche we fill. Please make sure we will be able to be here for you!</td>
</tr>
<tr>
<td>Round the House, Round the House</td>
<td>THERE IS STILL TIME TO JOIN THE FOLKWORKS PARTY</td>
</tr>
<tr>
<td>Jim Lauderdale &amp; Rich Hayley, I Feel Like Singing Today</td>
<td>Become a Member at the Friend level or above before November 5th and you will be invited to the FolkWorks annual PARTY! It is on November 8th.</td>
</tr>
<tr>
<td>Alan Lomax Collection, Southern Journey</td>
<td>FRIENDS, FOOD &amp; MUSIC.</td>
</tr>
<tr>
<td>John McCutcheon, Springsong</td>
<td>It is on November 8th.</td>
</tr>
</tbody>
</table>

THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CONCERTS FOR YOU TO HAVE AS PREMIUMS WHEN YOU BECOME A SUPPORTER. PLEASE JOIN THEM WITH YOUR SUPPORT.

<table>
<thead>
<tr>
<th>Artists/Labels</th>
<th>Subscription to Newspaper</th>
</tr>
</thead>
<tbody>
<tr>
<td>Michael Mendelson, A Fiddler’s Notebook</td>
<td>$25 – Basic</td>
</tr>
<tr>
<td>Katy Moffatt, Greatest Show on Earth</td>
<td>$65 – Friend</td>
</tr>
<tr>
<td>Katy Moffatt, Midnight Radio</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>Bruce Molsky, Lost Boy</td>
<td>2 tickets to one concert annually</td>
</tr>
<tr>
<td>Bruce Molsky, Poor Man’s Trouble</td>
<td>w/4th page business or tribute ad</td>
</tr>
<tr>
<td>Kristina Olsen, The Path of a Woman</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>The Privy Tippers, Under the Crescent Moon</td>
<td>2 tickets to all concerts annually</td>
</tr>
<tr>
<td>Dennis Roger Reed, The Artist of Dreams</td>
<td>w/4th page business or tribute ad</td>
</tr>
<tr>
<td>Sol Y Canto, En Todo Momento</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>Stinekeye, Drink &amp; Agriculture</td>
<td>Gift Certificate for Basic Membership</td>
</tr>
<tr>
<td>Stinekeye, Off the Street</td>
<td>2 tickets to all concerts annually</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>2 tickets to one concert annually</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>w/4th page business or tribute ad</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Gift Certificate for Basic Membership</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>2 tickets to all concerts annually</td>
</tr>
<tr>
<td>w/4th page business or tribute ad</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Benefits above PLUS</td>
</tr>
</tbody>
</table>

**SELECT YOUR PREMIUM CD GIFT**

<table>
<thead>
<tr>
<th>1st Choice:</th>
<th>2nd Choice:</th>
</tr>
</thead>
<tbody>
<tr>
<td>$200 – Benefactor</td>
<td>$200 – Benefactor</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>2 tickets to one concert annually</td>
<td>2 tickets to one concert annually</td>
</tr>
<tr>
<td>w/4th page business or tribute ad</td>
<td>w/4th page business or tribute ad</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Benefits above PLUS</td>
</tr>
<tr>
<td>Benefits above PLUS</td>
<td>Benefits above PLUS</td>
</tr>
</tbody>
</table>

Please make check payable to: FolkWorks • P.O. Box 55581 • Sherman Oaks, CA 91413

Your contributions are tax-deductible. FolkWorks is a non-profit 501(c)(3) organization.
It was while playing together in the Irish string band Buzzworld during the mid-1990’s that Warren Casey first mentioned the Wicked Tinkers to me and that I first heard what was to become their debut recording Brusatal: the day-glow yellow cassette featured a large bass drum in kit and sasaphone about to dissemble bellow some poor unfortunate subject of the realm. Well, by track 2, Pumpkin’s Fancy, I was hooked! I cautioned to Warren that the Enya & Riverdance loving public at large likely would never be ready for the Tinker’s brand of take-no-hostages Gaelic roots music centered around the Highland Bagpipe, Snare Drum and a large bass drum from Macedonia called a Tapan. Needless to say that nearly a decade later, the boys are still at it, with a tour schedule that keeps them on the road much of the year, a line of proprietary clothing and merchandise that puts Martha Stewart to shame, and a half dozen recordings to their credit including their newest release; Banger for Breakfast.

Distilled from over 60 hours of high quality live recordings, Banger for Breakfast captures the Tinkers live and in their element at numerous Highland Games and Scottish Festivals throughout North America. The recording features Aaron Shaw’s impeccable Highland piping along with the Steel Snare of relative newcomer Keith Jones, the gut-wrenching growl of Wayne Belger’s Australian Aboriginal Didjeridoo and the really big (even by Macedonian standards!) Tapan of Warren Casey. Thrown in for good measure is plenty of hollering, Bronze Age Celtic Horn, Trump (jap) horn, Irish Bodhran, West African Djembe, a propane tank struck precariously with a bal peen hammer, and a guest appearance by Scottish folk duo The Men of Worth. Peppered between the usual onslaught of jigs, reels, marches and the like is the Tinkers’ witty onstage banter: “Speaking of pain and destruction,” “There’s nothing like playing bagpipes after a big hordog with onions” and “Good morning, it’s O.K. to get beer.” My favorite selections include the ambient soundscape of Aaron’s original composition The Dreamtime Set and the traditional Those Marching O’Neill with some of the most entrancing didgeridoo this side of the Dreamtime and a Snare and Tapan solo that leaves you screaming for more. In addition to 10 previously unreleased sets, you’ll also hear plenty of classic Tinker repertoire including perennial favorites, The Pumpkin’s Fancy and Walllop the Cat.

Banger for Breakfast is both a great introduction to the Wicked Tinkers for folks who haven’t heard them before as well as a long awaited treat for hardcore fans eager to relive the exuberance and energy of their live performances. All in all, the recording quality is superb, the performances phenomenal and the entire recording is so live you can practically taste the hotdog with onions! My favorite tracks include: "As a mud hole tempts a mosquito, baby/That’s how you that one tends to forget that someone actually had to write them. Driving down the freeway with my mother listening to Wildwood Flower, we heard Church in the Wildwood which reminded her of when she was a little girl in Texas. The melodies would all get together for Decoration Day Graveyard Workings, where everyone would try and out-do each other in the potluck-offerings department, spread out quilts (that they called “pallets”), weed and tend the graves, and it was one of the songs that the old people would sing.

She has chosen a pleasant mixture of styles, including blues, ballads, and gospel, and all feature lovely clean playing throughout. The arrangements are interesting and don’t overpower her coyly, expressive voice, although she would like to have heard more autoharp, which she plays only on the final track, Wildwood Flower, which ends by not ending - her music goes on. Brooke Alberts is a member of the Irish band, The Pratives and has her Masters degree in Medieval Studies.

This is a film legendary filmmaker Les Blank (Werner Herzog Eats His Shoe, Burden of Dreams). It is a shining example of how any celebration of a roots genre should be. Les Blank takes us from the earliest roots of Cajun music springing from traditional French music of displaced Acadians mixing with Creoles to how the music continues to live and thrive in zydeco. Along the way there are numerous interviews and lots of great, live music. Clifton Chenier, Queen Ida, Michael Doucet, Wayne Toups and more are highlighted in this lively, entertaining and informative feature. It exists as not only a celebration and exploration of the Cajun-zydeco spectrum through first-person accounts and testimonials but a video encyclopedia of the history and variety of Louisiana’s aural exports. (4)

Clifton Chenier is singularly responsible for blending the swamp sounds of French Creole music with the popular R&B sound to conjure up the still popular zydeco. This music is wild and exuberant (Je me Reveiller le Matin (I Woke up this Morning)) or sincere and soulful (I’m Coming Home) on this bilingual disc. Long-time Chenier producer Chris Strachwitz selected the tracks of this excellent, bluesy compilation from Arhoolie releases and included a previous unreleased alternate take of Chenier’s signature zydeco anthem Zydeco Sont pas sale (Snap Beans Without Salt). Chenier left this world in 1987 and the final track here is a 15:30 minute 1978 radio interview with Chenier that allows us to here Strachwitz gently pull from Chenier the story of the fusing the traditional Louisiana accordion music with some fiery R&B. (4)

Michelle Malone is a powerfully voiced folk-rock singer in the style of Sheryl Crow and Lucinda Williams. In her rockin’ blues songs she channels the early days of 1960’s electric rock when the muses of folk, blues and electric rock mixed freely. The fast-tempo shuffle of 2 Horns and 2 Wings could easily be an early electric Dylan nugget. The whole album exudes both this energy and those roots on this historically aware album of roots rock showcasing rock songs and compelling ballads (Moooin’ Coat). The recurring blues theme here causes this album to recall Bonnie Raitt as times. (4)

In this compilation, Ellipsis Arts gathers together America’s finest voices to sings its lullabies. Everything fits with sleepy-time, even when it is unexpected, such as Resophonic Lullaby by The Moonlights on Hawaiian steel guitar and Home on the Range with extra verses by folk figure and champi- onyode Bill Staines. Meanwhile, Maria Muldaur is on hand for Prairie Lullaby and bluegrass belle Kathy Kallick delivers Woody Guthrie’s Hobeo Lullaby. (4.5)
That's, by the way, that's how all my learning about Sufism and Sufi music was all these five years since 1998, working with Faruk, and all these projects and spending time with him...It's all coming into my work with my Ensemble...I started feeling that I miss the playing of the music...I realize I'm just envisioning the music and then other people are playing it. I thought if I could just play...it's going to add a lot of happiness to my life. It would just add something that I don't, that I can't get in any other way. The first thought was maybe I'll form like a amateur blues band, FF: Blues? I wasn't expecting that one! YR: It was like the first thought. Maybe we will have like a garage band...just play blues and rock and roll for one afternoon on the weekend, and that would be the release and the fun and the pleasure of playing I'm looking for.

YR: I know the manager of a great blues bar, maybe I can get you in!

YR: Yeah, See, if I met you back then, maybe that's what I would end up doing.

FF: No one would ever forgive me! But I can see that's what I would end up doing. YR: Yeah. See, if I met you back then, maybe I can get you in!

YR: Like you said, playing is really sensual. It's what you mean, composing is more of an abstraction. FF: No one would ever forgive me! But I can see that's what I would end up doing.

YR: Yeah. Right, right. Playing is really sensual. It's what you mean, composing is more of an abstraction, something you can't quite experience in your body the same way as playing.

YR: Right, right. Playing is really sensual. It's really in your fingers. It's more expressive. It's immediate expression. Composing is expression too, but it's a strange expression. It's an idea. It takes a long time until you hear it.

FF: Did you have any notion that the oud would become such a major force in your work?

YR: Yeah, definitely.

FF: Ruth was also instrumental in catalyzing the Mystical Music of the Middle East concert, asking you to organize a concert as a public prayer in response to the second Intifada that began on the West Bank in May of 2001. It seems like a lot of research had to be done because the concert is more than musical; it also identifies cultural and spiritual intersections. Had you already been involved in that research before Ruth approached you?

YR: Yeah, yeah, it's a good question, because, you know, people are not aware of what you're doing, but you just take and you do it just suddenly in three months. I actually did it for 20 years just for myself and for my compositional work...In almost every dance piece I did research about ancient forms of music. I studied the music that they wrote for dance a hundred years ago and in the 19th century, I was interested in that. Then I went further back and I researched music of the middle ages, church music from Europe and from central Asia. Then I went back. I researched very many Jewish prayers and Arabical prayers. All this research was part of my compositional work.

FF: Dance is also an integral part of the program. What inspired that decision?

YR: I have a couple of dance pieces from the days that I started working as a composer for choreographers...but like a lot of people, I didn't know that belly dancing is an art. What I knew about belly dancing, like what people really know, is that they dance in restaurants...and men put dollars in the bra. Suddenly, in concerts of middle eastern musicians, I see they didn't have much idea about anything. They didn't go down to sit on somebody's lap. It was a whole different way of looking at it. It was more like a folkloric dance, part of the culture...I wanted to include that in our presentation. The goal here really is to make people understand and feel the beauty in the culture of the middle east.

FF: Do you have a different experience when you play sacred versus secular music.

YR: I think that every music making is sacred...When I play sacred music...like the things that are going on right now, all the spiritual, meaning prayers of a specific religion, I observe that that we really have to tune ourselves to a voice that is greater than us...We don't want to make it just a folkloric dance, we play the song and do it technically, meaning the fingers just go to the places, but rather, you take a breath...it's like a meditation. You hear your mind from all what happened to you before, all the interruptions and all the sound and voices; try to go into a blank space like a vacant place in your mind and your heart. Then you try to feel something inside of you that is going to express itself, and then you start playing that prayer. You connect to something greater than yourself. And then, if you're a great musician, you do the same thing when you play anything.

FF: Is there a personal value or a particular motivation that underlies all the work that you do, a thread that connects its diversity?

YR: I think that what I try to do is to have intensity, to have drama. I'm not attracted to things that are not captivating, that are just sitting there and they don't call you, they don't engage you. Whatever the style that I do, I try to make it engaging. My way of creating is not by making it light and funny and easy, the other way. Engaging us in a way that it's intense and dramatic and deep. I think that you can hear this thread in any of my music that you may listen to, that there's that element.

The Yuval Ron Ensemble will be performing their Mystical Music of the Middle East program at the Folk Music Center in Claremont on November 16th, 7:30pm. This is a very intimate setting, and the last opportunity to experience this amazing concert before it goes to Europe. Tickets go on sale October 26th. For more information and reservations, please call the Folk Music Center at 909-624-2928. On Wednesday, November 12, at 10:00pm (doors at 8:30pm) at the Skirball Museum, there will be a free lecture on Understanding the Mystical Music of the Middle East. Reservations are required. Call 909-624-2928. To listen to Yuval Ron’s music and learn more about his work, please visit www.yuvalronmusic.com.
BLH: Both. Lee Hays wrote a parody of what he would have written all night. He pitched 30 or 40 pages, single-spaced. He was working at that time. I would come down time and some of the time in my own apartment house…I stayed there some of the time—just a great big house and come down…That's what he did, he wrote and wrote and wrote and wrote. He wanted me to be thought of as a good working man, which he wasn't.

FW: He was middle class actually?

BLH: No, heavens no. He voted for Roosevelt. I'm sure he went to several of the organizing sessions. And he knew a lot of the leaders. And he knew a lot of the musicians. And he knew a lot of the writers. He was really at that period…it was a groovy thing to do.

BLH: I don't think we rebelled so much as we were just passionate about it. I don't think he always knew he was going to be good or bad—if he was going to love you or insult you or what. He was just extremely unpredictable. You never knew whether he was going to be good or bad. He was the one that said "You girls want to join the ladies' auxiliary." He wanted me to be a gentleman. He was just a country boy—he was 18 or 20, nearly towards the end of his youth. He'd been working for years. I'm sure he went to several of the organizing sessions. And he knew a lot of the leaders. And he knew a lot of the musicians. And he knew a lot of the writers. He was really at that period…it was a groovy thing to do.

BLH: No, heavens no. He voted for Roosevelt. I'm sure he went to several of the organizing sessions. And he knew a lot of the leaders. And he knew a lot of the musicians. And he knew a lot of the writers. He was really at that period…it was a groovy thing to do.

BLH: No, heavens no. He voted for Republicans after Roosevelt died. In fact, I'm sure he had given up on Roosevelt at first. He was very conservative.

FW: So you and Alan became left-wingers out of teenage-age rebellion against…

BLH: I don't think we rebelled so much as we were just passionate about it. We were very impressed by the left wing of that period. And everybody was really at that period—it was a groovy thing to do.

FW: Do you remember what state this was in?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?

FW: Do you remember which one that was?

BLH: He didn't have his disc recorder?
Folk Singer and Suspected Terrorist

There it was—at the bottom of the tool compartment in my guitar case, underneath a dozen harmonicas, finger picks, a thumb pick, political pins and a small screwdriver: one antique wire cutter, to trim the ends off new guitar strings, so they don’t fray and make your headstock look like Don King’s hair.

The security screeners at LAX had never picked up on it, nor had it even occurred to me that it was too illegal. But coming back from my first concert in Boise, Idaho, I wasn’t so lucky. They went through my guitar case like they expected me to become the first “guitar bomber” and would be telling their stories on Good Morning America. No one was going to accuse them of not connecting the dots.

I could not have been more helpful, even point¬ing out a partially concealed box containing my electric guitar tuner. Then they started examining my harmonicas, one by one, to see if I might be smuggling something inside the reeds. Finally they found it, a small triumph of determined police work—my guitar string wire cutter.

“You’ll have to surrender that,” they advised me. “It can’t go on board with you.” There was no use trying to explain who I was to them—they might check my FBI file from the sixties and fly me straight to Guantanamo Bay for a long vacation. I’ve had it for thirty years,” I told them, already feeling the tears starting to well up at the thought of a thousand guitar strings it had faithfully trimmed to perfection.

“Well, you can check it through baggage, but you can’t take it on board with you.”—Wow—a way out, I thought. But I wasn’t about to send my guitar case and 1965 Guild D-50 into the dark compartment in my airline luggage handlers, possibly never to see it again. I had gone through too much trouble to get permission to bring it on board. I could not have been more helpful, even pointing out a partially concealed box containing my electric guitar tuner.

As it actually said in bold white letters near the bottom—a Late sticker to the tag on my bag. “It takes 12 to 13 minutes to get down to the baggage handlers, so it might not get on this plane.”—What happens then?—I asked, with a Johnny Mathis quiver in my voice. “I’ll go on the next plane to L.A.,” she said. “When’s that?” I inquired. She dutifully checked her computer screen. “7:30pm,” she said, “with a stop in Oakland.”

Before I could parse that sentence she added, “It’s 12 minutes to 4:00pm and that’s a waiting—you have to go through security again.”

Realizing my chances of ever seeing that bag again were slim to none, I kissed it goodbye and started racing back to the security checkpoint, hoping that someone would recognize the now desperate looking folk singer they had all but cleared ten minutes ago and wave me through.

No such luck. Perhaps I had staged the whole elaborate show—knowing they would find my innocent wire cutter and be sent back to the ticket counter I had arranged to meet my accomplice Abdullah Abdul Mohammed Bin Laden just in time to carefully slip the real harmonica bomb in my guitar case to get it on board through the second check.

They were taking no chances. Once again I had to remove my shoes. Once again I had to take off my jacket with every metal object I possessed to go through the x-ray screener, and once again they took me aside and asked me to open up my guitar case. While I was doing that I heard over the inter¬com, “Last call for flight 1492 to Los Angeles.”

It was then I started to hear the theme music from The Twilight Zone and Rod Serling’s metal¬lic voice warning me that there was a “fifth dimen¬sion.” I had found it—in Boise, Idaho.

Then just as suddenly I heard another voice say, “You’re cleared—you better hurry up and get on the plane.” The engines were already idling and the stewardess welcomed the last passenger onto flight 1492 to Los Angeles.

When I landed at LAX my small black bag car¬rying an antique wire cutter came flying out of the chute—the last one to be sure—waving a bright yellow “Late” tag that some wonderful human being in Boise must have ignored.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals.

COMMUNITY BULLETIN BOARD

NEVENKA FOLK CHORUS SEEKING SOPRANO

Nevenka, a L.A.-based women’s folk chorus, is seeking a soprano. Previous experience and familiarity with the eastern European folk music and vocal style is preferred. To audition, please contact Trudy Israel at 818-907-7340 or trudyisrael@earthlink.net

FOR SALE

Nice stuff for sale- Silk ficus with real branches ($60) – 2 small bookcases ($10 each) – several framed modern prints (Kandinsky, Klee, Picasso) ($350) - hanging brass/glass dining room fixture ($35). Call 818-943-2638

PIANO FOR SALE

1923 Schulz Upright with bench. Good Condition – Recently tuned. Call Terry at 818-908-8902

SELL ADVERTISING

Sell Advertising for FolkWorks and get paid 20% commission for as long as the ad runs!

WINDS / STRINGS PLAYERS

Russian Orchestra Seeks Winds And Strings Players. Call Carvel Bass At 213-452-3392

Send us your community news; musical instru¬ments for sale, public notices, non profit orga¬nizational announcements, weddings, etc. It may be edited, depending on space available.

FOLKWORKS

ADVERTISING RATES TO INCREASE IN 2004

IF YOU ARE A CURRENT ADVERTISER, YOUR RATES WILL REMAIN THE SAME.

IF YOU HAVE BEEN THINKING ABOUT PLACING AN AD, DO NOT DELAY, PLACING BEFORE THE NEW YEAR WILL LOCK IN THE LOW RATES PERMANENTLY.

DON’T MISS THIS OPPORTUNITY.
Three icons of Swedish fiddling, Pers Hans Olsson, Kalle Almlof, and Bjoern Ståbi, play tunes from Dalarna, the central folk province of Sweden.

Traditional Norwegian Fiddle Music, Shanachie #21003. Sven Nyhus, the icon of Norwegian fiddling, plays tunes on the regular fiddle and the bardanger fiddle (fiddle with resonating drone strings).

Also: Dance Music. Two Southern Californians, Carol Olson (Riverside) and Paul Johnson (San Diego), have recently released a private label CD. It is chock full (72 minutes) with the most varied collection of Swedish and Norwegian dance music I have ever seen. Their playing is beautiful and authentic and the CD already has a following among polska dancers in Sweden.

WHERE CAN I LEARN THESE DANCES AND TUNES?

Centers of interest in polska-style dance can be found scattered across the United States from Miami to Seattle and from Boston to San Diego, perhaps a dozen or so cities in all where the dance and music can be found on a regular (weekly or monthly) basis. Southern California is fortunate to have three regular dance classes, all run through community centers and so relatively inexpensive. There are also monthly dance parties associated with the classes.

Donna Tripp and Ted Martin have been teaching a weekly class (Mondays) in Anaheim for over 20 years. They also teach twice a month (alternate Wednesdays) in San Diego. Contact tedmart@juno.com.

Cameron Flanders and John Chittum teach a weekly class (Wednesdays) in Culver City. Contact FSocther@yahoo.com.

Chris Gruber has more information on the music, contact cgruber@aol.com.

WHERE CAN I SEE AND HEAR THIS MUSIC AND DANCE LIVE?

On Friday, October 31 and Saturday, November 1, Southern Californians will have an opportunity to experience the best of Swedish folk music for listening and for dancing. Pers Hans Olsson, arguably the finest and most influential Swedish folk fiddler of the last 50 years, will be in Los Angeles performing with Anders Bjornulf. They will play in small concert and dance venues (see ad elsewhere in this issue).

Pers Hans plays the music of Rättvåk, a style with a rich, hymn-like quality. Anders plays the music of Bingsjö, a place that Jonny Soling, another famous fiddler says (with a maniac grin), “invented-electricity” (both Pers Hans and Anders also know tunes from Orsa. Perhaps later in the evening, after they have shown you their own tunes, they might play one of Lorik’s if you ask.

Friday, October 31, 8:00pm, concert at Boulevard Music, 4316 Sepulveda Blvd. (at Culver Blvd.), Culver City. Tickets at 310-398-2583 or at the door. Saturday, November 1, 7:30pm, concert with a dance to follow, Scandia Hall, 2031 E. Villa St., Pasadena. Tickets at the door. 562-884-5763 for information.

Chris Gruber has been dancing Swedish and Norwegian folk dances for over 12 years and fiddling in these traditions for 6 years. He travels regularly to Sweden and is often involved in bringing Scandinavian teachers and performers to Southern California.

MOVEMENT continued from page 12

NECK ROTATION

Starting position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, rotate your chin over one shoulder and look behind. Be sure your shoulders face forward and only your head rotates. Stretch to light irritation and hold for 2 seconds. Inhale while you return to the starting position. Repeat 4 to 10 times, depending on your fitness level. Repeat on the other side.

NECK FORWARD FLEXION

Starting position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, roll your head down. Stretch to light irritation and hold for 2 seconds. Inhale while you return to the starting position. Repeat 4 to 10 times, depending on your fitness level.
his to balance traditionalism and originality” - NOVEMBER

Flaco Jimenez

What Jay Babcock, Ingram is a locomotive percussionist with full kit plus

D’Gary

David Lindley’s virtuoso facility with
country radio stations could provide, Krauss has

remained steadfastly in the bluegrass fold, performing and

recording with her band Union Station. And while some might be wary of the fame she has
gathered so far, few would argue her prowess behind the fiddle or as lead singer within the tight structures of

bluegrass.” - Keith Brand

OLD MOTHER LOGO REUNION – An All-Woman Old Time String Band, Mother Logo toured and recorded between 1977 and 1987. Their sweet harmonies and tight picking earned them a spot on the monies and tight picking earned them a spot on the Fooler album which garnered critical acclaim all over North America

and recording with her band Union Station. And while some might be wary of the fame she has
gathered so far, few would argue her prowess behind the fiddle or as lead singer within the tight structures of

bluegrass.” - Keith Brand

COME TO THE FOLKWORKS PARTY

There will be lots of food, music and friendly, like-minded people.

There will be lots of food, music and friendly, like-minded people.

ADVERTISE IN FOLKWORKS

Every now and then we get a chance to get our business in front of just the right people by supporting something that’s both unique and important. Think of it as doing well while doing good. Advertising in FolkWorks will give you that opportunity.

With a county-wide distribution of 10,000 papers per issue and on-line availability, the paper reaches professional and amateur musicians, dancers, and other entertainers as well as those who appreciate and support them. FolkWorks provides information about performers and performances, includes content for teachers, students and lovers of music and dance, lists concert and dance venues, introduces new artists and recognizes those who have delighted us for years.

FolkWorks is the only publication of its kind. As a non-profit 501(c)(3) organization, we depend on reader contributions and advertising to continue. Your ad is important to the future of music and dance in our community.

Take a look at our website, www.FolkWorks.org and see for yourself the good company you’ll be in. Then contact us to place an ad in the next issue. Call 818-785-3839 or e-mail at mail@FolkWorks.org
FRIDAY NOVEMBER 28

7:30pm SIMON & GARFUNKEL www.simonandgarfunkel.org $25
8:00pm JASNO www.jasno.com $12

SATURDAY NOVEMBER 29

7:30pm ANNE McCUE / NEAL CASAL $6.00
8:00pm ERIC BIBB www.ericbibb.com $15
7:30pm JUAN SANCHEZ ENSEMBLE $14adv.$16door

FRIDAY NOVEMBER 29

7:30pm ANNE McCUE / NEAL CASAL $6.00
8:00pm ERIC BIBB www.ericbibb.com $15
7:30pm JUAN SANCHEZ ENSEMBLE $14adv.$16door

SATURDAY NOVEMBER 30

7:30pm ANNE McCUE / NEAL CASAL $6.00
8:00pm ERIC BIBB www.ericbibb.com $15
7:30pm JUAN SANCHEZ ENSEMBLE $14adv.$16door

SUNDAY NOVEMBER 31

7:30pm ANNE McCUE / NEAL CASAL $6.00
8:00pm ERIC BIBB www.ericbibb.com $15
7:30pm JUAN SANCHEZ ENSEMBLE $14adv.$16door

LISTING UPGRADE NOW AVAILABLE

Call 818-785-3839 • mail@FolkWorks.org for details.