The Duhks hail from Canadian Prairie Country (Winnipeg, Manitoba to be precise) and are regarded as the best young folk musicians that can be found in that part of the world. These highly gifted players are not afraid to mix the styles of Irish, French Canadian (Quebecois), Old Time Southern Mountain Music, Rock, and Fusion in clever and musical ways with lots of driving fiddle, banjo, guitar, plus tight percussion, bass, and some songs as well. The Duhks have just released an album called Your Daughters and Your Sons (on the Sugar Hill label).

Tania Elizabeth has been playing fiddle since she was able to put bow to string. She is a highly versatile, passionate player, as her work on their new CD will show. Jessica Havey is the singer for the group and adds another dimension with her sultry vocals. Leonard Podolak, who is an ace clawhammer banjo player and is the arranger for the group, brings his interesting ideas and sweet playing to the mix. Jordan McConnell’s impeccable guitar work, Gilles Fournier’s wonderful acoustic bass and Rodrigo’s fiery percussion add an amazingly flawless and hard-driving underpinning, together creating everyone’s ideal acoustic rhythm section.

The album begins with a set of fast moving reels; the first is called The Green Fields of Glentown, a fiddle tune written by the great fiddler, Tommy Peoples (from County Donegal, Ireland). The fiddle and guitar set a good pace for this rich and dark A-modal tune. An acoustic bass joins in, melding with the guitar to create a rock influenced accompaniment. We also hear something which at first sounds like Cape Breton or French Canadian clogging, but is actually a Peruvian percussion instrument called a Cajon (or Box), consisting of a...

**By Cait Reed © 2004**

**INSIDE THIS ISSUE:**
- Keeping Folk Music Alive
- How to Find Your Dream Fiddle
- A Conversation With Bess Lomax Hawes part 4
- Folk Harp of Veracruz
- Keys to the Highway

PLUS:
- CD Reviews
- Uncle Ruthie Calendar of Events
- Much more...
I t’s Festival time again. Each year, starting in May, California explodes with festivals. Some of these are local, others are a bit of a drive. Some of them are free and others have a cover charge. Each one is worth investigating in order to find the ones that appeal to you. What it boils down to is that the state was hurt by the energy crisis and the result of the dot.com bust, but it seems to us that there is enough money in the state (look at the number of expensive cars on the road!), that we could afford to properly fund arts, education and health care. Or is it, in this time of corporate (and individual) greed, that this is not seen as important? According to the Multi-state Tax Commission, California lost an estimated $1.34 billion in corporate tax rev- enue because of tax shelters. If California could get $18 million of the $1.34 billion lost (1.3 percent of the total skimmed), we could fully fund the California Arts Council. Corporations are paying 30 percent less of their profits to taxes than they did 20 years ago. If you or I were to be caught messing with the IRS, you know what would happen. We think that corporations should be held to the same standards. Write to your govern- ment representatives and let them know what you think. Save the Cultural Affairs Department so we can continue enjoying festivals at no charge or nominal prices.

[Editor’s note: At the time of this writing, the future of CAD is undecided. The demise of CAD is on temporary “hold.”]
FolkWorks newspaper is free - but producing it isn’t. Production, printing, insurance, postage, telephone, office and computer supplies, transcription, web design and support are some of the ever-increasing expenses.

FolkWorks has been around now for 4 1/2 years. You have come to rely on it being there as your primary source of information about the Folk and Traditional Arts - to inform you about new and exciting events that you would not hear about otherwise. Its extensive calendar, interviews, CD reviews and articles about current happenings connect L.A.’s diverse ethnic communities. We have developed a great writing staff, all of whom are volunteers and we know that you appreciate what they have to say.

There are lots of reasons that you value FolkWorks - we may not even know them all. We know that we distribute 11,000 copies. We know that a copy is frequently read by more than one person.

We also know FolkWorks cannot continue without your support. Throughout the month of May we appeal to all of you to tell us you want FolkWorks in your life by giving your financial support. Remember … FolkWorks makes a great gift, and your donations are tax deductible. Become a member at the highest level you can, commit to renewing your membership and encourage your friends to become members.

See page 21 for the membership form (and benefit details) to mail in with your check. Or, for your convenience, you can join online through our website www.FolkWorks.org.

AMAN FOLK ENSEMBLE CLOSES ITS DOORS

Called “America’s national treasure” by the National Endowment for the Arts, the Pasadena-base non-profit art organization AMAN Folk Ensemble, has officially announced it is closing its doors. Elimination of funding from sources like the California Arts Council, budget cuts among school art programs and presenter organizations, and a reduction in individual giving, are cited as the reasons for the closure.

Founded on the UCLA campus in 1964, AMAN was the first professional performance company in the United States to have a repertoire that included traditions from five continents: North America, South America, Europe, Africa, and Asia. AMAN’s founders were dancer/choreographers Leona Wood and Anthony Shay, and late music director, Phil Harland. Its mission has been to research, preserve, interpret, and perform traditional dances and music from the many cultural groups residing in the U.S.

Between 1964 and 2003 over 60,000 K-12 students, parents and teachers throughout Southern California were served through workshops and performances. AMAN’s early accomplishments include performing at Walt Disney World EPcot Center’s opening in Florida in 1982; in 1983, the company began its first international tour as U.S. official cultural ambassadors to seven countries in North Africa and the Middle East and in 1984, AMAN performed for the Olympic Arts Festival and Olympic Games opening ceremonies. AMAN has prided itself in being a theatrical production complete with authentic costumes, live music and talented dancers. “We thought about dancing with recorded music to cut costs, but that’s not who we are or what we do. None of AMAN’s performers or staff were willing to sacrifice the quality of performances just to make it through economic times like this,” says former Artistic Director, Rosina Didyk. Board Chairman, Michael Alexander, added, “I am afraid that AMAN may be just one of the many small to mid-size arts organizations that will have to close operations because of the end of significant grant funding from the California Arts Council, the philanthropic community directing more of their giving to human service needs in response to government cut backs in these areas, and the schools cutting back drastically on their programs that engage professional performing artists. It’s a sad commentary on our society.”

AMAN will complete its Spring 2004 season with “Building Family Bonds Through Dance” workshops with partner, Center for Non-Violent Education and Parenting in Echo Park, a program made possible through a grant from City of Los Angeles Cultural Affairs Department. The company will also sell the remaining costumes, along with a concert-sized cymbalom, Chinese lion drum, and Kuaqutil puppet. The consulting firm Paleo, is overseeing the wind-up of the company’s affairs and is working with teaching artists, Rosina Didyk, Dawn Dyson, Shiyamala Moorthy, Kristen Smitarowski, and Istvan Szabo, to find ways to continue the education workshops. In addition, AMAN board members and alumni, Madelyn Taylor and Ian Price plan to carry on the AMAN name and tradition by creating folk dance co-op, “Café AMAN,” a monthly multi-cultural dance and music social event. For general questions regarding AMAN, contact Maite Zabala 818-321-0071 maite@paleoco.com. For questions about “Café AMAN,” contact Madelyn Taylor 310-820-3527 madelyntaylor@hotmail.com or Ian Price 818-753-0740, Ianpriceby@hotmail.com.

The Board and Artists of AMAN wish to thank everyone who over the many years gave their time, talent, and financial support to the organization.
My interest in music has led me to learn about fascinating instruments and the people that created them. They are almost always individuals who think outside of the box. In this article, I would like to tell you about a famous Russian scientist of music, Lev Dmitrievich Theremin (1896-1993), a Russian prodigy who not only thought outside of the box but also “played” outside of the box. Lev, who later changed his name to Leon Theremin (Figure 1), had studied physics at the University of St. Petersburg and also music theory and cello at the Musical Institute. While working at a Soviet scientific think tank and conducting research on a device to measure the density of gas under pressure, he accidentally noticed that the device was sensitive to the motions of his hands. You may have noticed a similar phenomenon when you walk by a TV or an FM antenna and interfere with the reception. Hooking up earphones he discovered that the circuit produced a tone that he could control with the movements of his hands.

Even as a young cellist Theremin had already felt confined by the constraints of the symphonic orchestra. He had been a violin prodigy but her bowing arm was damaged as a result of her malnourished Russian childhood. She elevated the new instrument from being considered a novelty to the level of a serious virtuoso classical instrument. She gave hundreds of concerts throughout the 1930’s, 40’s and 50’s. She worked closely with Leon Theremin and most of the major improvements in the instrument were at her suggestion and insistence. In the 1940’s and 50’s the Theremin began to be used for sound-effect background-music in low budget mostly science-fiction movies. Clara Rockmore felt it beneath the dignity of the instrument and refused to participate. Thereminist Dr. Samuel Hoffman is therefore responsible for most of the Theremin music heard in the movies from that era. You can hear his Theremin in The Lost Weekend and the Oscar-winning Spellbound.

In 1938 Leon Theremin suddenly went back to Russia. It was reported that the NKVD (the predecessor of the KGB) kidnapped him and spirited him back to the USSR where he was sent to the labor camps for the crime of anti-Soviet propaganda. He was in the gulags and camps for seven years and then remained under house arrest until 1953. Many others say that he had skipped out on some rather large debts and returned to a different Soviet Union where he was no longer in favor. Still others say that he was a Soviet spy from the beginning, sent by Lenin to learn about American technology and to feel out what side the U.S. would take if there should be a war.

The Therrmin influence has continued. Robert Moog (Figure 9) built a Theremin from a kit when he was a teenager and continued to develop and manufacture the instrument providing him with the finances to develop the Moog synthesizer that changed the face of modern music. Lydia Kavina (Figure 5) is probably the best Thereminist since Clara Rockmore.

All of this is a rather extreme example of “thinking outside of the box.” The mechanics of most musical instruments allow you to communicate your information to the instrument so that it can produce the melody that you want (thinking inside the box). So what is that information? It is essentially pitch and volume (thinking outside the box). Theremin found a way to communicate that information that didn’t even require any physical contact (thinking outside the box). Besides thinking outside the box he also made an instrument that is literally played “outside the box.”

So keep looking for the underlying rules and structure in your music, think “outside the box” and of course stay tuned.

ON THE WEB:
Play a virtual Theremin at theremin.info/. Many Theremin links on this site. Available at www.amazon.com and elsewhere:
CD: Clara Rockmore - The Art of the Theremin (1998)
CD: Lydia Kavina - Music from the Ether: Original Works for Theremin

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the Los Angeles old-time & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica: mandolin, banjo & spoons. Roger has a penchant for trivia and obscure and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica, CA.
Potions & Precautions

Flu season has slpped away and allergy season rears as I write this column. Prescription drugs are all over the news, whether from Congress, Canada, or consumers’ cost complaints. So it’s as good a time as any to review the nutri-chemicals of voice, from herbs and vitamins to food and over-the-counter allies.

DISCLAIMER: All information is offered for educational purposes only. Nothing here should be construed as specific medical advice. Consult your healthcare practitioner for guidance appropriate to your individual condition and needs.

Nutrition is the foundation of everyday wellness, and there are few special recommendations for voice care. Folk music audiences tend to be well educated, so I will not review the basics of healthy eating. You do your best, and do so I. Just be sure to drink plenty of water—2 Q/ day is a good target, more if you’re athletic or work/ play outdoors. Temperature doesn’t matter. And alcoholic or caffeinated beverages don’t count.

In rehearsal, or song-swap is a good idea. Aged. So avoiding dairy products for at least a few hours before a concert, now support this as a guideline, if not an absolute. Vocal folklore has it that milk makes “mucus.” This is the truth a little more complicated: milk protein makes it harder for the body to keep normal mucous thin and easily managed. So avoiding dairy products at least a few hours before a concert, rehearsal, or song-swap is a good idea.

Diet is a bigger concern if your voice is suffering from acid reflux (see This Is Your Throat On Acid, Folkworks Jan/Feb03). TV scare-campaigns aside, this condition can be tricky to self-diagnose. But if your doctor advises you reduce acid, stay away from alcohol, caffeine, grease, hot spices, and peppermint.

Did that last item get your attention? Isn’t mint supposed to be GOOD for digestion, and isn’t it in all those cool-tasting herbal throat lozenges? More complexity!

Menthol (the active chemical in mint) actually irritates and dries mucous membranes, so what feels neat in your mouth is apt to make your larynx unhappier. Mint’s ability to relax of the digestive system is good for tummyaches and colic, but bad if esophageal valves are too weak and stomach acid is spilling back up toward the vocal cords.

For so your next cold look for citrus lozenges without menthol or any other painkiller. Feeling your illness unmasked will keep you from overusing the voice while it’s weak, and your singing will be healthier in the long run. Herbs that can reduce acid effectively include lemon verbena (cedron), a mild anti-inflammatory, and ginger, a warming stimulant that can benefit both the allergy and digestion. Echinacea has undefined benefit for the immune system and shouldn’t be used for more than two weeks at a time. When it comes to real colds, pseudophedrine is a more potent bug-killer, but can be too bitter and cold in energy for some people. Chamomile tea can trig- ger pollen-type allergies, but fenugreek may help defend from sinusitis.

Licorice is very common in alternative cold remedies and music-store throat-sprays. As far as I can tell, its benefit is from glycerine-like emollients that feel soothing just before they are swallowed (meaning, they don’t get near the vocal cords). If you like the flavor or the ritual of spray- ing your throat backstage, there’s no harm done, but the actual benefit is from the sources of C, and try a variety of formulas to see what works best for you.

If you are about to start a cold, an allergy, or anything else: Please let me know how you like the column, and if there’s a topic you’d like covered. Keep singing till then.

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at www.voiceofyourlife.com
Kerrville’s stages, any given year. This year’s lineup remained unannounced at press time. Things appear set for the 33rd annual spring workshop Marathon of workshops and music, though there was uncertainty last August after the festival’s new owners lost big, owing in part to heavy rains. Now, with full-time professional governance, it’s reverted to the old volunteer model. The future is tied to a successful Professional Development Program in Music for Teachers, offering a model to others to emulate.

While many go to Kerrville only for the evening main stage shows, the heart and soul of this festival, even more than most, is in the campgrounds. There, you find the abundance of talented people who flock here. Jam sessions pop up around campfires or anywhere, 24 hours a day, for 18 days.

Songwriting schools, music business seminars, hill country bike rides, canoe trips on the Guadalupe River, Sunday Folk Song Services, the annual competition and concerts for emerging songwriters are all part of Kerrville. Some stay the entire festival, enjoying the music, camping, the outdoors, and making new friends. Children have their own concerts and activities.

“Kerrvets,” as they are wont to be called, also attend the annual Wine and Music Festival (September 3-5).

Seattle offers the Northwest Folklife Festival, May 28-31, one of the nation’s largest free events. It was founded in 1972, the same year as Kerrville. An independent, nonprofit organization presents the annual Memorial Day weekend event and promotes cultural heritage as the most visible advocate of traditional arts in the Northwest region. Northwest Folklife offers educational and other public programs, and produces recordings, publications and exhibits.

The 74-acre Seattle Center, site of the 1963 World’s Fair, is its home. The open spaces and numerous indoor and outdoor performance areas are adjacent to downtown Seattle’s hotels and attractions. Thousands of regional and international artists share their traditions through music and dance performances, exhibits, demonstrations, and workshops. Utah Phillips performs a benefit for the festival on May 29. Other featured acts were unavailable at press time. But don’t let uncertainty stop you. This is a massive emporium of performance and folk arts where you can lose yourself in.

The Telluride Bluegrass Festival, June 17-20, is highly recommended and my personal favorite. Last year was the festival’s 30th anniversary, and it’s going strong. Where else can “festivarians” (the Telluride moniker) view a 600-foot waterfall, listen to the right of the stage, while enjoying 12 to 14 hours a day of great music for four straight days? The setting and event combine in one of the most memorable musical experiences you can have. Telluride is perched in a bowl of 8,000 feet, amidst the magnificent San Juan Mountains. And Southwestern Colorado is surprisingly close, just a day and a half by car.

It’s an especially friendly place with a supportive community, great campground jams and good food (and the town market makes healthy sandwiches). On-site vendors purvey stuff you’ll actually want to buy. Nonprofit booths to People beyond the handmade goods from South America. Others offer African rainsticks, Australian apparel, or quality musical instruments.

And if you’re under the impression that this festival is all bluegrass, don’t be. The 2004 year brings headliners like James Taylor or Emmylou Harris. Consecutive years, Mary Chapin Carpenter and Shawn Colvin played their official sets, then shared a late-night jamming session in tiny Elks Park downtown. Another cherished memory is the late John Hartford descending from the stage to stroll through the crowd, performing an hour withwireless mic and pickup on his fiddle.

Stalwarts include New Grass Revival alumni. Bela Fleck does a unique touch with the Flecktones, then joins ensembles led by mandolin wizard Sam Bush, Edgar Meyer, Jerry Douglas and others join Sam’s impromptu band of “Telluridians” performing from Mark O’Connor to Tim O’Brien. One year, Sam and company did two hours of Led Zeppelin. Another year they brought Bob Marley back from the grave. As always, the crowds got up and danced ‘til the wee hours and were still smiling the next morning.

This year’s lineup includes Lyle Lovett, John Hiatt, Guy Clark, Joe Ely, Natalie MacMaster, Peter Rowan, Del McCoury, Rodney Crowell, John Hartford and others.

Open mic and dance performances, exhibits, demonstrations. It’s a benefit for Saddle Up Therapeutic Riding Stable (www.saddleup.org) and Saddle Up Music Festival, May 29. Other featured acts were unavailable at press time. But don’t let uncertainty stop you. This is a massive emporium of performance and folk arts where you can lose yourself in.

The Saddle Up Music Festival offers a model to others to emulate.

The format is acoustic, folk, western and blues, four concerts on the main stage, three other stages with continuous entertainment, including a children’s stage and poetry, storytelling, an all-day western barbecue and a visual art show with western and outdoor themes. It’s a benefit for Saddle Up Therapeutic Riding Stable (www.saddleup.org) and a nonprofit that works miracles with handicapped and disabled children and adults. Acts are currently being booked for the all-day event in Lancaster, an hour north of L.A.

And don’t overlook the monthly mini-festival, the Listening Room Concert Series produced by Brett Perkins on the first Monday of every month over at WAMM, formerly the old KXLU. Consistently first-rate, Brett hosts five or six accomplished singer-songwriters you may not have heard, and should. Recently moved from a small theatre in South Pasadena to the spacious Aztec Hotel Mayan Room in Monrovia, it’s a must-go, once you’ve attended.

Similarly, Kulak’s Woodsesh in North Hollywood often feels like a microcassette festival, with a fine variety of acoustic talent on any given night. Established bands mix with rising talent, in abundance. Catch the live webcast if you can’t go (www.kulakswoodshed.com).

The last picks with a festival feel are NPR’s A Prairie Home Companion, aired locally on KPCC 89.3 FM at noon and 3 p.m., Saturday, and a little-known Friday evening TV lineup. Headlining the latter is Austin City Limits, the first ASCAP program and the Rock & Roll Hall of Fame, the National Endowment for the Arts highest award. Many don’t know we still have this, but every year, the Austin Independent School District’s ownership of PBS station KLRU, channel 51. Programming runs several weeks behind ACL’s national schedule, but every show airs, eventually.

Local PBS flagship KCET couldn’t decide they could carry one, or when, costing us at least one show. Instead, they air late night endless repeats of the same classical music video once a year.
By ENRICO DEL ZOTTO

Title: RITES OF RHYTHM

Author: JORY FARR

Publisher: REGAN BOOKS

Rites of Rhythm tells the story of the Cuban musical family. Author Jory Farr travels throughout Cuba interviewing people for who music was a way of life, a means to an end, and who, cuba, this means pretty much everybody. What we learn from this book is that the music unites people with each other and their past. Cuban young people “knew who they were, and they were confident of being able to take a place of importance within their culture”, Farr writes. For him this with his experiences using Afro-Latin percussion to perform myths and folktales for young people Southern California; “Visually every-where I went I was confronted with fear. For young people, especially those of color, who walk blindly into the future, the fear was real. Modern American life.”

Farr understands that from the 1959 revolution, the Cuban state and “the social, political, and economic policies made under ’59 have managed to destroy the old music system and its cultural roots.”

The Cuban musicians successfully touring the U.S., while they can’t get enough gigs to pay the rent (A reminder to support our own local music scene!). The music is nothing new. It was the music we heard as children, classic son and guaracha and boleros that all the old musicians played forever. But Ry Cooder, he promoted it well.”

From a western perspective, a few of the intriguing features of Balkan music, represented on Balkanalia include the preponderance of complex, irregular time signatures (5, 7, 9, 11, etc.) as well as the “exotic” scales derived from the Turkish modal system, a legacy of the Ottoman Empire which rules much of Eastern Europe for centuries. Under the Ottoman Turks, indigenous cultures were granted varying degrees of autonomy and religious freedom. Consequently, the Balkans remain one of the most culturally diverse areas of all of Europe with Christians, Jews and Moslems; ethnic Slavs, Greeks, Albanians, Turks, Vlachs, Romanians, and Roma living in very close proximity and sharing a rich musical and cultural heritage.

The instrumentation on Balkanalia reflects both older and more modern traditions found throughout the region, the ancient Rom (Gypsy) traditions of paired zurnas (double Reed shawm) & tupan (large drum) are featured alongside ensembles featuring gajda (chromatic bagpipe), kaval (end bladed flute), tambura (long neck lute), gudalda (pear shaped fiddle) and tupan from the South Slavic village tradition. Also represented are Greek & Romanian ensembles featuring santoori and cimbalom (“hammered” dul-cimer) alongside the Ottoman-derived oud and laouto (lutes) and western horn. Pat MacSwaney’s perspective is also no shortage of beautiful vocal music; Small acapella vocal groups include examples of male Croatian caroling known as klape and 3 part Bulgarian group singing derived from the tradition of women singing at sedyankas (working bees). There are also wonderful examples of solo singing accompanied by Slavic and Greek village ensembles as well as the highly energetic modern, urban Rom tradition typically accompanied by darabuka (goblet shaped hand drum), clarinet, violin, accordion and increasingly, synthesizer.

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

Just as last issue featured all Irish music, this one will feature four releases from the U.S., all with a traditional music influence, but featuring original songs as well.

The best of the lot is the most traditionally oriented one, featuring Dirk Powell, who in addition to being a part-time member of Tim O’Brien’s band, is also a fine multi-instrumentalist, particularly impressive on fiddle and banjo, and a solid singer. His Time Again [Rounder] (!) will almost certainly be remembered as one of the best records of 2004. It’s a collection of mostly traditionally songs of the Appalachians, and includes some field recordings he made of his grandfather in Kentucky in the early ’90’s, interspersed with Powell’s own performances. Traditional songs and instruments include ones from bluegrass, blues and old-time traditions, and a couple of excellent and compatible originals—darkly bluesy Waterbound, and My Love Lies in the Ground,” a ghost story sung by O’Brien. He’s not quite on the level of O’Brien as a singer (or of Darrell Scott, with whom he duets on one song), but he strikes just the right tone emotionally, and plays several instruments beautifully. Twenty tracks of rich Americana, complete with liner notes by Charles Frazier, the author of the book Cold Mountain.

It’s not often that I’ve talked about other publications in this column, but No Depression magazine deserves acclaim for being a guiding light in the folk music world. The magazine’s good too, has all the raw emotion of great country music with some of the more interesting commentary on the 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.

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WORLD ENCOUNTERS

BY VIOLA GALLOWAY

The main attraction:
Artist: DON COHEN
Title: FADO PORTUGUESE: SONGS FROM THE SOUL OF PORTUGAL
Label: WORLD VILLAGE
WWW.IMUMUSICSALES.COM

It's really a book, and though not the first one about the subject matter but certainly the definitive one: Whether you are a serious fan of fado or just curious, this book will work for you with its rare photos, song texts (complete with musical transcriptions and translations) and a CD with 26 songs in a very nice package. Fado is to the soul music of a country we generally do not know that much about, yet here we have a perfect guide in a man who has dedicated part of his life to the pursuit of it (fado means fate...). And if you have a chance to hear this retired attorney and history professor give a lecture, go by all means...you are sure to learn a thing or two. More info www.fado.org

Artist: WARSAW VILLAGE BAND
Title: PEOPLE'S SPRING
Label: NARADA
WWW.PIRANHA.COM

Called "hardcore folk" from Poland, this CD features at times emotional, joyful, and energetic music, and sometimes it is reminiscent of certain Scandinavian recordings. This is ancient, timeless, trance music, sometimes improvised, by six young musicians who play various fiddles and powerful drums, dulcimers, etc. There are wedding songs, Chassidic dances, love songs, polkas, traditional dances, and remixes by Polish DJs. A very beautiful work.

Artist: ETHIOPIQUES 17:
Title: TLAHOUN GESSESSE
Label: BUDA
WWW.CANTON-MONDE.COM

Unbeknownst to us, Tlahoun Gessesse is a legend, the voice of Ethiopia, and has been considered its greatest singer for many years, and here is finally a recording available for western audiences. This CD features tracks from the 1970's but the label is already planning another release. Tlahoun Gessesse recorded hundreds of songs with many bands, suffered harassment by the government during the reign of Haile Selassie as well as the successive one. There are familiar names to be found on this CD, as the popular Mulatu Astatke. And if you’d like to see him, he stills performs in Addis, albeit less often nowadays.

Artist: VARIOUS
Title: ROUGH GUIDE TO THE MUSIC OF ETHIOPIA
Label: ROUGH GUIDE
WWW.BUDA.COM

Disguised as a Rough Guide compilation, this is actually taken from the Ethiopiques series, so quality is assured. And it is a great overview for those you’d like to have an introduction to all styles of that country’s music. Folk, funk, jazz, soul – it’s all here in a balanced mix; from the Akemayetu Eshete, who’s been called the Ethiopian James Brown, to the signature tune by the Wallias Band, Aster Aweke, the greatest female singer, Tlahoun Gessesse, the most popular and soulful singer, Mahmoud Ahmed, who became known to the west in the 1980’s, and Mulatu Astatke, the amazing jazz man, as well as others.

Artist: BOBAN MARKOVIĆ ORKESTAR
Title: BOBAN I MARKO (BALKAN BRASS FEST)
Label: PIRANHA
WWW.BUDA.COM

Lots of brass for your next party from the gypsy part of Serbia, featuring the man who’s been consistently voted best trumpet musician of his community, this time with the added attraction of his 15 year old wunderkind son. The songs are mostly traditional, with a couple of nice surprises thrown in: a film track by A.R.Rahman (Bollywood composer) and a guest appearance by Frank London’s Klezmer Allstars. Definitely far removed from the military brass bands that inspired the gypsies originally.

Artist: KELSGANG CHUKIE TETHONG
Title: VOICE FROM TARA
Label: NARADA
WWW.CANTON-MONDE.COM

Narada: Chukkie (like many Tibetans) has never seen her homeland – she grew up and resides in India, where she studied her country’s musical traditions. Since today Tibet is very influenced by Chinese culture, she is trying to work against that from afar. This recording is neither like those hardcore traditional albums by the Gyoto Monks, nor new age but very joyful, and energetic music, and sometimes it is reminiscent of certain improvisations, will enjoy this well-packaged 2 CD set with lots of information.

Further listening:
ROUGH GUIDE: RAVI SHANKAR
VARIOUS: MASTERS OF THE ACCORDION (ARC)
LES FEMMES DE TETOUAN: SONGS OF REJOICING (INSTITUT DU MONDE ARABE)
YVAN TRUNZLER/DEBASHISH BRAHMACHARI: CHANT CLASSIQUE DE L’HINDE DHRUPAD (HARMONIA MUNDI)

If you can ever find it (not a new release):
Artist: TIGIST EJIGU
Title: AMBASSEL
Label: ETHIOSOUND
WWW.CANTON-MONDE.COM

A young Ethiopian, classically trained pianist performing haunting Ethiopian standards.

Most exciting upcoming release:
ROKIA TROARE: BOWMOBI, the future of African acoustic music.

Viola Galloway has been working in world music for many years and is currently the world music buyer for Amoeba Music in Hollywood.

VIOLA'S RESOURCE LIST
Book: World Music, a Very Short Introduction by Philip V. Bohlman
Magazines: The Beat (American), Songlines (from the UK), and Roots (formerly Folkroots)
Websites:
www.sternumusic.com (mostly African music)
www.bbc.co.uk (serious musicology plus world music links)
www.airtopop.org (NY-based radio show with links, information on concerts etc.)
www.maqam.com (Arab music)
www.greekmusic.com (Greek music)
www.pirinah.de (WOMEX, world music conference)
www.canzone-online.de (labels and releases not available in U.S.)
In the blues/roots music genre dominated by men, Mary Flower has been a press-performing women for over thirty years. Her adept finger style and lap style guitar work, her warm vocals and inventive songwriting have propelled her not only into the spotlight not only as a recording artist and performer, but also as a favorite instructor at numerous guitar schools and camps. Flower is currently based in Colorado, with a move to Portland, Oregon, quite imminent.

Flower’s primary musical influences are not particularly surprising, since they involve the individuals who are often credited as being cornerstones of the fingerstyle blues guitar genre. “Blind Blake will continue to entertain me. There’s a new 5 CD set of all his music just released by JSP in the UK,” she states. “They’ve since followed up with Willie McTell and Bill Broonzy. All great stuff.”

Flower is impressed by a number of today’s musicians who traffic in the country blues circles. “As far as contemporary players, there are too many to mention,” she notes. “How about Pat Donohue for starters? He’s been at the top of my list for 20 years.”

As upbeat as Flower is about the quality of today’s musicians, she is vastly more pensive in discussing today’s professional music scene in the folk/blues area. “The music business continues to depress and disappoint me. However, with the advent of the International Guitar Seminars and similar music institutions, I’m finding these pockets of highly informed and enthusiastic players. It’s a small but mighty group that continues to ignore mainstream radio and worship at the obscure blues altar.”

Defining ones own artistry is also a difficult area for most artists to articulate. Flower is no exception. “How someone else perceives my music fluctuates and I’m certainly my own worst critic.” She continues “I guess how I feel about my own music fluctuates and I’m certainly my own worst critic.”

Mary Flower started her career in the early 1970’s as a high school student in Indiana, and performed for several years as a duet partner with Katy Moffatt, touring the national college coffeehouse circuit. Flower took an extended sabbatical to raise her two children, but slowly trickled back into national prominence easily. She was also known as a founding member of the must-pronounce-it-correctly named Mother Folkers, a round robin aggregate of Rocky Mountain female folk singers. She left the MFs in the early nineties to focus on her solo career. Her third place victories in the 2000 and 2003 Walnut Valley (Winfield, Kansas) Fingerpicking Festival added to her credentials.

Another instrumental follow, Arkansas Ramble, a duet between Flower’s lap slide and fingerstyle maven Pat Donohue’s guitar. The recording closes with Dink’s Song, an unfortunately named traditional number arranged by Flower. The lovelorn female narrator of the lyrics is also given a nice harmony vocal, shades of the Boswell Sisters, by Flower, Mollie O’Brien and Chris Daniels. Dreams was hit for Bing Crosby in the early 1930’s, and Flower’s version captures the period without being slavish, and features a particularity beguiling guitar solo by Flower. Mississippi John Hurt’s Monday Morning Blues is indicative of Hurt’s gentle picking and singing style, but again, is definitely a Flower spin, the guitar work lovingly reminiscent of Hurt’s work, yet decidedly more intricate. Maplewood is an original Flower instrumental featuring six string banjo, Perrine and Leary and their happily histrionic performance. Another instrumental follow, Arkansas Ramble, a duet between Flower’s lap slide and fingerstyle maven Pat Donohue’s guitar.

Conversely, the album’s focus is on the quality of Flower’s original compositions. “How someone else perceives my music fluctuates and I’m certainly my own worst critic.” She continues “I guess how I feel about my own music fluctuates and I’m certainly my own worst critic.”

Although her recording work has been uniformly pleasing, Ragtime Gal moves to an even higher plane. Featuring six of her own compositions, the recording does a great job of exposing the multi-faceted areas within the fingerstyle genre where Flower places her art. Among the star-studded support cast rests the aforementioned Pat Donohue on guitar; Mollie O’Brien on vocals; Nick Forster on mandolin and upright bass; Gene Libbey on upright bass and Carla Scicky on vocals. But despite the gifted cast, the album focus is based on Flower and her talents: the strong, forceful fingerstyle and lap guitar work and her assured vocals.

The opening cut, River of Joy, is an original, a modern-life gospel tune with a timeless melody and words that demand reflection. It’s followed by her sprightly instrumental Hobo’s Hop, which features Matter Perrine’s tuba and Chaz Leary’s washboard, and sounds reminiscent of an old manual typewriter on this tune. One of the most intriguing tracks of the project is Flower’s take on Duke Ellington’s Mood Indigo. Flower’s version captures the heart of the piece while letting her own personal vision and style shine through. Dexter Payne takes a tasteful clarinet solo. Blind Willie Johnson’s Keep Your Lamp Trimmed and Burning is also given the Flower treatment. Wisely, no attempt is made to growl this one in tribut to the original. Instead, Flower plays some nasty lap guitar licks, and delivers the vocals in her own centered style. An old Tin Pan Alley number, Wrap Your Troubles In Dreams is given a nice harmony vocal, shades of the Boswell Sisters, by Flower, Mollie O’Brien and Chris Daniels. Dreams was hit for Bing Crosby in the early 1930’s, and Flower’s version captures the period without being slavish, and features a particularity beguiling guitar solo by Flower. Mississippi John Hurt’s Monday Morning Blues is indicative of Hurt’s gentle picking and singing style, but again, is definitely a Flower spin, the guitar work lovingly reminiscent of Hurt’s work, yet decidedly more intricate. Maplewood is an original Flower instrumental featuring six string banjo, Perrine and Leary and their happily histrionic performance. Another instrumental follow, Arkansas Ramble, a duet between Flower’s lap slide and fingerstyle maven Pat Donohue’s guitar.

THE COFFEE GALLERY BACKSTAGE
2029 N. Lake, Altadena
Reservations and information – (626) 398-7917
www.coffeegallery.com
Saturday, May 22 • 7:00 pm • $12.50
Reservations are suggested
For more info and to purchase CDs:
www.backcountryrecords.com
for Chris’s “Saints and Sinners” CD
www.dennissrogerreed.com
for Dennis’s “Little King of Dreams” CD
ALLONS, FAIRE LA MUSIQUE
POR LA JOIX DE VIVRE!

A PAIR OF FESTIVALS WITH CAJUN AND ZYDECO MUSIC AND DANCING

By Larry Wines

The Long Beach Bayou Festival (www.longbeachfestival.com) — formerly the Southern California Cajun & Zydeco Festival — is scheduled for June 25 through 27, at the Queen Mary Event Park, 2230 Adato Rd. in Long Beach (90802; 562-436-3511). The 15th Annual Cajun Creole Music Festival in Simi Valley (www.rotaryclubofsimiunrisue.caujan.com) precedes it on Saturday and Sunday of Memorial Day weekend, May 29 and 30, on three acres of lush grass at Santa Susana Park, at the corner of Stearns and Los Angeles Avenues. Both festivals feature Cajun and Zydeco music, and some bands that rarely make it to the west coast. The native music of the Cajun and Creole peoples has been described as “a vibrant mix of sights and sounds, featuring instruments like accordions, fiddles, and washboards. Dancing is always encouraged.”

Arts, crafts and tasty Creole cuisine are offered. You may wonder why a region with Spanish and Mexican heritage is able to support two events with Cajun and Creole roots. Though the French were a late arrival, as late at 1719, and were evicted by the British, causing their move to then-French Louisiana in 1765. The Creole people were there waiting for them, dating to 1719, and were “gens libres de acadian,” or free people of color. Creoles enjoyed higher legal and social status than enslaved blacks. Deculus explains, “The upwardly mobile Creole class and the population of the city early on were close social kin.”

The Long Beach event includes plenty of workshops and seminars on the music and culture, and dance lessons. There’s plenty to learn. Cajun is an abbreviation of Acadian, the region of Canada from which the French settlers were expelled in 1755, causing their move to then-French Louisiana in 1765. The Creole people were there waiting for them, dating to 1719, and were “gens libres de acadian,” or free people of color. Creoles enjoyed higher legal and social status than enslaved blacks. Deculus explains, “The upwardly mobile Creole class and the population of the city early on were close social kin.”

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Robert Fogelson’s description of a 1920’s Los Angeles still rings true 80 years later. Los Angeles is, more than ever, characterized by ethnic diversity and socioeconomic diversity. UCLA is a case in point. Nestled between the privileged neighborhoods of Westwood, Brentwood, Beverly Hills, and Bel Air, UCLA appears to many Angelenos as distant and removed, an ivory tower cordoned off from the real world.

The UCLA Ethnomusicology Archive—the third largest archive of its kind in the country—has long preserved and provided access to music from ethnically diverse populations. Since its inception in 1961, the Archive has acquired many unique collections of field recordings from around the world and has been noted for its service to the discipline of ethnomusicology. Now, in an effort to address the overarching divide between UCLA and Los Angeles’ communities, and to expand the Archive’s California and Filipino collections, the Ethnomusicology Archive and Kayamanan Ng Lahri Philippine Folk Arts (KNL) have embarked upon project entitled “Archiving Filipino-American Music in L.A. (AFAMILA).”

This yearlong UCLA in LA funded partnership is already producing tangible results: community members are donating their personal collections of unique Filipino-American recordings to the Archive, Archive staff are working to make available field Filipino holdings more accessible to the public, and plans are in the works for an AFAMILA festival to be held at UCLA in May 2004. Additionally, AFAMILA ethnographers have been actively documenting Filipino community events and venues in L.A. This past September 6th and 7th ethnographers recorded and documented the 12th annual Festival of Filipino Arts and Culture (FFAC). Presented by the Association for the Advancement of Filipino American Arts & Culture (Fil-AM ARTS) the annual FFAC event brings together artists, musicians, dancers, and others with an interest in Filipino traditional and/or contemporary artistic expression. Since then, AFAMILA ethnographers have documented a host of other jazz, pop, indie rock, kulintang, and rondalia performances.

But why document Filipino-American music? What presence does the Filipino-American community have in L.A.? According to the 2000 Census, Filipinos are the second largest Asian population in the country. Additionally, within Los Angeles County there are 260,158 Americans of Filipino descent, or 2.7% of the total LA County population of 9,519,3381. Finally, at UCLA, there are 1,217 Filipino-American students (both graduate and undergraduate), or 3.7% of the total student body in 2002. In short, as the Ethnomusicology Archive expands it purview to document, preserve, and provide access to music from around town as well as from around the globe, the dynamic and growing Filipino-American community is one that deserves our attention.

Interested in learning more about AFAMILA or upcoming music events in the Filipino community? Contact archivist John Vallier at archive@arts.ucla.edu

SELECTED AFAMILA LINKS

UCLA Ethnomusicology Archive: http://www.ethnomusic.ucla.edu/archive/

Kayamanan Ng Lahri Philippine Folk Arts: http://www.kayamanan.org/

UCLA in LA: http://la.ucla.edu/

Advancement of Filipino American Arts & Culture (Fil-AM ARTS): http://www.filamarts.org/

Filipino American Library: http://www.filipinoamericangrbl.org/

1 http://factfinder.census.gov/servlet/BasicFactsServlet
FANTASTIC FUN FESTIVALS

APRIL 29- MAY 2
VILLAGE OF TALES OJAI
STORYTELLING FESTIVAL
Asst. Ojai, CA 805-666-8907
www.pgo.org/village.htm
Performance to Grow On
Bill Harfy (Massachusetts), Dovie
Thomason (Maryland), Len Cahal (Rode
Island), Brenda Wong Aoki (California), Bil
Lepp (West Virginia), Jan Cogan
(California).

APRIL 30- MAY 2
MID-STATE BLUEGRASS FESTIVAL
California Mid-State Fairgrounds
Paso Robles
209-755-2544 banjolady@caltel.com
www.midstatebluegrassfestival.com
The James King Band, Cache Valley
Dilfers, Lost Highway, Side Saddle & Co.,
Ron Spaets & Within Tradition, Grat
Dudels and more.

MAY 1-2
15TH ANNUAL PACIFIC ISLANDER FESTIVAL
Ken Malloy Harbor Regional Park
25820 Vermont Ave.
Harbor City, Wilmington, CA
Kai's Pau 714-968-1785 or Sharon Paulo
213-473-0624 kaispau@qnet.com
www.heccu.org/members/pisc/index1.html
Traditional sounds of the Marshall Islands
and the Micronesian communi-
ty of Marshalllese. Jebwa, a sacred war
dance by a visiting troops from
the Republic of the Marshall Islands.

ADAMS AVENUE ROOTS FESTIVAL
Between 34th and 35th Streets,
Normal Heights, San Diego
619-282-7833
 normalsights.org/events/notsfestival/2004
Lou & Peter Berryman, Curt Boutorse,
Hank Bradley, Tomcat Courtney, Paul
Geremia, Fred Gerlach, Kenny Hall,
Larry Hawks, Mary McCaslin, Mark
Spero and more.

CLAREMONT SPRING
FOLK FESTIVAL
Larklin Park
660 N. Mountain, Claremont
909-987-5701 www.claremontfolk.org
Elian, Prairie Flowers, Jim Beolf, Trubeline, Limberijn Batts
Band, Paint a Rose, Dobby McClahty, Atwater & Donnelly, Bryan
Bowers, Piny Creek Woods and more.

MAY 6-9
PARKFIELD BLUEGRASS FESTIVAL
Parkfield, California
805-937-3595 pkfieldbluegrass@att.net
www.parkfieldbluegrass.com
Lynn Morris Band (Virginia), The Chris Jones Coalition
(Nashville), The Fox Family (Nashville), Chris Stewart and
Backcountry (So. Cal), The Southside Band (Lompoc) and more.

MAY 8
SAM HINTON FOLK HERITAGE FESTIVAL
Grossmont College
8801 Grossmont College Dr., El Cajon 858-566-4040
858-566-4040 SDFH@san.net www sdfheritage.org
Recko Obara, Skulpin, Bill Dempsey & Cosmoy Allen,
Dennis Roger Reed Kate Mcleod, Fred Sokolow & Friends,
Ron Dayg, Fred Sokolow, Brantley Keams, Ross Arrman, Jacki Breger,
Bob Holter, Mike Mahaney & Friends, Ken Geyron plus dancing
and more.

VALLEY CENTER ART & MUSIC FESTIVAL
Valley Center Park and Recreation
28248 Lila Rd., Valley Center (in northern San Diego)
760-749-8852 Vicipark@aol.com
www.valleycenterparkandrecreation.com
Laurel Canyon Ramblers, The Silverado Bluegrass Band, Susie
Glaze & Her Eight Hand String Band, Lighthouse, The Brombies,
and more.

MAY 14-16
CALIFORNIA AUTUMNARAB GATHERING
Mendota High School
1993 Balboa Ave, Mendota
650-804-2049
www.californiaauntarab.com
Mike Serger, Bryan Bowers, Les Gautsham-Zook, Evi Bluzenin,
Julie Davis, Ron Hall, Adam Miller, Carey Dublett, Ray Frank,
Barney Gezzi, Pete Daigle, Erik Hoffman, Tina Louise Barr and
Julie Davis, Ron Wall, Adam Miller, Carey Dublett, Ray Frank,
Mike Seeger, Bryan Bowers, Les Gustafson-Zook, Skip Garnett and His
Waddie Pal, John Murphy’s Carolina Special, Dirk Powelf Band,
Michelle Nixon & Drive, Weller Brothers, Bluegrass
Patrons, Pine Mountain Railroad, Ron
Sprays & Within Tradition, J.D. Crowes &
the New South, Paige Mountain Railroad,
Mountain Heart, Carolina Road.

MAY 16
TOPPANGA BANJO FIDDLE CONTEST
and FOLK FESTIVAL
[see Page 13]
Paramount Ranch, Agoura
818-382-4819 www.toppanga.banjoandfiddle.org
Border Radio (Western Swing), Desert Sage (Groovegrass), Heart
Of Groove (Bluegrass), Susie Glaze, Sandi Castileberry & Ron
Dayg, Fred Sokolow, Brantley Keams, Ross Arrman, Jacki Breger,
Bob Holter, Mike Mahaney & Friends, Ken Geyron plus dancing
and more.

MAY 21
ASIAN & PACIFIC ISLANDER OLDER ADULT FESTIVAL
Angie's Place
255 S. Hill St., Downtown Los Angeles (Hil St. courtyard)
213-623-4832 x227
Pagentry of the Philippines, Guam, Samoa, Korea, China, and
Japan. Traditional folk dancers and choral groups.

MAY 27-30
STRAWBERRY MUSIC FESTIVAL [SOLD OUT]
www.strawberrymusic.com

MAY 28-31
NORTHWEST FOLKLIFE FESTIVAL
[see Page 6]
Seattle Center
300 Harrison St, Seattle
206-685-7300 folkinfo@nwfolklife.org
www.nwfolklife.org

MAY 29-30
15TH ANNUAL SMII VALLEY CAFUN
CREOLE MUSIC FESTIVAL
[see Page 11]
Santa Susanna Park
Los Angeles Avenue and Stearns
Simi Valley
www.cajun2004.com
Doug Legacy & The Zydeco Party Band, The Leroy Thomas Band,
Terrance Simien & The Zydeco Experience, Beausoleil with
Michael Doucet, Lisa Haley & The Zydekat, Thos & The Zydeko
Pattel.

JUNE 12-13
SANTA BARBARA IRISH FESTIVAL
Antonette 805-667-4343

JUNE 17-20
CALIFORNIA BLUEGRASS
ASSOCIATION FATHER’S DAY BLUEGRASS FESTIVAL
Nevada County Fairgrounds
Grass Valley
Suzanne D’Onno 209-293-1599
hbgbreakdown@volcano.net
www.chautauqua.org
Michelle Nixon Drive, Cabin Fever, Laurie
Lewis, Rick Jannerson & Cooper Canyon,
Gilson Brothers, Chris Sturt & Backcountry,
Contintental Divide, Bluegrass
Cardinals Reunion, Skip Garnett and His
Waddie Pal, John Murphy’s Carolina Special, Dirk Powelf Band,
Michelle Nixon & Drive, Weller Brothers, Bluegrass
Patrons, Pine Mountain Railroad, Ron
Sprays & Within Tradition, J.D. Crowes &
the New South, Pine Mountain Railroad,
Mountain Heart, Carolina Road.

JUNE 18-20
HUCK FINS JUBILEE
Mojave Narrows Regional Park
18000 Yates Road, Victorville
909-780-8180 www.huckfin.com
Ralph Scruggs and family and friends,
J.D. Crowes & The New South, Berline,
Crazy and Hickman, The Dillards,
David Parmeley & Continental Divide,
Laurie Lewis, Lust Highway and more.

JUNE 19-20
GREAT AMERICAN IRISH FAIR & MUSIC FESTIVAL
Long Beach, California
818-901-0230 allyn@irishfair.org
www.irishfair.org
Irish Music, Song, Dance and Sport.

JUNE 25-27
KATE WOLF FESTIVAL
Black Oak Ranch
Laytonville, California
805-781-5390 liveoakfest.org
Joan Baez, Greg Brown, The David Bromberg Quartet,
Rosie Sorret, Jimmy LaFave, Tom Paxton & Anne Hills,
Nina Gerber, Jennifer Berzcan, Chris Smithler, Maura O’Connell,
Peter Rowan & the Rowan Brothers, Ruthie
Foster w/Cyd Cassone, Paul Kamm & Eleanor
MacDonald, The Waybacks, Peter Rowan & Tony Rice,
Jeff Kalin Band, Peter “Mudcat” Ruth, Steve Earle & the
Bluegrass Dukes, Banana Slag String Band, Mary
McCaslin, & Christine Kane.

LONG BEACH BAYOU FESTIVAL
[see Page 11]
Queen Mary Events Park
1126 Queens Highway, Long Beach
longbeachbayoufestival@hmsroadst.com
Keith Frank & The Soileau Zydeco Band, Walter Mouton
& The Scott Playboys, Andre Thierry & Zydeco Magic,
The San Diego Cajun Playboys, Bonne Musique Zydedco
Band and many more.

SUMMER SOLSTICE FOLK MUSIC FESTIVAL
[see Page 13]
SoDa University
26080 West Mulholland Highway, Calabasas
818-877-7777
www.musicfestival.com/festival/2004/Solstice
Nightigale, bohola, Monk, Turtle Creek, Domino, Blue Ghillies,
Seamus Connolly, Cathy Brown, Jacky Ch BALL, Brad Leithsch, Jim
Beolf, Christina Ortega, Tom Cortez, Tom Arsworthy, Susie
Glaze, dancing and more.
KEEPING FOLK MUSIC ALIVE FOR THE NEXT GENERATION

22ND ANNUAL SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL

We are teaching a new generation about traditional folk music and we hope that they will be so excited about it that they will go out and take lessons and carry on the musical traditions.

— CTMS Executive Director Elaine Weissman

BY SUSIE GLAZE

Every June since 1980, the California Traditional Music Society has been producing their celebration of the summer solstice with the Annual Summer Solstice Folk Music, Dance and Storytelling Festival, taking place since 1991 on the beautiful and park-like grounds of Soka University of America in Calabasas, California. Offering all-day live concerts, a multitude of music workshops, three dance stages, a free children’s festival, crafts fair and camping, this is truly a festival made for the entire family.

The CTMS Solstice Festival is billed as “the largest teaching-oriented gathering of its kind in the nation.”

Folk artists from all over the United States, Canada and Europe are present to perform, demonstrate musical legacies from all cultures, teach workshops and hold jam sessions. This festival has become even more significant due to recent cutbacks in pub-

lic education. It provides an unusual opportunity for children to learn about their musical legacy of traditional folk music, through actual hands-on exposure to multicultural art forms. In 1992, CTMS inaugurated a special children’s area, offering kids the chance to explore instruments, singing and dancing, storytelling, and instrument-making workshops.

CONCERTS

Daytime concerts begin on the outdoor Swan Lake Stage at 10:00am on Saturday and continue on until sundown on Sunday. Evening concerts include a “Friday night opening event” and Saturday contra dance, and an 8:00pm gala concert featuring the Irish band Bohola and French Canadian/Contradance band Nightingale.

WORKSHOPS

“Listen, watch and imitate: that’s how traditions are passed on.”

The blend of music and dance and bluegrass music event, and it’s a first-rate one-day festival. The setting is splendid, amidst the western movie “town” of the old Paramount Studios Ranch, now part of Santa Monica Mountains National Park.

Kelly McCune & Border Radio, Heart of Grass, Desert Sage, Susie Glaze and Sandii Castleberry are among dozens of scheduled performers, and as always, the contestants – over 100 instrumentalists and singers – include some who will arrive as unknowns and leave with admirers.

The Main Stage hosts contests and some invited performers, and festival goers arrive to enter at the 9 a.m. opening to place beach chairs and blankets on the expansive lawn. The other venues are the Dance Stage, the crammed Railroad Stage, and the Pavilion Stage, a favorite where the entire audience is shaded. Schedules for all four are printed in the event program, and catching the acts you want to see involves migration and tough choices.

For some, the Dance Stage is enough, with live music for English country dancing, Irish set dancing, international folk dancing, Appalachian clogging, Quebecois/Irish English, Balkan/Greek/Bellydancing/Scandinavian Dance Party with fiddlers Peter Michaelsen, Irene Myers and Sandii Castleberry and Ron Daigh offer a “History of Country Music Through Songs.” Bob Flesher presents “Clawhammer and Minstrel Banjo,” Mike Marsala presents a tribute to “The Man in Black: Johnny Cash.”

DANCE PROGRAMS

Live music will greet you on three dance stages. One can learn contradance, clogging, Quebecois/Irish English, Balkan/Greek/Bellydancing/Scandina-

vian music demonstrations, to tunes for tin whistle, Irish step dancing, including everything from fretted dulcimers, cowboy and vaquero music, and Sandii Castleberry and Ron Daigh offer a “History of Country Music Through Songs.” Bob Flesher presents “Clawhammer and Minstrel Banjo,” Mike Marsala presents a tribute to “The Man in Black: Johnny Cash.”

Tickets are available only at the gate, for $10.00, ages 18-65, $5.00 ages 10-17 or over 65. Children under age ten are free, and it’s $7.00 for each contest-

ant in the competitions.

This event has an especially informative web site (www.topangabanjoj(fidle.org) and specific questions can be sent to info@topangabanjojfidle.org, or call their hotline at 818-382-4819.

THE FREE CHILDREN’S FESTIVAL EVENTS

This series continues from last year, offering concerts and sing-alongs, as well as hands-on opportunities for chil-

dren to learn and play on loaner instruments available at most of the workshops. And this year a special work-

shop area has been added featuring Gary Allegretto’s Harmonikids – Harmonica Fun For Children.

CRAFTS FAIRE

On “Craftsfaire Row” artisans of all kinds display hand-crafted musical instruments, books, jewelry, clothing, and one can buy performing artists’ recordings as well as check out the consignment booth containing instru-
ments for sale. There is also a raffle offering many fine musical instruments, as well as a one-week vacation package to Asheville, North Carolina. Overnight camping on the festival grounds available to ticket holders includes a Friday and Saturday night open potluck dinner.

TICKETS AND PRICES:

(Ticket price is per person, per day) $22 (Advance) $25 (Gate)

Children 12 years and under are admitted free to this festival when accomp-

ained by an adult ticket-holder. Student Day Tickets: Students must be 13-

22 years of age and must present a photo ID. Student tickets can be pur-

chased at the Gate only.

Parking is $5 per car per day – parking for evening events is free. All of the festival facilities are handicapped accessible.

For more information, call The California Traditional Music Society at 818-817-7756 and visit www.ctms-folkmusic.org for the full workshop schedule.

TOPANGA BANJO FIDDLE CONTEST

BY LARRY WINE

The Topanga Banjo Fiddle Contest, on Sunday, May 16, is much more than its name implies. It exists since 1961, it toasts itself as Southern California’s premier old time and bluegrass music event, and it’s a first-rate one-day festival. The setting is splendid, amidst the western movie “town” of the old Paramount Studios Ranch, now part of Santa Monica Mountains National Park.

Kelly McCune & Border Radio, Heart of Grass, Desert Sage, Susie Glaze and Sandii Castleberry are among dozens of scheduled performers, and as always, the contestants – over 100 instrumentalists and singers – include some who will arrive as unknowns and leave with admirers.

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This event has an especially informative web site (www.topangabanjojfid-

dle.org) and specific questions can be sent to info@topangabanjojfidle.org, or call their hotline at 818-382-4819.

writer who writes and performs in the style of Patsy Cline. She has her own band, plays L.A.’s club scene, and subsequently went to Nashville to write some of country music’s biggest hits. She’s currently writing and performing in the country music genre.

This festival is meticulously well organized, but it draws such a deep talent pool that no spot goes wasted. Scheduled performers and contestants alike recognize the sophistication of their listeners and prepare and rehearse with hope-

ful anticipation. Many create sets with historical or singular themes, seeking to educate as well as entertain.


Folk singer-songwriter and cowboy poet Ken Graydon always applies his marvelous baritone and 12-string dexterity to a thematic set. He’ll reprise his obscure and charming “Sea Songs of the Pacific.” Last year he drafted yours truly, along with Doug Moon, former lead guitar for Captain Beefheart, as his backup singers – about two minutes before we went on stage.

But the essence here is the contest. It offers an abundance of specific prizes, and each performance is carefully judged. In recent years, the marvelous Darrington Family has deservedly carried away most of the prizes, individually and collectively, as the bluegrass/roots answer to the Osmonds or the Partridge Family. As always, they’re certain to face talented competition this year.

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ant in the competitions.

This event has an especially informative web site (www.topangabanjofid-

dle.org) and specific questions can be sent to info@topangabanjojfidle.org, or call their hotline at 818-382-4819.
TOPANGA BANJO • FIDDLE
CONTEST & FOLK FESTIVAL
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Paramount Movie Ranch, Agoura Hills

Over 100 Contestants, Folk Singing, International Dancing, Folk Arts Booths, Children’s Activities & Jamming Musicians!
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• 3 PROFESSIONAL BANDS:
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  DESERT SAGE (Bluegrass Band)
  HEART OF GRASS (Bluegrass, that is!)
• INTERNATIONAL DANCING - All live music! Watch or join in?
• JAMMING, BRING YOUR INSTRUMENTS! FOOD AVAILABLE OR BRING A PICNIC!
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VOLUNTEERS NEEDED - GET IN FREE!
EMAIL: info@topangabanjofiddle.org
HOTLINE: (818) 382-4819

$1 OFF WITH THIS AD

LIVE OAK FESTIVAL

Live Oak Festival spans a diverse global range of musical genres from contemporary folk to bluegrass, West African music to polka and zydeco, and offers something for all passionate music lovers.

This year the reason to go is the lineup, the lineup and the lineup!
The Festival opens Friday, June 18th with The Sizzling Pandoliers (Caribbean Steel Drum Music), The Duhks (Americana, folk and Celtic), Tom Russell (Americana singer/songwriter) and Brave Combo (polka salsa twist rock party).

Saturday will showcase Sara Lee Guthrie and Johnny Irion (contemporary folk), Kelly Joe Phelps (singer/songwriter and guitarist), Quetzal (East L.A. roots rock), Adrienne Young (Americana singer/songwriter), Lavay Smith and her Red Hot Skillet Lickers (swing and jump blues) and Buckwheat Zydeco (King of Zydeco).

Sunday there will be appearing the following: Left of Memphis (eclectic rogue folk), Prince Diabate (West African kora), The Persuasions (a cappella legends), Inga Swearingen (jazz vocalist), the Dirk Powell Band (old time) and the Rowan and Rice Quartet (bluegrass).

Full festival tickets are $110 ($105 over the web); adult day tickets are $35 ($33.50 over the web); kid’s full festival tickets are $30; kid’s day tickets are $15. A $15 parking fee will be charged for vehicles (RVs and large buses over 22 feet are $30) wishing to park in the main camping area. Free parking is available in the lower parking area for those camping on-site. Day parking for cars with fewer than three people is $5. Please carpool!

Please check out our website at www.liveoakfest.org for updates and additional information. You can also contact KCBX at (805) 781-3030 for tickets and additional information about this year’s festival. Come experience Live Oak, restore your creative soul and create memories to last a lifetime.
**Folk Happenings at a Glance**

**June 2004**

<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></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td><strong>THE LEGENDARY VIETNAMESE GUITAR</strong> (SE)</td>
<td><strong>OPEN MIKE (OGM)</strong></td>
<td><strong>IRISH SESSION (OGM)</strong></td>
<td><strong>SCOTTISH (OGD)</strong></td>
<td><strong>POLISH (OGD)</strong></td>
<td><strong>CONTRA (OGD)</strong></td>
<td><strong>AL-ANDALUS TO JERUSALEM:</strong> <strong>SANTA BARBARA IRISH FESTIVAL (SE)</strong></td>
</tr>
<tr>
<td><strong>FLORICANTO DANCE THEATRE &amp; SUSIE GLAZE and FRIENDS (SE)</strong></td>
<td><strong>UKRAINIAN SONG &amp; DANCE FESTIVAL (SE)</strong></td>
<td><strong>MUSIC FESTIVAL (SE)</strong></td>
<td><strong>BLUEGRASS FESTIVAL (SE)</strong></td>
<td><strong>VIETNAMESE ZITHER (SE)</strong></td>
<td><strong>Belly Dancing (OGD)</strong></td>
<td><strong>African (OGD)</strong> <strong>Belly Dancing (OGD)</strong></td>
</tr>
</tbody>
</table>

**Check out details by** **Special Events - page 32**

**SE:** Special Events - page 32
HOW TO FIND YOUR DREAM FIDDL E

BY CAT REED © 2004

I must have been about 19 years old when I decided that it was time to get my Dream Fiddle. Money was no object. I was willing to pay upwards of $50-55! I went to every flea market, pawn shop and read every newspaper advertisement with the words “antique” or “fiddle” in it. I want a DEAL, you know, maybe even luck out and find some rare Italian instrument gathering dust somewhere that the seller didn’t know they had. I searched and searched and ended up at the home of a gentleman in San Francisco who fixed and sold used fiddles. When I walked into his living room there were instruments lining all the walls. I was in awe. He picked out some fiddles in my price range and I tried them all. There was not a bad sounding one among them, or so I thought.

After much trepidation, I settled on one that I loved the sound of and it was a hard decision because they all sounded so good. It had a label inside saying it was a Stradivarius and the guy even threw in a bow and case. I was thrilled and couldn’t wait to get home to play. Alas, when I brought it home, it was as if the wee for the few strings had not been accurately changed and my fiddle was not suitable for the instrument entirely. The tone was completely non-resonant. What had sounded so wonderful in the man’s living room now sounded crass and dull. The fingerboard was crooked, the strings were too high, the bridge too flat, and the pegs had to be turned with a wrench. And to add insult to injury, the instrument seemed to have mood swings. One day it would sound really bad with mysterious bursts and hums and then the next day it would sound a little better. I thought it was my playing. I thought I was going crazy. Okay, maybe I’m exaggerating a little, but I definitely had a bad case of buyer’s remorse.

NOTICE WHAT THE ROOM IS LIKE

A few weeks after my ill-fated purchase, one of my fiddle gurus, George (Smoke) Dawson, came to visit. I showed him my new instrument and explained to him the problems I was having. He asked me a bunch of questions. What was the room like where I first tested it? I told him the room had 10-foot ceilings and wooden floors and there were fiddles everywhere. He laughed and laughed. It seems that all those instruments were tuned to the exact pitch so that the room acted as a big resonating chamber with hundreds of strings picking up the note I was playing, amplifying it sympathetically and sending the sound back to my ears. “The oldest trick in the book,” he said.

THE LABEL

Unless you can get a reputable shop to give you a letter guaranteeing that the label is authentic, don’t believe the label. George looked at the “Stradivarius” label and admonished me, “Don’t you know they’ve been counterfeiting violins for so long that even a good counterfeit, which this isn’t, is worth a lot of money, even now.

LOOK AT THE WOOD AND THE CRAFTSMANSHIP

Then he had a good look at my new purchase, before he even played it. He thought this was so strange. “Why would it matter what an instrument looked like?” I asked, “It just mattered what it sounded like, right?” (Hey, I was only 19!) He said, “It is a man’s ego.” The craftsman must make it and a fine craftsman will only use the best materials. Go into a private room or perhaps a darker instrument. Go around to the best shops in your area and give each shop a price range so that you can never stop learning about the violin: about what goes into making a good one, and about how to play one well.

RENT OR BORROW YOUR FIRST INSTRUMENT

Finding the right violin is a very personal thing. Unless your grandfather left you one or someone can loan you one, you will need to acquire a decent student instrument when you decide to take up the fiddle. Having learned from my mistakes over the years, when my students ask me about getting an instrument, I tell them to consider how long they’ve been playing. They need to have had enough experience playing to know what kind of instrument is best for them. And do not settle for anything less. Also, I explained that a student rent a fiddle for a year or so and that they casually try a lot of instruments before they seriously look for a good instrument that they will want to have for a long time. Most music and violin stores have cheap and easy rent-to-buy programs. This can work out well, because you can end up with a decent instrument that you can either turn in at the end of your contract, or buy to use as a second fiddle (for traveling, or camping).

WHAT'S THE DIFFERENCE BETWEEN A FIDDL E AND A VIOLIN?

The easiest way to describe the difference between a violin and a fiddle is to say that it’s really the style of the music being played on the instrument. Violists play from written music, while fiddlers play music “by ear.” This is just a general rule, but is a good description in most cases. Some people would add that the bridge and strings on a fiddle may be different than on a violin, but that’s not even necessarily true. In other words the instrument is the same in either case. So if you are going “Fiddle” shopping, you are indeed looking for a “Violin.” The word violin is from the Italian word, violino while the word fiddle is from the Gaelic word fiddil, which is the Irish, Scottish (and American Folk) name for the Italian instrument. Some people insist on calling the instrument a violin in all cases because the Italians invented the prototype from which the modern violin descended. I think it is just fine to call it a fiddle.

HOW MUCH SHOULD I SPEND?

Good violins are a great investment, not only because they bring you great joy in the playing of them, but also because they appreciate in value and actually get better over time, unlike most things. (I’ve never had any regrets when I’ve taken the time and money to buy a good instrument). That isn’t to say that you can just go into a shop and pick any nice looking, high quality instrument and have it be right for you.

HOW TO FIND THE RIGHT FIDDL E FOR YOU

Most shops will allow you to take instruments out for a “test drive,” (by leaving your credit card number as security). They know that if you take out a great instrument at a fair price, you are most likely going to fall in love with it and won’t be able to bring yourself to return it. (This has happened to me). They know they are selling not only the instrument, but also their reputation. Some shops will let you trade up to a better instrument later on, and will give you a credit based on the first purchase towards a more expensive instrument if you eventually want something different.

TAKE A FRIEND

Go around to the best shops in your area and give each shop a price range so that you are choosing from at least 3 or 4 instruments at each shop. Be sure to look at the instruments: at the wood and craftsmanship. Go into a private room or perhaps a darker instrument can be made to sound good perhaps for a little while by using tricks, such as a very resonant room, and/or putting the soundpost in just the right spot. But any variation from that spot and it will show you what it is really like.

He proceeded to criticize my instrument. The scroll was poorly executed, the purfling was uneven and the fiddle seemed to weigh too much. He also showed me that the wood used was inferior. The fingerboard, friction pegs and chin rest were not real ebony, rosewood, or boxwood but were a stained “mystery” wood. The bridge was large and clunky and did not sit properly on the face and was made of soft, inferior wood. The spruce on the face was wide and uneven and the back and sides had no character, no flame. He showed me the soundpost and explained that it was in the wrong place and had probably moved. This is what he had contributed to the moodiness of the instrument. Also, there were probably some small cracks, loose glue joints or bass bars that were adding to the buzzing problem, especially as I took the instrument from the relatively wet humidity of San Francisco to the dryer climate of Northern Sonoma County.

GO TO A REPUTABLE SHOP OR MAKER

He also wanted to know where I’d gotten it. Did I go to a violin shop or dealer? He told me a reputable violin or music shop will stand by their instruments. There will be there tomorrow and next year if you have a problem or a complaint. The instruments they sell will be set up properly and will be easy to play.

THERE'S A LOT TO LEARN

I’ve learned quite a bit about fiddle shopping since then. The first lesson is that you can never stop learning about the violin: about what goes into making a good instrument, and about how to play one well.
RIDING THE TIGER
REMEMBERING FEBRUARY 8TH, 2004

By Uncle Ruthie

He is looking for his cap. He is looking for his favorite shirt. He can’t find his jacket. It is the week before his birthday and he can’t find these articles of clothing because I have stolen them, along with his mallet, gouge and a small unfinished wooden sculpture.

All of these items are now hidden away at the Workmen’s Circle on Robertson Boulevard, a few blocks away, where, on February 8th there will be a giant surprise 80th birthday party for my husband, sculptor Stan Schwartz. When he is not looking for his stuff, Stan is re-reading a flyer thumbtacked onto the kitchen cupboard. It says, “SHALOM / SALAAM SING-ALONG—An Afternoon of Arab and Israeli Music for Children of All Ages—Featuring SMADAR HOLEDET & ASSAF AL-KIPAN.” There is only one flyer like this in the world, because this event and these people do not exist. The date on the flyer is February 8th, and the flyer is the brilliant work of Kirsten, at the Workmen’s Circle. Stan looks at the flyer often, without enthusiasm, but says nothing because he knows this is an event I would not miss, involved, as I am, with children’s music. He also consoles himself with the happy anticipation of the family dinner at Jar, his favorite restaurant, on February 9th, (his actual birthday). (There is an old saying: “He who rides with the happy anticipation of the family dinner at Jar, his favorite restaurant, on February 8th, (his actual birthday) can’t possibly miss, involved, as I am, with children’s music.”)

And the afternoon arrives. Guests are there all day and at one-thirty Stan enters the door of the Workmen’s Circle to eighty smiling faces singing Happy Birthday: I run to the piano to accompany my friend Jill (a “fellow” teacher), as she sings a loving birthday greeting to Stan to the tune of The Wheels On the Bus.

The room looks beautiful. Stan asks where the Israeli and Arab women are and pretended to be devastated that they do not exist. He is really surprised! The food from L.A. Spice is awesome. Everyone eats and eats and then it is time for the program. Eric Gordon, director of the Workmen’s Circle asks everyone to give their full attention to the artists, and they do, for a whole wonderful hour.

Eric explains that the first performer, singing his favorite song, will be Stanley Schwartz—not the Stan sitting before you, he says, but an actual clone of Stan, developed in the secret laboratory of the Workmen’s Circle, as a weapon of mass destruction of the Bush administration.

And I come slowly forth from my hiding place. I am wearing Stan’s cap, Stan’s shirt, Stan’s jacket, Stan’s work pants (he has no others), Stan’s shoes, and I am carrying his mallet, gouge, and the unfinished sculpture. I actually look like him! My friend Lou Varoujan plays his guitar as I sing: "I have led a good life—full of peace and quiet..."

I shall have an old age, filled with rum and riot! I have been a Nice Noy; wed to Peace and Study, I shall have an old age—Rahlad Coarse, and Bloody! I have never cut throats—even when I yearned to—Never sang the dirty songs that my fancy turned to— I have been a Good Boy; done what was expected... I shall be an old man—Loved, but Unregretted!!!!

Stan loves the songs, the guests love the song, and I never change my clothes till I go home!

The program, with our favorite musician friends commences. Fred Sokolow, virtuoso on all instruments, and his talented fourteen year old son, Zak, sing and play on banjo and guitar. J.P Nightingale sing Everybody’s Beautiful to Someone—a hippopotamus love song.

Dan Crow and John Wood knock out a hilarious and slightly racy story of Stan’s life, using classics from the Stone Age and the Fifties. Ross Altman sings his wonderful song Papa Had to Start All Over a poignant reminder of a political period many of us have lived through.

Tina Marquez sings the spiritual Plenty Good Room, her voice sending chills up our collective arms.

Eric Gorden sings Meine Ruhe Platz (My Peaceful Place), a song of struggle, and there are tears in the room... I cry at the piano.

Pete Mc Cable, a gifted songwriter sings a song he has written for today, about Stan’s sculpture, The Animals at Stan’s. The animals at Stan’s are made of wood. Oh, yeah, I’d live there if I could.

This song brings down the house. Lou Varoujan, of Cal Trax Studios, band leader, recording artist, and song-writer, sings a love song for Stan and his clone.

And Tiana ends the program with the poignant Today as we all join in.

The program has ended. All live music, lots of joining in, and now there is an open mike, with family members and friends praising and gently roasting the birthday boy, who makes a hilarious speech at the mike, and then catches up on the lives of all his friends.

As requested, there have been no presents, except one bottle of very fine wine. In honor of Stan Schwartz’s birthday, over one thousand dollars has been added to the modest coffers of the Workmen’s Circle.

The party is over...it has exceeded my wildest expectations...and everyone goes home feeling good. I am happy to dismount from the tiger. I collect my five dollar bet.

So why have I written a column like this? Because I hope some of you will also plan live music parties like this. As we keep getting older, we keep accumulating more stuff, stuff we don’t really need, and the people of the world, and some in our own community, keep getting poorer. In Mexico there is a custom to give gifts when it is your birthday. And we who make music already know what a wonderful and perfect gift live music is at any party.

See you at Stan’s 90th!!

Love, Uncle Ruthie
THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CDS FOR MEMBER PREMIUMS.

PLEASE CONSIDER DONATING YOUR SUPPORT.

(SEE BELOW FOR MEMBER BENEFITS)

Caroline Aiken, Unshaken
Ara G, Let's Party
Balsheesh Boys, The Balsheesh Boys Randal Bays, Out of the Woods
Blarney Rabbles, Blarney Rabbles
Claddagh The Irish Times
Kathy Buys, Mapless Journey
Liz Carroll, Lake Effect
Rodney Crowell, The Last Kid
Lila Downs, Border
FolkScene V3
For Old Times Sake, For Old Times Sake
Green Linnet, 25 Years of Celtic Music
Green Man, Green Man
Richard Greene, Hands Across the Pond
Kate and Katy, Sleepless
Jim Lauderdale & Ralph Stanley, I Feel Like Today
Michael Niedelmen, A Fiddler's Notebook

Katy Moffatt, Greatest Show on Earth
Katy Moffatt, Midnight Radio
Bruce Molsky, Poor Man's Trouble
Old Mother Longbranch, Branching Out
Kristina Olsen, The Truth of a Woman
The Tipplers, Under the Crescent Moon
Dolly Parton, Little Sparrow
Dennis Rowley, Red
Little King of Dreams
Round the House, Round the House
Round the House, 'til the week ends
Chris Stuart, Angels of Mineral Springs
Sol Y Canto, In Todo Momento
Wicked Tinkers Banger for Breakfast
Yuval Ron Ensemble, Under the Olive Tree

FolkWorks is a non-profit 501(c)(3) organization. Dedicated to promoting Folk and Traditional arts (music, dance, storytelling and folk art) throughout the greater Los Angeles area. This is accomplished in a variety of ways, but foremost through the publication of this newspaper. FolkWorks also presents concerts and produces an annual weekend dance festival and forms partnerships with many like-minded organizations in support of the entire community.

WHY BECOME A FOLKWORKS MEMBER:
• You love FolkWorks concerts
• You love the FolkWorks newspaper and want to keep it going
• You want to support the Folk/Traditional Arts
• You need a tax deduction
• You want discount tickets to FolkWorks concerts
• You want to get a gift CD
• You want a business or tribute ad in the paper
• You want to come to the FolkWorks annual party

Do it now. We need you to support the Folk/Traditional arts 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!
In this series of articles we have been making our way through the body from the head to the toe. Low back pain is the most common musclo-
"lokal" problem in the country. The lumbar region is the only part of the body that can be 'pay attention' to it. The lumbar region can pay frequent visits to the physician. If you think of the muscles as being similar to "guy wires" that hold up a tent, then a picture easily forms of what can happen if one of those wires is too tight and anoth-
er is flapping in the breeze. The tent may collapse. As certain patterns are repeated over and over again, certain muscles get tighter and tighter. This pulls the entire body out of balance and subsequently creates pain, which could make you feel like col-
lapsing! The ideal sitting or standing posture has an erect spine with "soft" neutral joints. If you are a musician, consider how you play your instrument - how contorted you might be when you are really getting into the music. Consider an evening of playing- tim music and the constant repetition of certain parts of your body. How twisted is your body?

Certainly, mindfulness of appropriate posture helps, but this often takes a back seat to other responsibilities. The lumbar area serves as a conduit for energy flow and affects all the systems of the body. The primary purpose of stretching is to undo all those contorted positions. The primary purpose of stretching is to relax muscles. An added benefit is increased comfort, prevention of overuse injuries, and balance between muscle pairs (i.e. all your guy wires are even and have just the right amount of tension, they’re happy.)

These active-isolated stretches are only two of the many effective flexi-

bility exercises useful for the lumbar region.

Jerry Weinert is a health educator, nurse massage therapist and string bass
player from Tucson, AZ. He is co-author of two health and wellness books. The stretching illustrations are from his first book, Head To Toe: A Manual of Wellness & Flexibility. Southwest Wellness Educators: 1-888-527-2200

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CAFÉ Z & CINEMA Z AT THE SKIRBALL -WWW.SKIRBALL.ORG

Café Z features outdoor live music performances every Saturday from
12:00 to 2:00 p.m. The series presents outstanding local musical talent, including jazz, African, Eastern European and mariachi ensembles, among others. No reservations are necessary.

CAFÉ Z: MUSIC
May 8—Ashley Maher and Friends, World beat
Ashley Maher is a Canadian-born singer-songwriter now living in Los Angeles. Her music combines African rhythms and percussion with
jazz, folk and rock influences, and intricate vocal arrangements.

May 8—Baksheesh Boys, Balkan dance
Fronted by UCLA linguistics and ethnomusi-
cology graduate Angelina Rodel, the Baksheesh Boys perform traditional songs and dances from the historic regions of Macedonia and Thrace, located in southeastern Europe. Singer Rodel is joined by band members Bill Lanhier on bass, Linda Kodaira on violin, Pat MacSweeney on tambura (long-necked lute) and kaval (end-blown flute) and Summers on darabuka (goblet-shaped hand drum).

June 5—Dos Vientos, Flamenco
Dos Vientos is a guitar duo featuring Gabriel Lautaro Osuna and Jacobo Carranza, both of whom have performed extensively in the famous, so-called “gypsy caves” of Granada, Spain. Carranza has taught and performed at the International Festival Flamenco, the largest flamenco festival in the United States, while Osuna has performed extensively throughout Germany and France.

CINEMA Z: FILM
QUEEN OF THE GYPSIES: A PORTRAIT OF CARMEN AMAYA
Saturday, May 22, 7:30 p.m.
This rich documentary traces the life of the legendary flamenco dancer Carmen Amaya, who dazzled Hollywood and the world with her diverse rhythmic footwork and became the first Gypsy to gain international renown. Directed by Jocelyn Ajami. In English, Spanish and French with subtitles. (2002, 80 min.)

Saturday, June 12, 7:30 p.m.
AN IRISH EVENING: LIVE AT THE GRAND OPERA HOUSE BELFAST
Featuring the Chieftains and Special Guests
Top Irish band the Chieftains—with musical director and fellow guest including Nancy Griffith and Roger Daltrey and dance by Jean Butler of Riverdance—perform in their hometown, proving that they are the most vibrant force in both traditional and nontraditional Celtic music. Filmed for Irish Television, the soundtrack to the film won a Grammy Award for Best Contemporary Traditional Album in 1991. Directed by David Donaghy. (1991, 60 min.)
I am not a Finn, but I have played one in a movie. [Robert Towne's Without Limits, a bio-pic about the long-distance runner and Nike founder Steve Prefontaine, if you must know]. I have also had the good fortune of tagging along with my scientific husband during one of our frequent collaboration with Finnish physicists. Because of my interest in art and design (and time spent studying with Finnophile architectural historian David Gebhard), my daughter and I spent a fair amount of our time traveling around to visit various examples of Finnish architecture. I dragged that poor girl into medieval churches, modern buildings by Alvar Aalto, all of the Eliel Saarinen structures I could find, and finally to Seurasaari Open-Air Museum, which was far more to her liking. Houses dating from the 18th and 19th centuries were brought from around Finland to Seurasaari Island, which is accessible by footbridge. There are polyglot docents dressed in costumes appropriate to each building (or complex of buildings) who explain how the inhabitants of that area and period lived, demonstrated some of the dances and technology, and teach handicrafts. In one farm compound we learned how to make a toy sheep from a pine cone, some twigs and a tuff of fleece.

In order to see an example of a Finnish folk interior, you needn't travel that far. Believe it or not, there is a mock-up of a provincial home from the region of Pohjanmaa (Ostrobothnia) in Pasadena on the grounds of the Pasadena Historical Museum at the corner of Walnut Ave. and Orange Grove Blvd. The building itself was a Swiss chalet-style redwood garage moved to the spot to house the collection. It is the only museum of this kind outside of Finland, and was donated by the Finnish Consul, Y. A. Paloheimo and his wife in 1974, and fitted out to contain an example of the style of home containing a "tupa," or large living room where one slept and cooked, as the central focus of the house. This form gained prominence in the 17th century, replacing the so-called "smoke cabin," which had no windows or chimney, but let smoke out of the building through wall or ceiling vents. Entering the building you come immediately to the obligatory (and it is obligatory) sauna. The sauna has been integral to Finnish life since time immemorial (Nestor, a Medieval Ukrainian historian, mentions Finnish saunas in 1113), and is a combination health/hygiene/well-being/social experience. The best day I spent in Finland was midsummer at the lake house of friends and their relatives, and a significant portion of the day was spent in and out of the sauna - stoking it up ridiculously hot, experiencing the special kind of steam that comes off of the hot rocks, and whacking ourselves with birch twig-and-leaf bundles before plunging into the lake. Good stuff. The "tupa" itself is a warm and welcoming space well lit by windows and containing a corner hearth that does double duty as a cook stove. In the opposite corner of the room stands a 19th century double-decker bed and containing a corner hearth that does double duty as a cook stove. In the opposite corner of the room stands a 19th century double-decker bed enclosed by curtains on each level. There is a loft area, reached by a ladder, and beyond it is another room. This particular building is typical of the Ostrobothnian style from western Finland.

The house is furnished with an assortment of useful objects from all over Finland. Above the fireplace area are poles for hanging up the rings of rye sourdough bread. The collection of tools and implements includes a butter churn, a cheese-baking board, buckets, ladles, a saw, and (my favorite item) a large birch-parasitic fungus that is attached to the ladder to be utilized as a pillar. Since birch trees are extremely plentiful in Finland, they have developed many ways to use birch bark. The holdings at the museum include ladles, candlesticks, boxes and baskets, slippers, a knapsack and a shepherd's horn.

Objects particularly representing the specialties of Ostrobothnia include special chairs carved as bridal gifts, a dowry chest, a spinning wheel (the distaffs were typically ornately carved and used as engagement gifts), the particular style of rag rugs on the floor, and the striped woven textiles ("naamu," "steinen" and "sillimapyyhes") which cover the beds.

Another of my favorite objects is from Karelia (the eastern part of Finland, and birthplace of their saga, The Kalevala). It is a long, narrow embroidered linen cloth which serves as a communal napkin across the laps of those seated at a bench. The oldest object is a wooden mortor with a stone pestle (used to crack rock salt) from the 13th century. I have by no means exhausted the catalog of furniture and other household items. If you wish to visit the Finnish Folk Art Museum, they are located at 470 West Walnut Street, Pasadena. The telephone number is 626-577-1660. It is part of the Pasadena Historical Museum and is open for tours Thursday through Sunday from 1:00 to 4:00pm.

On Sunday May 16th from 11:00am to 5:00pm, the Pasadena Historical Museum (of which the Finnish Folk Art Museum is a part) is one of the participants in the MOTA (Museums Of The Arroyo) Day when all of the Museums Of The Arroyo (including The Gamble House, the Southern California Historical Society/Lummis Home, The Southwest Museum and Heritage Square) are open all day long free of charge, provide activities and refreshments, and include shuttle service between the museums. This year's theme celebrates the literary heritage of the L.A. area over the last hundred years. Activities at The Gamble House will include crafts for children drawn from The American Girl's Handy Book, an appearance by Kathleen Thorne Thompson, author of Greene and Greene For Children, as well as calliope music. At the Lummis Home and Garden, Joseph Stoddard, author of Pasadena Sketchbook, will be painting in watercolors. And Kevin Connolly, who wrote Month By Month in a Water Wise Garden, will be on hand to sign his book and answer questions. There is a Mercado planned for the Southwest Museum, with artists selling a variety of wares from papel picado to jewelry and textiles, and food, music and folkloric dancing.

INFORMATION:
MOTA Day hotline: 213-740-8687 or www.museumsofthearroyo.com
The Gamble House, 4 Westmoreland Place, Pasadena 626-793-3334
Heritage Square, 35 Homer St., Los Angeles 626-499-0193
Lummis Home and Garden, 200 East Ave.43, Los Angeles 323-222-0546
Pasadena Museum of History (and Finnish Folk Art Museum) 470 W. Walnut St., Pasadena 626-577-1660
Southwest Museum, 234 Museum Dr., Los Angeles 323-221-2164

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

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THE SUMMER SOLSTICE FESTIVAL

Every spring it happens. Someone says, “Have you ever seen a Resplendent Quetzal?” They snarl and I whimper. Ever since my life stopped revolving around school schedules, it’s revolved around the Festival. Other people have Christmas, pro-football, opera, and elk season; I have the Festival. Or does the Festival have me?

I don’t ask that question anymore, but my astonished friends do. As I tout the Festival’s music and dancing, they counter with volcanoes and rain forests. I drool but remain staunch. I describe the lovely SOKA campus that houses our Festival – the oaks, the mountains, the great blue herons feeding their noisy chicks.

“Have you ever seen a baby heron?” I challenge. “Have you ever seen a Resplendent Quetzal?” they snarl and I whimper longingly but don’t give up my Festival.

Note that I said “my” Festival. That’s the whole point of my refusing to show up on June 27th and I say gently, “I hope you can re-schedule.” I’m getting married June 26th and I say to the Festival, “I have the Festival. Or does the Festival have me?”

As I waited in line, I watched the people with interest, then with awe. They all seemed to know each other. They greeted with hugs and handed each other sheet music, books, and records, quite as if they’d expected to see each other. Someone named April cried, “There’s the new baby” and they all surged towards a woman and her tiny bundle. People asked, “Have you seen Rena? Barry?” and answers were prompt: “She’s running late, he stopped for bagels.” How did they know?

It was perfectly amazing to me. I had a lot of friends, if you judged by my Christmas card list, but they were scattered all over the world and few of them knew any of the others. It was nothing like this mass of hugging, sharing, caring friends and I found this new way rather appealing.

My Festival chores were finished before the gates opened so I had both days to myself. Since I didn’t sing, dance, or play an instrument, I just wandered from one workshop to the next. I listened to songs I didn’t know and instruments I’d never before. I watched Irish dancing till my shins and calves ached in sympathetic. I eavesdropped on conversations about hoots and jams and watched volunteers toting water and emptying trash. One monitored port-a-potties. She had skewered rolls of toilet paper onto a broom handle which she brandished merrily at passersby and crowed, “I have the most important job at the Festival!” Everyone seemed so happy; not the keyed-up hysteria you’d find at Disneyland, but a deeper contentment, the joy of realized expectations, the enthusiastic anticipation of more to come.

I started that festival knowing one person and finished knowing two – impressive, no? The second one was Ross Altman, who sang on stage and captured my heart. I followed him to song workshops for two days and eventually, as a reward for constancy, I guess, he invited me to the Santa Monica Folk Music Club.

That was a major turning point in my life and the beginning of my devotion to the folk community. Most of the people I’d seen at the Festival were there – the new baby and his parents, the woman with the toilet paper, April, who had started the club, and, of course, Ross — and they were still borrowing, lending, and returning things.

By the next festival, I had lots of friends and every year since then has brought more. The Banner Committee I work on has so many long-timers that the Festival is like a family reunion.

One year I met an old friend in a story-telling workshop. As usual, when it was my turn to emote, I chickened out. “You haven’t changed much,” she chided as we join the crowd outside. Just then Randy walked by and asked if I’d seen Joel. Marcia, gesturing at her accordion, said, “Great workshop!” Three people said, “Hi Valerie,” two announced “It’s time for Sally’s workshop,” one said “Diane’s looking for you,” and my favorite singer-songwriter chided as we join the crowd outside. Just then Randy walked by and asked if I’d seen Joel. Marcia, gesturing at her accordion, said, “Great workshop!”

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.

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THE SUMMER SOLSTICE FESTIVAL

...that reminds me...

by Valerie Cooley
WELCOME TO THE CONVERSATION

A CONVERSATION WITH
BESS LOMAX HAWES - PART 4

W ecome to the conversation This is the fourth and final segment of our conversation with folklorist Bess Lomax Hawes. If you are just joining us, we hope you will look back on our web site (www.FolkWorks.org) to catch up on the first three parts. Utah Phillips wrote a wonderful song called All Used Up. The last verse goes Sometimes in my dreams I sit by a tree / My life is a book of how things used to be / And kids gather round and they listen to me / And they don’t think I’m all used up / And there’s songs and there’s laughter and things I can do / And all that I’ve learned I can give back to you / I’d give my last breath just to make it come true / So I’m not all used up. In this conversation with a living legend, we have tried to practice what Utah preaches, inviting Bess to give back to us at least some of what she has learned in a life devoted to folk music. Bess is 83 years old and comes from Texas, a state now inextricably identified with a nonstop execution machine, neocolonial wars and the worst repression of civil liberties since the red scare of the 1950’s. She reminds us that it was not always thus, that there is a progressive tradition that once flourished in the Lone Star State, of which she and her late brother Alan, her late father John, and her good friend San Diego folk singer Sam Hinton are shining examples. In the words of an Ernest Tubb classic, I’d still waltz across Texas with her.

[Silent note: In the interview that follows, Bess is referring to a set of books which we were browsing through, Masters of Traditional Arts, volume 1, A to J, and Masters of Traditional Arts, volume 2, K to Z, a biographical dictionary edited and compiled by Alan Govenar. They contain historical folkloric material that came out of the National Endowment for the Arts, the governmental agency where she had worked.]

FW: All right. Well, there’s one name in this book that I have a lot of warm feelings about, near the end of the book, Arthel Doc Watson.

BLH: Yes.

FW: Page 663.

BLH: Lovely man.

FW: He was given a National Medal of the Arts.

BLH: Oh yes.

FW: It was during your tenure I believe.

BLH: That’s right. He did a beautiful set. We had an argument.

FW: You had an argument with the people on the board or with Doc Watson?

BLH: No, with Doc Watson.

FW: What was the argument about?

BLH: He wanted more sound back to himself. They have all these little things that they put on the stage now that look like reverse speakers. They use the same sound back to back…

FW: Yes, monitor speakers.

BLH: I think the standup microphone and the monitor speakers have totally combined to affect performance.

FW: In what fashion?

BLH: Well, it made you stay still. You gotta be on mike all the time.

FW: Oh, I see.

BLH: And you’ve got to be listening to yourself all the time. You don’t even know if that’s what you sound like.

FW: So he wanted more sound.

BLH: He wanted more of that. I didn’t want to get into too much of a fight with him, because he’s blind. He probably has a different hearing mechanism then I have developed by now. Besides, he’s a pretty distinguished fellow. I happen to be hipped on this particular topic.

FW: Oh really? So you actually got into it with Doc.

BLH: Oh yeah. I got into it with all of them.

FW: Oh, I see. So you helped manage, in a sense, manage the stage when they would come to Washington.

BLH: Right. Right. We always had a professional director, but I reserved the right to blow up the sound man from time to time. They’re probably better now, I haven’t done this in a long time. The advent of rock and all of the increased noisiness caused an awful lot of sound people to lose their ears. They were really deaf and they’re the ones that got deaf. They would be sitting there with big smiles, and everybody around them…

FW: I see. It bled over into folk music, too.

BLH: Oh yeah. Oh sure. Everybody wanted to be as loud and drive everybody else out.

FW: Oh, I see.

BLH: They also began to want it to be loud.

FW: Well, I know that Arthel Doc Watson, for example, at the Ash Grove—Ed Pearl’s folk club—he didn’t have an amplified guitar. It was straight acoustic, and now in the last 20 years or so, he’s plugged in like everybody else.

BLH: That’s right. I tried very hard to talk him out of it. I wanted him to do a piece or two on acoustic just to show how he had developed.

FW: He didn’t want to do it, so he didn’t.

BLH: That’s right. I’m very purest on that issue. I really am. My worst story is going to an outdoor festival where there were no amplifiers on stage all in a line, and they were taking turns. Nice program. Different kinds of fiddling. Big audience. I couldn’t hear anything. I went over to the sound man and I said, “What’s the matter with the sound?” He said, “It’s fine.” He said, “Listen to it,” and he gave me his hearing thing, I said, “Well, I’m not hearing it that way.” I went down in the audience and people were beginning to pack up and leave. Finally, I went backstage and I said, “You know, something’s wrong with the sound.” It turned out that the man hadn’t turned the switch on. It was going back to the performers.

FW: The performers could hear it fine.

BLH: Could hear it, and he could hear it fine, but none of the audience.

FW: Oh, I see, but it wasn’t going out to the audience. The triumph of monitor speakers.

BLH: That’s right.

FW: I see.

BLH: Yeah. I think it does that. It dulls your sense of acute hearing, and also as a kind of direct result, we let machines do it for us.

FW: All right. Let me ask you, before we leave here, what do you feel proud of in terms of a life dedicated to both making and preserving people’s music in this country? I mean you came out of a very fortunate background to do it.

BLH: Absolutely. I feel very proud of the number of people that write me nice things and say how much they got from me. Everyday I get letters and things. It’s very, very rewarding. I feel proud of this.

FW: These books?

BLH: These books. Not the books themselves, but the program that went behind it and getting it going. It was very hard to do. It had to have money. It had to have state money raised for it. It had to have all kinds of complications that I didn’t know anything about when I got into it. It was a long, hard fight. It’s still going on. I don’t know whether it’ll go on or not if the Endowment gets much more…

FW: Cut.

BLH: Cut. And maybe it shouldn’t. I don’t know. Maybe we should start thinking of other ways at this point. When I was in the Endowment, I kept thinking to myself, “What could we do besides give money? Someday we’re going to get cut,” I said to myself. What are the important things that need to happen to make all these artistic forms be as healthy as they can be in this country? You don’t want to prop them up, but you want them to be healthy and as long as the people want them to be that’s all that matters.

FW: Well, it’s a constant battle.

BLH: It is. Very complicated.

FW: I know how hard it is just to make a living for one folksinger.

BLH: That’s right. Absolutely. And the material is so interesting and it’s so good for kids, and it’s so good for grownups. I don’t understand why it’s such a hard battle. It seems like we ought to, we’ve gone a little bit further, but then I think we really have gone a lot further. This is a lot further to have gone.

FW: This is a wonderful document, a biographical dictionary of every
If folk music had royalty, the Mammals would be heirs apparent. Two members of the hottest young string band to emerge from the Northeast in years have folk pedigrees. Tao Rodriguez-Seeger, 30, is the grandson of folk’s most illustrious and iconoclastic icon, Pete Seeger. Ruth Ungar, 26, is the daughter of uber-fiddler Jay Ungar, of “Ashokan Farewell” fame, and singer Lyn Hardy. Roundout the rascally trio from upstate New York is songwriter-guitarist-drummer Michael Merenda. 26. He is, by comparison with his bandmates, an upstart - but his background inrock and ska adds greatly to the irreverent hippedness that makes this band so much fun. The band’s name was chosen in large part to distance them from any notion of aristocracy. What larger circle could they draw than to callthemselves merely mammals?

“I like it because it’s so open-ended,” says fiddler-singer Ungar. “There’s nothing specific; it means nothing as far as what we’re going tophy. Some people don’t like that, but I do; it’s about as inclusive as you can get.”

Rodriguez-Seeger, a nimble, swashbuckling banjo player, also loves the permutation the name implies, to be anything, play anything. He adores the raw grace and homespun aesthetics of traditional music as much as any Seeger, but what he loves most is the freedom he feels within its trusty old melodies.

“The way I like to describe our approach to traditional music is ultimate respect, zero reverence,” he says. “We have this passion and respect for where it comes from, why it is the way it is, and why it’s survived; but we don’t pay any lip service to that ‘supposed to be played this way’ stuff. We can do it, if we’re sitting in at an old-time session where everything’s been played straight, we can do that and enjoy it. But we can also really take it out there. That’s what I love about these guys; they have no fear to take the music somewhere that might make some people feel uncomfortable.”

Judging from their high romp of a CD, “Evolver” (Humble Abode Sound, splintering into so many little genres trying to break the new sound. That’s why Merenda thought up the slogan for their bumper stickers, one that perfectly captures what these rattle-rousers are up to: “Trad Is Rad.”

“Rock is in tough shape,” he says. “Everyone’s racing for the Next Big Sound, splintering into so many little genres trying to break the new sound. What I find more interesting - and more radical - is stripping it down, getting old-time music actually is, how driving and raw. A really honkin’ banjo supplies more tension than plugging your Strato into a Big Muff. That’s what ‘Trad Is Rad’ is getting at: coming full circle.”

Scott Alarik is the principal folk writer for the Boston Globe, folk critic for the public radio news program Here and Now; and author of the Black Wolf Press book “Deep Community: Adventures in the Modern Folk Underground.” He is also a folk singer and songwriter who performs regularly at coffeehouses near his home in Cambridge, Massachusetts.
FolksWorks

The mission of the Idyllwild Arts Foundation is to promote and advance artistic and cultural development through education in a beautiful, natural environment conducive to student personal growth. This non-profit organization is composed of the Idyllwild Arts Summer Program and the Idyllwild Arts Academy. The Summer Program provides arts instruction and experiences of the highest caliber to a diverse student population of all ages and abilities. Established in 1950, the program offers intensive hands-on workshops in music, dance, theater, visual arts, writing, filmmaking and Native American arts to students from ages 5 through adult. Performances, lectures, concerts, poetry readings, and art exhibits (including a Native American art gallery) are offered throughout the summer and are open to the public.

The Academy, which operates during the traditional school year, provides pre-professional training in the arts and a comprehensive college preparatory curriculum to a diverse student body of gifted young artists from all over the world. www.idyllwildarts.org/root/summer/program/aac/s_prog/aac_cat.html for further information: summer@idyllwildarts.org, or 909-659-2171, ext. 365

TRADITIONAL/FOLK ARTS WORKSHOPS
Block Printing of India (July 5 & 6), Chetna Mehta
Papel Picado (July 7 & 8), Rosemary Sosa
Oaxacan Wood Carving/Painting (July 12 - 16), Jacobo Angeles Ojeda
A Taste of Folk Music (July 16 - 18), Sandii Castleberry and Ron Daigh
Vietnamese Watercolor on Silk (July 19 - 23), Ming Quang Phan

Native American Arts Arts and Archaeology Festival (7/11 - 7/16) see website for details:
www.idyllwildarts.org/root/summer/program/spf/s_prog_spf_naaa.html
Flutemaking (July 15 - 18), Marvin Yazzie, Ernest Siva

Native Plants - Instruments & Games (July 24 - 25) Barbara Drake, Lorene Sisquoc, Katherine Saubel, Daniel McCarthy

JAPANESE PRINTMAKING
May 14, 4:00 p.m. - 5:30 p.m.
This printmaking workshop presents a brief history of Japanese printmaking. Participants will create a print using multiple colors. This is an art workshop for children and their parents.
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OTHER SPECIAL CLASSES
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ONGOING CLASSES
MAH JONG CLUB
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Pacific Asia Museum, 46 N. Los Rosiles Ave., Pasadena
Monthly fee of $10 for museum members and $20 for non-members 626-449-2742 x40, www.pacificasiamuseum.org

CHINESE BRUSH PAINTING CLASSES
Working in both the traditions of Gong Bi (finelinc) and Xie-f (expressive idea) techniques, students will learn to respect this respected art form. The art skills gained in these classes may be traced through many famous artists of China’s past dynasties. Respected instructor Guang Li Zhang provides a mix of demonstration lessons and workshops along with sketching practices. Classes are held every Saturday throughout the year. Every Saturday throughout the year, 10:00 a.m. - 12:00 noon
Pacific Asia Museum, 46 N. Los Rosiles Ave., Pasadena
The fee for the six-week session is $90 for museum members and $99 for non-members 626-449-2742 x 40, www.pacificasiamuseum.org

DUHKS continued from page 1
wooden box that you sit on while you play. The 5-string banjo kicks off the second tune in the set: this one of French Canadian origin called Le Reel des Nouveaux Maries. A sweet tune that builds as bass, percussion and the fiddle join in. The third tune starts with an afro-percussion and fusion bass interlude followed by a tune called Flash Away the Pressing Gang. This is a good opening set and one that pretends the joyful, witty, eccentric inspirations and use of constant contrast and dynamic changes which will continue throughout the rest of the CD.

Another set of reels on the album begins with a tune called Giuliani’s Tune. This tune has a lovely Southern Mountain Music flavor, with lots of double stops on the fiddle and a drone of some kind. The Cajon (again sounding like dancing feet) comes in and acoustic bass and a second fiddle enter to round out the open string Appalachian flavor of the first tune. The second reel called Something actually sounds like two reels, because of a surprising key change in the middle. The banjo and acoustic bass join the fiddle and guitar as the tune builds to a climax. The third tune in the set is called Eleanor Day’s 2, which sounds like a French-Canadian tune to me. Another sweet tune.
The song, The Leather Winged Bat, opens with a slow, sultry intro with vocal and bowed bass. Clawhammer banjo and afro-percussion soon picks up the rhythm and there are choruses sung in tight harmonies. Plucked bass and a swing fiddle solo show us another side to this versatile band reminiscent of a good Contemporary Bluegrass band.

But these words and even the mp3s of the three sets available on their website www.duhks.com do not begin to describe the The Duheks. To experience their energy you must see them live. They will be playing live at two venues in June. If you are planning on attending the Live Oak Festival June 18th and 19th, they are part of an exciting lineup of bands. Or you can see them in an intimate setting at a concert sponsored by FolkWorks in Santa Monica at the Unitarian Church on June 20th at 8:00pm. Mark either or both on your calendars and look for the FolkWorks ad inside this issue.

Come and hear this great band as they enthusiastically celebrate the many dimensions of contemporary acoustic folk music.

THE DUHKS CONCERT - 1260 Eighteenth Street at Arizona. Ticket info www.FolkWorks.org or Mail@FolkWorks.org or 818-785-3839. Tickets $15 / $13 FolkWorks members. Send SASE with payment to FolkWorks P.O. Box 55051 Sherman Oaks, CA 91413.

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Send us your community news, musical instruments for sale, non profit organization announcements, weddings, births, etc. May be edited for space available.

COMPUTER WANTED
Used Macintosh G5 with 1GHz or greater processor wanted for production of FolkWorks publication. Prefer desktop model.
Call Leda or Steve at 818-785-3839.

ROOM WANTED
2 folk musicians seek a room in the Valley (between Sherman Oaks (aka Museum) and the West Valley) to lighten the commute. We would need a place where we could stay over 2 or 3 nights a week, but will pay monthly. Please contact Cait Reed at 310-543-1219.

TEACHER WANTED
Are you a fully credentialed teacher who has passed the CBEST and the CSET and a folk-type musician? Are you interested in a mostly half-time position teaching music in a LAUSD school for blind kids. Your partner would be Uncle Ruthie and you would have round out the open string Appalachian flavor. For information please call 310-838-8133.

MANDOLIN PLAYER WANTED
Need a traditional Bluegrass mandolin picker that can play every week-end in the Los Angeles area, plus occasionally during the week. Lead vocals and harmonies a plus. Call 760-835-5423.

Mandolin picker who can play every week-end in the Los Angeles area. This one has a lovely Southern Mountain Music flavor, with lots of double stops on the fiddle and a drone of some kind. The Cajon (again sounding like dancing feet) comes in and acoustic bass and a second fiddle enter to round out the open string Appalachian flavor of the first tune. The second reel called Something actually sounds like two reels, because of a surprising key change in the middle. The banjo and acoustic bass join the fiddle and guitar as the tune builds to a climax. The third tune in the set is called Eleanor Day’s 2, which sounds like a French-Canadian tune to me. Another sweet tune.
The song, The Leather Winged Bat, opens with a slow, sultry intro with vocal and bowed bass. Clawhammer banjo and afro-percussion soon picks up the rhythm and there are choruses sung in tight harmonies. Plucked bass and a swing fiddle solo show us another side to this versatile band reminiscent of a good Contemporary Bluegrass band.

But these words and even the mp3s of the three sets available on their website www.duhks.com do not begin to describe the The Duheks. To experience their energy you must see them live. They will be playing live at two venues in June. If you are planning on attending the Live Oak Festival June 18th and 19th, they are part of an exciting lineup of bands. Or you can see them in an intimate setting at a concert sponsored by FolkWorks in Santa Monica at the Unitarian Church on June 20th at 8:00pm. Mark either or both on your calendars and look for the FolkWorks ad inside this issue.

Come and hear this great band as they enthusiastically celebrate the many dimensions of contemporary acoustic folk music.

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Lush jungles, white, sandy beaches and palm groves hardly bring to mind the kind of environment where harp ing would be found. However, in the area known as ‘folk harp’ alludes almost exclusively to the neo-Celtic harp and its variants, the knee or lap harp, Irish harp and even the high-headed Gothic harp. On the eastern coast of Mexico, however, a musical seedling was planted in the 16th century that was to grow into many branches. Let us explore the roots of that tree.

In 1519, a Spanish expedition led by Hernán Cortés sailed into the Gulf of Mexico and anchored off of the present day state of Veracruz. Catholic priests accompanying the expedition consecrated the port as “La Villa Rica de la Vera Cruz” (The Rich City of the True Cross). It was here that the bloody conquest and plundering of the great native civilizations of Mexico, as well as the wholesale conversion of the indigenous people to Catholicism began. Here, also, a great musical tradition was born.

It is said that a soldier with Cortés, Don Pedro de Alvarado, was responsible or bringing the first harp to Mexico. I think this is debatable, but it may have come with priests on the expedition. The reason for this is that the harp was used for church music exclusively, and had not yet been adapted to popular music. When the indigenous peoples were converted to Catholicism and attended the Mass, they were introduced to liturgical music played on stringed instruments such as harps, baroque guitars and citharas. This must have been an inspiring sight for the Indians, as stringed instruments had never before been seen in Mexico, where the musical instruments of the time were conch shells, log drums, rattles and the like.

With the passing of time, the Indians adapted the Spanish stringed instruments to their own folk music, which is called the *son jarocho*. Son is a term meaning “a sound which is pleasing to the ear,” and *jarocho* is a regional appellation applied to anyone and anything from Veracruz (originally the term *jarocho*, applied by the Spaniards, was derogatory, meaning “brusque countryman,” but in their typical ebullient style the people of Veracruz seized it and turned it into a badge of honor). The *son* is a basic folk music form found in many parts of Mexico; in the western state of Jalisco the *son jalisciense* is performed by the mariachi; in northern Veracruz and the neighboring states of Tamaulipas and Hidalgo the *son Huasteco* is performed on violin, Quinta huapanguera and jarana huasteca; in Michoacan, the *son Atempo* is played utilizing the Michoacan folk harp, guitarra de golpe and violin.

The roots of the Mexican son came with the Spanish conquistadors, who had already established ports in South and Central America, and most notably, Cuba, which had a strong influence on the music that developed in Veracruz. The harp had taken root in Mexico, but not in Cuba, where the Cuban son, guajira, rumba and other genres make up a complex musical palette. Cuba’s influence on the music of Veracruz is predominant is the jarana, the 5 to 10 stringed guitar type that is played solo and in conjuntos.

The instrumentation of the *son jarocho* varies regionally. The music form is native to the southern portion of the state of Veracruz, whereas in the Rio Papaloapan (River of the Butterflies) in Nahuatl, joins the Gulf of Mexico. This area forms the Papaloapan river basin, around which many small towns have grown, mainly fishing villages and the like such as Tetela Blanca, Alvarado and Córdoba tend toward usage of the harp, whereas other outer layings, such as Tlacotalpan, and the mountainous areas of the Tuxtlas the instrument that is predominant is the jarana, the 5 to 10 stringed guitar type that is played solo and in conjuntos (musical groups). Note that you are familiar with the history and geography of the music, we will focus on the harp of Veracruz called the *arpa jarocha*.

The *arpa jarocha* preserves the design of harps brought from Spain and began building their own instruments of native woods, most notably Spanish cedar. This is a golden-red hue, very aromatic wood whose botanical name is *cedrela odorata*. The jaracho’s origin can be plainly seen in the baroque harps of Spain, and indeed the early jarocho harps were built on a small scale so as to be played in a seat ed position, with perhaps 22 strings of gut. The physical size was akin to the size of an average 29 string Celtic harp today. The tuning pins were probably wood early on, changing to metal later, probably in the early 20th century. At least two varieties of the folk harp in western Mexico are still made with tuning pegs of wood, the harp of Michoacan and the harp of Jalisco. Interestingly, builders of the folk harp of Paraguay have largely foregone using pegs in favor of individual geared guitar tuners.

With the advent of broadcasting in the 1930’s and 40’s, a man named Andres Huesca, the harpist who was probably responsible for rescuing the son jarocho from oblivion beyond the borders of Veracruz, began using a western Mexican harp from Jalisco. The larger soundbox gave more volume and the harp had a greater range of strings. Other harpists began following his lead, and today 90% or more of the conjuntos jarochos use the harp grande in their performances.

The body of the *arpa jarocha* is of interest as concerns the method of manufacture. In modern times, the soundbox of the harp is made of 5 (or sometimes 7) separate staves of wood, joined together and resembling the lower half of a STOP sign. The other common style is made by bending plywood in a jig to make a soundbox with a rounded back. The early harps, however, were hollowed out of a single log of cedar. This author has seen one of these harps, on the larger modern scale. It was made by Don Manuel Barradas in the 1940’s or 50’s, and outwardly appeared to have been made of 5 separate staves, but it was actually a hollowed log with the outside shaped to represent staves. The inside of the soundbox was not smoothly sanded, but bore the rough marks of the adz that hollowed the log.

The pillar was usually a square piece that was sanded or planed round, and sometimes designs were filed into it. Today it is usually turned on a lathe. The neck is the familiar double-arc neck that is intrinsic to most harps, but various builders use varying degrees of curvature. The author’s personal finding is that harps with a curvature allowing for long treble strings usually provide a sweeter sounding instrument, whereas a shallow curve provides a more rustic, gut-like sound.

Indeed, the first strings used on the harp were of gut, which was usually the intestinal membrane of pigs, processed and tightly twisted. Renowned Veracruz harpist and harp builder Don Mario Barradas, son of Don Manuel Barradas, tells the author that strings of gut were tossed aside for strings of fishing line nylon, as mice would eat the gut strings. The author’s first harp was a small sized harp of 5 staves, and it had fishing line strings. For the most part fishing line has given way to nylon music grade strings today. Over the centuries, the *arpa jarocho* has gone from liturgical to popular use, and has gained a strong foothold in the pantheon of folk music styles of the world.

John Robles is a 42-year-old native of Santa Paula, California and has played arpa jaroche from the age of twelve. He has performed in venues large and small with a variety of groups, and has been featured on television, in print, in movies and on radio. He is available for comment at elsondelpueblo@pacbell.net For audio examples of the music, the author invites you to visit his website, www.elsondelpueblo.com, where musical examples may be heard by clicking on the CD icon on the homepage.

Also recommended are the recordings issued by the Conjunto Medellín de Don Joaquin Chave and the Conjunto Bello and Lindo Veracruz, and the recordings of Andres Huesca such as *Homenaje a Huesca* and *Recordando Andres Huesca*. These recordings and others are usually available at Amazon.com and other venues with world music catalogues.
FolkWorks

And thus, too, many songs that are not obviously “story songs” are

Lighthouses were used as signal stations on the

was number one on the Hit Parade for 17 weeks in

Page 29

BY ROSS ALTMAN, PH.D.

people struggling to be free. The Grey Goose, John Henry, a prisoner wait-

songs to secular blues, protest and children’s songs: the story of an oppressed

“which no American should be asked,” he became a hero to many others who

Hollywood Ten.”

Hellman and, in Hollywood, a group of writers and directors known as “The

resulted in him being blacklisted for the following fifteen years, along with

Seeger. For in 1952, this World War Two veteran, “America’s Tuning Fork,”

Paxton and many others who were their cultural heirs.

made the songs of Leadbelly and Woody Guthrie a part of American popular

music revival of the 1960’s. Pete Seeger and the Weavers were able to trans-

“which no American should be asked,” he became a hero to many others who

a vulnerable town / I got the bourgeois blues / And I’m gonna spread the

news around.

/ It’s a bourgeois town / I got the bourgeois blues / And I’m gonna spread the

news around.

/ It’s a bourgeois town / I got the bourgeois blues / And I’m gonna spread the

news around.

To “spread the news around,” that’s how Leadbelly described his art and

his job as a folk singer. Like Woody Guthrie, he not only wrote new protest

songs, but also infused new meaning into the old songs that kept alive the

rich treasury of African-American folklore. These include the story of The

Grey Goose, who survived the many attempts of a preacher hunter to kill

him, of John Henry, the steel-driving man who challenged the steam drill of

the industrial revolution to keep his job on the railroad, and the prisoners

who waited for the train called “The Midnight Special” to shine its light on them

so they might be paroled.

That modern railroad classic evoked a much older song of the

Underground Railroad: Shine on me...shine on me...let the light from the

lighthouse shine on me. Lighthouses were used as signal stations on the

Underground Railroad, to let escaping slaves and their “conductors” like

Harriet Tubman know whether a farm house would offer them sanctuary for

the night. If the light was on they would be safe, if there was no light they

would have to keep traveling. Thus light became a symbol of freedom in

African-American spirituals: I’ve got the light of freedom, and I’m gonna let

it shine. And thus, too, many songs that are not obviously “story songs” are

in fact fragments of the great story Leadbelly told in his music, from sacred

songs to secular blues, protest and children’s songs: the story of an oppressed

people struggling to be free. The Grey Goose, John Henry, a prisoner wait-

ing for a train, an escaped slave— they are characters all in Leadbelly’s story.

Woody Guthrie and Leadbelly were the two great influences on Pete

Seeger, whose work with the Weavers in the early 1950’s sparked the folk

music revival of the 1960’s. Pete Seeger and the Weavers were able to trans-

late the music of the rural south and Midwest into an urban folk idiom that

made the songs of Leadbelly, who had died on December 6, 1949, without ever know-

ing that his theme song was soon to become the most popular song in

America) into schools and summer camps across the country, and teach a

new generation of children to love American folk songs and the stories they

have to tell.

I was one of those kids, and thanks to Pete, and Leadbelly, and Woody, I

became a folk singer too. But that’s another story.

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.

May-June 2004

FolkWorks

Page 29
**SUPPORT FolkWorks**

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**DREAM FIDDLE** continued from page 19

A-string, or vice versa? How does the instrument feel in your hand? Every instrument will have a different character but one instrument will emerge as your favorite. Maybe this will be the first one you try or maybe you’ll have to cover some ground. Eventually you’ll find one or two you really like. See if you can take that one out for a few days or a weekend (using your credit card as collateral) and compare it to your favorite(s) in the same price range in another shop. It has always been my experience that at some point you will find “The One,” and each time you play it, you will fall more in love. Surprisingly enough, it’s not always the most expensive one in your price range that you fall for. (If you don’t like any of them, you may want to consider looking in a higher price range or waiting until you can afford to spend a little more).

**THE BOW**

Everything I have said also applies to bows. Look for quality, good wood and craftsmanship and you can’t go wrong. You’ll have to try a lot of bows to know if you like a lighter or heavier bow. I have also found that the bows that come with rented fiddles are usually pretty bad and that if you want to invest in something, you will fall more in love. Surprisingly enough, it’s not always the most expensive one in your price range that you fall for. (If you don’t like any of them, you may want to consider looking in a higher price range or waiting until you can afford to spend a little more).

**STRINGS**

Strings are very important and can change the character of the sound on an instrument to a certain degree. I love Dominant strings because of their mellowness, violin-like tone, which is good for Irish and Scottish style, while old time players seem to prefer all metal strings. Everyone grows to have their preferences, so don’t be afraid to try different strings on your fiddle. You’ll settle on the string that best suits the instrument and the type of music you like to play.

**SET UP**

Make sure that the friction pegs work well, the neck is set properly, the action is good and that the nut is set up for the size of your hand and fingers. A shop can do alterations that can customize an instrument to your needs.

**THE BRIDGE**

The bridge is the most important structure on a violin and should be fitted to the instrument by a good maker as well as made of good wood. In general, Celtic fiddlers like an instrument that’s set up like a violin, that is, with a high arch to the bridge. Old time fiddlers might want a flatter bridge so that they can play double stops easier. Again, a good shop can make these adjustments.

**HAPPY SHOPPING**

Take your time and have fun with the shopping process. Ask lots of questions. You will learn a tremendous amount about violins in general and about what you like and don’t like in an instrument. Best of all, you will get to play some wonderful instruments.

Cait has been mad about Irish Traditional Music since she had the good fortune to hear and play with Joe Cooley (of Peterswell, County Galway) and Kevin Keegan (of Galway Town) when they and other distinguished guests would come “up the country” to visit her and her friends and coconspirators for weekends at a ranch in Clevedon called Preston. Those were rare se isi; lastling entire weekends, played by firelight and kerosene lamp in the old wooden church with the old clock beating out the hour and the half-hour. Cait has been playing and teaching since 1970. Her Web site (www.caitreed.com) is under construction and her first solo album, The Rolling Wave will be released any minute now.
The real crossroads in American folk music may not have been on the Mississippi Delta, but in Okemah, Oklahoma, where Woody was born on July 14, 1912. His father Charlie was a successful real estate speculator and the Guthrie family were the biggest house in town for one month. But Ed Cray died and a number of other (reprinted in paperback in 1999). But Ed Cray admits, about this book, is that Guthrie's very real heroism withstands the shock of all these revelations. Even in his most degraded moments his heroism is saved by his humanity, his courage, and his life-affirming principles.

For example: on the verge of a commercial success long delayed and long denied, in January of 1952 he finally gets to make an audition record for Decca Records, at which he records for the first time commercially. His last chance to earn some real money, and he gave it up for principle.

The irony is that the royalties for Woody's songs now earn more in one year than he earned in his entire lifetime. This dedicated "communist" as he called himself, was creating wealth even as he couldn't afford (at times) a roof over his head.

Thank Harold Leventhal for that, who started copyrighting Woody's songs in 1950 after discovering that Woody had never bothered. He was too busy writing songs to earn the money. They seeded the Trust Fund with the proceeds from a benefit concert in New York City in 1956, at which Guthrie—by then gray haired and in the throes of Huntington’s—got to hear Pete Seeger and other fellow musicians perform. (Decca also dropped The Weavers.) Not only that—RCA Victor, which had kept his classic 1940 album of Dust Bowl Ballads in print since it was issued, suddenly decides to drop the album from its catalogue. (NB: Reissued in 1977 under their Legendary Performers Series, the same series as Elvis.) Woody knew what the risks were, but he wasn’t about to let the anti-communist witch-hunt hysteria of the time determine who he would and wouldn’t sing with. His last chance to earn some real money, and he gave it up for principle.

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### SATURDAY MAY 1

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **KATHLEEN KIRLY (IRELAND)**
  - **8:00pm** - **GREAT BRITISH TRADITIONAL MUSIC**
  - **9:00pm** - **CATHAL ARMSTRONG & EDDIE LAMBERT**

- **CHARLESTON DANCE FESTIVAL**
  - **8:00pm** - **DOO DOO SUGAR (US)**

- **Coffee**

### SATURDAY MAY 2

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **STEVE TROVATO and 3-2-1**
  - **8:00pm** - **RICK RUSKIN**
  - **8:00pm** - **GRAVITY [affinityrecords.com]**

- **7:30pm & 9:30pm** - **JOHN HAMMOND [www.rosebudus.com/Hammond]**

- **7:00pm** - **EVAN MARSHALL and JEAN SUDBURY**

### SATURDAY MAY 9

- **FOLKWORKS FESTIVAL**
  - **8:00pm RICHARD GREENE and the BROTHERS BARTON**
  - **7:30pm** - **ONE FOOT IN [www.one-foot-in.com]**

- **7:00pm** - **CHRIS HILLMAN [www.chrishillman.com]**

### SATURDAY MAY 16

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **TAMBURITZANS OF DUQUESNE UNIVERSITY**
  - **9:00pm** - **HANNEKE CASSEL**

- **2:00pm** - **TAMBURITZANS OF DUQUESNE UNIVERSITY**

### SATURDAY MAY 23

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **TAMBURITZANS OF DUQUESNE UNIVERSITY**
  - **9:00pm** - **JOE PAQUIN and FRIENDS [www.joepaquin.com]**

### SATURDAY MAY 30

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **TAMBURITZANS OF DUQUESNE UNIVERSITY**
  - **9:00pm** - **GREAT BIG SEA [www.greatbigsea.com]**

### SATURDAY JUNE 6

- **FOLKWORKS FESTIVAL**
  - **7:00pm** - **TAMBURITZANS OF DUQUESNE UNIVERSITY**
  - **9:00pm** - **ANTARA & DELILAH [www.antdeli.com]**

### SPECIAL EVENTS

<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
<th>Location</th>
<th>Contact Info</th>
</tr>
</thead>
<tbody>
<tr>
<td>May 2</td>
<td><strong>THE LIVING TRADITION</strong> <em>snowed out - see the American Wake</em></td>
<td><strong>THEATRE ON HIGH STREET</strong> 2029 N. Lake Ave., Altadena, CA 91001</td>
<td>818-993-8492 • <a href="mailto:ajhowitt1@aol.com">ajhowitt1@aol.com</a></td>
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<tr>
<td>May 3</td>
<td><strong>ROB REGAN &amp; NIKKI LEE</strong></td>
<td><strong>FOLK MUSIC CENTER</strong> 220 Yale Ave, Claremont, CA 91711</td>
<td>909-624- 2928 • <a href="http://www.folkmusiccenter.com">www.folkmusiccenter.com</a></td>
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<td>May 12</td>
<td><strong>TAMAR BRIZEN of SQUADRON UNIVERSITY</strong></td>
<td><strong>BEARD FESTIVAL</strong> 4316 Sepulveda Blvd., Culver City, CA 90230</td>
<td>310-828-4497 • <a href="http://www.mccabesguitar.com">www.mccabesguitar.com</a></td>
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<tr>
<td>May 13</td>
<td><strong>CASSIE AND SETH HARDIN</strong></td>
<td><strong>SANTA BARBARA IRISH FESTIVAL</strong> 411 State St., Santa Barbara, CA 93101</td>
<td>805-963-0233</td>
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<tr>
<td>June 5</td>
<td><strong>DENNIS KAMAKAHI, PATRICK LANDEZA, and HERB featuring KEOKI KAHUMOKU, DAVID KAMAKAHI, Kenji Endo</strong></td>
<td><strong>JAPAN AMERICAN MUSEUM OF CALIFORNIA</strong> 2526 Museum Dr., Los Angeles, CA 90068</td>
<td>213-625-0414 <a href="http://www.janm.org">www.janm.org</a></td>
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<tr>
<td>June 6</td>
<td><strong>PATRICK KINDRED</strong></td>
<td><strong>REGGAE ROOTS FESTIVAL</strong> 1200 San Fernando Rd., El Monte, CA 91733</td>
<td>909-675-0233</td>
</tr>
<tr>
<td>June 12</td>
<td><strong>RICK RUSKIN</strong></td>
<td><strong>SONG OF THE WINDS</strong> FOLK MUSIC FESTIVAL 3101 Pico Blvd., Santa Monica, CA 90405</td>
<td>310-828-4497 • <a href="http://www.mccabesguitar.com">www.mccabesguitar.com</a></td>
</tr>
<tr>
<td>June 13</td>
<td><strong>TAMAR BRIZEN, MOHICAN DANCE GROUP</strong></td>
<td><strong>LOUISIANA FOLK ARTS FESTIVAL</strong> 5150 S. Sunset Blvd., Los Angeles, CA 90008</td>
<td>323-850-2000 • <a href="http://www.musiccenter.org/wdch">www.musiccenter.org/wdch</a></td>
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<td>June 17</td>
<td><strong>THE AMERICAN WAKE</strong></td>
<td><strong>THE AMERICAN WAKE</strong> FOLK MUSIC FESTIVAL 4316 Sepulveda Blvd., Culver City, CA 90230</td>
<td>818-993-8492 • <a href="mailto:ajhowitt1@aol.com">ajhowitt1@aol.com</a></td>
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<tr>
<td>June 23</td>
<td><strong>THE GABRIEL HOUSE</strong></td>
<td><strong>THE GABRIEL HOUSE</strong> 700 N. Western Avenue, Los Angeles, CA 90028</td>
<td>323-828-4497 • <a href="http://www.mccabesguitar.com">www.mccabesguitar.com</a></td>
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<td>June 25</td>
<td><strong>THE LION'S SHARE</strong></td>
<td><strong>WESTERN NATIONAL FOLK MUSIC FESTIVAL</strong> 250 E. Center St., Anaheim, CA 92807</td>
<td>626-355-1596</td>
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<td>June 26</td>
<td><strong>THE SURFERS</strong></td>
<td><strong>20TH ANNUAL SANTA BARBARA IRISH FESTIVAL</strong> 411 State St., Santa Barbara, CA 93101</td>
<td>805-963-0233</td>
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<td>June 27</td>
<td><strong>THE LIVING TRADITION</strong></td>
<td><strong>SACRAMENTO NEWS &amp; REVIEW FOLK ARTS FESTIVAL</strong> 1219 2nd St., Sacramento, CA 95814</td>
<td>916-444-4776 • <a href="mailto:sacfolk@allnet.com">sacfolk@allnet.com</a></td>
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<tr>
<td>June 28</td>
<td><strong>THE LIVING TRADITION</strong></td>
<td><strong>HUMANS OF THE STREET</strong> 2750 North Spokand Blvd., Los Angeles, CA 90036</td>
<td>323-828-4497 • <a href="http://www.mccabesguitar.com">www.mccabesguitar.com</a></td>
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<tr>
<td>June 30</td>
<td><strong>THE LIVING TRADITION</strong></td>
<td><strong>23RD ANNUAL SANTA BARBARA IRISH FESTIVAL</strong> 411 State St., Santa Barbara, CA 93101</td>
<td>805-963-0233</td>
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- **THE SANTA BARBARA IRISH FESTIVAL**
- **THE SANTA BARBARA IRISH FESTIVAL**
- **THE HUMANITY IN THE AGE OF GREGOIRE**
- **THE GABRIEL HOUSE**
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