Music and poetry rarely cross paths with war. For desert dwellers, poetry has long been another way of making war, just as their sword dances are a choreographic representation of real conflict. Just as the mastery of space and territory has always depended on the control of wells and water resources, words have been constantly fed and nourished with metaphors and elegies. It’s as if life in this desolate immensity forces you to quench two thirsts rather than one; that of the body and that of the soul. The Annual Festival in the Desert quenches our thirst of the spirit…Francis Dordor

The annual Festival in the Desert has been held on the edge of the Sahara in Mali since January 2001. Based on the traditional gatherings of the Touareg (or Tuareg) people of Mali, this 3-day event brings together participants from not only the Tuareg tradition, but from throughout Africa and the world. Past performers have included Habib Koité, Manu Chao, Robert Plant, Ali Farka Touré, and Blackfire, a Navajo band from Arizona.

The 2005 festival will be held in isolated Essakane, 65km from Timbuktu. No paved road exists, so after a couple of days drive to Timbuktu from the Mali capital of Bamako you face several hours of four wheel driving across the desert. It may sound daunting, but hundreds attend the festival each year to enjoy the music, local arts and crafts and view traditional Touareg games, ritual sword fighting and camel races. Accommodations are in large communal tents in the regional fashion (you can bring your own tent if you like, but why travel all the way to Mali just to find out you forgot your tent

By Enrico Del Zotto

Inside this issue:
The Cradle of Cante Flamenco

The Los Angeles Klezmer Scene

Plus:
Keys to the Highway
Tied To The Tracks
Dave’s Corner
CD Reviews
Look Around & much more...
I cannot believe that another year is coming to a close. This year has seen many changes for FolkWorks. We have expanded our Board and gotten many new volunteers. The year has also been a year of firsts – our first Grant, our first Benefit and our first Writer’s Meeting.

The Grant is a small one that has allowed us to put together the survey in the last issue, and to do the formatting so that you can fill it out online. We hope you will go to the website and take a few moments to fill it out.

We have given out some prizes for responses to the hard paper copy in the last issue and will bribe you with a few more to get you to complete this survey. We really do need it to help us know what you want and who you are. We promise not to sell or use it in any way other than for our own internal planning.

Our World of Music benefit was a huge success and truly let the public know about the diverse cultural treasures in our own backyard. We are fortunate to have gotten support from our local talent: Gold Ring, Yuval Ron Trio, Susie Glaze & Hildene, Nevenka, Masanga Marimba Ensemble and Conjunto Los Pochos - Ameoba Music, the Skibear Cultural Center, Boulevarad Music and McCabes. Thank you all for your support! And, as usual, many thanks to our Board of Directors and volunteers and the many others who helped us do grass-roots publicity which made the event a sell-out success.

Our Writers Meeting produced more good ideas. Until a few months ago, many of our writers had never met and knew only the black and white photos in the newspaper. This Meeting was productive and fun and you may notice a few changes in this issue because of it. Some things have moved around, some been eliminated, and truly let the public know about the diverse cultures.

DARIA SIMOLKE

DEAR FOLKWORKS

Hi,

I love your paper but I only get it by way of my brother who will have to hear my whining if he doesn’t bring me a copy. I live in Sebastopol CA and help put on several folk/roots music events at the community center. I’m also involved with cumulus productions - Kate Wolf fest, and Celtic fest In Sept. My first question is: is there a place to get folk/roots music events at the community center. I’m also looking for 6 or more copies sent to me, so I could share them with my coworkers.

Steve Sherman, Sebastopol CA

Visa email.

Someone told me she always got three copies at Duttons Via email.

April Via email

Thanks for your good work. Beautiful paper, job well done.

Best,

Jim Romano

Visa email.
THE CRADLE OF CANTE FLAMENCO

BY KATERINA TOMÁS © 2004

E xotic, elegant, lively, profound, and a way of life for the Gitanos (the Spanish Gypsies). All describe flamenco, which over the past 25 years has gained in popularity throughout the world. From the Zambras of Granada to the Teatro Lope de Vega in Seville to the Peñas Flamencas of Jerez de la Frontera to the flamenco nightclubs scattered throughout the United States in such far flung cities as Albuquerque, Santa Fe, Washington, D.C., Seattle, Chicago, New York City, and Los Angeles, flamenco thrives.

A multitude of concerts by both Spanish and American flamenco companies in New York City and in Los Angeles over the past several years has led to numerous new dance and guitar academies, for it is through these two art forms that most foreign students come to flamenco. But it is the cante flamenco – flamenco singing – that drives the art form at its source in southern Spain.

As late as 1990 it was difficult to hear cante flamenco in the United States on the regular basis, but now it is possible to hear both local singers as well as Spanish professionals on a weekly basis in most major cities including Los Angeles. Most of all these singers have been profoundly influenced by the cante flamenco of the southern Spanish city of Jerez de la Frontera, which poet Federico García Lorca called the “City of the Gypsies.”

Describing the southern Spanish city of Jerez de la Frontera as the cradle of cante flamenco is an understatement. Historical flamenco singers and singing dynasties have been prevalent in Jerez for centuries. The famed singer El Loco Mateo (1832-1899), is reported to have created the flamenco song the bulerías as a remate (a fast ending) for his version of the soleares. The soleares and bulerías are among the most important and popular songs in the flamenco song lexicon, but more on that later. Don Antonio Chacon (1869-1929), for whom the flamenco social club Peña Centro Cultural Don Antonio Chacon in Jerez is named, was a famous, professional payo (non-Gypsy) singer. He gained fame during the opera era of flamenco (c. 1910-1955) with his high falsetto, melodic voice. Manuel Torre (1978-1933), another famous Jerezano Gitano singer and contemporary of Chacon, sang flamenco in the rajo “rough” voice (voz afilla), the style most popular with flamenco aficionados. Tía Anica la Pirilacta and Tío José de Paula (for whom the Peña Flamenco José de Paula is named) were famous part-Gitano flamenco singers born at the turn of the 20th century in Barrio Santiago on La Calle Nueva (New Street) in Jerez. La Pirilacta was a professional recording star who carried on the flamenco songs of José de Paula into the 1990s. José de Paula was a non-professional singer whose creations of soleares and bulerías have, through La Pirilacta and other artists, had a permanent and positive influence on the singing style of contemporary flamenco singers in Jerez de la Frontera. Fernando Fernandez “El Terremoto” de Jerez (1934-1981) was a supremely famous singer/dancer in Jerez. His son Terremoto Jr., who sings in the rajo voice, performing the songs of his father and specializing in the cantes soleares and bulerías. Famous flamenco singer Camarón de la Isla is legendary in the Jerez de la Frontera and Cádiz region.

These are important historical mentors for contemporary Jerezano flamencos who carry this oral history with them as a talisman. The flamenco songs of these and other historical and contemporary figures from Jerez have been passed down from father to son, mother to daughter, friend to neighbor for generations dating back at least 150 years.

The ways in which these songs and their accompanying dances are passed down has created an intense bond among flamenco artists in Jerez. This strong bond, and the social security of the Gypsy place in the Jerez de la Frontera community (a fact that the local government’s involvement and support of the artistic endeavors of the Gypsy and flamenco community) has established one of the most vibrant, outgoing, and active flamenco communities in the world today.

These artists specialize in the cantes flamencos: soleares, bulerías, alegrías de Cádiz, and tangos de Cádiz – four of the major forms of the flamenco style.

**SOL Y SOMBRA**

Singing a flamenco song is a challenging prospect, as are all cantes jondo (flamenco deep songs) and cantes chico (light songs). As the term implies, these songs are serious and deeply felt, or light-hearted and fun. A term Spaniards often refer to as sol (sun) and sombra (shade). Sol y sombra literally refers to either side of the corriente (the bull ring), where patrons either sit in the sun or shelter from the sun. The first verse of each song is often “mas valiente” - harder than the first verse. All flamenco songs employ a variety of challenging techniques, including melismas (a decorative series of notes) and syllables. Both sol y sombra are prevalent throughout the letas – the lyrics – of cante flamenco.

TO SING THE SONGS

A cante flamenco is a song, but in many cases, it is not only a song; it is also a dance. The first sung verse of both songs is often “mas valiente” - harder than the first verse. All flamenco songs employ a variety of challenging techniques, including melismas, a decorative series of notes (at the ends of phrases, and quejios or cries, such as the ¡Ay! heard throughout the song. All singers warm up with a vocal introduction, the “temple,” singing various nonsense syllables like ¡Ay! (in soleares), Con el Yai, que yai (in bulerías), le, le, le, la (in tangos), or ti, ti, tran tran (in the alegrías). The cante flamenco scholars believe that the word soleares is a Gypsy abbreviation of the word soledad, which means loneliness. Another definition of the word soleares is centered on the Spanish word for sun; sol. Still another definition claims the word came to accompany sentiments surrounding the song and dance soleares in the Spanish world solar, meaning house or foundation.

Soleares is considered, both in song and in dance, to be the central figure around which most of Flamenco revolves. The soleares is also considered cante jondo (“deep” song) or of a serious nature in song, guitar, and dance. Love, in all of its dimensions, is the main theme of the Soleares: love of a sweetheart, brother, sister, mother, father, friend, and particularly love as despair – unrequited love.

**Bulerías** - The bulería is most likely derived from bulerías, the root word being bular, meaning to make fun of something or someone. The songs have a light-hearted, fun feeling.

The bulerías are considered by flamenco aficionados to be flamenco’s most flexible form: constantly changing, spontaneous, humorous, and a favorite festival dance. The song and dance is most frequently performed in cuadro flamenco, at a peña flamenco (flamenco social club), or at a flamenco jerga (flamenco party with singing, guitar, and dancing). The jerga setting is extremely popular in Gypsy circles. In most contemporary settings the bulería is performed at a fast pace, often at a rhythmic level exceeding 240 beats per minute. In traditional cuadro flamencos, the bulerías are presented with each singer or dancer performing several short song or dance variations, often taking turns with other artists. In bulerías, both singers and dancers try to technically “out-do” one another, sing or dance teasingly about each other, spoof the audience, have fun, or sing or dance one’s one mind. Intimate combinations of palmas (rhythmic hand claps) and jaleo (shouts of encouragement) are provided by the other performers, and often by knowledge able aficionados who accompanies this song.

**Alegrías** - The alegrías are the dominant cante (song) in a group of songs categorized as cantías. These songs come from the time of the War of Independence between Spain and France (the Peninsular War) when people from all over Spain gathered in Cádiz to launch the first attack against Napoleon. At that time the native songs of Cádiz collided with the northern jotas, and the various cantías were born, including the cantías, alegrías, mirablás, caracoles and romeras. Today, the alegrías are the most popular version of the song and dance, and are considered to have originated in the Cádiz region of Spain, the southwestern edge of Andalucía on the Atlantic oceans, primarily from the cities of Cádiz, El Puerto de Santa María, and San Fernando, cities that are only 30-45 minutes from Jerez de la Frontera by train.
It's An Open & Shut Musical Pipe And That's About the Shape of It

In the last issue we explored the exciting world of beer bottle music. This article continues the road to understanding a little more about wind instruments and begins with a question: Why does the clarinet sound a full octave lower than the flute even though they are both about the same length? To begin to get to the bottom of this mystery, let's quickly review the last issue's topic about resonance and standing waves (see the Archival at www.folkworks.org Vol. 4 No. 5 page 4).

To summarize what was covered in the last issue, when you blow over a bottle, the column of air inside the bottle is excited, thus producing a state of resonance. Resonance is characterized by the existence of a standing or stationary wave. Standing waves have regularly occurring locations called nodes where the sound wave's amplitude remains at zero and, therefore, does not move. If you can overlook a little misspelling, you can remember that NODES are points of NO-DESplacement. Half way between each node there are locations of maximum displacement called anti-nodes.

As it turns out, playing an orchestral wind instrument is just a more sophisticated way of blowing over the mouth of a bottle. Blowing into the instrument excites the column of air and causes it to resonate.

Most wind instruments can be visualized as cylindrical pipes that can be divided into two groups defined by their boundary conditions. Boundary conditions refer to what happens at the ends of the tube. Cylindrical tubes can be open pipes (both ends open) or closed pipes (one end closed). All orchestral wind instruments react as open pipes except for the instruments in the clarinet family that react acoustically as closed pipes.

OPEN PIPES

The flute is a good example of an open cylindrical pipe (open to the outside air on both sides). Since the open ends of a pipe do not obstruct air movement, nodes (nodes = NO-DESplacement) cannot form there. Instead, anti-nodes will occur at the open ends of the pipe. With anti-nodes at each end of the tube, the standing wave, by definition, says that there must be a node midway between them (see Figure 1, n=1). This is the fundamental or lowest vibrational mode of the instrument.

Note that the pipe contains only half of a complete cycle or sine wave. So the wave-length is actually twice the length of the pipe. By opening successive finger holes, the flautist increases the rate of airflow. This, in turn, pushes the instrument toward a higher pitch. But the instrument can only resonate at pitches that place an anti-node at the openings of the pipe. In the next available resonant mode (see Figure 1, n=2) the pipe will contain a complete sine wave or cycle. This means that the new wavelength is half of the fundamental wavelength, so the frequency or pitch is doubled. With that, the mode is an octave above the fundamental.

While the mode in this example is a simple matter of adding a half wavelength, imagine what happens at the next register up (Figure 1, n=3) the pipe will contain 1 1/2 full cycles, which places it at an octave and a fifth above the fundamental. The next register up (Figure 1, n=4) fits two complete cycles into the pipe making it two octaves above the fundamental frequency.

CLOSED PIPES

As mentioned above, the instruments of the clarinet family respond acoustically as closed pipes (open to the outside air at the bell, but closed by the player's mouth at the other end). There must be a node at the closed end where the air movement is obstructed (remember NODES = NO-DESplacement) and an anti-node at the open end. As shown in Figure 2, there is only room for one quarter of a wavelength within the closed pipe instead of the one half of a wavelength that fit into the open pipe. This means that the fundamental of the clarinet sounds an octave lower than the fundamental of the flute even though they are about the same length (and that's the answer to our initial mystery question!).

The next register up still has to have a node at the closed end and an anti-node at the open end. You can see (from Figure 2, n=3) that only three quarters of a wavelength fits into the pipe for the fundamental mode. The next register above that follows from the next available anti-node (Figure 2, n=4) and allows one and one quarter wavelengths to fit within the pipe.

By now you might be wondering about the values of n from Figures 1 and 2. In the next installment of FolkWorks you will see that these values of n represent the harmonic overtones that are built upon the fundamental. As we observed above, the flute, because it is an open pipe, can resonate all of the harmonics (n = 1, 2, 3 ...). While the clarinet, since it acts as a closed pipe, can only resonate the odd numbered harmonics (n = 1, 3, 5 ...). Adding up the sine waves for just the odd numbered harmonics results in a wave form that is moving from the smooth sine wave towards an edgy square wave. This is what gives the clarinet its characteristic hollow and throaty sound.

The next article will examine the harmonics of stringed instruments and show that they are rather similar to those of an open pipe. We will also delve further into the mysteries of the harmonic overtone series. Until then strive for a more resonant and harmonious life and, as always, stay tuned.

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 & con-tradance music community for over thirty years. While not a dancer, he does play fiddle, guitar, har-monica, 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.

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Dix Bruce, Mandolin Magazine, Summer, 2004,

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THE VOICES IN MY HEAD
BY JOANNA CAZDEN

This is the season of singalongs, holiday music gatherings, and miscellaneous Saturnalian partying. Not a bad time to brush up on the skills of helping OTHER people sing together.

Yes, Virginia, songleading is a skill, not an inborn talent. It’s not quite the same as conducting an orchestra, teaching someone a new song from scratch, accompanying yourself on an instrument, or calling a dance—but songleading includes elements from all of these experiences. You have to give visual cues, anticipate troublespots, and provide musical references of pitch and tempo right before they're needed. More than anything, an effective songleader must exude total confidence that your group of singers can and will sound wonderful.

First, assume that you are picking the lead line for a song. Do you know the words? Which means, by the time you're ready to lead, you can figure out the basics of what you're about to lead. Do the melody start at its lowest pitch, highest pitch, or (most commons) somewhere in between? This is important for picking a good key. Does your own voice tend to be a lot higher or lower than other people? That means you should transpose from where YOU are most comfortable, to fit the biological average. Inexperienced singers of both genders can usually sing within the octave of low Bb to high Bb, so keep the melody in that range, or between a low G and a high D at the outside. Make this a couple of notes higher for children; kids don’t have most power below middle C.

If you’re accompanying as well as leading, be sure that the song is in a key you can play comfortably. It’s better to ask someone to help you transpose the guitar chords to an easy voicing and then use a capo, rather than fuss and swear at those bar chords you just can’t grab yet! This is not the best situation for fancy instrumental intros or picking patterns, a solid strum to anchor both rhythm and tonality will serve just fine.

Naturally, you have to know the song itself pretty well in all dimensions, so that you have the right rhythm and feel in your head before you start, and you can set a reasonably good tempo. Does it start on an upbeat? Or a downbeat (JOY to the WORLD)? This influences what kind of lead-in you provide. If someone else is accompanying with a group, rehearse with them at least once, to confirm the keys and tempos as well as the selection of songs.

Ideally, you’re familiar enough with the lyrics that you don’t need to read them closely. This frees your attention—and eye contact—for the other singers. At least know the words! The experience of being cold, and be able to start every verse or transition without having to look at the sheet music.

If there will be an audience for instance, you’re carolling at a hospital or nursing home), plan the order of songs in advance AND double check that your singers have their songsheets in the right order. Start and end with the ones that are most familiar or easy; otherwise alternate faster and slower tempos, and sprinkle the hardest numbers in the middle. If you’ll be capoing around, write notes on this. My working sheet music are full of reminders like “Bb: play G+3” [frets].

For each song, the leader’s first jobs are to get everyone’s attention, confirm what song is “up,” and provide the starting pitch—or cue the person with the pitch pipe or guitar. Establish the rhythm with the instrument, or conduct it with arm gestures. Then give a bigger visual cue, perhaps a head nod or a lift of your peg-head, a beat or two before the first word, because that’s when people will take their breath to sing. The larger the group, the bigger the cues. Think of Pete Seeger—the absolute master of songleading—pulling his right arm off the banjo in a big, uplifting circle, just sweeping fabulous harmonies from a concert hall or small of total strangers.

Keep your attention on the group as you sing, smile encouragingly and keep the rhythm strong. Anticipate transitions (into A melody, a chorus, or a repeat) with a leader accompanying the bigger geometry just as a dance caller reminds dancers of the trickier moves just before they happen. If someone is harmonizing or paying especially good attention, catch their eye & grin.

Keep your attitude cheerful and positive until the session is over, and your singers will thrive on your enthusiasm. When confident, happy voices come back at you, it is the best holiday gift of all.

Joanna Cazden is a singer, vocal coach, speech pathologist and musicologist. You can find her online at www.voiceofyourlife.com or send comments or suggestions for future columns to jcazden@earthlink.net. May all our voices be heard!
s the year 2004 winds down, I’d like to reveal the best musical getaways and offer reviews of some great choices for holiday CDs. Next time, we’ll resume our series of resources for songwriters.

GETAWAYS WITH MUSICAL OFFERS

With cooler weather, Las Vegas is a popular destination. If you thought you were stuck with overpriced, overproduced glitter, you’ll be happy to know that Acoustic Routes is a great alternative. Nancy Godfrey and Kevin Kozoriz have been presenting the series since 2002 at the Las Vegas Little Theatre. The schedule is available at www.acousticroutes.com, or call 702-385-1232. Most shows are Wednesday nights, to accommodate the work schedules of locals. November brings the Strawbs, Jeff Black and Peter Lang, and December offers Mark Reeves and a pair of weekend acoustic Christmas shows with Lowen & Navarro.

Another new series is year-old Acoustic San Diego, so prolific it’s already had 50 concerts. Carey Driscoll produces it as a volunteer. Most shows are at Normal Heights United Methodist Church, so that much is remis- sion of Rod Stockfleth’s popular series in Pasadena. But this one is nearly every week- end. November offers the Strawbs, Tracy Grammer, Chris Stuart & Backcountry, Sarah Pierce, Christine LeDoux and Jeff Black, while December brings two of new folk’s biggest stars, Tom Russell and John Gorka. Details at www.acousticmusic-sandiego.com or call 619-303-8176.

CD REVIEWS

Here’s a trio of CDs for the holidays. Don’t worry, none are those celebrity-crones-tradi- tional-carols clichés. All would make fine gifts and worthy additions to your collection.

Artist: TISH HINOJOSA
Title: FROM TEXAS FOR A CHRIST- MAS NIGHT
Label: TEXAS MUSIC GROUP

Tish Hinojosa loves Christmas. Her previ- ous Christmas album is a collector’s item that began as a private gift for friends and music industry insiders, went commercial, then van- ish- ed along with the Watermelon label. Its heir, Pom- pom, came last November-December 2004, and December of offers in sepa- ration as

Title track is a 2003 composition, with a
charming melody that gets right into the holi- day feel. It’s followed by Milagro, a three- writer collaboration from the 1991 session that also includes Hinojosa’s song Avalanche in sepa-
rate tracks of Spanish and English, a song remembered from her first yuletide offering.

And this is more correctly a holiday album, with four songs of Mexican origin. The title track, one of the new tracks.

This album lists 11 tracks, opening with an
acoustically adventurous and multi-instrumental string music. Castleberry is blessed with a fine and especial-
ly pleasant voice with good range. Her record-
ings are a favorite on Southern California’s acoustic/folk radio shows, and she is happily a fixture at many community festivals.

It’s something of a surprise that Daigh doesn’t play on this CD, though he receives Castleberry’s greatest thanks in the liner notes.

While Castleberry is an accomplished singer-songwriter, this CD sticks with holiday standards. The songs are familiar, yet this isn’t an interchangeable ho-ho-ho thing. Fans of good string pickin’ will immediately appreciate the crisp use of instruments showcased in the title – acoustic guitar and violin – and the qual-
ity of the studio work. In a time when so many CDs are overproduced, sometimes to death, the arrangement, instrumenta-
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deserve a broad range of styles, and all work. Much of Castleberry’s guitar is
FolkWorks

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DESER T continued from page 1

or sleep under the stars, if the low of 40°F doesn’t dissuade you. The goals of the festival are to bring together the Touareg and other ethnic groups of Mali together after many years of conflict as well as open the region and its culture to the people of Mali. The Touareg, of Berber origin, displaced from North Africa by Arab migration. They are considered traditionally nomadic, but did found the city of Timbuktu in the 11th century as a trading post and controlled this urban center, key to the very important salt trade on and off until the French took the city in 1894. The Touareg were among the strongest opponents of French colonial rule and Timbuktu was the last city to be taken by the French in Mali.

With independence in the region, the Touareg faced the problem of new borders as the nations of Mali, Niger, Algeria and Libya came into being, dividing their ancestral lands. A major Touareg rebellion began in 1963 and was met with brutal repression by the government of Mali. Dislocation became a way of life for many of the Touareg, as maintaining their traditional nomadic life became more difficult. A severe drought in the 1970s also made life in the region hard. Many migrated to urban centers in North Africa. Once herders and desert traders, Touareg now form part of an urban underclass. However, in the early 1990s a reconciliation pact was signed in Mali and many of the Touareg people have been able to reclaim their traditional ways.

If you can’t make it to Mali in January, you can still experience some of this story as The Festival in the Desert Tour made-up of Tinariwen, Lo’Jo, and Ramatou Diakite, will be performing in Southern California in November. They will be at Claremont University on November 6 and the Cerritos Center for the Performing Arts on November 7.

Tinariwen is rooted in the Touareg struggle for greater autonomy during the 1980s and 90s. Several of the founding members took up arms during those years, living in Libyan rebel training camps, while others faced imprisonment and exile. Some of the younger members were orphaned during the conflict and were sent to government run orphanages where they were taught to play guitar or other instruments. When the group disbanded, they continued to perform, recording new albums over seven years, and selling over two million copies. Since that time, Messina has been a prominent member of the group, and continues to write and record new material. His recent solo album, River North, is all new material but still features Messina’s signature countrypunk sound.

Singer, writer, guitarist, producer and engineer, Jim Messina has performed with such rock bands as Buffalo Springfield, Poco, and Loggins & Messina, performing everything from country to pop and rock. As a producer, his work involved producing albums for music legends such as the Doobies and Buffalo Springfield. After producing their second album, he joined the band as its bass player. When the group disbanded, he and two other members formed Poco, a brand known for combining country rock and rock. He produced Kenny Loggins’ debut album, in which he joined forces with Loggins to form Loggins & Messina, recording new albums over seven years, and selling two million copies. Since that time, Messina has recorded solo and with Poco, and continues to write and record new material. His recent solo album, River North, is all new material but still features Messina’s signature country sound.

Spanning 30 years and 20 albums, Holly Near’s career as a singer has been profoundly defined by an unwillingness to separate her passion for music from her passion for human dignity. She was one of the first women to found her own label, Redwood Records, which was committed to promoting and producing music by politically conscious artists from around the world. Near has received many honors from organizations such as the ACLU, NOW, and NARAS, and is a recipient of the Legends of Women’s Music Award. Over the years, she has collaborated with such musical luminaries as Pete Seeger, Arlo Guthrie, Bonnie Raitt and Emmylou Harris. Her recent recording, Edge, clearly demonstrates that Near is not sitting on her laurels, but continues to write and sing political songs with the grace, humor and maturity that come from being actively involved in social change for over 30 years.

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We don’t sing to get to the end of the song. If that were so, the fastest singers would be the best, and composers would only write finales. We don’t dance to get from one place on the floor to another.

— Alan Watts

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Dave Sowers 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 records, as well as live shows, and occasionally films and books. Please feel free to e-mail him at dave@sowers.com or write him c/o FolkWorks.

As I'm writing, we're nearing the end of the dog days of summer, so while I'm still suffering in the heat let me get one non-musical thing out of the way first. On November 2nd, please, please VOTE! I won't tell you who to vote for (although anyone who knows me even a little knows I won't be voting for), but the more people who participate in the democratic process, the more likely we are to have a result that an actual majority of people are happy with. Now back to our regularly scheduled column.

It's been a great year for new releases so far, though a lot of good stuff has either not made it to my hands yet or is not quite out. Stay tuned for lots of good stuff next issue, but there are still a few good releases to talk about this time (no Irish releases this time, sorry).

First, Rather than bring up the tried old argument of whether or not rap music is folk music (but just to recap, my feeling is that it is - if you disagree please e-mail and let me know and I'll try to convince you), I'd like to review a new CD by a rapper/songwriter who is better known as a rap artist. Michael Franti's An Acoustic Collection [1 Music/BMG] (!) may not be as groundbreaking as some of the better work with his band Spearhead, but it's sure an enjoyable listen, with more in common with singer/songwriters like Ben Harper (whom Franti slightly resembles vocally) than most rap music, although his talent for rhyme positively colors socially-conscious rap.

Franti is a smart and funny songwriter, capable of a lot of good stuff has either not made it to my hands yet or is not quite out. Stay tuned for lots of good stuff next issue, but there are still a few good releases to talk about this time (no Irish releases this time, sorry).

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Franti is a smart and funny songwriter, capable of touching as such as using the words “Burn, Baby, Burn” in a song about a firefly. I've always liked him as a rap artist too - he uses more actual musicians and artists that he does computers to create his musical backing, and he's used acoustic textures well with Spearhead as well, but here he shows he's capable of great work in a variety of formats. Nicely done.

Some things that without a doubt qualify as folk music - if social and spiritual attachment to a community is the qualifier - are Native American flute music and Pow-Wow songs. Art & Candy Canyon Records have, since 1951, taken the lead in producing such records, though I admit my personal knowledge stops short quickly after the recordings of flautist R. Carlos Nakai, who people in the know have informed me is far from the premier practitioner of flute music. Nonetheless, In Beauty We Return (), a best-of Nakai collection, heads up their recent releases. With a variety of settings, from solo to full orchestra, Nakai doesn't really lend himself well to a compilation - his meditative solo works don't always fit well beside his even more energetic collaborative ones. Nonetheless, it's hard to beat for an introduction to the most commercially successful (plus Grammy winning) Native American artist. Other records include a collection of collections of Pow-Wow songs, The Tribe's Best of Both Worlds - World One () may look like a modern adaptation, but it sounds pretty traditional - at least to my ears - bar a couple of spoken word pieces that provide a little comedy relief. High Noon is a group of mostly Plains Cree from Saskatchewan, and their The Way It All Began is an enjoyable collection that's recorded live, hindered only by its short length (just over 35 minutes). Finally, Northern Cree's Rezotune, though even shorter (and similarly recorded) is probably the best of the bunch, very energetic, with a large group of both singers and drummers creating a powerful and memorable ensemble sound. Finally, there's Voices Across the Canyon, () a sampler of all the music that the label has produced, including some of the above artists, but also singer-songwriters (in both English and Native languages), and some interesting blends. A good introduction to that artist's history and its artists.

Finally, for a change of pace, it's time to dust off the love beads for an enjoyable compilation of various British psychedelic folkies, Gather in the Mushrooms [Castle Music] ()! The compilation spans the years 1968-1974, and includes well-known artists such as Sandy Denny and Bert Jansch alongside period relics like Forest and Magnet (not to mention teeneger and future Encores composer Mike Oldfield), half of a duet with sister Sally, and Sandy. If you don't take it to seriously, it's a deliciously enjoyable period piece, although some of it is also genuinely good (lots of plucking and fying singing, but lots of good musicianship as well, particularly on guitar), and buying the compilation is a lot cheaper than finding the original 45s and LPs that these songs appeared on (many out of print).

Well that's for this time, there's a veritable ton of great stuff coming out soon, and I hope to tell you about as much of it as possible next time.

RATING SCALE:
[!]—Avoid. Either ill-conceived, or artistically inept in some way.
[—]—Good/solid, what you would expect. Purchase it, you likely won't be disappointed.
[!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won't be disappointed.
[—]—Good/solid, what you would expect.
[X]—Avoid. Either ill-conceived, or artistically inept in some way.
How does “klezmer,” vivacious, raucous, simultaneously weeping, moaning, laughing, and chirping traditional instrumental Jewish wedding and dance music from Eastern Europe, fit into Los Angeles’ rich soundscape? How does it interact with Los Angeles’ delicious variety of ethnic music traditions? Who plays Klezmer? Where can you hear it? Where can you learn it?

I interviewed 3 professional musicians who make a good part of their living playing klezmer: Miamon Miller (violin and viola), Leo Chelepyav (clarinet and other woodwinds), and Ty Rust (tuba, bass, and other brass); as well as Claire Bergen (violin), former staff member of Yiddishkayt Los Angeles, and Cantor Mike Stein (violin, guitar, etc.) of Temple Aliyah of Woodland Hills, who conducts a temple-based klezmer band.

Miamon explained that working klezmer musicians play primarily for “simchas” or celebrations like weddings, bar and bat mitzvahs (coming of age celebrations for 13 year olds and their parents), anniversaries, graduations, parties, fund raisers, and like events. Klezmer bands traditionally contain 3 or more musicians playing some combination of violin, clarinet, flute, accordion, guitar, trumpet, trombone, tuba, or bass.

There are distinct bands, but the working klezmer musicians often substitute for each other and the bands have different names depending on who gets the gig. For example if you call Miamon you hire a band called Bucovina Klezmer made up of Miamon (violin), Zinovy Gor (clarinet), David Kasap (accordion) and Vic Koler (bass). If you call Leo Chelepyav you get Hollywood Klezmer, made up of Leo (clarinet), Jordon Charnofsky (guitar and mandolin) and Larry Steen (bass). If you call Ty Rust you hire West Coast Klezmer. The musicians move easily between bands when an extra musician is needed or one band member has another engagement. They all play a repertoire that includes klezmer (Eastern European Jewish music), Sephardic music (the music of the Spanish and Middle Eastern Jews), Yiddish music (sung in the language of the Eastern European Jews), Israeli music, and some top 40.

Miamon and Claire explained that we are in the midst of a klezmer revival. Now just what is being revived? Is it the Eastern European klezmer of the 1600s, 1700s, 1800s and 1900s that was ear-based regional folk music before it was recorded or written down? Or the great American and European klezmer bands that recorded in the first half of the 20th century? Both of course!

The klezmer revival started in the 1970s with a San Francisco klezmer band called the Klezmarim. They did concerts, stage shows, made records and tours. “Simcha music” (as Miamon calls it) is in the klezmer style of band, may occasionally do a concert but their essential function is to provide music for community celebrations. They are local community-based bands. Both are working bands, equal in professionalism and skill; but each have a different reason for doing what they do and choose their repertoire accordingly.

In the 1970s and 1980s many touring klezmer bands formed, like the Klezmatics, The Klezmer Conservatory Band, Kapelye, Brave Old World, New York klezmer, etc., with managers, promotional packages, stage shows, record deals, and so on. Los Angeles produced one such touring klezmer band: Ellis Island, founded by bass and tuba player Stuart Brotman (who went on to co-found Brave Old World). Then Itzik Perlman, the world-famous violinist, recorded two klezmer albums: “In the Fiddler’s House” and “Live in the Fiddler’s House.” Immediately, klezmer achieved a certain legitimacy and respectability. These recordings brought klezmer to a wider mainstream international audience.

Here in Los Angeles, the organization Yiddishkayt Los Angeles has made a huge contribution to the klezmer revival by putting on festivals and concerts in which they bring nationally known musicians together with local musicians attended one especially memorable concert at the Skirball Cultural Center, two years ago. Claire Bergen, whose great-uncle Harry played with the great klezmer bands of the 1920s and 1930s, whose father played klezmer in the Catskills during the 1950s, and whose Uncle Bernie currently plays in the Los Angeles-based group Close Enough for Klezmer, described another project of Yiddishkayt Los Angeles, the Avada Project. It was formed to introduce the younger generation to Yiddish culture. Through the imagination of Joseph DeRusha, the Avada Project hatched the idea of a klezmer band, the Avada Project, which brought a very unusual Canadian klezmer musician here, named “Socaled” (real name Josh Dolgin). He mixed in prerecorded hip-hop rhythms and electronic sampling with klezmer, fit into a Los Angeles klezmer-style band, made up of Leo Chelepyav (clarinet), Claire Bergen (violin), a full brass section, drums, electric and acoustic bass, and gospel and rap singers. I heard them a recent Santa Monica Festival in Clover Park. The sound was powerful, electrifying, and mind-boggling because it fed your ears something they had never heard before. It had the seeds of something truly musically and culturally revolutionary.

Which brings us to another facet of the LA klezmer scene: all the musicians I interviewed were versatile in multiple musical genres. Miamon, a classical-trained violinist studying klezmer and Israeli music, and Ty Rust, a classical and avant-garde trained trumpet player, decided to merge klezmer with ethnomusicology. He was the director of the Aman Folk Ensemble, a local ethnic music and dance ensemble for many years, and is as comfortable playing klezmer as playing classical, jazz, swing, Sephardic, Balkan, and Middle Eastern music. He and Claire Bergen are both members of Mesto (Multi-Ethnic Star Orchestra), conducted by Nahil S. Azzam. Mesto combines various ethnic music with western classical music, using both Middle Eastern and classical European musical instruments.

Leo Chelepyav grew up in the culturally rich urban environment of Moscow, Russia. He studied piano, clarinet, and music theory from an early age. In Russia, his grandmother took him to museum concerts where he heard Louise Armstrong and Ella Fitzgerald, and he was “flabbergasted.” American Jazz inspired him way before klezmer caught his attention. Leo began playing klezmer seriously after coming to the USA 12 years ago; he can glide back and forth between jazz and klezmer with seamless fluidity. One of his most interesting klezmer fusion experiences was being backed up by the Bobby Rodriguez Latin Band’s full rhythm section at the San Diego Klezmer festival. He loves the idea of integrating different ethnic music. He feels they have so many similarities on which to build common ground as well as differences with which to create entirely new blends.

Ty Rust is equally eclectic, with training as a classical and avant-garde tubaist, and a childhood spent playing many different instruments and styles. Ty’s introduction to klezmer came during the late 1970s early 1980s playing in Ron Robboy’s The Big Jewish Band, a San Diego-based klezmer group that did both concerts and “simcha” gigs. In Los Angeles, where musical opportunities were even more varied, he became director of Balkan music for the group Avaz, an ensemble specializing in Balkan and Persian music and dance. Today, Ty’s gigs include everything from classical brass quartets to klezmer, Balkan bands to symphony orchestras, Renaissance to Dixieland.

Cantor Mike Stein of Temple Aliyah in Woodland Hills toured all over the world with the American Navy Band for 17 years. He is equally comfortable playing bluegrass, folk, jazz, and klezmer, and has orchestrated Friday night services in each of those musical genres. He has played in numerous klezmer bands on both coasts, and conducts Shir Delight, his Synagogue-based klezmer band, at Friday night services on the 2nd and 4th Fridays of the month.

There are Synagogue based klezmer bands all over Los Angeles, made up of volunteers of all ages. Recently, David Ackerman of the Bureau of Jewish Education organized a concert of the bands of Temple Isaiah, Temple Israel of Hollywood, Beth Chayim Chadashim, Beth Shir Shalom, Temple Beth Hillel, and many more. As Cantor Stein said, “It allows all, 11 and 12 and 13 year-olds to play next to 50, 60, 70, and 80 year-olds. It creates a deep sense of community among the musicians and among the members of the congregation.” The Bureau of Jewish Education also has a free community lending library that features a comprehensive collection of klezmer music books.
B ack in August of 2000, I attended the week long International Guitar Seminar at the University of California, Santa Cruz. About the third evening there, I ventured down to the lobby of the closest admin building, and heard a remarkably loud young voice. A thin teenager was jamming with several others, and besides accompanying himself adeptly playing slide guitar, he was singing with a fervor that even John Hammond would find tough to match. I found out this lad’s name is David Jacobs-Strain, and that he was about 17 years old.

The following year he was on the work staff at IGS, and I returned the next two years, having attended since the age of 12, and worked to instructor status by the age of 16.

By this time, Jacobs-Strain had already been on staff as an instructor at the Puget Sound guitar workshop for two years, having attended since the age of 12, and worked to instructor status by the age of 16.

Englehardt's fingerstyle peers.

Top 10 Finds

Artist: TOULOUSE ENGELHARDT MEETS REMI KABAKA
Title: A CHILD'S GUIDE TO EINSTEIN
Label: LOST GROVE RECORDS
Release Date: JULY 2004

Fingerstyle guitar can be an acquired taste. The most repeated version of the beginnings of this genre has the late, great John Fahey as the inventor of “American Primitive Music.” That’s probably an oversimplification of the process, but it works fine as an encapsulated history. The late 1960s and early 1970s was a heyday for this music, with guitar hero Leo Kottke as the keystone player of that era.

In 1975, Takoma Records, home of the heavy hitters of fingerstyle guitar, released Toulssations by Toulouse Engelhardt. Engelhardt carried the same oddball humor that Fahey and Kottke exhibited, and his playing style was somewhat similar, but with some gratifying oddball twists. For one, besides the requisite six and twelve string workouts, he plunked and strummed on a Morrite solid body electric guitar. Morrites were the axe of choice of the Ventures, the stalwart 1960s instrumental giants of twang. Solid body electric guitars were not being used by any of Engelhardt’s fingerstyle peers.

Time passes. Engelhardt continues to play, teaches college. A few years back, he crosses paths with percussionist Rene Kabaka. Kabaka has played with Paul McCartney, Traffic, Paul Simon and many other major talents. According to both, it’s almost a case of musical love at first sight. They connect, they do some gigs.

The new CD, A Child’s Guide to Einstein, is the record of this collaboration. Engelhardt’s style has matured, and taken a long leap into the joys of improvisation. Some of the tunes are not much more than the two artists exploring a concept. Two of the tunes are “tributes.” The first cut is TeSrar, the British surf instrumental from the early sixties. The CD closes (sort of, there is a “hiden” track) with Jimi Hendrix’s Third Stone from the Sun. In between, Engelhardt’s compositions dovetail with Kabaka’s globe-trotting technique. On many of the cuts, he drives his Taylor 12 string gui- ter into seriously bent territory. Producer Chris Darrow adds slide guitar and other touches to sev- eral of the tunes; ex-Byrd and World Music maven John York plays the Chinese table harp to one; and Kaleidocscope-man Max Buda adds vio- lin to two songs. There are other guests, but overall this is Engelhardt’s and Kabaka’s show. Theirs is a marriage of the minds. The speed of Engelhardt’s picking is often beyond mathematical com- prehension, but Kabaka’s varied percussion never fails to keep up. Engelhardt’s compositions trade on the Einstein theme, and his work on Titanium Dandelions on the electric solid body must go well beyond any Morrite work recorded in these last two centuries.

In the 1980s, fingerstyle guitar moved into a sub-genre known as “New Age.” Often, that style promises peace and but delivers somnambulism. Nothing could be further from A Child’s Guide to Einstein. It’s great to hear Engelhardt help move the fingerstyle guitar genre forward.

Although he mentioned a bout with the flu and a temperature at the start of his performance, it was the audience that soon was sweating. With a ten-gallon hat on his head, Jacobs-Strain exuded his love for perform- ance and the blues. His original tunes hold well against the country blues standards. The next evening he displayed the same enthusi- asm in discussion as he did in his playing, featuring a full ensemble of players. His prior recordings either placed him in solo or two-guitar context, or with one or two other musi- nists including the brilliant Peter Joseph Burtt on kora.

In the folk world, the mercurial achieve- ments Jacobs-Strain has already accom- plished take most musicians a lifetime, including the Newport Folk Festival, Philadelphia Folk Festival, MerleFest, Strawberry, Bumbershoot, and a myriad of other prestigious engagements in the US, Canada and Europe. Jacobs-Strain has released six albums, including his NorthernBlues CD from 2002, Stuck on the Way Back was produced by Kenny Passarelli, and has garnered critical acclaim from folk corner.

Jacobs-Strain is understandably excited about his new CD, also on NorthernBlues, which is the record of this collaboration. Englehardt’s style dovetail with Kabaka’s globe-trotting technique. In the context of a true ensemble CD, featuring guest musi- cians including Burtt on kora; Joe Craven on mandolin, ﬁddle; and oud; Anne Weiss assisting on vocals; and the excellent Danny Click playing electric guitar; Kendrick Freeman and Mark Clark on drums.

It’s a risky move for an artist that has made his mark as a guitarist to release some- thing that isn’t a guitar record. Passarelli returns as producer and bass player. The recording has the rough edges of a concert feel, as Passarelli allowed no rehearsals. Jacobs-Strain wanted to try to attain the looser, more improvisational feel that his live performanc- es often provide.

Jacobs-Strain lives in an organic vegetari- an co-op while studying cultural anthropolo- gy at Stanford, and is known for his travels and his world-views. The title track is about war, and other songs deal with themes as disparate as the war on terrorism, social change and marijuana cultivation.

It’s intriguing trying to guess where David Jacobs-Strain will be musically in ten years. It will be an interesting journey, and we the listeners have a lot to look forward to.
CD REVIEWS

BY SABRINA LYNN MOTLEY

Sabra lyn Motley is Tuesday host of Global Village on KPFK 90.7 FM and series producer for Sounds of LA 2003 at the Getty Center.

Artist: GRACIANA SILVA “LA NEGRA”
Title: MELINGO CAFE’ AUS PORTALES
Label: ACCORDS CROISES

The story goes that Doña Graciana’s father only wanted one of his sons to play harp. One of his daughters, however, had other ideas. She simply taught herself the instrument by sneaking into her brother’s classes, which were being taught by a blind harpist. Her determination would continue to serve her well. “La Negra,” so named because of her Afro-Mexican origins, went on to shape her playing and singing skills in assorted bars, be “discovered” at the age of sixty and become one of the most respected exponents of son jarocho from Veracruz, Mexico. Although her music reflects the form’s colonial and multietnic origins—African rhythms, Spanish harmonic structures and indigenous lyric motifs—it never feels staid or formulaic.

Doña Graciana’s latest release, Melingo CAFE’ AUS PORTALES on Accordes Croises, is another example of how layered her artistry can be. Songs such as La Morena and El Jalajil are wonders. Full stop. She covers familiar territory including La Bamba and La Iguana without reminding us of how often we’ve heard these songs in the past and that’s certainly no mean feat. Significantly, she places son jarocho squarely into a larger cultural context. As the liner notes indicate, by recording the Venezuelan love song and title track Melingo Café, “the son jarocho passes its own boundaries and inscribes itself into the larger latino-american [sic] repertoire.”

The liner notes also say that she is “accompanied” by Felipe Ochoa Reyes on jarana (four-course guitar) and Miguel Romero Uscanga on requinto (four-string guitar); however, it’s clear that their relationship is more than musical. They toss verses and rhythms back and forth with familiarity and aplomb. Like any good woman, La Negra knows what she knows. She confidently shares the spotlight with those she respects and her instincts serve her well. Melingo Café’ AUS PORTALES is an inspired release from one of son jarocho’s best.

Artist: VARIOUS
Title: LULLABIES FROM THE AXIS OF EVIL
Label: KIRKLEG KULTURVERKSTED NORWAY

[Note: This CD is difficult to find. It can be purchased through http://valley-entertainment.com]

On January 29, 2002, President George W. Bush uttered the infamous phrase “axis of evil” to describe the enemies of America and global democracy. On his list were Iran, Iraq, and North Korea, although unnamed “allies” were also referenced. Much ink has been spilled over the speech; however, it took Norwegian producer Erik Hillestad to offer a response that embodied the complex humanism that the original statement lacked. His new “axis” composed and collected lullabies that could “lead us to the deepest and most fundamental way of communication … between mother and child, between father and child.” He was drawn to women’s voices because, in his words, “men’s voices are too dominant today, speaking the words of power and warfare while the female voice [is too] rarely heard.”

The process of constructing Lullabies was both straightforward and arduous. First, Hillestad and others recorded lullabies—old and new—that were sung a capella by singers from Palestine, Cuba, Syria, Afghanistan, as well as Iran, Iraq, and North Korea. It is important to note that some, like Iranian singer Pari Zanganah and North Korea’s Sun Ju Lee, participated at considerable risk. He then spent a year trying to find western singers with the same courage. In the end, it was the likes of Lila Downs (Mexico/USA), and Sarah Jane Morris (England), Sevara Nazarkhan (Uzbekistan), and Eva Duhgren (Sweden), among others, who understood the promise of the project. Each of the western artists selected one of the earlier recorded lullabies to “interpret.” The two versions were woven together by Knut Reiersrud to, for both the men’s greats. For example, the opening track Sad Sol (You, My Destiny) is an appropriately dreamy landscape featuring Iranian Mahsa Vahdat and Sarah Jane Morris that speaks to the mysterious longing parents feel and enjoy the liquid movement of the ascending and descending notes of the clarinet - but not for long. Suddenly we are pulled back to the rural small town feeling of the klezmer musician at a Jewish wedding.

This is an intimate and well recorded album that feels like Leo is playing just for you in his own living room. He reveals his playful side in tunes like Zol Zain Gelebt and Nisht Gezorgt, that made me imagine bear cubs frolicking in a meadow. In the Nigan in E, Erev Shel Shoshanim Wedding Melody and Hanna we hear his more lyrical and tender sensibilities, feeling both the sad and the sweet side of the wedding party.

Leo Plays Klezmer is a joyful album full of surprises. It ends with the well known standard Hava Nagila. Although he doesn’t amp up this tune with a huge band, he manages to make it feel fresh. When he tweaks his clarinet with reverb or special effects, what Leo does do is have a hell of a good time playing 6 different instruments at once and especially wailing on his klezmer clarinet just for you.


Joellen Lapidus is a psychotherapist, musician, songwriter and musical instrument maker. She gives private dulcimer lessons and workshops, and runs a raucous on-going Klezmer Band Workshop at McCabe’s Guitar Shop

November-December 2004
A Guitarist’s Heaven

The Fret House

What’s a guitarist’s idea of heaven? You arrive. The pearly gates open wide. St. Peter beckons, you enter, and, wow, you are surrounded by a mind-boggling array of guitars. They hang from the ceiling and the walls and one-of-a-kind instruments await your touch. Heavenly choir? Better. There are concerts by generations of the best acoustic pros. Want to hone your technique through all eternity? No problem. A dozen scrapbooks are there to guide you. Not quite ready to bid this world goodbye? Then, instead, visit a little piece of acoustic heaven closer to home at Covina’s Fret House.

In 1970 three friends opened the first Fret House in Covina. Time passed and two of the partners moved on, but Tom Seymour remained to shape the store as it evolved over the years at three different addresses. A finger-style guitar player, Tom taught guitar while in college. Upon graduation he found a way to keep his two loves, education and guitar, alive by teaching second grade in public schools and developing a store which would provide great music, instruction and instruments and a friendly and knowledgeable staff for his community.

The Fret House Saturday night concert series features an eclectic mix of acoustic performers. An impressive roster of musicians, fingerstyle players, blues, bluegrass, classical, singer-songwriters and jazzmen have played there. Elizabeth Cotton, Merle Travis, Steve Gillette, Tom Ball & Kenny Sultan, Duck Baker and Dan Crazy have all played the hall. Dick Dale “The King of Surf Guitar” and his young son have done acoustic shows. Occasional jazz players, such as Herb Ellis, provide the rare non-acoustic exception. Premier mandolinist Evan Marshall is an annual regular and such masters of the ukulele as the Hawaiian nonagenarian Bill Tapia recently packed the house. Check their website for the unique and intimate relationship between musician and instrument. “Every instrument responds to the player and two people playing the same instrument don’t sound the same. So when you’re looking for an instrument you’ve got to find the one that responds to you the way that you play it, that matches that tone in your mind and that says “that’s the voice I’m looking for.”

For the beginning guitarist the challenge is to get a good playable and affordable first instrument. The Fret House repair staff does a complete setup on all their guitars, with special attention paid to their less expensive models. Each of their beginning instruments has its neck, string height, bridge saddle and nut adjusted before it is made available for sale.

The price range for guitars is $109 to $3000. The $1000+ instruments include Breedlove, Mark Geiger, James Goodall, Martin, Santa Cruz and Taylor guitars. The mid-price guitars include Fender acoustics; imported Breedloves, Roberto Dan, Deans and the least expensive lines include Sunlite and Zenith imports.

Among the exceptional instruments in the store are a Goodall Macassar Ebony Concert Jumbo (one of Tom’s current favorites) and a complete run of the Taylor Artist Series, exquisite designs in limited runs of 100 each, with unique inlay patterns and uses of materials, colors and woods. Among these guitars are the Sea Turtle; the Koi and the Grey Whale models, which have quilted maple sides and back that give an astonishing underwater effect; and the Liberty Tree, made from the tulip poplar which was the last of the18th century American trees used as a gathering point for citizens in each state.

They also carry jazz guitars, a wall of electric guitars and basses, a roomful of high end amps, including the Mesa Boogie tube amps, Deering banjos, Mid Missouri and Breedlove mandolins and a full range of music and instrument accessories. The Fret House also provides band instrument rentals for the local schools and offers instruction for all the instruments that they rent and sell.

Pay the Fret House a visit. Traffic out to Covina on Saturdays is light and if you’d like to dine before a show, Tom recommends the following eateries: Giovanni’s, Off Citrus Taste of Texas, and Tulipano’s. He offers, “If you’re coming early to a concert give us a call and well happily give you directions to great local restaurants.”

The Fret House - 309 N. Citrus Street - Covina, CA 91723 626-339-7020 www.fret-house.com

Frankie Farrell plays mandolin and other assorted instruments.
## FOLK HAPPENINGS AT A GLANCE

### Sunday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Monday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Tuesday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Wednesday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Thursday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Friday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

### Saturday
- **2:**
  - **1890s NC DANCE PARTY (SE)**
  - **American (OGD)**
  - **International (OGD)**
  - **Irish (OGD)**
  - **Hungarian (OGD)**
  - **Greek (OGD)**
  - **Swedish (OGD)**
  - **Oriental (OGD)**
  - **Open Mike (OGM)**
  - **Group Singing (OGM)**

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**FOLK HAPPENINGS AT A GLANCE**

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OGD: On-going Dance - page 16
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**FOH HAPPENINGS AT A GLANCE**

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- Polish (OGD)
- Israeli (OGD)
- International (OGD)
- Contra (OGD)
- Acoustic Eidlum (SE)
- Witcher Brothers (SE)
- Charlie Hunter Trio (SE)
- Asylum Street Spankers (SE)
- Canto Los Fuegos (SE)
- Eleni Mandell / Gwendolyn (SE)
- Riders in the Sky (SE)
- Asylum Street Spankers (SE)
- Canto Los Fuegos (SE)
- Charlie Hunter Trio (SE)
-יך אלדליום (SE)
- TAL FUGEL (SE)
- MID-VALLEY BOYS (SE)
- Asayil Street Spankers (SE)
- Canto Los Fuegos (SE)
- Christmas Eve
- Christmas Day
- New Year’s Night Dance Weekend (SE)
- New Year’s Eve Contrada Dance (SE)
- New Year’s Day
- New Year’s Eve Contrada Dance (SE)
- New Year’s Night Dance Weekend (SE)
- New Year’s Eve Contrada Dance (SE)
DANCING IN THE SUBWAY

By Terry Squire Stone

[Reprinted from Vol. 1 No.1 of FolkWorks to commemorate the close of our 4th year and the relocation of Terry to Greece]

H ere we are at the birth of a new adven-
ture. I wanted transporta-
tion. A newspaper for those of us who
have been around the folk music scene for a while,
as well as those for those who are new to this com-
munity. And, it is a community in the realist sense
of the word.

Which brings me to the LA subway....

But, one day, for very practical rea-
sions, I found myself gliding down a
stairs escalator into another way of
being. Into LA subway system.

And, I didn’t like it. Oh, it was clean
enough, seemed safe, and, except for a
baffling ticketing system, seemed straight-
forward enough. Get on here, get off there,
job done, mission accomplished.

I followed the signs, and found myself
sitting in a shiny new subway car, rattling out
of the North Hollywood Station bound for
Pershing Square. I sat on a plastic seat,
which were clean enough and even had a
little padding.

So far, so good.

But then, other people got on the train, too.
Not ours! We are a community that is not about
to dissolve. Folkworks is here to celebrate
and dance.

Music that came from every country that your
community had ever had ties to. It took work,
concentration, dedication, planning and practice.
Dance that meant touching, holding, sweating and
unfolding drama, yet swift-

I knew there would be other people, but I
wasn’t expecting them to be so, so real! And, they spoke
to each other, sometimes just out of courtesy, sometimes
like old friends. And, sometimes they even spoketo me!

Baby started

I raise my glass to a long, long trip.

Dancing is here to celebrate a
community that is not some new fad or
effortless amusement. The folk music
community has been, and will be, around for a long time.

And, you touch, we talk, we accept new, even
strange people into our midst. Old and new at
the same time. We hearken back to a time when
the only music one heard was the music that
was self-made. The only way to obtain new music
when the only music one heard was the music that
was harmonious, our social glues, are dissolving.

And, we touch, we talk, we accept new, even
strange people into our midst. Old and new at
the same time. We hearken back to a time when
the only music one heard was the music that
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was harmonious, our social glues, are dissolving.

And, the oh-so-young girl who sat across from
me with her crying newborn. Finally, she slipped
under her tank top and sat, red faced, as
the baby found the nipple and quieted down.

Everyone watched the un-
ofolding drama, yet swift-
ly looked away. The

Herman was supposed to

I knew there would be other people, but I
wasn’t expecting them to be so, so real! And, they spoke
to each other, sometimes just out of
courtesy, sometimes
like old friends. And, sometimes they even
spoketo me!
WHERE HAVE ALL THE FLOWERS GONE?

I am moving, even as I write this, from my apartment of thirteen years. I spend half the hour on the computer and the other half dealing with the consequences of unimpeded acquisition. My companion of the moment is O Sister, a CD of women’s bluegrass music that, mercifully, prevents my singing under the influence of adrenalin. Adrenalin makes me not only sing so fast my words blur but also fixate on one song in particular. I often sing songs appropriate to the projects I’m working on, like Aunt Dinah’s Quilting Party when I’m quilting banners, or Applepicker’s Reel when I’m gardening. Gradually, as I speed up, all but one drops out, and that one becomes a driving, possessive, territorial monster for the duration of the project. Once I did a rush job of stenciling grapes on a kitchen floor. An hour into the job I got the flu and a 103-degree temperature. For the next two days I daubed paint in slow motion, hallucinated possums eating my grapes, and sang Tom Paxton’s Where Have All the Flowers Gone? whose verses circle back to the beginning, never giving you a place to stop.

That song became the theme for a Sierra backpacking trip I took years ago. I never think of Mono Pass and the Recesses without hearing it and I can’t hear it without re-living those five days and the ten thousand times we sang it. We learned it in the parking lot as we laced up our boots, sitting on car bumpers sporting “Make Love Not War” stickers. It was a lovely trip. The swimming was delicious, the conversations lively and the bridge games apparently enjoyable. On the last afternoon, however, I returned from a solitary jaunt and met Percy emerging from our camp with his backpack on.

“My stupid wife messed up the Blackwood Convention,” he growled, “and I’m leaving.” He headed for the pass, stiff with fury but — can you believe it? — humming Where Have All the Flowers Gone?.

Lots of songs have taken hold of me and not let go, but nothing before or since has been so compelling. Writing the end of this column, I’m still in the moving process, four weeks and nine hundred miles farther along. I have a friend helping me and she sings songs with my granddaughter – Pop Goes the Weasel, Little Fish, Yea Ho Little Fish. Kady, at two and a half, has decided opinions as to which songs will be repeated and which won’t. Does she decide by rhythm? Content? Construction? The variable sweetness of our voices? Or is it just arbitrary wielding of power? Whichever it is, she keeps me going on a straight path instead of round and round in circles. Tomorrow, though, I’ll get out my autoharp and see if she gets hooked on Flowers.

Valerie Cooley is now living in Coos Bay, Oregon and, looking forward to her moving process, four weeks and nine hundred miles farther along. I have a friend helping me and she sings songs with my granddaughter – Pop Goes the Weasel, Little Fish, Yea Ho Little Fish. Kady, at two and a half, has decided opinions as to which songs will be repeated and which won’t. Does she decide by rhythm? Content? Construction? The variable sweetness of our voices? Or is it just arbitrary wielding of power? Whichever it is, she keeps me going on a straight path instead of round and round in circles. Tomorrow, though, I’ll get out my autoharp and see if she gets hooked on Flowers.
CD REVIEWS

**Artist:** JOLIE HOLLAND  
**Title:** ECHOES OF THE GHOSTS  
**Label:** ANTI/EPITAPH  
**BY BROOKE ALBERTS**

Moving through a palpable medium of American folk tradition, it’s clear that Jolie Holland has listened carefully to some of the best of American music. She counts as her favorites Blind Willie McTell, Nina Simone, Skip James, Lucy Cotton, Billie Holliday and Mississippi John Hurt, to name a few. Add to them Syd Barrett. With those, she has melded her own idiosyncratic, inventive and surprising melodies to form something wholly original and hypnotic.

Born in Texas with New Orleans roots, Jolie Holland has paid her rambling dues, living on the road for a few years with roving performers (circus artists, puppeteers) before ending up in Vancouver where she was a founding member of the Be Good Tanyas. She left the group after their 2001 CD, Blue Horse, and moved to San Francisco.

Her first solo album, Catalpa (Anti-, 2003) came out of Jolie playing a few of her compositions at 4:00am for a friend of hers to learn. It has the raw voyeuristic quality of a field recording, and it demands engagement, the evocative, poetic lyrics being occasionally indiscernible - elusive, yet intriguing. I was immediately entranced by the first track, where she has a big Mexican drum playing a steady 12/8 beat against her guitar’s 4/4 and giving it the compelling feel of a southwestern Pueblo dance. She has a penchant for strange timing, and a style of vocal ornament that’s all her own.

chant for strange timing, and a style of vocal ornament that’s all her own. Jolie Holland has listened carefully to some of the best of American music. She counts as her favorites Blind Willie McTell, Nina Simone, Skip James, Lucy Cotton, Billie Holliday and Mississippi John Hurt, to name a few. Add to them Syd Barrett. With those, she has melded her own idiosyncratic, inventive and surprising melodies to form something wholly original and hypnotic.

**Artist:** VARIOUS, COLLECTED BY ALAN LOMAX  
**Title:** SINGING IN THE STREETS; SCOTTISH CHILDREN’S SONGS  
**Label:** ROUNDER  
**BY LINDA DEWAR**

Here is another in Rounder’s wonderful series of Alan Lomax’s field recordings. This time his subjects are children, recorded mostly in 1951 and in three very diverse areas of Scotland with assistance from legendary Scottish/English singers Ewan MacColl. Why children’s songs? A quote from the liner notes explains: “These recordings are not nursery rhymes—rhymes or songs taught by adults to children. Rather they are the folklore of children themselves, first heard from their pre-teen elders, learned along with their peers aged seven to ten, and abandoned when puberty struck.”

Abandoned, perhaps, but certainly not forgotten. Anyone who is familiar with the traditional music of Scotland, England or the eastern United States is sure to recognize familiar bits of tune and lyric. Some of the songs remain in the lexicon of Scottish song today, almost unchanged from the versions heard in this recording. The Wind, The Wind, a hundred-year-old counting song, is easily recognizable as the modern I’ll Tell My Maw, which has been recorded by a number of current Celtic artists. Or, try singing the following lyrics of the song My Name is Sweet Jenny, to the tune of Bonnie Dundee:

My name is sweet Jenny, my age is sixteen  
My father’s a farmer in yonder green

He’s plenty o money to dress me in silk  
And nae bonnie laddie’ll tak me awa

Most of the songs included in this collection are associated with games that were common at the time, and the descriptions of the games in the liner notes are a useful complement to the recordings. It’s interesting to hear the similarities between the versions collected in different locations (primarily Edinburgh, Aberdeen, and the Hebrides), and to wonder how they traveled so efficiently from place to place.

As a point of interest, I played this CD for my husband, who is Scottish and was a child, at the time the recordings were made. He recognized most of the songs and verses he heard, and could recite or sing them even though they grew up in rural areas and not in cities where the recordings were made. Others, I remember from my own childhood in the American Midwest...Ever bounce a ball or skip rope while singing One, Two, Three Alaslie!

There is no doubt that this CD is a valuable source of information and background for anyone who is performing Scottish-based traditional music. The combination of recorded songs and interviews offers rare insight into the origins of many of the songs we play today. Even if you’re not a performer or student of this sort of music, you’ll find great entertainment value in hearing and reading the lyrics, some of which are just plain fun. Who but a child could come up with:

All that shivers is not jelly  
Take for instance Freddy’s belly  
For it shivers like a fish  
In the middle of a dish

**Artist:** MUTUAL ADMIRATION SOCIETY  
**Title:** MUTUAL ADMIRATION SOCIETY  
**Label:** SUGAR HILL/SUG-CD-1067  
**Release Date:** JULY 13 2004  
**BY DENNIS ROGER REED**

S o just what is this Mutual Admiration Society? There’s no mention of the artist’s names on the front or rear cover. The cover has a photo of an unidentifiable guy looking out a window. Well, let’s ‘spill the beans’. This is the long awaited collaboration between former Toad the Wet Sprocket lead singer Glen Phillips and Nickel Creek, featuring Sara Watkins, Sean Watkins and Chris Thile. Since this CD is on Nickel Creek’s label, there’s a lot about the low profile release, but perhaps it’s best to stifle that curiosity and enjoy the music.

I mentioned “long awaited.” Back in 2000, Phillips was opening for Ben Folds at the Belly Up in Solano Beach, and during his set he mentioned he’d been working on a new project. If you’ve heard of them, they’re called Nickel Creek.” He enthused. The crowd provided a smattering of applause in recognition of what at that time was a regional band with only a burgeoning national presence.

Times have changed. Phillips late 1990s band Toad the Wet Sprocket is only a memory, and Nickel Creek are one of the hottest young bands in the roots/bluegrass/folk/Americana scene. This record represents a whirlwind recording project of six days in December of 2000. The “band” toured this summer, did some national TV and added have added Led Zeppelin multi-instrumentalist John Paul Jones (Elvis Costello & The Attractions).

The good news is that this CD is an excellent match between Phillips and Nickel Creek. The Creek are incredible players, with timing and taste well beyond their years. It wouldn’t matter that they started as little kids wearing cowboy suits and performing novelty tunes if the result was not this seamless entity that plays fiddle, mandolin and guitar better than can be imagined. But the Creek’s material on their own recordings does not live up the high standard of their playing. It’s hard to imagine that it could. Phillips material and vocals vastly make up for this minor deficit.

But to clarify, even though Phillips sings the leads and wrote most of the songs, this is not a project where the Creek are just a brilliant backup band. Their musical talents shine through every song in a manner that helps defines the tunes. The record starts with Comes a Time, not the Neil Young tune, but an evocative original by Phillips and his Wet Sprocket buddies that talks about facing the world. Phillips has a plaintive vocal style that suits the Creek’s sensitive singing. Phillips also included drummer Pete Thomas (Elvis Costello & The Attractions). The tour this summer, did some national TV and added have added Led Zeppelin multi-instrumentalist John Paul Jones (Elvis Costello & The Attractions).

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FolkWorks
Help, Help’ they really want
November-December 2004

This woman is engaged in the act.
Played a drum yet today?

Visit our store. Prepare to have fun.

Banged Drum Hardwood & Perussion

BULLETIN BOARD

I AM FAIRLY NEW IN THE AREA, and would like to start playing again. I am a singer/songwriter and rhythm guitarist. My influences are: Patty Griffin, Dar Williams, Allison Krauss, EmmyLou Harris, and on and on. If you are seriously interested in doing original music, (and maybe some covers) with submissions to record companies, please call me! Michael-Ann 818-462-3253

GUITAR BANJO - swap or sale: “The magic of a banjo and the simplicity of a guitar.” Slingerland approx 1934, all original, sat wrapped in cloister for last 50 years. Calf head, nicely figured birds-eye maple neck and body, resonator pan, good to very good condition. With new soft case. Will trade for good baritone uke, tenor guitar, Hohner button accord- ion, will consider offers. -Wally 310 842 8733 or 310 871 1739 worldwally@mac.com

MISSING 60’s FOLK? LET’S MAKE MUSIC IN SANTA CLARITA - Anyone interested in forming a Peter, Paul & Mary, John Denver, Bob Dylan? I’m a new FolkWorks member, a child of the 60’s who lives in Santa Clarita. I’m seeking like-minded individuals with solid voices and strong instrumental skills (guitar, bass, etc.) to form a small “retro” folk/pop group. I think there’s nostalgia for this music, don’t you? I have a book of more than 80 songs — many from that prolific era, and others more contemporary and eclectic. I play acoustic guitar and can sing lead or harmony. Please get in touch if interested! Serious inquiries only, thanks. TriShLester@yahoo.com

I cannot believe we are all back at school today, administrators, teachers, therapists, orientators and mobility people, clerical and custodial staff, the P.E. teacher’s new puppy (shhhhh), the Brammlists, the bus drivers and, oh yes, Ms. Cuca, the music teacher—yours truly! No kids today, just us! We are feasting on fruit, pancakes, pastries, juice and coffee! We are chattering and laughing, hugging and hollering to each other across the multi-purpose room as though it had been years, instead of weeks! We are complaining about our summer being over, but each of us is secretly delight-ed to be back!

We are a very small school of about one hundred blind students. Only a few are partially sighted. A few on our staff are also blind and partially sighted. We tell a lot of ‘blind jokes’ and we have a lot of potlucks. We cele-brate everything, every day, and each other. Most of the time it is a happy place; sad times bring us closer to one another.

No one calls me Uncle Ruthie in school. I have been Cuca for over fif-teen years. In Spanish “Ruth” is “Refugio” or “refuge.” And the nickname is “Cuca.” Don’t ask me why. I just work here. And it’s the hardest job I ever loved.

Today we do meetings and scheduling. Usually this is a difficult and frustrating task as we compete with one for another for each student’s time. The teachers bemoan the paucity of classroom time, as the kids’ schedules are filled with orientation and mobility, speech, P.E., physical therapy, special programs, assemblies, and, oh yes, music, which includes a weekly class-room music period, plus piano, autoharp, violin, drums, and other individual instrument lessons. There are also two choruses. The Senior Chorus is the highlight of my week—the Junior Chorus mostly resembles a poorgom! For some unknown reason the scheduling goes very smoothly. First choruses give way gracefully to second choices. This is my fifth year here, and I feel welcome and valued.

After an unnecessary lunch, I work on my bulletin board. I fill it with wonderful prints of instruments with the names in Braille, and I fill the empty spaces with quotes from the staff, about their musical preferences, which range from Hayden to Hip-Hop, from Rap to Reggae, from Opera to Oratorio, and from Country to Jazz.

“My music teacher in Junior High said she would give me an ‘A’ if I promised never to pick up another instrument!”

“Opera is OK but the singing makes it hard to hear the music!” Some X-rated quotes didn’t make it to the bulletin board but I will share them with you the month after I retire.

THURSDAY, SEPTEMBER 8TH
It’s 8:15 AM and HERE COME THE KIDS! First down the hall is Javier who has never found it necessary to use his cane. Then comes the Senior Chorus with their usual instrument-packed lounge-singer voice! After an unnecessary lunch, I work on my bulletin board. I fill it with wonderful prints of instruments with the names in Braille, and I fill the empty spaces with quotes from the staff, about their musical preferences, which range from Hayden to Hip-Hop, from Rap to Reggae, from Opera to Oratorio, and from Country to Jazz.

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“Opera is OK but the singing makes it hard to hear the music!” Some X-rated quotes didn’t make it to the bulletin board but I will share them with you the month after I retire.

“Old Dack Donald das a darm, dee eye, deeeye dough!”

Jose is next, he is eleven and a graduate of Blarneystone College. He is partially sighted which explains the following quote.

“Ms. Cuca, Ms. Cuca, You are still the most beautiful teacher in this course!” and I say, “Will you be doing a big favor?” She says “Of course!” and I say, “Will you be sure to tell Ms. Cuca the name of the airline you are flying for?”

Here come Mario, Daniel, and Angelica. They are always togeth-er. They are ten. The boys will tell everyone how much they hate Angelica, especially when she refuses to sit between them. They make up very fright-en-ing stories about Angelica, one of which I overheard last semester:

“Angelica is walking down the street and this big Ogre (pronounced ‘o-gray’) chops off her head and she yells ‘Help, Help!’ and then we save her life!”

They love her so much, and so do I, even when she sings in herphony lounge-singer voice!

I begin my teaching day with Li, whose parents want him to have piano lessons every day instead of once a week, even though Li would rather listen to the refrigerator for hours at a time. I teach piano with what I call “The Contiguous Method.” I begin with a piece of tape on middle C and teach everything in relation to this central point. I also teach theory and harmony from the very beginning, and also ear training, improvisation and even com-position. (We record short improvisations and refine them into little pieces.)

The first day goes well. The Senior Chorus wants to sing two Malvina Reynolds songs, If You Love Me and Place to Be. They want to know what is the sea? We talk about the vastness of the ocean. This is a difficult con-cept for blind children. But I will not teach a song unless they understand every word and every concept in it. This is also my approach when teaching sighted children, but there are some very difficult concepts for blind chil-dren. You try it. Think about explaining words like, piano, anchorage, ocean, the height of trees, rainbows, and colors, for starters. Last Christmas we were talking about where homeless people sleep. Explain dooryard.

“Here is an inscription. Call me at 310-8038-8133 or e-mail me at uncleruthie@aol.com and we’ll arrange for you to visit my school. If you’re a musician, plan on playing and/or singing for us. One way or another, you’ll find yourself participating, and having every minute of it! Maybe you’d like to be a regular volunteer. We always need help. You could be my new best friend!”

Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show can be heard every Saturday morning at 10:00 am on KPFK 90.7 FM. In her spare time she will be writing this column and sharing her thoughts on music and life with our readers.
TOP TEN from DA VE SOYARS

1 The Unbroken Circle A Tribute to the Carter Family [Dualtone]

The mother of all tribute records. A great group of performers, many named Carter or Cash, performing the songs that formed the foundation for modern country music. Good material, good artists, artist and material well-matched. The concept’s so simple you’d think it would happen more often than it does. Also, among the final recordings of two great American artists, Johnny Cash and June Carter Cash.

2 Los Lobos The Ride [Hollywood Records/Mammoth]

Once again they probably fall slightly outside of what this paper usually covers, and I admit (particularly here) they’re really a rock band. The best rock band in the world right now, say I, and this collection of new and re-recorded tracks with a great bunch of guests (Mavis Staples, Richard Thompson, Ruben Blades, et. al.) is never less than exciting and brilliantly played.

3 Brass Monkey Flame of Fire [Topic Records, U.K.]

Now past 60 and an MBE recipient, Martin Carthy keeps finding challenging and interesting new directions to take English traditional music, and this band’s mix of English Brass Band and folkie supergroup (also featuring English Dance Master John Kirkpatrick, whose singing is generally better than Carthy’s) is still the coolest sound around, often envied, never imitated.

4 Gráda The Landing Step [Compass]

Yes, the instrumentals do sometimes resemble the music of Lunasa, whose bassist Trevor Hutchinson produces. The exciting thing about them is, unlike all-instrumental Lunasa, almost half of the tracks are songs. Good songs, too, by band members and Linda Thompson, to name a few; all beautifully sung by Anne Marie O’Malley.

5 Dervish Spirit [Compass]

Experimentalism comes to Irish music via the psychedelic touches here, but they’re still among the best pure tunes players around, with not one, but two, wonderful and unique singers. Great songs by great writers (Bob Dylan, Ewan MacColl) engagingly Celtified, too.

6 Dirk Powell Time Again [Rounder Select]

Powell, from Louisiana but with Kentucky roots, performs a great collection of Appalachian songs, many learned at the feet of his grandfather, who also appears here in archival recordings. Good band (including his good pals Tim O’Brien and Darrell Scott) led by Powell, who plays banjo, fiddle, mandolin, and sings, all brilliantly.

7 Téada Give Us a Penny and Let Us Be Gone [Green Linnet]

Young traditionalists flatly refuse to allow any progressive edge into their “pure drop” music. So why do they sound so fresh? Well, the fiddling and singing of Oisin MacDiarmada is part of it, but the whole band’s great, and their youth is evident in the enthusiasm with which they play music in a style that’s decades older than them.

8 Sean Boyle - The Light and the Half-Light [Compass]

Where the best Irish guitarist in the world, John Doyle, learned his love of song, Dad’s really good too, chooses songs well and sings them passionately, as well as intoning a Yeats poem. The younger Doyle, Liz Carroll and Dirk Powell provide accompaniment.

9 Bruce Molsky - Contented Must Be [Rounder Select]

Another American doing great American music, Molsky is also similarly disgustingly talented on a variety of instruments. Appalachian songs, field hollers, fiddle tunes, waltzes, blues guitar solos, rags- all played with equal parts talent, grace and humor.

10 Lunasa - The Kinnity Sessions [Compass]

Recorded live, no overdubs, in an allegedly haunted castle. A great distillation of everything they’re about- great tunes, tight musicianship and a blend between traditional and modern Irish music that cheats neither. So it does seem as though, in the end, it was a great year for Irish music. Five out of the ten listed here are Irish. Note also that four of them are on Nashville’s Compass Records, which I guess would have to be my label of the year. As always, if I’ve missed some, I’d love to hear about it.
COPYING AND SHARING MUSIC... WHAT’S THE BIG DEAL

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This is what I hope to be the beginning of a dialogue among the music community in Southern California (or wherever else this may be read) concerning the legal issues facing all of us in folk, acoustic and traditional music. I would love to get your questions and comments for future articles. You can reach me at richard.gee@verizon.net. Of course, you should note that none of the opinions set forth in this article are intended to be legal advice, and that you should seek the advice of a qualified attorney to pursue any issue I may write about in this column.

Can I get a copyright in an arrangement of traditional (i.e., public domain) music?

The short answer is yes. Under copyright law, an arranger may claim a copyright on an arrangement of an otherwise public domain work. This would include, for example, an arrangement of tunes together, such as is found in much of Celtic and old-time traditional music. However, to be effective, the arrangement must be “minimally creative,” meaning that it must include some minimal originality. Copyright will not protect mere rearranging of the sequence in which tunes are played. Some minimal variation on the public domain tune must exist in order to protect the arrangement under copyright.

Once copyright protection is available, it only applies to the rearrangement itself. In other words, the copyright does not alter the legal status of the original tune as being in the public domain. Thus, anyone else may arrange the public domain work or play the public domain work without infringing on your copyright, so long as the arrangement is not substantially a note-for-note copy of your arrangement.

This can be particularly tricky with traditional music and the collection of mechanical royalties for the copyrighted arrangement. Unless it is a note-for-note rendition of your copyrighted arrangement, mechanical royalties may be hard to come by. For those who are not familiar with the term mechanical royalties, these are royalties earned by the arranger for the use of the arrangement on an audio recording. The mechanical royalty is a feature unique to American and Canadian law and the amount of the royalty per song (or side, as the industry puts it) is set by law at a default rate (currently $0.085 per song in the U.S.).

Nevertheless, the copyrightable arrangement of an otherwise public domain work gives you certain rights to receive income on your arrangement (which the music industry calls “exploitation” of your music) that you would otherwise not have. For example, your copyrighted arrangement gives you the right to license to others the right to synchronize the arrangement in a motion picture, video or television program. If you have recorded the arrangement and own the master, you will also have the right to license the master use of the recording embodying the arrangement. Integrated music companies (companies that have both a recording and a publishing side) frequently negotiate two separate fees for the use of music in a television program or motion picture: the synchronization (or “synch”) license and the master use license. So can you.

What’s all the fuss all about with file sharing? Who is the RIAA and why are they suing file sharers?

Essentially, every time you copy a recording for someone else, you are infringing on the rights of the owner of the master and the song to collect income for reproducing their respective works. That doesn’t just include file sharing; it also includes “burning” copies of CDs to send 3’s to friends as well as cassette copies. I’ve seen entire albums copied, along with their J-cards (i.e., the jacket around the cassette or CD with all of the liner notes, graphics, etc.). Unless specifically approved, or the use is for educational purposes, this is an infringement under the copyright law.

The RIAA or Record Industry Association of America is the trade group for record labels including both Green Linnet and Shanachie. The file-sharing fuss arises from the fact that the files people are sharing contain copyrighted material. I haven’t seen or read anything that would lead me to believe that this is a big issue in the folk music community, although I see no reason why it couldn’t become so. The RIAA strategy is to try to change the mindset of those who do not believe that file sharing is a violation of copyright law by going after the most egregious offenders and making examples of them. While not pretty, the tactic seems to have had some effect; in recent surveys the number of Americans that believe file sharing is not a violation of copyright has gone down dramatically. Further, the legal digital download market is growing at an exponential rate. There are, of course, several other explanations for this, which we can discuss in future articles.

Richard Gee is an attorney specializing in the entertainment industry and a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time.
GREETINGS, PEOPLE OF THE FUTURE!

I say this because I am writing in August for a paper coming out for November and December, and it feels a bit strange to think about that. I have spent the last week at the Valley of the Moon Fiddle Camp not playing the fiddle (that’s my daughter’s job), but enjoying the time in a variety of other ways. I was able to sit in on some of my daughter’s classes, and we learned some Gaelic singing, including work-songs, a spel against hailstones, and some puirt a beul (”mouth music”)- a method of making dance music without the musical instruments that had been banned during the Jacobite Rebellion) from a lovely and wonder-ful traditional Scottish singer from the Isle of Barra, Catherine-Ann MacPhee. She has a fine new album out, by the way, Salt Air Atx: Looking Back 2004 Greenatrax, and she distributed a fabulous recipe for Traditional Christmas Fruitcake (no, no! Read on) …

Ingredients:
1 cup of water
1 cup of sugar
4 large eggs
1 cup of butter
2 cups of dried fruit
1 teaspoon of baking soda
1 teaspoon of salt
1 cup of brown sugar
1 teaspoon of lemon juice
1 cup of chopped nuts
1 bottle of Scotch

Mixing Instructions:
Sample the Scotch to check for Total Quality
Take a large bowl. Check the Scotch again (to be sure it is of the highest Total Quality) and pour 1 level cup and drink. Repeat.

Turn on the electric mixer. Beat one cup of butter in a large fluffy bowl. Add 1 teaspoon of sugar and beat again.

Make sure the Scotch is still okay. Cry another tup.

Turn off the mixer. Beat 2 large eggs and add to the bowl and chuck in the cup of dried fruit. Mix on the turner. If the fried druit gets stuck in the beat-ers, pry it loose with a screwdriver.

Sample the Scotch and check for consisticy.

Next, sift 2 cups of salt, or something. Who cares?? Check the Scotch.

Sample the Scotch, and strain your nuts. Add 1 tablespoon. Of sugar or something. Whatever you can find.

Grease the oven. Turn the cake tin 350 degrees.

Don’t forget to beat off the turner. Throw the bowl out the window and check the Scotch again and go to bed.

But now to the column at hand…

ECLECTIC COLLECTING: FOLK ART A TO Z

The Craft and Folk Art Museum (CAFAM), located on Wilshire Boulevard across from the La Brea Tar Pits, is opening its show, Eclectic Collecting: Folk Art A to Z on November 19th, 2004 and running through February 27th, 2005. The show consists of over 300 objects collected by members of the Folk Arts Council (a support arm of the CAFAM), whose purpose is to “enlarge the community’s appreciation of folk art as an essential expression of our diverse ethnic roots, and to provide an educational forum for the study of folk art from around the world,” hence the “eclectic collect-ing.”

The “A to Z” comes in with the grouping of objects on dis-play into categories arranged alphabetically. The first section will be angels, with a variety of winged messengers from multiple cultures, and construct-ed of paper, fabric, recycled objects, wood, and other materials. It will end in a Zoological Zone, with animals portrayed in puppets, musical instru-ments, toys, masks, furniture and other media. In between will be such groupings as Dolls, Containers, Love and courtship, Tools and Vehicles.

The exhibition is co-curated by Lyn Avins, a museum education consult-ant and past chairperson of the Folk Art Council, and Tomi Kusuwayma, a co-founder and past chairperson of the Folk Arts Council.

Day of the Dead Altars and Ephemera and other Folk Tree exhibitions

The Folk Tree in Pasadena will be winding up its annual Day of the Dead Altars and Ephemera show (in the spacious back room of the shop) on November 6th. Their 18th International Nativities Exhibition will commence November 20th and continue through December 31st, with a Holiday Open House Saturday December 3rd, 2:00-6:00pm. For this occasion, there will be displays of the widely practiced custom of creating nativity scenes emanat-ing from artisans of Mexico and other parts of Latin and South America, Africa, India Europe and beyond.

Some of the scenes from Mexico include nativities made of cornhusks, tiny black and brown clay miniatures, and scenes painted entirely inside walnut shells. Others are collapsible tin sets, and large wooden folding “retablos.”

Up the block, their connected contemporary crafts boutique, The Folk Tree Collection, will be presenting their 13th annual Ornaments and Adornments exhibition. The work on display comes from local as well as international artists and artisans, presenting handmade jewelry, ornaments and other unusual and beautiful items. In the past, there have been orna-ments of recycled tin, blown glass, embroidered stars, and ceramics.

CRAFT AND FOLK ART MUSEUM
5814 Wilshire Blvd.
Los Angeles, CA 90036
323-937-4230 www.cafam.org

Admission: General: $3.50/ Students and Seniors $2.50 / Members and Children under 12 Free

THE FOLK TREE
217 S. Fair Oaks Ave., Pasadena
626-795-8733.-.www.folktree.com

Admission: General: $3.50/ Students and Seniors $2.50 / Members and Children under 12 Free

THE FOLK TREE COLLECTION
199 S. Fair Oaks Ave., Pasadena
626-793-4828

Hours for both:
Monday-Wednesday: 11:00am-6:00pm
Thursday-Saturday: 10:00am-6:00pm
Sunday: 12:00pm-5:00pm.

Call for extended holiday hours in December.

Brooke Alberts is a songwriter and has a Masters degree in Medieval Studies.

THE FOLKWORKS CONNECTION

When the movie Buena Vista Social Club was showing in theaters, I went to see it with my Columbian friend Hilda. She sang right along with the group because she had grown up with all of those songs in South America. I loved the group; they had such heart and passion, smooth, deep and rich. I immediately went out and bought several of their CD’s, which are featured in the movie. I thought it was great that Ry Cooder rediscovered these wonderful musicians so the world today could enjoy them. One of my favorites was Ibrahim Ferrer, the lead singer.

When I heard they were doing a concert tour in the United States, I wanted very much to see them. But I kept missing them, finding out about them too late to get tickets because they were a sell-out. My brother reminded me that I better go see them soon because they wouldn’t be around forever. Some of them were in their 80’s and 90’s. About this time I was receiving my first issues of FolkWorks. On the back page of the issues cultural events were listed for the next few months. I saw that Buena Vista Social Club would be performing at UCLA in April, so I ordered the tickets. This time I got them in time.

The concert was memorable, and there was my favorite, Ibrahim Ferrer, dancing and singing on stage, totally charming the audience.

A few months later Ibrahim Ferrer died. I would have very much regretted missing that live concert experience with him.

Thank you, FolkWorks.

Linda Hutton
Via email

KEEPS UP TO DATE!
JOIN THE FOLKWORKS YAHOO GROUP

Keep up with current folk / trad happenings. Get reminders of what is happening the upcoming weekend (the FolkWorks Calendar). Share information. Are you looking for a music teacher-post it here. Is your band playing-post it here. Do you want to know where you can purchase a digeridoo? Yup-post it here.

Surf over to groups.yahoo.com. If you are a new Yahoo user, click on “new users” (click here to register). Create a Yahoo ID. You will be asked to submit your email address, first and last name and zip code along with your preferences. After you sign in, search for FolkWorks. Click on the FolkWorks hyperlink. That’s all there is to it.
CD's THAT NEED TO BE IN YOUR COLLECTION

Rather than the usual ten best of the year, we feel it more useful for our readers to give you a list of simply the ten best! This is a good start for a diverse listening collection.

TOP TEN FROM CAIT REED

The Heart of the Music™

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Celtic Classics

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 cocomposers for weekends at a ranch in Claysville called Preston. Those were rare sessions; lasting 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. Here are a few favorites. Since I’m only reviewing ten, I tried to give a well-rounded selection. They are not in any particular order. More to follow. Some of

[All are rated five out of five hearts.]

1 The Bothy Band The Bothy Band 1975 [1975, Green Linnet 3011, Polydor]

By one of the most important Irish super groups of the ’70s, this album has all of the rawness and excitement of a kick-ass session played by the best young players of the day. (Tríodhra, Dónal Lunny, Michael O’ Donnalláa, Donal Lunney, Paddy Keanan, Matt Molloy and Tommy Peoples).

2 The Chieftains Bonaparte’s Retreat (Chieftains 6) [1976, Shanachie, Caledonia’s Hardy Sons]

This is one of my favorite Chieftain albums. It is a tribute to Napoleon’s campaign and its Irish implications. They give us a good cross section of material inspired by the era and the arrangements of medleys are superb. (Paddy Moloney, Sean Potts, Matt Molloy, Martin Fay, Sean Keane, Michael Tubridy, Derek Bell and Kevin Conneff and Dolores Keane is guest singer). [www.cladaghrecords.com]

3 Planxty Plaxynty [1972, Shanachie, Caledonia’s Hardy Sons]

With Planxty, there is nothing but great! If you love Irish music, you must have this album. The playing, singing and arranging set the tone for all the bands that follow later. ( Liam O’ Flynn, Christy Moore, Andy Irvine and Dónal Lunny). [www.planxty.com]

4 Andy Irvine and Paul Brady Andy Irvine and Paul Brady [1976, Green Linnet]

Two of the very best Irish troubadour, inspired arrangements, and effortless, virtuoso instrumental and vocal work. Nothing I’ve heard recorded lately comes close to the soaring musicianship on this album.[www.greenlinnet.com]

5 Joe Heaney The Road to Connemara [2000, Topic]

The beloved Joe Heaney sings in Irish in the old style (sean nós) in songs from his native Galway. No accomplishment needed. [www.topicrecords.co.uk]

6 Dick Gaughan The Road to the Fields [1981, Topic]

The awesome Scottish troubadour explores political subjects, and ballads in Scots Gaelic. [www.musicscotland.com]

7 Ossian Sea Song [1981, Iona]

This is one of the best Irish troubadour albums, inspired arrangements, and effortless, virtuoso instrumental and vocal work. Nothing I’ve heard recorded lately comes close to the soaring musicianship on this album.[www.greenlinnet.com]

8 Silly Wizard Ceadory’s Hardy Sons [1978, Shanachie]

This big, rhythmic, high energy Scottish band has been blowing audiences away since the early 1970s. Its members Johny and Phil Cunningham join Andy M. Stewart, Bob Thomas, Gordon Jones and Martin Hadden. For traditional hard driving Scottish Music Madness. (Alas, we lost Johnny Cunningham last year and we will miss his beautiful music and crazy sense of humor). [www.shanachie.com]

9 Noel Hill and Tony MacMahon In Knocknagree (1 Genoc Na Grai) [1995, Gael-Linn, Caledonia’s Hardy Sons]

(Button Accordion and Concertina). One evening, everyone gathered for a dance in Knocknagree and the resulting live recording captures the excitement of two of the best Irish traditional dance musicians playing with soul and fire, complete with battering feet on timber floors.[www.shanachie.com]

10 Scottish Tradition 2 Songs of the Western Isles [1992, GreenTrax]

Recorded in 1971, this “field recording” captures the archaic and haunting Hebridean music tradition including call and response working songs, dance tune tradition, and ballads in Scots Gaelic. [www.musicscotland.com]

This is one of the best albums for most of your life. I can’t think of a better interpreter of these songs than Cait. Do yourself a favor and get this one!

TOP TEN FROM SIMEON PILICH

Simeon Pilich has been active as a bass player in Los Angeles for over 20 years performing on many film and TV soundtracks. He has toured and recorded with Bob Dylan, Holy Nears, Al Jorreau, Alice Cooper, Bart Bacharach, Neil Hyper, By Cooder, Melissa Etheridge, Tom Paxton, Rita Coolidge and John Hiatt, among others. He has also toured with many Broadway musicals, most recently Rent. Simeon holds a B.A. in music and an M.A. in Ethnomusicology from UCLA and is completing a doctorate. In the midst of this he has spent the bulk of his time teaching courses in Jazz History and World Music (music of Africa, the Middle East, Asia, Europe, the Pacific Islands, Latin America and North America) at Occidental College and Angeleno Angel Records also for film and TV since 1996 and, until recently, was the Tuesday host of The Global Village on KPFK (90.7 FM).

1 Salif Keita Moffou [2002, Decca Records]

Malian singer blends traditional West African instruments and melodies with western instruments and technology. Though many artists have done this for many years and, this CD does it tastefully and with subtlety in order to avoid the “over-the-top” productions that have plagued so many hybrid recordings in the past.

2 Spanish Harlem Orchestra Across 118th Street [2004, Libertad Records]

Great salsa dance music. I use this CD when I go jogging or doing other cardio work because of its up-tempo grooves. The orchestra uses several different lead-singers on this recording, including three tracks by Ruben Blades. The CD is comprised of upbeat mambo and has only one bolero (with rather sappy lyrics, if you understand Spanish). Despite that one flaw, the orchestrations and performances are stellar, and it will keep your feet happy.


This compilation disc is an eclectic mix of music from various musical traditions. Included here are French bagpiper, Eric Monthé, Algerian oud player, Alla, the multi-cultural ensemble known as Versus de la Gare on some tracks and many others. It is a showcase for the Al Sur catalogue, which features music from Turkey, Palestine, Spain, Italy, Corsica, among many other countries. A must have!

4 Oumou Sangare Oumou [2003, World Circuit Records]

Oumou Sangare’s questionably Mali’s most popular female voice and this double CD gives us a double dose of her musical magic. Oumou is a collection of previously recorded music compiled by “world music” aficionado, Charlie Gillet and World Circuit’s Nick Gold. Featuring from traditional (Mali) songs to personal self-composed songs with modern messages and production values, this compilation is beautiful both as an ethnomusicological document as well as entertainment.

5 World Reggae [2004, Putumayo Records]

This is another “world music” compilation CD put together by Jacob Edgar, Putumayo’s main A&R man. This particular project includes reggae music by artists such as Diana (France), Katie (Cameroon), Bernard Udere (New Caledonia), Ale Muniz (Brazil), Apache India (India), Mas y Mas (Spain), Intik (Algeria), and more. World Reggae succeeds in demonstrating how reggae has become a universal music, regardless of geographical orientation.

6 Greer: A Musical Odyssey [2004, Putumayo Records]. Here is another compilation pulled together by Putumayo’s Jacob Edgar. This collection of 12 songs runs the gamut from the traditional to the modern and each song is a winner.

7 Richie Havens Grace Of The Sun [2004, Stormy Forest Records]

Richie Havens’ latest offering brings us his own songs, and covers songs of others, as he’s done so many times before. On this CD, he interprets the music of Bob Dylan (All along the Watchtower), Fred Neil (Red Flowers), and Joni Mitchell (Woodstock). His own songs are heartfelt expressions of love, peace, and community. In some of his own songs, he includes instruments from cultures outside North America, such as bouzouki, tablas, shakuhachi, kannu, tsiqi, guitaroon. This CD is a pleasure through and through.


Southern California’s Perla Batalla performs songs such as Cuando Sale La Luna, La Llorona, Las Mananitas,Reloj, and an especially beautiful rendition of the classic Cucurrucucu Paloma in order to define Mexican heritage. Each song has been reworked in her own way and presents a fresh approach to each. She includes her own songs as well as one or two from contemporary songwriters.

This record is a winner.

9 Lila Downs Una Sangre [2004, Narada Records]

Una Sangre (One Blood) is an opus that for, the most part, focuses on the writing of its authors, Lila Downs and Paul Cohen. Downs does not refrain from performing Mexican folk songs (La Bamba, La Llorona, El Pescador, Tomatina) and others. She demonstrates a mastery of the human voice, languages of the Oaxacan area), she demonstrates a mastery of the human voice, and production values, this compilation is beautiful both as an ethnomusicological document as well as entertainment.

10 Eric Clapton Me And Mr. Johnson [2004, Reprise Records]

Hearing the classic blues songs of Robert Johnson done by Eric Clapton is like discovering the wonders and legacy of your hometown after you took for granted for most of your life. Let’s hear a period and ethnic music consultant for film and TV since 1996 and, until recently, was the Tuesday host of The Global Village on KPFK (90.7 FM).
ELECTION DAY

There are lots of election songs in the “Great American Songbook” but, as befits a democracy, most of the songs about our presidents that are any good, that have stood the test of time, are not campaign commercials (Oscar Brand has made in an in-depth study of those). They are song satires, broadsides and occasional tributes that have engaged not the Tin Pan Alley tunesmiths but our greatest folk singers.

The exceptions, as always, prove the rule. For every Dear Mrs. Roosevelt, Woody Guthrie’s encomium to FDR (“This world was lucky to see him born”), there are a dozen topical songs by masters such as Tom Paxton (Lyndon Johnson Told the Nation) and Phil Ochs (Talking Cuban Missile Crisis). Though after the assassination, Phil Ochs changed his tune about JFK and wrote two beautiful elegies That was the President and, more hauntingly, The Crucifixion.

Not surprisingly, the best campaign song ever written was about our greatest president, Abraham Lincoln. Old Abe Lincoln Came Out of the Wilderness was a take off on The Old Gray Mare and helped get him reelected (and therefore assassinated) in 1864! I still sing this song and have yet to encounter an audience that doesn’t sing along with feeling, a hundred and forty years after his death. (Of course I haven’t sung it south of the Mason-Dixon Line.)

Old Abe Lincoln came out of the wilderness, out of the wilderness, out of the wilderness Old Abe Lincoln came out of the wilderness, many long years ago.

Chorus: Many long years ago... Old Jefferson tore down the government, tore down the government... But Old Abe Lincoln built up a better one, built up a better one...

Then I repeat the first verse.

I also like the verse about George Washington that I include in Yankee Doodle Dandy, though this was not quite a campaign song, since he had earned his place in history well before becoming President: There was General Washington sitting on a stallion, giving orders to his men, there must have been a stallion...

But in general, give me the songs that Tom Paxton explained were the reason he had never been invited to sing at the White House: I don’t want a bunny danger for President Carter, Talking Watergate for Nixon, We’re Filling a Bottle for Ronnie (his song about Reagan’s Drug Testing program), A Truly Needy Family of Your Own (also about Reagan), and the aforementioned Lyndon Johnson Told the Nation.

Pete Seeger did not mention his name, but his great anti-Vietnam War song Waist Deep In The Big Muddy was also written about LBJ. When the CBS censors refused to let him sing it on the Smothers Brothers show, their explanation was that the last verse: Every time I read the papers that old feeling comes on / We’re waist deep in the Big Muddy and the big fool says to push on might lead some people to think he was talking about the President (“Why that’s ridiculous,” replied Tom Smothers, “how could they think that?”).

In the end, these are the songs that we should hold up as examples of what it means to be an American. You don’t find songs like these under totalitarian regimes. In the Middle Ages, the troubadours were hired by royalty to sing their praises, in much the way that the Poet Laureate of England is expected to compose verses to celebrate the King or Queen.

We are made of sterner stuff. Our best poets have never been in service of the court. Our folk singers (like Pete Seeger) may get censored, but they do not—as Victor Jara did in Chile under Pinochet—get their hands smashed and murdered. One may argue about Joe Hill, but at least Utah had the good grace to frame him for murder, and not to execute him for what he had written or sung.

In Russia, under the Soviet Regime, their greatest writer—Solzhenitsyn—was exiled to the gulag in Siberia when he came to this country—though he still wrote like Jeremiah—he was put on 60 Minutes and otherwise ignored. During the Cold War, the great East German folk singer Wolf Bierman could not get published and had his works circulated in “Samizdat,” the underground press. His counterpart in the U.S., Phil Ochs and Tom Paxton and Bob Dylan, all of whom shook their fingers at the government, were published by Electra and Columbia Records, respectively. Hardly the underground.

Philip Roth once said that in the Soviet Union, nothing is permitted and everything matters. In America, everything is permitted and nothing matters. Still, we who make our living by the sweat of our guitar, would have no trouble choosing in which kind of society to live. That is why, my friends, this election matters so profoundly. For we seem to be in a situation where those very freedoms that we cherish, may indeed be under attack, and not only from abroad, and not only from terrorists. The right to vote, which we hold as a sacred trust, implies that our votes be counted. We can no longer take that for granted. So I will leave you with the song that I added to the mix, after the 2000 election. It’s called Punch It Twice and is based on Bob Dylan’s classic Don’t Think Twice. (You can hear it on NPR’s All Songs Considered website: www.npr.org/programs/asc)

Vote early, and vote often...maybe one of them will be counted.

ROSS ALTMAN

New Words by Ross Altman Music by Bob Dylan

It ain’t no use to vote in Palm Beach County If you don’t know by now It ain’t no use to vote in Palm Beach County It don’t matter anyhow
When you look to the right of your candidate’s name And the hole and the arrow ain’t lined up the same Maybe you’re just a little off with your aim Punch it twice, it’s all right.

And it ain’t no use in turning on your light, babe Like you never done before No it ain’t no use in turning on your light, babe There’s no way you can vote for Gore
This butterfly ballot was designed just for you ‘Cause you’re old and liberal and a Jew Been votin’ Democratic since 1932
Punch it twice, it’s all right.

And it ain’t no use to ask for another ballot, babe If you think you made a mistake
No it ain’t no use to ask for another ballot, babe That’s how it’s done in the Sunshine State
We threw out 15,000 in ’96

Relax—it’s only politics
Me and the governor are tight as ticks
Punch it twice, it’s all right.

So you might as well vote for Buchanan, babe
The Reform Party nominee
He’s on the right side of the ballot, babe
He’s as right as he can be
There’s not a dime’s worth of difference between the Democrats and Republicans, George Wallace told us that So we made it easy to vote for Pat
Punch it twice, it’s all right.

By Ross Altman

PUNCH IT TWICE

New Words by Ross Altman

Music by Bob Dylan

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November-December 2004 Folk Works Page 25
KLEZMER continued from page 9

I started teaching a “Klezmer Band Workshop” at McCabe’s Guitar Shop in Santa Monica to meet other people interested in klezmer. Many different types of people showed up. Immigrants, former European refugees, Jews, non-Jews, baby boomers, generation X’ers, and teenagers came together to play this joyful pow-erful music of celebration, of good cheer and great participation. Most of the participants have small klezmer bands of their own and play for the “simchahs” in their own communities. They learn the music by ear, from the extensive discography that now exists, from books, from the klezmer festivals like KlezCalifornia and KlezCanada, and from their parents, uncles, and grandparents.

Whether you’re new to klezmer or a klezmer aficionado, I recommend listen- ing to CDs of our own local bands. Maimon’s group, Bucovina Klezmer, has an arrangement of the traditional recording, Bucovina Klezmer in Friends, “featur- ing extraordinary musicianship in both klezmer and Sephardic music. Leo’s group, Hollywood Klezmer, has two CDs: The Brandeis Bard International Klezmer Ensemble and From LA to Odessa. The second album breaks away from their first album’s rich traditional feel, venturing into klezmer fusions with Middle Eastern, Sephardic, and classical sounds.

Unlike New York or Boston, where there are specific clubs or restaurants that become klezmer centers because that’s where klezmer musicians gather, our klezmer scene is as widespread as our geography. You can hear klezmer at street festivals, farmer’s markets, the Santa Monica Pier, Calver City, the Skirball, the Getty, etc. Catch a klezmer performance and admire the centuries-old ability of a musical genre that adapts and assimilates the music around it while keeping its unique musical personality.

HELPFUL WEBSITE AND EMAIL ADDRESSES FOR THE KLEZMER ENTHUSIAST

Maimon Miller: www.mmillermusic.com
Leo Chelyapov: chelyapov@sbcglobalnet
Ty Rust, Email: bestmusic@earthlink.net
Joellen Lapidus, Singer/songwriter: joal.com
Yiddishkayt Los Angeles and Claire Bergen: www.YiddishkaytLA.org
Mesto: www.mesto.org
Cantor Mike Stein: www.cantorstein.com
Jewish Bureaus of Education Community Library: www.jclla.org
McCabe’s Guitar Shop: www.McCables.com
KlezCalifornia: www.klezcalifornia.org
For books and CDs: www.jewishmusic.com

Joellen Lapidus is a psychotherapist, musician, songwriter and musical instrument maker. She was known in the 1960s through the 1980s as an innovator of contempo- rary fretted dulcimer playing and construction and is the author of the music instruc-
tion book, Lapidus on Dulcimer. After recovering from a long bout of graduate school she has returned to her first loves, the accordion and clarinet. She gives private dul-
cimer lessons and workshops and runs a raucous on-going Klezmer Band Workshop at McCabe’s Guitar Shop.

FLAMENCO continued from page 3

The alegrías have a much faster tempo than the soleares, and the chord struc-
ture for the guitar stresses the key. The word alegrías means joy or happiness, and the song often speaks of the beauty of the city and of the women that live there. These are Spanish compliments, called propósos.

Tangos - Most tangos of the tangos are for fun, pleasure and pure joy and are called chico (light, happy) songs and dances. Some tangos are also called tientos canasteros (a flamenco term for wandering Gypsy basket weavers). The dance is generally sensual and exciting.

Some scholars think that the rhythm and song may have entered southern Spain from Argentina through the port city of Cádiz (Note: this type of flamenco song, which includes the rumba Gitana and flamenco gajiria, originated in Cuba and Puerto Rico respectively, and are called cantes “ida y vuelta” or round trip songs). Others believe the song and dance form originated in northern Africa, later arriving in southern Spain.

FLAMENCO – A WAY OF LIFE

Flamenco connects Gitanos, flamenco artists, aficionados, and audiences throughout the world in fundamental ways and the more deeply you delve into it, the more you feel its pull. It is emotionally cathartic, allowing for the personal- ization one’s emotions. It reinforces a strong sense of artistic community. It lends purpose and integrity to the Gitano and the larger flamenco community by pro-
moting a sense of spirited camaraderie. For those closest to it, it is a way of life.

Katherine Thomas - Spanish flamenco dancer Katerina Tomás has over 30 years of training as a dancer, dancer teacher, and has included her in a recognized school in the field in both the United States and in Spain. She has conducted scholarly research on flamenco, the Gitanos, and Federico Garcia Lorca in Madrid, Jerez de la Frontera, Granada, and in New York. Katherine received her M.A. degree in dance at U.C.L.A., and is a member of the master’s thesis “The flamenco artistic lineages of Federico Garcia Lorca and La Argentiniana” in 1994.

In 2003 she choreographed “Fiesta Flamencosa,” a flamenco performance piece for the internationally recognized BYU Folk Dance Team, who tour around the world. In 2004, she had also been a major contributor to their course in flamenco in their touring reperto- rie. Contact Katerina at katarinatomis@earthlink.net

In December 2004, Katerina and her long time partner, award-winning guitarist Stephen Dick, will present the flamenco and Spanish classical concert “Cantant los Fuegos: a celebration of the music and poetry of Manuel de Falla and Federico Garcia Lorca” at the Madrid Theatre in Canoga Park.
FOLKWORKS 

AS OF SEPTEMBER, 2004

ANGEL
Anonymous
BENEFACTOR
Ruth C. Greenberg • Tom & Melinda Peters • Kathy Qualey • Dave Stamm Youth
PATRON
Susan Bisen
Frieda & Bob Brown
Christa Burch
David & Jennifer Dempsey
Ron Young/Linda Dewar
Steve Dudon
Bonita Edelberg
Kay & Cliff Gilpatric
Lila Gresch
Don & Holly Kiger
Chris Gruber
Aleta Hancock
Dorian Keyser
Shelie Mann
Nancy MacMillan
Mary Anne McCarthy
Steve Rosewasser/Kelh Sager
Santa Monica Folk Music Club
Jim Westbrook
Elaine & Clark Weissman

FRIENDS
Anonymous
Brooke Alberts
Rob & Tom Axworthy
Carvel Bass
Aubyn & Doug Biery
Henrietta Benis
Doug Brown
Valerie Brown/Jerry Grabel
Bob & Melody Burns
Chris Cooper
Jim Cope
Janet Cornwell
Alan & Margaret Davis
Lisa Davis
Winifred Davis
Enrico Del Zotto
Mary Dolinski
Lawrence Dunn
Marcia & Brian Edwards
Joy Felty
Joel Garfield
John & Judy Glass
Roger Goodman/monika White
Jim Hamilton
Chris Hendershot
Fon Heller/Bill Mason
Sue Hunter
Trudy & Peter Israel
Bob Jacobs
Bryan Johnson
Dodi & Marty Kennedy
Linda Kodaira
Peter Kolstad/Suzanne Benoit
Brian McKibbin
James Morgan/Linda Dow
Gitta Morris/Gee Martin
Ray Meyers
Judy & Jay Messinger
Gretchen & Chris Natichhia
Molly Nealon
Sue Nelson
Melanie Nolley
Norma Nordstrom
Dave Ogden
Gabielle O’Neill
Stephen/Susan Parker
Peter/Priscilla Parrish
Lenny Potsash
Matian F. Reese
Suzie Rich mond
Tom Schulte
Yatrika Shah-Rais
Diane Sherman
Miriam & Jim Sidianus
Anne Silver
Jeff Sprou/Gigi DeMarras
Mimi Tanaka
Barry Tavlín
Doug Thomas
Vivian Vinberg
Ken Waldman
Michael McKenna/Dobbie Webb
Don Green/Barbara Weisman
Donald Wood
John Wygonick/Mary Cynar

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Conjunto Los Pochos
Gary Mandell
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Skirball Cultural Center
Ameoba Music

FOLKWORKS FOLK

SPECIAL EVENTS
continued from page 28

Angel Brothers [www.stargazerrestaurant.com/stage/day.htm]
4700 Sunset Blvd., Los Angeles 90027
Fri 9/17	$10
21+ • 10PM
THE DUO TONES [www.pjmoto.com/specialty/duo_tones.php]
Encino Community Center
Encino Community Center, 4935 Balboa Blvd., Encino
Wed 11/3 • 8PM
$18—ADVANCE
SPECIAL EVENTS

YMCA WORLD MUSIC CONCERT
11th Annual World Music Week
Fridays & Saturdays, 8PM
Sat 9/17—Sun 9/18

SUNSET JAZZ CONCERTS
Sunset Lane
Sunset Lane, Betty Lou’s
Sat 10/24—Sun 11/1

NEW YEAR’S INT’LDANCE WEEKEND
Friday, December 31—Saturday, January 1
The Stargazer
300 S. Los Robles, Pasadena
Fri: $15—Sat: $20

SUNDAY DECEMBER 5
8:00pm Lila Downs [www.liladowns.com]
Solvang

SUNDAY DECEMBER 19
8:00pm Stella Humes, Tom Chumley [www.valeriebrown.com]
Stargazer (Restaurant)
300 S. Los Robles, Pasadena

SUNSET JAZZ CONCERTS
Sunset Lane
Sunset Lane, Betty Lou’s
Fri 12/30—Sat 1/1

SUNDAY DECEMBER 26
8:00pm Baksheesh Boys [www.baksheeshboys.com]
Southwest Museum, Casa de Adobe, Mt. Washington

THURSDAY DECEMBER 30
8:00pm大陸の歌手・村野 秀人・平尾 俊幸
Bluegrass Assoc. of Southern California
600 Town Center Dr., Costa Mesa

WEDNESDAY DECEMBER 29
8:00pm 蘭・宮本 美樹
Celtic Christmas
Edison Center
6500 E. Edinger Ave.
Costa Mesa

NEW YEAR’Sева
Fridays & Saturdays, 8PM
Sat 12/24—Sun 12/25

SATURDAY DECEMBER 18
8:00pm Eileen Ivers & Immigrant Soul [www.eileenivers.com]
Folk Music Center
800 Tech Center Dr., Costa Mesa

SUNDAY DECEMBER 19
7:30pm Asylum Street Spankers [www.asylumstreetspankers.com]
Folk Music Center
800 Tech Center Dr., Costa Mesa
$12/$10 students

TUESDAY DECEMBER 21
8:00pm Cherish the Ladies [www.cherishtheladies.com]
The Duo Tones [www.pjmoto.com/specialty/duo_tones.php]
8:00pm Atlanta Goods [www.atlantagoods.com]
Stargazer (Restaurant)
300 S. Los Robles, Pasadena
Wed 12/22 • 8PM
$25—

THURSDAY DECEMBER 23
8:00pm Witcher Brothers [www.witcherbrothers.com]
The Duo Tones [www.pjmoto.com/specialty/duo_tones.php]
8:00pm Home on the Hill
4935 Balboa Blvd., Encino

SUNDAY DECEMBER 19
8:00pm The Duo Tones [www.pjmoto.com/specialty/duo_tones.php]
Stargazer (Restaurant)
300 S. Los Robles, Pasadena
Mon 12/27 • 8PM
$20—

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Lila Downs, One Blood
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Swing Cat
Susie Glaze, Home on the Hill
Jim Lauderdale & Ralph Stanley
3 Feel Like Singing Today
Lumana, Kinshay Sessions
Pat McGowney,
A Pin of Stout
Pat McGowney,
The Hop Blossom
Katy Moffatt,
Greater Show on Earth
Katy Moffatt,
Midnight Radio
Mozark, Live from the PowerHouse
Old Mother Logo,
Branching Out
Nightingale, Three
Kristina Olsethen,
The Truth of a Woman
The Privy Tipppers,
Under the Crescent Moon
Dennis Roger Reed,
Little Kids of Dreams
Round the House,
‘til the wee hours
Round the House,
Keep This Coupon
Teada, Give Us a Penny and
Let Us Be Gone
Wicked Tinkers,
Banger for Breakfast
Yrval Ron Ensemble,
Under the Olive Tree

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