THE TILT OF THE KILT

BY RON YOUNG

The wail of the bagpipes...the twirl of the dancers...the tilt of the kilts—the surge of the waves? Then it must be the Seaside Highland Games, which are held right along the coast at Seaside Park in Ventura. Highly regarded for its emphasis on traditional music and dance, this festival is only in its third year but is already one of the largest Scottish events in the state.

Games chief John Lowery and his wife Nellie are the force behind the rapid success of the Seaside games. Lowery says that the festival was created partly because there was an absence of Scottish events in the region and partly to fill the void that was created when another long-standing festival was forced to move from the fall to the spring.

With its spacious grounds and variety of activities, the Seaside festival provides a great opportunity for first-time Highland games visitors who want to experience it all. This year’s games will be held on October 7, 8 and 9, with most of the activity taking place on the Saturday and Sunday.

The origins of Scottish Highland Games are a bit vague. The Braemar Games, held each year in Scotland, claim a pedigree that dates to the year 1057. Originally, they were only athletic competitions, organized by clan chiefs for the purpose of choosing warriors and pipers and for keeping fighting men fit.

Scottish life changed forever after the Battle of Culloden in April of 1746, where the Highland Scots, under the inept leadership of Bonnie Prince Charlie, were slaughtered and decimated by the forces of the English Crown. A way of life that had existed in Scotland for centuries came to a screeching halt as the clan system was dismantled. The wearing of...
Dear Readers,

Our last editorial was a plea for help, and although we still have opportunities for volunteers, the response has been gratifying. We want to take a moment to tell you about the people who have stood up and said “Here I am!”

One of our requests was for someone to pick up the papers from the printer and deliver them to our house. It was answered by none, but two good men: Roy Wells and our regular columnist, Ross Altmann. They picked up the last issue and delivered it to our garage in record time (though it took two men to replace our Stan Smith). James Daginger volunteering to deliver papers to the West Valley, Sharon Gates to Long Beach and Milt Rosenberg to some yet to be determined other places. We always need more people for distribution. David King and KZ will dis- tribute at concerts - a great idea that we’d love others to emulate.

On the writing end of things, we were also successful. We have some new writers and you will see some of their names in the CD Review section. In addition, many of our regular writers have come to meetings and taken on additional writing commitments. And, in order to encourage those of you who are interested in writing, but unsure of your skills, Dennis Roger Reed will be leading our first Writers’ workshops at the end of August (with more to follow).

Dennis Roger Reed

It is available for all skill levels; our experienced workshop at the end of August (with more to follow).

Dennis Roger Reed

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Dennis Roger Reed

Unfortunately, no information about FolkWorks 2005 or any related events were provided in the text. However, detailed information about upcoming events and workshops is available on the FolkWorks website (www.folkworks.org).

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BOURBAR TRAORE

L.A. premier! Freshly hued, chameleon-like, resonant songs dealing with life, love, politics, and solidarity by renowned Malian blues guitar/ songwriter Boubacar “Kar Kar” Traore. Presented as part of the World Festival of Sacred Music, Los Angeles (September 7-October 2, 2005).

SIDI GOMA

Light, joyful, energetic music: the ensemble Sidi Goma brings their joyful, exuberant music, drumming, and dancing to the stage. Presented as part of the World Festival of Sacred Music, Los Angeles (September 7-October 2, 2005).

Visit www.skilball.org for more information, including other music programs.

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HISTORY OF SCOTTISH WHISKY

Whisky-making is still as much of an art as a science. Distillers begin with barley seeds, which are soaked in clear water for 2-3 days, then drained and spread out on a smooth "malting floor." As the damp barley begins to germinate, it generates heat and must be turned regularly. After about a week, the "green malt" is transferred to a kiln house, where it is spread on a mesh drying floor above a fire. The fire is often fuelled with peat, which gives the barley — and the resulting liquor — a smoky or "peaty" flavor.

Next, the barley is ground into "grist" and mixed with hot water in large metal tubs called "mash tuns." The resulting sweet liquid is drained of, cooled, and pumped into huge wooden vats or "washbacks," and yeast is added. After two days in the washback, the yeast cells have converted the barley's sugar into alcohol and carbon dioxide. This slightly alcoholic mixture is carefully heated in the "wash" or "low wine still." Since alcohol boils at a lower temperature than water, it separates or "comes off" first as a vapor. The vapor is channeled through a spiral copper tube or "worm," where it condenses and is run through a "spirit safe." The spirit is heated and re-condensed several times until it is 94% alcohol. Then it is diluted to a 68.5% alcohol level, put into specially prepared oak casks, and placed in a bonded warehouse. Legally, Scotch whisky must be matured for a minimum of 3 years, but most malt whiskies are not transferred from cask to bottle until they are at least 10 to 12 years old.

WHISKY-MAKING REGIONS OF SCOTLAND

Every Scottish distillery produces a whisky with a unique taste, color, body, and aroma. When the whisky of a single distillery is bottled and sold, it is referred to as "single malt." When whiskies from more than one distillery are skillfully mixed and balanced, the resulting liquor is called "blended whisky." Both types of whisky have their devotees.

Since the 1870s, most of the whisky sold and drunk throughout the world has been blended, but in the 1960s, single malts began to make a comeback when William Grant & Sons started to promote the product from their Glenfiddich Distillery as a single malt. Other distilleries soon followed suit, and recent years have seen a rebirth of interest in single malts.

Although each Scottish single malt has its own taste, many also share regional characteristics. Historically, there were four distilling regions: Highland, Lowland, Islay, and Campbeltown. The Highland whisky region has been subdivided into Central, North, East, and West Highland and Speyside. The last area, on the banks of the River Spey in northern Scotland, is home to more than half of the malt whisky distilleries in Scotland. The Speyside community of Dufftown, boasts seven distilleries and in known as "The Malt Whisky Capital of the World."

An entire language has evolved to describe malt whiskies, which can be peaty, fragrant, nutty, spicy, peppery, smoky, toffee-like, smoky, grassy, light-bodied, medium-bodied, or hefty, or have citrus or medicinal notes. Distinctive flavors come from a number of factors, including the water and barley used, the fuel used to heat the drying kiln (especially peat), and the wooden barrels in which the whisky is matured.

A "Malt Whisky Trail" leads visitors through the single malt distilleries of the Speyside region in northern Scotland as well as Scotland’s other traditional whisky making regions. Although a trip to Scotland is the best way to see whisky in its natural habitat, many U.S. liquor stores now import a wide variety of Scotland’s "best of the barley."
LOST IN SPACE

The subject matter in the previous column may seem to have gotten a little too spacey for some, so I have somehow managed to touch on Black Holes and String Theory while professing to cover Music Theory. In this issue, however, I will try to be a bit more “down to earth” although I will still talk about String Theory. The difference is that the “String Theory” in this time refers to techniques that may be applied to stringed instruments.

WHAT’S YOUR TECHNIQUE?

Have you ever been to a recital where a violin teacher is showing off a half dozen of her young Suzuki method students playing together as a group? If you have, I doubt you would have noticed that such young children can read and play music so well. At that age or stage, though, it is enough that the students are able to find and play the correct notes. Now think about the same tune (perhaps Twinkle Twinkle Little Star), being played by a concert violinist such as Itzhak Perlman. It’s the same song, the same notes, but it sounds completely different. What is the difference? It’s actually a whole collection of things that—simply stated—can be referred to as “technique.” In this column we will include some of the standard techniques that you may already know and use or may wish to include in your own bag of musical tricks.

FEEL THE VIBE

One of the techniques used by the more experienced violinist to sweeten the sound of a note is vibrato. By comparison, the young students’ sounds’ sound unclear and somewhat out of tune. It seems that the cleanest notes would sound the best, but the use of vibrato actually improves the sound of the note by distorting it. The violinist usually produces vibrato by rolling the fingertip back and forth along the string as he is pressing the string to produce the back and forth motion. Other, less standard methods include the use of arm motion instead of, or in addition to, the wrist motion or just varying the pressure on the finger to give the notes a slight waiver. Guitarists can also get a vibrato by bending the string to produce a drone by playing a double stop (bowing on two strings at once) and sliding the lower string’s note up until it matches the open note of the higher string. Modal tunes on the banjo where the extra sustain provides more time to vary the note before it dies off.

IF I HAD A HAMMER

There are other methods that may be used to vary a note that is already sounding. The two most common of these are “hammer-ons” and “pull-offs.” Guitarists often use these two methods as an embellishment. A hammer-on starts by sounding a note that is one or two frets below the note desired and then slaming down on the desired fret position in such a way that the resulting note is left sounding. The finger of the left hand lands on the fret board like a hammer, hence, this is called a hammer-on.

I THINK WE CAN PULL IT OFF

The opposite of the hammer-on is a pull-off and it is just what you would think it to be. A fretted note is sounded and then the fretting finger is pulled-off in such a way as to pluck the string sounding the next lower note, be it fretted or open. These two techniques may be used as embellishments as well as melodic tools. For example, old-time frailing or claw banjo hammer uses a very structured right-hand technique. Unlike the alternating up-and-down picking that is typical on the guitar or the slide picking on a Western slide or five-string frailing banjo uses only a downward picking action. To be able to play very melodic passages on a frailing banjo necessitates the heavy use both of hammer-ons and pull-offs. It you watch a melodically oriented old-time banjo player you will see a minimum of right-hand movement producing a multitude of notes thanks largely to the use of these techniques.

THE TRILL IS GONE

If you combine hammer-ons and pull-offs in rapid succession, alternating between the same two notes, you get a “trill.” Trills have been an acceptable classical music technique for so long that they have their own musical notation. The initial note is shown on the musical staff and above it is written “tr” or sometimes a heavy jagged saw-toothed line is used. This tells the musician to start on the written note but then alternate rapidly between that note and the note a half step above. Trills can impart a Baroque feeling in some classical pieces and are effective punctuation in rock and roll as evidenced by the air-guitar in the movie Bill and Ted’s Excellent Adventure.

SLIDERS

Another way of affecting a note that is already sounding is the slide. This consists of sounding a fretted note and then sliding it up to a higher pitch. It makes a nice embellishment and is a good technique for repositioning the left hand in preparation for a passage to be played up the neck. Texas style finger pickers seem to use this slide to produce a drone by playing a double stop (bowing on two strings at once) and sliding the lower string’s note up until it matches the open note of the higher string. Modal tunes on the banjo also tend to this slide up to a drone on the lower strings.

ON A BENDER

A bent note most typically finds a home with blues or rock-and-roll guitar playing. Bending a note begins by playing a fretted note and then squeezing or sliding the string sideways to raise the pitch. When played along with an adjacent string whose pitch does not change, it is sometimes called a “choke.” A really nice technique is to start with a choke and then un-bend the string, resolving the two notes to be part of the tonic triad. This effect is similar to the sound of a pedal steel guitar chord where the shaping-pedal is released to resolve to the sound of the tonic chord. To complete the pedal steel sound on an electric guitar, work the volume knob with the pinkie of your right hand while un-bending the choke. This emulates the sound of the swell-pedal that pedal steel guitarists use to control the volume, helping to give the instrument its characteristic mournful and plaintive sound.

HARMONIC DIVERGENCE

Harmonics on stringed instruments encompass an entire set of their own techniques. I won’t cover them here because they’ve already been discussed in their own column available at www.folkworks.org, Archives, Vol. 05, No. 03, page 4. There you have it – more goodies for you to take along on your musical journey. I hope to see you back here for the next issue and until then, please 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 & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscure and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica, CA.

LETTERS

WE ARE ALL FOLKS [Re: Tied to the Tracks]

I just read your article in FolkWorks. I was excited by your article. I have always felt so strongly that there is no other musical truer than folk music. We are all folks and this is the genre of our collective wisdom. Classical music is based 90% on folk music. The words of folksongs are the experience of history and life in music. Therefore, folk music is the true value of music. There is no need said about the canned prefab untruth of pop music and the negative narrow useless untruth they provide for limited minds. FOLK music and song then is also about freedom of expression and rebellion that are true American values. I was a Philosophy major in college in the early 70s and played and sang folk music. I have been thinking for the re-valuing and re-vival of folk music. I have predicted it’s coming for a long time. So my angle is folk music of the 60s done with a “new age” sound. I think it will be a musical instrument that help bring peace and healing to this war-torn weary world. This is why I am signed up for the Music for Healing and Transition Program and have become its area coordinator.

Thank you.
Rachel Brill, via email

CELLOS RULE [Re: Tied to the Tracks]

A cellist student of mine posted part of your article on an Internet chat board, where I caught it. I am a multi-instrumentalist and BASEL. And I will be coming home next week after a year in Germany where I have been studying the cello. My background in folk music is very strong. I was a song-writer-singer in the late 60’s, I took a degree on guitar in 1977, and all through the 80’s and 90’s I led a string band, playing hammered dulcimer and mandolin. More recently I have been playing Arabic music, using Middle Eastern scales. I used to tour singing with a side-man, playing whatever instruments they wanted.

I have been enjoying your Internet postings about musical events, and they and their clubs have helped me stay in touch with the local music scene there while I was away. When I come back I will be looking for work again. I really like to play cello (or bass) with acoustic singers. It makes a point to look you up when I get back.

Ken Shaw, via email

SHE GOT ME AGAIN

Normally, when I’m laying out the latest issue of FolkWorks, I don’t have the time to stop and read all the articles (Leda is such a slave-driver). But, every once in awhile for some continuing column I will grab an eye and before I know it I’ve stopped working and found myself absorbed in another beautiful story.

So, Uncle Ruthie, here I sit again with a tear in my eye and a tug in my heart after getting caught again this month. Your story about your relationship with the kids at Frances Bend School (pg. 22) struck me in a personal way because my wife and I have children who have ADD and LD and throughout his school years he attended special ed schools not unlike Frances Bend. Each school was private and, unfortunately, not one had a music program, something I believe was a serious lack of planning and understanding.

I hope you continue to bring joy, hope and a creative learning experience to these special young children.

Alan Stone
Galaxidi, Greece
S

eems like yesterday I wrote a piece on topical songmaking for a
women’s music magazine called Paid My Dues. Basic stuff
about how to pick a cause, how to pick a tune to parody, the
value of literary tricks like metaphor (example: Joni Mitchell) and alliteration (Malvina Reynolds).

The importance of a chorus that is affirmative rather than depressing, of
leaving people hung on a message of courage and hope.

But golly, that was 25 years ago, 1979. The slogans were No Nukes and Pass the ERA. The protest-folk movement of a decade earlier had faded from the radio; the closest thing to a rock star at a political rally was the occasional Jackson Browne or Peter Yarrow.

Joan Baez was singing more in Latin America than at home, and Dylan was raising his kids. Bob Marley had changed a few corners of consciousness, but Devo and synth technology were conquering more. When I described my songs to DJs, even the kindly ones would say things like “Oh yeah, topical music, like that stuff that used to be pop-
ular.” (ouch!)

Then disco was answered by grunge, heavy metal sent the anger of
the working class into no particular direction, and country music shined its shoes and image for the still-hopeful poor. It was left to Willie Nelson to represent Rebel America in the headline-making Live Aid concerts, now 20 years past.

This summer’s Live 8 concerts, direct descendants of Live Aid, have
just run simultaneously in London, Toronto, Moscow, Berlin, Johannesburg, Tokyo, Paris, Philadelphia, Rome, and Cornwall, and were webcast everywhere else via chips not dreamt of by the 1960s troubadours. The notion of musicians impacting world affairs has returned from faded fad to front page, e.g. the LA Times July 2nd praise that “Pop stars’ tenacious commitment to alleviating Third World poverty has become increasingly politically sophisticated.”

That’s cool, that fine, they’re doing good work. Organizing the idea-

mal of youthful rock-fans while educating them about world econom-
ies is fine. The occasional star-laden rock fundraisers have created a
more humane money stream than the festivals (like, um, Woodstock) that
just buy producers another vacation home.

But I don’t want to forget all the other ways that music helps to move

civilization along. I’ve played too many church basements, picket lines,
and nearly-rained-out rallies for that. Music has a role in social change
even when it’s not produced on a global scale.

Musicology pundits usually say that political songs become popular only as the voice of a larger populist movement. Country Joe and Jimi Hendrix rode the wave of Vietnam War protests; they were part of its
stream but not its main tributary.

Nevertheless, music has a place in social change movements that
remain below the popular radar. Work songs make it possible for
oppressed laborers to tolerate the backbreaking effort that keeps their
families alive. Parodies lift spirits as their lyricists risk execution for
treason. Campfire songs with hidden messages have kept unnumbered
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families alive. Parodies lift spirits as their lyricists risk execution for
treason. Campfire songs with hidden messages have kept unnumbered
families alive.

When I was touring, protesting, active on different front lines than
today, I never really thought that my songs would make a direct differ-
ence in the world. At best I could comfort and entertain the radicals whose marches, petitions, neighborhood organizing, and envelope-stuff-
ing WOULD make a difference. Like the drummer-boy I once played in
a theater-piece about revolutionary Tom Paine, sometimes the best musi-
cians can do is accompany history while trying not to get shot in the
process.

The deepest well-spring source of American protest music, however,
will always be the Civil Rights movement. When a few word changes
turned familiar hymns into fear-defying anthems. When a desegregation
march was planned and folks needed walking songs, I’m gonna walk the streets of Greenwood (Mississippi). Walking and Talking With my mind/ Staid on Jesus became ...Staid on Freedom.

The less-known verses of We Shall Overcome such as We’ll walk hand in hand and We are not afraid of aid helped thousands of ordi-
nary people face police dogs, jail cells, and Hillbilly-club beatings with
no other armor than their songs. Those long, hot Freedom Summers were a
cry from this year’s high-chic festivals.

That movement returned to the headlines recently, with the 40-year-
delayed trial and conviction of a Mississippi Klan leader for the murders of activitists Goodman, Chaney, and Schwerner. One of the simplest, most
heartfelt protest songs ever written was first sung at their memorial: They
say that Freedom is a Constant Struggle…but we’ve struggled so
much/ We must be free, we must be free.

When I was about 13 years old, my parents took me to a rehearsal of
a young people’s “Freedom Choir” in Boston’s Roxbury neighborhood.
FESTIVAL PLANNING FORUM

There are plenty of places to learn dates of events after it’s too late to change them. But until now, there was no place for festival planners to meet on common ground while they still have wiggle room for scheduling.

Enter the Festival Planning Forum (festivalforum@yahoogroups.com). It’s a place to post, exchange information, discuss & coordinate dates for music festivals and other major events in Southern California. Now, festival planners can avoid unknowingly scheduling events that seek the same audience on the same dates, and be aware of the status and content of other events.

This past weekend this June, there were no fewer than eight music festivals, four street fairs with live music, two significant music showcase events, and a major arts and music conference.

“EVERYTHING is happening this week-end!” said an exasperated caller to my radio show. “Weeks go by with nothing interesting, and now it all happens at once.”

Obviously, that June weekend resulted in tough choices for attendees. And musicians, once booked, were forced to decline other events. Some festivals struggled without recruiting enough volunteers, risking burnout of those needed next year. The clutter of competing events hurt chances for media coverage and radio sponsorships. Ultimately, attendance and revenues were below expectations at several fine events.

I didn’t get to the Irish Fair or five other festivals, including the Etudes Festival, which was simultaneously held near the Long Beach Bayou Festival. Over in Calabasas, there was the Summer Solstice Festival, key annual event of the California Traditional Music Society. Attending the Bayou Festival and the CTMS festival, I saw a few of the same stalwart dancers.

The previous weekend, folkies had to choose between strong lineup at the Huck Finn Festival and the Live Oak Festival. Before that, the new Walnut Grove Bluegrass Festival had wisely chosen Memorial Day Monday to avoid conflicts with the Cajun Creole Festival, a Saturday-Sunday affair.

But eight local music festivals the same weekend? Even for the diehard festivarian, daunting choices, myriad of expenses, travel time, gate admissions, parking and shuttles, food costs (even when it’s as wonderful as Bayou Fest cuisine), those CDs you really want to buy from that band you just heard, dividing your focus and the stamina for multiple events in one weekend. Few will consider it. Many more are frustrated.

Numerous music festivals annually productions to benefit charities. Chatting with Harold Rudnick, board member of the Child Development Center - the benefitting charity at the Bayou Festival - I had an epiphany. Obviously, no one intended to compete for the same audience as other wonderful festivals. Right there, the web forum was born.

Anyone can join the new Festival Planning Forum. It’s free, with the hope that both nonprofit and professional festival and event planners will participate. Primarily for those planning and scheduling events, its accessibility invites cooperation and participation. Planners can interact with counterparts on scheduling. Beyond that, details usually pursued in isolation are of mutual interest. Content, presentation and continued viability of events should benefit.

Artists booked to play festivals, technical support and logistics vendors and prices, and contacts that can be taken off-line for performance evaluations, recommendations, and more are possible here.

So, spread the word about this new place to network.

MUSICIANS’ HANDS ACROSS THE WATER


Payne: The concert thing may happen, but not planned for now.

Payne: We do envision more than one CD - in fact this one may be a double.

Payne: The CD should have a Fall release, in time for Christmas and the anniversary of the tsunami, which is December 26th.

Payne: Ain’t got one. Right now it’s just All Star Tsunami Relief CD Compilation.

Payne: Not yet.


Payne: The idea came out of taking a class at Landmark Education. I went there because I heard about a course… I thought [it] would help me market my new record. Instead it was about community projects… So, my girlfriend and I [developed] the tsunami idea and, after a few referrals…

About a week into the project, Kofi Annan appointed President Clinton as Special Envoy to “ensure the world doesn’t forget the needs of those devastated by the December 26th disaster.”

Read: People have shot their wads and billions more dollars will be needed over the next 10 years. As the UN letter [we received] states, the CD serves the purpose of raising money and keeping the memory of the tsunami alive.

Payne: Some negotiations for rights to use particular songs are still in progress. A lot may happen quickly, so where can we look for news?

FADO: THE SOUL OF PORTUGAL

BY DONALD COHEN

Fado was born in Lisbon. As was true of tango, rebetika and jazz in their own lands, fado was born in the bars and bordellos of the poor. Evidently there existed a lore where it could be heard everywhere, even on street corners. It came into full flower in the 19th century, although its roots are far older, as old perhaps, as Portugal itself.

Only about two centuries ago, traditional fado is based largely on a poetic theme of mournfulness and yearning. Accompanied traditionally by the haunting strains of one or two twelve-stringed Portuguese guitars and a classical guitar, fado could be described as pathos set to music.

I first heard fado in a car radio on a trip to Portugal over four decades ago and recall exactly how I first experienced its impact. I was en route to teach a guitar class at UCLA. Already a collector and performer of music from many parts of the world, I used to keep the car radio tuned to a small Inglewood station that on Saturdays aired various ethnic programs, The Armenian Hour, The Armenian Hour, etc. Between sermons and advertisements sometimes I

During a large portion of this period has been the Portuguese fado. During the last two decades, however, there has been an explosion of interest in fado on the part of young Portuguese, who have come to realize that it represents a significant part of their musical heritage. With the Internet, a surge of interest has come in world music with clubs opening worldwide.

With this revival of interest in fado has come an explosion of newly composed fados, such as Mafalda Arounh, Mariza, Misia, Ana Moura, Cristina Branco and Dulce Pontes, to name just a few. Mariza, an exotic, Mozambique born, top recording artist and dramatic performer with a great voice and style, will be appearing at UCLA's Royce Hall on October 19th. Another great Portuguese singer, Dulce Pontes, who performs wonderful fado but has extended her talents and radiant voice to other music forms as well, will be appearing at the same venue on November 28th.

Many of these singers have begun to sing newly composed fados and added new arrangements and accompaniments using a wider array of instruments, such as piano and woodwinds. These young singers have made fado popular with music lovers in other parts of the world and the Portuguese devotion to this gift from their musical past has risen to even greater heights. Recently fado has been acclaimed as a UN world cultural heritage. If you are already a fan of fado or if these ramblings have piqued your interest, then the UCLA concerts are a rare opportunity not to be missed.

Donald Cohen, a retired attorney and college history and music professor, guitarist and folklorist has spent his life studying, researching and collecting music from Europe and the Americas. One of his particular fields of interest during a large portion of this period has been the Portuguese fado. During these studies Mr. Cohen developed an extensive understanding and deep affection for the history and culture of Portugal and the Portuguese people. He has lectured extensively on the subject of fado on radio, TV and various educational institutions. Donald Cohen is the author of Fado Portugués: Songs from the Soul of Portugal.

FADO PORTUGUES:

Songs from the Soul of Portugal

This collection of 26 of the greatest fado classics and a history of fado, together with musical transcriptions, guitar chords and lyrics in Portuguese with English translations. There are extensive annotations about each song and performer. The book contains many beautiful historic photos of Lisbon's fado clubs and performers. Postcard-sized reproductions describe the best places to hear fado and other valuable information. Best of all, the book comes with a great CD containing every song in the book performed by the original artists that made these songs classics.

The book is available from Amazon and through all major bookstores; it's also available from music stores.

800-431-7187 • fax: 800-345-6842 • info@musicsales.com

FREE CONCERTS

GRAND PERFORMANCES

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213-687-2159 – www.grandperformances.org

FRIDAY, SEPTEMBER 16 @ NOON

Mariachi Divas

Founded in 1999, this all-female ensemble is an amalgam of talents from Mexico, Cuba, Samoa, Central America, Japan and Europe. Rooted in traditional mariachi style, the addition of congas, timbales, bongos, cajon and tambora gives the group a distinctive sound.

FRIDAY, SEPTEMBER 23 @ NOON

I See Hawks in L.A.

"Twist through the high hills of bluegrass gospel, down into the deep valley of hillbilly rock then across a one lane bridge and into a meadow of surrealist country." This is how one reviewer describes the music of this alt-country ensemble. I See Hawks in L.A. features some of the best players in the California country music scene.

FRIDAY, SEPTEMBER 30 @ NOON

Orchestre Surréal

Ross Wright a.k.a. Elvis Schoenberg is the Chief Instigator and Mad Scientist behind this 25-member menagerie lovingly called Orchestre Surréal. The classically trained composer and jazz bassist formed this outfit in 1997 and the L.A. music world has not been the same since.

Join us for a fun-filled hour of tongue-in-cheek classic rock, pop and European classical covers all composed in ways you’ve never imagined.

SATURDAY, OCTOBER 6 @ 3 PM

Ex-Centric Sound System and Rocky Duwan

Ambient, trip-hop, African-dub mixed with traditional and contemporary sounds from Africa, Latin America, and the Caribbean. This is the heyride mixture that defines Ex-Centric Sound System. LA-based Ghanaian Rocky Duwan's roots based reggae is tinged with contemporary elements and fueled by his spiritual, social and political lyrics.
I'd like to start off this column with a celebration of some great work currently being done by the folks over in Washington (DC). And before you ask who I am and what I've done with your regular columnist, I should ask who I am and what I've done with your regular columnist, I should.

The first of them was actually recorded before many of us, including me, were born, but is taken largely from a long out of print vinyl LP. Much of the same could be said of many other archival releases. In these trying times, of actual important, worthwhile (and non-lethal) products being bankrolled by our federal government.

But...all of which is exactly the opposite of what the Smithsonian/Folkways label does. Their archival releases are classic, sure to be looked back on as such for generations to come. And yes, you read that right. I really have given this one my first ever highest-possible rating. Brazilian guitarist, composer Bonfá is possibly best known as the co-composer of the theme to Black Orpheus, but he's so much more. It understates the matter considerably to call him a virtuoso; such is his complete command of and expressiveness with his instrument. Listening to him you will swear there must be a second guitarist, or at least double-bass, but it's just Bonfá by himself, playing full strummed or arpeggiated chords with just his thumb while simultaneously maintaining both perfect rhythm and complex melodies (often in harmony) on top. The songs are mostly original, many improvised on the spot, featuring moody minor-keyed instrumentals, sambas, boleros (as well as a cross between the two called Sambolero, and a stunning version of Cole Porter's Night and Day in which Bonfá's guitar is basically a one-man orchestra. There's also lots of material—outtakes included in addition to the original album, there's 31 tracks in all, totaling over an hour. He even sings on a number of them.

Reading through the fine folks over at Smithsonian/Folkways. The following three are official liner notes don't really help much, although they are in three languages.

I've heard some great and inventive music from Northern Africa, but unfortunately this particular compilation leans more heavily toward modern dance beats than does the more traditional, acoustic elements. I found it rather boring, but that just might be a matter of personal taste. Of course my suspicion is that most FolkWorks readers would likely feel the same way as well. Again, not a bad way to get an introduction to some artists with major international reputations, but I hear nothing here that makes me want to explore further. And even if I wished to, the equally superficial liner notes don't really help much, although they are in three languages.

Anyway, thanks for dropping by my part of the world. It'll be back to Ireland next time, I suspect, as many great Celtic releases are either newly out, or forthcoming. Have a happy autumn.

RATING SCALE:

[!!!]—Classic, sure to be looked back on as such for generations to come.

[—]—Good/solid, what you would expect.

[—]—Routine, not enough there to chase it, you likely won't be disappointed.

[X]—Avoid. Either ill-conceived, or artistically inept in some way.

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Dave Soyars is a guitarist, electric bass player, a singer/songwriter, and a print journalist with over fifteen years experience. His column features both traditional and contemporary F remains both locally and internationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at dave@soyars.com or write him c/o FolkWorks.

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PHOTO BY MARIAN KATZ
We weren’t trying to do anything, just goin’ up and playing music. Eventually, all the record company people that we’d been trying to kiss the butt of for so long, the collective butts of, started to say, ‘hey, what are you guys doing? How come you don’t invite me down.’ It’s ‘cause we don’t want you to come. Of course, nothing made ‘em want to come more than that! So they all showed up.

LW: A little reverse psychology, eh?

Eric: Yeah, exactly. We were all about playing, you know, about enjoying the music and playing and being acoustic and really featuring the voices and the harmony that we had been aware of for so long, but had not really made use of to its fullest extent. The acoustic element was very important to the whole thing. It’s probably become more and more important to it, I think. We’ve become a part of the folk community, a community that were very little aware of at the time. Nowadays, we support the Folk Alliance, and the FAR-West, which is going to have a convention in Los Angeles the end of October. With the folk community, we are really enjoying ourselves much more than we did.

Eric: We still have songs covered by other people. David Lee Roth did one of my songs, Dave Edmonds did one of Dan’s songs. We’ve had some fun with that. There was an artist in Ireland named Tommy Fleming who did a whole bunch of our songs on his record, on his first record, and actually had kind of a hit with one of our songs, called Through A Child’s Eyes. We’ve been very gratified with that. Apparently, they played it during what they refer to as ‘The Troubles’ over there, several years back. They played it once an hour, to calm people down, or to get people to feel more united. That was a big compliment. We’ve had others cover our songs who went big in Europe, too.

Dan: Yeah. It’s wonderful, and there’s nice money in it. It’s gratifying when something works out like that. But we had wanted to perform ourselves, so that’s one of the reasons we tour so much, is we just plain like doing it. I have friends who would like to record and who make records, who are highly regarded, but they don’t really enjoy the touring process. For us, if we just made records, we would get to be musicians every three or four years. So, for us, it’s a way to keep it all going all the time.

LW: Undoubtedly, everybody has heard Pat Benatar doing We Belong., top five worldwide hit. But I wonder how many of our readers know that you originally wrote it as a bilingual song.

Eric: Actually, that wasn’t original. For those three or four people who have the first issue of our first record, we did it in all English on the first record. The bilingual thing came up later. Dan’s father, Gabriel Navarro from San Diego, did the translation probably about a year, two years after we wrote it.

Dan: About a year and a half after we wrote it.

Eric: We started adding the middle verse in Spanish sometime after that, as soon as we started performing as Lowen and Navarro. So it’s become part of it. Originally, we wrote it in English. Dan’s native tongue is English, for sure. We enjoy doing that a whole lot.

Dan: I sing a lot in Spanish. But I don’t think in Spanish. The interesting thing is, we kinda did it once, as a little bit of a goof, and said, let’s do this, and kinda keep doing it until the joke wears off. Apparently, the people didn’t take it as a joke. They loved it. So we’ve performed it that way now for about, I think it’s been 17 years.

LW: With the incredible collaborative partnership that you two have had now for so many years, that song, We Belong, actually fits you in a professional, musical way.

Dan: It’s pretty funny. Eric and I both. The whole song, the verses are about a couple that’s not getting along particularly well. And I will stress, out loud, Eric and I are not a couple.

Eric: A couple Mukhlos.

Dan: We have not always seen eye-to-eye.

LW: I was going to ask you about that, so please continue.

Dan: We’re very different people, and no two people really are necessarily going to see things eye-to-eye. Witness both of our marriages.

Eric: We’re a couple for bringing that up, Dan. That’s just great.

Dan: Maybe we’ll edit that out. Maybe we won’t. Anyway, regardless, I digress. Eric and I have distinctly different backgrounds, and really have had very different experiences in our lives and it brings us to different places. What we discovered is that we blended real well. Sometimes, those things can sit in suspension or they can make great solution. We’re really lucky that, from the first time we sang together, we knew that we had something pretty unique.

Eric: They have pills for that.

Dan: We’ve been just hammering it out for years. We have gotten to a point, I’d say the last five or six or seven or eight years have been remarkably stress-free. Well, conflict-free. Relatively, Kind of.

Eric: Everybody else thinks I’m a little stupid for saying this. Dan and I didn’t automatically get along. We never got along. From the first time we met each other, we didn’t really like each other very much. And we are very different. But we realized that we had this professional advantage. We had something that we valued together, which was singing together, making music together. So we put personal differences aside and have figured out a way to get around them. Over the years, we’ve gotten better. In any situation you have a conflict, you resolve it, you have a conflict, you resolve it. Obviously, there will always be the specter of the conflict that won’t be...
Cultivating the Muse

BY DENNIS ROGER REED

Iff you are ready to be transported to a different time and place, this disc might be just what the doctor ordered. Cascada de Flores is a California-based group that provides a celebration of history from points south. Puente a la mar celebrates Cuban, Mexican and Puerto Rican music of the last 100 years. Specifically, this album is dedicated to Maria Teresa Vera, the Cuban singer whose voice inspired so many. This CD is all about history: the connection between the music of Cuba and Mexico, and the far-reaching influence of Cuban trova (“song”) on the music of large parts of Central and South America.

The songs vary widely in style and rhythm, ranging from slow boleros to fiery bambaicos and catchy guarachas that won’t let you sit down (or will make you get up and dance!). The songs are beautifully arranged, and pay homage to their creators, the performers of Cuba and Mexico. They are songs of love, and love lost. Particularly haunting is their rendition of the Oaxacan traditional song La Llorona. And the Puerto Rican guaracha Mi Linda Casita is equally delightful. On Puente a la mar, there is significantly more variety than was evident in their previous album, Mexico, which focused exclusively on the song forms found in Mexico.

The three founding members of Cascada de Flores have in common a love of music and dance. Arwen Lawrence de Castellanos and Jorge Liceaga collaborated on Flamenco guitar. Arwen has a varied experience singing, playing, and dancing with mariachi troupes and Folklorico groups in Mexico and in the United States. Arwen is a classical flatuist, vocalist, and dancer who has studied in Cuba under some of the greats. The album also features guests on various instruments, which gives Cascada de Flores the flexibility to play traditional Cuban sexteto and septeto arrangements. Since the production of this album, Cascada de Flores has added a fourth full-time member, Jorge Mijangos, a multi-instrumentalist from Chiapas, Mexico.

To celebrate the release of their first CD, Mexico, visit their website, www.cascadadeflores.com, where there are links to two online retailers which carry their CDs. If you like what you hear (and I suspect you will), keep your eyes open for upcoming live performances; one of the full-time members lives in Santa Barbara, and they do play Southern California dates from time to time.

There’s a special energy that comes from musical interaction with others. Listening to recorded music is helpful in the creative process. Listening to different instruments than the ones you play may give you new ideas. That Coltrane intro may just be the chorus of your next Celtic tune. Depending on one’s attitude, spinning that new CD from that hot new talent may provide inspiration to create some new work on your own... or it could depress you to the point that you might consider taking up archery or Franck’s new CD of the decade. Let’s hope it’s the former. It tough to recreate the past, but try to hone in on how great it was when you first started your creative process, and sat listening to records (or tapes, or Edison cylinders) trying to figure out just what the heck that artist was doing.

Catch some acts live. This may seem simple, but we all get busy and you may look at the calendar and realize that it’s been months since you went out and saw some live music. A great live show can energize you and make you hungry to get creative, too.

There is also some particular benefit from “getting away from your craft.” Many folks say that taking a break helps them in the creative process. A long walk may help either get your mind off the creative problem, or perhaps allow you to pick up a new insight. Too often it’s easy to try to force the process, and pretend that you’re doing long division homework instead of creating something artistic. Creative constipation can be painful. Take a week off. Go fishing. Play “Go Fish.”

The creative process can be frustrating, but it can also be pretty darn fulfilling. Even if that spangled arrangement of Louise Louie for the solo bodhran is only going to be heard in your own living room, it’s well worth all your effort.

CD Reviews

Artist: CASCADA DE FLORES
Title: PUENTE A LA MAR
Label: N/A
BY BEN ROTENBERG

Artist: MOKSHA
Title: AMJAD ALI KHAN
Label: REAL WORLD RECORDS, 2005
BY DAVID KING

omksha is the ultimate goal of Hindu religious life...” From the liner notes of Moksha, the CD. Everything about this CD was a pleasant learning experience for me. I found the CD a wonderfully meditative background for almost all activities: not good for cleaning house or painting my office home, but excellent for writing, chatting with friends and bathing a squirming dog. I loved it for negotiating traffic, the more congested the traffic, the better. My friend did not; she said it made her jumpy.

Dennis Roger Reed is a singer-songwriter, musician, and writer based in San Clemente, CA. He is apparently somewhat of an expert on Gram Parsons, with his writings on the subject having been featured in Mojo and in God’s Own Singer: A Life of Gram Parsons by Jason Walker. Writing about his music has appeared in Acoustic Musician, Bass Player, Bluegrass Now, Bluegrass Unlimited, Blues Access, Blues Revue, Blue Suede News, Dirty Linen, the LA Times, Living Blues, and Sing Out! He is still definitely not famous.

The Water is Wide

BY DENNIS ROGER REED

Song

And the Puerto Rican guaracha

Puente a la mar

Among their guest appearances on Gitano Pinto... and bathing a squirming dog. I loved it for negotiating traffic, the more congested the traffic, the better. My friend did not; she said it made her jumpy.

There’s no explaining taste.

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Southern California is a dynamic and complex place, with a rich cultural history that has shaped the city from its mid-nineteenth-century expropriation from Mexico into the present. The new PBS documentary, Chávez Ravine, 1949-1970, explores the real estate development of a Mexican-American neighborhood that was bulldozed in the early 1950s in the name of urban renewal, clearing the way for the Dodgers baseball club to build a new stadium in its place.

A less likely point of musical departure is hard to imagine, but Chávez Ravine - a case study in the dispossession of impoverished, predacious class warfare, anti-labor hate: Los Angeles, capitalist nightmare or futurist utopia? Some would characterize the city's hidden social history, in its older and more textured cultural contours. Far more than a superficial musical creation, it reflects Cooder's tendency to think cinematically (his moody scoring of the Paris, Texas soundtrack comes to mind), and his calling to the musical path less traveled. Chávez Ravine is warm-blooded, polyvalent testimony to the power of memory, expressive culture, human sociability and creative resolve in the face of treacherous and unforgiving odds.

"When I was just a lad I couldn't have chosen a less exotic setting than Los Angeles for his latest outing, William Benjamín's epigrammatic observation comes to mind: "The superficial inducement, the exotic, the picturesque have an effect only on the foreigner. To portray a city, a native must have other, more intimate motives - motives of one who travels into the past instead of the distance."

This may help explain why Cooder detests the term "world music" and its casual application to his own work, antithetical as it is to the Western pop model of appropriating exotic musical trimmings to elevate one's own status as stage-front cosmopolitan artiste-savant. Although he enlists slang-talking monologues against the ethereal vocals of Juliette Commagere, Don Tosti, composer of the 1948 hit "In My Town," and telling understanding may result. - Michael Stone

CD REVIEW

BY MICHAEL STONE

Artist: RY COODER
Title: CHÁVEZ RAVINE
Label: NONESUCH
BY MICHAEL STONE

[Reprinted with permission from www.rootsworld.com]

This is something quite different than the formulaic transposition of the Buena Vista Social Club model to Los Angeles. Listening globally and compositing locally, Cooder has come home to a town whose changes - wrought by the hands of its urban renewal bulldozers - have fundamentally altered the Los Angeles of 1949, the Los Angeles that Chávez Ravine records. As a native son, Cooder couldn't have chosen a less exotic setting than Los Angeles for his latest outing, William Benjamín's epigrammatic observation comes to mind: "The superficial inducement, the exotic, the picturesque have an effect only on the foreigner. To portray a city, a native must have other, more intimate motives - motives of one who travels into the past instead of the distance." This may help explain why Cooder detests the term "world music" and its casual application to his own work, antithetical as it is to the Western pop model of appropriating exotic musical trimmings to elevate one's own status as stage-front cosmopolitan artiste-savant. Although he enlists slang-talking monologues against the ethereal vocals of Juliette Commagere, Don Tosti, composer of the 1948 hit "In My Town," and telling understanding may result.

CD AVAILABLE FROM CDROUTOS

Note: Chávez Ravine, A Los Angeles Story is a new PBS documentary that explores what happened, based on interviews with former residents and some of the officials who oversaw the community's destruction. Narrated by Cheech Marin and scored by Ry Cooder and Lalo Guerrero, the documentary combines contemporary and archival footage with Don Normark's evocative black-and-white photographs of a beloved community, gone but not forgotten. See: www.pbs.org

Also see: Don Normark (1999) Chávez Ravine, 1949: A Los Angeles Story

San Francisco Chronicle Books All images except CD cover are from the book, © 1999 Chronicle Books.
Western swing is by definition an amalgamation. In the late 1920s and 1930s, artists such as Milton Brown and Bob Wills blended old time string band music, blues, country, pop and jazz into an exciting new style. This style is the fiddle. Buddy Spicher and Calvin Vollrath are both highly talented fiddle players that have worked in the Nashville market for many years. They put together the session for Air Mail Special in Nashville, and asked some heavy hit players to join the band. Taylor Coker covers bass; Billy Contreras adds fiddle and viola; Mike Dowling plays lead and rhythm guitar; Buddy Emmons plays his classic pedal steel style; Paul Kramer is on electric mandolin; and Jim White is on the drums.

This recording isn’t about technical expertise; it’s about swing. Whether attacking a Benny Goodman tune like the title cut or Slipped Disc; a Thelonious Monk piece, Straight No Chaser; or the Lieber-Stoller Bernie’s Tune, this band swings and swings heavily. There’s a lightness of touch that epitomizes western swing, and the band owns this concept. In fact, they may just have a patent on it. And swing is a big enough genre to incorporate some nice Ray Price-like shuffle versions of the pop standard MonaLisa or a piece with a more straight ahead jazz format like Stuff Smith’s Skip It or the aforementioned Bernie’s Tune.

When Skip Gorman sings, he’s the cowboy balladeer who delivers his tales with a plaintive voice that makes you envision being there and knowing where of he sings. Skip Gorman is a wonderful cowboy balladeer who delivers his tales with a plaintive voice that makes you envision being there and knowing where of he sings. When Skip Gorman sings, his voice is as good as any Ray Wylie Hubbard has ever done. His song-writing is among the best being created today. Not only does he bring some down and out scruffy characters to life (scruffians?), but Hubbard spins a fine tale. One thing I missed in this album is Ray’s own affectionate and sardonic view. For a more complete gander at an American original, discover his earlier albums where you are presented with Hubbard’s original observations through, country IS folk, but then wouldn’t jazz and rock ‘n roll be ‘folk’ as well? That answer escapes me, but the concept of Ray Wylie Hubbard as folk artist has grown on me. At its core, his music powerfully chronicles a segment of Americans bypassed by mass. While some would like to see these people completely avoided, Ray Wylie is their minstrel, weaving their lives through his songs with dexterity and the craft of a master. I like Ray Wylie very much.

This fine collection from one of America’s premier storytellers, even though he didn’t write the majority of songs on this CD. Here he chooses to sing songs by other songwriters and proves that he is a keen observer of human nature, especially of that middle-of-the-country-Bible-belt-human-nature that is the back bone of our American mid-West. He does not write to satirize or sanitize them; they come through his music, full of the irony and contradiction that is the substance of the human condition. Ray makes skillful use of these modes in constructing the lives of the subjects of his songs. He is an amiable and sympathetic commentator. We feel a kinship with Ray and the people in his songs, no matter what they’ve done or are going to do. With a Scotty Wray tune like Delilah Ring and a piece with a more straight ahead jazz format like Stuff Smith’s Skip It or the aforementioned Bernie’s Tune. Whether attacking a Benny Goodman tune like the title cut or Slipped Disc; a Thelonious Monk piece, Straight No Chaser; or the Lieber-Stoller Bernie’s Tune, this band swings and swings heavily. There’s a lightness of touch that epitomizes western swing, and the band owns this concept. In fact, they may just have a patent on it. And swing is a big enough genre to incorporate some nice Ray Price-like shuffle versions of the pop standard MonaLisa or a piece with a more straight ahead jazz format like Stuff Smith’s Skip It or the aforementioned Bernie’s Tune.

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The Syncopaths first album is a live album, in more ways than one. It was recorded at three different contradances throughout Southern California in late 2004 and early 2005. And it is ALIVE! You can feel the energy of the dancers, standing off of the band, and the band surfing with the energy of the dancers. The result is a driving album of dance tunes that make you want to, well, stand up and dance!

The Syncopaths came together in early 2003 for a rehearsal, and had so much fun playing together, the band re-formed six months later to play a contra dance. This June, at the 23rd Annual CTMS Summer Solstice Festival, the Syncopaths were one of the headlining bands, and the weekend also served as their CD release party!

The four members of the Syncopaths have a ton of musical experience between them. Ryan McKasson (fiddle) is a two-time U.S. national Scottish-fiddle champion, and has worked with Phillip Glass and Elvis Costello, among others. Bill Flores (mandolin, banjo, and guitar) is an incredibly talented multi-instrumentalist who has been playing music professionally for 25 years (he has performed with Bob Dylan and Stevie Ray Vaughan) and gives the band great musical versatility. Jeff Spero (piano) is a contra dance caller, composer, and musician who has put together a number of studio environs. But live music recordings can be a truly mixed blessing. Live music can have an elan that just can’t be captured in the sometimes antiseptic studio enviroments. But live music recordings can also house instrumental and/or vocal clinkers, obnoxious audience noise and a myriad of other stuff that can drag the listener’s attention to places other than concentration and enjoyment. But most will admit when a live recording is done right, it can be both highly enjoyable and a good musical experience. Luckily, Stop & Listen: Live at the Freight is a close as live recordings get to perfection.

Great material, great performers, great sound and a respectful audience that is quiet enough to be an example of auditory political correctness, yet loud enough to know that they were in attendance and were appreciative of the fine music being presented.

Suzy Thompson is a well-respected roots musician from the greater Bay area in California. She’s recorded old time string band music, Cajun music, blues and bluegrass and excels at all. She’s best known for her fiddle work but is an excellent vocalist and a fine guitarist as well. Her husband is flat picking guitarist extraordinare Eric Thompson and he’s front and center on the project along with the Thompson String Ticklers, consisting of Eric on guitar, tenor banjo and cuatro; Dan Kluger, banjo-uke; Dave Murray, mandolin; Ben Sigelman, cello, and Dan Warrick on guitar and vocal. Special guests include Seattle blues chanteuse Del Rey on resonator guitar, resonator ukulele and vocals on two cuts. Larry Hanks plays jew’s harp and adds a bass vocal, and the wonderful Kate Brislin does one vocal.

For more information on the Syncopaths, visit their website at www.syncopaths.com.
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### Folk Happenings at a Glance

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THE PRESERVERS OF OLD-TIME
(OLD TIME RESOURCES PART 2)

The living testament to old-time music can be found on this page! I am providing the reader with a small handful of resources that characterize today’s living tradition of American old-time music. Here you will find recordings, websites, and instructional media from today’s crop of old-time players. I have also included some reading material in addition to instrument-maker contact information for the more adventurous. Remember, this list is only a starting point.

RECORDINGS
There Ain’t No Way Out - New Lost City Ramblers, Smithsonian Folkways
Waitin’ On the Break of Day - Doc Watson
Five Miles of Elum Wood - Bruce Greene
Mountaintop - Leftwich, East, Molsky, Alden, Snow, & McIntosh
Chubby Dragon
We’ll Die in the Pigpen Fighting - Tom, Brad, and Alice, Copper Creek
Lost Boy - Bruce Molsky, Rounder
Old Roots & New Branches - Kirk Sutphin, County
Southern Banjo Sounds - Mike Seeger, Smithsonian Folkways
Volume 1 & Volume 2 - The Dickel Brothers, Empty Records
Old Time Stringband with Vocal Accompaniment - The Volo Bogtrotters, Marimac
Travelin’ Shoes - Gail Gillespie, Buck Smot
Hell and Scissors - Rafi Stefani, County
Time Again - Dirk Powell, Rounder
Reap What You Sow - Foghorn String band, Siren Music
Bangin’ and Sawin’ - Bob Carlin, Rounder
Going Back to Old Kentucky - Roger Cooper, Rounder
Hell Up Coal Holler - Gerry Milnes & Lorraine Lee Hammond, Smakula
The Young Foggies Vol. 1 & 2 - Various Artists, Rounder
La Pointe - Balfa Toujours, Rounder
Ways of the World - Rayna Gellert
Cross Ties - Gandydancer
Build Me a Boat - Hart & Blech, Voyager
Minstrel Banjo Style - Various Artists, Rounder
Too Old to be Controlled - Big Medicine, Yodel-Ay-Hee
Mississippi Square Dance - Jones, Miller & Nelson, Vigorone

INSTRUCTIONAL MEDIA
Southern Banjo Styles - Mike Seeger, Homespun VD—SB99
Doc’s Guitar Fingering and Flatpicking - Doc Watson with Pete Seeger, Mike Seeger, Jack Lawrence, Kirk Sutphin, Homespun DVD-DOKG21
Learn To Play Old-Time Fiddle 1 & 2 - Brad Leftwich, Homespun DVDL-EFFI23
Southern Old-Time Fiddle Tour - Bruce Molsky, Homespun DVD-MOLF21
Slow Jam for Old-Time Music - Cathy Fink, Marcy Marxer, Bruce Molsky, CD and Book of Music and Chords Homespun CDF4MMS301
Round Peak Style Clawhammer Banjo - Brad Leftwich, Book and CD Mel Bay

INSTRUMENT MAKERS/VINTAGE INSTRUMENT DEALERS
Enoch Instruments - www.enochbanjos.com
Sierra View Acoustic Music - www.gordybanjo.com
Bob Flesher Custom Banjos - www.flesherbanjo.com/index.html
Hartel Banjos - www.minstrelbanjos.com
Jeff Menzies’ Handmade Banjos - jeffreymenzies.com
Jubilee Gourd Banjos - www.jubileegourd.com
Wunder Banjo Company - www.wunderbanjo.com
Bernunzio Vintage Instruments - www.bernunzio.com
Buffalo Blue Guitars - www.buffaloblueguitars.com
Vintage Instruments - www.vintage-instruments.com/
Stella Guitars - www.stellaguitar.com
Elderly Instruments - www.elderly.com
Timewarp Music - www.timewarpmusic.com
Smakula Fretted Instruments - www.smakula.com
Player’s Vintage Instruments - www.vintageinstruments.com/index.html

BOOKS
Strings of Life: Conversations with Old Time Musicians - Kevin Donleavy
Long Steel Rail - Norm Cohen

David Bragger is a Los Angeles-based instructor and player of old time fiddle and banjo music. He also photographs, films, and collects the lore of traditional artists, from puppeteers in Myanmar to fiddlers of Appalachia.

Contact: David Bragger, P.O. Box 5291, Santa Monica, CA 90404
E-mail: davidbragger@mac.com
Website: www.mustrang.in

www.far-west.org

Folk Alliance Region West

2nd Annual Conference
October 28-30, 2005
Woodland Hills, CA

Non-Performers: Roz & Howard Lerman/FolkScene
Performers: Louen & Navarro

For info: www.far-west.org
PASSING IT A LONG

Where I go, my soprano recorder goes. Most recently we went to the Folklife Festival in Seattle. As I packed it, I saw an extra plastic one in the drawer and, on a whim, tossed it in, too. I don’t know why. Whims are like that.

It was the Wednesday before Memorial Day and our first campground was nearly deserted. I warmed up with *Flow Gently Sweet Afton* and played through the gloaming and into the dark. Long ago, when my children were young, the campgrounds were seldom deserted and music often drifted out of the woods, enchanting us. When we hunted down the woodland sprites responsible, we’d usually find a teenager playing a school-issued flute or saxophone, face rapt, revealing a secret enjoyment never admitted to parents. Now that I have the luxury of camping mid-week and off-season, I don’t hear much music. I miss it, so I make my own.

Thursday’s campground was almost deserted, too, until a large bus appeared, disgorged two-dozen eighth-graders, and chugged away. “Bedlam,” we thought dolefully, but the kids were seasoned campers at the end of a long school trip and set right to work on tents and dinner. Undisturbed, I played a medley of Elizabethan, German, cowboy, and camp songs, then *Greensleeves* and Ross Altman’s *Dance the Moon*. I wondered what kids sang nowadays, if anything. When the dark and the quiet settled, I played *Goodnight Irene* and *Taps*.

In the morning three girls approached me, a delegation, it seemed, tightly elbow-to-elbow. The spokesperson, a slim Japanese-American girl, said, “We just wanted to tell you that we enjoyed your playing. It was beautiful. Thank you.”

“It’s usually older people who comment and I was so thrilled to see teenagers that I babbled my thanks and asked questions all at once. I learned that two of them had taken guitar or piano briefly and I urged them to start again, immediately, while their fingers were limber and their brains quick and willing.”

“Whatever you learn now,” I said, “will stay with you forever. Here, take this recorder.” I went on, handing my extra one to the girl who had spoken, “and get a Trapp Family book to help you.”

I had much more to say and to ask but the bus had returned to take the kids back to Seattle. The girl thanked me prettily and ran off, waving her "and get a Trapp Family book to help you." I quickly explained that the recorder was the ancestor to the flute and not the reverse and, on a whim, tossed it in, too. I don’t know why. Whims are like that.

“I never saw the girl, of course, but she’ll figure it out for herself. We headed home in the holiday rush. In a tidy park south of Portland, I played my usual *evensong*. Next morning an old man emerged from an RV smiling and said, “The flute was beautiful last night.”

“Thank you,” I said. “It wasn’t a flute, though; it was a recorder.”

His smile vanished. “Oh,” he said flatly, “I thought it was real music. I thought you were playing it.”

I quickly explained that the recorder was the ancestor to the flute and not a tape player. He cleared up and said, “My grandchildren are coming tomorrow. I wish you were staying.”

I did too, and I made a note to always carry an extra recorder. You never know when you might need it.

Valerie Cooley is living in Coos Bay, Oregon. When she’s not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens, and contra dances once a month.

RELIEF continued from page 6

you’ll see the letter from the UN, and you might find a little more on this [by press time].

The artists have been wonderfully forthcoming, in many cases donating brand new tracks. The record will stand alone as a great compilation. 90% of the people who buy it won’t have heard at least 90% of the tracks.

* LW: Say something about the lasting benefits you want to produce.

Payne: Lasting benefits? Well, the tsunami areas will definitely see that materially, but I think any time people get together for a cause there’s lasting benefit in the community that creates. The buyers will not only have a fine record, but they’ll also know they helped and they’ll also think about the disaster more often. All this has lasting effects.

* LW: What do you have to say about the people involved in the project, with or without names, as far as the feelings and expressions you’ve received?

Payne: Alanis [Morissette] has been particularly excited about the record and gave us a brand new and awesome song. [Sir Paul] McCartney has been terrific, even referring us places. Concord Records was the first place we went and they said “We want to accommodate you. What tracks do you want?” They donated the Ray Charles/Norah Jones duet, *Here We Go Again*. Their generosity set the tone from the start. Beth Neilsen Chapman has been a tremendous source of referrals. Really, everyone’s been a true delight, the managers in particular.

* LW: What else can you share now about this?

Payne: Keep your Christmas lists open! This is a helluva record and I think a perfect gift, especially since it marks the anniversary of the worst natural disaster in human history. If you could add contact info - info@tsunamiCD.org, www.tsunamiCD.org, and also my site, www.hunterpayne.com, that would be cool.

Hunter Payne’s devotion to the tsunami relief project caused him to postpone promotion of his own new CD, *Nailed*. It’s a fine album, with contributions from many artists, including members of The Wallflowers. Payne’s previous CD, *One Last Chance*, reached #1 on several Internet distribution sites. Both CDs are available through his web site.
INTERVIEW

DELICIOUS VARIATIONS

AN INTERVIEW WITH LIZ CARROLL

BY MICHELE NOSCO

At press time, we have been informed that Vassar is quite ill. We hope for the best.

Artist: VASSAR CLEMENTS
Title: LIVIN' WITH THE BLUES
Label: ACOUSTIC DISC ACD58
Release Date: AUGUST 2004

BY DENNIS ROGER REED

Vassar Clements may be best known as the hippest old dude to jam with the hippies, based on his work with the “bluegrass band” Old and In The Way. His fiddle work with the Grateful Dead affiliated band definitely increased his profile in the pop world. His real forte is hillbilly swing/jazz, and he’s made a career out of that side of things. His playing is completely taken with the tune. He’ll play it a number of times as well…then begin to mess around with it. That way as the tune changes the listeners actually get what he’s doing.

MN: Do you develop the overall progression of a tune ahead of time for performance?

LC: You try to think of something that’s going to be really delightful. At one point while we were preparing before the Solstice Festival concert, John (Doyle) said “let’s do a harmony there.” “It’s a very Frankie Gavin thing, really great to just finish up high like this…but maybe I should just really go lower than the guitar.” Then he goes down lower and just hits the bottom note of the guitar and just mmmmmm. And the fiddle is just up here and then we both look at each other and go ‘YEAH’. The only thing is that we’re doing that literally about ten minutes before we go on and perform it.

MN: Do you live in different towns?

LC: I’m in Chicago and John is in Asheville, North Carolina. He’s such a dynamic guitar player. Before we got together, I saw him play with Chanting House, and then with Solas. He’s someone who’s constantly improving. Always better the next day than the day before. So, when I went to New York to make Lost In The Loop I met up with (Solas’ fiddler) Winnie Horan and Seamus Feigan, the producer, [and] they asked who did I want to have on the recording? “Well, I’d love to have John Doyle.”

MN: It’s a really fabulous CD.

LC: When it was complete we went off on a nine city tour in England. It was good music and a great time. John was ready to go. It’s been 3 CDs and still going.

MN: Suddenly we looked at the clock. The Summer Solstice Festivals ‘Irish fiddle class’ started at minus the next half hour. She was gone in a blaze of light and cloud of smoke. Brilliant insights and as electrifying to interview as it is to hear the tunes of Liz Carroll.

Liz Carroll and John Doyle will be in town November 12, 2005 at the Neighborhood Church of Pasadena as they give you a taste of the Irish heart in music. Soulful, driving harmonies by two of the finest musicians this genre has to offer. Their new CD will be available along with their two previous releases together: Lost in the Loop and Lake Effect.

Michelle Nosco has painted murals throughout Southern California and plays fiddle with the contradance band Ruby’s Dream. See Michelle’s artwork at: www.noscofineart.com
I’m Movin’ On

I’m movin’ on, to a brand new school now,
I’m movin’ on, to a brand new place,
There’s a little teardrop in my heart now,
And a big smile on my face!
I’m movin’ on—I’m movin’ on,
I’m movin’ on, oh yeah, I’m movin’ on!

Including rehearsals, I have played Pomp and Circumstance roughly seventy-five times in the last five years, here in the Multi-Purpose Room at Frances Blend School. What makes today special is that I am a talented partner, Brandon Mayer is also playing it on his violin, as nineteen children march in, some by themselves, some escorted by teachers or assistants.

This Culmination is going so well that Brandon and I have forgotten our mission to add this incident to the formal list of complaints she is helping the parents to file. She warns me that this could endanger my job. I tell her to go ahead, the kids are more important than my job.

Martin is giving his speech. (It is in English, but the cadences sound exactly like the way Hebrew is sung by the Cantor in my temple!) We are approaching the end of the Culmination. I think of all the shows and recitals we have done in the last five years. I think of all the adaptations we have made to semi-religious songs so we could still sing them. Songs like Siahambu, where we changed “marching in the light of God” to “marching in the light of Love.” I think of all the “prescriptive” songs I have written, at teachers’ requests, songs about “Oppositions,” “Long,” “Rhyming Words,” so many, many songs!

Mario and Evan are about to sing the special “country” song I have composed for them. I’m Movin’ On

Goodbye, goodbye, to all my teachers!
Goodbye, goodbye, to all my friends!
Goodbye, goodbye, to my dear school now,
Goodbye, goodbye to Frances blend!

Brandon and I sing along with them. It’s our goodbye song too.

Tania ends the program with the big song from Annie in English and Spanish:

Manana, manana, yo quiero manana,
Solamente un dia pasando.

There is a group of parents out in the hall, gesticulating. The principal finally lets them come in, with their enormous bouquet of roses for Ms. Cuca (I feel like my horse has just won the Preakness!). They thank me and tell me they will miss me. They tell me they hope I will continue to teach piano to their children, perhaps in my own home. I am crying, they are crying.

Many people have tried to save this music program. The new Principal, Jan, claims she was only following orders—(where have we heard that before?)—that the present structure of the music program is illegal, that we are only entitled to a district music teacher, one day a week! This is not really true. What is true is that the farther an administrator is from the students, the worse the decisions will be. And LAUSD is filled to the brim with overpaid, incompetent, clueless administrators.

So this is a very sad time for me. As the kids say, I will miss my friends, the wonderful teachers, and wonderful students, more than I can ever say. I will still continue to do concerts and workshops at other schools, there is my show on KPFK, and of course, the joy of writing for FolkWorks. And if I accept a new teaching job, it will have to be a very special one, to even come close to matching my five years at Frances Blend—the hardest job I ever loved!

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 8:00 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.
STRAW DRAWS

The CAFAM (Craft and Folk Art Museum) is currently mounting a show that will continue through September 25th called Feast of Straw: Harvest of Hope. The curator is Morgyn Owens-Celli, who is the curator and director of The American Museum of Straw Art in Long Beach, and also the author of The Book of Wheat Weaving: From Simple Plaits to Exquisite Designs. It’s an exhibition of straw masks and costumes used in harvest festivals throughout the year and around the world.

The American Museum of Straw Art was founded in 1984 “to preserve and promote the history, technique and folklore of straw craft.” The museum’s collection is organized into five categories: straw hats and bonnets, woven straw elements, straw appliqué, Swiss straw lace, and coiled straw technique. It runs the gamut from the utilitarian (bee skeps, fruit baskets, Japanese rice straw rain cape) to the decorative (the incredibly intricate Swiss straw lace, bands of dangling straw beads, straw appliquéd boxes, frames and crucifixes) and the supernaturally charged (fertility figures and house-blessing agents of various cultures, and Japanese Shimenawa- rice rope demarcations between sacred and profane space). Their website at www.strawartmuseum.org has a great visual overview of their holdings.

One of the highlights of the CAFAM show is the inclusion of The Whittlesey Straw Bear costume used in the British “Plough Monday Festival,” which will be brought in for the exhibit. Plough Monday takes place the first Monday after January 6th (the end of the traditional 12 days of Christmas) and signifies the beginning of spring plowing season. There is a specially decorated plow that was taken house to house accompanied by men in wild costumes, many dressed as women, and requesting largesse. If none was forthcoming, the stingy party would find himself with a raggedly plowed-up front yard. This was followed by folk plays and dancing throughout the week. On the Saturday, the Straw Bear would make his appearance. This was traditionally one of the confraternity of plowmen who was bundled up in a straw costume (resembling nothing so much as a walking haystack), herded down the street by his “drivers,” and danced about soliciting tobacco, beef and beer from the public. The next day is “Bear Burning Sunday” when the costume was traditionally consumed by flames. The Plough Monday Festival, which had been outlawed around 1900, was revived in 1980 by the Fenland Whittlesey Society, and now the festival includes some 250 dancers, musicians and performers.

The Mexican Cultural Institute will be holding their yearly La Guelaguetza festival- a festival celebrated annually in Oaxaca with traditional dance, music, song and folk plays to celebrate the spirit of community reciprocity- on Olvera Street in downtown Los Angeles on October 8th from 5:00 to 9:00pm. There will be performances that evening by La Nueva Antequera, and as an educational aspect the folkloric dance master Miriam Lopez Ambrosio will be discussing the dances and costumes from the seven regions of Oaxaca and leading the participants in some of the traditional dance steps. Then on October 30th they will also be sponsoring a Dia de los Muertos program featuring Danza de los Viejitos from Michoacan as well as artisans, a conference, and traditional observances from 2:00 to 6:00pm. For information on this and the dance lecture, call the Institute at 213 624-3660.

Over at UCLA’s Fowler Museum of Cultural History “Carnaval in Africa: Photographs of Guinea Bissau by Doran H. Ross” opens September 7th and runs through October 29th. The year these photographs were taken the West African Carnaval featured hundreds of papier mâché masks created to support the two themes of “Agricultural Development” and “Vaccination for Health.” It should also whet the public’s appetite for their upcoming exhibit Carnaval! – a traveling exhibit in collaboration with Santa Fe, New Mexico’s Museum of International Folk Art- which will run from November 6th to April 23rd 2006. More on that in a future column, but if you’re interested in finding out about it right away there is a website to go to: www.carnavalexhibit.org.

If the idea of Carnaval has got you wanting to experience it before springtime, consider attending the Brazilian Street Carnival and Independence Day Celebration September 17th in downtown Long Beach at 100 N. Promenade. It’s $15.00 before the event, $20.00 at the gate, 12 and under, free. For more information, 562-438-3669.

Alternatively (or additionally) there’s the Caribbean Carnival and Folk and Heritage Festival sponsored by Caricabela (an LA based business and cultural organization) culminating their Caribbean Heritage Week on Saturday October 15th (Folk and Heritage Festival, 11:00am to 7:00pm) and Sunday October 16th (Caricabela LA Carnival, with a celebrity ribbon-cutting, a parade and a band competition, 11:00am to 6:00pm) at the Westchester Recreation Center, 7000 Manchester Ave., L.A.. Free.

The Craft and Folk Art Museum (CAFAM) is open Wednesday through Sunday, 11:00am to 5:00pm. $5.00 for adults, $3.00 for students and seniors, children 12 and under, free. There is also free admission on the first Wednesday of the month, 5814 Wilsbhire Blvd., L.A. 90036 – 323-937-4230. The Fowler Museum is open Wednesday through Sunday, noon to 5:00pm, and Thursday from noon to 8 pm. Closed Monday and Tuesday. Located in the north part of the UCLA campus. Free, parking on campus (Lot 4) is $7. - 310-825-4361 - www.fowler.ucla.edu

Brooke Alberts is a songwriter and has a Masters degree in Medieval Studies.
As always, please remember that this column is provided for informational purposes only and is not legal advice. If you would like to act on any of the information you read in this column, please seek the advice of qualified counsel. Your comments and suggestions are appreciated and I will do my best to make sure that I respond to each letter in a subsequent column.

I recently received a letter from a reader concerning a comment I had made in a previous article about the ability to copyright choreography. The reader was a contra-dancer who questioned the ability of a folk dancer to copyright variations of a folk dance.

Just to set the record straight, a “folk dance” by itself is not the subject of copyright. Choreography, however, is the subject of copyright. What does that mean? Essentially, the difference lies in the ability of an individual to claim original ownership of the choreographed dance. Hence, it is a matter of degree whether a particular form of a reel, for example, could be choreographed. The closer the step is to the “folk dance,” the harder it is going to be to assert a copyright.

For example, elements of Riverdance’s choreography would certainly be considered “choreography” and capable of copyright protection. But the basic movements of a ceilidh dance probably would be considered “folk dance” and not be protected. On the other hand, it may be possible to argue that the several unique steps in Irish step dancing created by various Irish dance schools could each be the subject of copyright, given the originality of the dance step.

The whole issue of the ability to copyright choreography is somewhat new by copyright standards. Hence, the case law on the subject is still in its formative years and it will probably take some time before hard and fast rules are formulated by the courts.

That should not stop original authors of dance steps from claiming copyright. What it means is that the author runs the risk of not being able to protect her dance step through the copyright laws.

I just set up a website for my band. Is my band name protected because it’s included in the name of my website?

No. The fact is that the Internet is very much akin to the Wild West where intellectual property legal rights are involved.

When you registered your domain, you simply received the right to use the domain for the period of registration. At the end of the registration period, your domain could be given to a third party unless you timely renew the domain.

Recently, I have seen a rash of “hijacking” incidents, in which domain names are simply stolen from their rightful owners. In other instances, internet registrars have established services whose sole purpose is to scoop up expiring domain names for the benefit of customers. This can cause tremendous headaches.

For this reason, if you are a full time touring band and will be using the Internet to market your music throughout the U.S. and abroad, I strongly suggest that you obtain a trademark. With a trademark, comes several rights, including a stronger right to obtain relief from a “cybersquatter” as well as treble (triple) damages in hijacking incidents. Although this may cost some money, and I would recommend having an attorney draft the appropriate documents, the savings down the road will more than justify the expense.

For a far less expensive alternative (and especially for local bands that will not be touring outside the state), California allows registrations of state trademarks. Although these do not appear on the Federal trademark register, they are, nevertheless, evidence of your prior right to the use of the name of the band, which could be an asset in prosecuting an action against a hijacker or “cybersquatter.” You can obtain the forms for a California state trademark from the California Secretary of State’s website at www.ca.ss.gov.

The least expensive alternative is to file a fictitious business name statement with the county clerk, also known as filing your “dba.” For those who have separate checking accounts for their band, you will be familiar with this form, as banks require this to be filed prior to opening up a business account for a sole proprietorship or a partnership.

To start the “dba” process, one files the statement with the county clerk, after which the statement must be published in a newspaper of general circulation for a number of weeks with a final affidavit by the newspaper being filed with the county clerk. The dba only protects the use of your business name within the county in which it is filed. Hence, its use to protect your band name is highly limited and you should consider using at least a state trademark to protect your rights.

Richard Gee is an attorney specializing in the entertainment industry and is a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time. You can reach him at rgee@gee4law.com

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Here’s an interesting bit of trivia, complements of www.didyouknow.com: The dog on the RCA “His Master’s Voice” label is Nipper, a stray fox terrier found in 1884 by the brother of the guy who painted the picture of the dog listening to a gramophone, Francis Barraud. Barraud inherited Nipper from his brother and was busy painting a phonograph when Nipper sat down next to it. Barraud later sold the paintings to The Gramophone Company for $160.

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Good news for fans of Mary Travers (of Peter, Paul and … in the last issue, I mentioned that Mary had been diagnosed with a type of leukemia and was awaiting a bone marrow transplant. As of the time I’m writing this, it has been 60 days since the transplant and all is going well. Mary says that the donor’s cells have been doing their intended job. She’s gaining strength and is now at home with her husband.

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And while we’re on the subject of folk legends, can you believe that Pete Seeger turned 86 in May? Concerts were held all over the country to celebrate his birthday and benefit an assortment of non-profit organizations. Here in Los Angeles, the festivities were held at Sunset Hall retirement home, and included performances by FolkWorks columnists Uncle Ruthie and Ross Altman. Sunset Hall, which was also the beneficiary of the proceeds, is a self-described retirement home for “free thinking elders.” For more information, visit their web site at www.sunsethall.org, or for more information on the Pete Seeger birthday celebrations, go to www.seegerfest.com. Happy birthday, Pete!

**********

Anyone want to hazard a guess as to which instrument has experienced the greatest increase in sales over the past 5 years? If you said the ukulele, you’re correct. As I write this, there are more than 200 members who meet once a month at a restaurant in Santa Cruz, where there are guitars. In Santa Cruz, there is a ukulele club with over 200 members who meet once a month at a restaurant for fun and a giant ukule. If it’s happening in the north, can LA be far behind? I hope not… the Star-Spangled Banner became the U.S. national anthem in 1814.

**********

I’m writing this on the fourth of July, and just stumbled on the following factoid: The Star-Spangled Banner became the U.S. national anthem in 1931. Prior to that, it was My Country ’Tis of Thee, which had the same melody as Britain’s national anthem God Save the Queen, based on music written by John Bull in 1619. Bull’s melody has been used more than any song in national anthems. The British anthem was performed the most times in a single performance. In 1909, while waiting for King Edward VII who was getting dressed, a German band played the anthem 17 times.

**********

In the last issue, I mentioned that the Smithsonian is now making a large database of folk and traditional music available for downloading. Here are a couple of additional suggestions: Music from independent artists isn’t only carried in stores or by the big online retailers. And independent musicians can’t always manage sales via their own web sites. If you’ve heard someone you like at a festival or concert, and you wish you’d bought a CD at the time, try logging on to www.cdbaby.com. This web site specializes in the music of independent artists, and it’s likely that you’ll find what you’re looking for there.

**********

Next time you’re looking for entertainment on a budget, pick up your copy of FolkWorks and look for a music session or an open mic to attend. If they’re held in a pub or a restaurant, these events are usually open to listeners as well as participants; call ahead or check the venue’s web site if you’re unsure. You probably won’t need to pay an admission fee, though you will be expected to buy food and/or drink, and you’ll hear plenty of good quality entertainment.

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. Her first solo CD is currently in production for release in the fall of 2003.

**********

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Why did Pete Seeger change the words of Yip Harburg's lyrics to Over the Rainbow? They are already perfect. That is why the U.S. Post Office has just immortalized the song with a first-class stamp. That is why it won the Oscar for the best song of 1939. And that is why it was chosen “Song of the Century” in a nationwide survey.

As Yip Harburg wrote it—and Judy Garland sang it in The Wizard of Oz—it ends with a particularly moving question: “If happy little bluebirds fly over the rainbow, why O why can’t I?” This last impassioned cry expresses Dorothy’s longing, her frustrated yearning for something just beyond her reach.

So why did Pete Seeger change the line? Why did he deny Dorothy her feelings? Why did he even falsify them by universalizing her quest? He has told us himself—over and over. He would introduce his own final line to the song in concerts by pretending to be talking to the song’s author, Yip himself. “But Yip,” he would say, “don’t you see that Dorothy’s problem is that she can’t get there alone—we all have to go together—or none at all. You gotta ask that question for yourself, thus: ‘Why can’t you and I?’”

And that is how the line appears in the new edition of Rise Up Singing (2004) alongside the author’s own wording.

Nor is this the only time Seeger has insisted on a one-size-fits-all message. Over and over he has given a new meaning to a song that originated from a very different sensibility. A case in point is his new last verse to Joni Mitchell’s masterpiece Both Sides Now, a wistful, plaintive exploration of how at different times in our lives we may view the same experience from very different perspectives and infer different meanings into it. Pete took issue with the song’s apparent持ち腐れ and decided, once again, he had a solution to the alleged problem.

You can almost hear him say, “But Joni…,” as he begins his new final verse to Both Sides Now: “Daughter, daughter, don’t you know? You’re not the first to feel just so…We’ve all been living upside down and turned around with love unfound / Until we turn and face the sun / Yes of all the love / (Rise Up Singing, p. 28).

Here again, the artist’s personal vision is unacceptable to Pete Seeger. It must be universalized and made “all of everyone.”

Seeger’s determination to impose his collectivist ideology on other songwriters is seen not only in his changes to copyrighted works but to traditional songs, whose authors, as Yip Harburg in fact did, can no longer complain. Look at The Water is Wide (in Rise Up Singing, p. 15), a song about the transcendence and impermanence of love. Now take note of Pete’s new last verse: “…The mountain stands beside the sea / The world we know turns round and round / And all for them and you and me.” No longer is the song about how my particular love proved false to me, and how “love fades away like the morning dew.” In Seeger’s version love is as permanent as the mountain he imports into his new last verse.

The fragility of the morning dew has become the stability of the mountain so fast that it makes your head spin. Seeger turns the song upside down and inside out, giving it his own collective theme of “all for them and you and me.”

No good song needs Seeger to make it universal. Such a song is already universal. Bob Dylan did not write, “Hey, Mr. Tambourine Man play a song for all of us, everyone.” But everyone who hears the song feels its strong words, images, and sentiments as their own.

Even a black American spiritual like Jacob’s Ladder…can be transformed into a universalized religious symbols. When I listen to Paul Robeson or Marian Anderson sing: “We are climbing Jacob’s ladder…soldiers of the cross,” I don’t think of Orthodox Christian Soldiers. I think of the cross in a more metaphoric, universal sense, as in “We all have a cross to bear.” The song gives me hope, because “Every rung goes higher higher” and I feel like I can make it in my own struggle. This Jewish atheist has no problem singing “soldiers of the cross.” It is a symbol to me of something larger.

But I do have a problem singing Pete Seeger’s rewritten refrain (Rise Up Singing, p. 210): “Brothers, sisters all.” I prefer Paul Robeson’s original version, the version that rose out of the souls of black slaves. Robeson didn’t have to sing “brothers, sisters all.” You knew that he was a nonviolent soldier climbing towards freedom, and a better world where peace and justice were possible. And you were climbing with him.

What is the difference between Paul Robeson’s traditional version of Jacob’s Ladder and Pete Seeger’s version? It is the difference between art and propaganda. “Soldiers of the cross” is art; “brothers, sisters all” is propaganda.

What is the difference between the Joni Mitchell’s original version of Both Sides Now and Pete Seeger’s version? It is the difference between art and propaganda. “It’s life’s illusions I recall—I really don’t know life at all” is art; “Until we turn and face the sun, yes all of us,” is propaganda.

What is the difference between Yip Harburg’s original version of Over the Rainbow and Pete Seeger’s version? It is the difference between art and propaganda. “Why O why can’t I?” is art; “Why can’t you and I?” is propaganda.

What is the difference between art and propaganda?

It’s the difference between Judy Garland showing me how she feels and Pete Seeger telling me how I should feel.

It’s the difference between Joni Mitchell showing me how she feels and Pete Seeger telling me how I should feel and what I should do about it.

It’s the difference between Paul Robeson showing me his struggle and Pete Seeger telling me what my struggle should be.

It’s the difference between an anonymous lover showing me how she was betrayed and Pete Seeger telling me she was wrong to feel that way.

It’s the difference between showing and telling, and the man who wrote Where Have All the Flowers Gone? knows the difference.

On whose authority, you may ask, does Pete Seeger rewrite other people’s songs so that we find his versions next to the real thing in Rise Up Singing? The answer is at your fingertips. Just look at his introduction, where he tells readers, “the process, again from Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for festivals. You can reach Ross at Greygoosemusic@aol.com.
The passing of two great women of American music

Hedy West on July 3 at the age of 67.

Helen Bonacheck Schneyer on July 16 at the age of 84.

By Ellen Friedman

Hedy West was born in Cartersville, Georgia in 1938. Her father, Don West, was a well-known trade union organizer and poet—she set many of his poems to music. Although her repertoire includes ballads, broadsides, industrial songs, dance tunes, and original compositions, her emphasis was on traditional American folk music, which she acquired primarily from her maternal grandmother. In 1959 she went to New York to study music at the Mannes College and drama at Columbia University, but quickly became involved in the folk movement there. Pete Seeger, who was a friend of her father’s, invited her to participate in several performances, including a Sing for Sweden benefit at Carnegie Hall. By the mid-1960s she had begun to play at some of the major festivals in the United States and had also given concerts all over the country. She made numerous recordings, on Vanguard, Folk-Legacy, etc. She had stopped performing in recent years because cancer had affected her voice and she did not want to play the banjo without it. With the exception of the Saturday night concert, the above activities will be happening on Friday, Saturday and Sunday. There will also be vendors galore—a street vendor (“enough”) selling Celtic wares, a Children’s Glen with games and drink. On Friday evening there will be a Single Malt whisky tasting featuring whisky expert Ray Pearson, who offers samples of rare and exotic whiskies from the various distilleries in Scotland. There will also be a Scottish Evening and Fashion Show, which will include a ceilidh dinner, entertainment, and a show of Scottish fashions including traditional and nouveau kilts. Sunday morning will include a Scottish-themed non-denominational service called the Kirkin’ of the Tartans, to which clan representatives may bring bits of their clan’s tartan to the service to be blessed.

The popularity of Scottish festivals has grown in leaps and bounds over recent years, and hardly a weekend passes without a Scottish function happening somewhere in California. Affordable and family-friendly, the games offer a chance for Americans of Scottish descent to encounter their ethnic roots. And for those with not a drop of Scots in their lineage, there is the opportunity to experience some of the reality of Scottish culture that is often obscured by Brigadoon and the myth of the tartan highlander.

The Seaside Highland Games are easily accessible by car, and there is also an Amtrak station right at the fairgrounds. For festival details or information about tickets, you can visit their web site at www.seaside-games.com, email seasidechief@aol.com, or phone 818-886-4968. For information and tickets for the Saturday evening concert with Men of Worth and Linda Dewar, email briagha@earthlink.net, or phone 626-284-7453.

Ron Young had the good fortune to grow up in rural Scotland, surrounded by the traditions of Scottish music and dance. He would like readers to know that whatever you heard about that sheep, it’s not true. Ron has spent the better part of thirty years involved with various Celtic and Scottish cultural organizations in southern California, where he has continued to pursue his love of traditional music:

Northern Utah community of the Scottish Highland Games. He said, “The Scottish Highland Games are more than just an institution. They are an event and a competition for all.”

Passing of two great women of American music

Singers-guitarists

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Helen Bonacheck Schneyer was a Jewish woman from New York who was known for singing traditional Baptist spirituals. Over the course of her 60-year career she worked with many artists, including Woody Guthrie and Pete Seeger (she was in the Almanac Singers). She had a number of albums on Folk-Legacy and other labels and her album Ballads, Broadsides and Hymns is one of Folk-Legacy’s top sellers. In a recent Prairie Home Companion broadcast, even though it was a repeat, Garrison Keillor inserted a moving memorial to Schneyer, who had been a frequent visitor on his show up to about 10 years ago.
FOLKWORKS AS OF JULY, 2005

ANGEL

Anonymous
David & Jennifer Dempsey
Ruth C. Greenberg
Kathy Qualey

PATRON

Susan Beem
Fonda & Bob Latian
Christa Burch
Ron & Linda Dwor
Steve Dulson
Sherwin / Bonita Edelberg
& Chip Glenn
Roger Goodman / Monica White
Lisa Fisk
Don & Holly Kiger
Chris Gruber
Aleta MacNeil
Dorian Keyser
Shelia Mant
Nancy MacMillan
Franne Marr
Mary-Anne McCarthy
Doug Moon
Rassy & Julie Paris
Tom & Melinda Peters
Gary / Diana Phelps
Steve Rosensweig / Kell Sager
Santa Monica Folk Music Club
Jim Westbrook
Elaine & Clark Weissman

FRIENDS

Anonymous
Brooke Alberts
Robbi & Tom Axford
Carvel Blas
Aubyn & Doug Biery
Henrietta Benis
Mark Benson
Doug Brown
Bob & Melody Burns
Gretchen Caldwell
Chris Cooper
Jim Cope
Janet Crowell
Alan & Margaret Davis
Wynie Davis
Enrico Del Zotto
Louise Doobs
Mary Dolsland
Lawrence Dunn
Marcia & Brian Edwards
Joy Felt
Joel Garfield
Kurt & Barbara Gary
Sharon Gates / David Mackenzie
John & Judy Glass
Jim Hamilton
Chris Henderson
Fen Heller / Bill Mason
Sue Hunter
Trudy & Peter Israel
Bob Jacob
Bryan Johnson
Debi & Marty Kennedy
Linda Kodaira
Peter Kolenhead / Suzanne Benoit
Michael McKenna / Debbie Webb
Brian McKibbin
Teresa McNeil MacLean
Debra Michel
James Morganstan / Linda Dow
Gitta Morris / Gene Martin
Rex Mayers
Judy & Jay Measenger
Chris Naticchia
Melanie Noltey
Norma Nordstrom
Dave Ogden
Gabrielle O'Neill
Stephen & Susan Parker
Petra & Priscilla Parrish
Lenny Potash
Mathias F. Reese
Ron Rice
Suzie Richmond
King Reilly
Tom Schauf
Yamika Shah-Rais
Diane Sherman
Miriam & Jim Sidunans
Aimee Silver
Timothy Taylor
Mimi Tanaka
Barry Tavel
Doug Thomas
Vivian Vanberg
Ken Waldman
Joseph E. Wack
Cherie White
Donald Wood

BENEFACTORS

Mary Anne McCarthy
Bob & Melody Burns
Aubyn & Doug Biery
Kay & Cliff Gilpatric
Kurt & Barbara Gary
Frieda & Bob Brown
Gary / Diana Phelps
Don & Holly Kiger
Chris Gruber
Aleta MacNeil
Dorian Keyser
Shelia Mant
Nancy MacMillan
Franne Marr
Mary-Anne McCarthy
Doug Moon
Rassy & Julie Paris
Tom & Melinda Peters
Gary / Diana Phelps
Steve Rosensweig / Kell Sager
Santa Monica Folk Music Club
Jim Westbrook
Elaine & Clark Weissman

FOLKWORKS FOLKWORKS FOLK

Michael McKenna / Debbie Webb
Sharon Gates / David Mackenzie
James Morgenstern / Linda Dow

AS OF JULY, 2005

Sherwin / Bonita Edelberg
Elaine & Clark Weissman
Gitta Morris / Gee Martin
Fron Heller / Bill Mason
Stephen & Susan Parker
Dodi & Marty Kennerly
Alan & Margaret Davis
Miriam & Jim Sidunans
Aimee Silver
Timothy Taylor
Mimi Tanaka
Barry Tavel
Doug Thomas
Vivian Vanberg
Ken Waldman
Joseph E. Wack
Cherie White
Donald Wood

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Dalhkechke Bege, The Blackbeak
Amy
Kevin Burke, Somebody's Dream
Celtic Fiddlers Festival, Ray Mc
Cladagh, the Irish Rover
Lis Carroll, Lake Effect
Kris Dechanel, Puttershephe
Jeff Fairman, Oakland
Lise Downe, The Falcon
The Dubliners, The Dubliner
For Old Times Sake, Swing Cat
Susie Glass, Houston on the Hill

Jesse Leesdalen & Ralph Stanley
The Mammals, Rock & Roll
Pat McNulty, A Pot of Stout
Pat McNulty, The Hop House
Sweeney's Dream, Jeff from the Loners
Old Mother Logan, Bring Out the B
Nightengale, Three
Kristine Olson, The Truth of a
The Poetry Tappers, Under the
Dreams, Dennis Rogers Road, Little King of

Round the House, Keep the Coupon
Christ Street, Back Around, Burnout
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Thank you for making it possible!
A lot of kids were inspired to sing by hearing Pete Seeger at a summer camp in the 1950s, and John Herald was one of them. But that’s where the resemblance ends. To folk guitarists, there is Doc Watson and there was John Herald, and it’s a long way down to whoever was more than a diatribe against the End of a Long Lonely Day, September-October 2005.

Once you heard John Herald sing Marty Robbins’ “It’s not so funny if you ain’t got the money,” you never had to hear it again—you knew what a long lonely day felt like forever.

If you are not a bluegrass fan you can still appreciate John Herald—his flat-picking guitar style mesmerized audiences at Ed Pearl’s folk club The Ash Grove. The Ash Grove.

Once you heard John Herald sing Marty Robbins’ “At the End of a Long Lonely Day, you never had to hear it again—you knew what a long lonely day felt like forever.

If you are not a bluegrass fan you can still appreciate John Herald—in fact you grew up on him perhaps without even realizing it. Go back to your early Joan Baez and Ian and Sylvia records and discover what made them so good—why you prefer them to the more commercially produced and fuller arrangements that came later. Take a look at the back—read the fine print and you will see the following credit: lead guitar, John Herald.

Playing folk music with John Herald was like playing jazz with Louie Armstrong—he made you sound great. You never heard John say, “Close enough for folk music.” His guitar playing was as clean and precise as Isaac Stern on the violin, or Ted Williams with a baseball bat.

At sixty-five he was too young to die, and it is sad beyond words. At sixty-five he was too young to die, and it is sad beyond words.

The heartbreaking chorus may be his own epitaph:

On and on, til

The most moving of all her mementos was one she created herself, with an illustration from the 1939 (the year John was born) forgotten children’s classic, The Lonely Dwarf. Its combination of winsomeness and sadness bore an eerie resemblance to John, which she underscored by placing it just above his cover photo from the unfinished CD he sent her.

No survivors? She is driving back to her lonely house this evening, after our conversation, her tape playing in her car of John Herald singing his classic memoir to Martha, the Last Passenger Pigeon on Earth, in which he says: She went as soft as she came, so shy til the last song, and the passenger pigeon was gone.

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The heartbreaking chorus may be his own epitaph: On and on, til dreams come true, you know a piece of us all goes with you.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals.
One by one they came, Dorothy Chase’s old students, friends and family, to pay homage to the legacy proudly until she died—last June 11th—at midnight at her home in Claremont. Dorothy was a painter as well as a musician, and her paintings filled the Folk Music Center where her students, family and friends gathered for “an open mike memorial” last Thursday.

Dorothy had not been able to speak for two years before she died, but that did not stop others from singing and talking to her. Doug Thompson, her Claremont Folk Festival co-producer until he and his wife Cheryl retired last year after the 24th annual festival, told me how he came to her home to sing for her just weeks before she passed away, and after an hour of serenading her she squeezed his hand in appreciation. It was the most eloquent thank you he could have received. In public he told a story about how she had rescued the first festival from disaster when they got to the park and discovered all of the sprinklers had been left on and there was no one to turn them off. “Let’s just put the garbage cans over all the sprinkler heads,” he said, and so they did. The show went on!

Her oldest daughter, Sue Chase also sang for her mother, making three trips out here from her home in Virginia during the last three months to do so. Since her mother’s illness she has made a special point of remembering the songs her mom first taught her as a little girl, to sing for her now. Her mother would try to sing along even though it was a struggle for her, and she was always right on cue. And when, because of the illness, her mother could no longer sing at all, she would still be “following every word and every note.” Five years ago, when Dot could still get out a bit, Sue and her and her mom’s old friend Molly Miller dedicated an entire set of songs to the Claremont Folk Festival to her. At the memorial Sue and Molly sang one of Leadbelly’s favorite spirituals, Mary and Martha, and the song’s “chirring bells” never sounded sweeter, nor its line about “undyng love” more true.

Dorothy’s niece Harriet Aronow sang Go and Dig My Grave from a sing-along sheet she made up of some of her aunt’s favorite songs, including such titles as Amazing Grace, Will the Circle Be Unbroken and The Storms Are On the Ocean, the last of which storyteller Angela Lloyd sang

One of Dorothy Chase’s three chord symphony
BY ROSS ALTMAN

If you missed the LA Times obituary, Dorothy and Charles built the most amazing shrine to folk music west of the Smithsonian—the Claremont Folk Music Center and Museum. Dorothy also founded the Claremont Folk Song Society and the Claremont Folk Music Festival, now in its 35th year, which began when some dulcimer players got together one day in Memorial Park in Claremont. Dorothy was a painter as well as a musician, and her paintings filled the Folk Music Center where her students, family and friends gathered for “an open mike memorial” last Thursday.

One of Dot’s former students, Lief Frederick, said that that’s what made Dorothy a great teacher—she did not just teach music, she taught life, and made people believe in themselves as well as the music. Ben, Joel and Peter’s mother, Ellen (who now manages the Folk Music Center) told me later about what made Dorothy a wonderful mother to a headstrong young girl. “She used to let me skip school a lot and just the two of us would walk down to the sea wall by our house in Weymouth [when they lived in the Boston area] and watch the tide come in.”

When asked how the idea of the Folk Music Center was born, she said it was simply that they had collected so many instruments in the house that there was no longer any place to sit down: “My folks said, ‘let’s start a store.’” Dorothy herself played guitar, banjo, mountain dulcimer, hammered dulcimer and a little bit of piano. Through her students throughout Southern California carry on her musical legacy.

But with Dorothy, the legacy was more than music—it animated her vision of life, which her daughter put into a few simple words when asked what were the most important things she learned from her mother: “First, guitar; second, love and appreciation for all living things; and third, to continue the struggle for peace and justice.”

That struggle was not an easy one to carry on, Ellen pointed out, and left me with a story about how her mom stuck to her guns even when it cost her a place to live: “When we first got to Claremont in 1958 a landlord refused to rent to my mother when we (I just happened to be with her, skipping school again) were looking for a house for her family. We thought she was Mexican. When they found out she was Jewish they said, ‘Oh, Jewish is okay.’ My mother told them to go to hell.”

To her students, her friends, and to her family, Dorothy Chase was an example and an inspiration, and if there is a land of trees and Ph.D.s” Another of Dorothy’s grandsons, Grammy-winning singer-songwriter Ben Harper, put it best when he closed Dot’s door is closed. “I’ll only open it for the only person I know who is as beautiful as the music she loved.” Building on what he said, “Dot’s three chord symphony,” he added, “The way I hope we can all carry on a piece of her is by trying to embody her beliefs.” That meant, “Peace first,” adding with his quiet elegance, “What’s the use of even living if we are not trying to personify a dream?”

He was one of the lucky ones who—as he put it—was able to escape the Civil Rights Movement and to be grateful that he was one of the lucky ones who—as he put it—was able to escape the Spanish Civil War and to be grateful that he was one of the lucky ones who—as he put it—was able to escape the Spanish Civil War and to be grateful that he was one of the lucky ones who—as he put it—was able to escape the Spanish Civil War. It was one to turn them off. “Let’s just put the garbage cans over all the sprinkler heads,” he said, and so they did. The show went on!

The love he felt for Dorothy for standing by him during those hard times Empire many years ago they found that the Civil Rights Movement had not yet gotten to Claremont, with one exception. The only people in town who would rent to them, who looked not at the color of their skin but at the content of their character, were Charles and Dorothy. And they eventually made it possible for them to own their own home. In other words, they lived their beliefs, without a second thought to the consequences. To hear Clabe talk about what that meant to him, and how their embracing him and his family gave them the chance to be together, made you hear the songs he performed in a different way—“Follow the Drinking Gourd,” told his life story, not just someone’s from two hundred years ago. The love he felt for Dorothy for standing by him during those hard times filled the room, and inspired everyone there.

Clabe also read a letter from folk singers Keith and Rusty McNeill, who paid tribute to Dot in a lovely reminiscence—repeated many times throughout the memorial—of bow, way back in 1962, Dot Chase taught Rusty to play guitar, and more ominously gave them the idea they could make a living in folk music. When they decided to strike out on their own in the profession Dot Watson warned you should pursue only “after you have failed at everything else,” the only people who encouraged them to give up security for folk music were Dorothy and Charles and Clabe.

Another of Dot’s former students, Lief Frederick, said that that’s what made Dorothy a great teacher—she did not just teach music, she taught life, and made people believe in themselves as well as the music. Ben, Joel and Peter’s mother, Ellen (who now manages the Folk Music Center) told me later about what made Dorothy a wonderful mother to a headstrong young girl. “She used to let me skip school a lot and just the two of us would walk down to the sea wall by our house in Weymouth [when they lived in the Boston area] and watch the tide come in.”

When asked how the idea of the Folk Music Center was born, she said it was simply that they had collected so many instruments in the house that there was no longer any place to sit down: “My folks said, ‘let’s start a store.”’ Dorothy herself played guitar, banjo, mountain dulcimer, hammered dulcimer and a little bit of piano. Through her students throughout Southern California carry on her musical legacy.

But with Dorothy, the legacy was more than music—it animated her vision of life, which her daughter put into a few simple words when asked what were the most important things she learned from her mother: “First, guitar; second, love and appreciation for all living things; and third, to continue the struggle for peace and justice.”

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How personally meaningful that dream was became apparent when Clabe Hangan spoke toward the end in the most moving tribute of all: When he and his family moved to the Inland Empire many years ago they found that the Civil Rights Movement had not yet gotten to Claremont, with one exception. The only people in town who would rent to them, who looked not at the color of their skin but at the content of their character, were Charles and Dorothy. And they eventually made it possible for them to own their own home. In other words, they lived their beliefs, without a second thought to the consequences. To hear Clabe talk about what that meant to him, and how their embracing him and his family gave them the chance to be together, made you hear the songs he performed in a different way—“Follow the Drinking Gourd,” told his life story, not just someone’s from two hundred years ago. The love he felt for Dorothy for standing by him during those hard times filled the room, and inspired everyone there.

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SPECIAL EVENTS continued from page 28

SUNDAY OCTOBER 2
2:00pm HOPALONG CALIFORNIA [www.chacena.es/espectaculos/joseporcel/pies-en-la-tierra]
3:00pm LUCINDA WILLIAMS [www.lucindawilliams.com]
8:00pm J. COLE [www.jcole.com] $45

MONDAY OCTOBER 3
10:00am CHACENA ESPAÑOLA [www.chacena.es]
7:30pm PHILIPPE CHAMBER SINGERS - LOS ANGELES CHAMBER CHORUS [www.lacc.org]
8:00pm JENNIFER LSAILING [www.jenniferlailing.com]

TUESDAY OCTOBER 4
11:00am PHYLLIS ALLEN [www.phyllisallen.org]
2:00pm DOROTHY LAMOUR [www.menofworth.com]
8:00pm ABBEY LINCOLN [www.abbeylincoln.com]

WEDNESDAY OCTOBER 5
7:00pm NADJA FISCHER [www.nadja-fischer.de]
3:00pm NADJA FISCHER [www.nadja-fischer.de]
7:00pm NADJA FISCHER [www.nadja-fischer.de]

THURSDAY OCTOBER 6
7:00pm SUNDAY NIGHT IN THE CITY [www.sundaynightinthecity.com]
8:00pm WILL VON OERTZEN [www.inmood.org]

FRIDAY OCTOBER 7
7:30pm & 9:00pm ASHLEY MAHER [www.ashleymaher.com] $20

SATURDAY OCTOBER 8
7:30pm & 9:00pm SUNSET STRIP CONCERT [www.sunsetstripconcert.com]
8:30pm SAKARA [www.sakaraflamenco.com]

SUNDAY OCTOBER 9
7:00pm GAIL ARMS [www.gailarms.com]
8:00pm LAURENCE JUBER [www.laurencejuber.com] $40

SUNDAY OCTOBER 10
7:30pm & 9:00pm CAROLAN [www.carolanconcert.com]
8:00pm JOE BONAMASSA [www.joebonamassa.com] $40

MONDAY OCTOBER 11
8:00pm THE CHASING FIRE CONCERT [www.chasingfireconcert.com]

TUESDAY OCTOBER 12
8:00pm THE BATMAN CLASSIC [www.batmanclassic.com]

WEDNESDAY OCTOBER 13
7:30pm & 9:00pm THE NIGHT OF THE LIVING DEAD [www.nightofthedead.com]
8:00pm THE AMERICAN DREAM [www.americandream.com]

THURSDAY OCTOBER 14
7:30pm & 9:00pm THE HAUNTED HOUSE [www.thehauntedhouse.com]
8:00pm THE HUNTER'S GATHERER [www.thehuntersgatherer.com]

FRIDAY OCTOBER 15
8:00pm THE GHOST BUSTERS [www.ghostbusters.com]

SATURDAY OCTOBER 16
7:00pm THE LEGENDARY BARBARELLA [www.barbarella.com]
8:00pm THE AZTEC WOMEN [www.aztecwomen.com]

SUNDAY OCTOBER 17
7:30pm & 9:00pm THE HUES [www.thehues.com]
8:00pm THE ROLLING STONES [www.rollingstones.com]

MONDAY OCTOBER 18
7:00pm JIMMY DURANTE [www.jimmydurate.com]
8:00pm THE LUMINEERS [www.lumineers.com]

TUESDAY OCTOBER 19
8:00pm THE SEDUCTION OF THE SEDUCTION [www.seductionoftheseduction.com]

WEDNESDAY OCTOBER 20
7:00pm JIMMY DURANTE [www.jimmydurate.com]
8:00pm THE LUMINEERS [www.lumineers.com]

THURSDAY OCTOBER 21
7:30pm & 9:00pm THE HUES [www.thehues.com]
8:00pm THE ROLLING STONES [www.rollingstones.com]

FRIDAY OCTOBER 22
8:00pm THE GHOST BUSTERS [www.ghostbusters.com]

SATURDAY OCTOBER 23
7:00pm THE LEGENDARY BARBARELLA [www.barbarella.com]
8:00pm THE AZTEC WOMEN [www.aztecwomen.com]

SUNDAY OCTOBER 24
7:30pm & 9:00pm THE HUES [www.thehues.com]
8:00pm THE ROLLING STONES [www.rollingstones.com]

MONDAY OCTOBER 25
7:00pm JIMMY DURANTE [www.jimmydurate.com]
8:00pm THE LUMINEERS [www.lumineers.com]

TUESDAY OCTOBER 26
8:00pm THE SEDUCTION OF THE SEDUCTION [www.seductionoftheseduction.com]

WEDNESDAY OCTOBER 27
7:00pm JIMMY DURANTE [www.jimmydurate.com]
8:00pm THE LUMINEERS [www.lumineers.com]

THURSDAY OCTOBER 28
7:30pm & 9:00pm THE HUES [www.thehues.com]
8:00pm THE ROLLING STONES [www.rollingstones.com]

FRIDAY OCTOBER 29
8:00pm THE GHOST BUSTERS [www.ghostbusters.com]

SATURDAY OCTOBER 30
7:00pm THE LEGENDARY BARBARELLA [www.barbarella.com]
8:00pm THE AZTEC WOMEN [www.aztecwomen.com]

SUNDAY OCTOBER 31
7:30pm & 9:00pm THE HUES [www.thehues.com]
8:00pm THE ROLLING STONES [www.rollingstones.com]
**FolkWorks**

**September 2005**

### SPECIAL EVENTS

#### THURSDAY, SEPTEMBER 8

- **2:00pm WALTZ AND HAMBO WORKSHOP** Free
- **2:00pm VENTURA HILLSIDES MUSIC FESTIVAL**
- **2:00pm The BROMBIES [www.thebrombies.com]** Free
- **7:00pm & 9:00pm KENNYENDO TAIKO ENSEMBLE** $10
- **10:00am SAN FRANCISCO MARITIME MUSEUM** Free
- **8:00pm KENNY SARA AND THE SOUNDS OF NEW ORLEANS**
- **8:00pm JEN WOODHOUSE [www.jenwoodhouse.com]** $12.50

#### FRIDAY, SEPTEMBER 9

- **8:00pm KIKI EBSEN [www.kikiebsen.com]**
- **7:30pm LOU & PETER BERRYMAN** $12/$10 TLT members
- **7:00pm FOY WILLING’S RIDERS OF THE PURPLE SAGE** $20

#### SATURDAY, SEPTEMBER 10

- **5:00pm SACRED WORLD BENEFIT CONCERT** $35/$25 Students, $30 General
- **7:00pm JAMIE KNOTT** $15

#### SUNDAY, SEPTEMBER 11

- **8:00pm MOON OF THE SCARLET PLUMS** $33
- **7:30pm SEBASTOPOL CELTIC FESTIVAL**
- **7:00pm RAINWATER BLUEGRASS** $12.50

#### THURSDAY, SEPTEMBER 15

- **7:00pm YUV AL RON ENSEMBLES** $15

#### FRIDAY, SEPTEMBER 16

- **8:00pm TRACY NEWMAN [www.tracynewman.com]**
- **7:00pm RAINWATER BLUEGRASS** $12.50

#### SATURDAY, SEPTEMBER 17

- **8:00pm THE JEFFREY BARNES BAHÁ’Í CHOIR** Free

#### SUNDAY, SEPTEMBER 18

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- **7:00pm YUV AL RON ENSEMBLES** $15

#### MONDAY, SEPTEMBER 19

#### TUESDAY, SEPTEMBER 20

#### WEDNESDAY, SEPTEMBER 21

#### THURSDAY, SEPTEMBER 22

#### FRIDAY, SEPTEMBER 23

#### SATURDAY, SEPTEMBER 24

### SPECIAL EVENTS continued on page 27

#### VENUE LOCATIONS

- **BEACHTOWN**
- **BOLLYWOOD HALL**
- **BOCA BACHA ANANDI**
- **JAPANeses BACHA] NATIONAL MUSEUM**
- **MADRID THEATRE**
- **THE LIVING TRADITION**
- **VENUE LOCATIONS**

**INDICATES EDITOR’S PICKS**