WITH music as hot as the blood of their namesake, The Mammals, a self-described “tradi-rad” string band from the Hudson Valley is raising musical and political hackles, which hearken back to the roots of the folk tradition. The five-member group is carving out a new-old niche, melding intelligent and energetic musicianship driven by stirring vocals, to a vibrant folk-pop-rock sensibility.

Currently on an artistic and literal roll, they have been called in the press, the “Best hopes for the future and vitality of American folk music” and emerged as folk circuit favorites touring non-stop with gigs at venerable venues including the Newport and Philadelphia Folks Festivals. They delight in exploring the fertile territory created with an instrumental mix of fiddle, banjos, guitars, bass and drums applied to classic string picking, updated arrangements of traditional ballads, and their own original material.

They will be spending much of the remainder of 2005 touring nationally with folk legend Arlo Guthrie in his “Alice’s Restaurant Massacre” 40th Anniversary Tour, a gig which lands them in Los Angeles on November 2 for a concert as part of UCLA Live’s Roots series, at Royce Hall. The band will not only open the shows, but back Guthrie during his set.

Mammals, upholding the time-honored tradition of folk music and protest songs, have also been raising more than musical heat with guitarist, vocalist and songwriter Michael Merenda’s ballad The Bush Boys. This cynical look at Capitol Hill and the Bush legacy, set to the Hush Little Baby lullaby tune, has inspired strong reactions even a request not...
IT is time to celebrate. FolkWorks has made it through its first five years. Wow! We can't say that it's been easy but it sure has been fun. That is reason enough to party. But that is only one of the reasons. You are invited to join us in our annual membership and volunteer recognition party. We are thankful to all of you who have supported us and this is our fun way to say “Thanks!” There will be music, food, friends (new and old). If you are already a FolkWorks member (Friend level and above) you are invited. Is it too late to become a member and come to the party? No way. Just fill out the form and send a check before November 15th. The best news is that we are not going to celebrate the last five years, we are going to drink a toast to the next five.

And we are excited. You may have read about The Craft and Folk Art Museum (CAFAM) in the Lookaround column. Maryna Hrushetska, is the new Director and her vision is to open the world of craft and folk arts to the community. Change is on the way and FolkWorks is part of it. FolkWorks and CAFAM have embarked on a “spirited collaboration.” To kick it off, the aforementioned party will be held on site at CAFAM (across the street from the L.A. County Museum of Art). If you’ve never been there, this is an opportunity to see a space for acoustic concerts. FolkWorks already has some great shows lined up and more are in the works. High caliber folk musicians like Ashley Maher, Ciunas and VOOC are lined up.

But wait, there’s more. FolkWorks has plans for some larger concerts in other venues. Irish musicians Liz Carol and John Doyle will be performing at the Neighborhood Church in Pasadena. Bruce Molsky, who has been jet-setting and jamming with great musicians at home and abroad, will be joining us again. Stay tuned.

As we have in the past, we continue to seek out interested, committed folk artists who can join us as we grow. We’d be thrilled to have you join in.

But wait, there’s more. FolkWorks continues with the annual weekend contradance festival which we lovingly call Frog. And it is going to be high flying, fast paced weekend. With caller Sue Rosen from Boston and the swinging band, House Blend, feet will be moving like you’ve never seen before. Lynn Ackerson from the Bay Area will be assisting in the calling and our Frog Friends, For Old Times’ Sake, will also be on hand.

But wait…ok enough’s enough. We are really looking forward to the year ahead … and, oh yeah, with your assistance; the hard copy paper will continue to be mailed to you. The digital edition will go on and on, like you’ve never seen before. Lynn Ackerson from the Bay Area will be assisting in the calling and our Frog Friends, For Old Times’ Sake, will also be on hand.

Wanna help? Call 818-785-3839 or email us at mail@FolkWorks.org.

Information on the upcoming concerts and Frog are up on our website: www.FolkWorks.org.
ASSALAM ALAIKUM

PEACE FOR ALL

AFRICAN MUSIC AND ISLAM POST 9/11

BY RIC ALVISO

I t was October 2001 and I had just asked a prominent master musician from Guinea if he might address the connection between African music and Islam in the lecture demonstration he was about to give to my world music class at Cal State Northridge. I saw his lips tighten and an almost imper- ceptible wince flash across his eyebrows. Looking around the room, as if checking to see if we were under video surveillance, he whispered, “I don’t want to talk about it.”

This musician, a celebrated master of the kora- a 21-string harp- had been a guest in my class many, many times before. On those occasions, he had often started with this: “Allah Lake (Allah is great), a classic song of the West African griot (musician-historian). Yet, in the backlash against Muslims in the aftermath of September 11, 2001, I immediately understood his impulse to distance himself from his faith.

Islam has a stronger presence in Africa than most Americans realize. In 640 AD, within eight years of Muhammad’s death, some of his Arabic fol- lowers had already established converts in Egypt. Over the course of the fol- lowing millennium, through missionary work, trade, and wars, Islam estab- lished a powerful foothold in Africa. Islam is the principal religion in Africa by land area, and there are now over 350,000,000 adherents of the Muslim faith in Africa, making it a close second only to Christianity. Despite these numbers, Islam remains one of the world’s most misunderstood and misinter- preted religions.

Thus it is no small matter that one well-known West African pop musician released an album in 2004 that celebrates the ties between Africa and the Islamic faith. The Senegalese singer Youssou N’Dour explains that Egypt is an album that “praises the tolerance of my religion.” He explains, “In this album I say Islam is not a religion for Arabic people, [but] is also for Black people, for African people, for Asian people. When we finish praying we say, ‘Assalam Alaiakum.’ ‘Assalam Alaiakum’ means ‘peace for all’—not for the Islamic people, but for all.”

Egypt centers around a particular form of Sufi mysticism practiced in Senegal. The songs on the album praise prominent Senegalese mystics and saints. The album begins with a kora calling out a simple melody that is joined by an almost voice-like Arabic kawala flute. N’Dour’s distinctive, sinuous voice soon enters singing, “Allah. Our Lord is One.” On this album, and in much Islamic-tinted African music, the influence is most noticeable in the voice. Tight-throated, nasal voices and florid, ornamented melodies are com- mon- think of the Islamic call to prayer being chanted from the top of a minaret and you begin to get a audio picture of that sound.

On the Egypt album, N’Dour went back to his childhood in Dakar, the cap- ital of Senegal, for inspiration. His father would often play records of popular Egyptian music in their home. On Egypt, N’Dour is joined by the Fahmy Salama Orchestra, led by a composer and arranger responsible for many Egyptian pop hits and soundtracks beginning in the 1980s. Over N’Dour’s devotional singing, Salama carefully mixes string arrangements and other instruments that add a Middle Eastern character to the album, succeeding in an effective balance of African and Arabic elements, rarely crossing over into a sound that is banal or over-commercialized.

It may seem odd for an African pop musician, best known in the West for his collaborations with Peter Gabriel on songs such as In Your Eyes and Shaking the Tree, to release an album composed entirely of spiritual music. This might seem especially unusual when one considers the tenuous role of music in Islamic cultures. After all, Muhammad warned against the corrup- tion of society by “wine, women and song.” Thus, a strict reading of the Koran means that all music must be used to praise Allah. In actual practice, howev- er, there is considerable flexibility and all types of music, including the pro- fane and popular, seem to be tolerated to some degree in most Islamic cul- tures. As N’Dour observes, “Dakar is a city where you can see Friday a lot of people go to the mosque and on Saturday a lot of people go to the clubs.”

Despite Youssou N’Dour’s passion for the Egypt project, and his popular- ity throughout the world, American politics have had a dramatic effect on his career recently. He had finished the Egypt album in 1999 and was about to release it when 9/11 happened, postponing the album release date for nearly three years. Then in 2003, the singer had to cancel what was to be his most extensive tour ever of North America due to the U.S.’ imminent war against Iraq. At the time, N’Dour, also a UNICEF Ambassador, said, “It is my strong conviction that the responsibility for disarming Iraq should rest with the United Nations. As a matter of conscience I question the United States gov- ernment’s apparent intention to commence war in Iraq. I believe that coming to America at this time would be perceived in many parts of the world - right- ly or wrongly - as support for this policy, and that, as a consequence, it is inap- propriate to perform in the US at this juncture.”

This is not to say that N’Dour was idle at all during this period. The year 2002 saw the release of Orchestra Baobab’s award-winning Specialist in All Styles, an album in which he sang and co-produced. Orchestra Baobab origi- nally formed in France in Dakar, but broke up before really hitting the big time. A favorite band of Youssou N’Dour’s as a young man, he was able to arrange a reunion tour and album in the fashion of Cuba’s Buena Vista Social Club. The resulting album ranks as one of the greatest African pop albums of all time (see accompanying feature on further suggested listening).

As for Youssou N’Dour and his music, it seems that in 2005 the tide has turned. In February, Egypt won the Grammy for Best Contemporary World Music Album. Now N’Dour is touring the U.S. with an ensemble that com- bines members of his longtime Senegalese band with Fathy Salama’s Cairo Orchestra. When asked about what he has learned from the Egypt project and what he hopes to accomplish on this tour, N’Dour says, “This project did me some good personally. It made me closer to my religion, to my God. In each reli- gion there are extremists. There are people that get a little too deep. So if I can express to people-even to one person- through my music that our religion is one of peace and love, and that respecting others, of tolerance, then I am happy.”

Youssou N’Dour’s Egypt featuring Fathy Salama’s Cairo Orchestra will appear UCLA’s Royce Hall on Saturday, November 12 as part of the World Music Series. Go to: www.uclalive.org for more information.

Ric Alviso is a Professor of World Music at California State University Northridge.

THE BEGINNER’S GUIDE TO AFRICAN MUSIC

BY RIC ALVISO

The following albums are personal favorites of mine and provide an excel- lent introduction to the astounding variety of popular music to be found on the African continent. These albums are essential for any CD col- lection and any one of them would also make for a terrific holiday gift.

Africa ever-• Salif Keita - Best of: Golden Voice (Wrasse, 2004). Indisputably the most recognizable African singer, this 2-CD set provides an excep- tion to the many-faceted career of the “Golden Voice of Mali.”

Orchestra Baobab - Specialist in All Styles (Nonesuch, 2002). When I first heard the opening song of this album on the radio, I had to pull my car over to the side of the road. Afterwards I went straight to the nearest record store - a veteran Senegalese band that mixes elements of African, Arabic, Latin and Caribbean music together with superb vocals, guitar and sax.

Super Sweet Talks - Hollywood Highlife Party (P.a.M., 2000). This album will have you moving within seconds - a terrific brass and guitar powered band from Ghana that will remind you of classic American funk and soul.

Various Artists - Rough Guide to Music Congolese and Soukous (World Music Network, 2000). Congolese music is the most infectious and best-selling African music on the planet- one listen to this compilation of the country’s most famous singers and guitarists over the past 50 years and you will know why.

Oliver Mtukudzi - Tuku Music (Putamayo, 1999). Soulful vocals with heartfelt lyrics about the beauty and struggles of life in Zimbabwe- I never tire of this album!

Various Artists - Guitar Paradise of East Africa (Earthworks, 1995). Guitarists that will make you jump out of your seat, this compilation of Kenyan pop includes the classic Shauku Yato.

Various Artists - Rai Rebels (Earthworks, 1995). Born out of the Algerian underground scene, rai describes sex, despair and street life with pitiless vocals and an irresistible beat - not your typical subject matter from a Muslim nation.

King Sunny Ade - Juju Music (Mango, 1990). Some say this album of Nigerian juju music by its most famous exponent, originally released in 1982, launched the entire world music movement- still amazing after all these years!

Various Artists - Homeland: A Collection of South African Music (Gallo, 2002). A great introduction to the powerful music which kept the spirit of freedom alive in South Africa during the dark times of apartheid.

Miriam Makeba - Weleta (Polygram, 1989). Dubbed “Mama Africa,” Makeba’s career spans 50 years, and this album has some of her best-known South African hits.

The Beginner’s Guide to African Music

FolkWorks

Page 3

November-December 2005
Here are a few musical questions for you to ponder:

- Why do we use the lower-case letter “b” to indicate that a note is flat?
- Why do we use the syllables, “Do, Re, Mi...” to represent a musical scale?
- Who came up with the staff lines and clefs that we use to transcribe music to the paper?
- Who invented “Shape Notes” to assist people while sight-singing?
- Who was one of history’s first official music educators?

The answers to all of these questions take us directly to a remarkable man: Guido of Arezzo (c AD 995-1050).

Guido was born Guido Aurelius near Paris and educated by Benedictine monks at the monastery of Cluny. After the Order, he became the choir trainer for the Cathedral of Arezzo. His trea-

terminology and represent the first word of each phrase, each phrase beginning on a dif-

corpus of musical instruction. In his 5 textbooks on music theory, Boethius used the first 15 letters of the Greek language to denote pitch and represent the first word of each phrase, each phrase beginning on a dif-

Fig. 1

Fig. 2

Fig. 3

Here is a wealth of music to grow in both volume and variety through teaching. Guido provided a method which could be memorized and passed along generation to generation. As he knew the tunes, he could and explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica.

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 professional dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscura 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.
I nspired, her interest in the topic of folk music—initially as a musicologist father and colleague—led her to embark on a musical journey with Pete Seeger. Pete was known for his dedication to recording traditional songs and tunes, and his commitment to preserving and sharing this musical heritage. The story of her work with Pete is intertwined with the stories of the people they worked with, including the Catskill Mountain region, where they recorded traditional music. The entire article is a tribute to the spirit of collaboration and dedication that kept folk music alive. Pete Seeger, known for his work with Pete Seeger’s Forehead and other groups, was a key figure in the world of folk music. The article highlights his personal connection with JoCaZden and her admiring of his work.

The article also touches on the challenges of the recording process, including the technical aspects of recording and the emotional connection to the music. It highlights the importance of the support and dedication of the volunteers and helpers who contributed to the success of the project. The article ends with a note of appreciation for the hard work and dedication of all those involved in the project, including the producer and the members of the recording team. The article is a beautiful tribute to the power of music and the people who dedicate their lives to preserving and sharing it.

The article also includes additional information about JoCaZden’s work with Pete Seeger, her dedication to preserving folk music, and her ongoing commitment to the cause. The article concludes with a call to action, encouraging readers to support JoCaZden and her work by attending her concerts or contacting her to learn more about her music and her mission.

The article is a beautiful tribute to the power of music and the people who dedicate their lives to preserving and sharing it. It highlights the importance of collaboration and dedication in the preservation of folk music, and it encourages readers to support JoCaZden and her work in any way they can.

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Local Bluesman’s “Harmonikids” Brings Smiles to Tsunami Orphans

The tsunami disaster of December 26, 2004, killed nearly 300,000 people. It left an estimated 5 million homeless, including 1.5 million children, most of them orphaned. Given its proximity to the epicenter, the province of North Sumatra suffered the most physical damage and human loss.

Gary Allegretto, acclaimed blues musician, songwriter and harmonica player and teacher, can tell you about the incomprehensible from first-hand experience. He took his talents, caring, and musical gifts to work in Sumatra with some of those orphans.

“It’s hard to imagine the emotional trauma and agony that lingers in the aftermath,” says Gary. He explains, “Personally, I worried about the children. There were horrific reports of sexual abuse and child slavery. Other reports involved misdirection of relief funds and supplies as well as general suspicion of outside help. Like most people at the time, I felt helpless, overwhelmed and confused about what I could do to make a difference in their shattered lives.”

The opportunity to help presented itself through interest in Gary’s non-profit organization, Harmonikids. As originally envisioned, Gary’s project brings special needs children harmonicas and the joy of music through therapeutic, entertaining, and stress relieving instructional sessions.

Through the portable and child-friendly harmonicas, kids are given the lasting gift of music, providing self-confidence, achievement, creativity and self-expression. Harmonikids has effectively reached thousands of kids with special needs, from learning disabilities to cerebral palsy to terminal cancer.

“When I received the phone call inviting Harmonikids to North Sumatra, naturally I pondered the effectiveness of my organization to provide aid to the child victims of such a tremendous catastrophe,” Gary admits. “I concluded that, regardless of the many complications, obstacles, and dangers, it would be the ultimate challenge and a unique opportunity to make a difference in their lives. I eagerly accepted.”

Months after the tsunami disaster, media coverage had considerably dwindled. “The public may have gotten the impression that things in the region had settled down. Nothing could be farther from the truth,” he declares.

The earthquake that caused the tsunami stirred geologic instability in the region, triggering a “domino effect.” Gary recalls. “On March 28, the day of my departure, a quake measuring 8.7 on the Richter scale flattened the villages on Nias Island, and over 1,000 people were killed. Orphans from this disaster would become part of my Harmonikids sessions. Though I was determined in my mission, I cannot deny that a healthy case of the jitters accompanied me.”

Politically, Indonesia has a reputation as one of the world’s most corrupt countries. Bribery in many forms is commonplace. “During my trip, even though we carried the appropriate humanitarian aid paperwork,” Gary explains, “customs officials continuously asked for more money to allow our 1000 harmonicas into the country. In many cases, this was averted by my impromptu harmonica performances to groups of uniformed officials who would laugh and wave us on. One baggage official even asked if I would give him a harmonica - of course, I complied!”

In addition to the trauma the children had suffered, there was a cultural divide. Gary explains, “Many of the kids I taught had never seen or heard a harmonica before. Further, most had never had any interaction whatsoever with a Westerner and stared at me as if I were from another world, million miles away.”

“Harmonikids primary mission was to help replenish, through the healing power of music, some things that had been cruelly taken away from these children: their ability to laugh, play and express themselves,” Gary adds.

He describes his approach to the daunting task. “I started each session introducing myself in Indonesian. Then I explained through a translator that I was there to give them new harmonicas and play songs with them. Often, I noticed that the sessions would begin with many children looking somber, tentative, and even staring down in a depressed state. Others would fidget in expected anticipation. Upon telling them that I was there solely for them to have a good time, I would get spontaneous and unanimous applause.”

“Class facilities ranged from makeshift classrooms and refugee camps where the children sat politely, cross-legged on concrete floors on woven mats, to dingy schoolrooms with beat up desks and benches. Rarely was there ventilation or fans. Temperatures soared to a steamy 105 degrees Fahrenheit.

“I began by performing an American blues song, backed by a portable recording of a band that I brought along on my iPod and speakers,” he recalls. “Their response was that of curious delight. Though they certainly had never heard such music, they would tap their feet, clap their hands and snap their fingers in time.”

Once, help came from a passing train. “I would do a train song that I wrote which involves a harmonica energetically whistling and chugging to imitate a train.” Gary’s lively song always brought eager smiles and bobbing heads in recognition of the sounds. “Universally, kids still love trains. Ironically, at one session of 200 kids, a nearby passing train actually rattled the building during my song, which brought uncontrollable laughter and delight.”

When he had sufficiently “warmed up the audience,” he began teaching the songs. “As an organization that provides musical therapy through the harmonica, the songs I choose to teach are very important. They must be positive, fun and simple songs that the children know by heart. As soon as I had landed in North Sumatra, I started asking people what songs the children knew and love. I was delighted to find out that everyone in Indonesia, child and adult, knew two songs that I teach special needs kids in the States.” So the first song he taught was the simple jingle, “Shave and a Haircut, Two Bits.” Indeed, they have an Indonesian version.

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Joanna Cazden
Top Ten Songs
(alphabetical order)

1. The Band – “When I Paint My Masterpiece,” on Best of The Band (Capitol). Great instrumentation suits Dylan’s fine lyrics in a crazy-hop message for the whole creative tribe.


3. Joe Hickerson & Jay Ungar – “Poor Man’s Family,” on Songs of the Catskills (Cobs Cobble). I played & sang elsewhere on this album but this tune most haunts me: Anglo-American roots music from a singer who means every word.


5. Tracy Nelson – “The Sky’s about to Cry” & “Seven Bridges Road,” on Best of Tracy Nelson & Mother Earth (Reprise). My first real inspiration as a singer: deep, warm and smooth as brandied honey.

6. Peter, Paul & Mary – “The Great Mandela,” on Album 1700 (Warner). This song helped my generation link activism and spirituality (and got every guitar-picker to learn the same lick).


8. Jevetta Steele – “Over the Rainbow,” on Corrina, Corrina Soundtrack (RCA). A stunningly pure voice with just enough ornamentation, one of many gems on this crossover collection.


10. Cris Williamson – “The Changer and the Changed” – Olivia. Bold, sweet of heart and made entirely by women, this classic album opened a path that hundreds of female and gay/feminist artists have followed.

Music at the Skirball

Sunday, November 6
7:00 p.m.
$25 General
$20 Skirball Members
$15 Students

Sunday, December 18
11:00 a.m. – 4:00 p.m.
$8 General
$6 Seniors and Students
Free to Skirball Members

GIANMARIA TESTA

U.S. debut!
Italian singer/songwriter/guitarist Gianmaria Testa has won acclaim throughout Europe for the sincerity, subtlety, and elegance of his music. He takes the stage with his trio to perform a selection of his unforgettable, richly melodic compositions inflected with tango, bossa nova, habanera, and jazz.

“Testa’s work is resolutely intimate, as insidious as a twilight fog and as beguiling as the touch of silk.”—World Music Songlines

HANNUKAH FAMILY FESTIVAL

At this daylong festival for all ages, don’t miss performance, food, and fun featuring legendary Los Angeles folk singer Phrance and the New York-based ensemble Shiralah.

Visit www.skirball.org for more information.

Advance tickets recommended: (866) 458-3999 or www.ticketsweb.com

Gianmaria Testa

Music

A WORLD OF SONGS

This dynamic concert series showcases the singer/songwriter tradition from different parts of the world.

GIANMARIA TESTA

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MUSICIANS FOR HIRE

CABAR FEIDH PIPE BAND

Wearing the Fraser tartan, the Cabar Feidh Pipe Band is led by Pipe Major Alan Weidlich and Drum Sergeant John Davis. Formed in 1976, the Cabar Feidh Pipe Band offers instruction in piping and drumming and is a professional music organization with vast experience in the music industry. Band members have appeared in such feature films as the Onion Field and have performed for the soundtracks of L. A. Story and the Fugitive. The band has made recordings with Joan Baez, Kansas and the Bay City Rollers and has performed in concert with the Glendale Symphony, the Garden Grove Symphony Orchestra, Pacific Symphony Orchestra, The Claddagh Dance Company, The Browne Sisters, Golden Bough, Silent Planet, Eric Rigler and Rod Stewart. Members of the band have also appeared at private engagements for the Duke of Edinburgh and President Ronald Reagan.

Booking now: Concerts, corporate events, golf tournaments, private parties, weddings. The Cabar Feidh Pipe Band is a 501(c)(3) Non-Profit Organization.

For further information, please contact Pipe Major Alan Weidlich at (818) 242-5802 or visit the band’s web site at pipeband.org cabarfeidhpipeband@hotmail.com • aweidlich@earthlink.net
In the service of being your friendly neighborhood columnist, the recordings I review fit into one of two categories—ones that I hunt down with the express purpose of reviewing because I’m familiar with the artist’s work; and ones that I stumble upon, either by handing them assigned to me, or by volunteering to review them because I think they look intriguing. While most of the reviews I’ve given have been from the first category, I always try to make sure a certain amount of them come from the second. Mostly because I love hearing new things and sharing my discoveries with others, but occasionally a real gem emerges this way. Case in point the recording I reviewed by Luiz Bonfa last issue, which I hope spurred interest and hopefully a few purchases. It’s my “reissue of the millennium” so far, in fact. And that kind of discovery is why I love this job. That along with the big bucks and incredible fame that goes along with it, of course. So in honor of those glorious successes, I thought for this issue I’d do a bit of self-scrutiny by recording essays by artists whom I, and presumably you, have little to no previous knowledge. Many of them are not likely to be heard of elsewhere, but all are enjoyable, occasionally gloriously so.

I hesitated, or don’t know, the Peasall Sisters are, you’ve at least heard their music. They are the trio of youngsters heard performing in the soundtrack of Brother Where Art Thou. They’re all teens now, the oldest of them all, but they still retain the youthful charm of that performance. Their new recording, Home to You [Dualtone] (!?), is an acoustic-based recording, the family feeling reinforced by the production by John Carter Cash, and musical contributions from Randy Scruggs, Laura Cash, and Kenny Malone. Despite the star power, the trio hold their own, harmonizing telepathically, as only sisters can, and with considerable output in both the writing and playing as well (the girls play mandolin, fiddle and guitar between them). The material is a mix of traditional and contemporary gems, the latter includes the Irish chestnut Carrickfergus (being sung by minis, the line about being seldom sober is of course excised), and Logtown, a haunting song about a natural disaster befalling a small town in Mississippi that belies the age of the two sistas. Their skill, and the effort put forth, get my vote. At the very least, I hope you pay the girls a visit over the holidays or buy their CD. They are the trio holds their own, harmonizing telepathically as only sisters can, and with the note that they have certainly not been crossbred. I’m familiar with Radmilla Cody [Canyon Records] (!) is also a notable record, one that works better than I expect—mostly because I love hearing new things and sharing my experiences. Their music is, however, the spiritual sounds of two cultures resonating together out of their respective traditions. Their music is nothing short of a revelation. They’re still at it, with young banjo/mandolin player Tom Sauber on board, along with original member Alex Hassilev and two more recent additions. Their Live! In Paradise [Self-released, go to www.lindadewar.com for more info] (!) is their first live album for twenty years, and an entertaining mix of folk-revival standards (John Henry, The Strangest Dream), long-time live standards (a medley of America the Beautiful and This Land is Your Land), contemporary songs (including a hilarious-and veryLimelighters-like-Geeky Utopian Folk Song) and even a reprise of a Coca-Cola commercial for which they were the original voices. Proof that their original sound—which they do an admirable job of re-creating—is timeless.

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

FOLK WORKS
November-December 2005

ON-GOING STORYTELLING EVENTS
SUNLAND-TUJUNG STORYTELLERS
8th Saturday • 3:30 pm
3335 43rd Place, across from Leimert Park
714-480-1520 • www.bowers.org/link3c.htm

BOWERS KIDSUEM
2nd Mondays, 7:00pm
1802 North Main St., Santa Ana
310-943-4242
5909 Blairstone Drive, Culver City
818-541-0950 • rudeutsh@earthlink.net

LEIMERT PARK
2nd Saturdays • 8:00 pm
15701 Roscoe Blvd., North Hills
818-541-9449
7771 Foothill Blvd. • 818-541-9449

SOUTH COAST STORYTELLERS
2nd Tuesdays, 7:30 pm
714-480-1520 • www.bowers.org/link3c.htm

STORYTELLING IN SPANISH
Storytelling in Spanish on alternating Saturdays.
11:00 am, noon, 1:00 am • Free
Getty Center Family Room
Storytelling in Spanish on alternating Saturdays.
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On-going Storytelling Events

Los Angeles Community Storytellers
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2122 West Fourth
714-243-5600

FAMILY STORYTELLING
Every Saturday • 11:00 am
COCOA BEACH STORYTELLERS GUILD
1330 Main Street
Compton Village
243-4001 • 305-496-1960

STORYTELLING & PERFORMING ARTS TOASTMASTERS
A Toastmasters Storytelling Group
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THE DANCE OF ENTANGLEMENT

BY MICHAEL MENDELSON

O


K, you all knew that 2005 has been designated "The Year of Physics", right? This year is the centenary of the year that Albert Einstein published many important papers, including his Theory of Special Relativity (remember E=mc²?). OK, did you know that Einstein was also a fiddler? Well, not exactly a folk fiddler, but he was actually a fairly accomplished amateur violinist who enjoyed playing chamber music with friends. So if you’re the editor of an international physics journal with a sense of humor and an interest in folk music, what do you do to help celebrate this important event? Commission an original fiddle tune of course!

FolkWorks is based on a formal physics Today is an international journal of theoretical and applied physics. This is serious stuff most of the time, but there are exceptions. Last year Stephen Benka, editor-in-chief of the journal, decided to do something special for this special year. It seems that in addition to his editorial duties, Steve is also a musician and contradancer. So Steve solicited contributions from a number of physicists/mathematician/lyricists like Tom Lehrer (of "I'm just a利亚an"") fame who contributed parodies of Gilbert & Sullivan songs with physics-themed lyrics and others to fill out the special section. He was familiar with my tune as well as the fact that I have a degree in physics. I guess it seemed like a natural combination to him to see if he could coerce a tune from me. He emailed me with a request for an original composition for the special edition of the journal. The final result of Steve's work is five pages of fun and music amongst technical articles about quantum mechanics and biological physics in the July 2005 issue of Physics Today. The tune of mine Steve chose to publish is a tango El Baile de los Entrelazados (The Dance of Entanglement). The title alludes to the concept of "quantum entanglement," a hot topic in the field of quantum mechanics that has appropriate music for physicists down there. So far, so good.

Now I’m sure you’re asking yourself “What does quantum mechanics have to do with the tango?” Not much really, and the connection here is admittedly pretty tenuous (we mainly went with the title because it sounds cool), but there goes. Briefly, quantum entanglement is a phenomenon wherein two particles (e.g. electrons) can be separated by an arbitrary distance, yet a change to one particle will instantly affect the other; they are "entangled" or entwined by their quantum mechanical properties. The tango on the other hand is often perceived as a dance and music of intense emotional connection. Picture in your mind the smoldering intensity of a couple dancing the tango in a smoky, dimly-lit Buenos Aires night club. There are few dances where the partners are more closely entwined than this! The two dancers are in tight synchrony with each other. So, a couple of entangled particles and an entangled couple of people. Makes sense doesn’t it?

I suppose I should here offer a disclaimer and apology to any ethnomusicologists out there. I can’t really claim that El Baile de los Entrelazados is based on a formal knowledge of the tango form. Like many of my compositions, the melody just "appeared" one day and I wrote it out. But it certainly mirrors my impressions of the tango. It is a lot of fun to play with violin and accordion (bandoneon!), late in the evening with the lights turned down low. Put some emotion into it! Some intensity! It’s that kind of tune!

You can find El Baile de los Entrelazados along with many other original tunes, (jigs, reels, waltzes, rags, etc.) on my web site: www.SlidingScaleMusic.com. Just follow the links to the "Compositions" section and you’ll find lead sheets for the tunes. You can also hear tunes clips and/or midi-based performances of many of the tunes there. Have fun!

Michael Mendelson is a fiddler, guitarist and composer who lives in the Santa Barbara area. He currently plays in a number of contradance bands including Chopped Liver, The Fiddle Tunes and Key Ingrediants, and the legendary old-time band The Gap Tooth Mountain Ramblers. He has recorded a CD of original tunes entitled A Fiddlers Notebook.

She continues, “I saw the children accepting, perhaps for the first time in their lives, that they were worth something. They were important enough for this American to come all the way over to give them a harmonica and teach them how to play it. This proved as important as any other aid that would keep them alive. Harmonikids resuscitated their failing spirits. It was validated.”

Phillips recalls, “There was a session in a Refugee Camp in Aceh where the children inside were segregated from those playing in the streets. Allegretto got all of those that thought they had to leave out. The leaders of the refugee camp did not want the children outside to participate. But ‘Gary insisted,’ she said, ‘they begrudgingly invited the other children to join in music. When the children began to play ‘Shave and a Haircut,’ all differences and barriers seemed to melt away. Suddenly they were just a room full of happy children playing songs together. When we departed, we traveled down the road to the priceless sound of music and children’s laughter that had clearly been restored from the village since the Tsunami. Harmonikids gave them the vehicle to be children again. They had forgotten how.”

Phillips talks of a session with several teachers and principals from other areas in attendance. “Obviously there was a buzz going around about Harmonikids activities,” she says. “Allegretto got in amongst the children and interacted with human touch and emotion. His accessibility and commitment brought the kids together in song. The principals said that they had learned a new and unique way of teaching from him: rather than teach at the children – learn with them.”

There were few dances where the partners are more closely entwined than this! The two dancers are in tight synchrony with each other. So, a couple of entangled particles and an entangled couple of people. Makes sense doesn’t it? You can find El Baile de los Entrelazados along with many other original tunes, (jigs, reels, waltzes, rags, etc.) on my web site: www.SlidingScaleMusic.com. Just follow the links to the “Compositions” section and you’ll find lead sheets for the tunes. You can also hear tunes clips and/or midi-based performances of many of the tunes there. Have fun!

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Larry Winars is a writer, songwrier, journalist and columnist; mountain climber; museum founder and former political pundit. He has restored steam locomotives and enjoys long train rides, good music festivals, moonlight on water; riverboats, Shakespeare and great songwriters. His work has appeared in “lots of obscure places” throughout America. He writes a column with music, picks and concert and CD reviews, including lots of acoustic music offerings, available www.medianetworkgroup.com/index.html. You can e-mail him at lar-rywine@hotmail.com

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Miracles were abundant. Phillips tells of another episode. “Forty orphans that had been together in the recent devastating Nias Island earthquake that had killed so many. Their orphanage had been leveled, three stories crumbled to the ground. Tentatively, we asked how many were lost. Miraculously, they replied, ‘None. You are teaching them all today.’”

Phillips offered this parting tale, “In a touching moment before we left, the children insisted on saying a prayer for our health and safety. I was moved to tears that in the aftermath of the unfathomable turmoil they had faced, they were concerned with our well being.”

Gary has additional perspective. “Often, giving to special-needs children brings gifts to your own life. The children I reached in North Sumatra reminded me to never take life for granted. In turn, I believe that we nurtured their spirits and an entangled couple of particles and an entangled couple of people. Makes sense doesn’t it?”

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Writing Reviews

Do you read CD/DVD/book/concert reviews? Why? The assumption is that you are interested in the artist/author and may want to obtain the piece of art being reviewed. So what are the important things you need to know as a reader when you sit down to read a review?

First of all, there have been some very famous and some very good reviewers in the music field: Lester Bangs, Leonard Feather, Ralph Gleason, Greil Marcus... what did these folks do that made their work readable, enjoyable and valuable?

Most of us read reviews in hopes that the artist/project being reviewed will appeal to us. We want to spend our hard earned money to buy that project, and we want to know if it will. Most of us don’t really want to read negative reviews. It may be humorous to read a well written put down of a project that the reviewer feels is lacking in value, but most of us don’t have the time to spend reading lots of reviews, so wouldn’t we rather really read something well written about a well done project? That doesn’t mean that deficiencies need not be pointed out or that every project reviewed needs to be perfect. But it can be a delicate balancing act. If that famed instrumentalist decides to do a couple of vocals, but he can’t really sing, it may behoove the reviewer to mention that aspect of the project. “The only real mis-step on this recording is Joe Trained Finger’s decision to sing a couple of standards. His remarkable instrumental skills probably set such a high standard that anything less than Pavarotti is going to come up short. Understandably, Joe is a high standard that anything less than Pavarotti is going to come up short. Understandably, Joe is a high standard that anything less than Pavarotti is going to come up short. Understandably, Joe is a

There are essentials in any good review. Of course, first the title, artist, release date and if it’s an independent release, somewhere you can either purchase the product or find out more information. The artist needs to be explored. Who is the artist? What have they done in the past? Have they been affiliated with any other artists? Is this work a new direction? Do they have an interesting twist, like a day job as a zookeeper or the owner of a six state chicken wing franchise? Research is required for a good review. In theory, the internet has made research a much easier issue, although fact checking is more imperative than ever. As hard as it to believe, not everything on the Net is true. But research is important. If at all possible, it’s great to be able to contact the artists and ask questions about the release. It’s best to try not to lean too heavily on the artist’s bio or website info, just because you can bet that every other reviewer is reading and digesting the same stuff. Look into alternative ways to learn about the artist and product. Performing rights societies have intriguing websites, and the ASCAP site has something called Artist’s Profiles. You can listen to audio samples, but they also have recorded interviews with many writers/performers, and these make for some great quotes from artists who you may not be able to contact directly. But don’t give up on seeking artists out. The ideal thing is to contact the artist or their management directly and set up an interview, or do an email chat. Artists seem to really like the option of email, as they can do it from anywhere in the world while on tour, and it allows them to think a bit about their responses. And don’t be afraid to try a more personal approach with most folk artists. The vast majority of artists tour without staff, carry their own instruments and can be contacted politely after their sound check, or after the show when they sign autographs and selling CDs. A lot can be accomplished in an “impromptu” five minute interview, especially if you’ve done your homework and have good questions.

When it comes to writing style, I don’t mean to imply that a personal touch isn’t appealing. A writer like Lester Bangs did about 90% personal taste and 10% information. He was a very good writer who used a lot of humor and anger in his work, and he wrote in a different time. There have been critics/reviewers who primarily wrote reviews in the first person. You know, if you were eloquent about your great aunt’s cat or how your theory of global economics parallel the lyrical content of the piece you’re reviewing. Probably the most important thing in any good review is the first few sentences. Capturing the reader’s attention right off the bat is essential. There are a variety of ways to open a review. The intent is to draw the reader into the body of the review, so hopefully you have a fresh new approach. Saying “There’s been a myriad of new releases that plug into the whole “O Brother” popularity lately, and this is one more” will not draw most readers into the article. Something like “The popularity of the film “O Brother” has piqued great interest in old time music. This recording is indicative of the best of these releases” probably would capture the reader’s interest better than the first example.

Although reviews are not “competition,” if you are reviewing a project that has already seen a lot of print, one needs to either change the subject matter or really go deep and get into the project itself. Of course, if you are reviewing a project that has already seen a lot of print, one needs to be careful about the first example.

Remember the famous writer? Ralph Gleason, Lester Bangs, Greil Marcus... what did these folks make their work readable, enjoyable and valuable? You can bet that every other reviewer is reading and digesting the same stuff. Look into alternative ways to learn about the artist and product. Performing rights societies have intriguing websites, and the ASCAP site has something called Artist’s Profiles. You can listen to audio samples, but they also have recorded interviews with many writers/performers, and these make for some great quotes from artists who you may not be able to contact directly. But don’t give up on seeking artists out. The ideal thing is to contact the artist or their management directly and set up an interview, or do an email chat. Artists seem to really like the option of email, as they can do it from anywhere in the world while on tour, and it allows them to think a bit about their responses. And don’t be afraid to try a more personal approach with most folk artists. The vast majority of artists tour without staff, carry their own instruments and can be contacted politely after their sound check, or after the show when they sign autographs and selling CDs. A lot can be accomplished in an “impromptu” five minute interview, especially if you’ve done your homework and have good questions.

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For those few who are interested in the publishing process, you can study how the most successful artists work. The reader may HATE raw untuned guitar work, so

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...
By Dennis Roger Reed

Chapter 1: Arkansas Roots

Blue Eyed Darlin' - When the Byrds formed in 1964, their influence on the country music genre was significant. They were a true bluegrass band, incorporating elements of rock and roll into their music. Their sound was characterized by their harmonies, intricate guitar work, and the tambourine pounding of folk hero Gene Clark. The Byrds were one of the first bands to blend rock and roll with country music, paving the way for future generations of country rock bands.

Chapter 2: The Byrds and Beyond

The early days of the Byrds, with Gene Clark as their focal point, were marked by their unique sound and innovative approach to music. They were not afraid to experiment with different genres, incorporating elements of folk, rock, and country into their music. This approach earned them a dedicated following and helped to establish their place in the history of American music.

Chapter 3: The Classic Byrds

The lineup of the Byrds was one of the most stable in rock music, with members staying with the band for an extended period of time. The classic Byrds lineup included Davy Jones, Roger McGuinn, Mike Chapman, and Pat Summerall. Their music was characterized by its melodic sound and intricate guitar work, and they were known for their innovative approach to songwriting.

Chapter 4: The Byrds' Legacy

The Byrds' influence on American music cannot be overstated. They were one of the first bands to blend rock and roll with country music, and their sound had a significant impact on the development of country rock. Their influence can be heard in the music of many other bands, and their innovative approach to songwriting continues to inspire musicians today.
Sylvia Herold is a rare singer. Not only has she been blessed with a golden voice, but she also possesses an ear for the great songs. She has a knack for finding songs with both compelling stories and strong melodic content. On this, her third solo album, entitled Lovely Nancy, she gives fresh interpretations to some fine old songs from the Celtic and American tradition. Herold has picked gems from among gems. These are songs and settings that have been heard and recorded perhaps less frequently than some, making this album all the more interesting and a must-have for any fan of traditional singing. She also adds her unique guitar accompaniment that is the perfect balance to her singing. Her vocal and guitar chops are legendary, having played and sung swing, Americana, and Anglo-Celtic folk with some of the San Francisco Bay Area’s best musicians, including such bands as Cats and Jammers, The Hot Club of San Francisco and Wake the Dead. On this album she teams up with Euphoria, a café style trio featuring Charlie Hancock on accordion, piano, Paul Kotapish on mandolin, and Brian Rice on percussion. Together, Sylvia and her band present arrangements that are dynamic, crisp and soulful and always do justice to the story being told.

Lovely Nancy was recorded (mostly live) in Alamedia, California at the Adelphian Club. The acoustic of this fine old wooden theater, built in 1908, lends a warm grace to the music. There is a presence to the performances that can only become manifest when brilliant musicians sit around in a circle and play for each other. The recording is enhanced by Danny Carnahan’s vocal harmonies, which were added later. One of my favorites, though not traditional, is adapted from the Robert Service poem The Bohemian Dreams, (from Collected Poems by Robert Service), which was set to music by Marla Fibish. It is a wistful song containing the hilarious musings of a café sitter who thinks and drinks while the world, and all its complexities, happily pass through his imagination. The poet wrote this during his Parisian days in the early 1900s and yet the sentiments are contemporary. We all know characters like this. Perhaps we are very much like him ourselves.

The Laird of Udny is sung in the Scottish dialect. However, we still get the Beatles. Their spontaneous melodic and rhythmic interplay reveal the intense dissonant folk sounds of Bela Bartok and the sheer joyfulness of the Scottish poetry that is both autobiographical and metaphysical. From absolute delicate service poem to a Vietnam war era cry to an eerily relevant song of today, with the Beatles. Their spontaneous melodic and rhythmic interplay reveal the intense dissonant folk sounds of Bela Bartok and the sheer joyfulness of the Scottish poetry that is both autobiographical and metaphysical, from absolute delicate

Planetary Roots Top Ten (so far)

(List in alpha order, not in order of preference; CDs unless otherwise noted; also, a few of “em are dated 2004 but either didn’t really come out in the US til 2005 or made their impact this year...)

2. By Cooler et al., Charvez Bavin (Nonsuch)
3. Danu, One Night Stand DVD (Shanachie)
4. Grey DeLie, Iron Flowers (Sugar Hill)
5. The Knitters, Modern Sounds of the Knitters (Zoe)
6. Edgar Meyer and Chris Thiele, Live at Disney Hall, January 24
7. Oliver Mukuudzi, Nkava (Head’s Up); Live at Temple Bar, June 26
8. Niyaz, Niyaz (Six Degrees); Live at Grand Performances/California Plaza, July 30
9. Warusan Village Band, Uprooting (World Village)
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H ave you encountered the joys of hearing live Irish music at your local Italian deli? Heard cowboy music at an old bandshell in the park? Or seen an old folk venue arise from oblivion by total accident? If not, then gather ’round and I’ll tell you a tale of two places, or maybe a song or two...all to be heard within walking distance in a single neighborhood.

Back in the old days, when Starbucks’ only referred to the belongings of a character on *Battlestar Galactica*, there was a coffeehouse in the Old Town part of Pasadena. It wasn’t a trendy area back then, but there was a lot of music, at pubs, bars, outright dives, and a place called The Espresso Bar. It was an odd little place, and to get into the coffeehouse you had to go down an alley and sort of around a corner, which kept out the tourists and trendy folks [as well as anyone with an overly-developed sense of safety]. So of course, when the area turned bright and trendy and a bit more expensive, The Espresso Bar went away. It moved to a different part of town, less pricey but also without the same clientele, and quietly expired. Years later, and without fanfare, a “Theatrical Boutique Café” called Sisters of Bubik opened in Pasadena. They found, much to their surprise, that their building had a history, as the back half of their shop had once been The Espresso Bar. Since the dividing wall had been removed, it now faced an actual street, with the address of 34 S. Raymond Ave. Now, they had the advantages of another business to help draw in people (they sell wonderful clothing and jewelry in the front half of the place as well as a front door that was actually...visible).

What Sisters of Bubik is hoping to achieve is seven nights a week of music, spoken word entertainment, as eclectic as possible. Some is classical, jazz, light rock or just about anything, but much of it is folk, either traditional or singer-songwriter. There are still nights when there isn’t a show, but most nights there is something going on. It’s generally a tip-jar venue except for special events, so it’s easy to drop in, eat and drink while listening to the music, and then venture on in your trip through Pasadena. On weekends the music doesn’t start until 9 at night, after early movie shows have let out on weekend nights, including the Monday open mike night, music starts at 7:30 pm. The food and drink at Sisters of Bubik is of course to behold. In addition to the normal coffeehouse menu, they are the kind of place where you can get your ice tea custom-made from any of the teas they stock. They also have a wide variety of interesting pastries, large and small, as well as the most unusual confections and snack items. You can buy wild huckleberry gummy bears, fruit taffy, or a blend of popcorn, almonds and white chocolate. That’s all in addition to the “regular” cafe fare of sandwiches and drinks, with a surprise extra or two if you’re lucky. [They have a limited supply each day of sandwiches and salads, also very good...].

The store itself is a wonder to behold...its motto is: “Bejeveded, be clothed, be fed, bedded...” and that’s a fair assessment, especially on the first visit. One of the two “sisters” creates beautiful jewelry out of various semi-precious or non-precious stones, and has quite a local following. Clothing for men and women, gift items and other interesting things fill the front of the store, and even the chairs for the audience have an artistic sense to them, wrought metal with designs rather than generic coffeehouse chairs. Next to the coffee bar is a rack where you can buy recordings of people who have played on their stage.

So far, you won’t hear the “big names” of folk and pop playing there. You will hear some good music, though, from songwriters who have multiple CDs available, ones who have a Thursday night open, as that is their official singer-songwriter night. You’ll also

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**You Heard Folk Music Where?**

**BY NICK SMITH**

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1. **John Taylor - The Road Ahead (Indie)** Another fine album, again produced by Brian MacNeill, demonstrating Taylor’s virtuosity.

2. **R.D.Lancford - Cotton Blossom (Ceilidh Brothers)** A compendium of 19th century American tunes by a master of the frettless banjo.

3. **Linda Dewar - Where the Heart Is (Ewe)** Turk. Celtic songs featuring stories of lost love and immigration, forced and otherwise, by a fine singer. (In the interest of truth in journalism she’s also my wife, but I’d buy this album anyway.)

4. **Various (compiled by Robin Laing) - Gentle Giants (Greentrax)** Wonderful songs about the Clydesdale Horse in rural Scotland during the last century.

5. **Planxty - Planxty 2004 (Sony)** Reunion concert by this legendary Irish band, which proves why they were at the forefront of Irish traditional music, and demonstrates that they still have what it takes. If you can get your hands on the DVD, it’s well worth it.

6. **Rig the Jig - Passing Through (Indie)** A wonderful collection Irish and contemporary music played with verve using traditional instruments.

7. Men of Worth - The Pattern Dance (Indie) Another fine Celtic album, well worth a listen, with their version of Christmas in the Trenches being worth the entire purchase price.

8. **Tannahill Weavers - Aransh Light (Green Linnet)** The latest from the Tannies fine tradition with driving instrumental and tight three part harmonies.

9. **The History of Scottish Rock & Pop by Brian Hogg** The line between folk and pop can be fine in Scotland, and in this book covers the entire territory with lots of information and great photos.

10. **Django Reinhardt** by Charles Delanuay He was a genius with a guitar, but not until I read this book did I understand what a complex person he was—vain, generous, opinionated, and absolutely fascinating.
to repeat the tune from the Festival International in Louisiana. The sticky situation also has a strangely ironic twist, since the Mammal’s banjo player is Tao Rodriguez-Seeger, grandson of Pete Seeger, the godfather of folk protest, who was once blacklisted for his political activism. And double irony is the fact that it was Pete Seeger who tried to pull the plug during Bob Dylan’s famous electric set in 1965, to preserve the sanctity of folk music.

The Mammals came together in early 2001 after fiddler and lead vocalist Ruth Ungar met drummer Merenda’s rock sensibilities with a double-banjo workingman’s epic, John Henry, the daydreamy Pearls, and a string version of the Cuban classic Chan Chan. The band also spent the early part of the year recording its first studio record, which is still untitled third studio album, scheduled roughly for an early 2006 release.

Rodriguez-Seeger, Unger and Merenda, who form the loose leadership of the Mammals, were reached on a cell phone on the road between Cleveland and Pennsylvania. Rodriguez-Seeger, who seems to have inherited his family’s skills as a spokesperson as well as the musical talent, spoke about the recent hype they’ve been experiencing and the “best hopes” comment. “That’s stretching it,” he says. “People get wrapped up in this whole legend thing. I’m pretty sure no one is expecting a folk record. It’s important to just keep playing. Otherwise, you forget the taste of what it’s like to play in front of an audience. We have made a tradition of phony–it’s an achievement.”

While the success of the band is based on their undeniable talent, energy and adventurous approach to repertoire, the Mammal’s lineage has certainly had an influence. Folks roots run deep. Ruth Unger learned top-notch fiddling from Jay Ungar and Lyn Hardy, but has come up with a lively style and soulful voice all her own which is a driving force behind the band. Her style is reminiscent of the rough-edged Appalachian singers, immortalized by John Cohen in his anthology of American Folk Music.

The influence was not only with music. She explains, “My parents and family are very open with their opinions. My mom was in the group The Rude Girls – and they were politically outspoken. It’s a good tradition to carry on.”

Rodriguez-Seeger, who composes energetic instrumental melodies on the banjo and often sings in Spanish, also has an undeniably interesting history. He lived in Nicaragua from 1980 to ’89 where he was influenced by the country’s culture. His mother Toshi is Pete’s daughter, and his father Emilio is a Puerto Rican war correspondent, filmmaker and photographer. He remembers, “When my folks split, my mother and I stayed there. I came back at 15 to find out what my country was all about. I didn’t feel like an American, a Puerto Rican or a Nicaraguan. But music was a part of daily life. We all sat around during holidays singing songs. The first show I played when I came back was with Pete on a family trip to Japan. I gave Pete a hard time about my Spanish voice. Why don’t you come up and help me?”

Merenda began her career as a drummer, guitarist and songwriter in rock bands before learning claw hammer banjo and gaining an enthusiasm for folk traditions. He still enjoys ska music and bands like the rock-edged Ska-Ville and the rock-edged Sublime and the Morphins, and included an adapted tune of theirs on the new album. His lyrics are charming, yet offer bare-knuckled attacks on hypocrisy. Merenda still sounds like a rocker at heart and says, “I try to carry some of the youthful naiveté concept that there is a revolution around the corner.”

“The Mammals’ independent thinking and political conviction are demonstrated in songs like The Bush Boys and others about a priest’s affair, and the lines they hold onto to get really tweaked up. The Bush Boys usually raises the most reaction, especially during the May Festival International in Lafayette, Louisiana. When they did the anti-presidential ode as an encore, the performance generated enough negative responses that Festival Director Larry Adams included an adapted tune of theirs on the new album. His lyrics are charging, yet bare-boned attacks on hypocrisy. Merenda still sounds like a rocker at heart and says, “I try to carry some of the youthful naiveté concept that there is a revolution around the corner.”

The Mammals seem concerned about the reaction, but not apologetic. Merenda commented, “I thought at first that maybe we shouldn’t have done that song in Lafayette—but now that I have some distance on it, I feel it was exactly what we should have done. We want to generate commentary and perform a message. That’s what makes us unique. We’re not just a good time party band–we have something to say.”

Rodriguez-Seeger added, “What’s going on now is right very tragic from a political view and our songs are about this. We’ve gotten a lot of hate mail for it and we were threatened in Louisiana. But others said they appreciated it. It was really exciting to get people talking—very different from politics, even. And last night we played Bush Boys at Chautauqua for 4000 people and the whole place exploded in applause. So you never can tell.”

Merenda, who writes many of the Mammal’s original songs, says, “I wouldn’t have the courage to put out that stuff if I didn’t understand the history of Tao and Ruth. It’s a powerful outlet to express ideas and build community and running into these cats allows me to explore that side of communication.”

When asked if he was worried about being on someone’s list, Merenda says, “That crosses my mind–but I’m sure that the Seeger family is already on the list and given that, we’re in pretty damn good company. I feel like I’d be a fraud if I tried to be anything else. People who accuse us of being unpatriotic, I think, have it backwards.”

But Merenda is not blase about the experience, and says, “Ideas are romantic when you’re young and nonconformist, but the whole Louisiana experience was really uncomfortable.”

But the Mammals are on the roll and moving constantly, not dwelling on one particular episode. Rodriguez-Seeger says with the upcoming Arlo Guthrie 40th anniversary of Alice’s Restaurant tour, “I’ve come full circle. Arlo saw me at the very beginning and I played with my grandfather and Arlo at the Greek Theater in Berkeley. Arlo wanted to make spectacle out of it all. He woke me up early one morning and asked ‘How’d you guys like to come on the road with me?’ And the other guys said, as long as they feed us.”

Merenda says, “It’s a really great honor. Arlo is not just a legend, but he has an incredible amount of talent and I’m awed by his ability to communicate with an audience. We’re also close to Sara Lee Guthrie and her husband. It feels like a family with folk music – when you’re on the circuit people take care of each other.”

Self-described as hard working folk artists, in addition to the summer and the Arlo tour, the band says the new album is literally finished, just needing vocals. Rodriguez-Seeger says, “It’s the most out there record we’ve ever done. We want to generate comments. If you don’t understand the history of the Seeger family, you won’t have the courage to put out that stuff if I didn’t understand the history of Tao and Ruth. It’s a powerful outlet to express ideas and build community and running into these cats allows me to explore that side of communication.”

When asked about next steps, Rodriguez-Seeger lets out that Michael and Ruth are getting married, although the idea still seems fresh to the two engages, and the talk quickly reverts to the original passion, music.

“Our mission has always been to get better music to a broader audience,” Merenda says. “We try to put meaningful and powerful music back in the lineup of the Bush Boys and the Mommy.” She adds, “I think in the long run that’s the most effective way to let your perspective be known.”

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Karen Nelson is a writer, musician, romping music fan, and a public relations specialist who currently promotes the performing arts at UCLA Live
# Folk Happenings at a Glance

**November-December 2005**

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**ON-GOING MUSIC**

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**FOLK HAPPENINGS AT A GLANCE**

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**FOLK HAPPENINGS AT A GLANCE**

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- **Contact Name, Phone and/or e-mail**
- **Category/Type of Dance (i.e., Cajun, Folk) or **

**FIRST THURSDAYS NOT LIKELY TO BE LISTED**

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| **SANTO PEDRO BALKAN DANCERS** | **SANTO PEDO...**
It was about 3am after an intense day of grinding out fiddle tunes and I found myself listening to some of the stranger tunes in my old-time music collection. I found myself in a state of reverie, scanning through my collection and wondering, “What in Zeus’ name did I just listen to?” The flatulent, gurgling rhythms of Butter Boy’s “Old Aunt Dinah” and the eerie voice of Ted Gosssett’s fiddle in “Fleeing the Holidays” left me with a feeling of hallucination. In fact, I was spellbound by some very weird music.

The following day, I decided to contact some master old-time musicians and collectors in hopes of discovering their favorite musical oddities. My idea was to present a freak show of fiddle tunes... a sideshow of sounds. The response was overwhelming. In this article you’ll find the strange tune picks and musings of Illinois fiddler Lynn “Chirps” Smith, Tom Sauber and Brad Leftwich of Tom, Brad, & Alice, old-time banjo/guitar guru Christopher Berry, and musicologist Pat Collins and Yazoo Records’ Secret Museum of Mankind. Enjoy the exhibition and seek out these bizarre recordings!

On Time – Hadden Clem & Prince Albert Hunt (Okeh 45230). What happened here in San Antonio, in March of 1929? The Katy is a railroad line rather than Jones (as misheard by a label copyist). It’s a train ride, all right, except something is desperately wrong. Some say it’s the fluctuations of the current in the studio recorder, some say a drunk and playfull technician is clicking with the speed controls. Others yet claim mad genius for the modulation. The result, like Eck Robertson’s “Sallie Gooden,” is a remarkably irrepressible sound but for very, very different reasons. It takes you on some bluesy sidetrack with a “12-tone serialist” composer as the engineer and in the end, gets there one time promised. But you shake your head clear when it’s over. (Contributor: Pat Conte)

Callipso Schottische - The Lewis Brothers (Victor V-40187). The Lewis Bros were from around New Mexico way. Their masterpiece quadrille of Sally Johnson, Effingham, IL, has always been the epitome of the Two-Step variety and borders on a Tequila Hop binge. Mellow and deceptively spooky. When it’s over, it’s “What just happened anyway?” (PC)

Bluebonnet Gal - Fiddling Jabe Dillon, Champion Fiddler of Mississippi (Echo Records, Hollywood C.A.1949). Jabe himself is a mystery. Why he had to come to the west coast to record is unknown. In fact he is just about completely unknown to me. He never from John Taylor’s brilliant band, but this is the one that caught my eye. He is just about completely bound by some very weird music.

LINDA DEWAR - TOP TEN -

1. Various Artists - Women of Africa (Putumayo) Music so full of hope and joy you can’t help but be inspired.
2. Aly Bain & Phil Cunningham - Spring the Summer Long (Whirlie) Each of them is great, but together they are magic.
3. McCalmans - Tangled Web (Mac’s) Thirty years of McCalmans and they are still amazing—no one else can create vocal harmony like they do.
4. The Original Carter Family - Can the Circle be Unbroken (Sony) Remastered tracks from 1935 & 1940, these are timeless classics from the best ever in the genre.
5. Various Artists - Bayside & Benside (Indie) Recorded as a benefit to raise money for a northern California shinty team, it features the piping genius of Aaron Shaw and the two other recorded tracks ever from John Taylor’s brilliant band, Hamevith.
6. Padraig Stevens - Fiddlers & Rainbow (Indie) Fascinating lyrical and distinctive vocals—why isn’t this amazing singer-songwriter better known outside Ireland?
7. Dougie McLean - Live concert at the Neighborhood Church What a way to close out the Acoustic Music Series; he captured the audience with his dry humor and beautiful songs, and left me wanting more.
8. Bluegrass, A History by Neil V. Rosenberg. Everything you could possibly want to know, in just under 400 pages – read it all, or use it as a reference.
9. Fergie, Memoirs of a Musical Legend, by Fergie MacDonald. No modesty in the title, but he’s right—Fergie Mc Donald, Scotland’s foremost ceilidh band accordion player, has led an extraordinary life that really is worth reading about.
10. The Saw Doctors - everything they’ve ever done! They may sound like an 80’s rock & roll band from Ireland (which is just what they are), but their melodies and lyrics are as trad as you can get.

The title is a corruption of the German phrase shite poke (meaning shit bag) and referring to larger water birds, such as, herons. They seem to cram oftentimes when taking off. (CS)

Sales Tax Tiddle - Recorded by the Nations Brothers in Jackson, MS 10/13/1935 (Vocalion 03184), (CS)

Tail of Halley's Comet - The Happy Hayseeds. Reissued on Times Ain't Like They Used to Be, Vol. 1 (Yazoo). If there were a Warner Bros. cartoon of gøppie on acid trying to kill Daffy Duck on uppers, this would be the soundtrack. (Contributor: Christopher Berry)

Digging Potatoes — Edden Hammons. The Edden Hammons Collection, Vol. 1 (West Virginia University Press). A very non-melodic tune made out of simple little phrases that keep looping back on themselves over and over again. (CB)

Warm Wipe Stomp - Macon Ed and Tampa Joe (Reissued on Atlanta Blues, JSP). How cool is a record on which the musicians carry on a conversation that may or may not be related to the tune? Maybe something more interesting was going on in the studio. And how can you not enjoy a group who had just recorded a tune called Tantalizing Boobstick? (CB)

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 puppets in Myanmar to fiddlers of Appalachia.
...that reminds me...

I sang it with gusto as I attacked the dandelions – do you know that some dandelions have, not only bedrock-seeking taproots, but spreading, grasping roots as well? – and vowed to sing it at the next weed-pulling party. You may wonder who goes to weed-pulling parties. I’d have wondered too before I enrolled in the Master Gardener class last January. This is a program run by university extension offices across the country. It’s based on the premise that, if good gardening practices are taught to a few people, they will spread throughout the community. And, because osmosis and generosity aren’t usually sufficient, we are asked to pay back the sixty hours of class time by doing educational volunteer work. “Easy,” I thought. “Talking’s fun. Volunteering’s fun.” I just wasn’t so sure about gardening.

In fact, I felt like an impostor. When the Extension rep greeted us as “people who like to get their hands dirty,” I cringed. I hate getting my hands dirty. I always wear gloves and try to avoid unsafe weeding practices. It got worse. Our weekly class abounded with veteran Master Gardeners teaching and mentoring. Dozens more came for monthly meetings. It was obvious that everyone but me was a Real Gardener. The Real Gardeners were nurturers. They sacrificed anything for their plants. They got up twice before I enrolled in the Master Gardener class last January. This is a program run by university extension offices across the country. It’s based on the premise that, if good gardening practices are taught to a few people, they will spread throughout the community. And, because osmosis and generosity aren’t usually sufficient, we are asked to pay back the sixty hours of class time by doing educational volunteer work. “Easy,” I thought. “Talking’s fun. Volunteering’s fun.” I just wasn’t so sure about gardening.

I went inside for my first volunteer duty at the Plant Clinic. Oddly enough, we’re not only spreading the word about good gardening practices, but also helping people at the Plant Clinic. Oddly enough, we’re not only spreading the word about good gardening practices, but also helping people at the Plant Clinic. I wasn’t even horrified by what I’d committed to. Maybe this gardening activity was formidable. Our president, alone, donated two thousand plants. Her husband, a goat breeder, sold garter snakes at the farmers’ market. Maybe, in a year or so, I’ll do something besides pruning the ivy.

I found a little project of my own when a dance studio leased our abandoned elementary school. I couldn’t resist visiting their bouncy new wood floors nor could I resist the strange urge that came over me as I left. “Please,” I begged the nice ladies, “May I re-plant these old planters?” I didn’t even feel guilty about what I’d committed to. Maybe this gardening activity was formidable. Our president, alone, donated two thousand plants. Her husband, a goat breeder, sold garter snakes at the farmers’ market. Maybe, in a year or so, I’ll do something besides pruning the ivy.

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never knew my maternal grandmother from Poland, but my aunt told me about her wonderful Jewish cooking. One of my favorite stories is about how she made gefilte fish for the Friday night dinner each week. Since the fish had to be fresh, it was bought live on Thursday, and swam in the tub until my grandmother knocked it on the head on Friday morning.

So, do you really know what gefilte fish is? In German and Jewish “gefilte” means stuffed. No, this does not mean that the balls of fish are squeezed into a glass jar or can. Originally, the whole fish was carefully cut across into sections about two inches thick. Then it was scooped out, keeping the bones and skin intact. It was my aunt’s job to chop the fish by hand until it was very fine. Egg, matzo meal, and a little salt and sugar were added to the mixture before it was stuffed back into its skin. My grandmother would carefully set each piece into simmering water with onions and rounds of carrots. The head of the fish was included, since that helped the broth to form a jelly when chilled. It was served with a slice of cooked carrot on top of each piece. In other families the fish was reformed, not in the religious sense, to create the whole fish again.

Gefilte fish is usually made from freshwater fish, such as carp, whitefish, and pike, but I remember my mother making it with some kind of white fish and salmon, giving it a beautiful pink hue. Of course, we always ate it with horseradish. My “goyishe” husband decided that the horseradish should be homemade for Passover, and took it upon himself to grate it by hand, sweating and slaving over the fibrous root as it sprayed and stung his skin and eyes. He mixed it with a little vinegar and for color sometimes added beet juice.

Gefilte fish originated for two important reasons. First of all, no work was to be done on the Sabbath, which starts at sundown each Friday. Even removing fish bones was forbidden. Therefore, by preparing the fish ahead of time, no bones had to be removed at the dinner table. Secondly, by adding other ingredients, the fish was able to provide more servings for the family.

Since Jews settled in all parts of the world, their cooking took on the influence of each country in which they lived. A teacher of Jewish studies described a “gefilte fish line” that ran through Eastern Poland. Jews living west of this geographic line liked to put a little sugar in their fish. Those in Russia, Latvia, Lithuania, and the eastern part of Poland cooked it with pepper. Also, the further south you traveled in Poland, the sweeter the fish was. In the Ukraine parsnips and carrots were added to sweeten the dish. In Lithuania beets were sometimes used. Tomato sauce provided the broth in Latin America, and the English made fish patties that were fried on both sides.

Nowadays there is a myriad of recipes for making gefilte fish, including such ingredients as cucumber, cilantro, nutmeg, celery, and even fennel wine broth. For the best gefilte fish, make your own. You may not want to buy a live fish to swim in your tub, but some fish markets will clean and grind it for you. At least, buy it freshly made from a Jewish deli. Whatever you do, don’t buy the stuff in jars, like I do.

Fron Heller retired as a psychiatric social worker and adoption worker over three years ago. She’s now attempting to find time for some of her main interests such as exploring ethnic foods, writing, old time fiddling, studying art, traveling, and spending time with her husband.
THE SONGS WE DARE NOT SING (IN PUBLIC)

We are in a small examining room of the Century Veterinary Clinic. Godot is lying on the floor, his head cradled in my lap. Seated on the floor around Godot are also my husband and our Veterinarian, Dr. Jeff Werber. He is holding a needle and waiting for me to tell him when to end Godot’s life.

“First, I want to sing him one of his songs,” I say, “and then I would like you to say a prayer before you begin.”

Dr. Werber is an Orthodox Jew, and a magical human being. He nods and I sing:

Mr. Godot, from Kokomo,
Kokomo, Indiana,
Mr. Godot, from Kokomo,
Kokomo, Indiana,
What will you sing at your second show?
Mr. Godot, from Kokomo,
Kokomo, Indiana.

Dr. Werber kisses Godot on his nose and says a short prayer in Hebrew. Then he gently releases the fluid into Godot’s vein as we watch Godot relax and grow still. Dr. Werber leaves us alone with Godot for a while, and then we go home to our still, silent house where the sight of Godot’s bed and toys start us weeping afresh.

My next radio show is a memorial to Godot, and to all my listeners’ beloved, departed pets. I read books like Dog Heaven, and The Tenth Good Thing About Barney. And, in a vulgar display of courage, I perform all the meaningless, dumb songs that I have sung to Godot for nineteen years:

Godot, Godot, Godot Godot Godot (Clap, Clap)
Godot, Godot, Godot Godot Godot (Clap, Clap)
Godot, Godot, Godot Godot Godot (Clap, Clap)
Godot, Godot, Godot Godot Godot (Clap, Clap)

and:

He’s Godotsha from Kenoshha
He’s Godot from Illinois
He’s Godaggo from Chicago
And Gododo from Timbuctu.

A few very sad months go by. Not enough. Against our better judgment we are pressured, nay, tricked into adopting a big multi-colored rescue dog with a comical underbite. It is the only humorous thing about this dog who is, actually, very mellow (read, sleeps 23 hours a day), and passionate about only two things: eating and walking.

I have a great deal of trouble relating to this boring animal, who my husband has named, “Muttl.” He came too soon. Everyone else loves him, and calls him a real character, just because after he eats (in the far corner of the bathroom), he always leaves the bathroom walking backwards, even though he has plenty of room to first turn around. Neighborhood children knock on the door, saying: “We’ve come to watch Muttl leave the bathroom backwards!” I tell them he used to live at Buckingham Palace. I tell my husband he has plenty of room to first turn around. Neighborhood children knock on the door, saying: “We’ve come to watch Muttl leave the bathroom backwards!” I tell them he used to live at Buckingham Palace. I tell my husband he has plenty of room to first turn around.

But worst of all, I’m unable to come up with even one little song for this cur, who follows me everywhere and anything.

It turns out I’m not the only one. It turns out that maybe singing to dogs is not normal. Maybe I’m the only one that sings for this cur, who follows me everywhere and anything.

Maybe singing to dogs is not normal. Maybe I’m the only one that sings for this cur, who follows me everywhere and anything.

My adopted daughter, Tiana Marquez, a professional singer, is eager to record the following elaborate opus on my phone:

Look at Ms. Ra-ra-rae
Pretty Mns. Ra-ra-rae
Lookin’ out the windo
Lookin’ at the birds
Pretty kitty wants to
Go out and play.

Kirsten Cowan, Assistant Director of the Los Angeles Workmen’s Circle, owns Tovah, an enormous Newfoundland, and the innocent recipient of the following musical sacrilege:

Tovah, Tovah, Tovah, Tovah, (read “Torah”) Tuva, Tuva, Luna, Moshe”

(To the Torah that Moses brought us)

Kirsten exonerates herself by saying of Tovah, “She’s way more religious than I am!”

Even Dr. Werber, while he doesn’t actually sing to his three dogs, makes up rhyming chants from their names.

My best friend, Marjorie, and her husband Frank, have just acquired a timid rescue dog, an abused Border Collie whose new name is “Tess.” Marjorie is not one to compose songs for dogs, or so I believed, until I heard:

Tessame, Tessame Poocho
followed by:
Bei mir bist du ‘Tess’
I love you no less

So, what does it all mean, this singing of songs to cats and dogs? I’m not really sure, but I think I am trying to talk about one of the deeper meanings of music. We dance, when walking is not enough. And we sing, when talking is not enough. And I think we sing to our pets, because they can best hear our love through the sometimes really silly songs we sing to them.

I don’t know— you tell me! All I know is that it took a really, really long time for me to sing to Muttl. Then, one day, while he was backing out of the bathroom, I heard someone singing in my voice:

Muttl, Muttl, Muttl,
You have no rebuttal,
Muttl, Muttl, Muttl,
You’re the dog for me

Followed quickly by:
There once was a doggie named muttl
Who never had any rebuttal
He went to the stars
And Venus and Mars
And came home inside a space shuttle
There are lots more Muttl songs, but I have to go now and take “Boods” for a walk! Who is “Boods”? Oh, that’s just another name I call Muttl. (“Boods” is short for “Boodley Boy.” Oh God, please don’t print that!)
Some things just don't seem to go well together like “cruise” and “banjo.” But that's the combination offered last year on the first annual Banjo Cruise, a delightful trip to the Caribbean with a hundred or so fellow bluegrass and old timey musicians. Sponsored by banjoteacher.com under the direction of Ross Nickerson, the cruise featured workshops for all levels of players with top-notch teachers. Jamming between workshops and into the night was interrupted only by trips to the dining room for incredible food, brief shore excursions and sleeping to the gentle rock of the giant ship. The impressive faculty included bluegrass banjo masters like Tony Trischka, Janet Davis and Ned Luberecki, old-time banjo favorite Bob Carlin and national flat-picking guitar champion, Peter McLaughlin. The four-day cruise ended with a whooping performance by the faculty (and a few brave students) for a thrilled audience of musicians and lucky passengers.

The 2nd Annual Banjo Cruise will be held February 13th-18, 2006 and will offer an equally talented array of well-known teachers and performers. Think of it as a music festival with luxurious accommodations and fun for the whole family. Visit www.banjoteacher.com or call 866-322-6567 for details.
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 am putting together a compilation album that will be used to raise money for our non-profit organization. One group now located in Oregon did a great song that I really want to include in the album. However, the band does not have any information on the writer, except for the fact that they think the song was written by someone in New Zealand. I have looked and looked and searched sites concerned with folk music there and elsewhere for that matter and have been unable to find the song anywhere, though I used many variations on the name. The group has warned me that they are afraid that we could be liable for some portion of the proceeds of the sales of the CD if this writer were to show up and demand her share. I don’t want to screw any artists but because of our limited funds I really need to know what we are liable for.

In any sound recording there are two copyrights; the copyright to the sound recording and the copyright to the underlying song. The copyright in the sound recording is usually held either by the recording artist or the recording company. The copyright in the underlying song is usually held by the writer or the writer’s publishing company. In the event the copyright on the song has expired, the song enters the public domain, and can be recorded by anyone without fear of copyright infringement.

In an earlier article, I discussed the reasons for the use of mechanical royalties. Suffice it to say that, once a song has been distributed by way of a tangible medium (i.e., a CD), anyone else may record the song by following the provisions in the Copyright Act for the payment of compulsory, or “mechanical” licenses.

The distributor of the CD (presumably you) will be responsible for paying mechanical royalties on each and every album sold for those tracks that are not in the public domain. These royalties are paid to the music publishers that own the rights to the underlying songs. That’s different from the right to reproduce the actual sound recording on the compilation. You will probably be required, along with the money, to provide a written accounting to the publisher or writer, as the case may be, at least quarterly for the number of CD’s sold. Further, you will be required, at least 30 days prior to the date the CD is released, to give notice to the writers or publishers (again, as the case may be) on the form found at www.copyright.gov/forms/form112-114mou.pdf. If you don’t have the name and address of the writer or her publisher, you can send the notice directly to the Registrar of Copyrights.

I would have the artists themselves get you the publisher information. It’s really their job if they are offering you a sound recording for use in the compilation album. The mechanical license is a statutory license (currently, 8.5 cents or 1.65 cents per minute of playing time or fraction thereof, whichever is greater). Many publishers will accept less than 100% of the statutory fee (usually no less than 75%), but this requires a separate written agreement with the publisher. Please see www.copyright.gov/carp/m200a.html for more information on this royalty rate. Remember that a mechanical royalty does not have to be paid for works that are in the public domain, but only for songs that continue to be protected by copyright. Legally, it also does not have to be paid to artists whose works are not registered with the Registrar of Copyrights, although payment of a mechanical royalty will probably suffice to keep you out of trouble.

If all else fails, I would do two things:

1. Keep a reserve for any mechanical royalties due to this or any other writer for whom you do not have publishing information; and
2. Contact the Harry Fox Agency at www.harryfox.com/index.jsp. They are the authority on mechanical rights, and can probably get you the information you need as well as granting you negotiated mechanical licenses.

For example, the writer may be part of a writer’s organization similar to ASCAP or BMI that also collects mechanical royalties for their members in New Zealand. If that is the case, Harry Fox might have reciprocal royalty agreements with these entities and, as long as your payment goes to the Harry Fox Agency, you’ve done what you need to do.

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
I’m writing this column in the first week of September, while we are all still coming to grips with the tragedy that has occurred on our gulf coast in the wake of hurricane Katrina. Normally, it’s not a good idea to write about current events in a magazine that’s only published every other month, but I feel sadly certain that by the time you’re reading this the news will still be filled with stories of devastation, need, rescue and hope.

Musicians from the affected area have been hard hit, and many have lost not only their homes, but their instruments. For example, I’ve just learned that O’Flaherty’s Irish Pub, which was located just off the French Quarter in New Orleans, was severely damaged, and that owner Danny O’Flaherty (a brilliant Irish musician) and his family are OK but without a home or livelihood.

If you’d like to help New Orleans musicians who need housing and instruments, visit the Tipitina’s Foundation web site at www.tipsevents.com. You can also call them at 1-828-686-8742. Radio station WWOZ in New Orleans is keeping track of musician survivors. Visit their site at www.wwoz.org/music.php.

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So you think you’ve got it bad: Kenyan musicians were once forced to play gigs while locked inside metal cages! Why? Nairobi nightclub musicians often don’t have enough money to buy their own instruments—the equipment is instead provided by club owners. Some owners literally imprisoned the musicians on stage to make sure they didn’t steal or damage the equipment. (From Malm, Krister and Wallis, Roger: Big Sounds from Small Peoples, Constable, London, 1984.) **********

OK… the following has nothing to do with folk music, but I found it on a web site while I was researching another item for this column, and it was just too good not to share. Ready? At age 47, the Rolling Stones’ bassist, Wyman, began a relationship with 13-year old Mandy Smith, with her mother’s blessing. Six years later, they were married, but the marriage only lasted a year. Not long after, Bill’s 30-year-old son Stephen married Mandy’s mother, age 46. That made Stephen a stepfather to his former stepmother. If Bill and Mandy had remained married, Stephen would have been his father-in-law and his own grandpa.

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Music expresses that which cannot be put into words and that which cannot remain silent
—-Victor Hugo

Want to get away for a weekend and hear some great folk music? San Diego is close and convenient, and the gas to get there won’t cost you an arm and a leg. The San Diego Folk Heritage Society offers a great series of concerts and dances, with something happening almost every weekend. Their upcoming schedule includes Men of Worth, Terri Hendrix and John McCutcheon, among others. For details, see their web site, www.sdfolkheritage.org.

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The 2002 movie Breaking the Silence is now available on DVD. Under the Taliban regime in Afghanistan musical instruments were confiscated and destroyed, and the only music allowed was unaccompanied Taliban chants. Breaking the Silence was shot in Kabul just after the fall of the Taliban regime. Available from amazon.com and several other Internet stores, the film tells the story of the re-emergence of music in Kabul and portrays, among other things, the first concerts in the bombed-out city.

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The song When Irish Eyes Are Smiling was written in America by George Graft, who was German, and was never in Ireland in his life.

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If you’re into Internet radio, here’s a suggestion for you: the BBC broadcasts live from its web site, and also has lots of archived shows you can listen to at your convenience. For folk music, go to BBC’s Scotland page, and find the show called “Traveling Folk.” This show is hosted by Archie Fisher, one of Scotland’s finest singer-songwriters, and features the best of British and American folk music. Each week’s show is archived; just click on “listen again” to hear the most recent installment.

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Nominees have been named for the 16th annual International Bluegrass Music Awards. The award ceremony is scheduled for October 27th, so by the time you’re reading this you’ll probably know the winners. The list includes some of the genre’s most well known names—Alison Krauss, Ricky Scaggs, Del McCoury and others—but the biggest news may be the nomination of The Cherryholmes in both the Emerging Artist of the Year and the Entertainer of the Year categories, something that’s never happened in the history of the IBMA. The Cherryholmes are a family bluegrass band, originally based here in southern California. And if making history with those two nominations wasn’t enough, Cia Cherryholmes, daughter and vocalist with the band, was nominated for Female Vocalist of the Year.
American Social Dance

The Dance is Us

BY RICHARD DUREE

Why do we dance the way we do? Why does anyone dance the way they do? Why are the differences between the flamenco of the Spanish gypsies and the American Lindy so obvious and extreme? Or the Ukrainian Ahupok? Or the Greek “hasapiko”? Why, indeed, do people dance the way they do?

Indeed, why do we dance at all? And what is dance anyway? It’s a bit like asking about the meaning of life. If we give it some thought, dance, and how we perform it, tells us a lot about ourselves. And not just ourselves; with a little insight, we can see the personal values of anyone who dances.

For centuries, dance served as the social center of polite society and the artistic release for the peasantry. Dance historians and ethnologists have an almost limitless supply of dance history upon which to ponder, though much of the dance that has been recorded has been that of the court and the upper class. The dances of the peasants, like their very lives, were not deemed worthy of record and we are dependent on tradition and memory to retrieve them.

America’s own folk and social dance traditions date back well to the 18th century with the import of country dances from England, Ireland, Scotland, and France, Germany and Scandinavia. Even the fandangos of early California are important.

George Washington loved to dance. His favorite, Sir Roger de Coverley, now known as the Virginia Reel, is a version of the Baroque minuet: dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.

The formal polka and waltz from Europe became the popular ballroom dances of the 19th century, delayed at first by the reluctance of 18th century minds to accept the dangerous new closed dance position. They swept European society by storm, although the peasants had been dancing them for generations before. In America, the waltz and polka were a strong tie to the Old Country and were cherished as a reminder of a heritage left in the bit- ter-sweet emigration to America and the movement on to the frontier. America still looked to Europe for cultural inspiration and carefully followed developments from the continent. There is even record of the polka being danced in the California gold camps 17 years after it was first recorded in Bohemia in 1834!

West Point cadets were expected to be proficient in dance as part of being an officer and a gentleman. Many an elegant waltz in the finest Viennese style was seen at military balls throughout the Civil War and subsequent Indian Wars on the frontier right up to the time it disappeared. Officers in European-style full-dress uniforms would not have been out of place in a Grand Victorian Ball on the continent.

Not all American ballroom dance was of the waltz and polka variety. New Englanders danced barely changed English country dances, performed in longways sets, called “contras,” or in square “quadrilles.” These were clearly descended from the previous century’s minuet. Each dance had a set sequence of well-known figures and the dances were well and eagerly attended in the many small New England villages. A person’s reputation and standing in the community was frequently enhanced or diminished on attendance and skill at the dance and the style of the dance was not universal throughout the area. The smooth gliding movements of one area would have been considered wrong in others – and vice versa.

From Tennessee to Georgia, Irish and English settlers brought their dances to their isolated Appalachian Mountains an interesting merge of styles. The Irish jig took on a different flavor, influenced not only by the wearing of heavy work boots, but by the freely expressive dance movements of African slaves. We know it now as the clog and it is a truly American folk dance, registering perfectly the origins and aesthetics of the Appalachian people. It was an earthy, grounded dance, powerful and intense as would be the character of a hardy and isolated people who wrested their livelihood from a reluctant soil.

To this mix of Appalachian aesthetics, add the country dances of the English. The evolution of the Big Circle Dance is an adaptation of one or more English dances, with the added element of called figures and clogging, danced in isolated hamlets in wooded hills and valleys for generations.

Following the Civil War, New England farmers began to abandon their rocky farms and Southerners left destroyed plantations to seek new land out west. Expansion into the Native American lands of the Great Plains from Montana to Texas began in earnest in a period of American history familiar to us all - the Old West. And the dance went with it. Like the people who went West, the dance took on new forms and new roles in the new society about to be born.

Imagine the scene: widely scattered small towns and ranches, populated with a mix of people from not only the North and South, but by newly-arrived immigrants from Europe - Czechs, Poles, Irish, Germans, French. In this vast land with few amenities, dances were eagerly anticipated and well attended by people from vastly different backgrounds that barely knew each other. The New England contra and quadrilles would not work here - no one knew the sequence of the figures. High-topped riding boots and lack of a wood floor made clogging impractical. Necessity created the quadrille with called figures and our national square dance was born; its complex figures required attentive teamwork and cooperation from everyone, perfectly reflecting the social climate and aesthetics of American culture that are still with us.

Richard Duree is a Professional dance ethnologist and historian with over 45 years of experience in dance research, choreography, teaching and performance. He is the Artistic Director of Dunaj International Folk Ensemble of Costa Mesa and has produced performances throughout California at public and private events. He has toured Hungary, Croatia and Serbia with performance of American Appalachian dance.
COULD THIS BE?
Hi there...Funny thing. I went to a McCabe’s show a couple of weeks ago and picked up FolkWorks. I read editorial and saw the picture of the Shapiro’s on the inside. I was sitting last night in section D at the Hollywood Bowl. I turned around and saw two people who looked similar to the two people I saw in the paper. Then, I saw a FolkWorks t-shirt on the gentleman. I thought, “could this be?” Just a funny game of chance, I’d say...or a work of some strange divine power. Who knows, maybe I’m being called to help people in a way. I saw the request for help and wondered if there’s anything I can do. I am a songwriter, guitar player and roots music enthusiast. I live in the Claremont area. If there’s anything I can do from this end, I’d love to help. I like the idea of finding the right words to express my feelings. I like the idea of finding the right words to express my feelings. I like the idea of finding the right words to express my feelings. I like the idea of finding the right words to express my feelings. I like the idea of finding the right words to express my feelings. I like the idea of finding the right words to express my feelings.

Take care, Terry Roland

A RESPONSE TO “TALKING”
OK. I get it. Ross Altman hates Rise Up Singing, hates Sing Out!, hates Pete Seeger. That’s his right. But Mr “PhD in English” needs a dictionary to properly dispense his venom. “Censorship”? Come on. First of all, with the exception of those places where errors are made — and where Altman acknowledges that this is more about the folk process than intentional changes — the new, altered lyrics offered in our book are clearly shown as “additions” to the original words, included in brackets in small print and/or italicized. NEXT TO THE ORIGINAL LYRICS. The simple facts are that those original lyrics are not “censored” as they appear in the book. The definition of censorship is the removal or suppression of material, language, etc. By his own admission, and the actual reality here, that’s not happening. But while I have my American Heritage dictionary out, here’s another one: lie n. 1. A false statement deliberately presented as being true. Falsehood. Hmmm — Mark D. Moss/Sing Out! Yea email

ROSS ALTMAN REPLIES
To my readers, a clarification: It seems that my last two columns have created a tempest in a teapot, and before it boils over I wish to state for the record: Neither Sing Out!, nor Mark Moss personally, nor Pete Seeger personally has censored lyrics in the song book Rise Up Singing; nor did I accuse them of doing so. But in my view — unless one wants to assume an immaculate deceptiveness — someone censored them, in all likelihood the various contributors to the sourcebook Winds of the People. After three separate editions there are at least twelve songs — enough to make a good album — still published in Rise Up Singing that contain those censored lyrics, not printed as alternate lyrics in italics and brackets, but in place of the real lyrics in copyrighted songs the authors of which are all known, some well known, and in three cases in the Rock and Roll Hall of Fame. I discussed five of these songs in my first essay, Revised Up Singing: Jesus Christ, Hard Traveling, Which Side Are You On?, I Ain’t Marching Anymore, and Imagine.

Here are the others (all citations are from the 2004 edition):
1) Pg. 219—The Times They Are A-Changin’, Bob Dylan wrote, “He that gets hurt will be he who has stalked,” not “Those who get hurt will be those who have stalked.”
2) Pg. 226—Rainy Day, Dick Blakeslee wrote, “...Lord, a man is just a man/We’re all brothers,” not “...young and old in every land/We’re all people...”
3) Pg. 144—Coal Tattoo, Billy Edd Wheeler wrote, “On dues or hospital plans,” not “And lose my hospital plans;”
4) Pg. 6—What Did You Learn In School Today? Tom Paxton wrote “…dear little boy of mine,” not “…dear little child of mine;”
5) Pg. 161—Last Night I Had the Strangent Dream, Ed McCurdy wrote, “…the room was filled with men,” not “…filled with women and men;”
6) Pg. 180, Banks of Marble, Les Rice wrote, “…knocking down his home,” not “…knocking down their home;”
7) Pg. 185—Satisfied Mind, Red Hays and Jack Rhodes wrote, “One rich man in a hundred,” not “A rich man or woman;”

Readers can make their own comparisons and draw their own conclusions. I should also emphasize that Pete Seeger would never use the word “censorship” to describe these changes, but rather “the folk process.” After more than fifty years as America’s (and my) favorite folk singer he certainly has earned the right to his opinion. I respectfully disagree.

In reply to Mark Moss: On Pete Seeger’s banjo are the following words: “This Machine Surrounds Hate and Forces it to Surrender.” I try to live by his words of wisdom, and so am offended that I would be falsely accused of hating Rise Up Singing, Sing Out!, and Pete Seeger. I do not. Indeed, my first copy of Rise Up Singing (I have three) was a prize from Sing Out!, for having written the best letter to the editor during the year. And what was my letter on? It defended Pete Seeger against charges — published in Sing Out! — that he was singing too many “popular” songs and not enough “folk” songs. In my view, which won me the prize of my first copy of Rise Up Singing, if Pete Seeger sang them, they were folk songs, whatever their origins.

Now to the issue at hand: Mark Moss wants to have his cake and eat it too. The cake he wants to have is the assurance that Sing Out! did not censor, does not censor, has no interest in censoring and has an editorial policy against censoring any songwriter’s lyrics. Fine — in my clarification I have cheerfully supported that position. Let him have his cake. But the cake he wants to eat comes straight out of Pete Seeger’s introduction to Rise Up Singing: “When a song seems inappropriate to you... Change a word. Add a verse. This is known as the folk process.”

Well, you can’t have your cake and eat it too. For in my view what Pete Seeger is advising readers to do, in effect, is to act as their own censor. If you don’t approve of what Bob Dylan wrote, change a word. My problem with that advice is that it is not true. Dylan was not nominated for the Nobel Prize in Literature. Dylan has. Until you have been nominated, you are unlikely to improve on his words. Which, by the way, are copyrighted.

And so are the words of John Lennon, Imagine, Woody Guthrie, Hard Travellin’, Phil Ochs, I Ain’t Marching Anymore, and Florence Reece, Which Side Are You On? — all of whose words were changed for reasons of political correctness.

As I argued in my first essay, this is not “the folk process,” this is censorship.

Now, to repeat my clarification so there is no misunderstanding, I do not mean that Sing Out!, or Mark Moss, or Pete Seeger censored these lyrics. I am only saying they were censored.

My second essay, Art and Propaganda, addresses a very different theme from the first essay. I explicitly acknowledge at two key points in the essay that yes, Rise Up Singing does indeed print the original lyrics alongside the altered lyrics. And I will add for the record that that is their stated editorial policy. Moreover, the entire point of my essay was to contrast the original lyrics printed in Rise Up Singing with the altered lyrics in terms I chose to call art and propaganda. In my opinion, the original lyrics are preferable as art.

Even from this lowly perch, as a columnist for a free Los Angeles folk music magazine with a circulation of 12,000, I feel bound by the highest standards of journalism, as enunciated by H.L. Mencken 75 years ago, “to comfort the afflicted, and afflict the comfortable.” And I would add, to speak truth to power, without fear or favor. That is what columnists have been doing in this country since Thomas Paine first published Common Sense. With all of its faults, I feel fortunate to live in a country that protects this right under the first amendment. Fifty years ago, as my new essay recounts, it protected Pete Seeger against the House Committee on Un-American Activities. As Paul Robeson sang in The House I Live In (words by Lewis Allan and music by Earl Robinson), “The right to speak my mind out—that’s America to me.”

— Ross Altman
In the classroom of keeping Zydeco music alive in Southern California, Murphy Matthews loved to dance so much that he always said he would dance until he died. On September 10, Murphy passed away doing what he loved best, dancing and helping raise money for charity. He collapsed from a heart attack at a hurricane relief benefit in Redondo Beach, which was also spreading the word about his Zydeco dance in Gardena the following evening. He was 68 years old.

Born in Mallard, Louisiana, into a family of musicians, he learned to play the harmonica, sang in the church choir, and later became a member of a popular community quartet. When he was 18, Murphy moved to Los Angeles and sought out the Zydeco dancing and music that had been transplanted to the state in the 1940s when Cajuns, Creoles and Louisiana French migrated west after World War II for better-paying jobs. Murphy eventually organized his own Zydeco dances, a passion born out of his upbringing.

His nephew, Kenny Matthews, remembers visiting a country-music dance hall with him. "Dancers were on the floor doing the shuffle. Murphy watched them and proceeded to practice a few moves. Within seconds he was on the dance floor. Zydeco and Cajun music, however, were his love. Guitars were on him with him and CDs and cassette tapes were roaring with those sounds."

Connie Arzimendi of Comprehensive Child Development, Inc. (CCD)—a non-profit childcare organization and sponsors of the Long Beach International Festival—met Murphy 19 years ago and recruited him to work on the festival. "Murphy represented unity—he strongly believed in uniting people and his tool to accomplish this was music. He had so much pride in our festival because it represented what was happening to do—unite people of all cultures." A CCD board member, Murphy was always on the dance floor at the festival, sometimes charging a dollar a dance and donating that money to help out with Murphy’s Bayou Shack, a booth that provided food for artists, volunteers, and VIPs. And just for the occasion the family members had t-shirts made with Murphy’s image.

By TERESA CONBOY

I remember the first time I met Murphy nine years ago at the Golden Sails Inn when I was newly hired to handle the publicity for the festival (then named the Southern California Cajun & Zydeco Festival). Promoter Franklin Zawacki gave me a history lesson in Louisiana culture and then briefly excused himself to dance. In between dances, Franklin brought over Murphy to continue the cultural conversation, saying, “You have to meet this man.” He wore a huge smile and a cowboy hat, as he did every time I saw him after that.

Murphy’s goodwill charm reached beyond his immediate friends, as evidenced by the recent media tributes that included a touching piece on a local TV news station that filmed his funeral and repast. At this repast the Murphy’s Bayou Shack booth had t-shirts made with Murphy’s image. His spirit and his work will be carried on by his family and friends who loved him dearly."

Under the banner of DANCE! DANCE! DANCE!, he and Connie (Murphy & Connie Productions) organized monthly Zydeco dances in Gardena that attracted loyal attendees from Louisiana.

Murphy was in Louisiana for his monthly visit when news came of the approaching hurricane. He ended his trip early, visited family in Detroit, and, and then went to the Rhode Island Rhythm & Roots Festival that he had attended for several years. Worried about the families devastated by Hurricane Katrina, the moment he returned to Los Angeles he told Connie, “We’ve got a lot of work ahead of us to help them out.” The Gardena dance subsequently became a hurricane relief benefit, and though Murphy passed away the day before, it still went on as he had wanted, raising $15,000 in donations for the Dream Center.

By following evening. He was 68 years old.

Through the local Zydeco events have struggled, the dances Murphy Matthews scheduled will continue and have inspired others to participate. As Connie says, “Murphy may no longer be with us physically, but his spirit and his work will be carried on by his family and friends who loved him dearly.”

The Press
In a dark time the eye begins to see,” wrote American poet Theodore Roethke during the 1950’s. What dark time could he have been talking about? The world according to situation comedies of the time had no problems that couldn’t be solved in a half hour by the homespun wisdom of the show’s father or mother. Leave It to Beaver, Father Knows Best, and Ozzie and Harriet all existed in a Disneyland world in which everyone was white, middle class, had a good one income job that supported the family (though no one ever saw the fathers actually working), no one ever divorced, no one ever died, and no one had a political thought in his head.

Clearly Roethke wasn’t referring to that world. Behind that world lay another world, however, one that threatened the sanctity of the Nelsons and the Cleavers, a world of communists, 5th columnists, fellow travelers, labor organizers, the Soviet Union and a Cold War with civil rights movement. These rebels had a cause, which made them far more dangerous than the motorcycle riders and disaffected teens Marlon Brando and James Dean came to represent.

On February 9 in 1953 Senator Joe McCarthy, the junior senator from Wisconsin, in a speech in Wheeling, West Virginia, declared war on them. He pulled out a list of names all of which he claimed were communist. Not only were they communists, they worked in the State Department. Eventually he argued that not only had they infiltrated the highest reaches of government, they had even infected the U.S. Army itself.

Thus the daytime world of sweetness and light was threatened by a nighttime world of un-American Americans, people who believed in peace, marched in civil rights demonstrations, and belonged to unions.

This was the dark time of Roethke’s poem, made even darker by the shadow of a mushroom cloud that floated overhead, by civil defense sirens that sent students diving under their desks at the command, “Drop!” only to wonder how their desk top was going to protect them from the nuclear bomb they were warned was imminent.

That world of the disaffected, the disenfranchised and the disregarded needed entertainment too. They turned to screenwriters like Dalton Trumbo and Ring Lardner, Jr., radio humorists like John Henry Faulk, playwrights like Arthur Miller and Lillian Hellman, actors like John Garfield, performers like Paul Robeson, and folk singers like Pete Seeger and the Weavers.

Every last one of them was blacklisted, by Hollywood (The Hollywood Ten), by CBS (John Henry Faulk and Pete Seeger), by Decca Records (The Weavers) and by Broadway (Arthur Miller and Lillian Hellman).

When she was subpoenaed to appear before The House Committee on Un-American Activities (HUAC) Lillian Hellman famously remarked, “I refuse to cut my conscience to fit this year’s fashion.” All of them refused to name names and implicate others in the witch hunt now sweeping the nation. Almost all sought refuge behind the constitutional protection of the 5th Amendment’s right against self-incrimination.

One artist, however, on August 18, 1955—fifty years ago this year—refused the legal sanctuary afforded by “taking the 5th,” and that was Pete Seeger, who with his Yankee self-reliance cited the 1st Amendment as his protection against having to cooperate with HUAC. His explanation: “the 1st Amendment says essentially they do not have the right to ask me that question. The 1st Amendment—the guarantee of free speech—says they do not have the right to ask any American that question.”

When asked to testify as to his own beliefs he described them as “the sum total of all the songs I sing,” and offered to sing one of them—Frisen’s That a Time—a left-wing patriotic hymn written by Walter Lounefels and Lee Hays—from the witness stand. The committee wasn’t interested.

It was Pete Seeger’s finest hour. Sentenced to two years in prison for contempt of congress his sentence was overturned by the Supreme Court in 1961.

Nonetheless, the real damage had already been done. The Weavers, whom Pete and Lee Hays had formed in 1949 with Fred Herreram and Ronnie Gilbert, had been blacklisted in 1950, shortly after their number 1 hit song, Goodnight Irene, had broken all records by staying number 1 for seventeen straight weeks, making it Life Magazine’s choice for “the song of the half century.”

Think of this, dear Readers, not the Beatles, not the Stones, not Elvis himself had a number one hit song longer than the Weavers, the group that created the folk scare. That annus mirabilis of 1950 was their first and last at the top of the hit parade. It was not, however, the end of the Weavers.

Five years later they reunited, on Christmas Eve, December 24, 1955—just four months after Pete Seeger was cited for contempt of congress—for a concert at Carnegie Hall. Their comeback, sold-out concert was recorded by a small classical record company just venturing into the new market of folk music. Vanguard Records had the courage Decca Records so brilliantly demonstrated it lacked, by dropping not only the Weavers but Southern California’s own folk music treasure Sam Hinton from its cata-

Vanguard released The Weavers at Carnegie Hall and, in a dark time, the eye began to see. In the meantime, Pete Seeger, banned from the commercial venues he and the Weavers had been able to command, began singing for summer camps, schools and colleges throughout the country, training a new generation of folk music fans and inspiring a new generation of musicians that would come of age during the 1960’s when Pete, a generation older than the students of the 60’s, commanded their respect as no other folk singer of his generation could. After all, he had literally brought them up on the real songs of the people, not the pap manufactured and mass produced in Tin Pan Alley for consumers who were looking for the musical equivalent of the Beaver, the Cleavers, Ozzie and Harriet and Father Knows Best.

Because of Pete students were introduced to the music of Leadbelly, of Woody Guthrie, and even “Woody’s children,” the new protest folk singers like Bob Dylan, Tom Paxton, Phil Ochs and Malvina Reynolds, many of whom reached a national audience for the first time at the Newport Folk Festival, which Pete helped launch in 1959.

In a dark time, the eye begins to see.

HOW CAN I KEEP FROM TALKING

BY ROSS ALTMAN
Arlo Guthrie
Alice’s Restaurant Massacree
40th Anniversary Tour

“Guthrie’s voice is a reedy, raspy tenor, an authentic American folk instrument.”
— The Boston Globe

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A Woman’s Heart
Mary Black • Maura O’Connell
Sharon Shannon • Cara Dillon

Thu, Nov 3 at 8pm
Royce Hall

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SPECIAL EVENTS

continued from page 32

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SPECIAL EVENTS

TUESDAY NOVEMBER 1
7:30pm AMY RIGBY [www.amyrigby.com]
7:00pm GIANMARIA TESTA [www.gianmariatesta.com] $25/$20
8:00pm ARLO GUTHRIE [www.arlo.net] $32-38
8:00pm PATRICK BALL [www.patrickball.com] $15/$5 youth
8:00pm JAKE SHIMABUKURO $20/$10 Youth
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

TUESDAY NOVEMBER 2
7:00pm RIDERS IN THE SKY [www.ridersinthesky.com] $10-35
7:30pm AMY RIGBY [www.amyrigby.com]
7:00pm GIANMARIA TESTA [www.gianmariatesta.com] $25/$20
8:00pm ARLO GUTHRIE [www.arlo.net] $32-38
8:00pm PATRICK BALL [www.patrickball.com] $15/$5 youth
8:00pm JAKE SHIMABUKURO $20/$10 Youth
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

TUESDAY NOVEMBER 3
7:00pm RIDERS IN THE SKY [www.ridersinthesky.com] $10-35
7:30pm AMY RIGBY [www.amyrigby.com]
7:00pm GIANMARIA TESTA [www.gianmariatesta.com] $25/$20
8:00pm ARLO GUTHRIE [www.arlo.net] $32-38
8:00pm PATRICK BALL [www.patrickball.com] $15/$5 youth
8:00pm JAKE SHIMABUKURO $20/$10 Youth
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

TUESDAY NOVEMBER 8
7:30pm DJANGO REINHARDT FESTIVAL $30-40
7:30pm WHEN PIGS FLY! $10 students/$12 adv
7:30pm SEOUL PERFORMING ARTS COMPANY: $33-38

TUESDAY NOVEMBER 15
7:30pm CLAYTON KIRKLAND $15/$5 youth
8:00pm DJANGO REINHARDT FESTIVAL $30-40
7:30pm WHEN PIGS FLY! $10 students/$12 adv
7:30pm SEOUL PERFORMING ARTS COMPANY: $33-38

WEDNESDAY NOVEMBER 16
7:30pm AMY RIGBY [www.amyrigby.com]
7:00pm GIANMARIA TESTA [www.gianmariatesta.com] $25/$20
8:00pm ARLO GUTHRIE [www.arlo.net] $32-38
8:00pm PATRICK BALL [www.patrickball.com] $15/$5 youth
8:00pm JAKE SHIMABUKURO $20/$10 Youth
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

SPECIAL EVENTS continued on page 33

VENUE LOCATIONS

ARAHANJAPAN AMERICA THEATRE
707 S. Grand Ave., Los Angeles
909-621-8155 www.arahanjapanamericantheatre.org

BEATZON
244 South San Pedro St., L.A.
213-629-8044 www.beatzon.net

BOHEMIAN CONCERTS
2450 E. Thousand Oaks Blvd., Thousand Oaks
805-583-7900 • www.simi-arts.org

BRENNER RECORDS
1820 South Catalina, Redondo Beach
310-823-7482 or 310-455-2567

CALTECH PUBLIC EVENTS
111 S. Grand Ave., Los Angeles
213-972-7211 • www.musiccenter.org

CAJON HILL
33157 Cuneta Cucamonga, San Juan Capistrano
909-594-9300 www.thebuenasacres.com

COFFEE CARTEL
4001 Reseda Blvd., Northridge
818-766-9910 • www.coffeecartel.com

COFFEE CURE BACKSTAGE
2620 N. Lake Ave., Alhambra
626-356-7967 www.coffeecure.org

COFFEE HILL THEATER
230 Yafe Ave., Claremont
818-546-1554 www.koffeehill.org

COFFEE HOUSE
2601 E. Thousand Oaks Blvd., Thousand Oaks
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MAGNIFICENT THEATRE
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619-458-4498 • www.magnificenttheatre.com

MUSIC CENTER CONCERT HALL
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213-972-7211 www.musiccenter.org

NIGHT HOUSE CONCERTS
350 E. State St., South Pasadena
626-449-3959

REDONDO BEACH PERFORMING ARTS CENTER
1300 W. Redondo Beach Blvd., Redondo Beach
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RENNETH'S BOOK CONCERTS
Oak Park (Agoura Hills/Westlake Village area)
805-715-4221 • www reventhsbook.com

SUNDAY NOVEMBER 20
7:00pm GORDON TITCOMB [www.gordontitcomb.com] With ABE GUTHRIE,
8:00pm ROBY LAKATOS ENSEMBLE $30-55
7:30pm LONG BEACH STORYTELLERS TELLABRATION
8:00pm BROCELÎANDE [www.broceliande.org] $12 (donation)
11:00am JIM GAMBLE'S MARIONETTES $7
8:00pm DJANGO REINHARDT FESTIVAL $30-40
7:30pm WHEN PIGS FLY! $10 students/$12 adv
7:30pm SEOUL PERFORMING ARTS COMPANY: $33-38

LISTING UPDATE AVAILABLE
Have your Special Event listed in larger font and highlighted in BOLD FACE.
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SUNDAY NOVEMBER 27
7:00pm JANET KLEIN & HER PARLOR BOYS $15
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

MONDAY NOVEMBER 12
7:00pm JANET KLEIN & HER PARLOR BOYS $15
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

MONDAY NOVEMBER 15
7:00pm JANET KLEIN & HER PARLOR BOYS $15
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

MONDAY NOVEMBER 29
7:00pm JANET KLEIN & HER PARLOR BOYS $15
8:00pm WINDY RIDGE BLUEGRASS
9:00pm TRADITIONAL IRISH MUSIC
11:00pm類和合奏会

Indicates Editor’s Picks

Mary Kathryn Black - Ali and Fiddling Cockeye
www.folkworks.org@mac.com

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