BY ROSS ALTMAN

"Ah, but in such an ugly time, the true protest is beauty." — Phil Ochs

Phil Ochs defined a protest song as “a song that is so specific it can’t be mistaken for bullshit.” I never saw him perform in concert or at a folk festival—the only time I heard him sing was at a San Francisco demonstration against the Vietnam War. He loved the life he sang about; he didn’t just write protest songs, he put his guitar where his mouth was, time and time again.

Neil Young credits Phil Ochs and Bob Dylan as the inspirations behind his new anti-war album, Living With War; Bruce Springsteen credits Pete Seeger as the inspiration behind his new album, We Shall Overcome: The Seeger Sessions. Is something happening here? If so, what it is ain’t exactly clear—old people speaking their minds, singing songs and carrying signs. Is a new folk revival on the horizon?

If Pete Seeger’s question was where have all the flowers gone, Neil Young is asking where have all the leaders gone; if Bob Dylan’s answer was blowing in the wind, Neil Young’s answer is Let’s Impeach the President.

And if Neil Young’s album of uncompromising protest songs speaks forcibly to where we are now, Bruce Springsteen’s sentimental journey through Pete Seeger’s American song bag looks back lovingly on where we came from. To understand the former, you have to start with the latter.

“And when these fingers can strum no longer, give the old guitar to young ones stronger,” wrote Seeger in Quite Early.
Dear Readers

We Shall Overcome? Wow! That brings us back to the 1960s. Music was in the air, hope was in the streets and the future was ours. Of course, those days had the backdrop of the Vietnam war, along with the fresh sounds of rock n roll. The rock n roll of Janis, Jimmy, Dylan, the Stones, the Beatles, the Beach Boys, Country Joe and the Fish, the Dead, Crosby, Stills, Nash and Young, and... and... The list is almost endless. Wasn’t that a time! Going back and listening to the music of that era, we realize that it was not born in a vacuum. It blossomed from the seeds sown years before - classified by popular media as the Blues, Country, Rhythm and Blues, Folk, etc. Certainly all the performers listed above learned directly from these roots, sometimes doing covers, sometimes grabbing licks here and there, oftentimes inventing something new, borrowing the melody or the words and re-fashioning it to meet their purpose. At the same time a parallel track of performers, with acoustic guitars in hand, belted out songs that have been sung for generations. Joan Baez, Dave von Ronk and Phil Ochs come to mind.

So here we are in the summer of 2006. War is raging, immigrants and their supporters are in the streets. There is restlessness in the air. Young people are once again aware that all is not well with the country. There is a clarity of purpose is emerging, immigrants and their supporters are in the streets. There is restlessness in the air. Young people are once again aware that all is not well with the country. There is a clarity of purpose is emerging...

It is not surprising then, that some of the heroes of rock n roll are once again stirred by the energy in the air (and the reactionaries in Washington) and are looking back at the elements that made the 1960s music great. It is not surprising that they are thinking politically and revisiting the guiding musical lights of that former era: Leadbelly, Woody Guthrie, Cisco Huston, the Weavers and, of course, Pete Seeger. It is not surprising that Neil Young has taken his cue from Phil Ochs. It is not surprising that Bruce Springsteen has introduced a new generation to Pete. It is not surprising... it is very welcome.

These days when the music of the past is so readily available to download and listen to, we encourage our readers and all the young singer-songwriters, to dig deep and discover the gems waiting for them. Listen to Pete and then dig deeper. Listen to the fine music that is available from Smithsonian Folkways, released in some amazing new collections such as Classic Railroad Songs reviewed in this issue (some other classics downloadable from their website for a small charge). Follow some other American roots music which we often feature in these pages. On a final, not entirely unrelated note, but one certainly worthy of mention – in the summers, in Southern California, there are many opportunities to revisit our exceptional songwriters, this songing even more events than the last! We have listed many of the free concerts that are being presented. The followers of FolkWorks will certainly enjoy the concerts at the Skirball Summer Concert Series, Grand Performances at the Skirball Center, the Levitt Pavilion Summer Concert Series (Pasadena) and Santa Monica Pier Twilight Dance Series. With so much going on, be sure to look for our Summer PICKS (indicated by the star on the Events pages 35-36). We hope to see you there.
FREE SUMMER CONCERTS

SKIRLICK SUMMER CONCERTS

 Throne Room Nights: July 14 & 21, 8:00 p.m.

 The Refuge All Stars:

 The hot new born of the San Fernando Valley, the Refuge All Stars... (Continued)

 The Refuge All Stars:

 Bluegrass Band:

 Louis and the Zydekats:

 CULVER CITY FREE CONCERTS

 Thursday nights 7:30pm

 Mark Taper Foundation Courtyard

 July 20

 Bob Dylan:

 Band of Gypsys:

 Cuban-American Nacho Duarte:

 CULVER CITY FREE CONCERTS

 Thursday nights 7:30pm

 Mark Taper Foundation Courtyard

 July 20

 Ron Gallo

 Tom Waits

camatan.com

 for Kids:

 BOULEVARD MUSIC SUMMER FESTIVAL

 Thursday nights 8:00pm

 Levitt Pavilion:

 Aug 10

 Aug 17

 Aug 24

 Aug 31

 CONCERTS FOR CHILDREN

 LEVITT PAVILION SUMMER CONCERT SERIES

 JULY 1

 The Rubberbandits

 JULY 7

 Jonny and the Zydecats

 JULY 14

 Ace of Base

 JULY 21

 The Black Keys

 JULY 28

 The Head and the Heart

 AUGUST 4

 Lagwagon

 AUGUST 11

 The Growlers

 AUGUST 18

 The Black Keys

 AUGUST 25

 The Head and the Heart

 AUGUST 32

 The Black Keys

 AUGUST 39

 The Head and the Heart

 AUGUST 46

 The Black Keys

 AUGUST 53

 The Head and the Heart

 AUGUST 60

 The Black Keys

 AUGUST 67

 The Head and the Heart

 AUGUST 74

 The Black Keys

 AUGUST 81

 The Head and the Heart

 AUGUST 88

 The Black Keys

 AUGUST 95

 The Head and the Heart

 AUGUST 102

 The Black Keys
One of my favorite unstructured pastimes involves putting the banjo into a modal tuning, closing my eyes and just making up tunes at random. What is modal tuning and why is it such a mesmerizing musical escape? The answers to these queries and more are revealed in this installment of Keys To The Highway.

Playing the old-time banjo involves more re-tuning of the instrument than with most other playing styles. Changing keys usually means re-tuning the instrument. Some songs even have a special tuning used only for that particular piece. By contrast, one hardly ever sees bluegrass banjo players changing to different tunings. The reason is that old-time banjo playing relies heavily on open strings to provide reachable melodic patterns without moving too far up the neck. Bluegrass style, by contrast, uses a lot of closed chords and closed melodic patterns that relinquish the open string sound in exchange for left hand patterns that can be moved anywhere up and down the neck. So instead of re-tuning for key changes, bluegrassers usually just move the closed patterns to different anchoring positions on the neck.

That being said, let me point out that re-tuning your banjo is not all that scary and as a reward it gives you a different canvas upon which to paint your musical artwork (pardon the mixed metaphor). One of the easiest and most fun re-tunings is from standard Open-G to G-Modal tuning. It is easy because you only change one string and it is fun because once done you can play almost anything and it sounds really cool.

Here’s how to do it: begin with the banjo in standard open G tuning of gDGBD (where g is the shorter 5th string and DGBD are strings 4321 going from lower sounding to higher). This is the most common tuning for the five string banjo and is known by virtually all old-time and bluegrass players. Now tune the second string up from B to C resulting in gDGCD. That’s it! You are now in G-Modal tuning, also known as mountain-minor or “sawmill” tuning.

So what’s so special about this tuning and why is it referred to as modal? Some of this has already been addressed in the last two installments of this column (see the Archives at www.FolkWorks.org). Those articles showed that contemporary major and minor scales are the present-day vestiges of the old church modes. And what determines if a mode is major or minor? It is the interval of the third. If a mode has a minor third then it is a minor mode and if it has a major third then it is (surprise) a major mode. Armed with this knowledge look again at the G-Modal tuning. You started from an Open-G tuning and moved the second string from B up to C. In the key of G the interval of a third is a B but, by tuning it up to C, it is replaced with a fourth. Now, when the open strings are played, you have a suspended-fourth instead of a major chord. Without a third interval the mode is neither major nor minor or perhaps it is both major and minor. It is because of this ambiguity that the tuning is referred to as modal.

When playing backup chords for a banjo in G-modal you often need only two chords: G-major and F-major. While a normal G major chord progression might have an F#-diminished chord it would never have an F-major chord. An F major chord could have been part of a G minor progression but then the G chord would have been minor not major. Again the mode is ambiguous, acting like both major and minor at the same time.

This sounds like it should be a bad thing — but it’s not. I find it quite freeing to step outside of the major-minor world to which we all willingly conform. Once you have your banjo in G-Modal tuning you should experiment with melodies using frets two, three and open on all the strings. Almost anything you play will have that down-home, high-lonesome, settin’-on-the-old-weathered-front-porch sound. But beyond just messing-around with sawmill tuning, be aware that there are some wonderfully haunting old tunes that sit so nicely upon it. Some examples are Little Sadie, Little Willie, Cluck Old Hen, Clinch Mountain Backstep, Kitchen Girl, Shady Grove and The Cuckoo. So, be brave and try re-tuning your banjo to G-Modal so you can play some, mountain-minor tunes in the old-time “sawmill” tuning. And, of course, stay tuned.

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the Los Angeles old-time & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and 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.
named Gustav Clauss, who moved to Peloponneseus in the south of Greece. His delicious wines were the beginning of the Claus Winery founded in 1850. Gustav loved a girl who picked grapes in his vineyard, and when she became sick and died, he named a wine after her. This wine became known, meaning “black” for the grape it’s made from, and “daphne” for the girl’s name. The only authentic kind is the label Achaia-Claus Mavrodaphne.

The national drink of Greece is ouzo, an anise-flavored, clear liqueur which turns the white when mixed with water. Besides anise, it can be flavored with various herbs, spices, and syrups such as saffron, cloves, mint, fennel, cinnamon, and lime blossoms. Men spend the afternoon hours in the ouzeries visiting and sipping ouzo while nibbling mezez, and talking endlessly. Women still tend to stay home.

Fifty percent of the people live in Athens, and the historic center of town is the Plaka. Here you can find various places for food and drink. Canopied lunch stands sell Greek salad, pita sandwiches, stuffed tomatoes and peppers, and grilled souvlaki. Rice pudding, called rizogalo, is elevated to a heavenly dish with butter and egg yolks, and can be bought on the street. Throughout the day men go to the kafenion, the outdoor cafes, to drink coffee, read the paper, play checkers and cards, and, of course, to converse. Greek and Turkish coffee is the same thing, but it’s probably not a good idea to call it Turkish coffee when in Greece. On a hot day, people drink “iced Nes,” which is instant Nescafe with canned milk and ice.

The family restaurants are tavernas, where Greeks gather for dinner around 10 p.m. If you go earlier you will be eating alone, or may find the waiters eating in a corner. You may go into the kitchen and look into the pots to see what you’d like to order. It’s amazing that the food has been cooked in the morning, and isn’t kept very hot by our standards, but no one ever seems to get sick. Meat is often cooked with tomato paste and cinnamon, wrapped in a circle like a bird’s nest, which holds in the heat and creates a sweeter wine.

The warmth of a Greekian summer day is reflected in its people. They are a gregarious group, and gathering in a talk is almost like eating and drinking. We have nothing here that approximates the tavernas and other meeting places. If you are lucky enough to visit Greece, you will find that the people are extremely outgoing. In the smaller towns they are especially curious about tourists, and may ask you many personal questions about your life, such as how much money you make, how many children you have, and why you don’t have more. The Greek words for “stranger” and “friend” have the same root. So welcome to Greece, whoever you may be.

In 2002, Fron Heller retired as a social worker. Now she is attempting to find time for her many interests: writing, attending festivals, playing old-time music and studying art. She also enjoys traveling and sharing life in general with her husband Bill Mason.
The chief alternative to soundalike pop radio? It’s the web. That’s true for folk fans and other music lovers who have little patience with mainstream commercial music.

Granted, most good music programming originates as community or college-based public radio. Nowadays, that’s all universally available on the “net. There is a western music or cowboy radio if there’s a community or college that wants it. The web is cluttered, so any search is daunting. Post something once, and it remains forever. Schedules change, but once a presence reigns. Shows come and go. A URL to a streaming radio station is a near-universal reference. It’s a search for discovery and a much better weekday eclectic mix than you’ll find in L.A. distribution area, but your computer can access all shows, from far and near, bringing you great original music by revered and new artists alike.

The web is cluttered, so any search is daunting. Post something once, and it remains forever. Schedules change, but once a presence reigns. Shows come and go. A URL to a streaming radio station is a near-universal reference. It’s a search for discovery and a much better weekday eclectic mix than you’ll find in L.A. distribution area, but your computer can access all shows, from far and near, bringing you great original music by revered and new artists alike.

Replay Radio (www.applian.com/replay-radio.)

TIED TO THE TRACKS
BY LARRY WINES

FOLK, AMERICANA RADIO ON THE WEB

www.kcpr.org – L.A.’s Pacifica radio station. Ben Elder’s “Wildwood Flower” is bluegrass-oriented folk, Saturday, 6-8am. Howard and Roz Larmant’s “FolkScene,” in its 37th year, is Sunday, 7-9pm, with hour-long in-studio performances by famous artists and new talent.

www.kfpa.org – A Pacifica radio station with a full block of folk, roots and country programming on Sundays. Begins at 11am and features “folk and acoustic “Across the Great Divide; Americana and alt-country “America’s Back 40,” 1pm, and excellent traditional programming Sundays, roots and classic country at 3pm with either “Pig in a Pen” or “Panhandle Country.”

www.kpcc.org – Garrison Keillor’s “A Prairie Home Companion” is Pasadena City College-based NPR station’s sole surviving music show. Live Saturday, 3pm, rebroadcast Saturday at 6pm, Sunday at 11am. (More options at www.phc.mpr.org.)

www.kucr.org – UC Riverside’s station has “Blue Mood,” classic, traditional, roots music, Tuesday, 3-6pm; “Midnight Special,” described as, “folk & show Tunes with a sense of humor,” Friday 9-11am; followed by the even more unusual “Undercurrent,” bringing indie, folk, twee, and social justice issues. Most of their programming is hip hop.

www.wmec.org – 1270 AM commercial station has “Watusi Radio,” a roots / alt-country / rock show, Sundays, 11am-1pm.

www.kwmr.org – From Nevada City, near Sacramento. Folk shows, 10am-noon Wednesday and Friday; Americana variety, 2-4pm Thursday; Saturday brings folk and acoustic 7-10am, bluegrass, 10am-noon, Cajun/zydeco and Dylan, alternate Sundays 7-8pm; Sunday has acoustic variety 7-9pm; blues, honky-tonk, swing and modern alt-country.

www.mlhb.org – L.A.’s NPR station has the long running, 6am Saturday “Hillbilly at Harvard” show, with roots and classic country.

www.widr.org – The radio station of Western Michigan University in Kalamazoo offers “The Outhouse,” an alt-country show, 7am Sunday.

www.msu.edu/user/depolo (also at www .impact89fm.org) – from Michigan State University. Progressive torch and swing show, Tuesdays, 5-9pm, is great alt-country / roots, but their web stream is often down. Station manager is working to solve that.

www.wnmr.org – Northwestern University’s radio station. Sunday show at 8am, and excellent alt-country and roots show called “Southbound Train.” Check site often; show schedules change seasonally.

www.kexp.org – University of Washington’s radio station at 90.3 FM, is great alt-country / roots, but their web stream is often down. Station manager is working to solve that.

www.kexp.org – University of Washington’s radio station at 90.3 FM, is great alt-country / roots, but their web stream is often down. Station manager is working to solve that.
SEARCHING FOR ALIENS WITH DAVID LINDLEY

BY KATHLEEN HERD MASSER

S
omewhere below the trill when Derek Trucks, the lead guitarist for the Allman Brothers Band, mentioned the song of the long-eared owl, and the occasional growl of a mountain lion, the collective memory of Tung-a Canyon hums with a more secular beat: the echoes of minstrels who have wandered its pathways. A peca from Neil Young's scarred Martin D-18 gives way to an Earl Collins fiddle riff, overlaying a Woody Guthrie chant edged with campfire smoke and sorrow.

Flitting through this ethereal soundtrack, like the spirit of a Tongva raconteur, is the legendary duel that took place on a Tongva mountain top. The judge was John Henry as the tiebreaker. Taj Mahal went first, serving up the standard as a lively calypso. Lindley followed with a fiery flamenco and was declared the winner.

Forty years later, Lindley still has one of the instruments that helped him make banjo history. “It’s a Vega Little Wonder post,” he says, “with a Gibson ball bearing tone ring in it that was put together by Walt Pittman. The neck was made by Tom Norwood from Brazilian rosewood. The last time I played it was about five years ago.”

A Cole’s Eclipse Electric that also saw action at Topanga didn’t fare as well. “It’s the fanciest banjo ever made, everything is carved or inlaid. I had to sell it for $150 to pay the rent.

There’s one, there’s no shortage of things in Lindley’s life. He’s vague on the exact number (“I have absolutely no idea”), but has his favorites, including some he doesn’t leave home without.

“Right now,” he reveals, “it’s the Najarian oud. But there are others. There’s one in style Hawaiian guitar made by Manzanita Guitars in Germany that’s a good candidate. I also have a saz made by David Dart and a pair of Hawaiian guitars made by Paddy Burgin from New Zealand that are candidates. But I have many others that qualify as well. It depends what I’m leaving home to do.

“Sometimes I get a very clear signal of what’s needed – or what I think is needed. On other people’s songs, they usually tell me what they want, but I make suggestions all the time. For my own songs, I choose what sounds good and carries the song along. Or else I start playing an instrument and see what song pops up on the radar screen. Sometimes, it’s like searching for aliens.”

The search started under a piano, when David was a young boy. His uncle was a concert pianist whose quartet rehearsed at the Lindley home. Still short enough to stand upright under the piano, Lindley would position his head right under the soundboard, where the sound, he says, “literally went into me.”

The sound that eventually came back out has been described as everything from “melodic” and “pure musicianship” to “bluegrass-meets-Paganini” and “roots-oriented stew.” One reviewer likened Little Sadie (from the Twango Bango III CD) to “falafel with a side of grits.”

Somewhere between his sub-piano explorations and puberty, Lindley took up flamenco guitar. While a student at La Salle High School in Pasadena, he developed a taste in country music and would hang out at places like the Folk Music Center in Claremont and the legendary Ash Grove on Melrose Avenue. It was at the Cat’s Pajamas coffeehouse in San Diego that he met Chris Darrow. They merged their separate bands into a powerhouse bluegrass ensemble, the Mad Mountain Ramblers.

Wife Joanie (and sister of Chris Darrow) has her own recollections of those early days.

“I met Dave when he was 17 and I was 14,” she recalls. “When we were young, he carved me a banjo neck and put a banjo together for me and I took a few lessons from him. But I was a goner when I saw his lower lips move when he was playing his intelligent and funny. He would serenade me playing 12-string from the sidewalk in front of my house.”

She accompanied Lindley to some of his gigs, including Disneyland, where the Ramblers played every day on front of the mine train.

The couple moved in together in 1968, and Joanie confesses, “I really thought that Dave maybe sold his soul to the devil because he learned to play slide guitar and the fiddle so well and so fast.”

A master of world music before it had a name, Lindley founded the first world music rock band, Kaleidoscope, in the late 1960s. Darrow joined a year or so later. Jimmy Page dubbed them his favorite band of all time. (On the other hand, there was the rumor that they attracted the world’s ugliest groups.) When Kaleidoscope folded, it was hard. “I got married – which now included daughter Roseanne – moved to England where David played with blues rocker Terry Reid in venues from minor country pubs to major festivals like Glastonbury. Lindley returned to the US to spend the next decade as Jackson Browne’s lead guitarist.

Wherever he was, Lindley never stopped exploring mixing musical genres and is probably best known for his independent and highly eclectic collaborations with artists such as Henry Kaiser – which produced the Grammy-nominated World Out of Now – and Hani Naser; though he has also recorded with Bob Dylan, Rod Stewart, Iggy Pop, Linda Ronstadt, Dolly Parton, Aaron Neville, Crosby, Stills and Nash, and Warren Zevon, whose final CD was cut while Zevon was dying of cancer.

“Warren’s last project was difficult,” Lindley acknowledges. “I could see and I knew that he was not going to be with us long. So I went on from there and I’ve never been the same since. But I think that the music that we made around. It also showed me that we really don’t have all that much time here on Earth and we should make the best use of what time we do have. That’s why I’ve eliminated a lot of things I used to do that waste time so that I can do what I need to do. That’s his gift to me.”

What he gave up was pistol and rifle competition, though he still enjoys archery. “The thing about competition,” he says, “is that the more you practice the better you get. That’s the way it is with me. I used to practice silhouette rifle four days a week and in one match, I beat a world champion. It took too much time away from music so I stopped.”

Now, Lindley has more time to add to an already impressive discography. But apart from the studio sessions, you won’t find his music on Amazon. (What you will find is a book titled Where Does the Weirdness Go? It’s a discussion of quantum mechanics — written by some one of the same name.) All of his recent work is self-produced because, while his music has evolved over the years, record executives have not. Few industry types, then or now, would allow an artist of Lindley’s range and, well, quirkiness, to release a CD that doesn’t fit comfortably into the categories at the mega-music chains.

During the Kaleidoscope days, Lindley was offered a deal “guaranteed” to make the band members stars. But it meant letting someone else decide what the sound would be and even how the musicians would dress. (Imagine a world without the Prince of Polyester?)

“I don’t like dealing with record companies,” Lindley says. “They have too large a machine to feed and sometimes people get ground up in the machinery. The record companies have a system where it’s almost impossible for the musician to make any royalties unless he or she sells a lot of records. They have advertising and other costs that they have to recoup before you get paid. That means paid hardly ever.”

Lindley produces his own CDs and, until recently, his wife processed the sales, until their accountant took over the mail-order chores.

“It got too big for Joanie to handle,” Lindley admits. “Besides, she’s a visual artist – a great printmaker – and should be doing that instead of being a shipping clerk.”

Lindley spent several recent years touring with prolific percussionist Wally Ingram and just returned from a tour of Europe with Jackson Browne. In July, he’s doing a series of solo concerts in Yokohama and Tokyo.

Between engagements, Lindley will be “mastering and recording mostly one CD of a live show that was one of my best and another with my daughter Roseanne that we have to finish.”

And there might have a live CD in the works.

“Jackson and I have been recording everything, and Jackson has a great studio where we can work on it. If we get some good recordings then there will be a CD of the tour. It’s usually that simple, as if he would always be around. And it also showed me that we really don’t have all that much time here on Earth and we should make the best use of what time we do have. That’s why I’ve eliminated a lot of things I used to do that waste time so that I can do what I need to do. That’s his gift to me.”

For information on tour dates, to purchase a CD or to learn more about David Lindley and his music, visit the artist’s website at www.davidlindley.com.

Kathleen Masser is a freelance writer and photographer based in Santa Monica.
Mister guitarist/songwriter/composer John Fahey was born in a different world - rock and roll hadn’t been invented yet, “youth culture” was not a phrase in heavy use, and solo guitarists were rare, and almost non-existent in popular culture. So how does he manage to do nothing less create the benchmark for an entire style of guitar playing that is still prevalent 50 years later? And specifically, how did he do it without much commercial (or even in his lifetime, critical) success? Yet it would be hard to argue that with Blind Joe Death, released in 1959 before adventurous, eclectic guitar playing was a glaem in the eye of the Martin Carthy, Bert Jansch and Ry Cooder of the world, he did just that. Maybe because they were other guitar players, songwriters, composers and musicians were listening. You’d have to give props to Django Reinhardt, Charlie Christian (the first electric guitar hero) and Andres Segovia, but he is arguably right up there with Jimi Hendrix as the most influential guitarist ever, if only for listening to music from all over the world before that was a trendy thing to do, and taking cues from blues masters, classical composers and jazz improvisers, he managed to combine it to create something new.

In honor of this, Vanguard records has released I Am the Resurrection - A Tribute to John Fahey. (!) I’m generally not a fan of tribute albums, but the interesting thing about this one is that the artists paying tribute are from a diverse collection of like-minded blues and world music players, but also modern songwriters and alternative rock heroes. All admirably refrain from bringing their own egos to the proceedings, instead paying tribute to his compositions without slavishly copying them. Songwriter Sufjan Stevens blends a variety of instruments including recorder, flute and oboe in a rich version of Variation on ‘Commemorative Transfiguration & Communion at Magruder Park’. Underwood hero Devendra Banhart shows what he’s learning from Charlie Christian on Sigo River Blues, a laid back Blind Joe Death, in which the combination of airyness and intensity that’s a hallmark of Banhart’s own recordings was already inherent. Sonic Youth guitarist Lee Ranaldo probably goes further out on a limb than anyone else, using found sounds, wordless melodies and a combination of electric and acoustic guitars on The Singing Bridge of Memphis, Tennessee, but even there the playing owes much more to Fahey than it does to Ranaldo’s noisy band. Prodigy singer-songwriter M. Ward plays some very aggressive electric guitar on Bean Vine Blues #2, which has an almost ragtime feel, evoking some of the lessons Fahey learned from the compositions of Scott Joplin. It would be very easy to go track-by-track, all manage to pay tribute by bringing their own ideas and styles to the compositions rather than slavishly copying them. Vanguard recording artist Peter Case and a bay area supergroup formed just for this purpose, Immerglick, Kaphan, Krammenacher & Hanes, are also featured.

Re-called simultaneously, Fahey’s own The Yellow Princess (his 8th album, originally released in 1967), shows off his incredible fingerpicking ability, sounding, as do most of his recordings, as if many ideas were bursting forth at once. His playing is hard to describe to those who haven’t heard it - there’s complex, multi-layered harmonics going on most of the time, but is abrupt changes of mode and bits of dissonance, at least in terms of western scales, that nonetheless retain sensitivity and beauty. The tempos range from lugubriously slow to frenetic, but all feature remarkable two-handed (at times it sounds like three or four) technique. His slide guitar technique is also second to none. There are echoes of blues, Arabic scales, deep melodicism, moments of Zen-like simplicity, and Fahey himself also using backing harmonica, bits of electric guitar and harmonica, and even haunting whistling on one track. While he could show off plenty of technique, lots of the playing here is deceptive simply, getting the most in out of the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

It’s too bad that this has to come a few years after Fahey’s death - especially after never really got to reap the benefits financially, or indeed emotionally, in his troubled life. But wherever he is, if you believe in such things, he’s smiling down on the proceedings, and giving his nod of approval, and maybe even thinking “I’m glad somebody finally gets it.”

On-going Storytelling Events

ON-GOING STORYTELLING EVENTS

MUSEUM OF HISTOIRE

CORNUCOPIA: STORYTELLING & ART

Fridays: 7:30 pm - Not for children
Acros Without Stude
301 North Washington
83- R- Reconstructed mammalian - 83-506-3900

LONG BEACH COMMUNITY

STORYTELLERS

Sundays: 10:00 am - Free storytelling in Spanish on alternating Saturdays. S.S. Summit Center Library Storytelling Group
1140 Long Beach, North Hills
83-439-4242

ORANGE COUNTY

COSTA MESA SOUTH SIDE

STORYTELLING & ART

Fridays: 7:30 pm
Pecoskiana Villag
200 Fair Verde Rd - 904-490-3900

COSTA MESA NORTH SIDE

STORYTELLING & ART

Saturdays: 10:00 am
Pecoskiana Villag
200 Fair Verde Rd - 904-490-3900

LONG BEACH STORYTELLERS

Saturdays: 11:00 am
1140 Long Beach, North Hills
83-439-4242

LONG BEACH STORYTELLERS

Wednesdays: 7:00 pm
Loo Alit United Methodist Church
7950 East Willow, Long Beach
42-561-9366

FOLK WORKS

July-August 2006

Dave Sooy is a guitarist, electric bass player, a singer-songwriter, and a print journalist with over fifteen years experience. His columns feature happenings on the folk and traditional music scene both locally and internationally, with commentary on recordings, as well as live shows, and occasionally books. Please forward e-mail him at dave@sooy.com or write him c/o FolkWorks.
H O’L O A U L E’A: H U L A I N O U R M I D S T

BY AUDREY COLEMAN

The sun was setting on the balmy Friday evening before Ho‘olaule‘a ’06—participating in the event. Shadows gradually engulfed Alondra Park, the grounds for a weekend-long case of hula by hulaus (hula schools) from around Southern California. Halau members and vendors of Hawaiian were busy erecting booths, bamboo fences, and green leaves. On the immense grassy rectangle that faced the outdoor stage, a patchwork of colorful beach towels had formed and seemed longer every time I glanced in that direction. A season of overwork did not bother Auana Lilo‘nani told me they belonged to spectators who were coming out to assure themselves of a good spot when the festival opened the next morning. Now I noticed the tents of different sizes lodged among the trees further back in the park.

Such is the passion for the hula tradition to be found among Hawaiians as well as non-Hawaiian hula aficionados from San Diego to San Luis Obispo who gather each July to pay tribute to the calling card of Hawaiian culture and share the aloha spirit.

This year Southern California’s 28th Ho‘olaule‘a literally means celebration takes place on July 15-16 weekend. Always held at Alondra Park in Lawndale, the event is organized by the Hawaiian Inter-Club Council of Southern California (www.hiccs.org), which encompasses 32 organizations dedicated to preserving Hawaiian tradition. Among them are local halau, community associations, businesses, foundations, and the University of Hawaii Alumni Association.

Ho‘olaule‘a’s (pronounced HOH-lah-oo-LEH-ah) makes a wonderful introduction to the art of hula and the community that supports it. Typically, the participating halau each do a “set” of up to an hour in length, featuring various classes, from the kēiki (children) through the na wahine ‘ui (older women, known in English as “gracious ladies”). Called “the unwritten literature of Hawaii” by one early western researcher of the art, the hula repertoire encompasses love songs, tributes to the beauty of various locales and natural features of the Islands, name songs to honor particular persons or deities, and prayers to the gods and goddesses of the ancient culture.

You will see well-executed examples of the two major styles of hula at Ho‘olaule‘a. Most familiar to newcomers will be the fluid movements of the hula (literally informal or modern), which is accompanied by melodic vocals and instruments such as guitar, ukulele, bass, and steel guitar. The movements, particularly of the hands, reflect the poetry of the lyrics, which often refer to the natural beauties of the Islands. In the huge repertoire of mele (songs) used in hula auana, lyrics often contain layers of meaning: a reference to a rushing waterfall may denote romantic passion, for example.

The lesser known hula tradition, called kahiko (literally, ancient), dates back over 2,000 years and accompanies oli or chants that may relate genealogies, depict important historical events, or invoke the powers of the Hawaiian deities. The percussion accompaniment is most often the gourd drum, but other drums and implements such as ilili ili (pairs of flat stones clicked together in each hand) and pu‘ili (bamboo sticks stuck against one another) are also used. Implements are also sometimes used in hula auana. The kahiko tradition came to Hawaii’s shores with missionaries beginning in the 1820s. The new melodies and choreographic harmonies fascinated the islanders, who were eager to master them. Later, waves of immigrants, including vaqueros from Mexico and field workers from Portugal brought guitars and other string instruments to entertain themselves and share with the indigenous population. Incorporating western instruments and musical forms into their own aesthetic, the Hawaiians created a musical repertoire that is closely associated with auana style of hula. The thrilling male Islander war dance, the pa‘u o‘aha (master teachers who lead the halau) busy preparing their
dancers for performances.

Then why do those who lead the halau and organize festivals such as Ho‘olaule‘a feel an urgency about passing on their cultural legacy to new generations?

The answer lies in the largely unspoken history of Hawaii, the history that until the late 20th century never made it into textbooks used in Hawaiian schools, let alone into those used on the mainland. Though you would never guess it when you enjoy the undulating movements of a hula auana number, post-contact assaults on Hawaiian culture have left scars still felt today. In the early contact years, the same energetic New England missionaries who introduced new musical forms and brought the benefits of literacy to the Hawaiians reacted with horror to the hula. An early prominent missionary, Hiram Bingham, wrote in 1847, twenty-seven years after his arrival: “The whole arrangement and process of their old hulas were designed to promote lasciviousness and of course the practice of them could not flourish in modest communities…”*

Hula was in for a true “Hawaiian Rollercoaster Ride” (a song from Disney’s Lilo and Stitch). After the great warrior-chief and unifier of the Hawaiian Islands, HULA page 28
GUITARS, GUITARS, GUITARS

The one instrument most associated with folk music is the guitar. Although the instrument itself dates back to Renaissance times or earlier, major popularity in the United States didn’t occur until the early part of the 20th Century. By the 1920s, the guitar started to replace the tenor banjo in jazz and swing orchestras, and by the late 1930s, archtop guitars were being electrically amplified, and the small jazz guitar was irreversibly altered. But the good old acoustic guitar never completely went out of style, and the big folk scare of the late 1950s and early 1960s brought it to prominence once more. And the guitar is a great folk instrument: portable and loud.

So, do you want to play the guitar? Where do you start? Whether your ultimate goal is to bump John Mayer off the charts or just be able to play “Michael Row the Boat Ashore,” you have a similar starting place: obtaining a guitar.

It’s easy to rule out electric guitars, since unless you are Billy Bragg or Bob Dylan, the idea of playing folk music on an electric guitar is not too appealing. You can also rule out archtop guitars (these look a bit like violins and are used, primarily, for jazz.) Strive resophonic guitars from your list (National®, Dobro®, etc) unless you plan on performing folk/blues. Classical (nylon string) guitars are sometimes used in folk music, but they’re more the exception rather than the rule. So we’ve narrowed it down to a steel string acoustic guitar. Done with choices? Hardly.

The steel string acoustic comes in many sizes and flavors. If you love bluegrass music, then you’ll want to buy a dreadnaught guitar. Dreadnaught is a term used for large ships, and when larger bodied guitars started to be demanded in the 1920s and 1930s, the C.F. Martin Company used this term to describe their larger body electric guitars. However, a Jumbo guitar is often larger than a dreadnaught, but with a narrow “waist.” To add to the confusion, according to the Bluegrass Police, jumbos are not bluegrass guitars. Better take notes, this gets pretty complicated.

Smaller bodied guitars are sometimes called “folk” sized. Smaller still are “parlor” guitars, and smaller still are “travel” guitars. Still with me?

Do you love the intricate finger style guitar played by folkies like Joan Baez? The complicated finger style instrumental work done by players like Leo Kottke or John Fahey? A wider neck is nice, and some swear that a twelve string guitar played by Leo Kottke or John Fahey? A wider neck is nice, and some swear that a twelve string guitar played by...
once again we visit the question: If there are four guys on a CD photo holding banjos, mandolins, guitars and basses, is this a bluegrass recording? Well, in this case, sort of... but really a whole lot more.

The Andy Rau Band began in 1986, with Andy doing the lead vocals, banjo, guitar and songwriting. Evan Anderson brought his reputation as one of the hottest mandolin players in Southern California into the 1999 Rau Band. Nacho Aldeco and Rau met in Oaxaca City, her voice in its soft lower register tells us that in addition to her own compositions.

Rau met Larry McNally, the banjo player that replaced John Hartford on The Glen Campbell Goodtime Hour on CBS television. McNelly served as a mentor, and Rau’s banjo style developed into a distinctive blend that resulted in a style all his own. His three finger rolls during his vocal phrases are more intricate than most popular vocalists.

On cut 14, Downs returns to traditional material with Arbol de la vida – but spice of contemporary. But just because this isn’t your father’s bluegrass doesn’t mean it’s not great stuff. Perhaps the high point of the record is the title song, which does bring to mind the folk music she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions. In 2004’s Arbol de la vida, she portrayed woman as goddess, past and present, “the ones who have given to their ideals – one blood.” With voice as she related the plight of the migrant workers who pick the grapes in the High Desert, expressions.
CD REVIEWS

Artist: TOM BEGICH
Title: COOL BLUE LIGHT
Label: CRAZYWORLD RECORDS

COOL Blue Light is the latest release from the Alaska native Tom Begich, and in my opinion, is his best so far. Begich is an authentic troubadour, crisscrossing the country, playing at small venues and house concerts, and obviously gathering on a first hand basis much of the material that makes its way into his songs.

This album contains twelve tracks, eleven of which he wrote, and while he has a great voice, his songwriting is his major strength, and fortunately, unlike me, he knows better than to write “run on” sentences, which generally cause the FolkWorks editors major grief every time I do a review!

Kidding aside, this is a good all round album and very easy to listen to. Begich has managed to surround himself with a dozen highly competent musicians, who successfully round out the sound, and enhance the overall strength of the album. I especially enjoyed the title track, and also the song called Bakersfield. In fact, now that Buck Owens has passed on to that great Hee-Haw in the sky, the city of Bakersfield, may want to adopt Tom Begich, on the strength of this song. Other good songs include Charleston and To Be With You, as well as the epic Journey’s End, with words by Keith (K.P.) Liles and music by Begich.

Cool Blue Light is a well engineered and packaged product, and should bring Tom a whole lot of new fans. He’s an interesting type of guy, the sort of person that you feel you could get to know over a couple of pints in a quiet bar, and without surprisingly, is where he first met him. If it’s your good fortune to have him show up in your neck of the woods, he’s well worth the effort to go and see. On a scale of one to ten, I’d give Cool Blue Light a nine and a half.

---

Artist: THE MCKASSONS
Title: TALL TALES
Label: KALOS RECORDS

IT’S a tricky thing, playing music that’s essentially traditional-style Celtic and adding contemporary and electronic elements. Done poorly it can be a disaster, done right it’s a pleasant surprise, and done by The McKassons it’s a delightful treat. This sibling duo have found a way to make the music their own while staying true to its tradition, and one gets the feeling that if the anonymous composers of those traditional tunes could have had access to reverb and synthesizers, this is how they’d have used them.

The tunes on Tall Tales are a combination of traditional and original, with a few composed by fiddling legends like Nathaniel Gow and Scott Skinner. Ryan McKasson’s original tunes are a nice mix of traditional style and modern twist. He’s a fine fiddler, and sister Cali is a versatile and accomplished pianist.

Of the original tunes, I’m partial to Ryan’s Old Man, one with a modern feel that he wrote for a man who he used to see sitting on a bench as he walked to class. A set of traditional tunes, President Garfield’s Hornpipe / Fisher’s Hornpipe / The Scholar may be the best track on the album. Cali’s piano is brilliant on all three tunes, sounding very much like her mentor, Barbara Magoné.

The backing and guest musicians on this album are first-rate, including Steve Bauschman on guitar and Sascha Jacobsen on subtile-but-fabulous bass. Chris Caswell provides the bodhran and percussion backing. I’ve recorded with Chris myself, and there’s no finer percussion and vocals are Burtt’s alone. Sunken Fire is an unusual project, in that it mixes a rather disparate palette of influences from Celtic to African to blues to East Indian to bluegrass/roots, yet never seems to be a cobbled together Frankenstein. Quite the contrary, a bluegrass/roots/folk standard like Darling Corey evokes all the traditional influences, yet seems like one of Burtt’s own tunes. Like the rest of the project, there’s a strong African influence with his kora serving as sole accompaniment, but the African taste and roots music, as he has served as an accompanist and songwriting contributer for fingerstyle wunderkind David Jacobs-Strain. Burtt also recorded a prior CD called Travelogue that drew heavily on his experiences living and studying in Africa.

To the listener’s benefit, Burtt has called upon Harris to produce Burtt’s Sunken Forest, and Harris adds tasteful vocal support and plays guitar, djun or lap steel on several tracks. All of the rest of the music, guitars, kora, percussion and vocals are Burtt’s alone. Sunken Fire is an unusual project, in that it mixes a rather disparate palette of influences from Celtic to African to blues to East Indian to bluegrass/roots, yet never seems to be a cobbled together Frankenstein. Quite the contrary, a bluegrass/roots/folk standard like Darling Corey evokes all the traditional influences, yet seems like one of Burtt’s own tunes. Like the rest of the project, there’s a strong African influence with his kora serving as sole accompaniment, but the African taste and roots music, as he has served as an accompanist and songwriting contributor for fingerstyle wunderkind David Jacobs-Strain. Burtt also recorded a prior CD called Travelogue that drew heavily on his experiences living and studying in Africa. Burtt has mastered the 21 string kora, and has some on an astute producer.

To the listener’s benefit, Burtt has called upon Harris to produce Burtt’s Sunken Forest, and Harris adds tasteful vocal support and plays guitar, djun or lap steel on several tracks. All of the rest of the music, guitars, kora, percussion and vocals are Burtt’s alone. Sunken Fire is an unusual project, in that it mixes a rather disparate palette of influences from Celtic to African to blues to East Indian to bluegrass/roots, yet never seems to be a cobbled together Frankenstein. Quite the contrary, a bluegrass/roots/folk standard like Darling Corey evokes all the traditional influences, yet seems like one of Burtt’s own tunes. Like the rest of the project, there’s a strong African influence with his kora serving as sole accompaniment, but the African taste and roots music, as he has served as an accompanist and songwriting contributor for fingerstyle wunderkind David Jacobs-Strain. Burtt also recorded a prior CD called Travelogue that drew heavily on his experiences living and studying in Africa. Burtt has mastered the 21 string kora, and has some on an astute producer.
W
ith lively melodies, mar
inning harmonies, great
hooks, downhome sensi-
bilities and deft playing of their six
strings, Fur Dixon and Steve Werner
are a hot act. They bring high-ener-
gy old-time style with modern lyri-
cal sensibilities and a lively blue-
grass feel.

Their CD is titled, The Pearl
and the Swine. It strings together lu
minous examples of the former and
none of the latter.

The album features some of
the duo’s accomplished musician
pals who are just as likely to be playing some honky-tonk with them. Paul
Marshall, from the band, I See
Hawks In L.A. (and way back when, the Strawberry Alarm Clock) plays bass and autotarp. Cliff Wagner, of Cliff
Wagner and the Old Number 7, contributes banjo and fiddle, while John “Cromarty” McDade plays on pedal steel. Mike Sturgess—L.A.’s most successful alt-country songwriters, plays drums, and Scarlet Rivera, who’s performed with Bob Dylan, contributes her fiddle on the catchy Back Roads of Blue Skies, a Fur and Steve co-write.

But co-writes are the exception. Fur and Steve are both formidable
songwriters, and they balance their gigs with an equal number of originals by
each. They keep track, and they let you know it.

Steve, with backing laurels in 2003 before that, each had piled-
up plenty of credits. He opened for Bob Dylan. She toured with Rosie
Flores.

He’s been bandleader for still-at-1950s rockabilly stars, including Glen
Glashow, Ray Campi (who still climbs his stand-up bass like Harry
on Everest), Johnny Legend, Sonny Burgess and Tommy Sands. She made
her name in the 1980s roots/punk scene, with the Hollywood Hillbillies and
the Cramp. She’s also cited Gillian Welch, June and Mother Maybelle Carter,
Hazel Dickens and Johnny Cash as her strongest influences.

She’s lived and been part of the music scene in New York and Austin. He
made an album called Biker Campfire that’s a staple in the road-trip motor-
cycle world.

Witty writing includes hilarious prose, like that on their myspace
page (www.myspace.com/furandsteve). He’s played Europe and Japan, and
had hit across European radio that he penned for empirewide American rock-
er White teammate, now a resident of Sweden.

As formidable as the two halves, the sum is much greater. Their
harmonies are incredible. Someone said, “When they sing harmony, it’ll
raise the hairs on your arms.” In case you’re worried, you can forget Steve’s biker
world. Their songs let you generate the propulsion of your choice, from
horseback to shoe leather, or anything with an engine attached. And they
make you want to hit the open road to the first off-ramp that becomes a
winding back road.

Their pickin’ is first rate, and their songs are very California, glimpsing
the ocean from Fur’s Mulholland Highway, crossing the Ventura County
Line with her (en-route to who-knows-where) or rolling across the Mojave with Steve’s Brother Tamblewmed. It’s the spirit of the early surf songs,
carefree discovery with one you love or want to, though instrumentally like
an old-time string band. It harkens to the early days of The Dirt Band, or
today’s Old Crow Medicine Show, or acoustic Gram Parsons and the
Flying Burrito Brothers. And it’s just as much the musical sensibilities of
their long list of heroes, including Doc Watson, Ramblin’ Jack Elliott,
Townee Van Zandt, Jimmie Rodgers, Willie Nelson, the Yonder Mountain
String Band and more.

These two pay attention. They seek and embrace the influences, and
they’ll tell you things, like Fur’s reverent observation, “Gillian Welch and
Dana Rodriguez changed everything in acoustic music.” And Steve’s “Bacon
in the real day, folk singing was a hardcore deal. In the ’30s and ’40s, it
was playing in rough bars all across the country, and the boys that came out
of that were rough, tough guys.

Lyrical, that homage is present, as in Steve’s Reputation of a Rambler
(with Cliff Wagner on banjo and Paul Marshall on bass). Steve’s song,
When My Face Is Covered Over can stand alongside any Appalachian paen
to death. His very playful Right On Time, Buddy contrasts nicely with her
introspective When Will My Wandering End? and her mete culpa song, If I
Wake Up Tomorrow.

But the album’s 12 tracks deliver plenty of dance-in-the-aisles, crank-it-
up-on-the-open-road kinds of fiddle. When Fur melodically asks Where Are
We Going? Steve responds with Every Day a Different Journey, occasion-
ing more fine harmonies.

It’s all first-rate, and this CD was chosen as a member premium (along-
side Kris Kristofferson’s new CD) in the Spring 2006 KCSN pledge drive.

"R"
ich and varied… sometimes sweet, but with a lot of character… unexpectedly
spicy… nicely balanced, pleas-
antly full but complete… a long fiddle swing where the spicy notes remain,
leaving a pleasant memory…”

These phrases are taken from reviews of the single malt whiskey
of Orkney. There must be something special about the little island that
clings to the top of Scotland on the North Sea, because the same
descriptions definitely apply to the music of this Orkney-based duo.

Saltfishforty is made up of Brian Cromarty on guitar, mandola,
vocals and banjo, and Douglas Montgomery on fiddle, percussion,
cello, mandolin, guitar and vocals (whew!). Most of the tunes and
songs on Orkney Twister are written by one or both, and there is some
genuinely exciting music here.

Montgomery’s fiddling is first class, with a depth of feeling to his
playing that sometimes reminds me of my favorite Scottish-American
fiddler, John Taylor. Cromarty’s instrumental are integral parts of
the overall sound, and not just backing, and his songwriting and
vocals are first-rate.

If I have a favorite track, it may be track 3, titled threewheelin’, a set of
three tunes that blend nicely in a variety of rhythms ending with a
zippy reel written by Cromarty. As for the songs, it’s hard to choose a
favorite, but I’m a bit partial to Steve’s song When Will My Wandering End?
written from the point of view of a wife who watches her husband succumb
to the disease.

Parsons has a fondness for lyrics that tell a story, and she’s chosen some
remarkable examples for this album. The title track, written by Kieran
Halpin, features two old men sharing memories. John Condon is the story
of the youngest Allied soldier killed in the first World War, and reminds me
just a wee bit of Eric Bogle’s classic Green Fields of France. Possibly the
best “story” track is a cover of Linda Thompson’s No Telling.

There are two songs about the workers in the Wittenoom mine in
Australia, most of whom died of asbestos poisoning. It must have been
a hard choice, deciding which one to include, and I’m glad that Parsons gave
in and recorded both. Of the two, He Fades Away is the most moving lyric,
written from the point of view of a wife who watches her husband succumb
to the disease.

The liner notes add a great deal to the experience of listening to The Old
Simplicity, as Parsons has included not only the lyrics, but an account of
how she collected each of the songs. It’s only April as I write this, but you
can be sure that this CD will be on my top ten list for 2006. It’s an out-
standing collection of songs, brilliantly performed.
We live in an era when "railroad" are never uttered in the same breath. Amtrak, the sole operator of intercity passenger trains, is an unwelcome tenant on the few over-mergered corporate megagiant railroads who strive to make the passengers late and thereby kill support for the last of the stainless steel sleepers and diners and lounge cars.

Gone are the colorful names and logos of a hundred once-proud carriers. Lyrical names like Chicago, Milwaukee, St Paul & Pacific, and Denver & Rio Grande Western are lost, together with strong, simple, a torchy blues ballad. But even when she is...and logistics of a hundred once-
proud carriers. Lyrical names like Chicago, Milwaukee, St Paul & Pacific, and Denver & Rio Grande Western are lost, together with strong, simple...
CELEBRATE THE HUMAN VOICE

MOIRA SMILEY & VOCO!

BY BILLY JONAS

VOCO is the dream-band of composer/vocalist, Moira Smiley – newly arrived in Los Angeles in 2004. Picture a band that sings impassioned four-part harmony, kicks some body percussion up and melds banjo, cello and percussion. Picture vocalists so fine-tuned, so alive and banjo so funky sweet that you can’t tell what’s the instrument and what’s the voice. Then, imagine hearing ORIGINAL songs that conjure lush, heartbreaking music of the Balkans and Appalachia while cutting a new path into improvisation, physicality and vocal harmony.

Moira’s vocal melting pot.

Moira Smiley (vocals, accordion, body percussion, banjo) leads VOCO through their wild geography of original and traditional songs. She grew up singing old songs in Vermont, landed at Indiana University’s prestigious School of Music as a pianist and formed a four-woman vocal group called VIDA. VIDA achieved international acclaim in the mid-1990s, touring extensively in the US, Canada and Europe. Their earthy, ear-bending songs of the Balkans, South African freedom songs, Appalachian spirituals and originals gained praise from Billboard to Dirty Linen. Moira moved to San Francisco to sing with the premiere touring Balkan vocal ensemble, KITKA. Along the way, Irish Sean-Nos, Philip Glass, medieval polyphony and clawhammer banjo seem to have lodged themselves deep in her musical heart. (You can hear some of that on her just-released solo CD, RUÁ).

There are five members of Moira Smiley & VOCO. They represent a glorious cross-pollination. John Ballinger (banjo, vocals, percussion, clarinet) goes from guitarist for Rufus Wainwright to steel drum master, and award-winning composer for theater Jess Basta (vocals, body percussion) sang with the much-loved Chicago-based soul/ska band, The Adjustors before moving to LA. Jessica Catron (cello) plays with local favorites Nels Cline and Carla Buzulich and is nationally known in new and improvisational music (find her often at Disney Hall’s REDCAT). Christine Enns (vocals, body percussion) is a fine young jazz singer and choral conductor. Moira found two by Craigslist, two by word-of-mouth.

In mid-April 2006, VOCO has just completed a five-day recording session. Seventeen songs and surprises hum, jump and purr inside the digital bits that sit, saved inside the control room’s computer. In about 2 months, 1,000 well-wraped CDs will be arriving on the VOCO doorstep. It’s an inspired delivery – the DNA of which might be from the secret union of Bela Bartok and Emmylou Harris or The Holy Modal Rounders and Warsaw Village Band. The CD carries all the wonder and excitement of their eclectic live shows: 4 and 5 voice harmonies that careen between tender consonance and delicious dissonance. Check out the high and lonesome sweetness of their original I Live in California, then the thundering visionary swirls in their vocal arrangement of a Bartok’s Mikrokosmos piano miniature. A sinewy alchemy of cello, banjo, and percussion weaves throughout (check out the spacious and funky fabric that underlies the acoustic hip-hop tinged [Sprechstimme of] Deep Blue. Bathie in the gently lilting, soon-to-be classic original gospel waltz - Stand in that River. Then the joyride of their foot stamping, hand jiving body percussion surfaces in inspired moments throughout.

The dream-band.

So get ready. Never has the sonic spectrum been so ravished, the human voice so elevated and…celebrated! What can you do? Prepare for the world to shift a little, prepare for wonder, prepare for Moira Smiley & VOCO.

July 13 Ojai Concerts at Matilija Auditorium (with Goin’ South Band) – CD Release
July 15-16 California World Fest in Grass Valley, CA www.worldfest.net
July 20 Culver City Summer Sunset Concerts: www.culvercitymusic.org
Sept. 23 Ford Amphitheater “Synergy” with TRIP Dance Theatre www.tripdance.org

Billy Jonas is an internationally touring, acclaimed singer/songwriter and industrial re-percussionist - a one-man band whose primary instrument is the audience. He lives in Asheville, NC www.billyjonas.com

August 25 - 26 - 27
BLUEGRASS FESTIVAL

Held at the Fascinating 40-acre Outdoor ANTIQUE GAS & STEAM ENGINE MUSEUM in VISTA CA

MUSIC & FAMILY FUN!
Music Workshops
Tasty Food
Instrument Raffles
Kid’s Activities
Music & Craft Vendors

FRI 3-10 pm $12 gate / $10 adv
SAT 10-10 pm $17 gate / $15 adv
SUN 9 - 6 pm $15 gate / $13 adv
Kids 10 & under FREE with adult
Day Parking $2 at gate (no pets)

Tix and Info: www.Summergrass.net
858-679-4854

Chris Stuart & Backcountry

Plus:

117 WEST LIGHTHOUSE
THE BROMBIES with guest Bill Bryson
SECOND DELIVERY
SHERI LEE & BLUE HEART

SAVE $ ADVANCE TICKETS ON SALE NOW!
The image contains a document with various listings for music events and gatherings. It includes details such as times, locations, and types of music being featured. The document is a list of music happenings, concerts, and jams, including information on locations, dates, and times. The events range from drum circles and potlucks to regular music jams and concerts.
FOLK HAPPENINGS AT A GLANCE

Check out details by following the page references:

OGM: On-going Music - pages 16-17
OGD: On-going Dance - page 20
SE: Special Events - page 36
<table>
<thead>
<tr>
<th>Sunday</th>
<th>Monday</th>
<th>Tuesday</th>
<th>Wednesday</th>
<th>Thursday</th>
<th>Friday</th>
<th>Saturday</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td></td>
<td></td>
</tr>
<tr>
<td>KAYHANN NG LAI (SE)</td>
<td>KAYHANN NG LAI (SE)</td>
<td>KAYHANN NG LAI (SE)</td>
<td>KAYHANN NG LAI (SE)</td>
<td>KAYHANN NG LAI (SE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Shape Note (OGM)</td>
<td>Shape Note (OGM)</td>
<td>Shape Note (OGM)</td>
<td>Shape Note (OGM)</td>
<td>Shape Note (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>6</td>
<td>7</td>
<td>8</td>
<td>9</td>
<td>10</td>
<td>11</td>
<td>12</td>
</tr>
<tr>
<td>LULU AT THE WINEH! (SE)</td>
<td>LULU AT THE WINEH! (SE)</td>
<td>LULU AT THE WINEH! (SE)</td>
<td>LULU AT THE WINEH! (SE)</td>
<td>LULU AT THE WINEH! (SE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>13</td>
<td>14</td>
<td>15</td>
<td>16</td>
<td>17</td>
<td>18</td>
<td>19</td>
</tr>
<tr>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>20</td>
<td>21</td>
<td>22</td>
<td>23</td>
<td>24</td>
<td>25</td>
<td>26</td>
</tr>
<tr>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td>MEIRI AT THE WINEH! (SE)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>27</td>
<td>28</td>
<td>29</td>
<td>30</td>
<td>31</td>
<td></td>
<td></td>
</tr>
<tr>
<td>AMY MEIRI (SE)</td>
<td>AMY MEIRI (SE)</td>
<td>AMY MEIRI (SE)</td>
<td>AMY MEIRI (SE)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td>Flower (O2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td>International (O2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td>Russian (O2)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td>Irish Session (OGM)</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td>Group Singing (OGM)</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**FOK Happenings at a Glance**

Check out details by following the page references:

OGM: On-going Music - pg. 16-17
OGD: On-going Dance - pg. 20
SE: Special Events - pg. 36
FolkWorks

DREAMS & LUNATICS

For about a year now, I’ve been hammering away at a mountain of vintage musical stuff for you, bringing you treasures deep from our musical ancestry that are nearly forgotten by pop culture. I’ve been printing lists of great recordings by traditional artists, old and new. However, I tend to focus on the old. There’s a certain potency in the playing of early musicians that I can only describe as other-worldly. Although the music comes from a body of traditional folk music that was once accessible and played by large numbers of regular folk, the musicians of these classic recordings naturally outshine the rest. These old records, in turn, are inspiring a new generation of musicians that are infusing the music with new blood. Hopefully, we will see another Wade Ward or Son House rise out of this musical minority. In the meantime, we have old recordings. And I can’t forget...a ton of that heavenly hiss and crackle!!!

This brings me to the point. Yazoo Records has just released a new compilation: *The Stuff That Dreams Are Made Of*. Yazoo president/obsessive collector Richard Nevins has assembled a wondrous 2-CD compilation which claims to represent “the dead sea scrolls of collecting.” It is a campy, comic package featuring the art work of Robert Crumb, hilarious photographs, a 20-page booklet, and a sizeable wealth of background information in an attractive, oversized DVD-style case. All of this, however, is just the surface.

Nevins has compiled 46 tracks of old-time music spanning a variety of sub-genres. There is country blues, Cajun, gospel, old-time string-band music, solo fiddle, harmonica, songs and more. The common theme: They are all “super rarities and unissued gems of the 1920’s and 30’s.” They are the fruits of fanatic collectors whose obsessions we benefit from. Imagine for a moment that you have access to recordings previously believed to be missing, lost in time. Now imagine that you had access to some test print recordings that were never issued for public consumption. What if some of these recordings escaped record company ledgers and they were never known to even exist, until now? After pinching yourself, you again realize that these recordings are by some of the greatest living musicians in American music. Now you’re ready to understand the depth and beauty of the compilation.

Although some of these recordings have been issued on earlier compilations the sound quality is superior on this compilation. On the flipside, there are tracks that have never been heard before until this very release. I’ve been waiting since last year to hear the newly discovered Son House. Now you’re ready to understand the depth and beauty of the compilation. One chance in a million, right? It was there. Nevins purchased it and now we have a recording that could make a corpse dance! It features two fiddle legends: Lowe Stokes and A.A. Gray. There is also a fine recording of the Pot Lickers’ “Chicken Don’t Roost Too High,” which borders on the surreal. It features lovely twin fiddling and a smooth vocal line interspersed with a thick dose of falsetto and chicken sounds. It doesn’t get much better than that.

Along with tracks by Dennis McGee, Dock Boggs, Grayson & Whitter, Wade Ward, Andrew & Jim Baxter, Grayson County Railblasters, Geechie Wiley, the Kentucky Ramblers, and many others, Nevins reveals the varying degrees of insanity that exist in the real world of collectors. There are humorous anecdotes, photos, and articles about crazed record collectors as well as collectors of string, wishbones, 4-leaf clovers, and anything else. He pokes fun at fellow hobbyists, self reflects a bit, and even points out the tragedies that have befallen fervent collectors: divorce, bankruptcy, and even death! It is to these crackpots that we must give thanks for recovering the lost and forgotten treasures of old-time sound.

David Bragger is a Los Angeles-based instructor and player of old time fiddle and banjo music. He also photographs, films, and collects the lore of traditional artists, from puppeteers in Myanmar to fiddlers of Appalachia.
T
hey knew Alma Meier in the Pacific Palisades as “The Plant Lady” but her passions went way beyond gardening. She loved seashells, bird songs, fossils, seed-pods, hand-woven fabrics, and rocks. She loved the patterns of sand: wind-driven on dunes, locked into sandstone, and flowing out to sea with the tide. She loved wildflowers, any music you made yourself, birds’ nests, shadows cast by graceful branches, and the colors of beetles. She loved personal endeavor. She showed my English Country dance dress to all her friends and shared with me their paintings, writings, pottery and photographs. And she made no bones about what she didn’t like. If you brought her a standard vacation souvenir, she’d say, “What do I want with this? I want to see things you found yourself, the sketches you made, and your photos. What moved you? What surprised you? I want gifts that take me there.”

...that reminds me...
by Valerie Cooley

...that reminds me... that Alma’s demands for rock, photos, and shells were as much a gift for her friends as for herself. It meant that we had to open our eyes and see things in different ways and, as we did, subtle patterns and colors would emerge from the background and we’d see the gifts Alma wanted for us and for herself.

Alma was 80 when we became friends, although we’d met 30 years before in a singing group, and 102 when she died on Easter. She and her husband, Fritz, lived in a small house in the Palisades, surrounded by trees and flowers. Their real home was across the street on four lots that plunged behind Cali-Camp and the Calmont School. Google Fritz and Alma Nature Preserve (Zuniga Pond) for info.

Valerie Cooley is living in Coos Bay, Oregon. When she’s not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens, and contradances once a month. If you like the outdoors at all, go visit Alma’s pond. It’s just a short walk so take your lunch and enjoy it leisurely. Watch carefully for turtles. Look at the colors in the rocks. Listen to the red winged blackbirds sing. Take your fiddles, accordions, and guitars and play a few tunes. She’d like that.

The Folk Collection (Your Favorite Songs of the 60s Folk Era) - Ed Labowitz - elabowitz@earthlink.net

NEWS & ANNOUNCEMENTS


COMPASS RECORDS ACQUIRES PHYSICAL SALES RIGHTS TO GREEN LINNET RECORDS FROM DIGITAL MUSIC GROUP

NASHVILLE, TN (May 17, 2006) - Compass Records announces that it has purchased the physical distribution rights to the Green Linnet Records catalog and its affiliated world music label, Xenophile, from Digital Music Group Inc. In a creative arrangement with a distinctly 21st century twist, DMGI purchased the assets of Green Linnet and simultaneously closed on a deal with Compass Records for the exclusive rights to the physical sales of the Green Linnet catalogs, including the retail, website and mail order business.

SEEKING SINGER/GUITAR PLAYER

We’re looking for a singer/guitar player to replace a departing member of our group, who will be leaving after our summer gigs. We are a 60s style 3-part harmony folk trio, based in Los Angeles. Ideally, we’d like to play about 2 gigs a month, but average about one a month, mainly in the Southern California area. Although our departing member is a baritone-base, if the best candidate is a tenor, then we will shift our parts to accommodate. Most important to us is vocal ability and blend, along with a sense of humor and stage presence, rather than exceptional guitar skills. Also, knowledge of the 60s and early 70s repertoire, even if not memorized already, would be helpful.

If you live in the LA area and are interested, go to our Website at www.thefolkcollection.com. Read a bit about us, look at our upcoming and past gigs to get a sense of whom our audiences are, and listen to some samples of our music. If still interested, please email me with a few details about your interest, experience, etc.

Many thanks. The Folk Collection (Your Favorite Songs of the 60s Folk Era) - Ed Labowitz - elabowitz@earthlink.net

NEWS & ANNOUNCEMENTS


COMPASS RECORDS ACQUIRES PHYSICAL SALES RIGHTS TO GREEN LINNET RECORDS FROM DIGITAL MUSIC GROUP

NASHVILLE, TN (May 17, 2006) - Compass Records announces that it has purchased the physical distribution rights to the Green Linnet Records catalog and its affiliated world music label, Xenophile, from Digital Music Group Inc. In a creative arrangement with a distinctly 21st century twist, DMGI purchased the assets of Green Linnet and simultaneously closed on a deal with Compass Records for the exclusive rights to the physical sales of the Green Linnet catalogs, including the retail, website and mail order business.

SEEKING SINGER/GUITAR PLAYER

We’re looking for a singer/guitar player to replace a departing member of our group, who will be leaving after our summer gigs. We are a 60s style 3-part harmony folk trio, based in Los Angeles. Ideally, we’d like to play about 2 gigs a month, but average about one a month, mainly in the Southern California area. Although our departing member is a baritone-base, if the best candidate is a tenor, then we will shift our parts to accom- modate. Most important to us is vocal ability and blend, along with a sense of humor and stage presence, rather than exceptional guitar skills. Also, knowledge of the 60s and early 70s repertoire, even if not memorized already, would be helpful.

If you live in the LA area and are interested, go to our Website at www.thefolkcollection.com. Read a bit about us, look at our upcoming and past gigs to get a sense of whom our audiences are, and listen to some samples of our music. If still interested, please email me with a few details about your interest, experience, etc.

Many thanks. The Folk Collection (Your Favorite Songs of the 60s Folk Era) - Ed Labowitz - elabowitz@earthlink.net
AND NOW FOR SOMETHING COMPLETELY DIFFERENT!

I write a lot of poetry. I have won two poetry slams. You might think that winning two slams might please me, but I have decided I truly hate poetry slams and will never again participate in one. At the last slam there was a man who didn’t make it to the second round and was devastated, because he desperately wanted to read his second poem. Some of us said, “For God’s sake, just let him read his poem!” but the MC said, “Absolutely not! Rules are rules!” So I have not entered any more slams and I’ll just rely on concert audiences and publications like this one as much friendlier places to present my poems.

TO YOU AT SIX A.M.

(My cousin told me that his grown up daughter accused him of being insincere when he told her “Good Morning.” I said, “Disown her, immediately!” and proceeded to write the following:)

“Don’t say ‘Good Morning’ to me,” you declared.

“Unless you mean it!” — You are right to fear Empty language, but you must learn to look Behind our spoken rituals, words are Only the outer garments of our speech For instance, take “Good Morning”—we reach for These words when we awaken. They are like The worn out slippers and the old bathrobe We can’t discard, because they’re part of us. Listen: It’s dawn. A woman comes downstairs And sees her love already there. She wears A ragged robe, but underneath it is Her body, glowing from latest night’s love. She says, only, “Good Morning,” but the Song Of Songs is in the sound. Listen again: “Good Morning,” says her love, and these words start All Eden flowering in her flesh. The heart Is inarticulate; we rise from sleep Wanting, some days, not to repulse but weep Words which can greet, can also curse the day. Vast volumes lurk within each thin cliché. Listen.

If I, whom you have never met, Should stand before you now, my tones would tell You how I’d passed the night, and if the dawn Had brought me back from Heaven or from Hell. Listen……. Good Morning.

MUSIC LESSON

(This poem was next to my husband’s amazing Peacock sculpture, on a past holiday calendar)

In the silent garden of Peace, a patient nightingale taught singing to a sad and harsh voiced peacock. When Spring came, the mockingbirds all sat on the wall tittering taunts in superior staccato.

“Can you sing? Can you sing yet, foolish bird?”

With shining eyes the peacock replied, “No, but I am learning to whisper.”

LINES TO A WOMAN I DISLIKE

(Suffice to say she was a very dishonest real estate agent who, many years ago, persuaded my soon to be ex-husband to forge my name on an escrow document. At the time I wrote this poem, every poem in every literary magazine contained an obscure reference to mythology. I thought I’d give it a whirl, just to be trendy.)

Had it not been Persephone, but you, Whom Pluto abducted down, deep into His kingdom, dank, dark, and devoid of light— He would not have thought once upon your needs. Offered you drink, or pomegranate seeds,

Which segues us smoothly to this column, in which I’ll share with you five of my poems. It was hard to choose from such a variety of poems, and, occasionally a song becomes a poem. I’ll return next month with a more “prosaic” column, but if you enjoy these poems, let me know and I’ll send some more your way another time soon!

But, swift, would have returned you to the earth Above him, grateful to hear Ceres sing, And eager to endure eternal Spring.

The Soul births seasons; in yours, Winter grows. Persephone lies frozen in your snows.

MY SOCKS IN THE BASKET

(Written for poet Gary Snyder, who, in an interview with Bill Moyers, compared his method of composing poems to rummaging about in the sock drawer of his mind, to see what was there that he could wear, or use. My husband declared that this would be impossible for me to do, since my socks seldom made it to the sock drawer!)

My socks are seldom in a drawer: Mostly, they wait, dumped from the dryer; Warm and unsorted. Sometimes for weeks, In a blue, plastic basket.

But, often, in the quiet night Of my disordered mind I hear a single thread of voice saying, “Surely, if I search among these strangers, I will find someone who looks just like me— My match—my mate!”

And swiftly, other voices join in and become A wailing cacophony of cotton; White and whistling snakes—my socks— Singing and seeking as I sleep.

…How else can I explain, each morning, Finding so many pairs So perfectly entwined?

SOME LINES ON LEAVETAKING

(In The Emperor’s Nightshade, by Hans Christian Anderson the dying Emperor is saved, not by the music of a jeweled mechanical bird he received as a gift, but by the healing, simple song of the plain little brown nightingale (flying free in the royal forest.) Words are the royal barrier of thought, Except to children, who deal frugally With those few syllables they have been taught. Princes and poets speak pretentiously:

I can recall a child, who, long ago Sat silently with me beneath the sky We fed the birds. She, as she rose to go Said only this, “I love you, and Goodbye.”

The Emperors of Verse grow weak and thin. The simple songs have flown beyond their reach. Our tongues are tarnished nightingales of tin, Our words, pretenders to the throne of speech.

This seems like a good place to stop. In reading over many of the poems I have written over the years, I am surprised at how many contain references to music. Actually, this should not be so surprising to me. Many of my poems become songs, and, occasionally a song becomes a poem. I’ll return next month with a more “prosaic” column, but if you enjoy these poems, let me know and I’ll send some more your way another time soon!

Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show can be heard every Saturday morning at 8:00 am on KPFK 90.7 FM. In her spare time she will be writing this column and sharing her thoughts on music and life with our readers.

UNCLE RUTHIE
The Rhymes They Are a-Changin'

BY JOEL OKIDA

While waiting for a new wave of protest songs to join the pantheon of memorable and motivating anthems that came in the 1960s, I decided, with some dubious poetic license, to liberally stretch a few of the old songs and update them for immediate consumption by the protest-challenged, the topically unaware or the plain apathetic. What’s that you say? Is that morally acceptable? Have you no shame?

Well, I look around and there are few musicians reacting to current political situations with any alacrity or alarm. Where are those lyrical dynamers that ask the questions, scold the establishment and rouse the spirit? Where are the folks to do Dylan’s Blowin’ in the Wind, God on Our Side, “The Times They Are a Changin’? Where are the Barry McGuire’s to sing songs like The Eve of Destruction?, and the Donovans to poignantly recite Universal Soldier? Is there a Pete Seeger in the house to ask Where Have All the Flowers Gone and wonder what would happen, If I had a Hammer? A quick look at the Billboard Top 100 reveals only Bruce Springsteen’s We Shall Overcome: The Seeger Sessions, as the only semi-politicized recording and gives the title song, the sole familiar cut from the Seeger catalog of popular sing-a-longs. On the horizon, Neil Young’s just released, Living with War might be the lone significant album of original songs dealing with today’s turmoil. He and his on-again-off-again cohorts, Crosby, Still, Nash and Young are gathering up, once again, for a Freedom of Speech Tour. Good for them!

But this tells us that it’s the old guard who are offended enough to go out on the road and make some money about it. Will the singing of a few Bypointed and anger-infused songs rouse the sleeping youth of today and bring back a mean gumbo and lovely walnut tortes has gotten him by. So there we have it! There is some precedent, marginal though it may be! Those songs of solidarity are just not that sacred and given the right drunk-en atmosphere, they can be non-partisan as well. Perhaps now we can allow for some slight desecration - alteration of those earthy gems of the past! Liberals bite your tongue and cringe in the corner. Conservatives... well you’re probably not reading this anyway, and young people, get wit it! To be sung in jest by some, but also seriously by some we know in the next today:

IF I HAD A HUMMER

If I had a Hummer,
I’ll fill it in the morning,
All over this land,
I’d forget about compacts,
I’ll drive swip hybrids,
I’d use up gasoline,
Forget my brothers and my sisters,
All over this land.
If I own a well,
I’d pump it in the morning,
All over this land,
I’d pump out gallons,
Forget global warming,
I’d charge prices obscene,
Forget my brothers and my sisters,
All over this land.
If I had some stock,
I’d buy it in the morning,
I’d sell it in the evening,
All over this land,
I’d stock out danger,
With insider trading.
I’d embezzle the funds
Invested by my sisters and my brothers
All over this land.
Well, I’ve got a Hummer, and I’ve got a well
And I’ve got some stock to sell
All over this land
It’s a Hummer of excess, it’s a well of “greedom”
It’s the stock that squeezed my brothers and my sisters
All over this land.
Here’s an ode to your new co-dependent

THE PHONES THEY ARE A-CHANGIN’

Come gather ‘round people Wherever you phone
And admit that the cell bills
Are not what you’re grown
And accept it that soon
You’ll be charged if you roam.
If your dime to you
Is worth savin’
And you better start textin’
And changin’ your tones
For the phones they are a-changin’.

Now the story from last year about a Republican tribute for since retired conservative, Tom DeLay. During the sing-a-long part of the evening’s festivities, the hired band ironically got the celebratory crowd to sing If I Had a Hammer! The crowd, evidently, was clueless about the origins and message of the Seeger/Lee Hays song and the blacklisting as a “Commie” that Seeger experienced for many years. Suddenly, the song was a cheery sing-a-long for 800 Republicans! I think it was Jon Stewart who said, “I think, if he knew, DeLay would have wanted to hit Seeger over the head with a hammer.” Yet, here we have it, a liberal, peace-nik anthem crashes over, however unintentional it may have been.

On the other hand, there’s the controversial “selling” of Dylan’s The Times They are a Changin’ for commercial jingle use for The Bank of Montreal, and his own Big 1 accounting firm, Coopers & Lybrand. Well, he never did like to be tied to Woodstock Nation or the peace movement or any other specific cause (save for maybe “Hurricane Carter”). For a little spending money, the Big D rented out one of the soundtracks for the civil rights era. Good for him!

So there we have it! There is some precedent, marginal though it may be! Those songs of solidarity are just not that sacred and given the right drunk-en atmosphere, they can be non-partisan as well. Perhaps now we can allow for some slight desecration - alteration of those earthy gems of the past! Liberals bite your tongue and cringe in the corner. Conservatives... well you’re probably not reading this anyway, and young people, get wit it! To be sung in jest by some, but also seriously by some we know in the next today:

If I had a Hummer,
I’d sell it in the evening,
All over this land.
And don’t peek too soon
Who still write with a pen
Come writers and critics
And don’t chime in the hall
For there’s the Photoshop spin
And there’s no tellin’ what
They are showin’.
For the people now
will see your poses as sin,
And the minds may be a-changin’.

And rattle your shorts
And your dimes they are a-janglin’.

Come mothers and fathers
Throughout the land
And don’t criticize
What you can’t understand
Your sons and your daughters
Have yet another demand
Your old phone is
Rapidly again’
Please get a new one
If it don’t fit your hand
For the styles they are a-changin’.

And don’t chirp in the doorway
Please take the call
Don’t chirp in the doorway
Don’t chime in the hall
For he that sets vibrate
And there’s no tellin’ what
They are showin’.
For the people now
will see your poses as sin,
And the minds may be a-changin’.

Come senators, congressmen
Please take the call
Don’t chip in the doorway
Don’t chime in the hall
For he that sets vibrate
Will be he who gets called
There’s a beep from outside
And they’re paging you.
It’ll soon shake your pantleg

If you’re the slow one now
You better get fast
Your model now
Will later be trashed
The reception is
Rapidly again’
And the best one now
Will later be cast
For the phones they are a-changin’.

Of course to gain some credibility, perhaps we can get FolkWorks’ own Ross Altman to sing a few of these at the next charitable event. This would require some coercion and maybe downright begging or poking him with a peace sign, but stranger things have happened. Okay, maybe we would have to resort to blackmailling him. Does anyone have any pictures of him driving a Lincoln Navigator with an NRA bumper sticker? No, okay then, Photoshop artists, get busy! I know you’ve got the time. This could be your finest hour!

If this works out, I thought of changing some other classic rock lines and a couple of other protest hits to ease the transition into this neo-non-partisan-protest-lite era. I think we could change Country Joe’s Fish

Cheer/Feel Like I’m Fixin’ to Die Rag, to suit a well known administrator and call it, Bush Cheer/Feel Like I’m Fixin’ to Lie Brag. I think you can almost finish writing the rest of these oldies yourself: Chain, chain, Cheney of Fools, Who Wrote the Book of Rope, We’re on the Eve of Obstruction, and I can almost see Jimi screaming, Fox-TP Lady. And yes, the answer, my friends, is blown on CNN.

Joel Okida is a struggling artist, struggling writer, and struggling musician. It occurs to him that this is all about the struggle. Fortunately, he did not take up acting. However, he’s not half-bad as a zydeco dancer and the ability to make a mean gumbo and lovely walnut tortes has gotten him by.
A bead and fiber show is coming to Santa Monica at Barker Hangar July 29 and 30. I was taught as a child to knit together, and I cotton on to the fact that you're just Dying to follow my Roving thoughts.

You’re Knot? Guess Alpaca bag and Weave. Somehow I Feelt My Yarn was leaving you in Stitches…but I digress...

The third annual Fabulous Fiber Fest head and fiber show is coming to Santa Monica August 18th through 20th. There will be a diverse array of vendors coming from all over the country, bringing fibers, equipment, goods and expertise in areas including spinning and weaving; quilting, African and Asian textiles, handwork, mixing, etc. Bobbin beads, molted, and bobbin lace. I spoke with the organizer, Marko Gooden (known as MK.) who also runs the online Japanese textile store, AZABU-YA and leads quilters’ tours of Japan. Before becoming a knitter, she got intrigued with spinning when she saw a woman wearing an article of clothing that impressed her and asked her about it. “Spinners” she told me, “tend to be knitters. They get to really know their materials.” Now she goes to various knitting groups to keep in touch with what knitters are interested in.

“I don’t know why I like spinning so much,” she confided, “but I fell head over heels with it. I was trying to become a weaver, but then spinning took over.” She remembered her mother’s advice – “Don’t use ‘I don’t have time’ as an excuse” - and began rising an hour earlier each morning, just to give her self uninterrupted time to spin. Her preferred method is with a spindle. “It’s like a sick sewing machine. Climate changes, you have to adjust even the fleece changes. With the spindle you will see the way it goes. The spindle is portable. I like a Turkish spindle-it goes like crazy and it’s easy to make a skein out of it.”

Mariko began putting together these Fiber Fests partly out of a dedication to “let the public start at something (they want to learn to do). I want people to feel close to what’s on display, so they can feel comfortable enough to pick up something-start quilting, spinning.” Many of the vendors will be offering make-and-take, hands-on experiences.

Quite apart from the products of spinning and bobbin lace, the tools used to produce them come in diverse aesthetically pleasing forms. For example, spindle whorls (the circular part attached to the spindle’s shaft) can be deco-rated, perforated, or fashioned from pleasing materials like cherry wood and purpleheart. There are even some made from the antlers discarded by moose that are highly touted both from aesthetic and technical standpoints.

Bobbinns for making lace are also very clever. You need a lot of them for every project, and they’re relatively inexpensive for the amount of visual interest that’s available. You can get ones that are intricately turned, made of antique bone, beaded, or carved to look like a bride and groom or an armadil-lo-it’s endless, really.

One of the vendors specializes in spinning dog hair. There’s actually a term for it. Cashmere comes from a goat, angora comes from rabbit hair, and chenigora is a fiber spun from dog hair. It apparently sheds water easily, is quite warm in cold temperatures and is reportedly very soft. Long-haired dogs like collies and samoyeds have the long and somewhat kinked enough hair to make a good fiber. Lest you were wondering about the smell (be my, I was), the fiber is deodorized with vinegar after it is wound onto a skein. I imagine that you’d get petted a lot wearing a chenigora wrap.

Quilter Keiko Goke of Japan will have an exhibition of her work and will also be there in person. Ruth B. McDowell, an internationally known quilt artist and author of quilting books, will be speaking and giving a workshop. “Sovereign Threads: Explaining the Basics and A Fabric Journey” will be teaching a multi-day workshop.

Mariko is auctioning off a quilted jacket to benefit the Search Dog Foundation in Ojai, and Saturday will feature a walkabout fashion show with MK as roving judge observing the handmade clothes, bags, shoes and hats worn by the public. Also on Saturday the group known as the “Saturday Spinners” will have a “fiber to shawl” demonstration throughout the day.

If you’re more interested in the bead aspect than the fiber, there will also be The Bead Faire in Santa Monica at Barker Hangar July 29th and 30th.

Carolyn Eddy will teach wire-wrapping, and Christi Friesen will lead workshops on modeling polymer clay sculptural focus beads and integrating semi-precious stones, guitars, etc. Each day will have a free African Herl Stitch demonstration. Signups are online at www.gemfaire.com.

Early in July you might want to check out the 29th annual Echo Park Lotus Festival. It’s scheduled to coincide with the blooming of the lotus flowers which this year will apparently be July 6th and 8th. Each year the spotlight is on a different Asian or Pacific Islander culture, and this year’s focus is the Philippines. There will be music, dance, art exhibits, food (which I’ve been told is always fabulous) and entertainment, and kids will have lots to do-there will be a children’s area for arts and crafts, music, and storytelling of the region. The Dragon Boat Races will be held both days, and the fireworks finale will be at 9:00.

FABULOUS FIBERFEST 2006

Friday and Saturday 10:00am-6:00pm, Sunday 10:00am-4:00pm
Santa Monica Civic Auditorium
1855 Main St., Santa Monica • 310-458-8551
Admission: $6.00/day ($10.00 for 3 days).
$1.00 Discount at www.thefiberfest.com • Parking: $8.00

BEAD FAIRE SANTA MONICA
July 29 and 30
Saturday 10:00am-6:00pm and Sunday 10:00am-5:00pm
Barker Hangar • 3021 Airport Ave., Santa Monica
505-252-8300 • www.gemfaire.com

ECHO PARK LOTUS FESTIVAL
July 8-9
Saturday noon to 9:00pm and Sunday noon to 8:00pm
Park Ave. between Glendale Ave. and Echo Park Blvd.
Parking: Lutheran School, 1711 W. Montana (across street Lernoyne) Echo Park Baseball Diamond, 634 Bellevue Ave.

City of Angeles Medical Center, 1711 W. Temple Street, Los Angeles

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

HISTORIC PALESTINIAN EXHIBITION OPENS AT CAFAM
JULY 16 – OCTOBER 22, 2006

T he Craft and Folk Art Museum presents Sovereign Threads: A History of Palestinian Embroidery, the first museum exhibition in Los Angeles of Palestinian embroidery and costumes. This historic exhibition addresses the struggle to sustain a cultural heritage and identity despite a displaced and fragmented society. Featured will be costumes from different villages in the regions of historic (pre-1948) Palestine including Ramallah, Jerusalem (Al Qods), Bethlehem and Galilee (Al Jalil), from the collection of Farah and Hanan Munayyer, founders of the Palestinian Heritage Foundation.

Also on display will be contemporary embroidered works that use traditional motifs adapted to modern designs, as embroidered by women in refugee camps in Lebanon. CAFAM has partnered with The Association for the Development of Palestinian Camps (INASH) to make the contemporary embroidery available for sale, with all proceeds going to support human services in Lebanese camps. Founded in Lebanon in 1969, INASH aims to improve the living conditions in the camps by creating jobs for women and preserving the Palestinian national heritage.

Costumes featured in this exhibition will focus on bridal dresses, which are prepared several years before the bride’s engagement, are worn at the wedding, and worn again throughout the marriage on ceremonial occasions. Each cluster of villages has its own style of tradition-al costume; the specific colors, stitches, and patterns in the dress easily distinguish it from those of a different region. The bridal dresses, and accompanying headpieces and jewelry, on display date from the 1860’s to the 1940’s. Textile arts have been of unique importance in the Middle East since antiquity. From the pre-biblical era and with each passing phase of history, the tradition of spinning, weaving, dyeing and embroidery has been held in high esteem.

Huguette Caland, artist and INASH co-founder, who now lives and works in her Venice, CA home studio, has been instrumental in organizing this international collaboration. “The motifs in Palestinian costumes and embroidery are some of the most beautiful in the world and have influenced textile and fashion designs for years,” Caland states. “Sovereign Threads is a testament to the power of folk art in the preservation of cultural identity. As a nation in waiting, an expression of Palestinian culture preserves not only their history, but also guarantees their future identity.”

CAFAM Director, Marko Hrushteska
Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles, CA 90036
Information: 323-937-4230 / www.cafam.org
Museum Hours: Tuesday, Wednesday, and Friday 11 am – 5 pm
Thursday 11 am – 7 pm
Saturday and Sunday 10:00 am – 6 pm
Museum Admission:
General $5.00
/Students and Senior citizens $3.00
/Members and children under 12 Free
/Free 1st Wednesday of month
Morning. Now in the twilight of his long and storied career as the dean of American folk singers, Seeger, who just turned 87, has kept that long ago promise to remain true to the song and the spirit of another than Bruce Springsteen has picked up the old guitar. It’s in good hands.

We Shall Overcome: The Seeger Sessions is the result, Springsteen’s debut album of traditional American songs. Seeger once observed that there were three ways for you to forget your troubles: a small number help you to understand your troubles; and the rare few help you to do something about your troubles. The man who was blacklisted for refusing to answer questions no American should be asked before The House Committee on Un-American Activities’ preference was clear, but he might have added a fourth that simply tell your troubles to the listener. Most of the songs on this album fall into this latter category—they were not written to make you feel better, or for self-enlightenment, or to change the world. They were written to tell a story.

And what rollicking good stories they are, with unforgettable characters like Old Dan Tucker, Jessie James and John Henry, and amazing places to visit like the Erie Canal, the wide Missouri that runs through the Shenandoah Valley like Old Dan Tucker, Jessie James and John Henry, and amazing places to go to, all around you like honey from a comb, here is your chance. I thought I knew Oh Old Dan Tucker—I can even frail it on my 1964 Pete Seeger style long neck banjo, which I learned how to play from his wonderful homemade red stapled instruction manual How To Play The Five-String Banjo. But Bruce makes it sound so different, so new—a song—it comes charging out of the chute like a bull in heat. His version of the song that José de vivre captured me and shook me as if to say, “This isn’t just another hoary old folk song, this is as exciting as Elvis was when he first stepped onto Ed Sullivan’s stage—this is pure, exuberant coming-of-age American music—so thrilling I couldn’t believe it. I thought Armstrong playing the trumpet on Basin Street in 1927, as Willie Mays catching that fly ball over his shoulder with his back to home plate in the 1954 World Series. Don’t let this album get away—you need to hear it like a kid needs to see his first baseball game, to go on her first date, to taste their first new baby.

I thought Oh Mary, Don’t You Weep, having learned Ledebely’s 12-string guitar version of it when I was 16. But she’s grown old and gray in the intervening years and hundreds of performances. This is the version a teenager sang her stuff with a seven-teen-instrument Dixieland arrangement that has just a hint of Klezmer. This must be what Ledebely meant in fact, when he spoke about “rocking Chair.”

But the unexpected highlight of the album for me is Springsteen’s reworking of the Irish anti-war song Mrs. McGrath. In this song the returning soldier has lost both his legs, and his mother is portrayed as the Cindy Sheehan of her time when she cries out at the end: All foreign wars I do proclaim/Live on blood and a mother’s pain/I’d rather have my son as he used to be/Than the King of America and his whole Navy: Those last four lines are Springsteen’s resetting of the song with local, American referents, substituting I live on blood and a mother’s pain/ for “Between Don John and the King of Spain” from the original, making this song from the 1916 Easter Uprising a powerful antiwar song in 21st century America.

Special mention should be made of writer Dave Marsh’s excellent accompanying booklet, accurately sourcing all of the songs, right down to crediting Alice Wine for recasting the gospel song Keep Your Hands On the Plow into Eyes On The Prize, and Pete Seeger, Zilphia Horton, Guy Carawan and Frank Hamilton for adapting We Shall Overcome.

There are times when a rising tide lifts all boats, and if you are hustling for bookings to keep a roof over your head, Bruce has single-handedly put folk music back on the radar screen of pop culture. You don’t have to explain what it is anymore. So when he sings Pay Me My Money Down, Oh Down, Oh Down, it makes a million, and that some of it trickles down to your local folk singer.

If Springsteen has rediscovered folk music on We Shall Overcome: The Seeger Sessions, Neil Young has reinvented the protest song on his epic album, Living With War. We’ve had folk protest songs, we’ve had folk rock protest songs, but Young turns up the heat another notch on what he calls “a metal folk protest version of Bob Dylan and Phil Ochs.” Don’t let it scare you the way it first scared me—you control the volume knob all the time, and you can play it as loud or soft as needed to protect your eardrums.

Speaking of drumming, you’ll hear plenty of them on this record, as part of what he calls “a power trio” of bass, drums and rampaging electric guitar. If this was not enough to break through the stone wall of secrecy surrounding current administrations, Young added a second protest song on his current tour that began to sound when Joshua fought the battle of Jericho and the walls came tumbling down. Still not loud enough? Young completes the arrangement with a magnificent choir of one hundred voices, which he alludes to in The Restless Consumer as a hundred voices in a hundred lands crying out for peace.

Think of these two albums—we Shall Overcome: The Seeger Sessions and Living With War—as bookends on the 1960s, all dressed up for the 21st Century. In the 1960s the fountainhead of the spirit behind both of these outstanding records, the two great movements for social change that inspired the most powerful and memorable songs, were the civil rights movement (think We Shall Overcome) and the antiwar movement (think Young’s War Deep In The Big Muddy).

Bob Dylan put them both together in his folk masterpiece Blowing In the Wind. Young and Springsteen are plowing in the same field, digging in the same time, and in each case finding something new to say and a new way of saying it.

Young’s album is one long sustained howl of protest, perhaps not coincidentally in the 50th anniversary year of Allen Ginsberg’s generation-defining poem Howl, from 1956. But unlike Ginsberg, Young’s howl is directed against one very specific target, defined in the album’s seventh song, Let’s Impeach the President, which brilliantly defines the president’s own words and voice to incriminate him, with Young’s one hundred voice choir punctuating his self-contradictory rationales for going to war with “flip...flip...before and after each one. It is masterful political theatre. That is the song that turned Neil Young’s web site—Neil’s Garage—into the Grand Central Station of antiwar protest. By the time this album was released—trying to get the first glimpse of his free streaming lyrics to learn why Fox News was calling Neil Young a traitor.

Some traitor. If they listened to the end, they would have heard Young’s entire one hundred-voice chorus singing America the Beautiful—in probably the most heartfelt performance ever recorded.

.Trackers should be made of sterner stuff. They should wear their hearts on their sleeves as Young has for thirty years—with deep and abiding affection for his adopted country. They shouldn’t spend every day doing benefit concerts for America’s forgotten and hard-hit farmers, and school benefits for disabled children, as Young does for Willie Nelson’s Farm Aid, and for the Bridge School, which his own son (who has Down’s Syndrome) attends. And they shouldn’t have voted for Ronald Reagan, which is Young’s get out of jail free card.

Truest words. This album rather sings with the died-in-the-wool patriotism of another early transplanted American—who helped start the American Revolution. That would be England’s Thomas Paine. “Summer soldiers and sunshine patriots” Paine called the chicken hawks of his time. “These are the times that try men’s souls,” he wrote, and made, a hard-and-fast distinction between loyalty to one’s government, and loyalty to his country. Pete Seeger offered to sing the Weaver’s song inspired by Tom Paine Wasn’T That a Time (by Walter Lowenfels and Lee Hays) to HUAC when he appeared before them as an unfriendly witness in 1955, but they had no interest. They wanted a canary, not a protest singer.

Like Paine, like Seeger, Neil Young is loyal to his country, even when she has been betrayed by her leaders—thus the song America the Beautiful, a song, which evokes Dylan’s Chimes of Freedom, he sees a young girl waving goodbye to her younger brother marching off to a misguided war, past The Flag of Freedom, wondering of she’ll ever see him again.

While he is marching, she is “listening to Bob Dylan in 1963.”

As we are listening now, to Neil Young and Bruce Springsteen, in 2006.

May 3, 2006—May 24, 2006
Acute postoperative pain. “Before we didn’t know if music worked. Now we know at least for acute postoperative pain that music decreases analgesic requirements and decreases pain intensity,” she said.

The following are actual song titles. Country music fans, don’t send me emails. I’m not picking on just one genre here, but it does seem that most of them are, in fact, Country gems.

For Better Or For Worse But Not For Long
How Can I Miss You When You Won’t Go Away
For Better Or For Worse But Not For Long

The American Music Conference has released its annual list of the “Best 100 Communities for Music Education in America.” Sadly, there is only one Southern California community on the entire list; the Capistrano Unified School District in San Juan Capistrano. Huge congratulations to CUSD, who placed fifteen on the list. But what a shame that here in Los Angeles, one of the entertainment centers of the world, we can’t manage to prioritize the arts in education. I’m so grateful for the public school music educators I had, but these days it seems like our government’s policy when it comes to arts education is “All Children Left Behind!”

There are things we can do… if you’re a musician, don’t overlook opportunities to play in schools and libraries. If you have old instruments, donate them to charities that will put them into the hands of school kids. Or if you want to donate money to a reputable charity, check out the Mr. Holland’s Opus Foundation, at www.mhopus.org.

Found on eBay: “For bid is this Gusty Winds Five (5) String Instrument fireplace Bellows. This has got to be one of the strangest instruments I have ever seen. You can keep your fireplace going and play music at the same time. Talk about multitasking.” Not surprisingly, this item had no bids.

According to an article in the Hindustan Times, researchers have proven in recent years that music can reduce post-surgical pain. Not only did music reduce the patients’ need for morphine-like drugs, but those patients who listened to music after surgery reported less pain than other patients who were not exposed to it.

Dr. M. Soledad Cepeda, who led the research team, said that though music therapy was only a theory before, the study helped prove that music decreases analgesic requirements and decreases pain intensity for

Here’s a collection of real answers given by students taking music class exams:

• Most authorities agree that music of antiquity was written long ago.
• Reprint means don’t do it. A reprint in the part you’d better not try to sing.
• Henry Purcell was a well-known composer few people have ever heard of.
• The principal survivor of nineteenth century opera was called pre-Madonna. (say it out loud if you don’t get it right away)
• Rock Monanoff was a famous post-romantic composer of piano concertos.


The Library (Coffee House)

A tattoo.

What Kind of Noise Annoys an Oyster
How Can I Miss You When You Won’t Go Away
For Better Or For Worse But Not For Long

TheLibrary(Coffee House)

There are things we can do… if you’re a musician, don’t overlook opportunities to play in schools and libraries. If you have old instruments, donate them to charities that will put them into the hands of school kids. Or if you want to donate money to a reputable charity, check out the Mr. Holland’s Opus Foundation, at www.mhopus.org.

Found on eBay: “Up for bid is this Gusty Winds Five (5) String Instrument Fireplace Bellows. This has got to be one of the strangest instruments I have ever seen. You can keep your fireplace going and play music at the same time. Talk about multitasking.” Not surprisingly, this item had no bids.

According to an article in the Hindustan Times, researchers have proven in recent years that music can reduce post-surgical pain. Not only did music reduce the patients’ need for morphine-like drugs, but those patients who listened to music after surgery reported less pain than other patients who were not exposed to it.

Dr. M. Soledad Cepeda, who led the research team, said that though music therapy was only a theory before, the study helped prove that music decreases analgesic requirements and decreases pain intensity for
Kamehameha I, died in 1819, his widow, Queen Ka‘ahumanu, the queen regent, embraced Christianity. Her conversion zeal led to the destruction of temples and attempts suppress hula throughout the islands. By the 1830s hula was rarely seen in areas where missions flourished. As the post-contact decades passed, dances were performed in villages, but depending on political conditions and the religious climate, the hula could be on shaky ground. Public performances for royal feasts took place, depending on the influence of the missionaries on the particular monarch. Meanwhile, many kumu hula were forced underground due to missionary pressure.

Laws were passed to limit the dance form, as a letter from a Hawaiian convert to the Hawaiian newspaper Kuokoa in 1864 attests: “Up at Kawanakakoa in Nu‘uanu Valley [Oahu], is a house where hula dancing is accompanied by drinking. There the ground is playing daily, every night throughout the year... Have these people paid for a permit allowing them to dance the hula? If not, why aren’t they arrested by the police? A police officer should guard that area, spy on and arrest those who encourage the continued hula dancing.”

The rollercoaster ride began a mighty climb in 1874, when newly elected constitutional monarch David Kalakaua lifted restrictions on public display of the old dances and encouraged the creation of new oli, mele, and hula. His championing of hula was his tribute to the Hawaiian race, which was fast being outnumbered by a foreign population due to immigration and devastating diseases that had been killing off the indigenous population by the thousands since contact. The trip King Kalakaua and his entourage took, held in Hilo on Hawaii island for the past 43 years.

With the overthrow of the Hawaiian Monarchy in 1893, the rollercoaster ride once again plummeted. Hula performance was no longer nurtured by the country’s leaders. As the United States imposed its own brand of public education on the Hawaiian nation, children were punished for speaking Hawaiian and the art of hula found no place in the schools. The revered kahiko tradition and emerging auana dance forms were passed on quietly in the country and behind closed doors in the city.

By the 1920s, mainland popular culture was having a double-edged impact on Hawaiian music and on the hula, enriching the culture in some quarters and trivializing it in others. A body of beautiful hapa haole (literally half foreign) English-language ballads became mele for newly choreographed hula auana. At the same time, the American entertainment industry, and Hawaii in particular, latched on to the hula and “modernized” it into a vehicle for exotic showgirl numbers. For decades to come, the Hollywood image of the long-haired, light-skinned curvaceous dancer with flowing movements — the Hollywood image of the long-haired, light-skinned curvaceous dancer with flowing movements — the

*Continued from page 27*

I understand the inventors of the bagpipes was inspired when he saw a man carrying an indifferent, asthmatic pig under his arm. Unfortunately, the man-made object never equaled the purity of sound achieved by the pig.

—Alfred Hitchcock

*Internet Radio: This issue’s featured internet radio site is Folk Alley, one of the longest-running and best known sites of its kind. Located at www.fokalley.com, they’re a listener-supported station that broadcasts 24 hours a day. They play a mix of traditional and contemporary folk, along with some bluegrass, Celtic and other related genres, along with special shows like their “Open Mic” night that encourages listeners to submit their own recordings. If you only listen to one internet Internet radio station, this one’s a good choice.*

**********

The Browne Sisters

**Men of Worth**

featuring Mark Romano

Linda Dewar and her band.

The Irish Beggarmen

John Taylor

plus lots of surprise guests

**A Tribute to Tony Young**

Saturday, August 26, 8:00 PM

British & Dominion Social Club

12882 Valley View St., #10-15 • Garden Grove, CA

Tickets $18 advance, $20 at the door

Mail advance tickets to


e’ Hula Mau

306 South College Avenue

with check payable to Ewe Turn Music & SASE to

Ron Young, 2617 Westminster, Alhambra, CA 91803

For info, call 626-284-7453 or email ronyoung88@earthlink.net

**********
SUPPORT FOLKWORKS DON’T WAIT FOR SOMEONE ELSE TO DO IT. FOLKWORKS DEPENDS ON YOU!

FolkWorks newspaper is free—but producing it isn’t. Production, printing, insurance, postage, telephone, office and computer supplies, transcription, web design and support are just some of the ongoing expenses.

FolkWorks has been around now for 5 years. You have come to rely on it being there as your primary source of information about new and exciting events that you would not hear about otherwise. Its extensive calendar, interviews, CD Reviews and articles about current happenings connects the diverse communities in the greater Los Angeles area.

Let us know that you want FolkWorks in your life by giving your financial support. Become a member at the highest level you can, and commit to renewing your membership to help FolkWorks continue. Below is a form to mail with your check OR join online at www.FolkWorks.org.

Do it now while it is on your mind.

THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CDS FOR MEMBER PREMIUMS. PLEASE JOIN THEM WITH YOUR SUPPORT. (SEE BELOW FOR ADDITIONAL BENEFITS)

New CD Premiums!

Carolyn Allen, Ronstadt
Dobroshock Boys, The Dobroshock Boys
Randall Bays, chef of Wshch
Cladagh, The All Girl lesbian band
Geevor, In the Oaks of Thames
Extrava Klezmer Mahaveer, Under Construction
Erik Dobschutz, Petermolchy, Jeff Fonnell, Noted
Life Downs, On Point
Ashley Miles, Flying Fire Bridges
Pat McLoughlin, A Tip of the Hat
Pat McLoughlin, The Big Dilly
Old Mother Logan, Rockaway Rat
Kristina Olsen, The Truth of a Moment
Masanga Marimba Ensemble
Mojo Hand
Tommy Makem & Seán Mac厮Griogair
Bascule

FOLKWORKS FOLK AS OF MAY, 2006

ANGEL
Annmarie
SPONSOR
Topanga Banjo & Fiddle Contest

BENEFICIARY
David & Jennifer Dempsey

PATRON
Aubyn/Douglas Biery
Friends of the Museum
Christa Busch
Ron Young/Linda Dewar
Shewin / Bonita Edelberg
Richard Ettman
Kay & Chip Gilpin
Roger Goodman / Monica White
Steve Spurgin (bass), Shawn Lane (mandolin), Jason Burleson  (banjo) and Rob Ickes (dobro).

FOLKWORKS depends on you. Become a member! Please renew your membership to help FolkWorks continue. Below is a form to mail with your check OR join online at www.FolkWorks.org.

BENEFACTOR
Babette Rothschild
Gretchen Caldwell
Norma Nordstrom
Chris Hendershot
Thomas Graham
Brian McKibbin
Melanie Nolley
Chris Naticchia
Rex Mayreis
Rex Mayreis
BANE Roberts, Ranger for Breakfast
Wkdak Tekes, Ranger for Breakfast
Wkdak Tekes, Bohemian Squire
Yerdle Reuse Ensemble, Team of Life
Yerdle Reuse Ensemble, Under the Blue Moon

FOLKWORKS DEPENDS ON YOU!

Let us know that you want FolkWorks in your life by giving your financial support. Become a member at the highest level you can, and commit to renewing your membership to help FolkWorks continue. Below is a form to mail with your check OR join online at www.FolkWorks.org.

California and Blue Highway Headline Summergrass

IN SAN DIEGO AUGUST 25-27, 2006

California and Blue Highway, two highly-acclaimed bluegrass bands, will be the headliners at this year’s Summergrass San Diego Bluegrass Music Festival. happening August 25 — 27, 2006 at the Antique Gas & Steam Engine Museum in Vista, CA.

California is reuniting for this fourth annual festival and their appearance is sure to be a milestone event. This band, a stellar band was legendary from 1990 to 1996 when they were together full-time. The band members are all bluegrass icons: Byron Berline (fiddle), Dan Cary (guitar), John Hickman(banjo), John Moore (mandolin) and Steve Spurgin (bass). Also at Summergrass will be Blue Highway, world-class bluegrass band straight from the heart of Nashville. They are the long-time one of the top touring national bands from back East: Tim Stafford (guitar), Wayne Taylor (bass), Shawn Lane (mandolin), Jason Burleson (banjo) and Rob Ickes (dobro).

Loaded with heavyweight songwriting talent in Taylor, Stafford, and Lane, the band's prestigious

CA Menu

BENEFICIARY: David & Jennifer Dempsey

SPONSORS: Topanga Banjo & Fiddle Contest

BENEFACTOR: Babette Rothschild

GUEST ARTISTS:

California and Blue Highway

Anchored in the music of their native Southern California and Blue Highway is a testament to the timeless spirit and musical tradition of the American Bluegrass scene. Since their inception in 1990, they have earned a reputation as one of the finest Bluegrass bands in the country. They have shared the stage with some of the greatest bluegrass artists of all time, including Doc Watson, Bill Monroe, and the Stanley Brothers. Their music is a fusion of traditional bluegrass with the sounds of their home state, with a focus on the rich heritage of Southern California music. Their repertoire includes original songs and traditional bluegrass standards, showcasing their expertise with instruments such as the mandolin, banjo, and fiddle. With a career spanning two decades, California and Blue Highway continues to capture the essence of the American Bluegrass tradition, delivering a performance that is both a celebration of the past and a vibrant expression of the present. 

_load your premium CD gift

1st Choice: __________________ 2nd Choice: __________________

$25 — Friend
Benefits above PLUS 
Route to the concerts annually
$50 — Sponsor
Benefits above PLUS UPGRADE
2 tickets to one concert annually
$100 — Patron
Benefits above PLUS UPGRADE
1st choice
$200 — Benefactor
Benefits above PLUS UPGRADE
2 tickets to one concert annually
$500 — Sponsor
Benefits above PLUS UPGRADE
1st choice
$1,000 — Angel
Benefits above PLUS UPGRADE
2 tickets to one concert annually

SELECT YOUR PREMIUM CD GIFT

1st Choice: __________________ 2nd Choice: __________________

$250 — Bluegrass
Benefits above PLUS
$50 — Sponsor
Benefits above PLUS UPGRADE
2 tickets to one concert annually
$100 — Patron
Benefits above PLUS UPGRADE
1st choice
$200 — Benefactor
Benefits above PLUS UPGRADE
2 tickets to one concert annually
$500 — Sponsor
Benefits above PLUS UPGRADE
1st choice
$1,000 — Angel
Benefits above PLUS UPGRADE
2 tickets to one concert annually

50th (birthdays, anniversaries, special occasion)

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16

16
I’ve just been listening to Mike Harding’s folk music show on BBC Radio 2. This week’s show has a really interesting feature. Harding got some of the best traditional musicians in England to do all new versions of all of the songs from the Beatles’ Rubber Soul album. On the show a snippet of the original song by the Beatles is played and then the all new version.

Waterson/Carthy, June Tabor and Martin Simpson are just a few of the performers doing these classic pop masterpieces.

Just go to www.BBC.co.uk/radio. Then click on the link for more On Radio 2, scroll down to Folk and Country and then to Mike Harding to listen. The show is archived for a week. There are lots of folk, roots and world music shows on the BBC. World Routes, Travelling Folk with Archie Fisher and Andy Kershaw are good ones to listen to.

- Michael McKenna

[Editor’s note: Below is in response to a query about how Michael finds out information—oftentimes sometimes before FolkWorks does! If you are a folk/trad music archaeologist, please send us your story on your diggin’s.]

I guess I just get my info from the usual sources. I’d bought Kekele’s new CD and remember there was a mention on the fund raising mailing from GP so I just Googled to find out their tour dates. I usually get my first info about world music groups from fROOTS magazine from England. It is my favorite music publication. I also subscribe to Songlines, also from England, and Global Rhythm magazines. Neither are as well written as fROOTS or as informative but both include sampler CDs in each edition whereas fROOTS includes CDs only twice a year. Besides the magazines, I often hear new artists or new CDs by veteran performers online from the BBC. My favorite world music shows are both on BBC Radio 3: Andy Kershaw and World Routes with Lucy Duran. A lot of times I tape the shows off of my computer at work and play them on my tape deck in my car. By the way, the BBC just had the world music awards program that is now available in both audio and video on the web. Each of the winners, except Ry Cooder, performed at the ceremony. My favorite is Fanfare Ciocarlia a Gypsy brass band from Romania. You can quote any of this info. If I ever get the time to write a real article for you guys it would be about going to folk and world music festivals and concerts around the world.

- Michael

Our Readers are Listening to...

Tied to the Tracks with Larry Wines - Sat 6 am
Twang with Cowboy Nick - Sat 10 am
Noche De Ronda with Betto Arcos - Sat 9 pm
Bluegrass Etc., with Frank Hoppe - Sun 6 pm
Tangled Roots with Pat Baker - Sun 4 pm
Down Home with Chuck Taggart - Thur 7 pm

Reward TUNE IN TO. KCSN
88.5 FM
Arts & Roots Radio
www.kcsn.org
I just met Hickerson, not so long ago, and it was a rare privilege to spend some time with a man who has made sure that this library is your library, that your nation’s folk heritage is not lost to posterity. It was a joy to talk with Joe Hickerson about his work, his passion for collecting folk music, and his tireless efforts to preserve this important cultural legacy.

Joe Hickerson: Songcatcher in the Rye

BY R.D. ALTMAN

If you really want to hear about it, the first thing you’ll probably want to know is where he was born and what his lousy childhood was like, and how his parents were occupied and all before they had him, and all that David Copperfield kind of crap. But I don’t feel like going into it, if you want to know the truth.

For thirty-five years folk singer and folklorist Joe Hickerson was the Librarian and Director of the Folk Music Archives at the Library of Congress, who, during the 1930s, through the championing of Leadbelly and Woody Guthrie, put the Archives on the map of American popular culture, and Robert W. Gordon, who created them in 1928. Gordon is Hickerson’s hero, said Joe, because he first recognized the importance of folk music to our national life, at a time when early field collectors like John Lomax couldn’t even persuade his English Department at the University of Texas in Austin to help subsidize his project. After all those years he remained cowboys and the Southwesterners. All they could say was, “Life is a game boy. Life is a game that one plays according to the rules.” That killed me.

Hickerson retired from the Archives in 1998, and now describes himself as a “vintage pre-plugged paleo-audiotape folksonger, and songfinder,” whose clients have included the likes of T. Bone Burnett, the music arranger and producer of O Brother: Where Art Thou?, who hired Joe to track down all the old African-American recordings of the songs in the depression-era movie that returned American traditional music to commercial radio and the pop charts. One of those songs, said Joe, was a real puzzler—Down in the River to Pray. Hickerson spent the better part of a year to determine that his first guess was wrong—all the other versions of the song he could find were entitled, Down in the Valley to Pray. The movie version was errant, and a true find. No kidding.

Hickerson got his start in 1957 at Oberlin College in Ohio, home of one of the first multidisciplinary studies on the Underground Railroad, where he organized a group called The Folksmiths. They recorded one album, including the first recording of Kumbaya, still in print and now available on CD through Joe’s web site. Later on he would record for both Folkways and Folk Legacy, the small but premiere label in Sharon, Connecticut founded by Sandy and Caroline Paton, the source of many fine recordings by Gordon Bok, Ed Trickett, Annie Muir and Joe Hickerson.

I’m not going to tell you his whole goddamn biography or anything. I’ll just tell you about this madman stuff that happened in 1960, when Pete Seeger came to Oberlin with a brand new antiracism song he had just finished (or so he thought) writing, inspired by a passage in a modern Russian novel. It had only three verses, and when Pete left town Joe kept on singing it at campus hoots, but since it was kind of short, Joe found himself repeating the verses several times over to make it last longer. No kidding.

Finally, he got tired of repeating those verses and wondered if he couldn’t add a couple more verses of his own, which (as everyone who knows the song will tell you) is not a very realistic thing to do. He thought the song fell flat, to the last poignant image of the graveyard covered with flowers. I mean who wants flowers when you’re dead? Nobody.

Peter, Paul and Mary, the Kingston Trio and Peter, Paul and Mary, recorded, and everyone since then. So when he wasn’t finding and preserving old songs, Joe had a hand in creating one of the goddamn classics of modern folk music. No kidding.

I caught up with Hickerson at my old Alma Mater, UCLA, where he came to deliver a talk to the Department of Ethnomusicology entitled, fit-tingly enough, O Brother: Where Have All the Songcatchers Gone? In one resonant phrase he captured some of his best memories—completing Pete’s masterwork, working on a modern Oscar-winning movie, and being a mem-ber of the few genuine remaining folk song collectors—or songcatchers as they often referred to themselves. In that role Joe passed around a lovely picture of his younger self, curled over an old reel-to-reel tape recording machine to catch the songs of a great Virginia blues man, John Jackson. The picture was published in the November 1975 issue of National Geographic, as a part of a tribute to the Library of Congress Folk Music Archives.

Readers of FolkWorks should be aware that this library is your library, and the Folk Music Archives are your archives. That’s why I still recall with fondness the care and exactitude Joe put into his job when I wrote to him that I needed some information on the back-ground of a Leadbelly song. I got a letter back—I really did—not from some lowly staff member, but from the Head of the Archives himself, with more information than I thought existed. They are there to serve the public and if you have questions about the musical traditions you care about, they will help you find the answers. And all it will cost you is 39 cents in postage.

Joe came to UCLA, a couple of days before he was scheduled to give a local House Concert at Marie Poll’s, to address both students and faculty on the tireless and amazing women who went out into the lonely hills and val-leys of Appalachia, the logging camps of upper New York State, and the green mountains of Vermont, in search of our nation’s folk her-eitage. Such women as Dorothy Scarborough, Helen Creighton, and Olive Dame Campbell were the real-life mod-els on which the movie The Songcatcher was based. It followed a fic-tional woman into the mountains of West Virginia and Kentucky—decades before Jean Ritchie brought her family’s songs down from the mountains, determined to find those songs before they disappeared.

Joe made me feel like what I have to do, I have to catch every song if they start to go over the cliff—I mean if they’re running and they don’t look where they’re going. I have to come out from somewhere and catch them. That’s all I’d do all day. I’d just be the songcatcher in the rye and all. I know it’s crazy.

These women, who Joe brought fully alive through his personally pre pared CD with some highlights of their many collecting trips, had to over-come the mistrust of their informants as well as the indifference of their aca-demic peers to begin to document the musical treasures of America that were still a long ways from being accepted as even respectable let alone important or worth the attention of music producers, librarians and profes-sors of popular culture. Girls. Jesus Christ. They traveled on dirt roads, and sometimes on the way for folk singers like Joe Hickerson, who, after thirty-five years at The Library of Congress, is now taking his show on the road. It was a rare privilege to spend some time with a man who has made sure that this great tradition will be passed on to a new generation. God, I wish you could have been there. If you want to get in touch with this ambassador of good will for American folk music you can reach Joe on-line at www.joehickerson.com: No kidding.

That’s all I’m going to tell about. I could probably tell you about what I did after I went home, and how I got sick and all, and what school I’m sup-posed to go to next fall, after I get out of here, but I don’t feel like it. I real-ly don’t. That stuff doesn’t interest me too much right now. B.D. asked me what I thought about all this stuff I just finished telling you about. I didn’t know what to say. If you want to know the truth, I don’t know what I think about it. About all I know is, I sort of miss everybody I talked about. Don’t ever tell anybody anything. If you do, you start missing everybody.

Editor’s note:

A persistent mystery has surrounded R.D. Altman since he published his last book—91/2 Stories—40 years ago. This is his first published work since then. A virtual recluse, he has no known address, does not do book signings or talk shows, and is rarely seen in public. However, our regular columnist Ross Altman is reputed to be his literary executor, and will be happy to reply to all queries. He can be reached at greygoose@msn.com.
Name: __________________________________________________________
Address: ________________________________________________________
City: _______________________ State: _____ Zip: ____________
Phone: ____________________ Email: ______________________________

FolkWorks wants to know how effectively we’re serving the communi-
ty. Please take a moment to complete the following survey and return it
to FolkWorks PO Box 55051, Sherman Oaks, CA 91413. Everyone who
returns a completed survey will be automatically entered into a drawing
to win CDs, concert tickets and one-year subscriptions to
FolkWorks. Announcements will be made in the September/October issue!

1. _____________________________________________________________
2. _____________________________________________________________
3. _____________________________________________________________

Which group describes your annual family income?

☐ Under $15,000 ☐ $15,000-$29,999 ☐ $30,000-$49,999
☐ $50,000-$74,999 ☐ $75,000-$100,000 ☐ $100,000 and over

Highest level of education:

☐ Some high school ☐ High school Graduate ☐ Some college
☐ College Degree ☐ Post Graduate work ☐ Post Graduate degree

The cultural heritage with which I most closely identify is

☐ African American (please specify) ☐ European American (please specify)
☐ Latino (please specify) ☐ Asian (please specify)
☐ Native American (please specify) ☐ Middle Eastern (please specify)
☐ Multi-cultural (please specify)

Other hobbies I enjoy are:

1. _____________________________________________________________
2. _____________________________________________________________
3. _____________________________________________________________

Other comments __________________________________________________

GIVE US YOUR OPINION... AND WIN A PRIZE
TIGERS & JAGUARS: LA’s Asian-Latino Art Phenomenon
JUNE 30 THROUGH SEPTEMBER 3, 2006

April 11, 2006 – The pioneering exhibition Tigers and Jaguars: LA’s Asian-Latino Art Phenomenon opens on June 30, 2006 at the Craft and Folk Art Museum (CAFAM). Developed in collaboration with the Latino Museum of History, Art and Culture and CAFAM, Tigers and Jaguars examines the relationship and interaction between Asian and Latino communities through the expression of art and music. This exhibition will feature local artists such as Chaz Bojorquez, Richard Duarte and Bari Kumar, who have forged this uniquely Los Angeles-based phenomenon.

Tigers and Jaguars explores the evolution of cross-cultural, grass-roots experiences that occur between Latino and Asian communities. The artists included in this exhibition do not forsake their cultural traditions. Rather, they explore the meshing of ethnicity in development of visual and sonic hybrids by intermingling symbols and iconography from both Asian and Latino cultures. Curator Kathy Gallegos points out, “In an increasingly globalized world, these artists share a desire to bridge cultural borders and to create new multicultural modes of artistic expressions.”

CAFAM is excited to host this unique exhibition that combines the sensibilities of two striking cultural communities. The resulting artwork represents the influence of diversity that occurs daily in our city, and this is an important exhibition for all Angelenos to see,” says Maryna Hrushetska, Executive Director of CAFAM.

Tigers and Jaguars: LA’s Asian-Latino Art Phenomenon is curated by Kathy Gallegos of Avenue 50 Studio, Inc. The exhibition will be on view from June 30 to September 3, 2006. An opening reception for members and VIPs will be held on Thursday, June 29, 2006 from 6pm to 8pm.

MUSEUM INFORMATION:
Craft and Folk Art Museum
5814 Wilshire Boulevard, Los Angeles, CA 90036
Information: 323-937-4230 / www.cafam.org
Museum Hours: Tuesday, Wednesday, and Friday 11 am – 5 pm
Thursday 11 am – 7 pm
Saturday and Sunday 12 – 6 pm
Museum Admission: General $5.00 / Students and Seniors 3.00
Members and Children under 12 Free
Free 1st Wednesday of month
Len Chandler and Ross Altman take on the big issues of our time in songs filled with humor and compassion, satire and protest. According to the FBI, “Len Chandler conspired to destroy the morals of American youth by urging them to put beans in their ears,” the title of one of his popular protest songs against the war in Vietnam. As a direct result, Beans In My Ears was taken off the radio by the Board of Health because of a 33% rise in children putting beans in their ears. That is when Len realized that a song could change the world. A founding member of the Greenwich Village folk scene in the ’60s, Len took his guitar down south into the belly of the beast during the most dangerous days of the civil rights movement. He continues to sing out for peace and justice today, and tell stories of an America that those of us who lived through it will never forget, and those of us too young to remember need to know about.

His partner in rhyme is FolkWorks columnist Ross Altman, whose songs for twenty years have comforted the afflicted, and afflicted the comfortable. Ross grew up in what he calls “a typical un-American childhood” as a red baby diaper. His father was blacklisted during the McCarthy era, and Ross captures that moment in history in his own songs Papa Had to Start All Over and Red Diaper Baby Boomer. He has been on the front lines of many struggles for social change since leaving academia to pursue the life of what he calls a “singer-songfighter.” His songs have been on NPR and PRI, and he has been featured on KCET’s Life and Times portrait of L.A.’s “retirement home for ageless radicals,” with his Ballad of Sunset Hall, and on E!’s cable network profile on Paul Robeson, singing his Ballad of Paul Robeson. Kris Kristofferson described Ross as “one funny son of a bitch.”

Len and Ross carry the mantle of the troubadour proudly, and we are proud to have them in FolkWorks concert series.

Sunset Concerts
At the Skirball 2006

Groove to the world beat of Sunset Concerts, back for its tenth season! Celebrating musical traditions from around the globe, the acclaimed series of free outdoor concerts returns this year with music from West Africa, Spain, Mexico, Los Angeles, and New Orleans. Enjoy free admission to all exhibits—the Skirball galleries are free and open during Sunset Concerts until 10:00 p.m.

Thursdays July 20–August 24
8:00 p.m.
Doors open at 7:00 p.m.
Free
No reservations
Limited seating available on a first-come-first-served basis
Parking:
5
Carpooling encouraged!

During Sunset Concerts, Zooler’s Café offers a dinner buffet starting at 6:00 p.m. Reservations required:
(310) 440-4500 or www.ticketweb.com, or at the Skirball Admissions Desk

$15 General, $12 Members, $8 Full-Time Students

THE REFUGEE ALL STARS OF SIERRA LEONE

Thursday, July 20
Their vibrant and soulful music, The Refugee All Stars of Sierra Leone—the eight-piece band that came together after fleeing the violence of civil war in their native Sierra Leone—sing of war, life in exile, loss, and longing for their homeland and loved ones. Presented in conjunction with the exhibition Rwanda/Af ter, the Jewish Identity Project: New American Photography

NEW ORLEANS KLEZMER ALL-STARS

Thursday, July 27
Experience the centuries-old musical traditions of Mexico infused with contemporary rhythms in this exciting double bill.

ELISEO PARRA

Thursday, August 3
U.S. premier! Together with his eight-piece band, Spanish musical great Eliseo Parra performs his joyful songs celebrating and preserving the folklore and traditions of his native country.

MAMADOU DIABATE

Thursday, August 10
Don’t miss Malian Grammy nominee Mamadou Diabate, a virtuoso of the kora, the ancient 21-string harp/lute from West Africa.

All concerts

Also, don’t miss more music at the Skirball!
SPECIAL EVENTS
continued from page 36

FRIDAY JULY 21

9:00pm LMando XI [www.lmando.com] Free
11:30pm & 12:30am VENUE 26 [www.venue26.com]

SATURDAY JULY 22

10:00am & 11:00am ANGELICA DIBOLI [www.angeliacomposer.com]

SUNDAY JULY 23

10:00am & 11:00am LEA CORRADO [www.madeinitaly.ca]

MONDAY JULY 24

7:00pm LA GRAN FIESTA [www.lagranchiesta.com]

TUESDAY JULY 25

7:00pm STERLING BECK [www.sterlingbeck.com] Free
8:00pm 500 MAGNET [www.500magnet.com]

WEDNESDAY JULY 26

7:00pm YOLANDA CORDERO [www.yolandacordero.com] Free
8:00pm CALEO [www.caleo.com]

THURSDAY JULY 27

7:00pm LAURA MULLER [www.lauramuller.com] Free
8:00pm HARRY HENDERSON [www.harryhenderson.com]

FRIDAY JULY 28

7:00pm H微信号 [www.weixin.com] Free
8:00pm ROCKY TOP [www.rockytopinc.com] Free

SATURDAY JULY 29

10:00am & 11:00am ANDREW VANCE [www.andrewvance.com]

SUNDAY JULY 30

10:00am CHALO • Drum styles of Cuba Free
10:00am & 11:00am NOHAPPENING [www.nohappening.com] Free

MONDAY JULY 31

7:00pm LEHMER & THE INDIANS [www.lehmerindians.com]

TUESDAY AUGUST 1

7:00pm LA NUNA [www.lanunatours.com]

WEDNESDAY AUGUST 2

7:00pm RICK EDMOND [www.medmondo.com] Free
8:00pm ANGELA T BELLO [www.angelatbello.com] Free

THURSDAY AUGUST 3

7:00pm MELROSE PARK BAND [www.melroseparkband.com] Free

FRIDAY AUGUST 4

7:00pm ANDY GLOCKENSPEIL [www.anglockenspiel.com] Free
8:00pm RICARDO MILLER [www.ricardomiller.com]

SATURDAY AUGUST 5

10:00am & 11:00am TIMBER LINE [www.timberlineband.ca]

SUNDAY AUGUST 6

9:00am & 10:00am ANTHONY BARTON [www.bartonmusic.com]
11:30am & 12:30am BEBOP & THE BAND [www.bebopandtheband.com]

MONDAY AUGUST 7

9:00am & 10:00am GINO TENNY [www.ginotenny.net]
11:30am & 12:30am CINCO DE JULIO [www.cincodemil.com]

TUESDAY AUGUST 8

7:00pm LEHMER & THE INDIANS [www.lehmerindians.com] Free
8:00pm RICK EDMOND [www.medmondo.com] Free

WEDNESDAY AUGUST 9

7:00pm RICK EDMOND [www.medmondo.com] Free
8:00pm ANGELA T BELLO [www.angelatbello.com] Free

THURSDAY AUGUST 10

7:00pm MELROSE PARK BAND [www.melroseparkband.com] Free
8:00pm ANGELICA DIBOLI [www.angeliacomposer.com] Free

FRIDAY AUGUST 11

7:00pm ANDY GLOCKENSPEIL [www.anglockenspiel.com] Free
8:00pm RICARDO MILLER [www.ricardomiller.com]

SATURDAY AUGUST 12

10:00am & 11:00am TIMBER LINE [www.timberlineband.ca]

SUNDAY AUGUST 13

9:00am & 10:00am ANTHONY BARTON [www.bartonmusic.com]
11:30am & 12:30am BEBOP & THE BAND [www.bebopandtheband.com]

MONDAY AUGUST 14

9:00am & 10:00am GINO TENNY [www.ginotenny.net]
11:30am & 12:30am CINCO DE JULIO [www.cincodemil.com]

TUESDAY AUGUST 15

7:00pm LEHMER & THE INDIANS [www.lehmerindians.com] Free
8:00pm RICK EDMOND [www.medmondo.com] Free

WEDNESDAY AUGUST 16

7:00pm RICK EDMOND [www.medmondo.com] Free
8:00pm ANGELA T BELLO [www.angelatbello.com] Free

THURSDAY AUGUST 17

7:00pm MELROSE PARK BAND [www.melroseparkband.com] Free
8:00pm ANGELICA DIBOLI [www.angeliacomposer.com] Free

FRIDAY AUGUST 18

7:00pm ANDY GLOCKENSPEIL [www.anglockenspiel.com] Free
8:00pm RICARDO MILLER [www.ricardomiller.com]

SATURDAY AUGUST 19

10:00am & 11:00am TIMBER LINE [www.timberlineband.ca]

SUNDAY AUGUST 20

9:00am & 10:00am ANTHONY BARTON [www.bartonmusic.com]
11:30am & 12:30am BEBOP & THE BAND [www.bebopandtheband.com]

MONDAY AUGUST 21

9:00am & 10:00am GINO TENNY [www.ginotenny.net]
11:30am & 12:30am CINCO DE JULIO [www.cincodemil.com]

TUESDAY AUGUST 22

7:00pm LEHMER & THE INDIANS [www.lehmerindians.com] Free
8:00pm RICK EDMOND [www.medmondo.com] Free

WEDNESDAY AUGUST 23

7:00pm RICK EDMOND [www.medmondo.com] Free
8:00pm ANGELA T BELLO [www.angelatbello.com] Free

THURSDAY AUGUST 24

7:00pm MELROSE PARK BAND [www.melroseparkband.com] Free
8:00pm ANGELICA DIBOLI [www.angeliacomposer.com] Free

FRIDAY AUGUST 25

7:00pm ANDY GLOCKENSPEIL [www.anglockenspiel.com] Free
8:00pm RICARDO MILLER [www.ricardomiller.com]
SATURDAY JULY 1
2:00pm SANTA MONICA BLVD. [www.santamonica-blvd.com] $28
2:00pm ORANGE INNOCENTS [www.orangeinnocents.com] $28
2:00pm GRAND PERFORMANCES [www.classicalconcepts.com] $24-30
2:00pm JAZZ AT THE LOUNGE [www.lebranson.com] $24-30
SUNDAY JULY 2
9:30am & 11:00am SUNRISE MEDITATION $5, 10:00am $8, 11:00am $8
9:30am & 11:00am SUNRISE MEDITATION $5, 10:00am $8, 11:00am $8
FAIR HILL CAFE $25-35
FOLKWORKS CONCERTS www.folksongs.org $25-35
WEDNESDAY JULY 5
1:30pm TIM KEE TAP DANCE COMPANY $26
7:30pm EILEEN IVERS & IMMIGRANT SOUL Free
SATURDAY JULY 8
8:00pm GYPSY QUEENS [www.gypsywomen.com] $77-107
8:00pm CLIFF WAGNER & THE OLD #7 [oldnumber7.net] $15
8:00pm SEVERIN BROWNE [www.severinbrowne.com]
NOON LISA HALEY & THE ZYDECATS Free
7:30pm 7:30pm & 9:00pm  GENO DELAFOSE $10, $5 children under 12
7:00pm HAWAIIAN MUSIC AND DANCE [www.hawaiianmusicanddance.org] $24-30
TUESDAY JULY 4
10:00pm PATTY BOOKER & THE PLAYERS www.pattybooker.com
9:00pm STAGEROBBERS Bluegrass [www.stagerobbers.com]
8:00pm LAURENCE JUBER [www.laurencejuber.com] $25
THURSDAY JULY 6
10:00am JAPANESE FESTIVAL SOUNDS Taiko Drumming
7:00pm MUSAFIR / A.R. RAHMAN [www.arrahman.com]
7:00pm WITCHER BROTHERS [www.witcherbrothers.com] $20
THURSDAY JULY 13
9:00pm NATHAN MCEUEN [www.nathanmceuen.com]
8:00pm LAURENCE JUBER [www.laurencejuber.com] $25
Byrd Lake Music [www.byrdlake.com] $25
LAURENCE JUBER'S RODEO BAND [www.laurencejuber.com] $25
8:00pm GYPSY KINGS [www.gipsykings.com] $77-107
8:00pm BONNE MUSIQUE ZYDECO Free
MONDAY JULY 10
2:00pm MOIRA SMILEY & VOCO [www.moorasmiley.com/voco.html]
7:30pm 7:30pm & 9:00pm  GENO DELAFOSE $10, $5 children under 12
7:00pm BUCK COLBERT $15
5:00pm GRAND OLE ECHO
4:00pm BRASIL BRAZIL SHOW [brasilbrazilshow.com]
3:00pm TRIPLE CHICKEN FOOT [bicyclekitchen.com/tcfhome] Free
2:30pm MOIRA SMILEY & VOCO [www.moorasmiley.com/voco.html]
2:00pm GYPSY KINGS [www.gipsykings.com] $77-107
2:00pm SEVERIN BROWNE [www.severinbrowne.com]
MONDAY JULY 17
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
SATURDAY JULY 22
8:00pm OCEAN BREEZES [www.oceanbreezes.com] $24-30
8:00pm GRAND PERFORMANCES [www.classicalconcepts.com] $24-30
8:00pm JAZZ AT THE LOUNGE [www.lebranson.com] $24-30
SATURDAY JULY 29
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
MONDAY JULY 30
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free
SPECIAL EVENTS
SATURDAY JULY 7
SULFUR RIVER BAND [www.sulfurriverband.com]
7:30pm JIM KELLEY'S JAMBOREE $20
CABINET [www.cabinetmusic.com] $24-30
COLIN CHEVANCE & TROY ROE [colinchevance.com] $24-30
6:30pm MC RAI [www.mcrai.com] with DJ Nnamdi Free
7:00pm HAWAIIAN MUSIC AND DANCE [www.hawaiianmusicanddance.org] $24-30
TUESDAY JULY 7
6:30pm MC RAI [www.mcrai.com] with DJ Nnamdi Free
7:00pm HAWAIIAN MUSIC AND DANCE [www.hawaiianmusicanddance.org] $24-30
2:30pm MOIRA SMILEY & VOCO [www.moorasmiley.com/voco.html]
MONDAY JULY 10
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free
SPECIAL EVENTS
MONDAY JULY 15
CINEMA BAR
PHIL PARLPANO [www.parlapiano.com]plus Jerry Beck's rare early film shorts
WEDNESDAY JULY 13
2:00pm CALIFORNIA WORLD FEST $24-30
2:00pm CALIFORNIA WORLD FEST $24-30
THURSDAY JULY 13
7:30pm 7:30pm & 9:00pm  GENO DELAFOSE $10, $5 children under 12
7:00pm BUCK COLBERT $15
5:00pm GRAND OLE ECHO
4:00pm BRASIL BRAZIL SHOW [brasilbrazilshow.com]
3:00pm TRIPLE CHICKEN FOOT [bicyclekitchen.com/tcfhome] Free
2:30pm MOIRA SMILEY & VOCO [www.moorasmiley.com/voco.html]
2:00pm GYPSY KINGS [www.gipsykings.com] $77-107
2:00pm SEVERIN BROWNE [www.severinbrowne.com]
MONDAY JULY 17
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
SATURDAY JULY 22
8:00pm OCEAN BREEZES [www.oceanbreezes.com] $24-30
8:00pm GRAND PERFORMANCES [www.classicalconcepts.com] $24-30
8:00pm JAZZ AT THE LOUNGE [www.lebranson.com] $24-30
SATURDAY JULY 29
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
11:00am & 1:00pm BLUEGRASS ON THE LAWN $26-30
MONDAY JULY 30
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free
10:00am & 11:15am LISA HALEY & THE ZYDECATS Free