

THE BI-MONTHLY NEWSPAPER ABOUT THE HAPPENINGS  
IN & AROUND THE GREATER LOS ANGELES FOLK COMMUNITY

*"Don't you know that Folk Music is illegal in Los Angeles?"* — WARREN CASEY of the Wicket Tinkers

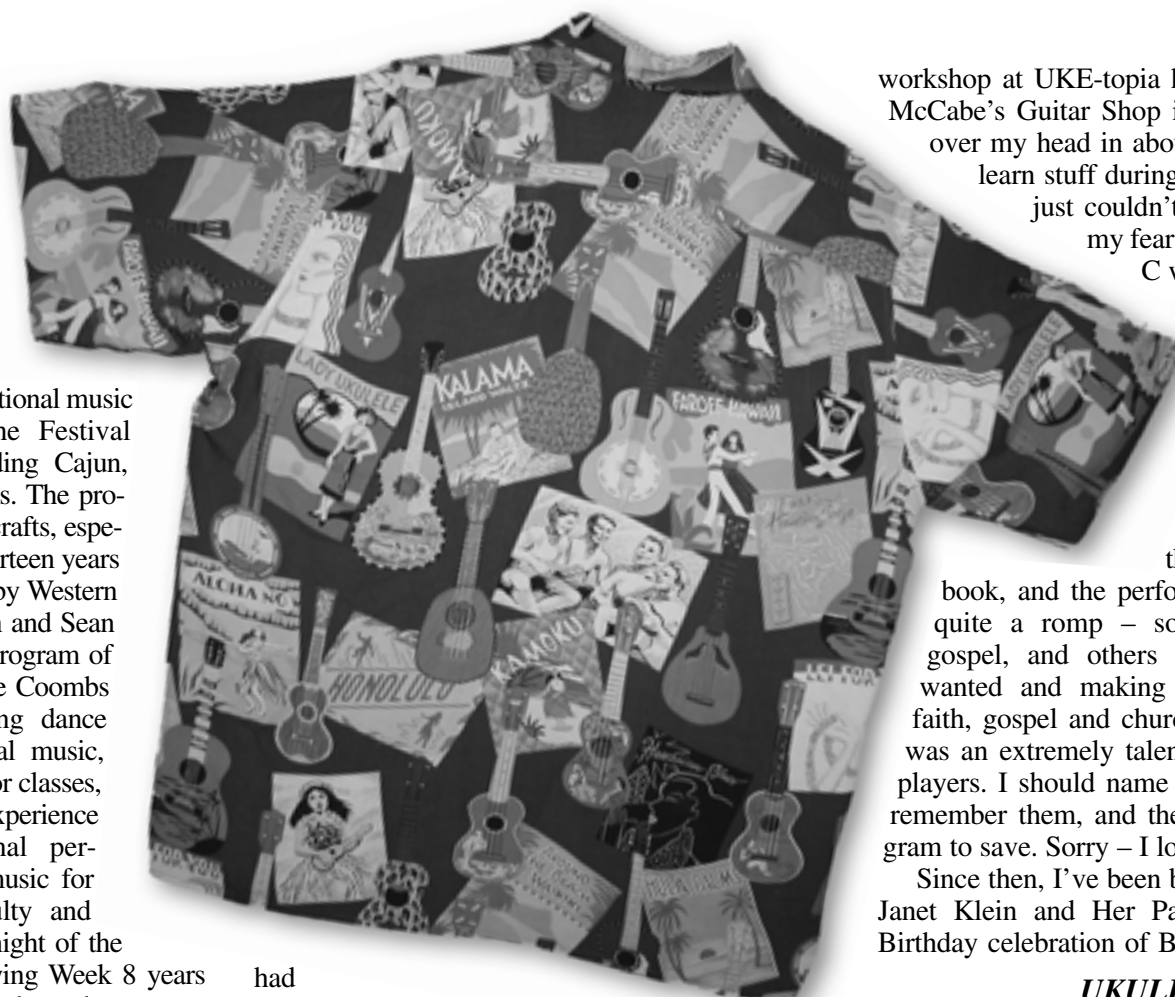
# A LITTLE UKULELE IS A LOT OF FUN – A BEGINNER’S TALE

BY MARY PAT COONEY

**I**t all started three years ago when I met Joel Eckhaus at the Augusta Heritage Festival in Elkins, West Virginia. The Augusta Heritage Festival has been in existence for over 25 years, and produces an annual 5-week festival of traditional music and dance. Each week of the Festival explores different styles, including Cajun, Irish, Old-Time, Blues, Bluegrass. The program also features folk arts and crafts, especially those of West Virginia. Fourteen years ago Swing Week was instigated by Western Swing performers Liz Masterson and Sean Blackburn of Denver, CO as a program of music. The following year Leslie Coombs of Baltimore, MD added swing dance classes. Students of instrumental music, voice and dance come together for classes, jam sessions and student band experience with professional and regional performer/teachers. There is live music for dancing provided by the faculty and dance class accompanists each night of the week. I first taught dance at Swing Week 8 years ago, and fell in love with it. I have been dance coordinator for 5 years. As such, I am party to the selection of musical artists, and we always welcome something a little off the beaten track to break up the rhythm of the week. One of our program assistants recommended Joel, and his uke class was the first to fill up, months before the event. We knew something was up before we even saw Joel in action.

Seeing this very tall fellow with the very tiny ukulele is funny, but you stop laughing (except at the outright jokes and sneaky puns) when you hear his musicianship. Joel is a luthier, a collector of obscure songs, and a talented player/performer. His repertoire includes swing, tin pan alley, novelty tunes and pop music. He plays several instruments —uke, guitar and, notably, the musical saw. He is respectful of the traditions of the various musical styles, and has a lot of fun at the same time. He has a very droll sense of humor, with a deadpan delivery that made me wonder, at first, whether he was making a joke. His wit and intelligence give an edge to material that might be otherwise dismissed as silly.

Swing Week ends with a student showcase, and the teachers encourage all students to share what they have been learning all week. Some performances are very low key, and others are delivered with mastery and showmanship. The ukulele class, for the last three years, has been the most hilarious, original, and surprising group in the showcase. One year, the strummers marched in formation while playing Stars and Stripes Forever, all clad in red, white and blue. There were sparklers and kazoos for special effect. OK – it wasn't swing— but it was a wonderful tonic after everyone



had  
been listening to  
swing all day every day for 5  
days straight. Everyone loved it.

How could I not be curious about this phenomenon called ukulele?

So in July 2002, at the Swing Week Silent Auction, I bid on and won a ukulele, and I swore that when I got home I would actually use it. Since I've only been in L.A. for a year, I thought it would be a nice entrée into the world of music here, and certainly a fun one. And I was right.

The first thing I did was buy a book – Jim Beloff's beginner book, and I started strumming with the most basic chords. In 5 months I've made quite a bit of progress, and I've attended some great events that I would never have known about without my little uke to prompt me.

Of course, at first, I had trouble getting my chords to sound like anything but dirt. I decided the problem was the strings on the instrument. I went to Guitar World in search of strings. In the process of finding out that they don't carry strings for ukes, I managed to knock over a large display of very small guitar parts. Fortunately, I was carrying a ukulele case, so everyone around me just started laughing. My first public appearance with the ukulele. Mortified, I skulked across the street, and found a nice white haired gentleman standing outside a much smaller guitar shop. He assured me he had strings so I went in. I learned that the strings were fine, and I also learned how to adjust the action so that I didn't have to press down on the strings like superwoman to make my chords sound decent.

Armed and dangerous, I decided to attend a

workshop at UKE-topia hosted by Jim Beloff at McCabe's Guitar Shop in Santa Monica. I was over my head in about 15 minutes, but I did learn stuff during the rest of the hour – I just couldn't execute any of it! But my fear of chords in any key but C was conquered.

The concert that evening was a delight with almost every uke specialist in the SoCal area on the bill. The theme was old time gospel, in line with the subject of Jim's latest

book, and the performers that evening had quite a romp – some playing respectful gospel, and others playing whatever they wanted and making punning references to faith, gospel and church. Most importantly, it was an extremely talented bunch of dedicated players. I should name all of them, but I can't remember them, and there was no printed program to save. Sorry – I loved you all.

Since then, I've been back to McCabe's to see Janet Klein and Her Parlor Boys at the 90th Birthday celebration of Bob Mitchell, the gentle-

**UKULELE** *continued on page 21*

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EDITORIAL

Wasn't that a time? In the early 1960's, the WWII war babies were coming of age and "the times they were a changin'." The country had emerged from the conservative previous decade and coffee houses were filled with youngsters, present company included. The hotbeds of the folk revival were in Boston and New York City. It was here that young folks were discovering, listening to and learning from veterans of the previous generation. Some of these mentors included Woody Guthrie, Cisco Huston, Leadbelly, Sonny Terry and Brownie McGhee, The Weavers (Pete Seeger, Lee Hays, Ronnie Gilbert and Fred Hellerman), to name a few. They were folkies, and were a product of their time. They got together in apartments and swapped stories and songs, they played for rent parties, they recorded records (78s and 33s). The new generation listened and learned. They did their homework... listening to Harry Smith's landmark Anthology Of American Folk Music compilations studying the collections of John and Alan Lomax. They picked up the guitar (and mastered it), they discovered the Appalachian lap dulcimer, they wrote songs and they performed the classics with new beautiful interpretations. Ah, the songs...they were personal, they were political, they were funny, they were full of vitality.

Today, in 2003, we can only reminisce about the past. This has been done quite notably in several ways. The book Positively 4th Street by David Hajdu presents an intimate biography of Joan Baez, Bob Dylan, and Mimi and Dick Farina including a wonderful por-



BY LEDA & STEVE SHAPIRO

trait of the folk scene in the 1960's. In 2001, Rhino Records released a boxed set called Washington Square Memoirs: The Great Urban Folk Boom 1950-1970 (Rhino R2 74264). It is a collection of some of the well known (and not so well known) "names" of the revival and their mentors: Woody Guthrie, Jean Ritchie, Malvina Reynolds, The Weavers, Sonny Terry and Brownie McGhee, Pete Seeger, Peggy Seeger, Bob Dylan, Joan Baez, Mimi and Dick Farina, Arlo Guthrie, and on and on... On January 25th, you can join us to reminisce and help distribute this issue of FolkWorks at a concert at UCLA called Washington Square Memoirs with Tom Paxton, Loudon Wainwright III, John Hammond, and Mike Seeger. It promises to be a fun evening. As we move on to our third year of FolkWorks, we are optimistic about its ability to continue to grow and help build the Los Angeles folk community. Like many community based, non-profit organizations, we depend on your support, through financial contributions and through commitments to small amounts of your time. We don't have money to advertise on billboards or on the radio or tv to reach the people who would be interested in knowing about us. We are finding new ways to reach our target audience. If you have suggestions, please let us know. If you would like to pick up some papers to give out to your friends or bring to a concert and distribute them, let us know. If you have suggestions about locations that we currently are not getting to, but should, let us know. Tell your friends about FolkWorks, tell them to tell their friends. Help us get the word out.

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## I N T E R V I E W

SWEET MUSIC  
AT SWEETS MILL

INTERVIEW WITH KENNY HALL

By GUS GARELICK

**K**enny Hall is a 79-year-old blind mandolin/fiddle player from Fresno, California. He grew up in San Jose and attended the California School for the Blind in Berkeley. Faced with very limited career opportunities for the visually handicapped, he left the school in 1936 and began work in a local factory in Oakland. It was there that he used all his spare time and money to develop his interest in old time string band music. Largely self taught on the mandolin and fiddle, he acquired an eclectic repertoire of tunes from local players, concerts, dances, radio shows, and a huge collection of 78s: he played old time fiddle tunes, Mexican polkas, Portuguese chamarrizas, Irish reels, Hawaiian marches, Italian mazurkas, cowboy ballads, and much much more. However, by the 1940's, he had all but given up on music, and did not start playing again until the late 1950's when he moved to Fresno. There he met a community of old time musicians who shared his musical tastes. By the 1960's, a whole new generation was discovering old time music, and Kenny found himself a kind of guru to this new movement, largely centered at a place called Sweets Mill, in the foothills outside of Fresno. By 1972, he had recorded two albums with

the Sweets Mill String Band, a group of younger California musicians reviving the traditions of old time string band music. In the mid-1970's, he had performed in Washington, DC, for the Festival of American Folklife. Last year, some of the original members of the **Sweets Mill String Band** reunited at the Wild Iris Folk Festival in Boonville, California, in the redwoods of Mendocino County. A new reissue CD of the original Sweets Mill albums had just come out on Bay Records, and Kenny was the honored guest at the festival. It was there that I met Kenny and talked with him before the concert. Portions of that interview were included on my radio show, *The Fiddling Zone*, on KRCB in Santa Rosa. Later that year, Kenny returned to Santa Rosa to record another CD with a local Sonoma County old time band, *The Skiffle Symphony*. He played some tunes on my show and talked more about his interest in old time music. The following transcription is a composite of both interviews. A portion of the radio show was included in the latest 2-CD set, *Kenny Hall and the Skiffle Symphony*, which came out in July, 2000

Gus: Was the mandolin your first instrument?

Kenny: No, fiddle, starting around 1936. The strangest thing was—I didn't learn a thing for the first three months. The teacher tried to discourage me because she didn't think totally blind people could learn the fiddle. But I figured out how to play some scales with one finger, and then I learned how to use all my fingers. Then I figured out an entire tune, *Long Long Trail a-Windin'*, from 1903. In two weeks, I played quite a bit of music. Then I showed it to my teacher, and she was mad! I had done something on my own, and in those days teachers just didn't like that. So after that, she started teaching me classical violin. But I didn't want nothing to do with classics and I told her that. She says, "Alright, I've wasted three months with you. I'll teach you what you want." She gave me a book called *The Home Circle*, which contained the type of music I wanted to learn. That's how it all started.

Gus: How did you get started on the mandolin?

Kenny: Well, I got out of school in 1936 and me and this other fellow I knew, WD Sanford, starting playing music together. I called him Blind Sanford. When we weren't playing music, we were getting into trouble, stealing apricots and things. He was 47 and I was 13. People would say he was a bad influence on me, but he wasn't. I was a bad influence on him.



PHOTO BY MARC CARBONELL

Gus: So was it your idea to steal the apricots?

Kenny: Squirtenly!

Gus: Did Sanford teach you the mandolin?

Kenny: Yes, he had an old mandolin lying around. I noticed it was tuned like a fiddle, so I thought I should be able to do this. But I was holding it like you'd hold a fiddle. And I was picking only one way, all down strokes. So Sanford showed me how to hold it and taught me how to make the jiggles. Back and forth. I used to play all one way, but Sanford said the human hand can not possibly move that fast; you've got to learn to jiggle. Tickle-tackle, tickle-tackle. Yeah, I can jiggle. And that's how I learned to play.

Gus: You have a very unique style of picking, because you use your fingernails. Don't you ever use a pick?

Kenny: No, I can't. You gotta hold on to a pick, but your fingernail is tied to you. You don't have to worry about it.

Gus: So there's no problem about dropping it. But what if you break a fingernail?

Kenny: Oh, I could do that. Takes about three weeks to heal. But I've got two other fingers! Well, not that one. I use that nail for scrubbing when I'm washing dishes.

Gus: Do you ever use your thumb?

Kenny: No, I only use it for a guide.

Gus: Another thing is that you use the old bowl-back mandolin.

Kenny: It's chubby, and I can hold it this way, against my leg. You can't hold a modern one that way.

Gus: I notice that at times some of your mandolin backup sounds a little like clawhammer banjo.

Kenny: Yes, I always wanted to frail on the banjo but I never could get the hang of it. So, yes, I do imitate the banjo at times.

Gus: Let me ask you about your record collection. I've heard you collected 78's and had a stack of records about shoulder high at one time.

Kenny: I started collecting when I got out of school and began work at the broom factory, in Oakland. Actually, I was kicked out of school in 1936, because I guess I wasn't brainy enough to go to college. They kicked me out and wouldn't give me a diploma. It wasn't an accredited school, anyway. But the brainy kids, they'd send them to an outside high school the last two years, so they could get ready for college. If you didn't have the brains, well you had to leave. So I started working at the broom factory: room and board and laundry and \$44/month. And I'd spend most of that money on records. Go into San Francisco and find records for a dime, 35 cents. I built up quite a collection.

Gus: And what happened to it?

Kenny: I wore them out.

Gus: Did you have the records when you moved to Fresno?

Kenny: Well, I had already quit music for about 20 years when I moved to Fresno. There just wasn't much of my kind of music around. I didn't like Western Swing—that was like Benny Goodman, but using fiddles instead of clarinets. So I moved to Fresno

KENNY HALL page 22

## FORTY ONE SLICES

A REVIEW OF ALL  
DAY LONG/ALL  
NIGHT LONGKENNY HALL & THE  
SKIFFLE  
SYMPHONY (2002)

By DAVE LYNCH



**T**hese CDs (41 tracks on two CDs) contain songs from the early 1900's, blues, rags, early swing, fiddle tunes and many jug band favorites. Legendary Fresno musician Kenny Hall plays mostly round-back mandolin but he fiddles a handful and sings on most of the others.

Kenny Hall is best known for his vast repertoire of tunes, well over 1000 and still growing. Born blind in 1923, Kenny's first touch of music came in 1929 when he attended the California School for the Blind in Berkeley. Music was required and Kenny started out playing piano but soon switched to fiddle. He picked the mandolin up by himself, though he first tried to hold it like a fiddle. For the next twenty years Kenny learned tune and after tune and performed almost any place he could. Most of his earnings from the broom factory went to buying records. But from the late 1940's to the mid 1960's, he didn't play much music. Then, as Kenny tells it, "The hippies got me back into music, but I never did wear my hair long like the rest of the hippies. I was just a half breed hippie." He started playing the old time music of his youth and emerged in the late 1960's as one of the America's preeminent folk musicians, which he remains to this day. Many of California's folk and old time musicians learned at Kenny's knee.

The Skiffle Symphony is made up of Kenny Hall, Morgan Meadow, Scott Long, Karen Bell and Jim Cohn playing in various combinations mandolin, fiddle, banjomandolin, guitar, ukelele, papoose guitar, kazoo, autoharp, clarinet, banjo and spoons (Hey, is that a snare drum I hear on Flop Eared Mule?) Guest musicians include Rachael Bousch on percussion, and Sue Walters & Trevor Kinsel on upright bass. The band is tight and their polished sound makes for undistracted enjoyment.

FORTY ONE SLICES page 20



# THE VOICES IN MY HEAD

BY JOANNA CAZDEN



## THIS IS YOUR THROAT ON ACID

I've written previous columns about recent progress in the scientific understanding and medical treatment of the voice. One aspect of vocal care that gets attention from throat doctors these days is management of acid reflux.

The vocal cords are considered to be part of the respiratory system, and reflux is a condition of the digestive system. So the connection may not be immediately clear. Remember, though, that the mouth and throat are common to both systems; breathing and eating start out in pretty much the same place.

The larynx (voice box), which houses the vocal cords, in fact serves as a switching station, actively separating the airway from the esophagus. Just as a railroad switchman adjusts the track to send one eastbound train to Chicago and another to Baltimore, the larynx stays open for breathing air but closes and moves out of the way for swallowing.

When this coordination breaks down—such as when someone tells a joke while you have a mouthful of food—things can get scrambled. You might swallow a bit of air, or feel something “go down the wrong way.” In the latter case, the larynx aggressively protects the lungs, triggering your cough reflex to get the airway clear again.

(Side note: since food and drink ideally never touch the vocal cords, it doesn't matter very much what kind of tea you drink for laryngitis!! As I've written previously, the larynx responds more directly to moisture in the airway, e.g. steam. Tea is nice in lots of ways, but it goes down the other tube.)

These mechanics of everyday life demonstrate how close the larynx is to the top muscular valve of the esophagus. In fact, only a few layers of tissue separate them. This means that even small amounts of stomach acid that sneak back up the esophagus are apt to spill into the larynx, irritating the back area of the vocal cords.

On a throat exam by a laryngologist, the resulting redness, inflammation, or other tissue changes can be readily identified as reflux laryngitis. The diagnosis may also be called GERD (gastro-esophageal reflux disease) or LPR (laryngo-pharyngeal reflux). These are similar but not quite the same as the esophageal problems now emphasized in TV and magazine ads for antacid medications.

It is very important to emphasize that acid-related vocal inflammation can occur without any symptoms of heartburn. While some voice patients with reflux irritation report stomach discomfort, burning sensations, acidic taste in the mouth, etc., most do not. Yet reflux contributes to more than half of the problems I treat as a voice therapist. More common complaints associated with reflux laryngitis include a gradual roughening of the voice that seems independent of any lingering cold or overuse.

There may be a vague sense of vocal irritation so that you clear your throat more frequently. Post-nasal drip may increase, as the throat tries to counteract the acidic material, but without other signs of nasal congestion or allergies. The voice typically sounds worst in the morning, because lying down tends to increase reflux activity. And as with any vocal inflammation, the speaking voice may become lower in pitch, and singing high notes may become difficult.

If significant reflux is left untreated, more serious vocal problems can show up over time, such as a benign but painful sore on one or both vocal cords (granuloma). In the most extreme cases, uncontrolled reflux can contribute to laryngeal cancer. But most of the time, it is mild and easily managed, usually with a combination of medication, diet changes, and common sense.

If you have no indication of reflux, you can still benefit from simple precautions. Don't eat late at night; if you have a snack after a concert sit up for a little while before going to bed so that gravity can help keep “juices” where they belong. Limit how much alcohol you drink, especially late at night. And of course, if you do notice any changes in your voice that don't seem to go away, see a laryngologist and follow his/her advice.

I'm writing this before the holidays, and you're reading it soon after. I hope that you enjoyed your latkes, eggnog, New Years' champagne, or pagan grog, and that this column continues to help keep your voice healthy and full of music.

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at [www.voiceofyourlife.com](http://www.voiceofyourlife.com).

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C D R E V I E W S

Artist: CARREG LAFAR  
Title: PROFIAD  
Label: SAIN (WALES) #SCD 2309  
Release Date: AUGUST 2002

When the topic of folk music from the British Isles comes up, most people think of English folk or Celtic music from Ireland and Scotland. But just as important and vital is the folk music from Wales. Although part of the United Kingdom, Wales, like Scotland, has retained its native Celtic culture. Wales has enjoyed a huge cultural revival in the last several decades that is in step with the same revivals in its sister Celtic countries and in England. Due to a renewed interest in its history, art and language, Wales no longer stands in the shadow of the countries that surround it.



And like those nations surrounding Wales, an explosion of new and talented folk music artists has emerged. The folk group Carreg Lafar is one of these exciting new artists.

Carreg Lafar (pronounced La-var) originated in Cardiff, Wales in 1993. The name of the group is Welsh for “echo stone”, or a speaking stone. The name is a fitting description of the band, since they echo and speak the old musical traditions of their country so well. In 1994, the group solidified and completed its lineup: Linda Owen Jones — vocals; Rhian Evan Jones — fiddle; Antwn Owen Hicks — vocals, pibgorn, Welsh bagpipes, percussion; James Rourke — flute, whistles, vocals; Simon O’Shea — guitars, vocals. In 1995, the group signed with Sain Records (the leading folk label in Wales), and recorded their debut album *Ysbryd y Werin* (Spirit of the People), which received rave reviews from the folk press throughout the U.K. and North America. In 1996, they were a huge success at their first major live appearance —the Inter-Celtic Music Festival in L’Orient, Brittany. In 1997, Blix Street Records in North America released *Ysbryd y Werin*, and the group promoted the record with a two-week tour of the U.S. In 1998, the group recorded their second Sain release, *Hyn* (This). More rave reviews and successful tours followed. In the same year, the band made two videos of two tracks from *Hyn* that were featured on the Welsh TV program *Sioe Geif*. On New Year’s Day 1999, guitarist Simon O’Shea left the band to concentrate on visual arts, and a new guitarist, Dylan Davies joined. Dylan already had a reputation among the Welsh language community as a fine singer/songwriter with two solo albums. Marquis Classics also released *Hyn* in North America, followed by another successful tour of Canada and the U.S.

The new album, *Profiad*, translates as “experience”, and what an experience it is! After a long wait, Carreg Lafar’s third Sain album was released in August 2002, and debuted live at the 2002 Inter-Celtic Festival in Brittany. The band lineup consists of the original group members plus Dylan Davies. Recording for *Profiad* began in April 2001, and includes guest musicians Robin Huw Bowen on triple harp, Lawson Dando on additional guitar and piano, and Claudine Cassidy on cello. (Unfortunately, after the festival in Brittany, guitarist Dylan Davies decided to leave the band. This leaves the band once more without a guitarist, but as before the band will continue. The latest news is that the guest guitarist Lawson Dando will fill Dylan’s spot until a suitable replacement has been chosen.)

The band combines a traditional all acoustic sound with a raw and vibrant energy that brings back to life the power of old songs and tunes. Each album they have produced features songs sung in Welsh plus a few instrumental tunes or slow airs. All instruments, excluding the guitar, are within the ancient Welsh folk tradition. This includes the pibgorn or “horn-pipe,” which is one of the oldest Welsh instruments known. It is essentially a wooden pipe with 6 finger holes and one thumb hole. A horn wind-cap collects and funnels the wind through a reed while a horn bell at one end projects the sound. All of the musicians are adept instrumentalists as well as singers. On several occasions the

group sings a ballad in Welsh a cappella. Lead singer Linda Own Jones’s heartfelt and vibrant vocals are a major attraction of the group. Her commanding voice can range from soft and soothing to urgent and powerful.

*Profiad* contains the raw power and energy of Carreg Lafar’s two prior releases, but also shows a new confidence and maturity. The group’s repertoire still consists of mostly traditional material, but also includes original instrumentals by flutist James Rourke. The original ballad *Dic Penderyn* by Meic Stevens showcases Antwn Owen Hicks’ excellent vocals. Rhian Evan Jones shows her fine fiddle talents with some traditional Welsh fiddle tunes, but the haunting air *Llanllechid* is particularly stunning. The album opens with the entire group singing a cappella on the track *Y Dryw Bach*, with the vocal highlights coming from singer Linda Owen Jones. Her expressive vocal talents shine throughout, but really sparkle on the tracks *Y Gwanwyn*, *Cariad Cyntaf*, *Tri Pheth*, *Iloer Dirion*, and the title track *Profiad*. Another notable track *Dyffryn Cletwr* is a lament about a homesick sailor. It features the singing of Antwn Owen Hicks, accompanied by the haunting whistle of James Rourke. The album closes with a beautiful instrumental air, the spellbinding *Iechyd o Gych* (Health All Around).

This fabulous album is Carreg Lafar’s best so far. It is an outstanding example of the depth and beauty found in the Welsh folk music tradition. *Profiad* is a fine balance of ancient and modern sensibilities. The good news is that the band is planning a return tour of the States in the spring of 2003. Do not miss this excellent group, as their live performances are truly awesome. *Profiad* is a great album for those who want to explore Welsh Celtic music, and is well worth the effort to obtain.

**Availability:** Released in Wales only, and obtainable only as an import. More information is available on the web at [www.sain.wales.com](http://www.sain.wales.com) or the Carreg Lafar web site at [www.carreglafar.co.uk](http://www.carreglafar.co.uk)

Artist: CAPERCAILLE  
Title: LIVE IN CONCERT  
Label: VALLEY ENTERTAINMENT # VLT 15164  
Release Date: SEPTEMBER 2002

The groundbreaking Scottish group Capercaillie needs no introduction to aficionados of Celtic music. However, if you are new to the genre, or haven’t followed this band closely through the years, a little background may be of interest to you. In 1984, vocalist Karen Matheson and keyboard player Donald Shaw, high-school friends, made a music tape together for a school project. Friends enjoyed the music and copies of the tape began to be sold by word of mouth. Matheson and Shaw were then asked to play at local ceilidh dances, so they then invited another high-school friend, whistle player Marc Duff to join, and Capercaillie was born. These key members added fiddler Joan MacLachlan, guitar and bouzouki player Shaun Craig and upright bass player Martin Macleod to the original line-up. Although numerous personnel changes have occurred since the band’s creation, the core members, Matheson and Shaw, have remained throughout the years. The name Capercaillie, pronounced “Kap-ir-Kay-Lee,” is named after the Grouse, a large chicken like bird.



After building a reputation in their local area in Oban, on the west coast of Scotland, the band recorded their first album, *Cascade*, in a fast-paced three-day session. The second album, *Crosswinds*, appeared in 1986, and was soon followed by their first American tour. The earliest major success for the group came in 1988 with their commissioned soundtrack for the television series *The Blood is Strong*, a visual history of Gaelic Scots. The BBC was immediately flooded with requests for a soundtrack album. The original 1988 double album release of 25 tracks also included Capercaillie’s music for two additional television documentaries. One of these programs, *Highlanders*, was narrated by the famous Scottish actor Sean Connery, who described the voice of Karen Matheson as “surely touched by the hand of God.” The album went on to sell over 60,000 copies, and the group became a household name in Britain. A major addition to personnel came in 1989, with the addition of Irish guitarist, vocalist, and bouzouki player Manus Lunny, brother of legendary producer and musician Donal Lunny. In 1989, the group began to move away from their traditional roots and experiment with new arrangements, the result being the recording *Sidewaulk*, the first release to include Lunny. All their vocals had been sung in the Gaelic Scottish language. This changed with the group’s first venture into English-language songs. The group’s traditional sound changed to an easy listening pop and somewhat “New Age” presentation with the Scots/Gaelic element still at the root of the music. From this point forward, this has been the formula of the band. With major musical experimentation continuing throughout their history, the sound has been a mixture of pop, rock, and world music, with a solid Celtic base.

The worldwide breakthrough came in 1991 with the release of *Delirium*, which sold more than 100,000 copies in Britain alone. With this release, Capercaillie achieved what no group prior to this time had: the track, *Cosich a Ruin*, became the first Gaelic language song to reach the “Top 40” charts in Britain. The group’s popularity took them out of the folk clubs, into festivals, stadiums, and large-venue concerts. Many Americans discovered the band when they were included on the 1993 Narada chart-topping compilation, *Celtic Odyssey*. Since 1993 the group has remained one of Celtic music’s top acts. They have continued to produce groundbreaking albums, and have been hon-

CAPERCAILLE page 23

Ancient Chord Music

CD AND CONCERT REVIEWS BY DENNIS R. STONE

Music reviews written for this column mainly concentrate on the folk music realms of Celtic, but will also occasionally venture into Scandinavia, Eastern Europe and the Middle East. Crossover artists with a large folk music element and influence will also be addressed. This column will not be closed to any other folk or world music genres, so you may also see reviews by noteworthy artists that reach beyond the previously mentioned traditions.



The purpose of this column is not only to review new releases by popular artists in the aforementioned music genres, but to also introduce quality releases by more obscure, hard to find and unknown artists. These are the artists whose music releases would be absent from the local audio music shops due to domestic and/or international distribution restrictions. I believe that many folk music enthusiasts in the Los Angeles region would embrace these artists, if only they knew of their existence, and how to obtain their music.

All artists in these music fields, whether established on major labels or independently produced are welcome to send FolkWorks their music for review consideration. Promotional material can be sent to FolkWorks at P.O. Box 55051 Sherman Oaks, CA 91413 or directly to the reviewer, Dennis R. Stone Ancient Chord Music P.O. Box 5032 Downey, CA 90241-8032. Inquiries and/or feedback are welcome by writing to FolkWorks or the reviewer at the previously mentioned mailing addresses or by email at: [AncientChord@hotmail.com](mailto:AncientChord@hotmail.com)

The Rating guide has been eliminated since I am only reviewing in this column, recordings that receive my highest recommendation



# THE REEL DEAL

## RECORDING ACOUSTIC MUSIC

By STEVE POGACT

**F**olk music is known for its traditions, and a small coffee house gig this weekend can sometimes seem remarkably similar to what someone might have seen and heard in a Greenwich Village or North Beach club in the late 1950's. But if you took one of the acts from that Beat-era club and dropped them down into a modern recording studio, they would have a hard time recognizing anything familiar in this strange environment. The scale and reach of this transformation is even more extraordinary when one considers how little most studios had changed in the preceding decades.

### RECORDED HISTORY

The modern recording studio got its start soon after WWII when the Allies brought back confiscated German Magnetophon tape recorders and realized that they were far beyond any home grown technology. By 1948 the Ampex company released the first professional quality tape recorder and the prototype recording studio was born. Surprisingly, this studio model remained mostly unchanged for the next 40 years. Mono gave way to stereo and then the ever-expanding world of multi-track recording; 3 tracks became 4, then 8, 16 and finally 24. And when 24 track machines weren't enough, multiple machines were "sync'd" together to provide 48 or 96 channels of recording. But little else had changed other than the track count. Musicians played their instruments in front of microphones in the "live" room, while the engineers twiddled knobs on the tape machines and other related equipment in the control room. The biggest change had been the method of overdubbing parts that multi-track recording allowed. No longer did the entire band have to record all their parts at one time. The basic rhythm tracks could be recorded one day and vocals and solos added later on separate channels. This was a significant change and it altered the way records were made; just because a band appeared together on the album cover, you couldn't assume that they actually played together. (The Beatles Abbey Road may be the most famous example of four band members individually recording separate tracks that were then mixed together to produce a phenomenal "group" effort.)

But even while multi-track recording allowed producers to build new arrangements long after the musicians had left the studio, the mechanics of recording were mostly unchanged. A horn player at one of Bing Crosby's early sessions on that first Ampex recorder would not have felt out of place on a David Bowie session decades later. The engineer on the Bowie session would probably have used the same model ribbon microphone to record that instrument that his grandfather would have used on the Crosby recording. For an industry responsible for delivering the latest (and often fleeting) pop culture trends, the typical studio often resembled an audio technology time capsule. Even the showplace studios owned by the major record labels maintained equipment rooms filled with gear reaching back to the era of 78rpm disks. Good sounding equipment was timeless; it didn't matter if a microphone was last year's model or if the mixing console needed a few rubber bands and duct tape to keep it running. The fact that old equipment was paid for probably had something to do with its continued use, even in studios that were filled around the clock. More importantly, once a particular piece of equipment developed a reputation for helping achieve a great sound, successive generations of engineers would keep using the same time-honored tools in their effort to recapture the magic evident on earlier hit records.

Even casual music fans know where this is headed; somewhere along the way, the industry got turned inside out and upside down by the same digital revolution responsible for the paperless office. Although the largest impacts have all occurred recently, digital audio has been part of the recording world for three full decades. But digital audio didn't arrive as a fully featured Digital Audio Workstation running the latest version of Pro Tools. The first examples of digital technology to be utilized in studios tended to be signal processing units: simple delay units and the earliest digital reverbs. Recording and storing audio as digitized 0s and 1s came later in the form of shockingly expensive 24 track recorders that looked very similar to analog recorders of that era and stored data on reels of tape just like the analog machines.

Digital recording had its foot in the door, but it had not substantially altered the way that records were made. The \$1/4 million digital recorders had advantages and disadvantages when compared to the analog recorders of the day; but they were used just like their analog counterparts. The big advantage was easy for even a studio novice to hear, a complete lack of the tape hiss that was all but accepted as unavoidable with analog recording. Tape hiss was never much of an issue with loud rock music, but classical music with its extended soft passages, was well served by digital recording. Even the quietest passages could be played at thunderous volumes with no trace of the hiss that plagued analog under similar situations. The downsides were more subtle and therefore disputed by many digital proponents; but many experienced studio musicians, producers and engineers noticed undeniable artifacts from the analog to digital conversion process. Technical explanations of the causes of these problems are still being debated nearly twenty years after the first commercial recorders entered major studios, but the noticeable effects were commonly described as a brittle, gritty, harsh tone when compared to analog recordings of the same input signal.

Without delving into the technical terminology of digital audio, the continued problems with digital quality two decades later can be attributed to the need for standards. The CD format was introduced twenty years ago and for CDs and CD players of various ages to be compatible, the CD format could not take advantage of continuing improvements in analog to digital conversion without rendering millions of existing units unplayable. So we are listening to CDs in 2002 through the state of the art technology of 1983. Recording studios have continually made use of increased processing power, but the master recording eventually has to be converted to the standard 16bit/44kHz format. Finally, after all these years with no significant improvement, the industry has determined that the market is ready for a new format that can take advantage of the improved audio technology available today. The DVD-Audio format will provide substantially improved sound over the CD format, along with much greater storage capacity, which was first exploited by the DVD-Video format that has rapidly replaced VHS as the storage medium for video entertainment. The DVD-Audio format will forego the need for high quality digital studio recordings to be reduced to the lower quality CD standard.

While the advent of DVD audio will finally bring state of the art digital audio technology that final step to the consumer, far greater changes have been going on behind the scenes. Until recently all commercial digital recordings, both basic CD and high resolution DVD-audio, were produced utilizing

REEL DEAL continued on page 23

*The modern recording studio  
got its start soon after WWII  
when the Allies brought back  
confiscated German  
Magnetophon tape recorders  
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Dave Soyars is a bass player and guitarist, an aspiring singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at [toomanyhatz@yahoo.com](mailto:toomanyhatz@yahoo.com) or write him c/o FolkWorks.

The end of 2002 has been another slow period for me, so, although there's new music that I'm interested in hearing, there's little I've actually heard, and therefore little I can talk about with any authority. Sometimes there are releases that I'm interested in that are hard to find. A good example is the new one by Oysterband, one of my favorite English Folk/Rock bands. Their new one *Rise Above* won't be available in the states until later in 2003. Expect a full report when that happens, possibly by next issue.

Hope you all enjoyed my year-end top ten list published in the November/December issue. As the list was actually turned in before the end of the year, there are a couple of important releases that I hadn't heard at press time last time. There are probably none that would have actually made the list, but there are some good ones. One is the self-titled release by *Teada* [Ceol Records, Ireland] (!) The name means "strings" in Irish, appropriate for a band built around the fiddle of Sligo musician Oisín MacDiarmada, as well as banjo, guitar and flute. The band is another in a similar mold to Danú, musicians with skills that belie their young appearance. I imagine it's hard to find in the states as an import, but you can check them out at [www.ceolproductions.com](http://www.ceolproductions.com). They've been to the states already, hopefully they'll get a stateside release soon. Patrick Street also has a new one, *Street Life* [Green Linnet] (!), another batch of great tunes, played by master fiddler Kevin Burke and accordion whiz Jackie Daly, and wonderful songs sung by Andy Irvine and Ged Foley, particularly the latter on *The Diamantina Drover*, a great Australian song by Hugh MacDonald once recorded by Christy Moore.

There's also *By the Hand of the Father*, the CD version of a stage play by Alejandro Escovedo [Texas Music Group] (!). Not only is the story



interesting, a tribute to Mexican-American men born in the early part of the 20th century, but the crew of musicians he's gathered is stunning, including members of Los Lobos, singers Rosie Flores and Ruben Ramos, and members of Escovedo's own family. An engaging mix of songs, instrumental music and voice-over narration, it's the next best thing to seeing the stage performance.

I also can't go without mentioning that Sinead O'Connor's new CD is all traditional. Sean-Nos Nua, (!) the title of which roughly translates as "old new-style song" is a pretty good blend between the old and the new. The mix of electronic percussion and drum programming and traditional musicians like Sharon Shannon and Donal Lunny blends surprisingly well, and the singing is rich and heartfelt. The song selections tend toward the well-known warhorses, but O'Connor's copious liner notes about why she picked them lends interpretations to them that aren't the generally accepted popular ones (for instance, *The Singing Bird* acknowledges "the power of jah above all powers.")

Next issue I'll talk about the new Johnny Cash CD (again I haven't heard it enough to review, but I'm impressed so far), the Oysterband CD if it comes my way, and, yes, a few Irish releases. Happy 2003!

RATING SCALE:

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

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<b>LEIMERT PARK GRIOT WORKSHOP</b> 3rd Wednesdays • 7:00 pm Ja-Phyl's Place, 4346 Degnan Blvd. (310) 677-8099	
<b>SAN GABRIEL VALLEY STORYTELLERS</b> 3rd Tuesdays • 7:30 pm Allendale Library 1130 S. Marengo Ave., Pasadena (626)792-8512	
<b>LONG BEACH STORYTELLERS</b> 1st Wednesdays • 7:00 pm El Dorado Library 2900 Studebaker Rd. • (310) 548-5045	
<b>SUNLAND-TUJUNGA STORYSWAP</b> 2nd Saturdays • 8:00 pm Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • (818) 541-9449	
<b>TALEBEARERS</b> a Toastmasters Storytelling Group 4th Wednesdays • 7:00 pm Temple Beth Torah 11827 Venice Blvd., Mar Vista • (310) 838-6744	
ORANGE COUNTY	
<b>COSTA MESA SOUTH COAST STORYTELLERS GUILD</b> 3rd Thursdays • 7:00 pm Piecemakers Village 2845 Mesa Verde E. • (909) 496-1960	
<b>SOUTH COAST STORYTELLERS</b> Saturdays & Sundays • 2:00-3:00 pm Bowers Kidseum 1802 North Main St., Santa Ana (714) 480-1520 • <a href="http://www.bowers.org/link3c.htm">www.bowers.org/link3c.htm</a>	
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# WORLD ENCOUNTERS

By VIOLA GALLOWAY

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

Since I meet many people who want to find out more about world music, this column will be an ongoing project of providing you with useful information about the folk and traditional side of world music.

Starting with the print media, there's an American magazine, *The Beat*, which has been around for more than 15 years. Though initially mostly dedicated to reggae, it now covers every type of music by a variety of world musicologists (try Moroccan!) as well as covering special events. It also lists all available new releases.

From the UK comes a glossier publication called *Songlines*. It covers both mainstream and more esoteric music. Yes, it is more expensive but hugely informative – featuring news and information about releases not yet available in the U.S., plus and it usually comes with a free CD. Its only drawback is its distribution (available at Tower Records, Borders, and Virgin Megastore) but you can subscribe easily at [www.songlines.co.uk](http://www.songlines.co.uk)

Many of you are familiar with *Folkroots*, which recently changed its appearance for the better (and includes a free sampler). It also changed its name, so look for fRoots to find this great magazine.

A new, concise, and stimulating book, *World Music, a Very Short Introduction* by Philip V. Bohlman, puts the music into historical context without sounding too academic. I recommend it highly because it covers a lot of ground, for example, the very first ethnomusicologists; the paradoxes of current world music; questions of authenticity and globalization such as "Who's on First: Religion, Tradition, or Aesthetics?"; and examinations of the Chieftains, Bob Marley, Manu Dibango, and more.

As for websites, there is a great tool for research at [www.sternsmusic.com](http://www.sternsmusic.com). This is the first world music retail store and distribution company. Sterns supplies mostly imported African music to U.S. retailers. Their U.K. site features samples of almost their entire catalog.

Another user-friendly site is [www.mondomix.org](http://www.mondomix.org). This is a French multimedia site (also in English) that covers covering all aspects and types of world music, including webcasts, interviews, samples, videos, tour info, and useful links.

If you are into serious listening, try [www.bbc.co.uk](http://www.bbc.co.uk), where you can hear some of the best world musicologists, such as Andy Kershaw and Lucy Duran. They also have a list of other interesting world music links to labels, concerts, etc.

Many world music aficionados first came into contact with foreign music thanks to Afropop, the N.Y.-based radio show that can now be found on the web. Visit [www.afropop.org](http://www.afropop.org) for links, concert and tour info, interviews, social issues, and other essential information.

[www.womex.com](http://www.womex.com) is the website for Womex. This is a yearly convention in Europe where many promoters and other professionals from various countries get together to buy tours for the next season, license recordings, promote new artists, etc. Many new bands have made it thanks to this convention. Womex always features a balanced mix of traditional and contemporary performers. This year's star is Bembeya Jazz, the legendary Guinean equivalent of Orchestra Baobab, performing its versions of groovy mandingo swing. There was also a lot of talk about a newcomer, a Turkish artist called Mercan Dede, based in Canada, supposedly with an amazing Dervish mix. His recording is due out in the beginning of 2003.

## REVIEWS

In 2002 African music is back with a vengeance. After a dry period of mediocre recordings (and techniques), which alienated a lot of fans, many African artists have gone back to their roots and thrown out those computer-generated sounds. Currently there are several great recent releases. In order of releases dates they are:

### SALIF KEITA: *MOFFOU*

Though Salif Keita had been called the "Voice of Africa," he disappeared somehow, largely due to a rock recording that seemed incoherent. Now, with his own studio and management company in place in Bamako, he's back with the album that people have been waiting for three years: *Moffou*, a complex acoustic endeavor. The opening track, Yamore features Cesaria Evora in her best collaboration ever. From there, the listener is pulled into a trance until the very end. At times melancholic, Salif's voice is sweet and powerful. *Moffou* was arranged by the great African guitarist Kante

Manfila, and features Djelly Moussa Kouyate on electric guitar, Mino Cinelu on percussion, and a host of other guest artists on lute, flutes, and double bass.

### KANDIA KOUYATE: *BIRIKO*

Kandia Kouyate is yet to become a famous *griot* (female praise singer) in this country due to of a lack of international tours, but she is easily recognized as such in her native Mali. She is more adventurous than other griots...both in her style. (bambara blues)..and content (social issues such as polygamy). For this new recording she added great musicians all around her powerful voice, for example, guitarists Ousmane Kouyate and Djelimady Tounkara (of the legendary Super Rail Band).

The album sometimes sounds meditative, thanks to the use of mostly traditional instruments, and sometimes sounds surprisingly contemporary (note the sparse jazzy instrumentation on *Tchegniba*). *Biriko* is pastoral, without any big-city sound and is a great introduction to the more traditional sound of Mali.

### ORCHESTRA BAOBAB: *SPECIALIST IN ALL STYLES*

Unlike *Pirates Choice*, this is a brand-new recording by the legendary postcolonial Senegalese band, produced by the same label that brought us the Buena Vista Social Club. Similarly, the band's members had been dispersed, and were brought together at Youssou N'Dour's studio. This album is part archeological project – the original versions of these recordings had been lost for a long time – and part historical document. Orchestra Baobab retired after the more revolutionary sound of mbalax was introduced by Youssou N'Dour, who started singing at an equally early age as the members of Orchestra Baobab. *Specialist in All Styles* takes the listener right into a Senegalese nightclub in the 1970s. The CD features an amalgam of Cuban pachangas and other exotica, such as music of Senegal's indigenous groups played on European instruments. Among many reasons to listen is *Hommage a Tonton Ferrer*, a track featuring Ibrahim Ferrer from Cuba's Buena Vista Social Club together with Youssou N'Dour (with his most soulful vocals in years).

### YOUSSEU N'DOUR: *NOTHING'S IN VAIN*

Many people don't know that Senegalese singer Youssou N'Dour has been in show business for over 20 years. He started singing at age 17, became the biggest star in Senegal, all the while staying close to his roots, and by now has become one of the best own African singers. While he may have lost some purists who look for unadulterated African music, he has kept his base of operations in his own country, which has been appreciated. And with this album, Youssou N'Dour has realized that less is more and created a mixture of African chamber music, European-sounding ballads, powerful mbalax, and dreamlike atmospheres. It is a beautifully constructed CD with all the right touches: mostly acoustic sound, using for the first time the kora (West African harp), xalam (Senegalese lute), riti (Senegalese fiddle), and balafon (xylophone). His lyrics are in Wolof, French, and English. They advocate praise of women, protecting children, using one's power to help others. Youssou N'Dour has been working for UNICEF/children's causes. Note that the CD cover does not show children in Africa but Afghanistan.



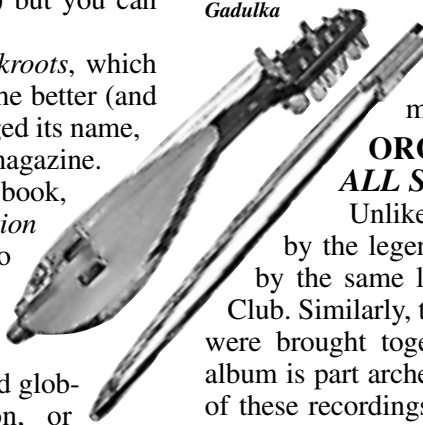
Thai Zilophone



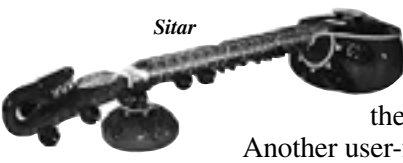
Scottish Bagpipe



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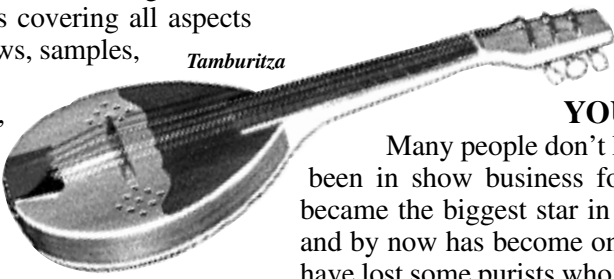
Gadulka



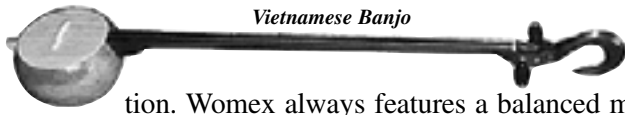
Sitar



Thai Folk Fiddle



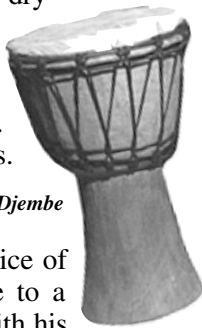
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I recently played for a family dance for which Susan Michaels was the caller. Kids of all ages had a GREAT time and it made me wonder why there are not more family dances in the Los Angeles area. I called Susan: dance caller, writer, mom, to find out.

G: Why don't we have contra dances for kids in L.A?

S: I wouldn't exactly call family dances contradancing, even though there are some dances that we do in long lines and sets. It's much more like a community dance you would've gone to 100 years ago. But in order to have a community dance, you need a community. That's why most of the family dances I do are for churches or schools. But even there, it's sometimes difficult to get families to attend dances because they often have a misimpression of what it is, especially the kids. For example, my 9-year-old daughter gets National Geographic World Magazine and recently it published a list of "The 10 things you don't want to hear on the first day of school." They listed "Let's SQUARE DANCE!" as "#1." It broke my heart.

G: Oh that hurts; why do you think they wrote that?

S: Partly because of the poor exposure we got to dancing when we were in school, and to a greater extent because our children are so hooked into the media portrayal of square dancing something that hillbillies in ridiculous outfits do." So our children think it's really hokey and uncool and don't want to participate.

G: My kids had such a great time, and I loved that they were doing it so enthusiastically.

S: If we can get kids in the door, either with a friend or family member, I find that after one dance, they think it's really fun and they want to do more. Sometimes it's harder to get the parents to dance than the kids.

G: Why don't we see many kids at the regular contradances in LA?

S: Contra dancing in L.A. is a hardcore fast moving adult scene. Children are not seen as an asset, but an obstacle by most dancers. And kids are very sensitive and they can feel when they're not really welcome. A lot of people don't know how to handle a child sensitively. It's not necessarily true in all parts of the country, but it is here in LA.

G: Do you think people would support a family dance in L.A. maybe once or twice a year?

S: Yes I do, and I'd be more than happy to call it, but it just requires someone to organize it.

G: Maybe someone will read this, and get motivated to organize it. What do you find makes a family dance successful?

S: It's best to have it on a Sunday afternoon, followed by an evening potluck. Bedtime is an issue, and communities always come together around food. As far as the dancing itself, I know that kids have a lot of issues around partnering and a successful dance is one where this is not a barrier for kids. I try to be sensitive to that. As an example, instead of saying "Find a partner," I'll have everyone make a big circle, then flatten into a sausage and the partner is automatically the person across from you, end of story. I also don't delineate separate roles for "men" and "women," instead I'll call them "insides and outsides" or "ham and eggs." And most importantly, I call dances that are fun, easy, and have stood the test of time. A lot of the dances I call are 100-300 years old so they must be doing something right.

G: Tell me about some of your favorite dances.

S: Everyone loves Sasha, and that's a pretty old dance. I've found that in books from the 1920's. And kids love to do the Zodiac. That's done to the song "Shortnin' Bread" and has its roots in the secret messages passed through song and dance along the Underground Railroad. And of course there's the Pattycake Polka. I first learned the Pattycake Polka in a workshop with the great caller Larry Edelman. After we did the dance I thought it was the stupidest dance ever written. But he said, "That was the greatest dance ever written, and when you realize that, you'll be a good caller."

G: How funny.

S: Last fall, I was at a dance camp on an island off of Vancouver, B.C. and the whole camp missed the ferry and had to wait 2 hours for the next one. So the musicians got out their instruments and we started dancing in the parking lot. It attracted a really big crowd. So I asked each dancer to get someone from the crowd and I called the Pattycake Polka using one of those orange safety cones as a megaphone. And pretty soon there are about 300 people dancing around the musicians in a huge

circle and my husband turns to me and says "The greatest dance ever written!"

G: That's great! Where can people find out about family dances outside of L.A.?

S: They can find out about family dances and music camps through the Country Dance and Song Society ([www.cdss.org](http://www.cdss.org)) the Bay Area Country Dance Society ([www.bacds.org](http://www.bacds.org)), and the Spokane Folklore Society ([www.spokanefolklore.org](http://www.spokanefolklore.org)) which puts on the Lady of the Lake dance camp.

G: Have you ever taught a workshop in calling family dances?

S: Yes I have, twice, and I'd be happy to again if there's interest. There are also several books that teachers and callers can use to teach themselves. My favorite is Step Lively, by Marian Rose. It's a two-book set that comes with CDs as well. The instructions are really clear and Marian uses a lot of traditional dances and gives a little history behind them.

G: Thanks Susan, I hope to see more community dances in Los Angeles in the near future!

HERE ARE SOME OF SUSAN'S FAVORITE FOLKIE THINGS FOR KIDS:

CDS:

Old Time Songs for Kids - Jeff Warner and Jeff Davis featuring Old time music that's not saccharine, everyone in our family enjoys it equally.

Tales of Yahoe ? Rounder compilation

Use a Napkin (Not your Mom) - Kathy Kallick (Sugar Hill)

BOOKS:

The Old Banjo - Dennis Hasley, drawings by Stephen Gammell: a poem about neglected instruments brought back to life.

Mama Don't Allow No Music Playin' Round Here written and illustrated by Thatcher Hurd - Possums outwit hungry alligators through music

Swamp Angel - Anne Isaacs, illustrated by Paul O. Zelinsky- the legend of a female Paul Buyan who tames a bear in the Great Smokey Mountains.

Gaili Schoen is a film composer living as folkily as one can in Southern California. Her daughters can sing over 20 verses to the song What Can You Do With A Drunken Sailor which she sees as a great accomplishment.

Kids' Corner

BY GAILI SCHOEN



Gaili Schoen with daughters Kylie Monagan, 11 (left) and Maura Monagan, 9 (right)

FARWEST? WHAT THE HECK'S THAT?

BY STEVE DULSON

The North American Folk Music and Dance Alliance, also know as Folk Alliance, is an organization which is (paraphrasing their mission statement) dedicated to fostering and promoting traditional, contemporary, and multicultural folk music and dance, and related performing arts in North America. Each year, since its formation in 1989, Folk Alliance has hosted an international conference. Over the course of the past several months a number of local folkies and folk organizations have been meeting to discuss the idea of forming a west coast regional group of Folk Alliance. A number of regional groups are already operating, including NERFA (North East Regional Folk Alliance) and FARM (Folk Alliance Region Midwest). As a catchy acronym is obviously a must, those involved came up with Folk Alliance Region West, hence FARWest.

The California Traditional Music Society (CTMS), The Living Tradition (TLT), Folkscene, FolkWorks, the Bluegrass Association of Southern California (BASC) are among the organizations represented, along with a number of artists and house concert and other presenters. The goal is to improve communication and coordination between members of the west coast folk community. They ultimately hope to stage an annual meeting that will provide workshops, networking and showcasing opportunities.

In October Folk Alliance Director Phyllis Barney offered FARWest use of a meeting room for three nights at the 2003 Nashville Folk Alliance conference. It was decided to use this to present west coast artists to the conference attendees, and showcases have been set up to do so. Artists appearing include local favorites (such as Lowen and Navarro, Joel Rafael and Claudia Russell) and others from as far away as Alaska. Those involved are looking forward to a productive and fun (not to mention busy!) few days. In February 2004 the yearly Folk Alliance conference be held in San Diego and members of FARWest hope to be heavily involved with organization and, ultimately, its success.

At the moment the group is concentrating on setting up a business identity to enable it to open a checking account, and down the road, apply for non-profit status through Folk Alliance. There will be a meeting next April - watch for details - at which bylaws will be established, officers elected and (hopefully) move ahead on all fronts. Temporary officers are: Bruce Kaplan – President, Steve Dulson - Vice-president, Clark Weissman – Treasurer, Amy Weyand – Secretary.

There is a dedicated list-serve at owner-farwest@lists.his.com and urge anyone interested in participating in FARWest to sign up, or contact me, or any of the other officers. We'd also be happy to answer any questions.

Steve Dulson ([steve@psitech.com](mailto:steve@psitech.com)) books a monthly folk music concert series in Anaheim for The Living Tradition and also plays guitar and fretted dulcimer with The Tinker's Own



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HIGHLAND GROUNDS  
Wednesdays - 8:00 - 11:00pm  
742 N. Highlind Ave., Hollywood  
(213) 466-1507 • www.highlandground.com

THE HIDEWAY  
Wednesdays - 8:00 -11:00pm - Bluegrass  
12122 Kagel Canyon Rd, Little Tujunga Canyon.  
Dana Thorin (626) 799-2901 dthorin@flash.net

KULAK'S WOODSHED  
Mondays - 7:30pm - Open Mike, Free  
Tuesdays - 8:00pm - Freebo & Friends  
Wednesdays - 8:00pm - House Rent Party  
w/David Stone & Amy Yago  
5230 1/2 Laurel Canyon Blvd., North Hollywood  
(818) 766-9913

LAMPOST PIZZA  
Fridays - 7:30-10:30pm - Bluegrass bands  
7071 Warner Ave., Huntington Beach  
(714) 841-5552

McCABE'S GUITAR STORE  
Open Mic  
First Sundays - 6:30pm • Free after 1st Sundays  
3101 Pico Blvd., Santa Monica • (310) 828-4497

ME-N-ED'S  
Saturdays - 6:30-10:30pm  
4115 Paramount Blvd. (at Carson), Lakewood  
(562) 421-8908.

THE MULLIGAN  
Thursdays - 7:30pm-10:00pm - Irish Music Session  
16153 Victory Blvd., Van Nuys • (818) 988-9786

SONGMAKERS  
Wednesdays Simi Valley Hoot  
Simi Valley 7:30-11:30pm (805) 583-5777  
1st Mondays Musical 1st Monday  
Simi Valley 1:00-4:00pm (805) 520-1098  
1st Fridays North Country Hoot  
Northridge 8:00pm-Midnight (818) 993-8492  
1st Saturdays Orange County Hoot  
Anaheim Hills 8:00pm-Midnight (714) 282-8112  
2nd Saturdays Camarillo Hoot  
Camarillo 8:00pm-Midnight (805) 484-7596  
3rd Thursdays Camarillo "Lite" Hoot  
Camarillo 7:00-11:00pm (805) 482-0029  
3rd Saturdays South Bay Hoot  
Redondo Beach 8:00pm-Midnight (310) 376-0222  
3rd Sundays East Valley Hoot  
Van Nuys 1:00-5:00pm (818) 780-5979  
4th Saturdays West Valley Hoot  
Woodland Hills 8:00pm-Midnight (818) 887-0446  
4th Sundays West L.A. Hoot & Potluck  
West L.A. 5:00-9:00pm (310) 203-0162  
5th Saturdays Take The Fifth Hoot  
Sherman Oaks 8:00pm-Midnight (818) 761-2766

SANTA MONICA TRADITIONAL FOLK  
MUSIC CLUB  
1st Saturdays 7:30-11:30pm  
Sha'Arei Am (Santa Monica Synagogue)  
1448 18th St., Santa Monica  
aprilstory@aol.com

TORRANCE ELKS LOUNGE  
Bluegrass Jam  
4th Sundays 1:00-5:00pm,  
1820 Abalone Ave., Torrance.  
Bill Elliott (310) 631-0600

THE UGLY MUG CAFE  
3rd Sundays 7:00-9:00pm - Bluegrass Jam Session  
261 N. Glassell, Orange  
(714) 997-5610 or (714) 524-0597

VIVA FRESH RESTAURANT  
Thursdays 7:30 - 8:30pm - Fiddle Night  
Mondays 7:30 - 8:30pm - Losin' Brothers.  
Other roots music throughout the week.  
900 Riverside Dr., Burbank (818) 845-2425.

VINCENZO'S  
Bluegrass  
Saturdays 7:30-10:30pm - Grateful Dudes  
24500 Lyons Ave., Newhall. • (805) 259-6733

WELSH CHOIR OF SO. CALIFORNIA  
Sundays 1:30pm  
Ruthy (818) 507-0337

YIDDISH SINGING (HULYANKE)  
3rd Thursdays, Sherman Oaks  
Sholem Community Org.  
Lenny Potash (323) 665/2908



JANUARY

2003



Folk Happenings at a Glance. Check out details by following the page references.

OGM: On-going Music-page 11 • OGD: On-going Dance-page 14 • SE: Special Events-page 24

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div>JANUARY PICKS</div> <div>ENSEMBLE GALILEI - Jan. 10 5 women perform Irish, Scottish, Early Music and original works (fiddles, Scottish small pipes, Celtic harp, viola de gamba, oboe, recorders, pennywhistle) "The music is filled with quiet passion and a lot of strength." - Stereophile Magazine with JEAN REDPATH - Jan. 10 "The finest voice in Scottish song." - The Scotsman, July 1997 TRACY GRAMMER - Jan. 12 "...music that makes rowdy bars go quiet with concentration, music that appeals equally to college kids and cowboys." - The Oregonian JOHN McCUTCHEON - Jan. 17, 18 "...the Bruce Springsteen of folk music." -The Oakland Tribune JOHN McEUEEN - Jan 18 -good-natured multi-stringsman of the Nitty Gritty Dirt Band</div>	<div>DAVID MASSENGILL - Jan 17, 18, 19 "The sound of the dulcimer has an intimate, detailed quality that complements the easy graciousness of Massengill's stage presence" - Bristol Rhythm &amp; Roots Reunion THE CHIEFTAINS - Jan. 23, 25 "Twenty years ago, traditional Celtic music was something of a quaint curiosity, even in Ireland. Since then, its popularity has soared, thanks in no small measure to The Chieftains"-CBS News BOB BROZMAN - Jan. 19 "Virtuoso displays including blurred strums, double and triple picked passages, rapid hammers and pulls that would drop the jaw of any rock flashster... DRIVING RHYTHMS AND SEARING BOTTLENECK." - Guitar Player Magazine, USA FIDDLERS 4 - Jan. 22 "...gathering of four celebrated fiddlers: Michael Doucet, Darol Anger, Bruce Molsky and Rushad Eggleston. The foursome offers a cross-cultural fiddling experience, with stops in the Louisiana bayou, the Appalachian Mountains and the Marin foothills." - Springfield News</div>	<div>KATE CAMPBELL - Jan. 18, 19 "Campbell's music perches comfortably between country and folk...A distinctive talent." -USA Today MEMOIRS OF WASHINGTON SQUARE featuring JOHN HAMMOND, TOM PAXTON, MIKE SEEGER and LOUDON WAINWRIGHT III - Jan. 25 Inspired in part by the recent Rhino Records 3CD box set compilation, this concert evokes nostalgia and demonstrates how this music is as vibrant and relevant today as it was during its heyday. ARLO GUTHRIE - Jan. 31 "Thirty years after "Alice's Restaurant," Arlo Guthrie keeps the good music and good works flowing" - Roger Deltz , Acoustic Guitar magazine PAUL BRADY - Jan. 31 "Paul Brady is certainly one of the most underrated of our brilliant singer/songwriters... For me, where he's coming from - his music, lyrics, and soul - are on a level of the greatest of songwriters." - Bonnie Raitt</div>	<div>1</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>2</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>3</div> <div>Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>4</div> <div>SHAKUHACHI WORKSHOP and PERFORMANCE (SE) PAUL ARNOLDI, KURT MACINNIS &amp; JEAN SUDBURRY (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>
<div>5</div> <div>JUSTIN ROBERTS (SE) International (OGD) Polish (OGD) Scottish (OGD) El Camino College (OGM) McCabe's (OGM) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Comhaltas Ceoltoiri Eireann (OGM)</div>	<div>6</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Songmakers (OGM)</div>	<div>7</div> <div>SERBIAN (Veliko Kolo) FOLKDANCING (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>8</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>9</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>10</div> <div>ENSEMBLE GALILEI with JEAN REDPATH (SE) FREEBO (SE) LOUISE TAYLOR (SE) NOEL HARRISON and IAN WHITCOMB (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Celtic Song Group (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>11</div> <div>CHRIS PROCTOR (SE) T&amp;T (SE) HARVEY REID (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>12</div> <div>PASADENA WINTER FESTIVAL (SE) SONGS OF THE PEOPLE (SE) TRACY GRAMMER (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM)</div>	<div>13</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>14</div> <div>SERBIAN (Veliko Kolo) FOLKDANCING (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>15</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>16</div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM)</div>	<div>17</div> <div>JOHN McKUEN (SE) DAVID WILCOX (SE) THE BROTHERS FOUR (SE) JOHN McCUTCHEON (SE) BROTHER YUSEF (SE) DAVID MASSENGILL (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>18</div> <div>RAGTIME WALTZ &amp; TANGO WORKSHOP (SE) DAN CROW and FRIENDS (SE) JOHN McCUTCHEON (SE) KATE CAMPBELL plus DAVID MASSENGILL (SE) NORTON BUFFALO &amp; ROY ROGERS (SE) CLADDAGH (SE) CHRIS PROCTOR (SE) JOHN McEUEEN (SE) BAZM-E SHABANEH (SE) THE WAYBACKS (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>19</div> <div>DAVE KINNOIN (SE) GREEK COSTUME WORKSHOP (SE) DAVID MASSENGILL (SE) KATE CAMPBELL (SE) BOB BROZMAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)</div>	<div>20</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>21</div> <div>SERBIAN (Veliko Kolo) FOLKDANCING &amp; YESETA BROTHERS TAMBURICA BAND (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div>22</div> <div>FIDDLERS 4 (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>23</div> <div>THE CHIEFTAINS (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>24</div> <div>SARAH LEE GUTHRIE &amp; JOHNNY IRION (SE) MURIEL ANDERSON (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div>25</div> <div>CLARE MULDAUR &amp; THE REASONS (SE) SAM LAPIDES &amp; JASON LUCKETT (SE) ROBBIE BURNS DINNER (SE) MEMOIRS OF WASHINGTON SQUARE (SE) SUSAN WERNER (SE) THE CHIEFTAINS (SE) SCOTT TENANT (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div>26</div> <div>International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM)</div>	<div>27</div> <div>ARMENIAN FOLK DANCING (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div>28</div> <div>SERBIAN (Veliko Kolo) FOLKDANCING (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div>29</div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div>30</div> <div>African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div>31</div> <div>CAROLINE AIKEN (SE) MOSCOW DANCE THEATRE "GZHEL" (SE) ARLO GUTHRIE (SE) FRED &amp; ZAK SOKOLOW (SE) PAUL BRADY (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	

FEBRUARY

2003



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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div><b>FEBRUARY PICKS</b></div> <div><b>DAVE ALVIN</b> with special guest <b>PETER CASE</b> - Feb. 1 <i>"Dave Alvin has become one of America's great unsung songwriting heroes."</i> - Michael Ruby, Amazon.com  <i>"Peter Case has carved out an impressive niche for himself in the place where blues, country rock and mountain music meet."</i> -Freight and Salvage  <b>KODO</b> - Feb. 5, 6, 7, 8 <i>"Exploring the limitless possibilities of the traditional Japanese drum, the taiko, Kodo are forging new directions for a vibrant living art-form"</i> - KODO Website  <b>SALIA NÍ SEYDOU</b> - Feb. 5, 6, 7, 8 The choreographic and dance group Salia nĩ Seydou (named after the two principal dancers, Salia Sanon and Seydou Boro) from the West African nation of Burkino Faso perform "FIGNINTO" or "The Torn Eye"  <b>TOM BALL</b> and <b>KENNY SULTAN</b> - Feb. 8 <i>"Somewhere, Sonny and Brownie are smiling."</i>-Acoustic Guitar  <b>STEVE GILLETTE &amp; CINDY MANGSEN</b> - Feb. 15, 22, 23 <i>"Steve Gillette and Cindy Mangsen express a deep affection for traditional and contemporary folk music"</i>-Sing Out!</div> <div><b>THE MAMMALS</b> - Feb. 21, 22 The folk heirs in the trio are Tao Rodriguez-Seeger, Pete Seeger's grandson, and Ruthy Ungar, daughter of fiddler/composer Jay Ungar and songwriter/guitarist/Rude Girl/radio host-ess Lyn Hardy. The other guy, Michael Merenda, is a rock drummer and ska player who has played in the band Spouse. Together they form an exciting "folk" ensemble. The Coffee Gallery Backstage offers an opportunity to see them up close.  <b>SHAWN COLVIN</b> - Feb. 21, 22 <i>"...in these musical Dark Ages littered with "American Idols" and pre-fab, pre-pubescent Britneys, singer-songwriters of Shawn Colvin's ilk are exceedingly rare."</i> -Mindy Pye, OnTrack Magazine  <b>WINTERFEST BLUEGRASS NIGHT</b> with <b>THE WITCHER BROTHERS</b>, <b>JULIE WINGFIELD</b> and <b>THE REDLINERS BLUEGRASS BAND</b> - Feb. 21 Bluegrass Extravaganze</div> <div><b>CONTRADANCE</b> - POST DEVOLUTION FROG 2003 with <b>BIG TABLE</b> (Judy Hyman- fiddle-, Jeff Claus- banjo uke, Jeremiah McLane- accordion, June Drucker- bass , and Larry Unger-guitar) and caller <b>Ron Buchanan</b> - Feb. 23 A contradance night not to be missed.  <b>TAJ MAHAL</b> - Feb. 26 Taj Mahal is a slippery definition of a bluesman. With a warm, wandering spirit and an organic guitar style he has an easy way of slipping between genres — now leaning towards country blues, now in a Caribbean groove, now wandering towards alternative global folk traditions. Josef Woodward, Guitar.com  <b>JOAN BAEZ</b> - Feb. 27 <i>"The most accomplished interpretive folksinger of the 1960s. Joan Baez has influenced nearly every aspect of popular music in a career still going strong after more than 35 years."</i> -William Ruhlmann, All MusicGuide.com</div>						<div><b>1</b></div> <div><b>BORDER RADIO</b> (SE) <b>MOSCOW DANCE THEATRE</b> "GZHEL" (SE) <b>DAVE ALVIN</b> (SE) <b>BORDER RADIO</b> plus <b>NOEL HARRISON</b> (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)</div>
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<div><b>16</b></div> <div>International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Awakening Coffee House (OGM) Highland Grounds (OGM) Songmakers (OGM) Welsh Choir of So. California (OGM) The Ugly Mug Café (OGM)</div>	<div><b>17</b></div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div><b>18</b></div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM)</div>	<div><b>19</b></div> <div>Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div><b>20</b></div> <div>African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM)</div>	<div><b>21</b></div> <div><b>DEL REY</b> (SE) <b>SHAWN COLVIN</b> (SE) <b>WINTERFEST BLUEGRASS NIGHT</b> <b>THE WITCHER BROTHERS</b>, <b>JULIE WINGFIELD</b> and <b>THE REDLINERS BLUEGRASS BAND</b> (SE) <b>WILLIE NELSON &amp; FAMILY</b> (SE) <b>DEL REY</b> (SE) <b>THE MAMMALS</b> (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vicenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	<div><b>22</b></div> <div><b>THE MAMMALS</b> (SE) <b>SHAWN COLVIN</b> (SE) <b>ANDREA LOUISE</b> (SE) <b>THE MAMMALS</b> (SE) <b>STEVE GILLETTE &amp; CINDY MANGSEN</b> (SE) <b>HOT LIPS &amp; FINGERTIPS</b> (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)</div>
<div><b>23</b></div> <div><b>POST FROG 2003 CONTRADANCE</b> (SE) <b>STEVE GILLETTE &amp; CINDY MANGSEN</b> (SE) International (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM) Claremont Folk Music Center (OGM)</div>	<div><b>24</b></div> <div><b>KATHY MATTEA</b> (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)</div>	<div><b>25</b></div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM)</div>	<div><b>26</b></div> <div><b>TAJ MAHAL</b> (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Cinema (OGM) The Hideway (OGM) Highland Grounds (OGM) Cajun Way (OGM)</div>	<div><b>27</b></div> <div><b>JOAN BAEZ</b> (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)</div>	<div><b>28</b></div> <div>Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Vicenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)</div>	

# ON-GOING DANCE HAPPENINGS

## DANCING, DANCING AND MORE DANCING

### AFRICAN DANCING

**Thursdays** 7:00-8:30pm  
Call for update  
**YORUBA HOUSE**  
(310) 838-4843 (310) 475-4440  
yoruba@primenet.com  
www.primemet.com/~yoruba

### ARMENIAN DANCING

**OUNJIAN’S ARMENIAN DANCE CLASS**  
**Tuesdays** 7:45-10:00pm  
17231 Sherman Way, Van Nuys  
Susan Ounjian (818) 845-7555

### BALKAN DANCING

**CAFE DANSSA**  
11533 W. Pico Blvd., Los Angeles  
**Wednesday** 7:30-10:30pm  
Sherrie Cochran: Worldance1@aol.com  
(626) 293-8523  
hometown.aol.com/worldance1/CafeDanssaHome  
Pagephoto.html

**SAN PEDRO BALKAN FOLK DANCERS**  
**Mondays** 7:30-9:30pm  
YWCA 437 West 9th St., San Pedro  
Zaga Grgas (310) 832-4317

### CAJUN DANCING

**2nd Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena War Memorial Hall  
435 S. Fair Oaks Ave., South Pasadena

**LALA LINE (626) 441-7333**  
For additional Cajun/Zydeco dancing:  
users.aol.com/zydecobrad/zydeco.html

### CONTRA DANCING

**CALIFORNIA DANCE CO-OPERATIVE**  
www.CalDanceCoop.org

**1st Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena War Memorial Hall  
435 S. Fair Oaks Ave., South Pasadena  
Barbara Stewart (818) 951-8255

**1st Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Brentwood Youth House  
731 So. Bundy, Brentwood  
James Hutson (310) 474-8105

**1st Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
All Saints Episcopcal Church  
3847 Terracina Drive, Riverside  
Meg (909) 359-6984 • rdhojt@juno.com

**2nd Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Sierra Madre Masonic Temple  
33 E. Sierra Madre Blvd., Sierra Madre  
Hotline (818) 951-2003

**2nd Sundays** 2:00-5:00pm  
Frazier Park Community Building, Park Drive  
Frazier Park  
Sue Hunter (661) 245-0625 • fiddlesue@hotmail.com

**2nd Sundays** 4:00-7:00pm Slow Jam 2:00pm  
La Verne Veteran’s Hall, 1550 Bonita Ave., La Verne  
Gretchen Naticchia  
(909) 624-7511 • gretchen.naticchia@worldnet.att.net

**3rd Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
South Pasadena War Memorial Hall  
435 S. Fair Oaks Ave., South Pasadena  
James Hutson (310) 474-8105

**3rd Saturdays**  
Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
Drew Tronvig (310)459-7179 • tronvig@pobox.com

**4th Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Brentwood Youth House  
731 South Bundy Drive  
Jeff Spero (310) 396-3322 • jeff@jeffandgigi.com

**5th Saturday** - Dance 7:00-11:00pm  
Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
Chuck Galt (562) 427-2176 • cgalt@gte.net

**THE LIVING TRADITION**  
www.thelivingtradition.org

**2nd Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
Bellflower Women’s Club  
9402 Oak St. (at Clark), Bellflower  
Jill Morrill: (949) 559-1419 • JMorrill24@aol.com

**4th Fridays** - Lesson 7:30 Dance 8:00-11:00pm  
Rebekah Hall, 406 East Grand Ave., El Segundo  
Diane Gould (310) 322-0322

**4th Saturdays** - Lesson 7:30 Dance 8:00-11:00pm  
Downtown Community Center  
250 E. Center St.@Philadelphia, Anaheim  
Jill Morrill: (949) 559-1419 • JMorrill24@aol.com

### ENGLISH COUNTRY DANCING

**CALIFORNIA DANCE CO-OPERATIVE**  
www.CalDanceCoop.org  
**1st & 3rd Thursdays** 8:00-10:00pm  
First United Methodist Church  
1551 El Prado, Torrance  
Giovanni DeAmici (310) 793-7499  
sbecd@geocities.com

### GREEK DANCING

**KYPSELI GREEK DANCE CENTER**  
**Fridays** 8:00-11:30pm \$5.00  
Skandia Hall 2031 E. Villa St., Pasadena  
Joan Friedberg (818)795-8924  
Dalia Miller (818) 990-5542  
demotika@earthlink.net

### HUNGARIAN DANCING

**HUNGARIAN CLASS (BEGINNING)**  
**2nd & 4th Fridays** 8:30-10:30pm \$7.00  
Gypsy Camp 3265 Motor Ave., Los Angeles  
Jon Rand (310) 202-9024 • jdrand@attbi.com

### INTERNATIONAL FOLK DANCING

**ALTADENA FOLK DANCERS**  
**Wednesdays** 10:30-11:30am  
**Thursdays** 3:00-4:00pm  
Altadena Senior Cntr • 560 E Mariposa St., Altadena  
Karila (818) 957-3383

**ANAHEIM INTERNATIONAL FOLKDANCERS**  
**Wednesdays** 7:30-9:30 • 511 S. Harbor, Anaheim

**CAL TECH FOLK DANCERS**  
**Tuesdays** 8:00-11:55pm  
Cal Tech, Dabney Lounge, Pasadena  
Nancy Milligan (626) 797-5157  
franprevas@yahoo.com

**CONEJO VALLEY FOLK DANCERS**  
**Wednesdays** 7:30-9:30pm \$1-2  
Hillcrest Center (Small Rehearsal Room)  
403 West Hillcrest Drive, Thousand Oaks  
Jill Lundgren (805)497-1957 • jill.ron@adelphia.com

**DUNAJ INT’L DANCE ENSEMBLE**  
**Wednesdays** 7:30-10:00pm  
Wiseplace 1411 N. Broadway, Santa Ana  
dancetraditions@msn.com  
Richard Duree (714) 641-7450

**FOLK DANCE FUN**  
**3rd Saturdays** 7:30-9:30 pm  
8648 Woodman Ave., Van Nuys  
Ruth Gore (818) 349-0877

**HOLLYWOOD PEASANTS OF CULVER CITY**  
Laguna Folk Dancers  
**Sundays** 7:00 - 10:00pm  
384 Legion St. & Glenneyre, Laguna  
Ted Martin (714) 893-8888

**INTERNATIONAL FOLK DANCE CLUB AT UCLA**  
**Mondays** 9:00-11:00 pm- Free  
UCLA Ackerman Student Union Building  
Room 2414 • 2nd Floor Lounge Westwood  
(310) 284-3636 • UniversityDanceClubs@yahoo.com

**LA CANADA FOLKDANCERS**  
**Mondays** 7:30-9:30 pm  
La Canada Elementary School  
4540 De Nova St., La Canada  
Lila Moore (818) 790-5893

**LAGUNA FOLK DANCERS**  
**Wednesdays** 8:00-10:00pm  
**Sundays** 8:00-10:00pm  
Laguna Community Center  
384 Legion Ave & Glenneyre, Laguna  
Richard Duree (714)641-7450  
dancetraditions@msn.com

**LEISURE WORLD FOLK DANCERS**  
**Tuesdays** 8:30-11:00am Saturdays 8:30-11:00am  
Club House 1, Leisure World, Laguna Hills  
Florence Kanderer (949) 425-8456

**MOUNTAIN DANCERS**  
**Tuesdays** 7:00-9:30pm  
Oneyonta Congregational Church  
1515 Garfield Ave., South Pasadena  
Rick Daenitz (626) 797-16191

**NARODNI FOLKDANCERS**  
**Thursdays** 7:30-10:30pm \$3  
Dance America, 12405 Woodruff Ave., Downey  
John Matthews (562) 424-6377 • john@narodni.org

**PASADENA FOLKDANCE CO-OP**  
**Fridays** 7:45-11pm Teaching to 9pm \$2  
Throop Unitarian Church  
300 S. Los Robles, Pasadena  
Marshall Cates (626) 792-9118  
mcates@calstatela.edu

**RESEDA INT’L FOLK DANCERS**  
**Thursdays** 3:00-4:45pm  
Reseda Senior Center • 18255 Victory Blvd Reseda  
JoAnne McColloch (818) 340-6432

**ROBERTSON FOLK DANCE**  
**Mondays** 10:00-11:30am  
1641 Preuss Rd., Los Angeles (310) 278-5383

**SIERRA MADRE FOLK DANCE CLASS**  
**Mondays** 8:00-9:30pm  
Sierra Madre Recreation Building  
611 E. Sierra Madre Blvd., Sierra Madre  
Ann Armstrong (626) 358-5942

**SOUTH BAY FOLK DANCERS**  
**2nd Fridays** 7:45-9:45pm  
Torrance Cultural Center  
3330 Civic Center Dr., Torrance  
Beth Steckler (310) 372-8040

**TUESDAY GYPSIES**  
**Tuesdays** 7:30-10:30pm \$4.50  
Culver City Masonic Lodge  
9635 Venice Blvd., Culver City  
Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu  
Millicent Stein (310) 390-1069

**TROUPE MOSAIC**  
**Tuesdays** 6:30-8:30pm  
Gottlieb Dance Studio • 9743 Noble Ave., North Hills  
Mara Johnson (818) 831-1854

**VESELO SELO FOLK DANCERS**  
**Thursdays, Fridays** 7:30-10:30pm  
(intermediate class)  
**Saturdays** 8:00-11:00pm  
Hillcrest Park Recreation Center  
1155 North Lemon & Valley View, Fullerton  
Lorraine Rothman (714) 680-4356

**WESTCHESTER LARIATS** (Youth Group)  
**Mondays** 3:30-9:30pm \$30 or \$40/10-wk session  
Westchester United Methodist Church  
8065 Emerson Ave., Los Angeles  
Diane Winthrop (310) 376-8756 wclariats@aol.com

**WEST HOLLYWOOD FOLK DANCERS**  
**Wednesday** 10:15-11:45am  
West Hollywood Park, San Vicente & Melrose  
W. Hollywood • Tikva Mason (310) 652-8706

**WEST L.A. FOLK DANCERS**  
**Mondays** Lesson 7:45-10:45pm  
**Fridays** 7:45-10:45pm  
Brockton School • 1309 Armacost Ave., West L.A  
Beverly Barr (310) 202-6166  
dancingbarrs@earthlink.net

**WESTWOOD CO-OP FOLK DANCERS**  
**Thursdays** 7:30-10:45pm \$4  
Felicia Mahood Sr Club  
11338 Santa Monica Blvd (at Corinth), L.A.  
Tom Trilling • (310) 391-4062

**WEST VALLEY FOLK DANCERS**  
**Fridays** 7:30-10:15pm \$3  
Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park  
Jay Michtom (818) 368-1957 • JayMichtom@juno.com

### IRISH DANCING

**CLEARY SCHOOL OF IRISH DANCE**  
www.irish-dance.net • (818) 503-4577

**CELTIC ARTS CENTER**  
**Mondays** 8:00-9:00pm (ex. 1st Mondays)  
Irish Ceili, 4843 Laurel Canyon Blvd, Valley Village  
(818) 752-3488

**LOS ANGELES IRISH SET DANCERS**  
**Mondays** 7:30pm - 9:30pm  
The Burbank Moose Lodge  
1901 W. Burbank Blvd., Burbank  
**Thursdays** 7:30pm - 9:30pm  
The Glendale Moose Lodge  
357 W. Arden Ave., Glendale  
Michael Patrick Breen (818) 842-4881  
www.IrishDanceLosAngeles.com

**MARTIN MORRISEY SCHOOL OF IRISH DANCE**  
(818) 343-1151

**O’CONNOR-KENNEDY SCHOOL OF IRISH DANCE**  
(818) 773-3633 • katekennedy@irishdancing.net

**THOMPSON SCHOOL OF IRISH DANCE**  
Cecily Thompson (562) 867-5166 • rince@celtic.org

### ISRAELI DANCING

**ARCADIA FOLK DANCERS**  
**Tuesdays** 7:30-9:00pm  
Shaarei Torah, 550 N 2 St., Arcadia  
David Edery, (310) 275-6847

**COSTA MESA ISRAELI DANCERS**  
**Wednesdays** 7:00-11:30pm  
JCC of Orange County • 250 Baker St., Costa Mesa  
Yoni Carr (760) 631-0802 yonic@earthlink.net

**LA CRESCENTA DANCERS**  
**Wednesdays** 7:00-8:30pm  
Church of Religious Science  
4845 Dunsmore Ave., La Crescenta  
Karila (818) 957-3383

**MASONIC LODGE DANCERS**  
**Mondays** 7:00-12:30am, Thursdays 7:00pm-  
Westwood Masonic Lodge  
2244 Westwood Blvd, Los Angeles  
Israel Yakovee (818) 886-5004

**ISRAELI FOLK DANCING AT UCLA**  
**Mondays** 9pm UCLA Ackerman Union 2414  
James Zimmer IsraeliDance@yahoo.com  
(310) 284-3636

**ISRAELI DANCE WITH JAMES ZIMMER**  
**Tuesdays** 8-11 pm  
West Valley JCC, Ferne Milken Sports Center  
22622 Vanowen Street, West Hills  
**Thursdays** 8-9:30 pm  
**Sundays** 2-3:00 pm  
Encino Community Center, LA Recreation & Parks  
4935 Balboa Blvd, Encino (818)995-1690  
**2nd Fridays** 9pm Free  
**4th Fridays** 9 pm Free  
Maltz Center, Temple Emanuel-Beverly Hills  
8844 Burton Way B.H.  
IsraeliDance@yahoo.com (310) 284-3638

**UNIVERSITY OF JUDAISM**  
**Wednesdays** 7:30-10pm  
5600 Mulholland Drive, Los Angeles  
Natalie Stern (818) 343-8009

**VINTAGE ISRAELI**  
Anisa’s School of Dance  
14252 Ventura Blvd., Sherman Oaks  
DovByrd@aol.com

### MORRIS DANCING

**PENNYROYAL MORRIS**  
**Mondays** 7:00pm  
Debi Shakti & Ed Vargo (818) 892-4491  
Sunset Morris • Santa Monica  
Jim Cochrane (310) 533-8468 jimc3@idt.net

**SUNSET MORRIS**  
Clive Henrick (310) 839 7827 CliveGH@aol.com

**WILD WOOD MORRIS**  
6270 E. Los Santos Drive, Long Beach  
Julie James (562) 493-7151  
wildwoodmorris@aol.com wildwoodmorris.com

### POLISH DANCING

**GORALE POLISH FOLK DANCERS**  
**Sundays** 6:00-8:00pm  
Pope John Paul Polish Center  
3999 Rose Dr., Yorba Linda  
Rick Kobzi (714) 774-3569 • rickkobzi@worldnet.att.net

### PERSIAN DANCING

**SHIDA PEGAHI**  
**Tuesdays** 6:00pm • (310) 287-1017

### SCANDINAVIAN DANCING

**SKANDIA DANCE CLUB**  
**Wednesdays** 7:30 - 10:00pm \$5  
Lindberg Park • 5401 Rhoda Way, Culver City  
Sparky (310) 827-3618 • Ted Martin  
tedmart@juno.com  
Cameron Flanders & John Chittum

**SKANDIA SOUTH**  
**Mondays** 7:30-10:30pm  
Downtown Community Center  
250 E. Center, Anaheim  
Ted Martin (714) 533-8667 tedmart@juno.com

### SCOTTISH DANCING

**AMERICAN LEGION HALL**  
Sundays Highland - 5:00-7:00pm  
Advanced - 7:30 - 9:30pm  
412 South Camino Real, Redondo Beach  
Fred DeMarse (310) 791-7471 fwde@chevron.com

**BEVERLY HILLS COMMUNITY CENTER**  
**Thursdays** - Beginners/ Intermediate  
7:30 - 9:00pm - \$5.00  
La Cienega and Gregory Way  
(between Wilshire/ Olympic Blvds.)  
Ann McBride (818) 841-8161 • mcbridea@cshs.org

**CALTECH – DABNEY LOUNGE**  
**Wednesdays** –Beginner/Intermediate 8-10:30pm  
Cal Tech campus-Doug MacDonald (909)624-9496  
damacdonald@juno.com

**COLUMBUS-TUSTIN GYM**  
**Wednesdays** Beginner - 7:00 - 8:30pm  
Intermediate - 8:30 - 10pm  
17522 Beneta Way, Tustin  
Shirley Saturensky (949) 851-5060

**DANCE STUDIO, VALLEY COLLEGE**  
**Mondays** Beginner - 7:00 - 8:30pm  
Intermed - 8:00 - 10pm  
Ethel at Hatteras St., Van Nuys  
Aase Hansen (818) 845-5726 • AaseHansen@aol.com

**EDISON COMMUNITY CENTER**  
**Thursdays** Beginner - 7:30 - 9:00pm  
Intermediate - 7:30 - 9:30pm  
Renee Boblette Bob Patterson (714) 731-2363

**GOTTA DANCE II DANCE STUDIO**  
**Thursdays** - Intermed/Advanced - 8:00-10:00pm  
Sonia’s Dance Center  
8664 Lindley Ave., Northridge  
Deanna St. Amand (818) 761-4750 dgsa@pacbell.net

**LINDBERG PARK RECREATION BUILDING**  
**Tuesdays** 6:30-7:30pm children;  
7:30-10:15pm adults  
5041 Rhoda Way, Culver City • (310) 820-1181

**LONG BEACH COLLEGE ESTATES PARK**  
**Fridays** - Beginners/ Intermediate -7:30 - 9:30pm  
Helen Winton (562) 430-0666

**LUTHERAN CHURCH OF THE MASTER**  
**1st & 3rd Fridays** Beginner/Intermediate  
7:00 - 9:00pm  
725 East Ave J Lancaster  
Aase Hansen (818) 845-5726

**NEWPORT-MESA BALLET STUDIO**  
**Fridays** Beginner - 7:30 - 9:30pm  
Intermediate - 7:30 - 9:30pm  
Shirley Saturensky (714) 557-4662

**RANCHO SANTA SUSANA COMM. CTR.**  
**Mondays** Children - 6:30 - 7:30pm  
Kathy Higgins (805) 581-7185  
Beginners - 7:30 - 9:00pm  
Mary Lund (818) 996-5059  
5005-C Los Angeles Ave., Simi Valley

**ROYAL SCOTTISH COUNTRY DNC. SOC.**  
Knights of Columbus Hall  
**Tuesdays** Beginner - 7:00pm Intermed - 8:15pm  
224-1/2 S. Sepulveda Blvd., Manhattan Beach  
Wilma Fee (310) 546-2005 (310) 378-0039  
feewilma@mattel.com

**SCOTTISH COUNTRY DANCE**  
**Wednesdays** (562) 916-8470  
Jack Rennie • JackRennie@aol.com

**SOUTH PASADENA WAR MEMORIAL**  
**Sundays** Beginner - 7:00 - 9:00pm  
435 Fair Oaks Ave., South Pasadena  
Alfred McDonald (626) 836-0902  
dbbrand@attglobal.net

**ST. PAUL’S EPISCOPAL CHURCH**  
**Thursdays** Beginner - 7:30 - 9:30pm  
Intermediate - 7:30 - 9:30pm  
Don Karwelis (714) 730-8124

**THE DANCE ACADEMY**  
**Mondays** Intermed - 8:00-10:00pm  
24705 Narbonne at 247th St., Lomita  
Jack Rennie (310) 377-1675 jackrennie@aol.com

**TORRANCE CULTURAL CENTER**  
**Fridays** Beginner - 7:00 - 8:30pm  
Intermediate - 8:00 - 10:00pm  
Between Torrance & Madrona, Torrance  
Jack Rennie (310) 377-1675 jackrennie@aol.com

**VENTURA COLLEGE DANCE STUDIO**  
**Fridays** Beginner - 7:00 - 8:30pm  
Intermediate - 8:00 - 10:00pm  
4667 Telegraph Road, Ventura  
Mary Brandon (818) 222-4584

#### BEFORE ATTENDING ANY EVENT

Contact the event producer to verify information before attending any event. (Things change!!)

#### CORRECTIONS

FolkWorks attempts to provide current and accurate information on all events but this is not always possible. Please send corrections to: [ongoing@FolkWorks.org](mailto:ongoing@FolkWorks.org) or call (818) 785-3839.

#### LIST YOUR EVENT!

To have your on-going dance event listed in FolkWorks provide the following information:  
• Indicate if it’s an on-going or one-time event  
• Catagory/Type of Dance (i.e., Cajun, Folk)  
• Location Name • Event Day(s) and Time  
• Cost • Event Sponsor or Organization  
• Location Address and City  
• Contact Name, Phone and/or Email  
Send to: [ongoing@FolkWorks.org](mailto:ongoing@FolkWorks.org) or call (818) 785-3839



# FEATURED ORGANIZATION

## BLUEGRASS ASSOCIATION OF SOUTHERN CALIFORNIA



The Bluegrass Association of Southern California (BASC) was formed to promote bluegrass music in Southern California by a group of musicians and fans in the 1990's. It was out of the desire for more bluegrass events and concerts that BASC began to produce bluegrass shows and a newsletter called inTunenews for its members. The newsletter is now co-published by BASC and the San Diego Bluegrass Society (SDBS) and is mailed out to both associations' members. BASC has an elected board of directors that handles much of the Association's business and relies on volunteers to help out at concerts and other BASC functions. BASC currently has about 350 members and is steadily growing. They currently produce about 4 shows a year featuring local, regional and national acts in various venues in the greater Los Angeles area. In the past they have featured The Laurel Canyon Ramblers, Lost Highway, The Lynn Morris Band, Front Range, Bob Paisley, Ralph Stanley, Blue Highway, and The Roland White Band.

The big show for the past 6 years has been at the John Anson Ford Amphitheatre as part of the "Summer Nights at the Ford" series. In cooperation with the Los Angeles County Arts Commission, BASC has featured such acts as The Nashville Bluegrass Band, The Byron Berline Band, The Witcher Brothers, Blue Highway, Nickel Creek, Front Range, The Cache Valley Drifters, Copperline, The BladeRunners, Kathy Kallick, The Laurel Canyon Ramblers, and Lost Highway.

BASC also sponsors a Bluegrass night every third Tuesday of the month at Baker's Square restaurant in Granada Hills where local bands have a chance to showcase themselves. The very



PHOTO BY E.K. WALLER

*The Witcher Brothers*

first band to play was The Laurel Canyon Ramblers and BASC has since had most of the local and regional bands from Santa Barbara to San Diego come out for really nothing more than the "Tip Jar" and play for, in many cases, standing room only crowds. An open mike portion of the evening is reserved for anyone who has an urge to perform and/or sing. Due to the increasing popularity of the Baker's Square bluegrass

night, they are looking to sponsor another monthly series at another venue in the greater Los Angeles area.

The local public radio station, KCSN (88.5) at Cal State Northridge co-sponsors the Baker's Square Bluegrass night as well many other BASC shows and events.

With the help of Leslie Spitz, one of BASC's board members, maintains an e-mail bluegrass news service for its members that posts events, concerts, performances, festivals information, instruments for sale, and other items of interest for bluegrass fans. BASC, along with SDBS, also has a website called inTunenews that also gives band listings, concerts, festivals, and other music-related events in Southern California and Arizona.

This past October, BASC also held a bluegrass campout and open mike at Follows Camp in the San Gabriel Mountains. Despite coolish weather and a little rain, pickers from all over California came out and enjoyed a weekend of music. Walden Dahl, local singer, songwriter and multi-instrumentalist, provided a sound system and lights and there was a continuous open mike set up under cover by the main stage. The local fire department provided meal services and a wood-fire stove to keep everyone warm and cozy while enjoying the music, along with plenty of hot coffee.

This past summer, BASC was invited by the producers of the "Down from the Mountain" tour to set up a table at the Greek Theater show. BASC members had an opportunity to promote the local bluegrass association to concert goers and got to watch one of the great bluegrass shows of the recent past.

BASC is now planning concerts and shows for the 2003 season while at the same time improving their website and newsletter. They welcome new members and volunteers to keep the Association fresh and alive. Both new and existing members are encouraged to take active roles in BASC, so log onto <http://members.aol.com/intunenews> and take a look at what's happening in Southern California bluegrass.

### TOPANGA BANJO FIDDLE CONTEST INVITES AWARD NOMINATIONS!

Now in its 43rd year, the TOPANGA BANJO FIDDLE CONTEST & FOLK FESTIVAL (TBFC) invites nominations for the annual Music Legend Award to honor and recognize those individuals, groups or organizations in the Southern California area that have distinguished themselves in the advancement of old time, bluegrass and folk music. Eligibility and selection of candidates will be determined by the TBFC Board of Directors. The annual Award consists of a certificate and proclamation along with a \$1,000 cash prize. Presentation of the Award to 2003's recipient will take place at the next scheduled Contest to be held on Sunday, May 18th.

The public is invited to submit nominations for the Music Legend Award. The person who nominates the winning candidate will receive two free tickets to the Contest. The Board of Directors will decide on the eligibility of all nominees and will then cast votes to determine the winner. Their decision will be final.

Nominations may be sent by mail (see address below) or email. All nominations must be received by TBFC by March 1, 2003. Please include your name and contact information and a complete description of why you believe the person or organization you are nominating is worthy of consideration. Submit your nominees to:

TBFC – Legend Award  
Post Office Box 571955  
Tarzana, California 91356

Or email to: [info@topanganbanjofiddle.org](mailto:info@topanganbanjofiddle.org). Questions regarding the Music Legend Award may also be directed to the above email address.

# A R O U N D T O W N

## THE COFFEE GALLERY

By NICK SMITH

The Coffee Gallery is more than just a coffee house. This tiny, picturesque building is the home of art and photo exhibitions, art lessons, poetry performances, writing workshops. Its performance space, The Coffee Gallery Backstage, goes far beyond its tiny confines by presenting performers who range from talented beginners to longtime favorites. Glenn Yarbrough has played there, as has guitarist Laurence Juber. When 1960's group The We Five did a comeback last year, they played here. When Jim Malcolm, lead singer for the Old Blind Dogs (one of Scotland's hottest folk groups) wanted a



Bob Stane

place to play solo, he got booked at The Coffee Gallery Backstage. Buck Page, a legendary western singer and guitarist for the last six decades, brought his Riders of the Purple Sage to play. On various nights at the club, you may come to hear jazz harmonica, Indian raga music, a banjo virtuoso, a singer-songwriter, or a singing, yodeling cowboy comedian. On Rubber Chicken nights, you get a smorgasbord of musical acts, each playing only a few tunes, but admission is only

\$5, less if you bring a rubber chicken. For the "expensive" shows, ticket prices may range as high as \$10, rarely higher. On a crowded night, there are no more than about 50 people in the showroom... Most of the music is folk, in the broadest sense and of the finest caliber. Finger-style guitar, bluegrass, traditional ballads...you'll hear them all.

How is this possible? First, you have to realize who runs the Backstage part. Bob Stane, whose run at the legendary Ice House brought everyone from Steve Martin to The Association into prominence, knows music. He knows how to put on a good show. Almost as important, many people in the entertainment field have come to know and trust him over the past several decades. They may come to his venue, not because it's a big payday, but because they know that they will have a good time with an audience that has come to hear the performance, not just to drink and chat.

For the audience, the draw is three-fold: First, the outstanding entertainment. It is very rare to see a bad show here. Performers who are having fun usually put on their best work, and they have fun on this stage.

Second, the showroom itself. It's the only stage I've ever seen that tells a story, with its 360-degree wall paintings and decorations. For those of you who never seen the walls, visualize yourself on a riverboat trip, passing coffee plantations. You come to the dock for a layover, and find yourself gathering with passengers and locals in an old coffee warehouse, where an expatriate American guitarist is playing on a homemade stage next to the loading docks. That is the artistic ambiance. Combine this with a room where no one is farther back than the third



The Mammals - See them live at The Coffee Gallery - February 22, 2003



row, a very intimate musical hall with small tables for your desserts and drinks. The showroom is isolated from the food area, so your enjoyment won't be interrupted by espresso machines and blenders, the way it is at some coffeehouse venues.

Oh, yes, the third draw is the front room, where you get your goodies. Unlike some coffeehouses, The Coffee Gallery makes no attempt to provide full meals. The desserts and drinks, on the other hand, are superb. Ice cream from Fosselman's, the local creamery, is a treat. Baked goods from scones to pies tempt you as you buy your drinks, of which there is a huge range, hot and cold. No common Coke fountain here...a small variety of bottled drinks, mainly less common brands that are much more interesting than the stuff you get at most places. Coffees, teas and a host of custom cold drinks complete the menu. It is very much worth your while to leave space in your tummy for your trip here.

The Coffee Gallery (and Backstage) are at 2029 N. Lake Ave. in Altadena, the area just north of Pasadena. For show reservations, call (626) 398-7917. Their web site is at: <http://www.coffeegallery.com/>

## MEXICAN PAPER-MAKING

By JIM GRIFFITH, PhD

Any discussion of folk art must begin with a definition of those two rather hazy words, "folk" and "art." Art historians and collectors, artists and art critics, folklorists and anthropologists may define and use the two words quite differently, and it is only fair to say right at the start that this essay was compiled according to the approaches most commonly used by American folklorists. "Art" in the sense it is used here refers not to a class of object, but rather to that aspect of any object that goes beyond the strictly utilitarian, and which is intended to give pleasure to maker, viewer, or both. "Folk" refers to the object having been made by members of a specific cultural subgroup of the greater society, either for their own use or for "export" beyond their community to the society at large.

The folk arts, as defined this way, are created within smaller communities and, in one way or another, serve the purposes of those communities. They tend to be conservative; that is, their tradition exerts a strong pull on the artists, who tend to create within certain well-understood boundaries. Folk arts tend to reflect the specific aesthetic standards of the community within which they are created. Finally, folk artists learn their skills within

their communities, by means that are sanctioned by that particular community for the learning of that particular art form. Thus western saddle makers and Mexican bakers learn through formal or informal apprenticeship, while quilters and Ukrainian Easter egg makers usually learn by working with and observing older relatives.

Two important concepts for the understanding of folk art are "community" and "tradition." There are many exciting, untrained, highly individualistic artists all over the United States, but they are not folk artists in the sense I am using the term. A folk artist's work, rather than saying "look at me," states "this is who I am." Tradition is just as important as community. To be traditional does not mean to remain unchanged; rather, it means that folk art has a kind of depth in time. Piñatas in the shape of Bart Simpson are perfectly traditional; piñatas have been reflecting contemporary life since their earliest documentation in the 1890's. Likewise, low rider cars may be using contemporary materials, but they are assembled according to a baroque aesthetic that has been in place in Mexican culture since the 18th Century.

Definitions such as this strive to understand the objects on something approaching the cultural

terms under which they are (or were) created. True, some forms of folk art are appealing to collectors and museums, but this appeal does not often enter into the minds of the artists. It is fascinating to watch how the cultural functions and the meanings of objects as change as the objects themselves move across cultural boundaries.

In "dictionary" Spanish, tissue paper is *papel de seda* or "silk paper." In local Spanish, however, it is *papel de china* - "Chinese paper," a reflection of the probable origin of this most Mexican of traditional art media. For the techniques and indeed the paper itself probably came to Mexico from the Far East in the famed treasure galleons of the 17th and 18th Centuries, along with precious metals and gems, ivory, spices, porcelain, and the other fabled riches of the Orient. In traditional Mexican-American culture, *papel de china* is used in a number of ways, many of them involved with celebrations.

### PIÑATAS

Piñatas are a class of object that is created in order to be broken at parties. Hollow figurines made of papier mache and covered with cut,

**PAPER** continued on page 23

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Published Nov. 29, 2002

**M**inneapolis folk-blues legend Dave Ray, who won quiet renown for his virtuosic guitar work and sly, insinuating vocals, died at his home early Thursday after a battle with cancer. He was 59.

As part of the Twin Cities trio Koerner, Ray and Glover, he was an influence on musicians for more than four decades, from Bob Dylan and the Beatles to Bonnie Raitt and Beck.

Fittingly, his final public performance was with his partners, harmonica player Tony Glover and singer/guitarist Spider John Koerner, last weekend at a folk conference in Princeton, N.J.

"It felt really right that the last gig he played was with me and John, 41 years later," Glover said Thursday night. He said that Ray's condition had been deteriorating and that he needed help in walking — but still managed to play well.

Ray was a high-school student when he and Glover met around 1961. "I'd been hearing about this kid who'd been playing this amazing 12-string guitar," Glover said.

"Some people sort of hooked us up," Glover recalled. "I came by the apartment and heard this amazing kind of Leadbelly music coming out. I looked around the room, and saw this apple-cheeked kid in the corner with a guitar. It turned out to be Dave."

They and Koerner rode the wave of the '60s folk explosion, making a series of albums and playing festivals.

"Every time they play, the lights shine," wrote Dylan when they released their last album in 1996. As young Bobby Zimmerman, Dylan had listened to records at Ray's house and traveled in the same circles.

Still, the trio never achieved more than cult status, hindered by lack of support and divergent personal lives.

"It's amazing how much these guys accomplished with so little," Rolling Stone senior editor David Fricke said, referring to the 25 albums the members made among them. "The whole indie-rock business owes them a long debt of gratitude."

Ray said last week that "I don't have any regrets, because I know what you have to give up to make it."

Seated in a recliner, feet up, at the Seward neighborhood duplex where he lived for 25 years, Ray spoke proudly of how he took over his father's insurance business in 1981 and ran it until 1996. That, not music, was how he raised two kids and coped with medical bills.

In May, he was found to have stage IV adenocarci-

## DAVE RAY

FOLK-BLUES LEGEND DAVE RAY DIES AT 59

By CHRIS RIEMENSCHNEIDER AND TIM CAMPBELL



PHOTO BY DANIEL CARRIGAN • www.danielcarrigan.com

noma. The cancerous masses started in his lungs and had spread to other parts of his body.

Still, he soldiered on. "I'm going to keep playing as long as I can," he said in an interview about an upcoming concert. "It's what I was meant to do."

"Dave told me a couple months ago, 'I'm ready to die; I've always been ready to die,'" said Minneapolis musician Willie Murphy, a contemporary whose career often intertwined with the trio's. (He and Ray were enlisted by Bonnie Raitt to record her 1971 debut at Ray's studio.)

Murphy said Ray's life ended the way he wanted: "He died at home, he played up to the last, he refused chemo. The saddest part is that just in the last few years, he had gotten out of insurance and become a full-time musician. He was at his peak artistically."

Ray is survived by his wife, Mary Jane Mueller, children Barnaby and Nadine Ray, mother Nellie, brothers Tom and Max and sister Karen.

Services are pending, but it's likely that a concert planned by Koerner, Ray and Glover for Dec. 13 at First Avenue in Minneapolis will turn into a memorial.

A way to 'get into the cool parties'

Initially weaned on classical music by his grandmother, a music teacher, Ray came across his first blues records during his early teens. When he met Glover and Koerner, he was attending the old University High School in Dinkytown by day, and playing coffeehouses and house parties at night. Somehow, the trio clicked.

"It was our way to get into the cool parties," Ray said. "But it was also our way of hearing the music we liked. Popular music at the time was terrible. I couldn't take it, man."

Their first step to national recognition came in March 1963, when they traveled to Milwaukee for a 12-hour recording session with a small label, Audiophile Records. The result was "Blues, Rags & Hollers" — an album that became a favorite of John Lennon and the Rolling Stones. Made for a pittance, it had the clean quality of folk records at the time but not the stiffness. The blues sounded surprisingly unforced and natural.

"They gave hope to white college kids everywhere," Fricke said.

Of the 600 copies originally pressed, one wound up in the hands of Elektra Records founder Jac Holzman. He re-released the album and arranged for the trio to record a second one in New York. On their way home, they picked up a gig at the Philadelphia Folk Festival. A gig at the 1964 Newport Folk Festival followed.

"And we were off and running," Ray said wryly. "Or off and crawling, anyway."

After five albums, the trio separated, but reunited periodically over the years, including a pair of Minneapolis concerts in 1996 that became their final disc, "One Foot in the Groove."

Beck, who had Ray and Glover open his first big Twin Cities show, said of the trio: "They seemed to be one of the only people from that folk-revival period who would just completely play their music with abandon. They were just so raucous."

Ray's last Twin Cities performance was Nov. 15, a concert at the Cedar Cultural Center shared with another '60s folk-blues figurehead, Geoff Muldaur. Ray had to be helped to the stage, but once there he picked up a thick book of songs and swapped tunes all night with Muldaur.

During one song, he moved around his guitar neck with such caressing wizardry, a gasp rose from the crowd, and from Muldaur.

When the set ended, Muldaur walked up to the center's manager and joked, "How much do I owe you?"

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Saturday October 19, 2002

**D**erek Bell, who has died aged 66 following minor surgery, was the harpist - and the only Ulsterman - with the Irish music group, the Chieftains. He was equally renowned as a classical performer.

Born in Belfast, he was surrounded by music from the age of two, when a misdiagnosis of imminent blindness led his parents to compensate by giving him a musical environment. He took up the piano, and wrote his first sonata at the age of 12. He graduated from the Royal College of Music, London, in 1957, took a music degree from Trinity College, Dublin, two years later, and subsequently studied in Europe and the United States. His teachers included Leon Goossens and Rosina Levine.

By this time, Bell had extended his range to include the oboe and the horn, as well as the harp. He appeared with the Royal Philharmonic and the American Wind Symphony orchestras, before taking up the positions of harpist with the BBC Northern Ireland orchestra and harp professor at the Belfast Academy of Music.

His path first crossed with the Chieftains in Belfast in 1972, when the group recorded a television performance, with the BBC orchestra, of Carolan's Concerto, by the blind, 18th-century Irish harpist Turlough O' Carolan. Captivated by Bell's playing, the Chieftains' leader, Paddy Moloney, booked him for guest appearances - Moloney said later that "the introduction of the harp completed the sound that I had always wanted to achieve".

Bell first recorded with the Chieftains in 1973, making an immediate impact on the album Chieftains IV with another Carolan composition, Morgan Magan. He officially joined the group in 1974, temporarily retaining, with some difficulty, his BBC post.

## DEREK BELL

OCTOBER 21, 1935 — OCTOBER 17, 2002

GIFTED HARPIST, AT HOME IN THE IRISH MUSIC WORLD  
OF THE CHIEFTAINS AND ON THE CLASSICAL STAGE

By DAVE LAING



PHOTO JAMES O'MARA AT THE FACTORY IN DUBLIN

On one occasion, his request for yet another spell of unpaid leave was greeted by an exasperated administrator: "Derek! When are you going to give up that tatty folk group?"

By the late 1970s, however, the tatty folk group had become an international attraction, helped by Stanley Kubrick's use of their music on the soundtrack of his film Barry Lyndon (1975), and there were tours of Europe, North America and the Far East.

Bell's harp added extra colour to the mix of flute, uilleann pipes, fiddle, bodhran and tin whistles; his formal dress - crumpled suit, pullover and tie - contrasted with the casual style of his colleagues, and his bemused expression and quiet demeanour offset the animation of Moloney, the showman. Announcing the

solo pieces that became a highlight of the stage shows, Moloney mischievously nicknamed the harpist "Ding Dong Bell."

Particularly on foreign tours, Bell had a reputation for eccentric behaviour. After receiving the freedom of an American city, he had to be warned by the local police chief not to wander in certain districts as he might get mugged. Later, he was stopped at Moscow airport on suspicion of carrying a lethal object, after he had stuffed an alarm clock into his pocket in the rush to catch the plane in Belfast.

As some of the Chieftains grew tired of the global touring schedule, there were personnel changes in the group, but Bell and Moloney were ever-present. Bell also seemed to relish Moloney's zest for eclectic musical combinations, from collaborations with rock artists such as Van Morrison and Sting to a joint concert with a Chinese orchestra during the Chieftains' 1985 tour. Altogether, Bell contributed to more than 30 Chieftains albums, including Over The Sea To Skye (1991), which featured the Belfast-born flautist James Galway.

Simultaneously, he maintained his career as a classical composer and harpist, writing three piano sonatas and two symphonies. The second symphony, The Violent Flame, Comte de Saint Germain, was performed at the 1991 Edinburgh festival with the Northern Ireland Symphony Orchestra. Three Images Of Ireland In Druid Times (1993), for Irish harp, strings and timpani, was premiered in Boston, and he also recorded eight solo albums, including two of Carolan's compositions and several of traditional Irish music. He was awarded the MBE in 2000.

Bell died in Phoenix, Arizona, having been recording and appearing in Nashville as part of the Chieftains' 40th anniversary celebrations. He is survived by his wife Stephanie, his mother and two sisters.

# How Can I Keep From Talking:

## Hootenanny Redux

By Ross Altman

At the height of the Folk Scare in 1963 ABC TV launched a series dedicated to the proposition that all folk music is created equal. Called *Hootenanny* and hosted by Jack Linkletter it featured a parade of pop folk groups such as The Highwayman, The Brothers Four, The New Christy Minstrels and the group that launched the folk revival in 1958 with their uncredited theft of a murder ballad collected by Frank Proffet, Tom Dooley—The Kingston Trio. Noticeably absent from the series was the still blacklisted scion of American folk music, the backbone of The Weavers, the Johnny Appleseed of American folk song, “America’s tuning fork,” the composer of such modern folk classics as *Where Have All the Flowers Gone*, *Turn, Turn, Turn*, and *If I Had a Hammer*, and the heir apparent of Woody Guthrie and Leadbelly—Pete Seeger.

The producers of *Hootenanny* claimed that Pete “couldn’t hold an audience.” Wow. It almost takes your breath away, just saying it. In fact, for twenty-five years he had been holding audiences in the palm of his hand.

Not to put too fine a point on it, the show was a travesty of American folk music, a rip-roaring celebration of the very lowest common denominator of taste—in short, folk music for people who hated folk music and who wouldn’t have recognized the real thing if it came in a Coke bottle.

The real folkies—such as Joan Baez—stayed away in droves, refusing to appear on a program that perpetuated the 1952 blacklist of Seeger—who at the time had appeared as an unfriendly witness before the House Committee on Un-American Activities, joining the ranks of such cultural heroes as Arthur Miller, Lillian Hellman and John Garfield—who, like the boxer he played in *Body and Soul*, was pressured to take a dive but refused to throw the fight, walking out of the hearing room bloody but unbowed.

It wasn’t until 1967 that the Smothers Brothers finally broke the blacklist of Seeger by inviting him on their show to sing *Where Have All the Flowers Gone*, when the CBS censors refused to let him sing *Waist Deep In The Big Muddy*, his great anti-Vietnam war protest song. Finally, on a return visit, the censors bowed to public pressure and personal persistence and let Pete practice what the first amendment preached. He closed with the powerful lines: “Every time I read the papers that old feeling comes on—we’re waist deep in the Big Muddy, and the big fool says to push on.”

Fast forward to last Saturday night (November 30), when PBS hosted a two-hour “celebration of American folk music” entitled, *This Land Is Your Land*. It was like watching *Hootenanny* 29 years before—*Hootenanny Redux*. Once again, The Kingston Trio, The Highwaymen, The Brothers Four, The New Christy Minstrels with Randy Sparks (now just called “The Minstrels”) and The Limelighters were hailed as the “roots” of American folk—one almost gags saying it, like saying that Pat Boone and Frankie Avalon were the roots of rock and roll.

Once again, Pete Seeger was missing. Once again Joan Baez did not appear, showing more class than Judy Collins, who did. Shame on the Smothers Brothers for hosting a show named after Woody’s greatest song and not even mentioning him as the author, let alone inviting Arlo on to sing it. No, we had to listen to “The Minstrels” turn it into a circus event.

But most of all, shame on PBS and KCET for presenting this counterfeit version of folk music, for passing off a three dollar bill as the real thing, when Doc Watson, Joan Baez, Jean Ritchie, Tom Paxton, the New Lost City Ramblers and Josh White, Jr. all might have lent the show some sense of credibility. It was like watching the blacklist rise up singing.

Just in case you did watch it, however, let me at least fill in the credits that none of the performers managed to do—unlike Frank Sinatra, who scrupulously identified the songwriter and/or arranger of every song he performed on stage.

To begin with, Judy Collins neglected to mention that Joni Mitchell wrote *Both Sides Now*, with which she opened the show.

The Kingston Trio—or what’s left of them; only Bob Shane was an original member—neglected to mention that deceased founding member Dave Guard—the musical genius behind all of their most successful songs—

arranged the hit version of *Tom Dooley*. They also neglected to mention that Pete Seeger wrote *Where Have All the Flowers Gone*, the second song they did. They did say, “We traded *Lemon Tree* for this one from Peter, Paul and Mary,” as if Peter, Paul and Mary wrote it.

The Highwaymen did *Michael Row the Boat Ashore*, which was identified by the Smothers Brothers as “a 19th century folk song,” neglecting to mention 1) that it is an African-American folk song; 2) that it was rescued by folk singer Tony Saletan from an obscure book of spirituals, who then 3) taught it to Pete Seeger—who couldn’t hold an audience—from whom The Highwaymen, like everyone else, learned it.

Glenn Yarborough then did *Baby, the Rain Must Fall*, neglecting to mention that it was written by Ernie Lieberman—another blacklisted folk singer of the 1950’s who had to use the pen name Ernie Sheldon to publish songs commercially. Ernie was also my guitar teacher growing up in Los Angeles (I wrote about him in a previous column) who later joined both The Limelighters and The Gateway Singers.

Then came The Limelighters, minus their late comic genius and heart and soul—Lou Gottlieb. They neglected to mention that their rousing opening song, *I Come for to Sing*, was written by the late Bob Gibson.

The Brothers Four did *Try to Remember*, neglecting to mention that it was written by Harvey Schmidt and Tom Jones for The Fantasticks.

The New Christy Minstrels neglected to credit Leadbelly for *The Cotton Fields Back Home*, carrying on the tradition of the original Christy Minstrels who made a million dollars off Stephen Foster’s *Oh, Susanna*, while he died a pauper in a bowery hotel, with 38 cents in his pocket.

And finally, the hosts of the show—The Smothers Brothers—neglected to mention that they got the English folk lyric *The Troubadour Song* from none other than The Wayfaring Stranger himself, the late Burl Ives, who made it one of his most beautiful and personal love songs. In the Smothers Brothers hands it was—as expected—transformed into a comedy routine, with no hint of its original power and beauty, a parody of folk music, which, come to think of it, pretty much describes the entire show.

“And so it goes...” (Kurt Vonnegut, *Slaughterhouse 5*)

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— Woody Guthrie



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# THAT REMINDS ME...

By VALERIE COOLEY

My mother-in-law had a gift of gab, which she attributed to her Irish last name, Murphy. She had a story for almost every occasion and, if it didn't quite fit, she changed it 'til it did, sometimes massively. "Well, I have to, she said "or it wouldn't make any sense."

Once she asked, rhetorically, if I knew why old people talked so much. "Because," she answered, "everything we see or do reminds us of something else."

And so, New Year's is coming around again and I am reminded of New Year's Camp in Malibu – how I miss it. For thirteen years, beginning December 31, 1982, California Traditional Music Society (CTMS) produced a folk music and New Years Party. There was a silent auction and games from jig saw puzzles to computer games. There were special videos and arts and crafts workshops, whatever anybody wanted to teach. Once it was Ukrainian eggs. It included folksongs, dancing, and general whooping it up. For three days every year we wallowed in music, dance, and stories. We took workshops, walked to the beach, and strolled leisurely between the lodge and cabins, alongside the creek, watching for hummingbirds, Monarch butterflies, and owls. It was one of the best things CTMS ever did.

One day I strolled too leisurely and got to lunch after everyone had sat down. I almost panicked. Unlike the army brats that adapted well to new places, I learned only to twitch at the thought of a school cafeteria. Those seas of childish blank faces, utterly devoid of welcoming smiles, were my personal nightmare.

So once again I faced a hundred happy people ignoring me. Just as I was considering a nap instead of lunch, I had a brilliant insight: "These aren't heartless kids," I told myself, "they're folkies! They like music, they sing, they dance. Even if I sit down next to someone I don't know, I will know him in a few minutes. Furthermore, I will like him." The truth of this transformed my fears into excitement. Calmly, I scanned the tables for a seat next to my new friend.

Now, take a minute and see if there isn't some truth there for you, too. Not the neurosis about cafeterias — that's just me — but maybe you recognize the comfort you feel when you've sung or danced with people or shared the stories that come from their hearts. Even at a strange dance or festival, you'd probably feel at home among "our kind of people".

I had no doubt that my insight was Truth. If I acted on it, I knew I would make new friends. Truth, however, is seldom simple and absolute. Sometimes it requires a test of faith.

So I, who had always scuttled into the nearest unguarded seat, scanned the room till I found one next to a magnificent old man with

white hair, talking in an animated manner.

I walked over and asked, "Is it okay if I sit here?" The magnificent old man, not to be interrupted, waved imperiously at the chair. I took this to be assent and sat down. I dished out some food, and smiled at the person opposite me, but she was intent on the old man, who was talking loudly and waving his hands so violently I kept having to duck. This was not the simple enthusiasm I had perceived from thirty feet, so I listened...

"... and he was going the wrong way in the waltz workshop — the WRONG WAY!" he yelled, while a bony hand inscribed a backwards circle very near my face.

"Who was it?" someone asked and he fairly shouted "Who? I don't know who; some FOOL!"

Puzzled, for I'd never danced before, I said, "I didn't know there was a right way or a wrong way to waltz."

That was a mistake, for it brought his full, wrathful attention to me. "Of course there is!" he shouted. "The whole room circles

counter-clockwise. Otherwise it's CHAOS!"

"Why didn't you tell him he was going the wrong way?" I asked. It seemed obvious to me.

"Tell him? TELL HIM? What do you think we were doing? We were TELLING HIM!" he shrieked, "but he was doing it deliberately. He was DELIBERATELY RUINING THE WORKSHOP!"

By now it was clear to me that, despite my happy insight, I had chosen the one seat in the dining room that was next to a lunatic. No wonder it had been unoccupied. I turned my attention to the meatloaf but I couldn't resist the urge to help this man see reason.

"But surely," I said in a therapeutically calm voice "no one would deliberately ruin a workshop . . ."

"THIS MAN DID," he shouted and would have kept shouting had not someone succeeded in distracting him.

After lunch I saw a friend who, bless her, said she'd missed me. "How was your morning?" I asked.

"Terrible", she said, "I went to the waltz workshop with "Joe" and he insisted on dancing around the room in the wrong direction. He said it was too crowded going the other way. We were almost killed."

The old man had been right. It reminded me of a 1970's bumper sticker: "Even paranoids have real enemies."

That wasn't quite the end. When I finally took up dancing, all those people at that table became my friends. The magnificent old man hasn't changed a bit and I love him dearly. "Joe" still goes in the wrong direction if there's less traffic that way and no one has torn him to shreds. And I take my insights with a grain of salt.

*Valerie Cooley lives in West Los Angeles and loves folk music, dancing, and crafts. She co-chairs the Banner Committee for the CTMS Summer Solstice Festival where she is able to indulge her love of pretty colors, fabrics, and the enthusiasm of the people who put them together.*

## FORTY ONE SLICES continued from page 3

"Skiffle Symphony" is a clever name. "Skiffle" is homespun music made with friends just for the fun of it. "Symphony" is gentle swipe at any notion of high-brow intentions and an affirmation of down-to-Earth playing. Many of the tracks were recorded in Jim Cohn and Karen Bell's living room or Rachael Bousch's house. Others came from performances at the Ground Up Café in Petaluma or KRCB's "Fiddle Zone" radio program. Its homey intimacy is like sitting around a jam with Kenny as the guest of honor.

Kenny's warmth and strength of character comes across early and he obviously enjoys his tunes. The first CD is all music, but each track on the second one starts out with the master chatting about the song, or life, or childhood memories like how his family didn't want him going out alone but he did anyway and got "bawled out". The CDs reveal a fellow who knows a great deal about music and life, a happy, humble man who plays for pleasure.

This is real music, and real good music. Hell, the guy even plays good taters on the mandolin! These CDs are a mando player's dream, but keep this in mind: Kenny doesn't use a pick.

All the cuts are sweet but I was particularly taken with a few. Flop Eared Mule is terrific, braying merrily along. Magpie, usually heard on fiddle, slides out nicely on the mandolin. Apricot Stealer's Waltz wins the prize for the best title, and the story that goes with it is priceless. Green Valley Waltz and its falsetto refrain is the cutest version I've heard. Some of Kenny's nicest picking is on the title tune All Night Long and on the Happy Hayseed

Two Step, named for a band from the 1940's. In If I Lose, Kenny sings, plays harmony and accompanies himself with fills and runs. And someone must like Buck Dance because Kenny plays it twice, once on each disk.

As for the recording quality, it is rich and full, and better than might be expected from a non-studio setting. The mixing produces good stereo separation and no overbearing background accompaniment. The liner notes are short and quirky, with no information about the dates of the recordings though they are presumably fairly recent. Who did the cute crayon cover? It would have been nice to have the mando manifesto, fiddlers will have no trouble playing along. Strangest of all, there is no copyright notice anywhere, not even on the disks. While such notices are no longer required by law, their absence is surprising.

The perfect companion to these up-beat, swingy CDs is Kenny Hall's Song Book by Vykke Mende Gray and Kenny Hall (Mel Bay Publications 1999). The spiral bound book contains hundreds of scores and lyrics, each annotated with interviews with Kenny, a discography and a summary of his life (so far!) A few of his best songs are not listed - like Flop Eared Mule and Magpie - so his repertoire is still growing.

All Day Long/All Night Long is a good-time treasury of Americana by one of the best there is. It's a master mandolin class, a cross country companion and 41 slices of Kenny Hall's life all rolled into one. Put the disks on and dance, sing or play along. Clean the refrigerator, paint the bedroom, organize your CDs, it doesn't matter. This music

works for just about anything.

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Send Check or money order for \$23.00 along with a return address to: Skiffle Symphony, PO Box 595, Elverta, Sacramento Ca. 95626-skifflesymphony2002@yahoo.com.

*Dave Lynch plays fiddle for the Squirrel Heads Old Time String Band and is Secretary of the Topanga Banjo Fiddle Contest. He also runs Old Topanga Music, an organization dedicated to preserving and resurrecting old time music. www.old-topangamusic.com*

- CD1:** 1. Buck Dance 2. Who Broke The Lock?/Cacklin' Hen 3. I Took My Gal A Walkin' 4. Shanty In Old Shanty Town 5. On The Other Side Of Jerden 6. Jealous-Hearted Me 7. Buddy, Won't You Roll Down That Line 8. Three Leaves of Shamrock/The Wind That Shakes The Barley 9. Dark Town Strutters Ball 10. Chamaritza 11. Tanner's Blues 12. Lil' Brown Jug 13. Flop Eared Mule 14. Cripple Creek 15. Texas State Anthem 16. Texas Barb Wire 17. Roly Poly 18. Hawaiian Blues 19. That Blue-Eyed Girl 20. The Stop Waltz.
- CD2:** 1. Old Molly Hare 2. Apricot Stealer's Waltz 3. Magpie 4. Flower Waltz 5. Buck Dance 6. Toodle-Um-Too 7. Rights of Man 8. Green Valley Waltz 9. Indian War Whoop 10. Hallelujah! I'm a Bum 11. Buffalo Gals 12. All Night Long 13. Happy Hayseeds Two Step 14. If I lose 15. Tommy, Don't Go 16. Whistlin' Rufus 17. Mt. Shasta Waltz 18. Sandy 19. Peter Piper 20. Christmas Carols by the Old Corral 21. Welch Christmas Carol.



PAINTING THE TOWN continued from page 1

man who is still playing organ for films at the Silent Movie Theater. Janet is another performer who carefully orchestrates her stage performance as well as the musical material. The result is wonderfully reverent and hilariously campy all at once.

I also went to see Lyle Ritz at Shade Tree Instruments in Laguna Niguel, in a concert with Jim Beloff. Lyle is the complete swinging jazz player, who nearly burns up his uke as he plays. His career has been full – having played for movies and with many famous popular bands – not only on the ukulele, but also guitar. I was in love with his playing. (I do love swing after all, folks.)

After that I went to the First Annual Southern California Ukulele Festival in Cerritos in October. What a fun day! Workshops – again I got in over my head, but I kept playing the best I could, and when I had trouble with the chords, I just sang nice and loud. There were wonderful performances of Hawaiian music and dance. There were vendors with instruments, recordings, accessories and souvenirs. There was a lot of visiting and playing. The attendance at the festival was nearly double the expected number. I couldn't stay for the evening concert, unfortunately. I'm sure it was excellent, with a world class cast of players from the US and Hawaii.

At UKE-topia, Shade Tree and the Festival I saw the gentleman who is a prime force in the SoCal Uke movement – Jim Beloff. He and his wife Liz are sweet, dedicated individuals who got hooked on ukuleles after picking one up on a whim at the Rosebowl Flea Market (Swap Meet for all you die hard Californians). They make events happen, and they also support them. Jim is a prolific producer of ukulele music books for players at all levels. The books are filled with lots of good basic info, charts, and some history. He has worked with Lyle Ritz and Herb Ohta to pro-



PHOTO BY LARRY GASSEN

duce books with complex charts of tunes that those two gentlemen play like gods. Jim is also a prolific songwriter. His performance at Shade Tree featured a number of original tunes. His songs illustrate the love affair one has with the uke, and also the sense of humor that seems to come with the (uke) territory.

The popularity of the ukulele appears to be on the upswing. There were over 125 people at McCabe's for UKE-topia. Shade Tree Instruments is a deliciously intimate setting for a performance, and all the (75?) seats appeared to be full, for a concert that had been organized less than a month before. The Ukulele Festival nearly doubled its anticipated attendance. For information about upcoming events in the area, check out the web site information below. If you go onto eBay and key in ukulele you'll be amazed at the number of instruments – new and vintage - being offered for sale. Trading is heavy!

I keep practicing. I'm into the key of G now, boldly playing chords I would never have attempted in September. I've picked up the swing tune charts I've gathered from 8 years at the Augusta Festival and I'm working on them. Those chord changes are challenging. I'm working on reading and playing without looking at my hands. I can usually sing while I play. My fingers are starting to get just a little calloused – they don't hurt anymore, and that's all I care about. One of these days I will need some outside prompting, and I'll check out some lessons. For now, I have lots to learn on my own.

I feel like I have received a special invitation into a magic world of music, delight, humor, nostalgia and honor. Just from picking up this little stringed thing. By next July, I hope to be ready for Joel's class at Augusta. And I'll be bringing my tap shoes, too.

FOR MORE INFORMATION

- Augusta Heritage Center and Festival: [www.augustaheritage.com](http://www.augustaheritage.com)

Flea Market Monkey

WORDS AND MUSIC BY JIM BELOFF

*I don't drink,, don't eat snacks,  
But I've got a bad addiction that can stop me in my tracks.  
Ev'ry Sunday, finds me far away from home,  
To the aisles that I love to roam,  
Wand'ring through the bric-a-brac,  
Got a flea market monkey on my back.*

*It's the thrill of the chase,  
It's the finally finding what you wanted smile upon your face  
Movie posters, old sheet music, model trains  
Fifties toasters, all those memory lanes,  
Needles in the old haystack,  
Got a flea market monkey on my back.*

*Tag sales, yard sales,  
Garage sales, too.  
One person's trash  
Could be my whoop-de-do!*

*Oh that chimp, won't let go,  
But I guess I should confess as to the reason this is so.  
Way back, one day, searching for a thing or two,  
Out of nowhere, I discovered you  
Looking at some rare knick-knack,  
With a flea market monkey,  
A fellow junk junkie,  
A flea market monkey on your back.*

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- Jim Beloff: [www.fleamarketmusic.com](http://www.fleamarketmusic.com)
- Joel Eckhaus: [www.earnestinstruments.com](http://www.earnestinstruments.com)
- McCabe's Guitar Shop: [www.mccabesguitar.com](http://www.mccabesguitar.com)
- Shade Tree Instruments: [www.shadetreeguitars.com](http://www.shadetreeguitars.com)

*Mary Pat Cooney has a BFA in Dance from Ohio University. She performed with the Washington Opera, the Wolf Trap Opera Company and Ringling Brothers & Barnum and Bailey Circus. After hanging up her sequins and feathers, she taught swing and tap in the Washington, DC area until moving to Los Angeles in 2001. She currently teaches Tap for Kids at Dance Arts Academy in Los Angeles.*

THE STORY OF THE UKULELE

BY JIM BELOFF - REPRINTED WITH PERMISSION FROM JUMPIN' JIM'S CAMP UKULELE SONGBOOK. REPRINTED WITH PERMISSION.

The ukulele is the result of a happy meeting between two cultures. On August 23rd, 1879, a ship called the Ravenscrag from the Portuguese island of Madiera arrived in Honolulu harbor. One of the 419 Madeirans on board the ship was Joao Fernandez, who upon arrival proceeded to sing Portuguese songs of thanksgiving for the safe conclusion of a difficult, four month long journey. The islanders who had come to welcome the foreigners were fascinated by the unique instrument Fernandez was playing. Known as the braguinha in Madeira, this simple four string instrument was immediately embraced by the Hawaiians and promptly renamed ukulele. Pronounced oo-koo-le-le, it was a composite of two Hawaiian words "uku" and "lele" which translate into "flea" and "jump" respectively. The name was inspired by watching a players fingers skip up and down the fretboard, not unlike a little "jumping flea."

Hawaiian royalty also played a major role in helping to popularize the ukulele. It was the favorite musical instrument of King David Kalakaua who learned to both play and make ukuleles. King Kalakaua's sister, the future Queen Liiliuokalani (who wrote many songs including the famous Aloha Oe), was also a great admirer of the ukulele.

In 1915, Hawaii invested in it's own pavillionpavilion at the Panama Pacific Exposition in San Francisco in an early effort to promote the beauty of Hawaii and it's culture. For the many thousands of attendees this was their first chance to see a hula dance and hear a ukulele. The investment paid off handsomely as the Mainland fell madly in love with all things Hawaiian, including the ukulele. All of a sudden Hawaiian-themed sheet music, Hawaiian recordings, Mainland made ukuleles and uke playing entertainers were all the rage.

There was a second wave of popularity for the ukulele in the early 19'50's thanks to Arthur Godfrey. As a result of his many TV shows

(including Arthur Godfrey And His Ukulele, a twice weekly 15 minute show where Godfrey gave uke lessons), uke sales took off once again. Mario Maccaferri sold 9 million of his famous Islander plastic ukulele thanks to an early endorsement by Godfrey. So big was the interest in the ukulele that today it is unlikely that you can find anyone who was around during this era that didn't play a uke or have a friend or family member who did. With the start of the new millenium it appears that the ukulele is enjoying yet another wave of popularity. After all of these years, the ukulele continues to charm new generations by being a wonderfully portable musical instrument that is easy and fun to play and, most importantly, seems to bring a smile to just about everyone.

*Jim Beloff is the author of The Ukulele-A Visual History (Miller Freeman Books) and author, compiler and/or publisher of twelve songbooks for the uke. He has also recorded two CDs of original songs performed on the ukulele (Jim's Dog Has Fleas. and For The Love Of Uke), produced Legends Of Ukulele, a CD compilation for Rhino Records, and made a how-to-play video entitled The Joy Of Uke.*

*In 1999 he introduced a new, colorful and low-cost ukulele called the FLUKE that has won admirers all over the world. In four years 8000 FLUKE ukuleles have been sold. In November 1999 he premiered his Uke Can't Be Serious concerto for ukulele and symphony orchestra. It was commissioned and performed with the Wallingford (Connecticut) Symphony In 2002 Jim and his wife, Liz, were lead consultants on Ukulele Fever at the Stamford (CT.) Museum. This exhibit was the first museum show to explore the full history of the ukulele. Their Los Angeles-based company, Flea Market Music, is dedicated to the ukulele and they believe very strongly that "Uke Can Change The World." You can reach Jim through the Flea Market Music web site at [www.fleamarketmusic.com](http://www.fleamarketmusic.com).*

**Kenny:** Oh yes. They made some records. The Tale of Hailey's Comet, Mt. Shasta Waltz, Happy Hayseeds Two Step. They were on the radio in Stockton for 30 minutes a day, five days a week. Then on Saturdays they'd play at Louie's Dine and Dance in Capay, in the Sacramento Valley.

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*Gus: I was with Virg at Weiser one year, and I believe that's the first time I'd met you. Around 1973. It was a great week. You were out jamming every night, and all those Texas fiddlers were coming in and winning all the prizes. Actually, you were pretty outspoken about your dislike of Texas fiddling.*

**Kenny:** I think there are 260. I don't

(Kenny performed on June 2-3, 2001, at the Wild Iris Festival, and then traveled to Port Townsend, Washington, for the Festival of American Fiddle Tunes. **The Kenny Hall Music Book** is still available from Mel Bay Publications, although current plans are to delete it from the catalog. Further information about the new CD is available c/o: SkiffleSymphony2002@yahoo.com)



REEL DEAL continued from page 7

PCM technology. But competing formats are a hallmark of industrial society and audio recording has more than its share. DSD (and its consumer counterpart SACD, “super audio CD”) is the upstart challenger to PCM. It avoids many of the pitfalls of PCM audio and proponents claim that it sounds “just like analog.” But DSD wouldn’t be the first superior technology to lose out to an inferior, but well-entrenched competitor (Beta-VHS, LINUX-Windows, Gore-Bush, etc.) DSD recordings currently represent less than one percent of the product on store shelves and no one foresees that changing anytime soon.

REEL CHANGES

The early digital reverb simulations and high priced digital tape recorders were just two more tools for the engineer to use in the studio. But the advent of inexpensive digital audio recorders based on home video tape machines completely shattered the recording studio business model. Every musician could have his or her own “professional” recording studio in a spare bedroom or basement. Musicians could work on a song at home, pass the tape among their handmates for overdubs, email a compressed version of the song to their producer for feedback and eventually bring the completed tracks to a “real” studio for mixing. Mixing on a full size console in a professionally tuned room with high end monitor speakers is still a necessary step for many top producers, even those who have fully embraced digital technology. But even this is changing as a whole new generation of engineers who have never mixed on anything but a computer screen begin to rise up through the ranks of the industry.

If I had to define a dividing line between analog engineers who have made the change to digital and the hard-core digital generation, it would be their attitudes on mixing. For anyone who learned to mix on an 8ft wide analog studio console, with immediate access to hundreds of control functions, the idea of “mouse mixing” is a line they will not cross. Having to individually select a single track with a mouse, make your adjustment and then select the next track just seems very limiting to someone who is skilled at riding a half-dozen or more faders simultaneously with their fingertips. But kids weaned on video games don’t seem to mind having their entire man-machine interface channeled through a single button. Manufacturers have responded by developing digital control surfaces which mimic the user interface of a traditional mixing console while offering a more intuitive control of the digital processing software. It hasn’t been determined if these “human interface devices” will bring

digital mixing to the large number of remaining holdouts.

The explosive growth in the number of home studios had economic ramifications for commercial studios that were swift and decisive. It is very hard to command \$100/hr prices when you are offering the same equipment that’s whirring away in thousands of bedroom studios. Young bands are rarely sophisticated enough to appreciate the tuned acoustics of a professionally designed studio, the staff’s many years of experience, or the flexibility available via the miles of high quality signal wiring buried behind the studio’s walls. They just see the same brand of recorder that is on sale at their local guitar store and believe that by purchasing that one piece of equipment, they’ll have all they need to make the next “The Modern Age.”

But that enthusiasm fades quickly when their first recording reveals all of the acoustic shortcomings of their studio space. The microphones that sounded fine at rehearsal don’t sound quite as good when recorded on that high resolution digital recorder. And that’s where the benefits of digital technology become outweighed by the hype surrounding it. Avoiding tape hiss is really swell, but it’s not worth throwing away forty years of knowledge and technique. But the home studio engineer doesn’t have to give up just because he doesn’t have thirty-foot ceilings and a priceless microphone collection. A comprehensive plan for utilizing inexpensive equipment to make high quality recordings in less than ideal surroundings would require a lot more space than we have available. But it is possible and it’s a goal well worth working towards.

Compared to many musicians looking to record their songs, FolkWorks readers have some unique options open to them. Folk music, and other acoustic music styles are performance oriented; some of the most compelling recordings utilize the most sparse production techniques. If your music is best served by hanging a single microphone between the players, there is nothing to be gained by spending months fumbling with expensive technology. You may be surprised at how much skill and experience are involved in such a seemingly simple task. The challenges you’ll face are no less daunting than mastering a room full of complicated hi-tech toys. And the rewards can be much more immediate; this type of “live in the studio” recording can produce a full CD’s worth of music in a single session. But you may have trouble explaining to the record label why you haven’t exhausted your recording budget.

CAPERCAILLE continued from page 6

ored and respected not only by their fans the world over, but also by the folk press. They appeared in the major motion picture *Rob Roy* and their music is included in its soundtrack. The key to the band’s continuing popularity is its ability to merge traditional music with a very contemporary approach and the vocal power of Karen Matheson, who was described by *Billboard Magazine* as “the finest Gaelic singer alive today.”

The new release, *Capercaille - Live in Concert*, is their first all-live release after 18 years and 12 studio albums. Recorded in front of an enthusiastic crowd at the Royal Concert Hall in Glasgow on January 25th, 2002, the album includes several previously unreleased titles, and new arrangements of some of their best know songs and tunes. The current band includes original members Karen Matheson - vocals; and Donald Shaw - accordion, keyboards, & backing vocals. The rest of the line-up is: Manus Lunny - bouzouki, guitar, & backing vocals; Charlie McKerron - fiddle; Michael McGoldrick (ex Lunasa) - flute, whistles, uilleann pipes & bodhran; Ewan Vernal (ex Deacon Blue) - bass & backing vocals; David “Chimp” Robertson - percussion & bodhran; and Che Beresford - drums. Not wanting the album to be a “live” greatest hits package, the group chose the track lineup very carefully. After hitting the road on tour in over 30 countries through the years, the group’s “live” sound is sharp, smooth, and highly polished. A proud

sense of confidence, accomplishment, and powerful energy is apparent throughout. The album will appeal to those who favor their folk music to be presented in a modern, contemporary form. The band is tight, and the vocal tracks, both in Gaelic and English, blend flawlessly with the highly charged instrumental dance tunes. Satisfying instrumental tracks include the set called *Kepplehall*, along with *The Weasel Set*, and *The Rob Roy Reels*. Karen Matheson again proves why she is considered one of the world’s greatest Gaelic singers by her exquisite vocal performances on the tracks *Inexile*, *Iain Ghlinn Cuaich*, *The Tree*, and the hit *Coisich a Ruin*. Her beautiful English language vocals are most appreciated on the track *Crime of Passion*. Karen and Manus Lunny share Gaelic vocals on the Lunny-penned song *Nil Si I Ngra*. With many artists eager to release “live” versions of their material early in their career, Capercaille made the choice to wait it out, and the long wait does not disappoint. An earlier EP release, 1992’s *Get Out*, included several “live” tracks, but *Live in Concert* gives the full “live” performance perspective and scope of one of the world’s leading Celtic bands, and justifies why they are still held in that esteem.

**Availability:** Released domestically and easily obtainable. More information for Capercaille can be viewed on their official web site at: [www.capercaille.co.uk/](http://www.capercaille.co.uk/)

PAPER continued from page 16

fringed tissue paper, they are filled with candy and other goodies, and suspended from a rope outdoors. Children (adults too) are blindfolded, spun around three times, and given three hits at the piñata, which all the while is being jerked up and down by someone pulling at the rope. When the piñata is finally broken, there is a mad scramble for the candy.

There are a number of professional piñata makers who turn out these large paper sculptures. They make their creations in an almost limitless variety of shapes. The most traditional shape seems to be a star, which is used at Christmastime, but a certain timeliness seems to be a built-in aspect of the piñata-maker’s craft. So a few years ago, one could find Darth Vader, Popeye, Superman, and Sesame Street characters, all in piñata form. Nowadays it’s Bart Simpson and the Teenage Mutant Ninja Turtles. Even adults might have trouble resisting the temptation to whack Bart with a baseball bat!

Paper flowers are made for a number of uses. They decorate booths at festivals and fiestas, they decorate home altars, and every November, they are made for All Souls’ Day to decorate the graves of the family dead. Some paper flower makers simply make generalized flowers, but a few women (and this seems to be a woman’s art predominately) take pride in reproducing fifteen or even twenty different kinds of flower in paper. Although these

paper flowers were made for sale as souvenirs, they are no different from those created to decorate family altars and graves.

Banderolas or cut paper banners are used to decorate booths, halls in which parties are to be held, and lots of other sites, but their traditional use is to mark the path over which religious processions will pass. Although elaborate imported banderolas are available in Mexican folk arts stores, some women specialize in making these very Mexicano decorations.

*Jim Griffith is a retired folklorist living in Tucson, Arizona. In 1974 he started the folklife festival “Tucson Meet Yourself,” on which he still helps out. For thirty years he has documented and written on the folk traditions of Arizona and Sonora.*

BOOKS ON PINATAS

Ancona, George. *El Pinatero*. Harcourt Brace and Company, 1994. This book contains the instructional methods for making pinatas, in both Spanish and English. It gives no qualities of what Hispanic cultures are like, just a description of an object that is part of a Hispanic celebration.  
Brock, Virginia. *Pinatas*. New York: Abingdon Press, 1966. Information, 112 pages. This book gives a history on pinatas and where they first originated.

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SPECIAL EVENTS

SATURDAY JANUARY 4		
7:30pm	SHAKUHACHI WORKSHOP and PERFORMANCE Japanese Flute with PHILLIP GELB Claremont Folk Music Center	\$10
8:00pm	PAUL ARNOLDI, KURT MACINNIS & JEAN SUDBURRY Singer-songwriters Bean Town	Free

SUNDAY JANUARY 5		
11:00am	JUSTIN ROBERTS Children's show McCabes Guitar Shop	\$6/\$3 children

TUESDAY JANUARY 7		
7:30pm	SERBIAN (Veliko Kolo) FOLKDANCING with teacher JOHN FILCICH Caltech Dabney Lounge Caltech Folk Dancers Nancy Milligan (626) 797-5157 • franprevas@yahoo.com	

FRIDAY JANUARY 10		
8:00pm	ENSEMBLE GALILEI with JEAN REDPATH Caltech Beckman Auditorium	\$17-\$25 \$10 Youth
8:00pm	FREEBO Bean Town	Free
8:00pm	LOUISE TAYLOR The Acoustic Music Series (HC)	\$14
8:00pm	NOEL HARRISON and IAN WHITCOMB Boulevard Music	\$12

SATURDAY JANUARY 11		
8:00pm	T&T Bean Town	Free
8:00pm	HARVEY REID Figerstyle Guitarist w. JOYC ANDERSEN Fret House	\$15
8:00pm	CHRIS PROCTOR Fingerstyle guitar master Coffee Gallery Backstage	\$10

SUNDAY JANUARY 12		
1:30pm	PASADENA WINTER FESTIVAL Scottish Rie Cathedral Pasadena Co-op (626) 792-9118	
2:00pm	SONGS OF THE PEOPLE Storytelling, folk, klezmer of Jewish community of the West Autry Museum of Western Heritage Wells Fargo Theatre	Free
7:00pm	TRACY GRAMMER McCabe's Guitar Shop	\$15

TUESDAY JANUARY 14		
7:30pm	SERBIAN (Veliko Kolo) FOLKDANCING with teacher John Filcich Caltech Dabney Lounge Caltech Folk Dancers Nancy Milligan (626) 797-5157 franprevas@yahoo.com	

FRIDAY JANUARY 17		
*	DAVID WILCOX The Coach House 33157 Camino Capistrano, San Juan Capistrano (949) 96-8930	
8:00pm	THE BROTHERS FOUR Haugh Performing Arts Center	\$24/\$22 students/sr
8:00pm	JOHN McCUTCHEON Singer, songwriter, multi-instrumentalist Taylor Hall 1755 N. Hill Blvd, Claremont (909) 987-5701 doug.thomson2@gte.net www.claremontfolkfest.org	\$15 adv/\$18 door
8:00pm	BROTHER YUSEF Bean Town	Free
8:00pm	DAVID MASSENGILL Caltech Folk Music Society (Dabney)	
8:00pm	JOHN McEUEEN Founding member of Nitty Gritty Dirt Band Coffee Gallery Backstage	\$15

SATURDAY JANUARY 18		
10:00am	DAN CROW and FRIENDS Torrance Cultural Arts Center James Armstrong Theatre 3330 Civic Center Drive (310) 781-7171	\$8

SATURDAY JANUARY 19		
7:30pm	KATE CAMPBELL plus DAVID MASSENGILL The Living Tradition	\$12/\$10TLT
7:30pm	NORTON BUFFALO & ROY ROGERS McCabe's Guitar Shop	\$19.50
8:00pm	THE WAYBACKS Boulevard Music	\$12
8:00pm	CLADDAGH Noble House Concerts	\$12
8:00pm	CHRIS PROCTOR Guitarist The Fret House	\$15
8:00pm	JOHN McEUEEN Russ & Julie's House Concerts	\$15
8:00pm	BAZ-M-E SHABANEH Music, dance, song and verse from Iran, Azerbaijan, Spain and India Anthony Shay's AVAZ International Dance Theatre UCLA Performing Arts www.sil Productions.com	\$35-60

SUNDAY JANUARY 20		
8:00pm	DAVE KINNOIN Children's Concert McCabes Guitar Shop	(\$6 / \$3 children)
12:00pm	GREEK COSTUME WORKSHOP with Athan Karras Costumes, books and folk items CTMS Folk Music Center 16953 Ventura Blvd., Encino (562) 924-4922, g3608@aol.com	
6:30pm	DAVID MASSENGILL Duncan House Concerts, near LAX (310) 410-4642	
7:00pm	KATE CAMPBELL The Acoustic Music Series (HC)	\$18
7:30pm	BOB BROZMAN Guitarist with JIM "KIMO" WEST Claremont Folk Music Center	\$15

TUESDAY JANUARY 21		
7:30pm	SERBIAN (Veliko Kolo) FOLKDANCING with teacher John Filcich and YESETA BROTHERS TAMBURICA BAND Caltech Dabney Lounge Caltech Folk Dancers Nancy Milligan (626) 797-5157 franprevas@yahoo.com	

WEDNESDAY JANUARY 22		
8:00pm	FIDDLERS 4 BRUCE MOLSKY, DAROL ANGER, MICHAEL DOUCET and RUSHAD EGGLESTON Skirball Cultural Center	

THURSDAY JANUARY 23		
8:00pm	THE CHIEFTAINS Thousand Oaks Civic Arts Plaza Thousand Oaks (805) 449-ARTS www.civicsartsplaza.com/	\$32-\$47

FRIDAY JANUARY 24		
8:00pm	SARAH LEE GUTHRIE & JOHNNY IRION McCabe's Guitar Shop	\$19.50
8:00pm	MURIEL ANDERSON Guitarist The Fret House	\$15

SATURDAY JANUARY 25		
*	ROBBIE BURNS DINNER United Scottish Society Omni Hotel, L.A. Frank (949) 856-0891	
7:30pm	SUSAN WERNER McCabe's Guitar Shop	\$18.50
8:00pm	SCOTT TENANT Boulevard Music	
8:00pm	SAM LAPIDES and JASON LUCKETT Bean Town	Free
8:00pm	MEMOIRS OF WASHINGTON SQUARE featuring JOHN HAMMOND, TOM PAXTON, MIKE SEEGER and LOUDON WAINWRIGHT III UCLA Performing Arts	\$25-\$35
8:00pm	CLARE MULDAUR & THE REASONS with JOB STRILES Coffee Gallery Backstage	\$8.00
8:00pm	THE CHIEFTAINS Cerritos Performing Arts Center	\$45-\$50

MONDAY JANUARY 27		
9:00pm	ARMENIAN FOLK DANCING with Tom Bozigan UCLA Ackerman Rm. 2414 UCLA International Folk Dance Club James Zimmer (310) 284-3636	Free

TUESDAY JANUARY 28		
7:30pm	SERBIAN (Veliko Kolo) FOLKDANCING with teacher John Filcich Caltech Dabney Lounge Caltech Folk Dancers Nancy Milligan (626) 797-5157 franprevas@yahoo.com	

FRIDAY JANUARY 31		
8:00pm	MOSCOW DANCE THEATRE "GZHEL" 75 Russian dancers and folk orchestra Thousand Oaks Civic Arts Plaza (805) 449-2787	
8:00pm	ARLO GUTHRIE \$30 Sr.(CSLUB Students, Faculty, Alumni) Carpenter Performing Arts Center	\$35
8:00pm	FRED & ZAK SOKOLOW Bean Town	Free
8:00pm	CAROLINE AIKEN Blues/Folk singer with CODY Le POW Coffee Gallery Backstage	\$10
8:00pm	PAUL BRADY Irish singer Pepperdine University Smothers Theater , Malibu (310) 506-4522	\$25

SATURDAY FEBRUARY 1		
8:00pm	MOSCOW DANCE THEATRE "GZHEL" 75 Russian dancers and folk orchestra Cerritos Performing Arts Cnter (805) 449-2787	
8:00pm	DAVE ALVIN with special guest PETER CASE The Acoustic Music Series (NC)	\$19adv/\$20 door
8:00pm	BORDER RADIO with NOEL HARRISON Coffee Gallery Backstage	\$10
8:00pm	BORDER RADIO String band bluegrass, old-time country, swing with NOEL HARRISON Coffee Gallery Backstage	\$10

MONDAY FEBRUARY 3		
8:00pm	CAMBODIAN NATIONAL DANCE COMPANY "Samritechak" dance-drama of Othello Cerritos Performing Arts Center	\$30-\$40

TUESDAY FEBRUARY 4		
8:00pm	MAVIS STAPLES plus THE BLIND BOYS OF ALABAMA featuring CLARENCE FOUNTAIN Cerritos Performing Arts Center	\$45-55

WEDNESDAY FEBRUARY 5		
8:00pm	KODO Trad. Japanese performing arts UCLA Performing Arts	\$30-40
8:00pm	SALIA NI SEYDOU "FIGNINTO" West African Dance with Traditional Drumming and strings UCLA Performing Arts (Freud)	\$35

THURSDAY FEBRUARY 6		
8:00pm	KODO Trad. Japanese performing arts UCLA Performing Arts	\$30-40
8:00pm	SALIA NI SEYDOU see Feb 5 UCLA Performing Arts (Freud)	\$35

FRIDAY FEBRUARY 7		
*	LAGUNA FOLKDANCERS FESTIVAL with Steve Kotansky and Ahmet Luleci live music, exhibitions, after-parties Newport Beach (949) 646-7082.	
8:00pm	KODO Trad. Japanese performing arts UCLA Performing Arts	\$30-40
8:00pm	SALIA NI SEYDOU see Feb 5 UCLA Performing Arts (Freud)	\$35
8:00pm	BROOKE RAMEL Bean Town	Free

SATURDAY FEBRUARY 8		
8:00pm	TOM BALL and KENNY SULTAN Folk Blues Boulevard Music	
8:00pm	KODO Trad. Japanese performing arts UCLA Performing Arts	\$30-40
8:00pm	SALIA NI SEYDOU see Feb 5 UCLA Performing Arts (Freud)	\$35
8:00pm	SEVERINE BROWN & JAMES COBERLY SMITH Bean Town	Free
8:00pm	THE BLAZERS Mexican acoustic music The Fret House	\$15
8:00pm	CHRIS HILLMAN & HERB PEDERSEN Russ & Julie's House Concerts	\$15

SATURDAY FEBRUARY 15		
*	SCOTTISH FESTIVAL Queen Mary, Long Beach Dinner and Scottish dancing to live music United Scottish Society www.unitedscottish.com (949) 856-0891	
7:30pm	STEVE GILLETTE & CINDY MANGSEN plus GREG & MARGIE MIRKEN The Living Tradition	\$12/\$10TLT
8:00pm	EVE SELIS Coffee Gallery Backstage	\$8
8:00pm	DESERT SAGE Bean Town	Free

FRIDAY FEBRUARY 21		
8:00pm	THE MAMMALS Boulevard Music	
8:00pm	SHAWN COLVIN Singer-songwriter Lancaster Performing Arts Center, Lancaster (661) 723-5950	\$34-38
8:00pm	WINTERFEST BLUEGRASS NIGHT THE WITCHER BROTHERS, JULIE WINGFIELD and THE REDLINERS BLUEGRASS BAND Taylor Hall 1755 N. Hill Blvd, Claremont (909) 987-5701 doug.thomson2@gte.net www.claremontfolkfest.org	
8:00pm	WILLIE NELSON and FAMILY The Wiltern 3790 Wilshire Blvd, L.A. (213) 480-3232	\$37-55
8:00pm	DEL REY Coffee Gallery Backstage	\$10

SATURDAY FEBRUARY 22		
8:00pm	HOT LIPS and FINGERTIPS Boulevard Music	
8:00pm	SHAWN COLVIN El Camino College Center for the Arts Marsee Auditorium, Torrance (800) 832-ARTS	
8:00pm	ANDREA LOUISE Bean Town	
8:00pm	THE MAMMALS Coffee Gallery Backstage	
8:00pm	STEVE GILLETTE & CINDY MANGSEN Fret House	\$15

SUNDAY FEBRUARY 23		
7:00pm	POST FROG 2003 CONTRADANCE with BIG TABLE (Judy Hyman-fiddle, Jeff Claus-banjo uke, Jeremiah McLane-accordion, June Drucker-bass & Larry Unger- guitar) and caller Ron Buchanan South Pasadena Women's Hall 1424 Fremont Ave. (818) 785-3839 mail@FolkWorks.org www.FolkWorks.org	\$10

MONDAY FEBRUARY 24		
8:00pm	KATHY MATTEA Carpenter Performing Arts Center	\$45

WEDNESDAY FEBRUARY 26		
8:00pm	TAJ MAHAL Cerritos Performing Arts Center	\$35-55

THURSDAY FEBRUARY 27		
8:00pm	JOAN BAEZ UCLA Royce Hall (310) 825-2101 or Ticketmaster	\$35-40

SATURDAY MARCH 1		
8:00pm	BOYS OF THE LOUGH Caltech Beckman Auditorium	\$21-\$29 \$10 Youth

VENUE LOCATIONS

**ACOUSTIC MUSIC SERIES**  
(HC) House Concert (call for tix)  
(NC) Neighborhood Church  
301 N. Orange Grove Blvd., Pasadena (626) 791-0411

**BEAN TOWN**  
45 N. Baldwin Ave., Sierra Madre (626) 355-1596

**BOULEVARD MUSIC**  
4316 Sepulveda Blvd., Culver City (310) 398-2583 • www.boulevardmusic.com

**CALTECH BECKMAN AUDITORIUM**  
California Institute of Technology  
Beckman Auditorium, Pasadena (626) 395-4652 • (888) 222-5832  
www.events.caltech.edu

**CALTECH FOLK MUSIC SOCIETY**  
California Institute of Technology  
Dabney & Winnett Lounges, Pasadena (626) 395-4652 • (888) 222-5832  
www.its.caltech.edu/~folkmusi

**CARPENTER PERFORMING ARTS CENTER**  
Cal State Long Beach  
6200 Atherton Street (562) 985.7000  
cpac@carpenterarts.org  
www.carpenterarts.org

**CERRITOS PERFORMING ARTS CENTER**  
12700 Center Court Dr., Cerritos (562) 916-8501 or (800) 300-4345  
www.cerritoscenter.com

**CLAREMONT FOLK MUSIC CENTER**  
220 Yale Ave, Claremont (909) 624- 2928 • www.folkmusiccenter.com

**COFFEE GALLERY BACKSTAGE**  
2029 N. Lake Ave., Altadena (626) 398-7917 bstage@earthlink.net  
www.coffeegallery.com

**FRET HOUSE**  
309 N. Citrus, Covina (626) 339-7020 • www.frethouse.com

**HAUGH PERFORMING ARTS CENTER**  
Citrus College, 1000 W. Foothill Blvd., Glendora (626) 963-9411 • www.haughpac.com

**THE LIVING TRADITION**  
Downtown Community Center  
250 E. Center St., Anaheim (949) 646-1964 • www.thelivingtradition.org

**McCABE'S GUITAR SHOP**  
3101 Pico Blvd., Santa Monica (310) 828-4497 • www.mccabesguitar.com

**NOBLE HOUSE CONCERTS**  
(818) 780-5979 • efgcpa@pacbell.net

**RUSS AND JULIE'S HOUSE CONCERTS**  
Oak Park (Agoura Hills/Westlake Village area) (818) 707-2179  
www.jrp-graphics.com/houseconcerts.html

**SKIRBALL CULTURAL CENTER**  
2701 North Sepulveda Blvd., Los Angeles (310) 440-4578 • www.skirball.org

**SOUTHWEST MUSEUM**  
234 Museum Dr., Los Angeles (323) 221-2164 •www.southwestmuseum.org

**UCLA PERFORMING ARTS**  
UCLA Campus, Royce Hall, Westwood  
UCLA Campus, Freud Playhouse, Westwood (310) 825-2101 or (310) 825-4401  
www.performingarts.ucla.edu

FOR UP-TO-DATE INFORMATION

**Mary Katherine Aldin** - Alive and Picking Calendar  
www.aliveandpicking.com/calendar.html  
**Jay and Judy Michtom** - Folk Dance Scene Calendar  
(818) 368-1957 • JayMichtom@Juno.com  
Thanks to these folks for providing information to FolkWorks.

POST FROG

2003 CONTRADANCE EXTRAVAGANZA

RHYTHMIC GROOVING FROM NORTH AND SOUTH

“The best contradance of the year!” for experienced dancers as well as first-timers.

Don't miss this one!

Music by BIG TABLE

Judy Hyman - fiddle  
Jeff Claus - banjo uke  
Jeremiah McLane - accordion  
June Drucker - bass  
Larry Unger - guitar

Ron Buchanan

Caller from Pittsburgh



Sunday February 23, 2003 – 7:00pm – 10:00pm

ADMISSION \$10

South Pasadena Women's Hall (recently refinished floor!!)

1424 Fremont Ave. • (818) 785-3839 • mail@FolkWorks.org