

I CAN KAZOO... CAN YOU?

By Robert D. Hutchinson • WWW. Thekazooguy. com

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hile major kazoo research has been minimal for the past few decades, those of us willing to explore the record will find the kazoo to have a fascinating history. Though some revisionist Biblical scholars mistakenly insist

that kazoos, not trumpets, brought down the walls of Jericho, more substantial rumor places the origins of this instrument with the Roman military kazoo bands that led Caesar's legions against the Celtic hordes of Vercingetorix in 52 BC. ear. And when he did hit the eighth note of the Lydian mode and hit he did at most prodigious volume, and thinking he to kiss her cheeke at completion thereof, and leaning he close unto her, the Dauphine did sneeze, he having inhaled fur of the cat on Isabelle's shoulder; and a most wonderous and exalted and abundant sneeze did he bloe, for he was of noble birth. And the cat did strike the wall, the houndes did barke, the hawkes they did flutter, and all who could hear were most amazed. The faire Isabelle did faint dead away across table and roasted pig, upon



SINGLEZOO

The SINGLEZOO: This is, of course, Robert Hutchinson's basic kazoo, the kazoo by which all of his other kazoos are judged. It is loud and features a single, 1/2" replaceable garbage bag membrane (did he mention that all his kazoos have have replaceable garbage bag membranes?). Sized to fit purse, pocket, or glove box, the singlezoo is the "uptown" kazoo, perfect for summoning negligent waiters, "playing along" at the Opera, or serenading your beloved at the end of a romantic evening!

The record fades, of course, with the fall of Rome; however, through the oral tradition, we can follow the further development of the kazoo within the kingdoms of Charlemagne and Pippin the Short, along the Mediterranean Crusade routes, throughout the decaying empire of Byzantium, and even across the English Channel with the more lyrical vassals of William the Conqueror. In fact, the kazoo, called the chasoux royale all through the Dark Ages, was essentially a French device well into the 14th Century and was played at banquet or in boudoir by nobles and commoners alike

In the 1340's, the name kazoo was first used to describe this instrument. The little-known story of how this took place is found in the scholarly works of one Ethelred, an Italian cleric and raconteur well known in his day for his charm and wit, and remembered by historians as Fool of Bolongna. As Ethelred recounts the event, the Dauphine, the future Jean II, surnamed the Inept, was entertaining at court and was wooing the lovely and ever-amenable Isabelle by playing chansons d'amore (love songs) on his gold-inlaid chasoux royale (kazoo).

cleric and noble and servant alike did she sprawl. And when her spirite did return and awakened was she, spake she with voice aquiver and eardrums split asunder so that she did shout, "Goode m' Lorde, I do but live by thy grace and by thine every word and thy words do fill me with joie and wonder and awe. Praye thee then, Sire, was that last word not KAZOO?"

And of course, it was!

From this point in time, we are all well aware of the meteoric rise of the kazoo in both liturgical and classical music. Who can forget Pastorelli's Kazoo Requiem for Pope Alexander? Or Primante's Der

Flederkazoo? Or Paderoushky's Symphony #3 in C#: Kazooica? Or my personal favorite, Marde Gras to Oktoberfest: A Kazoo Pastorale by Yanni. However, few are aware of the origins of the kazoo's influence on the 20th Century "folk rock movement." Long before Dylan, Baez, or Elvis, there was the legendary Richard "Blind Lemming" Kowalsky making history at the Chicago Music and Bratwurst Festival of 1948. It was "only" a 20 minute session with the von Trapp Family Singers but when the applause had died down and the beer bottles ceased hitting the chicken wire, no one could doubt that a trend had been set. Indeed, it was a trend that would lead not only to the rash of all-electric kazoo bands of

the 1960's and 1970's but also to



Kazooist in training

credit to be given, but, as he deems this to be critical information, no matter what, it needs to get out to the general public. Actually he wrote it 15 years ago because he was bored to tears at a really bad art show and made a critical mistake in the piece: there are actually 2 things in it that are true. He's currently working on an illustrated history of the kazoo from the recently discovered kazoo cave paintings at Lascoux to the present AND hopes to include not one word of truth.

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ETHELRED THE FOOL

The Dauphine, full unto bursting with mirthe and merriment, did plai both longe and loude and with divers qualitie and with great force did he bloe. And the faire Isabelle near swooned for he did plai but a handsbreadth from her



the development of the non-digital, non-analog, voice-synthesized kazoos still in wide use today.

Editor's note: This history has been reprinted from www.thekazooguy.com with permission and the following disclaimer: Robert Hutchinson gives folkWorks permission to use his kazoo history. He'd like proper

TRIPLEZOO

Ahh! the TRIPLEZOO: With three 1/2" membranes, the triplezoo is rather obnoxious. But then, why else do we play the kazoo? Not meaning to get off on a rant here, but if you're not a little obnoxious, a little offensive with a kazoo, what's the point!? Anyway, with all the extra firepower, this kazoo makes an excellent marching band kazoo. (Bob wanted to list all of the John Phillip Kazoosa Marches, but left that to you.) And, of course, THIS is the perfect revenge gift!

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BY LEDA & STEVE SHAPIRO

few months ago we went to the Guy and Candie Carawan concert at Pierce College. Perhaps you don't know who Guy Carawan is, but you do know the song We Shall Overcome - strongly associated with the 1960's civil rights movement — which he helped "write." [The lyrics were derived from Charles Tindley's gospel song I'll Overcome Some Day (1900), and the opening and closing melody from the 19thcentury spiritual No More Auction Block for Me (a song that dates to before the Civil War)]. While we were sitting listening to them sing, we couldn't

help but think about how the music had such an intricate relationship with the social movement of the time and the lives of people and affected by that movement. Guy's experience didn't fall from the sky; he listened to folk music, music of the people, songs that they sang when they were working and playing, songs that were as old as the hills and as new as a leaf on a tree in the spring. He and his buddies, Pete Seeger, Woody Guthrie, and others were the white city folk learning and growing with the music.

Contemporary parlance has coined the term "roots music" which is based on the tree as a metaphor: all the branches (contemporary music) lead us back to the roots. The roots of folk music are the songs of the fields, the sea, the factories. It is the music that was made up to tell stories of peoples' lives, to protest the working conditions that they face, to make the day of hard labor bearable. It is the music that addressed the political situation, the effect that the decisions of the power brokers had on their lives. It is also the songs of relationships, of love, hate, and deception. Music played to make folks get up and dance has its origin in the "root." We were fortunate in the late 20th century to have alive and touring many musicians who learned music as part of their community upbringing, not from the radio or recordings.

Songs of protest were evident throughout the 20th century. Witness the songs of the IWW (www.iww.org) and the Lincoln Brigade of the Spanish Civil War. Certainly we associate folk music with the civil rights movement. Many songs were derived from old spirituals with the words changed to reflect the spirit of the time. Of course, Guy Carawan, Bob Dylan, Joan Baez, Woody Guthrie and Phil Ochs were known for singing "protest music." Though much of the music associated with the Vietnam war was rock'n'roll, there was also a folk element.

Another branch of folk music of the 20th century is what has become known as the folk music "revival." This started with youngsters in the 1950's and 1960's "discovering" "roots" music, copying songs from

recordings (in some cases, from the original source) and then performing the music to their peers. These revivalists included The Weavers, Woody Guthrie, The New Lost City Ramblers, Fuzzy Mountain String Band, Red Clay Ramblers, Joan Baez, Taj Mahal, Dave Van Ronk, Odetta, Jim Kweskin and the Jug Band, and the list goes on. Some of the revivalists used

the traditional music as a springboard for developing a repertoire of newly composed songs, thereby creating the metamorphosis from folksinger to contemporary singer-songwriter.

Still others listened to the tra-

ditional music and revival music, cleaned and polished it and made it commercially viable (though some would say this music lacked the soul of the original) The Kingston Trio, The New Christy Minstrels, The Clancy Brothers and Tommy Makem (yes, they're Irish!), and Peter, Paul and Mary, are prime examples of this branch. Though many people discovered folk music through these groups, the relationship of the commercial groups to the root is so distant that it indeed invited parody: witness the current movie A Mighty Wind.

The climate of today's "folk music" appears as an amalgamation of the 1950's and 1960's, yet with it's own unique twists. We have a government that is bent on turning back progress in human rights, the environment and the general quality of life. And we have a response of activists, ready to go out on the streets and protest. Similar to the past generation, the music that talks to the current reality is not commercially viable. As in the 1960's, it can be found in coffee houses, concert stages and unique to today, on the Internet. With the exception of KPFK (90.7FM), you cannot depend on the radio as a source of this music. It is there, it is happening, but, like most folk music, it is hidden.

In our continuing quest to bring to you the best of the hidden, underground world of folk and traditional music, here are some sources of current political pearls.

Some, months ago Roz & Howard Larman played a selection of contemporary protest songs on Folkscene (Sundays 7pm - 10pm KPFK). We listened, were impressed, and recommend these songs to our readers. A few of the songs played included: Filled with Love by Joyce Andersen (www.joyscream.com), Seeds Of Peace by Mark Erelli (www.markerelli.com), In My Name by Leela & Ellie Grace (www.gracefamilymusic.com/inmyname), Not in My Name by John McCutcheon, The Greatest Story Never Told from Red House Records and From a Distance by Nanci Griffith For a complete playlist go to www.folkscene.com.

As always, we recommend that you go out and listen to live music.



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I N T E R V I E THE FIDDLING ZONE

KEN WALDMAN, ALASKA'S FIDDLING POET By GUS GARELICK



RCB Radio, Santa Rosa, California

Ken Waldman may not be Alaska's "official" poet or fiddler. In fact, the circumstances of living there were entirely fortuitous. After graduating from Duke University in North Carolina, with a degree in English, he

traveled to the Pacific Northwest and found himself hanging out with fiddlers and old time musicians in Seattle, Washington. Then, in 1985, he was offered a fellowship at the University of Alaska to study for a Masters of Fine Arts in Creative Writing and to teach writing workshops in rural areas of Alaska. He settled in a small cabin without electricity or running water and made it through his first winter by composing poetry and fiddle tunes. After surviving many hard winters, he started to develop a reputation as a fiddling-poet, reciting his poetry and playing his fiddle to people who sometimes had never seen a fiddle before. He published his poems in journals around the country, and in 1994 he released his first CD, A Week in Eek featuring his unique combination of poetry and fiddling. Since then, he has recorded two other CDs, published several volumes of poetry, and traveled hundreds of miles bringing the experience of old time music and life in Alaska to a growing legion of fans in "the lower 48." He was on the final leg of a tour last Fall, traveling from Texas to Arizona to Southern California, up to Berkeley and Santa Rosa, Seattle, and then back home. It was at Santa Rosa Junior College that I caught up with him and recorded the following interview, which I broadcast on my radio show, The Fiddling Zone on November 9, 2002. His latest CD is called Music Party and features some great old time music and poetry about old time music that is both entertaining and serious at the same time. It's not exactly Hip Hop, and it's not T.S. Eliot, but by God it's fun to listen to.

Fiddling Zone: You are both a poet and fiddler. Which one came first?

Ken Waldman: I guess I would say the writing came first, although I started playing fiddle before I started writing poetry. if that makes any sense. I started fiddling in my mid 20's when I was living in Chapel Hill, NC. And I kept playing fiddle, rather poorly, after I left there, but I was also writing stories. That's what took me to Seattle, Washington. And then I moved to Fairbanks, where I was in an MFA program in creative writing. In Fairbanks, I continued to play the fiddle and wrote stories and started writing poetry.

dle. But I kept up the old time style I had first learned in North Carolina.

FZ: Do you know anything about the G'wichin style in Alaska? I used to know a fiddler named Bill Stevens. He came to California during the 1970's for job training and used to compete in some of the fiddle contests. He was an Athabascan and he played a very different style than most fiddlers were doing in California contests. Once he returned to Alaska, I heard he was doing a lot of concerts and recordings.

Waldman: Yes, I believe I've heard him. There's a whole festival of Athasbascan music in Fairbanks, around November. And a lot of villages have different fiddlers and styles. It's a lot different than what I do. But it's



Ken Waldman

lively stuff. It's one of many strains of fiddle music that's going on up there.

FZ: It's probably been going on up there for a long time.

Waldman: Yeah, back to the fur traders and gold miners and all that. I've read about this. There's a good book called The Crooked Stovepipe by Craig Mischler which you should check out. Mischler is a historian/ethnomusicologist, and he talks about the early 1900s when boats came up to Alaska with Sears & Roebuck fiddles and sheet music and record players and records and all that. And that started a repertoire that's become a little in-grown in Alaska.

FZ: Ingrown is a good word. I met a Canadian fiddler last year named Calvin Vollrath, from Alberta. He's a real sharp fiddler, but among his many styles, he plays something called Metis fiddling, a mixture of French Canadian, Native American, Scots-Irish. a little of everything. Very crooked, very ingrown.

Waldman: Well, nearly anything that people do up there, with traveling and the Internet and NPR and all that— it all tends to be a little ingrown. I mean, if you're living up there, it takes some time and money to get out of the state, out into the world, so to speak.

FZ: You said in one of your interviews that you were living at least 1000 miles from a decent bookstore.

focused on music. And I was teaching around the state, so I started giving readings of my poems, but I also brought along the fiddle and started playing some tunes along with the poems. So, as things developed, I continued writing about fiddling and old time musicians, but I also started writing fiddle tunes to go along with some of the poems. I probably had about 30 or 40 poems and some tunes I basically cobbled together. Nobody else seemed to be doing this, so I guess in my own in-grown way, I kind of invented this new style.

FZ: Your new CD, Music Party, is the latest expression of that new style. These are all new poems about fiddling, old time music and dance, but also there are new fiddle tunes, with some very nice arrangements.

Waldman: This is my third CD. And like the other two, all the poems have to do with fiddling and fiddlers and old time music. But this one takes it a little bit out of the Alaska context. I mean, in my second CD, I do a poem about washing dishes without indoor running water or electricity, and playing fiddle tunes while waiting for the water to boil. Very specific Alaska experience. But then, I start writing about people in the Pacific Northwest. And on this new CD, I do a poem about a Kentucky fiddler, Bruce Greene, who spent many years traveling around Kentucky, gathering tunes from old fiddlers. If he hadn't collected these tunes, we'd never even know about a lot of this music; it would be lost. So I wrote a poem about him and play one of his Kentucky tunes, the McKinley Waltz. It's nice to be able to do that. And I think that gives the album a thematic foundation. Another change is just the performance, itself. On the first CD, I was playing alone or with a banjo accompaniment. But on this new one, I'm using a whole band sometimes, and some real good musicians.

W

FZ: I've never been to Alaska. I think most of my images of the state come from an old TV program called Northern Exposure, which I later found out was never filmed in Alaska.

Waldman: That's true. It was filmed in Washington State. But I have to admit I haven't really watched much TV in the last two decades. I had a buddy who had a TV and I finally saw the show. It wasn't really Alaska.

FZ: Well, I know your poems certainly speak a lot about life in Alaska. However, your fiddling sounds more like Appalachia. Why is that?

Waldman: What happened is, I got started around Durham and Chapel Hill, North Carolina. Then, I kept playing and in my year in Seattle, there was a big old time music community up there. Even in Fairbanks, even though it's kind of an outpost, there were a lot of people playing, good radio programs, people dancing, so I kept struggling along on the fidWaldman: Yes, that's when I was living in Nome. And now I can joke about that. Around here, for example, there are just hundreds of great fiddlers. Sometimes, when I visit Seattle, I don't even take my fiddle out of the case, there are so many good musicians. But up in Nome—well I could easily say I was the best fiddler for a thousand miles! I would travel to villages up there and people would gather around to meet a real fiddle player. A lot of the kids had never even seen a fiddle before.

FZ: Let's talk about your poetry. You not only play the fiddle, but many of your poems are specifically about fiddling, the world of old time music, the lives of musicians.

Waldman: Well, when I lived in Fairbanks, I was initially writing stories. And then I began to write poems, although it wasn't till I'd written three or four or seven or eight, I don't remember, that the subject of fiddle playing crept in. And then, after I'd written about 50 or 60 poems, I looked back and noticed I had about a dozen or so that were really FZ: There's some great music here, especially on the last three tracks, that aren't officially listed on the album cover, kind of 'secret' tracks. You do the title track, Music Party—which I know every musician can probably relate to. And then you follow that with a real jam session, with about 10 or 11 musicians. The poem about a music party really becomes a music party!

Waldman: Well, I really appreciate that, Gus. I had great fun doing that, kind of a meta-fictional, or meta-audio device. And it really worked.

FZ: You also had some other tributes to old time

KEN WALDMAN page 24

THE SIMPLY COMPLICATED HARMONICA

After the challenging content of last issue's column, I thought it might be time to look at something that seemed a bit easier-the harmonica. Boy, was I wrong! The simplicity of the harmonica turns out to be a deception. The harmonica, also known as a mouth organ, mouth harp, French harp or just a harp, is an easy instrument for the beginner since anyone can blow into it and sound like a musician but, to become a good player, you will face an unexpectedly steep learning curve. Well, OK, that's only if you want to understand what you are doing. But, what you've already learned about scales and chords is applicable to this experience as well. So first a little history, then some basics of this fascinating little instrument.

A BRIEF HISTORY

The first harmonica patent was granted to Christian Friedrich Buschmann, a 16 year old from Berlin, in 1821. The instrument was a collection of steel reeds lined up horizontally in compartments to selectively channel air over each reed.

The harmonica is one of a family of "free-reed" instruments that includes the accordion and concertina, the Indian harmonium and the mouth-blown sheng family of instruments from Southeast Asia, China, and

Japan. In free reed instruments, you have to play a different reed for each note. This group is separate from another family of reed instruments that includes the saxophone, clarinet and oboe. For these, you are able to get different notes from the same reed.

The harmonica became very popular and was widely copied and modified. In 1826 a Bohemian instrument maker named Richter made what we now use as our modern diatonic harmonica. Richter's "Mundharmonika" or

mouth organ, had 20 reeds placed two to a hole in each of ten holes with the blow reeds and the draw reeds mounted on separate sides of the instrument divided by a comb made of cedar. But the amazing thing was his choice

for arranging the notes. To this day, the "Richter tuning" is still the standard for diatonic harmonicas.

THE HARMONICA TODAY

Richter-tuned model. The Hohner Marine-Band model is the arch-typical example of this type of harmonica. The Hohner Company began manufacturing harmonicas in 1857. A few changes in the instrument have occurred since then, some quite recently. For instance, plastic or metal has replaced the wooden combs used in early models. This prevents air leakage caused by shrinkage and lip injuries caused THEA

BY ROGER GOODMAN

Ε

5

G

6

C

Ε

D | F

G

С

10

А

ca is set up to play in a particular key. If you want to play in all of the

keys you will need to have 12 different harmonicas. Figure 1 shows how the notes are laid out on a harmonica in the key of C. Each hole has two reeds. You sound one reed by blowing air into the hole and the other reed by drawing air out through the same hole. Since there are two reeds in each of the ten holes there should be 20 notes on the harmonica. But notice that hole-3-blow repeats the same note as hole-2-draw. So while there are 20 "positions" on the harmonica there are only 19 actual notes.

THE SEARCH FOR THE MISSING NOTES

As shown in Figure 1 the harmonica covers a span of three octaves from the lowest note (1-blow) to the highest (10-blow). Three octaves should cover 22 diatonic notes but the harmonica, as I already told you, only provides 19. This means that there are 3 notes missing on every harmonica.

You can find the location of these missing notes simply by playing scales across the entire ten holes and noticing where you run into trouble.

Figure 2 takes us through the three octaves of scales on a C harp. To produce a C note, blow into the first hole. A draw on the same hole plays a D

> and, as you would expect, a 2-blow produces an E. However, you will not find the next note you want-the F. That's the first missing note. Instead, the 2draw skips to a G-note. The next peculiar thing that happens is that the 3-blow also produces the same G-note. Then, on

> > to

is reversed from blow-draw

you'll find the 3rd and last

missing note at hole 10

where there is no B-note

before the last C.

draw-blow. Finally,

to 3-draw you'll discover the next missing note when you wind up on B instead of A. You continue to alternate blow and draw until the transition between hole 6 and 7. There, you'll make 2 draws in a row. From then on the order of the air direction

Blow	С		E			G			С		E		G			С		E		G			С
Hole	1	1	2		2	3		3	4	4	5	5	6	6	7	$\lceil 7 \rceil$	8	8	9	9	10		10
Draw		D			G			В		D		F		A	В		D		F		Α		
Missing				F			A															В	
Element 2. Location the mission matter and C home anion																							

Figure 2. Locating the missing notes on a C harmonica.

WHY IS THE LAYOUT SO WEIRD?

There is a method to this madness. This layout actually provides a major benefit—no matter where you blow on the harp, you get a C chord! Here's why: notice the names of the blow notes shown in Figure 1. They are all C's, E's and G's. Sound familiar? Remember from previous articles (check

> www. folkWorks.org) that the 1-3-5 major chords in the key of C are composed of C-E-G. This open chord is why the harmonica sounds good from the first time you blow on it.

There's a lot more to know about the harmonica such as the technique of cross-harp and other mysterious methods of playing in different keys without changing harps. There are ways to play notes that don't even exist on the har-

Most of the harmonicas seen today follow the ten-hole twenty-reed

Blow.

Hole Number

Draw

С

Ε

2

G

3

С

4

D G B D F A B

Figure 1. The arrangement of the notes on a 10 hole harmonica.

Missing notes:

- Hole 2 has no F (the 4th note of the C scale).
- Hole 3 has no $\mathbf{A}\,(\text{the}\, \boldsymbol{6^{th}} \text{ note of the C scale})$
- Hole 10 has no B (the 7th note of the C scale).

Other irregularities:

- 2-draw and 3-blow both produce the same note.
- To transition from hole 6 to 7, requires two draw notes in a row.
 - After that, the alternating blow-draw pattern becomes reversed to draw-blow Figure 3. Missing notes & other irregularities.

the

by dragging expanded wooden combs across the mouth.

The harmonica is a diatonic instrument. That means that each harmoni-

monica. I will continue this topic, so look for me in the next issue of folkWorks and, of course, stay tuned.

Page 4

The HOT FRITTATAS

"The selections are a lively" mix of café tunes, tarantellas, marurkas... You can almost smell the cappuccino." Linda Daily Paulson – Dirty Linen October/November 2002



Northern California's newest ensemble for international café music:Italian, Sicilian, French, Brazilian, Cajun, Zydeco, and more. The Hot Frittatas are a trio of accordion, fiddle/mandolin and guitar, with additional guests. They have performed at the Cotati Accordion Festival, the Wild Iris Festival, the San Francisco Mandolin Festival, the Santa Rosa Festa Italiana, Sonoma County Harvest Fair, as well as numerous wineries and restaurants in our wonderful corner of California. The Frittatas play fairs, festivals, colleges, special events in Southern California as well.

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Page 5



OM-LAND SECURITY

f Southern California is one of the most fitness-conscious areas in the country, yoga in its many varieties currently has a starring role. Many of my voice clients practice yoga or have heard that it would be a good idea. After all, a fitness discipline that is known for relaxation and deep breathing seems to be a natural fit for singers.

Unfortunately, some of my voice clients have been harmed by techniques taught in yoga classes. Here are some guidelines to help you or the yoga-lovers you know— to enjoy the many benefits of yoga, with maximum benefit and minimal risk to your singing.

First, some background. Yoga is a Saskrit word meaning yoke or union. Yoga as a way of life can include physical exercise, meditation, diet rules, philosophical study, chanting and spiritual dance, ethics, and acts of charity.

Although often associated with the Hindu religion, yoga actually developed from even more ancient teachings. Its goal is the integration (yoking together) of all aspects or dimensions of life. The yoga practitioner's body, mind, emotions, livelihood and lifestyle gradually unite in voluntary focus on a spiritual goal.

The postures and physical exercises most familiar to westerners are specifically called hatha yoga and are fundamentally intended to prepare the body for meditation. Breathing exercises called pranayama are designed to improve the flow of subtle energy (prana, similar in concept to the east Asian chi).

While these may be valuable goals, there is obviously much more involved than simple physical fitness. And in some cases, the physical health of the vocal instrument may become compromised, especially by inexperienced teachers ignorant of the special needs of singers. Here then are my suggestions:

(1) Enjoy hatha yoga for body awareness, flexibility, relaxation and balance. But don't depend on it for aerobic fitness. Other than the fast-moving "power yoga" developed by modern, impatient extroverts, yoga will not generally build the cardiovascular stamina that supports a strong voice. Keep some other more vigorous exercise (dancing, hiking, swimming) in your overall fitness program.

(2) Know the differences between a yoga breath and a singing breath. During hatha yoga and pranayama practices, inhalation and exhalation are usually symmetrical. Whether long and slow or fast and energetic, breath flows in and out in an even rhythm. But a singer inhales very quickly, then lets the breath out slowly.

Doing yoga can help you take in a bigger breath, but it won't help you develop the precise rhythm and power needed to support your voice. Remember that your singing breath should feel different, and needs to be practiced in its own right. For example, you might practice a sharp, fast inhalation using the full expansion taught in yoga, then sing a line or two of a song, using up the air only a little at a time.

(3) Some yoga teachers emphasize specific breathing techniques that can harm the voice. Hissing noises focused in the back of the throat (ujaya), and other deliberately audible breathing, generally require throat constriction and can dry or overtax the vocal cords. At least two of my clients developed vocal nodules (calluses) from this practice. Whatever the potential spiritual benefits, for a singer they are not worth the risk. Silent breathing is generally safe.

(4) If you've had any kind of surgery to the neck or throat, be cautious. Postures that stress the neck, including the shoulder stand, plough, fish, and headstand, should be avoided for 2-3 months post-op, or until

BRUCE COCKBURN

YOUVE NEVER SEEN EVERYTHING

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cleared by your doctor.

(5) If you take up chanting, use a comfortable pitch (not too low) and don't go so long that your voice feels tired afterwards.

(6) Some yoga exercises are especially helpful for singers, and I recommend them often. The cat/cow stretch can activate the back part of the diaphragm and help the belly respond to a full, deep breath. The cobra is very useful after doing crunches or other abdominal exercises, to keep that area flexible as well as strong.

In general: use common sense about what's healthy for you. Meditation can be a great way to pass time in a tour van, and it is possible to do your favorite calming stretches in a chaotic pre-show green room.

Singing has its own power to integrate our physical, emotional, mental and spiritual selves. With a little care and strategic thinking, you can balance (yoke) the teachings of yoga with your needs as a singer.

Thanks to those who've written to me with comments and suggestions for this column. Keep 'em coming, to jcazden@earthlink.net. May all our voices be heard!

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at www.voiceofyourlife.com David Byrne and Brian Eno. Booking now: concerts, corporate events, private parties, weddings. (818) 904-0101 - glockwood@earthlink.net http://home.earthlink.net/~glockwood/BUZZWORLD/index.html

OLD #7

Mississippi native, Cliff Wagner and his band, "The Old #7" are entrenched in preserving Appalachian Bluegrass, the very same music played by The Stanley Brothers, Jimmy Martin, and Larry Sparks to name a few. Old #7's sound incorporates traditional three part harmonies and excellent instrumentals influenced by The Delta Blues and Honky Tonk which gives Cliff Wagner & The Old #7 their unique sound. cliff@old number 7.net • Tel: (310) 831-0055 www.oldnumber7.net



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D) WV 5

Ancient Chord Music

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

sent to FolkWorks, P.O. Box 55051 Sherman Oaks,

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Box Downey, CA 90241-8032 or AncientChord@hot-

Promotional material, inquiries or feedback can be

existence, and how to obtain their music.

Music reviews written for this

column mainly concentrate on

Celtic folk music, but will occa-

sionally venture into Scandinavian,

Eastern European and the Middle

Eastern. Crossover artists with a

large folk music element and influ-

ence will also be addressed.

mail.com.

OLD BLIND DOGS Artist: Title: THE GAB O MEY Label: **GREEN LINNET # GLCD 1223** *Release Date:* APRIL 2003

The Scottish folk music scene is rife with talent, but only a few groups have gained international attention. Old Blind Dogs has emerged as one of the most exciting of the lot. The band has been together for over 10 years and has gone through several personnel changes. The original members, Jonny Hardie (fiddle, mandolin, guitar, and backing vocals) and Buzzby McMillan (electric bass, cittern and backing vocals) remain the core of the band.

The early recordings (1992-1995) with Ian F. Benzie's distinctive vocals (mainly in the Scots dialect) and Davy Cattanach's infusion of African, Latin and Middle Eastern percussion, along with the group's commitment to Scottish tradition, gave Old Blind Dogs a unique sound. With the addition of ex-Wolfstone member Fraser Fifield in 1996, the band added Highland pipes, Scottish small pipes, sax, and whistles to the band's already cutting edge sound. In 1997, the quintet released their fifth recording, appropriately named Five. 1999 saw more personnel changes with the addition of singer-songwriter-guitarist-harmonica-player Jim Malcolm; Rory Campbell, a great piper and also a member of the wellknown Scottish folk group Deaf Shepherd; and percussionist Paul Jennings. The new line-up released two CDs on the Green Linnet label, both of which received critical acclaim.

This brings us to the third and latest Green Linnet release, The Gab O

Mey. The title is a Scots Doric expression that refers to the last few days of April and the anticipation of better weather in May. Continuing with tradition and the band's trademark sound, this release presents a well-balanced mix of traditional and original songs and dance tunes.

Once again — each track is magnificent. One track that really moved me was the beautiful rendition of the traditional love song Bogie's Bonny Bell sung by the amazing Jim Malcolm. Another great vocal track penned by another Scot, Brian McNeill, is Lads o' the Fair. The traditional ballad Rolling Home includes new lyrics by Jim Malcolm.

Among the instrumental dance tunes is a set of three reels called A Wild Rumpus named after the tune written by piper Rory Campbell. He is also featured on the traditional set Archie Beag, which is a sheer delight. Another interesting instrumental track, The Whistler, includes a bluesy harmonica solo by Jim Malcolm.

Old Blind Dogs has always had an interest in Celtic folk music traditions from nations other than Scotland, and this album includes a beautiful arrangement of

dance tunes from Brittany and Galicia aptly called The Breton and Galician Set.



Label: COOP BREIZH (FRANCE) # CD 937 **Release Date:** NOVEMBER 2002

The Celtic Renaissance that blossomed in the British Isles during the 1970's has made a major impact in western Europe and rest of the world. Renewed interest in the history, culture and the arts not only effected the countries of Ireland, Scotland, Wales, the Isle of Man and parts of England, but also spread to areas of continental Europe that still contained elements of an old Celtic culture. One of these areas is the Province of Brittany in western France.

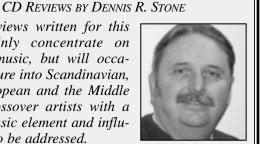


Retaining a very distinct culture separate from other areas of France, Brittany's people share a heritage that has more in common with its neighbors in Cornwall, Wales, Ireland and Scotland. About 300,000 people still speak the Breton language. And like its Celtic neighbors, Brittany also has one of the richest musical heritages in Europe. During the 1970's many great folk artists emerged: Alan Stivell, Kornog, Dan Ar Bras, Bleizi Ruz, Gwerz, and Pennou Skoulm, just to name a few. During the 1980's and 1990's, Celtic music explosion even further, and continues at a non-stop pace today. The guitar became a major instrument that adapted easily to the different forms of Breton music. Most of the groups that emerged included pioneering and talented guitarists. Three of these guitarists decided to start a guitar trio that specialized in arrangements for guitar of traditional Fest-Noz (Night Festival) dance tunes of Brittany. The three guitarists in question are Patrice Marzin, Soïg Sibéril, and Jean-Charles Guichen, hence the group name PSG.

The members of PSG first came together in 1996 to perform, but this is

the first time that they have recorded and released an album as a trio. All members are considered guitar heroes in Brittany, and all have come from various musical backgrounds. Possibly the most famous member is Soïg Sibéril, who is a veteran of many Breton bands, the most famous being Kornog. He is worldrenowned for his arrangements of Breton music, his compositions, and his fingerstyle technique. Besides his many group projects, Soïg has produced a number of great solo albums, and has also appeared as guest guitarist on many albums, including being the guitarist for the Celtic Fiddle Festival with Kevin Burke, Johnny Cunningham and fellow Breton Christian Lemaître. Jean-Charles Guichen is best know for his work with the group Ar Re Youank, and for his flatpicking skills. The lesser-known Patrice Marzin, who also had a stint with Ar Re Youank, adds electric guitar techniques and sounds to the mostly acoustic based recording. The CD itself can best be described as an aggressive, high-energy blast of mostly traditional Breton dance tunes, played at a fever pitch with flawless skill. Unfortunately the liner notes on this CD are completely in French, but don't let that stop you. The listen is well worth it. The arrangements of the old tunes are modern; some having a new-age type feel, and some have a jazz element, all with the

Breton folk tradition at the root of the music. The result is a highly polished gem that shines from beginning to end. The often dark and barbaric, yet simultaneously beautiful elements of these old tunes come through brilliant ly, and can lead us back to the ancient origins of the music. As with the other review in this column, I find it hard to pinpoint standout tracks, as this CD is a masterpiece from start to finish. The real mind blowers include the opening Suite de Gavottes called Dagdad Quimper, with its John McLaughlinlike guitar runs; the fast pace of Andro PSG, which highlights Patrice Marzin's mimic of the bombard (a Breton woodwind instrument) on electric guitar, and the outstanding Suite Plinn called Rock Et Plinn (both the Gavotte and Plinn are types of Breton dances). A fabulous arrangement of the famous Suite de Loudéac here with the title Des Pieds Et Des Mains, is also included. Another highlight is a great Breton-type arrangement of two Scottish Highland tunes, Lt. Colonel Georges / Private John. Not every track is delivered at break-neck speeds, and the slower offerings include the gorgeous Ton Ar Liskuis, and the equally touching Trugarekaat Man Dous. Simply, trio PSG will delight lovers of acoustic guitar that is performed with stellar quality. The musicians deliver a very high level of energy, along with tremendously spectacular arrangements and advanced musical prowess. PSG will not only thrill lovers of music from the Breton folk realm, but will equally enthrall anyone who enjoys the highest standards in guitar music today. Availability: Released as an import only. This release can be obtained domestically from Tayberry Music by phone: 803-366-9739 or on the web at: www.tayberry.com.





Once again, Old Blind Dogs has served up a brilliant, adventurous, well-balanced and rousing release. There isn't one dull moment contained in The Gab O Mey, just pure delight and innovation. I could not recommend this album more highly, especially to those who love the Scottish folk tradition.

Availability: Released domestically and easily obtainable.



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INSTRUMENTAL FOLK MUSIC OF THE BALKANS

PART 1

BY PAT MACSWYNEY



alkan is a Turkic word for "mountain", appearing in place names throughout the Turkic-speaking heartland of central Asia as well as Bulgaria's Balkan mountain range from which the Balkan Peninsula takes its name. Since early history, the Balkan Peninsula has played host to numerous civilizations, including the Greek, Roman, Byzantine, and Ottoman Empires. Early

Albanian and Greek cultures were firmly established when large waves of both Slavs from northern Europe and Turks from central Asia settled in the region during the 6th and 7th centuries. Under the Turkish Ottoman Empire (13th-19th centuries), all "peoples of the book," including Muslims, Jews, Catholic and Orthodox Christians, were granted various degrees of autonomy, living in close proximity, speaking languages from Asia (Rom, Turkish and Hungarian), Northern Europe (Macedonian, Serbian and



Bulgarian), Western Europe (Vlach and Romanian) and indigenous Eastern Europe (Albanian and Greek). Despite continued war, genocide and forced migration throughout the past century, the Balkans continue to be one of the most culturally diverse areas of the world.

While Western European cultural bias has tended to lump the northern Carpathian (Romanian and Hungarian) and Adriatic (Slovene and Croatian) culture groups into "The Balkans," the primary focus of this article is the musical traditions of the Roma (Gypsies) and ethnic Slavs (Macedonians, Bulgarians and Serbians) inhabiting the historic regions of Macedonia and Thrace in the Balkan Peninsula proper. Throughout the Islamic world, there has been a long tradition of non-Muslims providing music and other "undesirable" social functions for the majority Muslim population. In the Balkans, as in much of the eastern Mediterranean, this role has tended to fall to the Roma.

Musically, the dominant European "tribes" are the Gitanos (Spain, Italy and southwest France), best known for Flamenco; the closely related Manouche (Belgium and France) and Sinti (Holland and Germany), known for the musette-swing string jazz popularized by Django Reinhardt and the Ferré Brothers in the 1930's; and the numerous settled and nomadic Roma inhabiting the Carpathians and the Balkans. From the urban ?algia ensembles of Skopje and Istanbul to the brass and fiddle bands of rural Macedonia and Serbia, the Roma have formed the core of professional musical life throughout the Balkans since the early Ottoman era. The traditional nomadic lifestyle so endemic of Rom culture has further reinforced musical connections and styles throughout the region. Additionally, Rom musicians and the various entertainer castes had a great deal of influence and freedom of movement within the Ottoman Empire and continue to maintain strong ties with Turkish musical traditions, due in part to a history of relative tolerance within Ottoman society.

BALKAN INSTRUMENTS

As one might speculate, the Balkans' tremendous ethnic diversity is reflected in a staggering array of musical instruments. Both older Eurasian folk instruments such as the bagpipe and lute, as well as more modern instruments such as the clarinet and accordion exist along side each other throughout the region. While there are countless regional names for similar instruments, I have limited the following glossary to the more common generic names, which would be easily understood by both natives of the region as well as by American music enthusiasts.

PERCUSSION INSTRUMENTS

sion of a whole step into the 9 "komas" of the Turkish makam system. The kanun is found in the Persian, Arabic, Turkic and Ottoman classical traditions as well as in ?aglia ensembles throughout the Balkans.

SAZ - 2-3 course Turkish long-necked "lute" with moveable frets for the playing of microtones found in various makams. As a predominantly rural folk instrument, saz sizes and tunings have only recently begun to be standardized. Earlier types gave their names to the tambura and bouzouki and such regional variants as the Bosnian Sargija and the Albanian Çifteli and Sharki. Three contemporary standardized Turkish sizes include, from baritone to alto, Divan, Baglama and Cura.

TAMBURA – 2-4 course long-necked southern Balkan saz "modernized" with fixed frets. Macedonian and Albanian versions typically have 2-3 courses. The older Bulgarian tambura

also had 2 to 3 courses in open tuning with tied, movable frets until it was displaced in the 1950's by the modern 4 course version, tuned like the highest 4 strings of the western guitar.

UD - Fretless short-necked, round backed ancestor to the European Lute found throughout the Islamic world for both classical and folk genres. / LAOUTO - Fretted folk versions of the classical ud popular in Greece and Albania.

STRINGED INSTRUMENTS - BOWED

GADULKA - A Bulgarian pear shaped 3 stringed fiddle, often with additional sympathetic strings. There are numerous similar fiddles throughout the region, including the northern Bulgarian Kopanka, the Greek Lyra, Bosnian Lirica and Macedonian Kemene and Gusle

GUSLE - Single string, skin-headed fiddle of Montenegro, Serbia and northern Albania used in the singing of epic poetry.

KEMENÇE - A simple, 2 string spike fiddle with a skin head in its simplest form, to the 3 stringed wooden-bodied fiddle used in Anatolian and Caucasian classical and folk music.

VIOLIN - The western violin has largely replaced earlier folk fiddles throughout most of the Balkans although it is still common to see it played upright on the knee like earlier folk fiddles.

WIND INSTRUMENTS

ACCORDION – Both keyboard and button varieties are popular throughout the Balkans, often with the reeds manipulated to play some microtones for specific makams.

CLARINET - Both the early "Albert" system pitched in G and Bb made of either metal or wood as well as the modern wooden Boehm Bb clarinets are

universally popular throughout the Balkans. Often the player will modify the mouthpiece to allow for playing microtones necessary for makams.

FRULA – A fipple flute (whistle), usually with 6 holes playing a diatonic scale. There is a similar instrument with an added drone pipe known as Dvojanke.

GAJDA – Bagpipes of various sizes with chromatic single-reed chanter and one drone. Ubiquitous in the Slavic village tradition and often accompanied by a tupan.

KAVAL - Long end-blown chromatic wooden flute traditionally found as a solo shepherd's instrument in Bulgaria, Turkey and Romania. Kavals are typically played in pairs (melody and drone) in Macedonia, northern Albania and western Bulgaria, There are also smaller 6 hole diatonic end blown flutes such as the Macedonian Supelka, Bulgarian Svirka and Albanian Fyell. TRUBA – A type of valve trumpet popular in Rom brass bands ZURNA - Loud double-reed wind instrument usually played in pairs (melody and drone) with Tupan accompaniment. Rom Zurna and Tupan ensembles are particularly associated with wedding processions and other outdoor celebrations. The name of the instrument is derived from the Persian "Shaw" (King) and "Nai" (Flute).



DARABUKA - A goblet shaped hand drum played throughout the Balkans, Central Asia, the Middle East and North Africa, sometimes played with a switch in place of the left hand.

DEF / DOIRE – Various sized simple frame drums, often with metal rings or discs on the inner rim or implanted in the rim, like a tambourine.

TUPAN - Large bass drum played with mallet in the right hand and wand in the left to a create bass and snare type effect. Also known as Davul in Turkish.

STRINGED INSTRUMENTS - PLUCKED

BOUZOÚKI – 3-4 course long-necked Greek Saz. Fixed frets replaced the movable "tied" frets as microtonal makams were replaced by simpler, western scales and the 4th course and guitar-type tuning was added in the 1950s. / BAGLAMA - Smaller, 3 course short-necked bouzoúki.

CUMBUS - Metal bowl with skin head and fretted neck. Comes with a variety of neck and string set-ups including ud, saz, tambur, mandolin and guitar, although the ud version is most typical in the Balkans. Created byTurkish instrument maker Zeynel Abidin Cümbüs in the early 20th century, based on the traditional Yayli Tambur (tenor bowed "banjo"). Popular in ?aglia ensembles where it often replace the ud.

KANUN - A chromatic plucked zither with sharping levers allowing divi-

884 CHANGES IN TURKET IN SUBOPE 1856 TO 1878

BALKAN FOLK ENSEMBLES

Folk ensembles have historically been comprised of whatever was at hand. If you lived in a rural village in the early half of the last century and your uncle played gajda, your neighbor played accordion and a cousin just returned from military duty with a trumpet, you might be asked to take up the tupan to accompany them at an upcoming wedding and this became the village ensemble. In the years following the break up of the Ottoman Empire, older folk instruments were taken up as part of the new national identity and folk ensembles were created by several state governments to perpetuate this. In a quest for an imagined folk purity, instruments not deemed part of the majority culture group were often excluded as being too Turkish or Gypsy. As a result, countless regional styles were overlooked in favor of these artifi-

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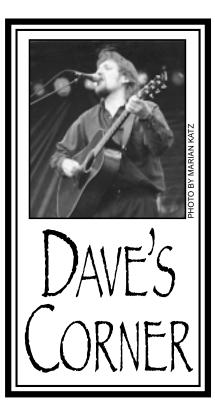
Dave Soyars is a bass player and guitarist, an aspiring singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please feel free to e-mail him at dave@soyars.com or write him c/o FolkWorks.

o start this column off on a controversial subject, I'd like to say a bit about the much-debated role of the music during times of war. Complaints come from both sides, as the right continues to maintain that artists have no right to promote their "dangerous" views in public (as if they don't represent 90% of the talk-show circuit), whereas the left still gazes at the 1960's through rose-colored glasses and wonders where all the protest songs have gone. They haven't disappeared, however, they are merely in hiding. Rock bands such as R.E.M. and Sonic Youth have posted them online, and one web site, www.protest-records.com, has been started for the free exchange of anti-war songs. I've checked some of these out and have found that most of the songs have one thing in common: they're not very good. The usual stuff about how "Bush sucks," "war is

wrong," "we need to hit the streets and tell everyone, revolution now!" You get the idea. The preaching to the converted isn't even the problem. I don't think anybody really has their mind made up by a song, although they can be pushed farther in one direction or another if they're riding the middle. What's missing in all these songs is a sense of history, humor, and poetry. Say what you will about the naivety of some of the songs inspired by wars past, but I remember them as being more artistic, and less strident in their politicizing. But once again, as I always say, I'd be happy to be proven wrong. You know how to reach me if I'm missing out on something special.

Anyway, on to some singer-songwriters I do respect. First is local performer Anny Celsi, whose wonderful Little Black Dress [Ragazza Music] (!!) is a pure pleasure. It almost doesn't fit our criteria here, being more influenced by 1960's pop than what you'd call folk music, but the occasional banjo or mandolin, and the fact that this is basically a singer/songwriter album, helps it fit. In addition to how impressive it is musically, it also has the classiest packaging I've seen so far this year, with a cover that brilliant-

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ly parodies 1950's pulp fiction, and, in place of lyrics, some teasing bits of hard-boiled prose illuminating the songs. Everything on it is good, but particularly good are Summer Fling, an engaging slice of Spector-esque pop, and 'Twas Her Hunger Brought Me Down, based on Theodore Dreiser's Sister Carrie. She plays live often; check www.annycelsi.com for when and where.

Roseanne Cash's new Rules of Travel [Capitol] (!!) is another diverse and powerful recording, which would likely be filed in the Country rather than Folk section. Guest appearances by Steve Earle and Sheryl Crow, among others, are enjoyable, but the strongest focus is undeniably on Cash herself. An emotional duet with father Johnny, September When it Comes, is the best track, a solemn and personal meditation on life and death that is possibly one of the best songs ever written by someone with the last name of Cash. Anyone who knows what high esteem I hold her father in knows this is hardly faint praise.

Another singer/songwriter (and guitarist) I greatly respect is Patty Larkin, whose new one Red=Luck [Vanguard] (!) features a few members of Solas on the final two tracks. It's sort of what I've come to expect from her - engaging songs and interesting guitar textures, with strong lyrics on songs about lost love, com-

munication, and life post 9/11. The title track is a lovely guitar instrumental that she refers to as a "meditation." It consists of the kind of gentle but not wimpy acoustic textures that she does about as well as anybody. This is, perhaps, an average record for her, but it is still better than 90% of what's out there.

I was quite happy to see that the Oyster Band's Rise Above [Omnium Recordings] (!!) has finally gotten U.S. distribution. Not only are they brilliant songwriters that convincingly bridge the seemingly wide gap between Adult-Alternative and traditional English dance music, but they are still playing with the rawness and passion missing from lots of music played by people half their age. The collection of eight original and two traditional songs is a little scant time-wise, but songs like Uncommercial Song and The Soul's *Electric* are loaded with intensity, humor, and lyrical inventiveness in equal measure....their best record in over ten years.

Finally, another great record from 2002 that I didn't hear until 2003. Ralph Stanley [DMZ/Columbia] (!!) frames the great singer featured on the soundtrack to O, Brother Where Art Thou with top bluegrass musicians, and stark production by T-Bone Burnett. The songs could give any Goth band you want to name a run for its money with some dark murder ballads, balanced by some truly transcendent religious songs. It's also a demonstration of the continuity between the traditional songs of the US and the UK, featuring several songs that originated in the British Isles, but mutated in the American south. Compare his Little Mathie Grove to Fairport's version of Mattie Groves for a prime example. Both are intense and frightening and even share similar words, but are compelling for completely different reasons - Fairport for its strength and electricity; Stanley for pure storytelling ability, as his emotional singing can draw in even the most jaded listener.

It's been a good last couple of months, and I'm glad to find myself giving out so many high ratings this time, with nary an Irish recording in the bunch! The same will not be true next time, as the recordings I'll cover will include the new one by Lunasa. Until then, have an enjoyable and prosperous summer.

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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SOUTH COAST STORYTELLERS

South Coast Plaza • (949) 496-1960

BY LAURA BEASLEY

STORYTELLERS COME TOGETHER FOR HISTORICAL PHOTO

If a PICTURE is worth a thousand words, a photo with storytellers from Southern California is worth a million GREAT STORIES!

Whether you've been telling stories since the beginning of time or you're just beginning to tell stories, you're invited to be a part of this historical photo shoot and gathering on Sunday, August 24, 2:30-5:30pm.

The event, to be held at California State University, Los Angeles, will bring storytellers together from Southern California for the creation of a group photo followed by a Story Swap featuring a wide variety of storytellers and stories.

Contact Event Director Leslie Perry for additional information: 626-398-1151 - email: lesperryteller@sbcglobal.net

HEAR THE MUSIC THE REST OF THE WORLD IS DANCING TO!



WORLD ENCOUNTERS Gadulka BY VIOLA GALLOWAY

Here is some great music for summer listening: It has been very difficult to make a choice, but here are a few of the many great new recordings available:

ARTIST: SOUAD MASSI TITLE: DEB WRASSE LABEL:



Souad Massi is the new world music sensation in France, and this - her second recording – should put her on the map here as well. Of Algerian origin, she grew up in France and previously released Raoui which profiled her not as a rai singer but a singer songwriter - quiet, serious, subdued, and strong. This new CD, Deb (= heart broken), features a number of collaborators and is very well produced as well as stylilistically varied. From the classical Arabic style to flamenco, Souad's clear voice floats and entrances, not unlike the great Oum Kalsoum. The instrumentation on this recording is immensely enlarged: one hears flamenco guitars, Brazilian percussions, tabla, flutes, oud, derbouka, violins, guitars, etc. The songs are about different kinds of love.

KING SUNNY ADE ARTIST: SYNCHRO SERIES TITLE: LABEL: INDIGEDISC



Brought to us thanks to the valuable knowledge of Andrew Frankel, who specializes in Nigerian music, this CD is in fact a compilation of some of King Sunny Ade's Nigerian hits, which were at some point available on vinyl in the United States. If you don't know him already, King Sunny Ade was the first "world music" artist to be heard n the United States. It was his record Juju Music on Island that brought him international attention and many tours as well as several domestic releases. Unfortunately, none of them featured the original length of songs which run about 20 minutes each (see Fela Kuti!). They were simply considered too long by the record com-



Djembe

panies. Anybody who witnessed the endless grooves during live shows - complete with dub effects, Hawaiian slide guitars, and endless shuffling, would know that this was the original space funk from Africa, complete with a large band, great costumes and smiles. Unlike Fela Kuti, King Sunny Ade stayed away from politics and has not yet been rediscovered. There is currently a "Best of" collection out on Shanachie that is very much worth owning as well.

ARTIST: (VARIOUS) TITLE:

ANTHOLOGY OF WORLD MUSIC: THE MUSIC OF AZERBAIJAN ROUNDER

LABEL: This CD is part of a re-edition of the Unesco collection, published by Bärenreiter Verlag in Germany and the one of the most sought-after series in traditional music, which was released from the 1960's through the 1980's. The recordings on this particular CD were done by Radio Baku and contain mostly vocal duets and dances, as well as folk songs played on the following instruments: Zurna (double-reed wind instrument), tar (lon-necked lute), and kamanje (spike fiddle).

The style of the music is called Mugam (as maqam in Arabic music, for example), and it is based on a text from Laila and Majnun, a love story by Fizuli, a 16th century Azerbaijani poet.

Why is this music interesting? Many cultures are disappearing from this area, which at some point in history belonged to the Persians, the Mongols, and others (the USSR). The Azerbaijani themselves are a Turkic people, which means that their music belongs to the Middle East and consists

of folk music for the rural population, and art music similar to classical Arabic music.

(VARIOUS)



away, fighting), and basically very minimal accompaniments by desert lutes.

The main themes evolve around love, the land, the country and the struggle for independent Western Sahara. There are also songs for and about celebrations, such as divorces, as women are quite independent.

The last song, The Sahara is Not for Sale, introduces a new sound. Since many people now live in camps, they use electric guitars and piano in addition to the traditional instruments.

The Saharawis share a common culture with the Mauritanians: a synthesis of Berber, Arab-Islamic and African roots.

MINT AMARTICHITT **ARTIST:** TITLE: **PRAISE SONGS** LONG DISTANCE LABEL:



A star in her native Mauritania, the Moorish southern neighbor to Morocco, a country that has had very few recordings, Ooleya Mint Amartichitt is apparently very beautiful and, like Dimi Mint Aba, the other famous griotte, sings poetry with a rugged voice. This is quite a different music indeed that may take a bit of time getting used to, but then often has a hallucinogenic effect. There are praise songs and others that describe the history of her tribe, folk poetry as well as classical Arab poetry. These nomads speak an Arab dialect, related to the Berbers and Sudanese peoples. The instrumentation is sparse: the voice, accompanied by an ebony lute and calabash harp, "weave the notes like wool is woven for tents".

ENSEMBLES AL-MAHI & AL-BURA'I: ARTIST: SACRED SONGS FROM NUBIA AND KORDOFAN TITLE: LABEL: **INSTITUT DU MONDE ARABE**

Going to the East of Africa, both of these ensembles perform sacred Sufi poetry in the style of classic Arabic singing, praising the glory of God and his prophet, a form which is highly esteemed throughout the Middle East, and apparently existed previously, with Islam giving it another life.

Both groups consist of four singers accompanied by frame drums. One can easily foresee the development to Nusrat Fateh Ali Khan's more ecstatic interpretation, although this Sudanese rhythm Thai is imitating the camel's pace. Imagine the Muslim pilgrimage to Folk Mecca! Fiddle

SUPER MAMA DJOMBO **ARTIST:** LABEL: COCIANA

Another great rediscovery for those who like Orchestra Baobab, Bembeya Jazz, Etoile de Dakar, Angolan music from the 1960's.

From Guinea-Bissau, a tiny African country right between Guinea and Senegal (not to be confused with Guinea, the first African country to reject its French colonizers completely), to a former Portuguese colony, this electric roots orchestra named after a respected female spirit sings the victory at the end of a long struggle for independence. The group was so big in west Africa, that, at one time, the then unknown Youssou N'Dour was their opening act. The band had been invited to perform abroad but decided to stay true to their revolutionary ideas and not sell out to capitalism. Then things changed in their own country and by the late 1980's there was no place for them any more, and they were soon forgotten. Recorded in 1980,

this is sweet, infectious music with great guitar work, sung in Mandingo, Susso, Kriol (a synthesis of African and Portuguese), Balanta, and Portuguese.



Zulu Drum

KIFU MITSUHASHI ARTIST: TITLE: THE ART OF THE SHAKUHACHI, V.2 LABEL: **CELESTIAL HARMONIES**

The shakuhashi is a Japanese bamboo flute which was traditionally often played by Zen monks; performing it is considered a form of meditation and this represents the basis idea of the CD. Several tracks belong to the classic shakuhachi repertoire. This profound and serious music has connections to samurai, swordmanship, yin and yang, waterfalls, and esoteric Buddhist practices. The artist is one of the most recognized performers in his country as well as abroad.

LABEL: WERGO

ARTISTS:

TITLE:

Unbelievable collection! 24 tracks with a very nice recording quality from the 1930's through the 1960's. Africa: South Africa, Kenya, Nigeria, Zanzibar, Ghana, and Tanzania, show the influence slavery, trading posts, and missionaries had on local music production, both in style, instrumentation, and song content. One hears a range of western as well as Arabic influenced music in various languages, mostly recorded for wealthy colonial expatriates.

ECHOES OF AFRICA: EARLY RECORDINGS

Who would not want to hear the Lagos Mozart Orchestra from the 1930's or the incredible Sitti Binti Saad from Mombassa, who at one time was as popular as Oum Kalsoum or Amalia Rodrigues?

(VARIOUS) **ARTIST:** Vietnamese Banjo **DESERT MOODS:** TITLE: STARRY NIGHTS IN WESTERN SAHARA

LABEL: ROUNDER

Thematically related to an earlier box set released by Spanish label Nubenegra, this CD comes with equally informative liner notes.

The Saharawis are a dispossessed Moorish people who have moved around nomadically for centuries without respect to modern borders. Defiant and proud, they now find themselves without a homeland.

Their musical tradition is linked to poetry and features hand-clapping, drums, tidinit (small guitar), and stark womens' voices (men were usually



REED'S RAMBLINGS

CD REVIEWS BY DENNIS ROGER REED

Dennis Roger Reed is a musician based in

San Clemente, CA. He's performed and

recorded bluegrass, blues, folk and rock;

writes songs; and plays guitar, bass and man-

dolin. He's also written about music for five

years for the OC Weekly, and has been pub-

lished in a variety of publications including

InTune and MOJO. He is not humble.

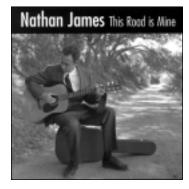
Artist:

Title:

Label:

Page 10

Artist:NATHAN JAMESTitle:THIS ROAD IS MINELabel:PACIFIC BLUES RECORDING COMPANY #PBRC-2301Release Date:APRIL 2003



It's not unusual for a young white guitarist to become enamored with the blues. It's a bit more unusual for a young white guitarist to embrace acoustic country blues. It's highly unusual for a young white guitarist to excel at playing acoustic country blues. Nathan James is one of those highly unusual fellows. Now in his early twenties, he began his guitar obsession at thirteen and by high school was playing professionally. He's played both electric and acoustic guitar with many

local bands in the Southern California area, and during the last couple of years, he's traveled throughout the US and Canada as the electric guitarist in the amazing harmonica player James Harman Band.

This Road is Mine is Nathan's solo recording debut, but he comes off

as a very assured, seasoned product, no doubt partly due to production by Harman. Nathan vocalizes, plays a bit of rack harmonica, and astounds on the six string acoustic and resonator guitar. If you look closely on the cover photo, it looks like he's got Robert Johnson's hands... and he just may be playing at the crossroads, although this set of roads are probably in North San Diego county.

Harmon joins in on vocals and harp on two of his own numbers, and young harmonica/wash tub bass/kazoo player and vocalist Ben Hernandez makes a strong impression as well. Hernandez and James play local gigs as a duo, and when their voices blend on Brownie McGhee and Sonny Terry's Sweet Lovin' Kind you get a good indication at how aligned these two whippersnappers are when it comes to the blues. James penned three of the twelve tunes on the This Road is Mine. Harmon came up with two originals and Hernandez provides two, with his Took My Savior's Hand the standout. The overall feel of the project is live and loose. It seems like a great party that the listener is being invited to join, which is a pretty good definition of a good recording.

James has assimilated Delta and Piedmont styles well. Although one hears traces of the Johnsons Robert and Tommy, Son House, Mance Lipscomb and Lightin' Hopkins, James has amalgamated all these heroes into his own style. James seems quite capable of tapping into the source of his muses. Seeing him perform live, his technical dexterity is sometimes staggering. However, the ease with which he accomplishes his music can make one forget his youth and just concentrate on how good he is.

With contemporaries such as David Jacobs-Strain, Rollie Tussing III and Paul Brasch, the emotion of the music is strong, but somehow too tilted towards the serious dark blues. They're lacking in the "fun factor." Luckily, James seems to also tap into some of the inherent good times that are often overlooked in the blues. And I don't just mean that James covered a Tampa Red tune. There's just something about his music that is both more mature and more childlike.

More power to him. We look forward to what he brings to us in the future.



CLIFF WAGNER AND THE OLD #7 TAKE ME BACK TO THE DELTA SELF RELEASE - Release Date: MAY 2003

Let's start with an understatement: Southern California has not been known as a breeding ground for traditional bluegrass. Stalwarts such as the Dillards, the Country Gazette and the Kentucky Colonels were certainly innovative artists, but not traditionalists. Current crop of groups like the Laurel Canyon Ramblers are truly fine, but again, not traditional.

Cliff Wagner and the Old #7 could change this. With a driving, hard bluegrass sound, a fine hand at re-interpreting standards and an



equally first-rate ability to pen new songs that sound traditional, Wagner and company have created a debut disk that deserves to be heard.

All the players are adept. Patrick Sauber, of the New Main Street Singers (*A Mighty Wind*) and the progeny of skilled pop Tom, plays very tasteful mandolin and sings baritone. Jesse Harris is the guitarist, son of Greg

Harris, one of the long line of Flying Burrito Brothers. Jesse's style is for the most part rather understated, more Charles Sawtelle than Clarence White, and although guitarists may drop jaw when they hear his solos, he is foremost an ensemble player. His tenor vocals are strong. Adding to the mix is Lucas Cheadle on bass fiddle and a couple of baritone vocals; Ross Landry on mandolin on two cuts, and Bob Kensinger on bass fiddle on one.

A Greenwood, Mississippi native (yep, just like that ol' bluegrasser Robert Johnson), Cliff Wagner has the ability to pick the banjo and saw the fiddle in equally raw but appealing manner. In fact, the rough edges in Wagner's singing voice and the band's general sound are part of their overall traditional charm. Some modern bluegrass bands venture into Beach Boys with banjos territory, but Cliff and company never make that expedition.

Wagner attended Berklee College of Music in Boston, but it has not kept him from keeping his roots fresh. He moved to California two years ago and played with the popular Southern California band The Redliners before starting The Old #7. Take Me Back to the Delta is their first CD, and it's a fine mix of traditional tunes like East Virginia, Banjo Special and Black Mountain Blues. Wagner penned 5 of the 11 tunes, including a burgeoning standard, Little White Chapel, a hang dog country tale of a Vegas romance gone wrong. Reminiscent of Country Gazette cut, Chapel combines deft wordplay and country harmonies throughout. This one wouldn't sound out of place rounding out a George Jones set, and with a little justice in the world, maybe it will. Wagner's instrumental Rump

Full of Buckshot is a fine showcase for his chops on fiddle, and gives the rest of the band some show off segments as well.

This is a fine product, a tad on the short side at just under 30 minutes. One assumes that the honest, uncluttered production values ensure that the live Cliff Wagner and the Old #7 are a fine outfit.

The CD can be purchased online at www.oldnumber7.net



UPCOMING GIGS

FRIDAY JULY 11 8:30 pm DENNIS ROGER REED, Acoustic roots music Alta Coffee 506 31st St., Newport Beach 949 675-0233

FRIDAY JULY 18

8:30 pm BLUE MAMA with DENNIS ROGER REED, Acoustic roots music The Rib Trader 911 El Camino Real, San Clemente 949 492-6665

SATURDAY JULY 19 7:30 pm CHRIS STUART & BACKCOUNTRY; DENNIS ROGER REED Downtown Community Center 250 E. Center St., Anaheim 949 646-1964, steve@psitech.com -\$12

FRIDAY JULY 25

6 pm BLUE MAMA featuring DENNIS ROGER REED St. Andrews By the Sea United Methodist Church 2001 Calle Frontera, San Clemente 949 492-2537

FRIDAY AUGUST 15 8:30 pm BLUE MAMA with DENNIS ROGER REED 911 El Camino Real, San Clemente 949 492-6665

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EVERYTHING BEGINS IN THE HUMAN HEART SUSIE GLAZE - A SINGER WITH A MISSION

BY DENNIS ROGER REED

"Everything begins in the human heart... " That's the first thing you hear spoken by Susie Glaze on her recording Home on the Hill before she starts singing Come All You Fair and Tender Ladies. It's a dramatic beginning to a smoothly accomplished recording.

Since Susie arrived on the So Cal scene as a member of the The Eight Hand String Band, and then released her solo debut Home on the Hill, audiences and listeners have been struck by the traditional values in her material, and by her assured, striking vocal capabilities. But vocal chops alone do not make for a compelling performer, and Susie has much more to offer that what Mother Nature granted to her vocal chords, and what Susie honed by years of classical voice training.

Raised in Tennessee, Susie points out that her parents weren't Southerners, but transplanted Mid-Westerners. There actually wasn't much country music around the house, but the nature of the region was such that country couldn't be avoided. Susie watched Flatt and Scruggs on television, and became an acute observer and listener of the people and music of her region. As a teen, she also performed with her singer-songwriter brother at local open mikes.

Venturing to New York for a musical theater career, she studied light opera and musical theater, but found that when she did perform country or folk music, people really responded. "Growing up in Tennessee gave me an idea of how it's supposed to sound," says Susie. Eventually the desire to sing folk and country music superceded her desire to perform in musical theater.

Susie had met the members of the folk/bluegrass group The Eight Hand String Band during her theater career in New York. They had formed in the mid-1990's, and the band is comprised of actors who are also adept musicians. Susie explains "When we all moved out to California, I started working with them as a full fledged member. We did a CD called The Simple Truth. When I played with them, people would always come up and ask, where's your CD?" The Eight Hand String Band includes Susie's actor/musician husband Steve Rankin. Rankin produced Home on the Hill and is a talented songwriter and mandolin player as well.

Susie has a well-known mentor in the famed Kentucky Appalachian dulcimer player, singer, songwriter and folk icon Jean Ritchie. Always a fan of Ritchie's songs, Susie had recorded several and had emailed Ritchie to see if Glaze could send her these recordings. Susie found the folk legend quite approachable, and very supportive. They have since met when both were performing at folk festivals, and a fast friendship has formed. According to Susie, the most important part of Jean Ritchie's mentorship has been the "spirituality that is interlaced in every note of the old songs. There's a massive amount of grace in what she does." Susie feels strongly about this. "It's a great privilege to share those stories with new audiences." She goes on to say this about Ritchie: "I believe that in her writing you can understand a little about her grace, and especially about the role that the music plays in our lives - to bring the blessings that music carries to each individual who hears it and is open. The reason for art is to heal." Susie is a student of the history of folk music, but not in the specific, facts and dates rote. She has obviously given a lot of thought to what folk music means to the listener, and what role folk music can play in one's life. "The people of that generation (Pete Seeger, Jean Ritchie, etc.) knew what is transcendent about this material. They were standing up here singing not just because it felt good, but to impart something to the audience.



To me, one of my goals is to develop these old tunes and present them with new songs that are similar to them. It's the stories that are important. I want to expand that, bring it to more people."

Susie also champions the modern folk songwriter, and has covered tunes by some of the new female authors of this music, such as Lucinda Williams, Gillian Welch, Iris Dement and Laurie Lewis. "I believe these woman are writing new classics." She's quick to point out "It's not just that they're writing solely from a woman's standpoint... they're writing about situations that modern women face, but they're timeless situations."

Susie's an eloquent spokesperson for a higher

calling than simple entertainment. She clarifies this concept. "There is so much in our lives that is lived on a superficial level. What the songs do is bring the reminder of the pervasiveness of the spirit in all we do, the fact of our nature being a spiritual one, that we are beings given life from a great creator, and that our lives are more poetical and grace-filled that we allow ourselves to recognize — and we forget this in all our rushing, and getting and hunting. So this is what I want to give those who listen to the songs that I do - the truth in the stories (of the songs) illuminates our own lives so that we can see what is really there."

Poetic, and parallel with a thought Jean Ritchie recently shared with Susie. Ritchie had been discussing the difficult times we live in, and how recording sales were slow. "But you and I know in our hearts that music soothes, comforts, calms, counsels, listens, advises, understands, lets us weep when we need to, cheers us when we'll let it. So, sales or not, we will keep on singing... That's not meant as a preachment- just pure Stream-of-Consciousness."

Home on the Hill has gathered superlative reviews, and Susie's performing schedule keeps her busy. In July and August, you can catch her at Friday, July 11th at Bean Town in Sierra Madre with the Eight Hand String Band; on Saturday and Sunday, July 26-27 she'll be with Eight Hand again at the Second Annual Great American Bluegrass and Acoustic Music Festival in Hesperia; on Tuesday, August 5 she'll grace the North County Bluegrass & Folk Club night at the Round Table Pizza in Escondido; and on Saturday, August 16 she shares The Living Tradition Concert Series bill in Anaheim with the dynamic Christina Ortega.

"TEARAWAY" SCHULTE **REVIEWS** BY TOM CD REVIEW

A RE-INTRODUCTION TO NICK DRAKE

Nick Drake has an eerie, melancholy feel to his folk-pop. Each song could be misted rays of hope breaking through from a recent cry. This moody atmosphere combined with a history of reclusion and mental instability culminating in a lethal antidepressant overdose that was either suicide or accident guaranteed a cult following. Rykodisc helped foster that following with the 1994 compilation Way to Blue: An Introduction to Nick Drake. This album compiles material from the singer-songwriter's three albums including the song Pink Moon. That song's appearance in a 2000 Volkswagen commercial gave the Drake songbook new popularity. Universal Music Group (http://www.umusic.com) is reissuing Way to Blue package along with each of singer's albums. These all came out on Island originally and the reissues are part of the Universal Chronicles series (http://www.universalchronicles.com). His debut album Five Leaves Left patented the Drake sound and hopeless lyrics like "life is but a memory...happened long ago". This is from Fruit Tree" the poignant commentary on fame that also became the name for the Drake box set. Bryter Layter is somewhat peppier. This is mostly due to the rhythm section, some string arrangements and some tinkling piano. In front of all this with his acoustic guitar, Drake is unchanged. The final album in this trilogy is the stark Pink Moon. He recorded it unaccompanied and dropped the tapes in the mail. It is quintessential Nick Drake, a beautiful sadness that still resonates today.

DVD REVIEW

LONG JOHN BALDRY - LIVE IN CONCERT

Inakustik/MVD

http://www.musicvideodistributors.com • http://www.in-akustik.com

This 1993 German concert from the tall bluesman with the deep voice comes in between the two Stony Plain albums It Still Ain't Easy (1991) and On Stage Tonight: Baldry's Out (1993). It makes a nice companion to these two CDs, because of the similar arrangements and some of the same material, like Shake that Thing, Everyday I Have the Blues, Insane Asylum and Do You Wanna Dance?. The powerful rendition of Dixon's Insane Asylum is the first song in the set featuring Kathi McDonald. She really belts out this song with feeling and power recalling how her long collaboration with Baldry has made her integral to some of his best material. She shows her softer side on I'd Rather Go Blind. Baldry and McDonald duet excellently on A Thrill's A Thrill and the folk-blues styled Black Girl.

Outsight Radio Hours • Webcasts: Sundays, 6pm-8pm EST, www.new-sounds.net or 24/7 www.live365.com/play/94510 • Tom 'Tearaway' Schulte, POB 1500, Royal Oak, MI 48068-1500

OLD SCHOOL... NEW TRADITIONS A SHORT DISCUSSION ON THE DEFINITION OF "AUTHENTIC TRADITIONAL MUSIC"

y own personal expression as an artist-performing artist is always authentic of something... maybe not necessarily in-line with the traditional expectations... I think pushing those boundaries is exactly what being an artist in either a traditional or non-traditional community is all about. They key is knowing what these boundaries you're pushing are.

During my early music studies, Ben Bagby of the Sequentia Ensemble said that he believed that people that came from a certain country or background had a different more rooted connection to the music of their place or people. Now, this is really a can of worms. but I think that there is some truth to that. Of course, any musician can elucidate different and valuable aspects of music from around the world— any thoughts?

Vanessa Paloma

Vanessa Paloma is a singer and performer of Ladino songs. She has performed throughout the United States, South American and the Orient as well as in Israel. Her group Flor de Serena performed at the Ford Amphitheatre last fall as part of the World Festival for Sacred Music

I think that "authentic" or "pure" forms of music are in the ears of the listener and that none of us would have exactly the same criteria for what fits in a particular category and what doesn't. - folk music or otherwise. This reminds me of one of my favorite quotes. I hope she doesn't mind being quoted but I've heard people ask Roz Larman of FolkScene how she determines what is folk music. Her answer is, "If I like it, it's folk." To me, this is the best answer. Trying to classify music by some strict guidelines does a disservice to way too much music. There is so much great music out there, and it's all based upon the combined experiences of the composers.

> Russ Paris, Russ & Julie's House Concerts

What makes music "authentic?" I do not understand the use of this term in the context of music. All music created is influenced by the performance practices and com-

posers of the past; we learn and grow through the influences of the masters of the past, and music accordingly evolves, often times cross-pollinated by other cultures. Cultural exchange has occurred for as long as there has been trade or conquest between cultures. Persian music has been influenced by Greece; Cuban music is a blend of European and African musical practices; Spanish music is heavily influenced by Islam. Even the origins of traditional instruments of a culture can sometimes be traced to other cultures, such as the origin of the Chinese p'i-p'a, which was brought into China from Persia circa 4th Century C.E. So, how far back in time do we have to go to consider a type of music "pure?" I believe the concept of a "pure" art form to be as much of a fallacy as the concept of "pure racial identity."

I play world music, and I know the rhythm is a universal language and I also know anyone can play the music of anywhere. In my group, The Nigerian Talking Drum Ensemble, there are drummers from: USA, Argentina, India, Mexico, Africa, and Cuba playing the African drums. Thanks.

Francis Awe

"Is that a folk song?"

the blues great replied.

"I never heard a horse sing it,"

submitted by Ross Altman

someone asked of

Big Bill Broonzy.

The Nigerian Talking Drum Ensemble is a vibrant traditional performance group whose purpose is to educate different people about the cultural, spiritual and traditional aspects of African life. It is the soul mission of Master Drummer and Director Francis Awe in making the Dundun and its functions a universal instrument, and in doing so, aims in unifying all people of the world through music, dance and song.

Such discussions are often rampant even within "original" cultures. In Sweden there is a fiddle tradition that has remained alive and continuous for hundred several Tunes are years. passed (taught and learned entirely by ear) from parent to child or from older players to talented

younger players in the community. Players today can, with as little as a single link, locate their tune at a particular "source" (named fiddler) in the middle 1800s. Yet some of the most skilled practictioners, Per Gudmunssen in the Raettvik tradition comes to mind, also plays in "crossover" groups (Per plays with Frifot) that use some less conventional instruments (Pers talented Frifot colleague Ale Moeller plays the mandola) and amplification. Some even add percussion, a clear response to the increasing emphasis of rhythm in

the current wider world music culture. You will definitely find some of the Swedes who enjoy Scandinavian folk music who will rail against "rock influenced" folk music.

But they (and I) need words to describe a (my) preference for Per's music when he plays to that older tradition-that is, solo fiddle, without amplification. I suspect, however, that "authenticity" would be a very bad choice. It is a value-laden word in a context where applying value labels is unnecessary and may well be offensive at times. There is a good story of three sons of a famous fiddler from Dala Floda in Dalarna. Cantakerous and argumentative sorts who learned their fiddling from their father and then, as adults, played together, often creating different parts for the tunes (in itself a clear "modern" change). Sometimes someone would ask to learn a tune from one of them. He would play it through with great care, announcing "There, just as father played it!" I imagine you see where this is going? Yes, each would play the same tune quite differently from the others!

I'm definitely pro-fusion - I think it's part of the natural process of how culture develops, most particularly in a world with instant global communication. Both fusion and long-standing cultural traditions ("authenticity") have their place.

But I also think Richard makes a good point at least this is what I understand him to be saying - about the implications of fusion, particularly when it's between Western and non-Western traditions. I think the issue is not the fusion itself but the power differentials involved, and the difference between collaboration and some sort of cultural imperialism.

As a klezmer musician myself, I might ask, is the musical Fiddler on the Roof a fusion of Eastern European Jewish music with American musical theater? Well, sort of. But it takes "Jewish-sounding" modes and melodies and

> e s s e n t i a l l y Westernizes them, making them tonal, pleasant to the mainstream American ear, and significantly, not as embarrassing to assimilation-minded American Jews as the great and rich tradition of Yiddish theater. But still recognizably Jewish.

On the other hand, the neo-klezmer movement is full of

fusion: klez-ska, klez-jazz, klez-hip-hop, you name it... But the intention here isn't to somehow whitewash the music and make it more palatable. It's intended as a fertile collaboration, and if anything the musicians are asserting their unique cultural traditions rather than hiding from them, though perhaps the results aren't much different.

So I think it is problematic when "world music" presents itself as being a fusion of influences from around the world, but in practice reduces a lot of the complexity of global culture to something with an "ethnic sound" that has an essentially Western pop beat and Western modal language. (Especially when the profits go to an American-owned recording industry...) So, how do you embrace the beauty of intercultural collaboration while remaining aware of an imbalance of cultural power?

Hope I didn't veer too far off the topic.

Claire Bergen

P.S. A good book related to this topic is Mark Slobin's Subcultural Sounds: Micromusics of the West

NEW WEB SITE FOR THE FOLK & CRAFT MUSEUM Find out what's happening www.cafam.org/exhibition/current_exhibition.html

Carmen Balas

Carmen Balas is a soprano, composer, dance instructor, and broadcaster. She has also done radio voiceovers and vocals, television appearances, and recording sessions.

Chris Gruber

Chris is an avid fiddler and folk dancer focused on Scandinavian styles. He is also a good contact to reach even better fiddlers and dancers from So Cal, greater USA, and Scandinavia! Claire Bergen is a musician and educator based in Los Angeles who has been playing and studying klezmer music since founding the band Klezmont at Pomona College in 1999.



For more information, please visit www.wac.ucla.edu/cip/artofrice/index.html

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HOUSE SPECIAL EVENTS These are informal, intimate special events that people hold in their homes. Some are listed under SPECIAL EVENTS in this issue. Call your local hosts for scheduled artists.

Scott Duncan's-Westchester (310) 410-4642 Noble House Concerts

5705 Noble Ave., Van Nuys (818) 780-5979 Marie and Ken's - Beverlywood (310) 836-0779 Russ & Julie's-Agoura Hills/Westlake Village www.jrp-graphics.com/houseconcerts.html houseconcerts@jrp-graphics.com

Ryan Guitar's-Westminster (714) 894-0590

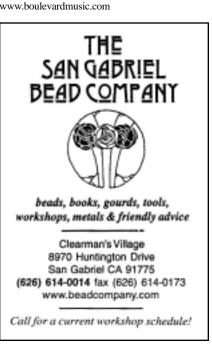
The Tedrow's-Glendora (626) 963-2159

Kris & Terry Vreeland's-South Pasadena (323) 255-1501

Bright Moments in a Common Place-hosted by David Zink, Altadena (626) 794-8588

CONCERT VENUES

ACOUSTIC MUSIC SERIES r.stockfleth@gte.net • (626) 791-0411 THE BARCLAY 4255 Campus Drive, Irvine (949) 854-4646 **BOULEVARD MUSIC** 4316 Sepulveda Blvd., Culver City (310) 398-2583. GMANPROD@aol.com



NOTE: NOT ALL SESSIONS ARE OPEN, PLEASE ASK SESSION LEADER IF IT'S OK TO JOIN IN! AWAKENING COFFEE HOUSE 3rd Sundays - 3:00-7:00pm 10932 Pine St., Los Alamitos • (562) 430-5578 BAKERS' SQUARE Bluegrass **3rd Tuesdays** 17921 Chatsworth St. (at Zelzah), Granada Hills (818) 366-7258 or 700-8288 BLUE RIDGE PICKIN' PARLOR Bluegrass Jam Call for schedule. BOULEVARD MUSIC 3rd Sundays - Variety Night Open Mike 4316 Sepulveda Blvd., Culver City (310) 398-2583 GMANPROD@aol.com **CAJUN WAY** Old-Time Jam Wednesdays - 7:00pm 110 E. Colorado Blvd., Monrovia • (626) 574-0292 CELTIC ARTS CENTER

BLUE RIDGE PICKIN' PARLOR 17828 Chatsworth St., Granada Hills www.pickinparlor.com • (818) 700-8288 CALTECH FOLK MUSIC SOCIETY California Institute of Technology, **Pasadena** www.folkmusic.caltech.edu • (888) 222-5832 folkmusic@caltech.edu CELTIC ARTS CENTER 4843 Laurel Canyon Blvd., Valley Village (818) 760-8322 • www.celticartscenter.com **CERRITOS CENTER FOR THE** PERFORMING ARTS 12700 Center Court Drive, Cerritos (562) 916-8501 • www.cerritoscenter.com ticket_office@cerritoscenter.com CTMS CENTER FOR FOLK MUSIC 16953 Ventura Blvd., Encino (818) 817-7756 • www.ctms-folkmusic.org FIRESIDE CONCERTS Cor Borchard & Reino, Newbury Park Bob Kroll 805-499-3511 folksgr1@aol.com FOLK MUSIC CENTER 220 Yale Ave., Claremont (909) 624-2928 • www.folkmusiccenter.com FOLKWORKS CONCERTS (818) 785-3839 • www.FolkWorks.org concerts@FolkWorks.org THE FRET HOUSE 309 N. Citrus, **Covina** (818) 339-7020 • covina.com/frethouse **GRAND PERFORMANCES** California Plaza, 350 S. Grand Ave., Los Angeles (213) 687-2159 LISTENING ROOM CONCERT SERIES Fremont Centre Theatre 1000 Fremont, South Pasadena (626) 441-5977 • www.listeningroomconcerts.com www.fremontcentretheatre.com/listening-room.htm THE LIVING TRADITION 250 E. Center St., Anaheim (949) 559-1419 • www.thelivingtradition.org McCABE'S GUITAR SHOP 3101 Pico Boulevard, Santa Monica (310) 828-4497 • www.mccabesguitar.com Concert Hotline (310) 828-4403 SAN JUAN CAPISTRANO MULTICULTURAL ARTS SERIES www.musicatthelibrary.com SHADE TREE STRINGED INSTRUMENTS 28062 Forbes Road, Laguna Niguel (949) 364-5270 • www.shadetreeguitars.com SKIRBALL CULTURAL CENTER 2701 N. Sepulveda Blvd., L.A. (310) 440-4500 • www.skirball.org UCLA PERFORMING ARTS CENTER Royce or Shoenberg Halls, Westwood (310) 825-4401 • www.performingarts.ucla.edu JAM SESSIONS / OPEN MIKES / ON-GOING GIGS FINN McCOOL

Irish Music Session Sundays - 4:00 to 7:00pm — come listen! Tuesdays - 8:00pm - come play! 2702 Main St., Santa Monica • (310) 392-4993 FOLK MUSIC CENTER **4th Sunday** - Open Mike, signup 7:00pm, 7:30pm \$1 220 Yale Ave., Claremont • (909) 624-2928 THE FRET HOUSE **1st Saturdays -** Open Mike, signup 7: 30pm 309 N. Citrus, Covina (626) 339-7020 • www.covina.com/frethouse HALLENBECKS **Tuesdays** - signup 7:30pm - Open Mike - Free 5510 Cahuenga Blvd., North Hollywood (818) 985-5916 • www.hallenbecks.com 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.

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 Wast L A. 500 (90pm; 6210) 202 (0162) 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 • Santa Monica Folk Music Club web site: www.santamonicafolkmusicclub.org SIGNAL HILL HOUSE JAM

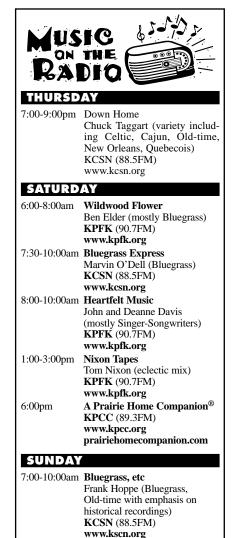
It's a Grind, Long Beach (Atlantic Ave) (562) 981-0028 It's a Grind, **Long Beach** (Spring St.) (562) 497-9848 Kulak's Woodshed 5230-1/2 Laurel Canyon Blvd.,North Hollywood (818) 766-9913 www.kulakswoodshed.com Lu Lu's Beehive, Studio City (818) 986-2233 Monrovia Coffee House, Monrovia (626) 305-1377 Novel Cafe, Santa Monica (310) 396-8566 Portfolio Cafe, Long Beach (562) 434-2486 Priscilla's Gourmet Coffee, Burbank (818) 843-5707 Sacred Grounds, San Pedro (310) 514-0800 Sponda Music & Espresso Bar, Hermosa Beach (310) 798-9204. Un-Urban Coffehouse, Santa Monica (310) 315-0056

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BEFORE ATTENDING ANY EVENT CONTACT THE EVENT PRODUCER TO VERIFY INFORMATION. (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 or call (818) 785-3839.



Irish Music Session Mondays - 9:00pm (1st Mondays @ 8:00pm) Beginners Session 2nd & 4th Sundays - 4:00-6:00pm 4843 Laurel Canyon Blvd, Valley Village (818) 760-8322 • www.celticartscenter.com

LARRY BANE SEISUN

Live Irish traditional music session, singing & dancing 1st Sundays 4:00-6:00pm Set Dance workshop 2:00pm - 3:00pm by Michael Breen of The Los Angeles Irish Set Dancers. The Moose Lodge, 1901 W. Burbank Blvd., Burbank (818) 898-2263 DesRegan@aol.com

CURLEYS CAFÉ

Bluegrass Jam 2nd & 4th Mondays 7:00pm-9:00pm Corner of Willow & Cherry, Signal Hill (562) 424-0018

CTMS CENTER FOR FOLK MUSIC Old-time Jam 1st Sundays 4:00-8:00pm 16953 Ventura Blvd. Encino • (818) 817-7756

EL CAMINO COLLEGE

Bluegrass Jam **1st Sundays** - 1:00 to 5:00pm (12 to 4 DST) 16007 Crenshaw Blvd., Torrance Bill Elliott (310) 631-0600

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Fridays Open Mike 6:00 to 8:00pm 539 East Bixby Rd. (nr. Atlantic), Long Beach (562) 424-4774

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KULAK'S WOODSHED

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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 & 3rd Tuesday 6pm Location: 3240 Industry Dr

Don Rowan (562) 961-0277

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

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

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

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

A Prairie Home Companion[®] KPCC (89.3FM) 12:00pm www.kpcc.org prairiehomecompanion.com The Irish Hour Radio Show 2:00pm 1190 AM (not available in all areas) 7:00-10:00pm FOLKSCENE Ros & Howard Larman **KPFK** (90.7FM) www.kpfk.org Sunday Night Folk 10:00pm with Jimmy K. KRLA (870AM)

KPFK also has morning and evening programming which sometimes include folk or world music.

ON THE INTERNET:

FolkScene with Roz and Howard Larman (live music, interviews with performers, special features and latest in recorded music from America, the British Isles and Ireland) www.kpig.com

Thistle & Shamrock www.npr.org/programs/thistle

The Irish Hour Radio Show www.cableradionetwork.com every Sunday @1:05pm

FOLK HAPPENINGS AT A GLANCE

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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	Friday	SATURDAY
AT A G Check out following the p OGM: On-goin OGD: On-going	APPENINGS LANCE. t details by page references. g Music-page 13 g Dance-page 16 Events-page 28	1 BALKAN DANCING (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	2 CLIFF WAGNER & OLD #7 (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	3 WYLIE & THE WILD WEST SHOW (SE) ALOHA LIVE! (SE) WORLD AMBIENT SYMPHONY (SE) I SEE HAWKS IN L.A. plus DEIDRE FLINT (SE) African (OGD) International (OGD) International (OGD) Israeli (OGD) Israeli (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	4. DENNIS ROGER REED (SE) WEST L.A. FOLK DANCERS PARTY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	5 BORDER RADIO (SE) VIVER BRASIL DANCE COMPANY (SE Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM The Fret House (OGM)
6	7	8	9	10	11	12
THE BLADERUNNERS (SE) JENNY RIVERA (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) El Camino College (OGM) McCabe's (OGM) CTMS Center for Folk Music (OGM) Welsh Choir of So. California (OGM) Larry Bane Seisun (OGM) Finn McCools (OGM)	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)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	PEARL DJANGO (SE) THE AFRO CELTS with ELECTRIC SKYCHURCH (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	NATI CANO Y MARIACHI LOS CAMPEROS (SE) GREEK FESTIVAL (SE) SUSIE GLAZE AND FRIENDS (SE) JOHN MCEUEN (SE) DENNIS ROGER REED (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	FRENCH FESTIVAL (SE) MOROCCAN, LEVANTINE ARAB and KHALIJI MUSIC (SE) KOREAN TRADITIONAL DANCE (SE) LOTUS FESTIVAL (SE) SIERRA MAESTRA (SE) GREEK FESTIVAL (SE) STEVE FORBERT (SE) I SEE HAWKS IN L.A. (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
13	14	15	16	17	18	19
FRENCH FESTIVAL (SE) LOTUS FESTIVAL (SE) GREEK FESTIVAL (SE) THE FAMILY SIDE OF FOLK (SE) JAROCHO JAM (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)	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) Curleys Café (OGM)	BLADE RUNNERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	WHEN PIGS FLY (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	TOMMY EMMANUUEL (SE) BOBI CESPEDES (SE) THE WAIFS with LAURIE LEWIS (SE) Arican (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM) The Mulligan (OGM)	DENNIS ROGER REED (SE) CLIFF WAGNER & OLD #7 (SE) NA KAMA HELE (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	TRES SABORES LATINOS (SE) LUCY KAPLANSKY (SE) CHRIS STUART & BACKCOUNTRY plus DENNIS ROGER REED (SE) ANNY CELSI AND FRIENDS (SE) ANTARA & DELILAH (SE) BORDER RADIO (SE) GEOFF MULDAUR (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
20	21	22	23	24	25	26
BOULEVARD MUSIC SUMMER FESTIVAL (SE) GEORGE KAHUMOKU, JR. (SE) SUNI PAZ (SE) WILLY PORTER (SE) International (OGD) Israeli (OGD)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM)	ESPANA! (SE) RALPH STANLEY & THE CLINCH MOUNTAIN BOYS, RHONDA VINCENT, THE CLARK FAMILY EXPERIENCE (SE) MAGIC STRINGS and BJARV (SE) BEOLACH (SE)	LINDA TILLERY & THE CULTURAL HERITAGE CHOIR and REGGIE WILSON (SE) BLUE MAMA featuring DENNIS ROGER REED (SE) BRUCE COCKBURN (SE) GREAT AMERICAN BLUEGRASS AND ACOUSTIC MISIC EFETIVAL (SE)	BRUCE COCKBURN (SE) GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) SATORI DAIKO (SE) ESPANA! (SE) BRAZILIAN SUMMER FESTIVAL with FUNDO de QUINTAL (SE) GREEK FESTIVAL (SE) GOURD DRIUM MAXING (SE)

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) Finn McCools (OGM)	Scantinavian (UGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)	Finn McCools (UGM)	The Hideway (UGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	BEOLACH (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) FOUR SHILLING SHORT (SE) JANET KLEIN & HER PARLOR BOYS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	GREEK FESTIVAL (SE) GOURD DRUM MAKING (SE) MASANGA MARIMBA ENSEMBLE (SE) KENNY ENDO (SE) JACK WILLIAMS (SE) JACKSON BROWNE, STEVE EARLE & THE DUKES (SE) ECHO AFRICA: DANCE FROM THE DIASPORA (SE) CLADDAGH (SE) CLAUDIA RUSSELL & BRUCE KAPLAN (SE) TOM SMITH (SE) Contra (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM)
27 GREAT AMERICAN BLUEGRASS AND ACOUSTIC MUSIC FESTIVAL (SE) ESPANA! (SE) GREEK FESTIVAL (SE) MAKING STRINGS SING: HARP WORKSHOP (SE) BONNE MUSIQUE ZYDECO (SE) BOB DYLAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM) Songmakers (OGM) Claremont Folk Music Center (OGM) Finn McCools (OGM)	28 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) Curleys Café (OGM)	29 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	30 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	3 1 JANET KLEIN & HER PARLOR BOYS (SE) SALIF KEITA and VUSI MAHLASELA (SE) STELLA CHIWESHE (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)		

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FOLK HAPPENINGS AT A GLANCE WEDNESDAY SUNDAY MONDAY TUESDAY THURSDAY FRIDAY SATURDAY 1 FOLK HAPPENINGS LOS ANGELES CEILI with THE BAREFIELD CEILI BAND (SE) BEMBEYA JAZZ (SE) SALIF KEITA & VUSI MAHLASELA (SE) AT A GLANCE. CELTIC MUSIC FESTIVAL BY THE SEA (SE) Contra (OGD) CHERISH THE LADIES (SE) Greek (OGD) JERRY JEFF WALKER with KEITH SYKES (SE) Check out details by International (OGD) Scottish (OGD) TIM TEDROW & TERRY VREELAND (SE) following the page references. Vincenzo's (OGM) KAMAU DAÁOOD, RUTH FOREMAN, Harriett Muller And Paul Calderon (SE) Songmakers (OGM) Lampost Pizza (OGM) **OGM**: On-going Music-page 13 Fendi's Café (OGM) DANCE & MUSIC OF CENTRAL ASIA AND THE MIDDLE EAST (SE) **OGD**: On-going Dance-page 16 Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) SE: Special Events-page 28 Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)

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3 CELTIC MUSIC FESTIVAL BY THE SEA (SE) ASHA'S BABA (SE) LOS ANGELES IRISH CULTURAL CONCERT (SE) FOUR SHILLINGS SHORT (SE) SONS OF THE SAN JOAQUIN and RIDERS OF THE PURPLE SAGE (SE) SUZANNE VEGA (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) EI Camino College (OGM) McCabe's (OGM) CTMS Center for Folk Music (OGM) Welsh Choir of So. California (OGM) Larry Bane Seisun (OGM) Finn McCools (OGM)	4 RIDERS OF THE PURPLE SAGE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scattish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Songmakers (OGM)	5 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	6 CLIFF WAGNER & OLD #7 (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	7 THE BOBS (SE) ORQUESTA LA MONDERNA TRADICION (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	8 BONNIE RAITT (SE) DOWN HOME SHABBAT (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	9 CASPAR WORLD FOLK FESTIVAL (SE) ASHA'S BABA (SE) BALKANOVA (SE) IRISH SET DANCING WORKSHOP (SE) film: LATCHO DRUM (SE) RAMATA DIAKITÉ (SE) BONNIE RAITT (SE) DOUG MacLEOD (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
1 O ZEITGEIST! (SE) CASPAR WORLD FOLK FESTIVAL (SE) IRISH SET DANCING WORKSHOP (SE) AFRICAN VILLAGE MUSIC FESTIVAL (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Highland Grounds (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM)	. ,	1 2 YESETA BROTHERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	13 ARIE ROSENZWEIG (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	1 4 LAVAY SMITH & HER RED HOT SKILLET LICKERS (SE) ZOHAR (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	1 5 GREEK FESTIVAL (SE) FANDANGO SIN FRONTERAS (SE) BLUE MAMA with DENNIS ROGER REED (SE) BALLET FOLKLORICO PANAMENO DE ELISA DE CESPEDES (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	16 GREEK FESTIVAL (SE) BALLET FOLKLORICO PANAMENO DE ELISA DE CESPEDES (SE) DRITA (SE) SUSIE GLAZE with STEVE RANKIN and FRED SANDERS (SE) JANET KLEIN & HER PARLOR BOYS (SE) NATHAN MCEUEN, FANNY PENNY & TAHKUS EKEDAL (SE) TERRY ROBB (SE) THIS IS BELLY DANCE (SE) Contra (OGD) International (OGD) Me-N-Ed'S (OGM) Songmakers (OGM) Vicenzo'S (OGM)
1 7 BLUEGRASS AT THE FORD (SE) GREEK FESTIVAL (SE) JIM GAMBLE PUPPETS (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) Finn McCools (OGM)	18 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)	19 CLIFF WAGNER & THE OLD #7 (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	20 WHEN PIGS FLY (SE) HOT CLUB OF COWTOWN (SE) GIPSY KINGS (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	21 HOT CLUB OF COWTOWN (SE) OI VA VOI (SE) AY! FLAMENCO (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM) The Mulligan (OGM)	22 GREEK FESTIVAL (SE) SUMMERGRASS BLUEGRASS FESTIVAL (SE) ON ENSEMBLE (SE) FAR EAST FESTIVAL of MUSIC & DANCE (SE) GIPSY KINGS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	23 SUMMERGRASS BLUEGRASS FESTIVAL (SE) ITALIAN FESTIVAL (SE) GREEK FESTIVAL (SE) GIPSY KINGS (SE) INCA: THE PERUVIAN ENSEMBLE (SE) DOS VIENTOS (SE) AY! FLAMENCO (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
24 SUMMERGRASS BLUEGRASS FESTIVAL (SE) ITALIAN FESTIVAL (SE) GREEK FESTIVAL (SE) STORYTELLERS FROM SOUTHERN CALIFORNIA (SE) MARCIA BERMAN (SE) MIDSUMMER'S FIRE GRIFFITH PARK CAMP (SE) International (OGD) Songmakers (OGM) Israeli (OGD) Polish (OGD) Scottish (OGD) Torrance Elks (OGM) Welsh Choir of So. California (OGM) Finn McCools (OGM) 31 GREEK FESTIVAL (SE) International (OGD) Finn McCools (OGM) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)	25 ANDY GLOCKENSPEIL (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) Curleys Café (OGM)	26 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	27 Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	28 GENO DELAFOSE & HIS ZYDECO BAND (SE) LES YEUX NOIRS (SE) African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) The Mulligan (OGM)	29 DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	30 GREEK FESTIVAL (SE) PACIFICO DANCE COMPANY (SE) CHRIS HILLMAN & HERB PEDERSEN (SE) PACIFICO DANCE COMPANY (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)

ON-GOING DANCE HAPPENINGS DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

Thursdays 7:00-8:30pm Call for update YORUBÂ 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 Dalmatian American Club 17th & Palos Verdes, San Pedro

Dorothy Daw (562) 924-4922 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 Epoiscopal Church 3847 Terracina Drive, Riverside Meg (909) 359-6984 • rdhoyt@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 Barbara Stewart (310) 957-8255 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

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 UCLA Ackerman Student Union Building Free

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 \$3 Thursdays 7:30-10:30pm 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

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 \$4 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 **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

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

Bea Roman

562-861-7049 livingtradition@hotmail.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 Bea Romano 562-861-7049 livingtradition@hotmail.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 Skandia Hall 2031 E. Villa St., Pasadena Joan Friedberg (818)795-8924 Dalia Miller (818) 990-5542 • demotika@earthlink.net

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

\$7.50 Tuesdays 7:30-10:30pm 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

\$5.00

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

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 Lindberg Park • 5401 Rhoda Way, Culver City Sparky (310) 827-3618 • Ted Martin tedmart@juno.com Cameron Flanders & John Chittum

Jack Rennie (310) 3' @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 or call (818) 785-3839.

LIST YOUR EVENT!

\$5

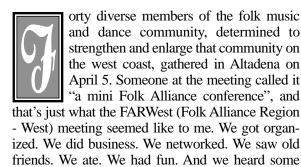
To have your on-going dance event listed in FolkWorks provide the following information:

- · 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 or call (818) 785-3839

FEATURED ORGANIZATION **FARWEST GETS ORGANIZED!**

BY STEVE DULSON



GREAT music! For those not familiar with Folk Alliance (the North American Folk Music and Dance Alliance, to give it its formal name), it is an organization that "exists to foster and promote traditional, contemporary, and multicultural folk music and



Chuck McCabe

dance, and related performing arts in North America." You can read more at their website:

www.folk.org. Folk Alliance sponsors an annual conference (the 16th will be held in San Diego next February) and is an outstanding resource for anyone involved in the folk world, no matter what "hat" they are wearing. A number of us on the left coast decided that we would like to form a regional "chapter" of Folk Alliance, and we scheduled our first general meeting for April 5. We envision the region as being somewhat self-selecting including, but not being limited to California, Oregon, Washington, Nevada. Thanks to the gracious Bob Stane, we were able to use his excellent venue, the Coffee Gallery Backstage in Altadena. The day started off with lunch, chosen from among the flat bread pizzas and salads that are served there. After some opening remarks by interim FARWest President Bruce Kaplan, the attendees were asked to introduce themselves. We had a truly diverse group, both by folk "occupation" and geography.

Bruce and Nick Smith then discussed plans for the first FARWest conference, with a target date of around September, 2004. Nick and others have done a lot of legwork on local sites, so this conference will probably be in southern California, with a 2005 conference to follow somewhere else in our region. The various conference tasks were broken down into committees, and volunteers signed up.

Michele Dulson then explained the by-laws' process for electing a Board of Directors. Nominations were taken, and as there were fewer nominees than the specified maximum, the following were elected by acclamation. And the



Dennis Roger Reed and Ian Whitcomb

envelope please!

Connie Allen (San Diego) - 3 years Steve Dulson (Orange County) - 2 years Bruce Hayden (Northern California) - 2 years Bruce Kaplan (Los Angeles) - 3 years Eric Lowen (Los Angeles) - 1 year Susanne Milsaps (Utah) - 2 years Cathy Radcliffe (San Diego) - 3 years Nick Smith (Los Angeles) - 3 years Doug Tucker (Eugene, OR) - 1 year Paul Tumolo (Oakland) - 1 year

Cathy Radcliffe, who is the local coordinator for the 2004 Folk Alliance conference in San Diego, then gave us an overview of her activities, and the many ways in which we can all help out. The San Diego FA conference will be a great

FARWEST page 27



FOR MORE INFORMATION GO TO: WWW.LONGBEACHCELTICFESTIVAL.COM

CELTIC MUSIC ENTERTAINERS .. • TEMPEST • WICKED TINKERS • GOLDEN BOUGH • The browne sisters & george cavanaugh • American wake • celtic spring • tintangel • BANSHEE IN THE KITCHEN

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ASHOKAN FAREWELL

've always wondered what makes music happy or sad. Are fast tunes always happy? Are minor keys always sad? Are there rules, consistent ones, by which a computer could compose music to move a human soul?

I pondered this the first time Jay Ungar's lovely, poignant *Ashokan Farewell* (music theme for Ken Burns' Civil War TV series) drew my unexpected tears. How did it accomplish that with no sad words, no memories? And how did it sneak up on me again at the CTMS Summer Solstice Festival one year?

Every June, before the Festival, I help decorate SOKA University with banners made by volunteers. That year seemed especially exciting. We'd harvested a dozen strikingly beautiful, imaginative banners. Our volunteers had grown into a dynamic, efficient team of friends. The dancing and singing workshops that year were inspiring and I was crazy about both. In addition, our overall enthusiasm was heightened by the giddy presence of 15 or 20 Japanese teen-aged girls who had just arrived at SOKA to study English. They flitted about the campus each morning, curious and amazed, before leaving for field trips.

Tearing down the banners on Sunday takes a long time so we decided to start at four. This meant missing the two-hour contra dance finale, a grievous loss for no one but Valerie Plaisance and me. But you do what you must so, while the music played, we checked in armloads of banners. Whenever a new banner showed up, we rushed outside to photograph it in the golden afternoon light.

About this time the girls returned from the Santa Monica Pier and Promenade. They'd gotten Japanese take-out and seated themselves on the steps in front of Ikeda Auditorium to eat it. They twittered like a flock of sparrows and ges-



ticulated with their chopsticks as they ate. They were never still. One would pop up, snap a picture, and sit down. Then another would pop up, snap a picture, and sit down. They giggled, chattered, and emitted politely subdued shrieks. We wondered what things – ordinary to us — they'd perceived as utterly strange —Traffic? Undeveloped land? Haircuts? Behavior? The denizens of Santa Monica Beach?

Valerie and I picked our way repeatedly down the steps, dodging legs, styrofoam boxes, and cameras. As she held the banners up and I took Polaroids, we soon realized that we were among the oddest sights they'd seen. One by one the girls had stopped taking pictures of each other and were taking pictures of me taking pictures of Valerie holding up banners. Then others popped up and took pictures of their friends taking pictures of other friends taking pictures of American women taking pictures of fabric concoctions.

We grew a bit hysterical speculating about how we must look through their eyes. Meanwhile, the band escalated into its final frenzy, then stopped. We heard applause and shared a look of dismay.

As if we didn't feel bad enough, the band started playing *Ashokan Farewell* and our eyes filled with fat tears. We'd missed the dance and our favorite partners were now waltzing with other ladies. Valerie isn't one to suffer long, however. She rolled up a banner, held it close, and waltzed down the sidewalk. I grabbed a banner and waltzed along behind her. The girls went silent. We could hear them thinking "this is the strangest thing yet!"

Finally one girl recovered and took a picture. Two more girls grabbed their cameras, then three more, then five. Then one pointed shyly at the pile of banners, then at herself. We smiled assent and she got herself a "partner." Another girl followed suit. They waltzed around the sidewalk with us, keeping perfect time, tears glistening in their eyes, like ours.

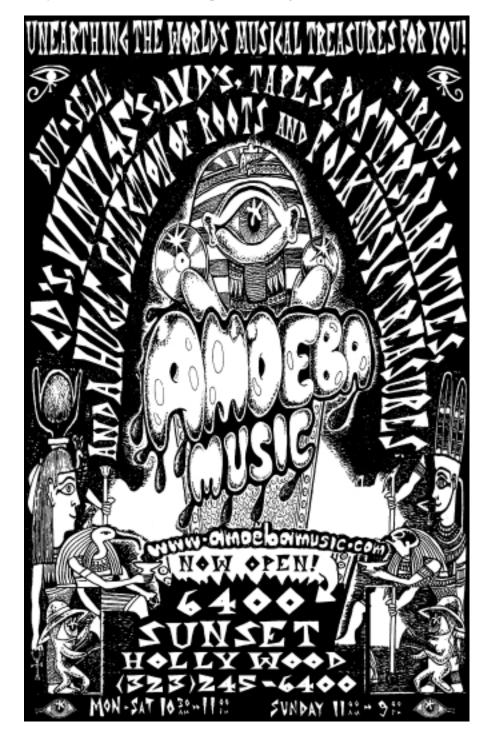
Everyone who wasn't dancing was taking pictures. Too soon, *Ashokan Farewell* ended with a last bittersweet pang. The girls swarmed over and everyone took pictures of the dancers and their colorful "partners." One girl took pictures of all of us with my camera and we all grinned and felt rich with so many new friends.

I come across my pictures occasionally and wonder about similar ones in photo albums in Japan. I can picture the gleeful smiles of young women trying to explain the magic of that golden evening to bewildered friends and family.

At first I wondered, too, how much of it was triggered by *Ashokan Farewell* or if Turkey in the Straw would have done as well

Recently, I learned that Jay Ungar wrote the piece at the end of a dance camp in Ashokan, New York. Filled with the joys of the week as well as the pain of leaving, he picked up his fiddle and invented the saddest lament possible as a way of saying farewell.

Hearing this, I realized that my old questions were mere academic foolishness. Music comes from the heart, not the rules. The computer will compose music that elicits bittersweet tears only when it has learned to weep them itself.



When was he born (day, month and year)? Where was Dylan born (town and state)? How old did he say he was? When the Dylan with both and year here to both and year in the state of the state of

- 6 Who told Dylan, "Forget about being a songwriter—your singing is more important"
- 7 To whom did Bob Dylan dedicate his first song?
- 8 How old was he when he wrote it?
- 9 Who told Dylan to set the words of A Hard Rain's a' Gonna Fal to music

so it didn't wind up in "some little poetry magazine somewhere"?

- 10 What was Dylan's pseudonym when he continued to record for Broadside Records after his first Columbia album?
- 11 What was the last song Dylan played at the 1965 Newport Folk Festival?
- 12 Whose guitar was he using to play it on?
- 13 Who tackled Pete Seeger to keep him from cutting the microphone cables with an ax after Dylan plugged in at Newport, 65?
- 14 Who was it widely assumed Dylan was addressing in "Positively 4th Street."

15 What did Dylan use to play "bottle-neck guitar" on his first album? 16 Where did he first hear Baby Let Me Follow You Down?

- 17 Who did he hear it from?
- 18 Who wrote the song?
- 19 What two songs did Dylan sing at The March on Washington?

20 What radical group from the 1960's took their name from a Dylan song?

21 Who are the two American presidents mentioned by name in Dylan's collected songs?

22 From what song is the music for "Blowing In the Wind" adapted?

23 Which song of Dylan's did Amnesty International use as its theme song?25 On what date was Bob Dylan's album Love and Theft released?

Answers on Page 27

RHYTHM IN HIS VEINS BLUES IN HIS SOUL

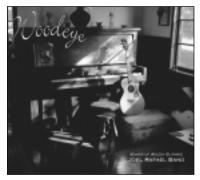
THE STORY OF JOEL RAFAEL

BY BOB KRAKOWER

f there is one thing Joel Rafael likes as much as a good song, it's a good story.

And this, is most definitely, a good story.

This is the story of a guy who moved to L.A. as a kid and discovered music in the form of his mom's big band records and The Al Jolson Story on Million Dollar Movie. It's about a boy whose parents drive him down to Tijuana to buy his first guitar for twenty-five dollars, which he uses to overcome his shyness. It's the story of a young man who pursues a career as a folk artist, just as Dylan goes electric. It's the story of a talented singer and songwriter who, after several near hits and near misses chooses the well-



being of his wife and children over chasing the star of his own career. And for ten years he works at the The San Diego Wild Animal Park to provide stability for his family.

It is the story of a man, his children grown, his family secure, who is encouraged by his intimates to pick up the guitar and hit the road again. And it is the story of a talented musician and gentleman, who at an age where most careers are over or in sharp decline, finds his career only really just beginning. A music career that

starts at fifty? It's a miracle. A well-deserved, nice-thing-happens-to niceguy miracle. And a very good story.

It is the story of Joel Rafael.

Woodeye, his new album, is a collection of Woody Guthrie songs. It is a record of remarkable depth and insightful humor. Helmed by Joel and Dan Rothchild, with a band that features Joel's daughter Jamaica on vocals and violin, Woodeye is simply the best produced folk album in recent memory. It is hands down the best collection of Guthrie songs I've ever heard. And I know I've heard almost all of 'em. Oh I know, I know, you've probably heard about Billy Bragg and his hit album Mermaid Avenue and the various celebrities who have recorded Woody's songs. In fact you may wonder how a guy without a famous name or even a big record label could get the rights from the Guthrie Foundation. "Well," says Joel. "I just called 'em up," as if it were that simple. Which, as it turns out, like a lot of things in life, it was.

'Course, Joel has been playing folk music for a while. And to see him play, to hear him play live, it is easy to understand why anyone would say yes to him. A jaunty man with a hippie's long hair, a professor's glasses, and a voice that sounds like a cross between Mercy and Vengeance, he walks and talks as if he came off the pages of a 1930's Steinbeck novel. You can practically feel the dust swirling 'round his work boots as he sings, a voice filled with muddy roads past and highways present. Hell, on first listen, he even sings a lot like Mr. Guthrie, until you get to the third or fifth listen and realize that his is as authentic as any American voice you have heard in a very long time.

For five straight years, Joel took that voice and his band that he lovingly says, "has been dressing and decorating my songs for a decade" to play at the annual Guthrie Festival in Woody's hometown of Okemah, Oklahoma. His talent made first a fan, then a friend of Arlo Guthrie, Woody's son.

"I had composed music for lyrics Woody had written called Dance A Little Longer," Rafael said, "and I was hoping to record it. So I called up Nora Guthrie, Woody's daughter, and the person in charge of the Woody Guthrie Archives and Publications. She gave me the go ahead and said, 'Besides, I asked Arlo and he gave you the thumbs up.'" An upbeat tune reminiscent of a Saturday night Square Dance and a prayer for words, it is the highlight on an album of highlights. What is amazing is that two of the best of a surplus of good performances sound as if they are replicas of Woody's originals, except that Woody never recorded them. Plane Wreck at Los Gatos (Deportee) and Don't Kill My Baby and My Son feel as old as a sepia photograph, but are as evocative and provocative as anything you have in your CD Player this minute. His versions of Pretty Boy Floyd and I Ain't Got No Home are far more accessible and moving than anything recorded by his big name counterparts singing their versions of these folk songs. I know, I know. Folk music? Why should I listen to Folk music? Folk music is often seen as something quaint, outdated, something your grandfather sung before the family moved to the big city. But this album is only Folk in appearance: It is Rhythm in its veins, and Blues in its soul. Hard to believe that a few average folks armed only with their acoustic instruments and a great sense of harmony could compete with driving drum machines and screaming guitars, but it's true. Though written over forty years ago, the band makes these songs sound like they were written today. In fact, if *Plane Wreck* were sung to a different kind of beat, its lyrics would qualify as Rap. Look. I don't have to tell you what's going on out there in the world. You know. You know what we're facing. We need this music, this traditional American music, which has been sung in cotton fields and concert halls, in indoor arenas and outdoor malls. Our strength to face the future is bolstered by connections to our past, so that we



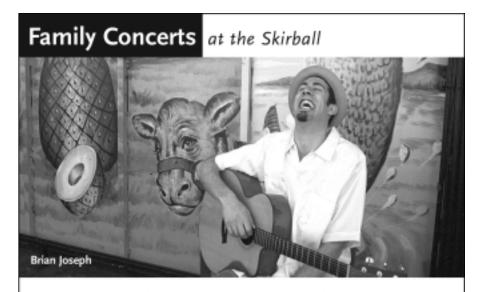
Joel Rafael Band

can remind ourselves of who we are now. I'm not saying that singing a song can put things in this world back in order, but I do believe, as Mr. Guthrie once said, that a good honest song can make things a little bit more bearable. And this is an album filled with good, honest songs.

Superstars record Woody Guthrie songs. Springsteen and Dylan and U2, they all sing his songs and thank God the songs get sung and we get to hear 'em, lest they fade away forever. But these singers live in the top one percent of this country's economic bracket. Though they once might have, they hardly qualify anymore as, what Mr. Guthrie called "The Common Folk." Take a look around you. At the people you see everyday. That's who Woody Guthrie sang for and about. An office clerk or waiter, a store manager or salesperson, a parent or caretaker. And imagine for a minute, that like a lot of people, they had the talent to write or sing or act or tell jokes, but just didn't have the luck or selfish ambition to drive it. Or hell, think about your own talents and look at your own face in the damn mirror.

And while you're looking, listen. Listen to this guy who could be you. And sing along with the simplicity and beauty, the courage and clarity, the humor and sincerity, and the deep, quiet passion of his new album, Woodeye.

For more information about Woodeye and the Joel Rafael Band, please visit the web site www.joelrafael.com.



Sunday, July 13 For all ages

THE FAMILY SIDE OF FOLK: ACOUSTIC SOUNDS OF GUITARS, MANDOLINS, AND MORE Modern-day troubadours Christopher Smith and Brian Joseph will pluck, pick, strum, and twang lots of things with strings, playing songs for kids of all ages and their folks.

Sunday, July 27

2:00 p.m. Instrument making workshop For ages 5 and up dmission included) 3:00 p.m. Concert For all ages

Sunday, August 24 3:00 p.m. For all ages

MAKING STRINGS SING: AN OUTDOOR HARP WORKSHOP AND PERFORMANCE

Experience the sound and feel of musical sculpture! Build whimsical string instruments, learn to create rich cello-like tones on a magnificent 25-foot string harp sculpture, and have the chance to perform in a futuristic orchestra, all with MASS Ensemble.

LATIN PLAYGROUND: CELEBRATING CULTURES WITH PUTUMAYO

The Skirball and Putumayo World Music team up to present a family folklorica fiesta celebrating the music and cultures of Latin America. Create an artful passport to Latin America and then travel on a fun-filled musical adventure-filled with singing and dancing-to Africa, Cuba, Puerto Rico, Brazil, and Venezuela.

Promoting Folk/Traditional Arts www.FolkWorks.org

01/zworks

EDIA SPONSOR

Tickets: \$5-\$7 • (310) 440-4636

2701 N. Sepulveda Blvd., Los Angeles Freeway; exit Skirball Center Dr (310) 440-4500 • www.skirball.org

Making Connections



Μ ILY ACTIVIT Δ

Editor's note: We have listed only folk/traditional concerts. There are lots of other free concerts & family activities during the summer.

SKIRBALL CULTURAL CENTER

310-440-4636 www.skirball.org 2701 N. Sepulveda Blvd. Los Angeles STRINGS AND THINGS Saturdays 1:30pm-2:30pm \$7 / \$5 Skirball Members

JULY 13

THE FAMILY SIDE OF FOLK: ACOUSTIC SOUNDS OF GUITARS, MANDOLINS, AND MORE

Christopher Smith and Singer-songwriter Brian Joseph pluck, strum and twang with strings, play original songs for kids of all ages and their folks.

JULY 27

MAKING STRINGS SING: AN OUTDOOR HARP WORK-SHOP AND PERFORMANCE

Bill Close will bring 25-foot string harp sculpture for musical performance and instrument making workshop. Participants of all ages will build their own whimsical string instruments and create cellolike towns on the long-stringed harp wearing rosin-covered gloves. July Thursdays

TODDLER TIME 10:00am-11:15am \$80 monthly / \$60 Skirball Members

Stories, songs arts & crafts, Museum tours and snacks with Sharon Tash.

Stories for Ages 3-5 Sundays 12:30pm-1:00pm and 2:30pm-3:00pm Free

Stories are related to monthly theme: July is Strings and Things

JOHN ANSON FORD AMPHITHEATRE

323-461-3673 www.for damphi the atre.org/en/performance/Family.asp2580 Cahuenga Blvd. East, Hollywood Adults \$5 Children FREE (reserve by calling Ford Box Office)

Saturdays 10:00am JULY 12

LOS ANGELES KOREAN DANCE ACADEMY KOREAN TRADITIONAL DANCE

The beauty and elegance of Korean dance is demonstrated in the "Flower-Crown Dance," "Puppet Dance," "Fan Dance," "Hourglass Drum Dance" and more. The young dancers, under the direction of Eung Hwa Kim, are ambassadors at large for this breathtaking art form.

JULY 26

SATORI DAIKO OF THE TAIKO CENTER OF LOS ANGE-LES

TAIKO DRUMMING: JAPANESE-AMERICAN RHYTHMS Eighteen musicians beat their drums. Shouts resound through the air. Music thunders in harmony. Hear the crescendos as Satori Daiko brings an expression that is decidedly Japanese-American to an ancient tradition.

AUGUST 2

GULISTAN DANCE THEATER DANCE & MUSIC OF CENTRAL ASIA AND THE MIDDLE

EAST

The enchantments of Saudi Arabia and Egypt, of Tajikistan and Tunisia, find full expression in a tapestry of music, dance and folk tales. A drum duel, a wedding suite and a horse dance are among the selections that entrance and delight in this feast for the senses.

AUGUST 9

MUSIC & STORIES OF AFRICA WITH STORYTELLER ASHA'S BABA

ANANSI'S ANTICS

Rhythm and rhyme fuse as Asha's Baba shares the humorous antics of the trickster spider of Ghana, West Africa, known as Anansi. Discover the instruments of the African peoples - the buru (lateral reed flute), balafon (wooden xylophone) and kora (21-string bridge harp) - and join in their songs.

AUGUST 16

HOLLYWOOD BOWL SUMMER SOUNDS: MUSIC FOR KIDS

323-850-2000 www.hollywoodbowl.org/event/summersounds.cfm • 2301 N. Highland Ave., Hollywood

AMÉRICAS

VIAN ENSEMBLE

THE VOYAGE OF THE GLOBAL HARMONY -

Performance tickets are \$5.00 (groups of 15 or more, \$4.00 each). Children 2 and under are admitted free but must have a ticket. Workshop (3 and older only) admission is \$2.00 (\$1.00 for groups). Kids under 5:

10:00am Performance

Younger children begin by hearing stories and singing songs with host David Prather and musical guests. Then they experience a 20-minute interactive performance by the week's ensemble.

11:00am Fine Arts Playground

Kids create imaginative works of art based on that week's theme. 10:00am Fine Arts Playground

Older kids begin their day by creating paintings, sculptures, masks, and more, guided by professional artists.

11:15am Performance David Prather hosts a 45-minute

program by the guest ensemble of the week.

UNCLE RUTHIE IS COMING

We are thrilled to announcement that, beginning with our Sept/Oct issue, Uncle Ruthie, who hosts Halfway DownThe Stairs, on KPFK, (L.A.'s longest running children's show) will be writing a regular column for folkWorks.

FREE FOLK/TRADITIONAL MUSIC EVENTS

CULVER CITY SUMMER SUNSET MUSIC FESTIVAL

Culver City City Hall Courtyard 310-253-6643 www.culvercitymusic.org

THURSDAY NIGHTS - 7:00PM

July 3 WYLE AND WILD WEST SHOW - Western music July 10 PEARL DJANGO - Gypsy Jazz, Spanish Flamenco & American Swing

July 17 TONY EMMANUEL - Australian Guitar Legend July 24 MAGIC STRINGS - Russian mandolin, balalaika, man-

dobass & accordion plus BJARV – Swedish folk music

July 31 JANET KLEIN & HER PARLOR BOYS - 1910's -1930's gems

Aug 7 THE BOBS – a cappella

Aug 14 LAVAY SMITH & HER RED HOT SKILLET LICK-ERS - bluesy vocals

Aug 21 HOT CLUB OF COWTOWN - Western swing with guitar & fiddle

Aug 28 GENO DELAFOSE & FRENCH ROCKIN' BOOGIE -Cajun & Soul accordion master

Sept 4 KATIA MORAES & SAMBAGURU - Brazilian music with Asian & African influences.

SANTA MONICA PIER TWILIGHT DANCE SERIES

310-458-8900 www.santamonicapier.org

7:30 - 9:30PM

July 3 ALOHA LIVE! featuring Willie K & Amy Hanaiali'I with Ernie Cruz Jr. and Makana - Rock and Roll and Traditional Hawaiian Song & Dance

July 10 THE AFRO CELTS with ELECTRIC SKYCHURCH -World fusion of Celtic Folk, African "Talking" Drums and Techno Beat Tribal Trance Music

July 17 THE WAIFS with LAURIE LEWIS - Australian Folk Pop; Traditional/Acoustic Music

JULY 14-18

JULY 21-25

JULY 28 - AUGUST 1

AUGUST 4-8

AUGUST 11-15

AUGUST 18-22

ALONG THE SILK ROAD - PERSIA AND POINTS EAST

WITH AVAZ INTERNATIONAL DANCE THEATRE

A CELTIC CELEBRATION - HIGHLAND SUN

AN INDONESIAN EXPLORATION - BALI AND BEYOND

AN AFRICAN SAFARI - MASSUKEBA SANE

A SOUTH AMERICAN JOURNEY - INCA, THE PERU-

A MEXICAN FIESTA - BALLET NACIONAL DE LAS

LOTUS FESTIVAL

Echo Park, Los Angeles Park Ave. between Glendale Ave. & Echo Park Blvd. Saturday, July 12 - Noon to 9:00 pm Sunday, July 13 - Noon to 8:00 pm

213-485-1310 www.laparks.org/grifmet/lotus.htm Live music, dance and entertainment from performers representing many of the diverse countries of Asia and the Pacific Islands.

Highlighted culture is "Bangladesh." Artisans-at-work will demonstrate their skills on the beautifully decorated Flower Island . Their artwork illustrates their spirit, tradition and pride of the Asian and Pacific Islander handiwork and includes: paper-cutting, hand painted scrolls, calligraphy, plant and flower expertise, livestock and other Asian artwork.

BOULEVARD MUSIC SUMMER FESTIVAL

Veteran's Park, 4117 Overland Ave., Culver City 310-253-6643 www.boulevardmusic.com

JULY 20 - 11AM TO 4PM

DAVE MCKELVY HARMONICA TRIO, NOEL HARRISON, ROBBY LONGLEY, TRAILMIX, BERNIE PERL, BOB JONES & MR. PETE, ED MUNTER, CHAD WATSON, DOUG WHITNEY, BRUCE WHITE, SUSIE GLAZE & FRIENDS, BORDER RADIO, CLAIRE DAY, MATT CARTSONIS, TOM CORBETT and more.

GRAND PERFORMANCES

California Plaza 300-350 S. Grand Avenue, Los Angeles 213-687-2198 dporter@grandperformances.org

July 11 Noon & 8:00pm NATI CANO Y MARIACHI LOS CAMPEROS - Mariachi Renaissance

July 18 Noon & 8:00pm SIERRA MAESTRA - Havana son tradition

July 19 7:00pm TRES SABORES LATINOS featuring East L.A. Sabor, the Blazers and Hip Hop Hoodios

July 20 3:00pm BILINGUAL FAMILY SING-A-LONG with



BALLET FOLKLÓRICO PANAMEÑO DE ELISA DE CÉSPEDES

FOLK DANCE & MUSIC OF PANAMÁ

Wish Panamá a happy 100th birthday! Panama's official dance company visits L.A. for the first time in decades to mark the country's centennial. A handsomely realized spectacle featuring dancers and musicians captures a rich native culture influenced by Europe, Africa and the Caribbean.

AUGUST 23

INCA: THE PERUVIAN ENSEMBLE MUSIC AND DANCE OF PERÚ

Experience all the vibrant cultures of Perú: the lost Inca empire, Spanish-influenced villages, and the jungles and southern coast suffused with African flavors. INCA's musicians, playing a vast array of native instruments, and colorfully costumed dancers capture this panoramic culture.

AUGUST 30

PACÍFICO DANCE COMPANY GAMES AND DANCES OF MÉXICO

Characters in the popular Mexican card game of love, betrayal and ambition - "La Lotería" (The Lottery) - come alive and dance suites provide a guided tour to the provinces of Nuevo Leon, Michoacan and Yucatán in Pacífico's celebration of the sights and sounds of México.

July 31 SALIF KEITA and VUSI MAHLASELA - African pop and traditional music

SKIRBALL CULTURAL CENTER

2701 N. Sepulveda Blvd. Los Angeles 310-440-4500 www.skirball.org

THURSDAY SUNSET SERIES 7:30PM

July 17 BOBI CESPEDES - Afro-Cuban Conjunto singing and drumming

July 24 BEOLACH - Cape Breton, Scottish, Irish tunes, piano, pipes, whistles, drums, guitar & 2 fiddles

July 31 STELLA CHIWESHE - mbira-based music of Shona people with hosho (gourd), singing and ngoma drumming

August 14 ZOHAR - Jewish ensemble World music, electronica & sacred Middle Eastern songs

August 21 OI VA VOI - traditional Eastern European melodies dance music

August 28 LES YEUX NOIRS – meld of Gypsy and Klezmer music from Yugoslavia, Hungary, Romania

CAFÉ Z Noon

July 26 MASANGA MARIMBA ENSEMBLE - African

August 9 BALKANOVA - blend of traditional music of Eastern Europe with American elements

August 16 DRITA – Albanian Folk Orchestra

August 23 DOS VIENTOS - Flamenco

SUNI PAZ

July 25 Noon & 8:00pm LINDA TILLERY & THE CULTURAL HERITAGE CHOIR and REGGIE WILSON

July 26 8:00pm ECHO AFRICA: DANCE FROM THE DIAS-PORA Rennie Harris, Kennedy Tap Company, Ballet Folclorico do Brasil and Shaluza Gumboot Ensemble

August 1 Noon & 8:00pm BEMBEYA JAZZ West African music including Sekou "Diamond Fingers" Diabate. Guinea's traditional Manding music

August 2 8:00pm WORD PAINTINGS and WINGED VOICES (Performance Poetry) Kamau Daáood, Ruth Foreman, Harriett Muller and Paul Calderon

August 3 3:00pm ASHA'S BABA West Africa's griot storyteller and kora player

August 9 8:00pm RAMATA DIAKITÉ Wassoulou style vocals August 15 Noon FANDANGO SIN FRONTERAS Latin son jarocho jam session

August 17 3:00pm JIM GAMBLE PUPPETS

August 22 Noon ?N ENSEMBLE Taiko ensemble

August 22 7:00pm FAR EAST FESTIVAL of MUSIC & DANCE

with KOREAN DANCE ACADEMY, LIU QI CHAO, ?N ENSEMBLE and KOREAN MUSIC ENSEMBLE August 24 3:00pm MARCIA BERMAN - Family Sing-A-Long September 5 Noon ILGI Latvian traditional folk

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Katy Moffatt

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Katy Moffatt

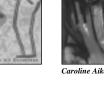
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P A S S I N G S

JUNE CARTER CASH - A TRIBUTE -

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S eminal first-generation family of country music, the Carter Family, says 'fare thee well' to June Carter Cash, 1929 – 2003.

June Carter Cash, singer, songwriter, musician, actress and author, left us May 15, 2003. She and her husband John performed together on record and on stage, doing songs like Jackson and *If I Were a Carpenter*, which both won Grammy awards in 1967 and 1970, respectively. June also co-wrote

Cash's 1963 hit *Ring of Fire*, which was about falling in love with him.

The original Carter Family comprised A.P., his wife Sara, and his sister-in-law Maybelle (June's mother.) The Carter Family were pioneers in the recording industry, being among the first to bring the Appalachian sound to a national audience. A.P. and Sara's daughter, Janette Carter, vowed to her father that she would keep the memory of her parents music alive, and she fulfilled that promise with The Carter Music Center in Hiltons VA.

June Carter Cash began performing in the 1930's with the historic original Carter Family. By the 1950's, June was one of country's brightest stars, performing throughout American with such talents as Hank Williams, Patsy Cline and Elvis Presley.

Then, in 1961, she hooked up as a singer/comedian on the hardtraveling Johnny Cash Show. She prayed over Johnny and she prayed around Johnny and she prayed with Johnny, until Johnny found salvation. "June saved my life," he says simply. One night, he proposed, on stage. And she married him on March 1, 1968.

June has six daughters from her first marriage (Carlene, Rosie, Rosanne, Kathy, Cindy, and Tara) and one son with Johnny. She is survived by Johnny and the clan.

June's recent album Press On is an acoustic recording made with Marty Stuart and Rodney Crowell (both ex-sons-in-law), together with Norman Blake on guitar, Dave Roe on bass, and Rick Lonow on drums and percussion.

Ref: CDShakedown, CNN, lovetripper.com

C D R E V I E W THE BAKSHEESH BOYS

BY WARREN PATRICK CASEY, DRUMMER FOR WICKED TINKERS

have been playing, dancing and enjoying Balkan music for just about 30 years and it's been a long time since there was a Los Angeles based Balkan band. The last local Balkan recording of any note was a vinyl album titled Fuge Imaginea, which was first produced in 1979 by ethnomusicologist and fiddler Miamon Miller and featured Pitu Guli who were mostly from the Aman Folk Ensemble. Sadly, by the mid 1980's, L.A.'s once vibrant Balkan folk dance scene and the bands to sustain it had largely disappeared. Fast-forward some 20 years and now there is a Balkan band in Los Angeles, and they are The Baksheesh Boys! Baksheesh means a small tip - money - dinero. My tip is, buy this CD, it's dynamite. The album sounds great and was recorded by Fuge Imaginea engineer

Scott Fraser who has been recording



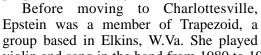
FREYDA EPSTEIN REMEMBERED FOR TALENT, WIT

By Reed Williams, Daily Progress staff writer Monday, May 19, 2003

reyda Epstein, a nationally known folk musician and former
 resident of Charlottesville, died over the weekend in an auto accident. She was 46.

Friends and family remembered Epstein on Monday for her rich alto singing voice, her success as a music instructor and her sense of humor.

"Freyda made an enormous contribution to our community and to communities across the country," said Laura Light, a fellow musician and longtime friend. "She's one of those musicians who makes other people sound really good."



violin and sang in the band from 1980 to 1988.

"During that time, we did probably over 1,000 concerts and made three albums together," said Paul Riesler, leader of the group. "She was a remarkable singer."

In the 1990s, while living in Charlottesville, Epstein played with Freyda & Acoustic AttaTude, which won an award for producing the second-best folk recording of the year. The award was given by the Independent Record Manufacturers and Distributors.

Light, who met Epstein at a music festival in Elkins three decades ago, said Epstein moved to California a few years ago and was a lead choral director for the World Harmony Chorus. Epstein also taught singing, violin and Alexander Technique, a method of body movement musicians use.

She was driving from Washington Dulles International Airport to Charlottesville when she was killed in a car accident, Light said.

Light said she and Epstein visited musicians in South Africa in December as part of a cultural exchange program, and the two friends planned to play together on tour this summer.

"We're all just hurting so bad," Light said.

She said she will remember Epstein's unmistakable voice and her "really wacky" sense of humor.

Epstein grew up in a musical family in the Boston area. Her sister, Deborah Lakin, said their mother used to compose music on her piano at home. Lakin praised her sister's musical talent, noting that Epstein played with some of the nation's leading folk musicians over the years, including Doc Watson and Patty Larkin.

"She was somebody who loved life, who absolutely loved her music — a warm, loving, caring person," Lakin said. "People warmed up to her and would be her friend."

Contact Reed Williams at (434) 978-7263 or fwilliams@dai-lyprogress.com.

Kodaira who I have known as a fine Irish fiddler for a decade or more. Her playing adds a real depth of melody and harmony to this recording.

The actual "Boys" are heavy hitters as well, with Brian Fox playing gajda, tambura and a tasteful electric guitar. His day job is playing bass for the signed rock band, Pseudopod whose most recent record just hit the Top 30. Both Angela and Brian are young, in their twenties and it is great to see a new generation enjoying this music. Leading the rhythm section is Jerry Summers,

on. Acoustic and electric bassist Bill Lanphier was the bass player on Madonna's "Like a Virgin" tour (Admit it, you were there!) is rock solid. Lastly, I have known Pat MacSwyney for the last 10 years or more, and have always looked forward to performing with him as a mean Irish bouzouki player. His kaval and tambura work on the CD shifts the tune to fifth gear for a really wild ride. Pat is still relatively new to this music and he is a lot of fun to talk to about the latest Macedonian recording he has found, or his latest instrument purchase. He's like a kid in a candy store, only he shares all his candy with us. This CD is danceable with ten dance numbers and one beautiful slow song and is not to be missed! I'm looking forward to the next time I can see The Baksheesh Boys live so I can shake my booty to some of their wild, rocking Balkan grooves!

whose darabuka and def work is spot

folk bands in L.A. for over 30 years. The instruments on this recording are real and live, sounding like the wood and goats that they're made from. The Baksheesh Boys perform traditional songs and dances from the historic regions of Macedonia and Thrace located in the southeastern European Balkan region. The songs and dance tunes come primarily from the ethnic Slavs and Roma (Gypsies) living in present day Macedonia and Bulgaria as well as from the adjacent areas of Greece, Turkey, Albania, Serbia, and Romania. The "Boys," is a bit of a misnomer as there are two women in the band, and what a blessing. Angela Rodel is a doctoral candidate in Anthropology Linguistic and Ethnomusicology at UCLA who has lived in Bulgaria and Macedonia and speaks and sings the language fluently. The other woman in the band is Linda

Sixty minutes of traditional Balkan village & urban dance songs

from Macedonia, Bulgaria, Turkey, Albania and Greece. Instrumentation includes traditional Balkan Gajda (bagpipe), Kaval (flute), Tambura (lute) and Darabuka (drum) alongside the more modern violin, bass and guitar. Includes such classics as Chuperlika and Jovano Jovanke amidst lesser-known melodies culled from discount tape bins in and around Skopje and Pirin.



Complete track list and more info available at http://hometown.aol.com/macswyney/BaksheeshBoysCD html. Order from Pat MacSwyney, 25554 Via Jardin, Valencia, CA 91355 or macswyney@aol.com. Price \$17, includes shipping; checks payable to Pat MacSwyney

KEN WALDMAN continued from page 3

fiddlers, such as the late Wilson Douglas of West Virginia.

Waldman: I met him when I was still living in Seattle. I went to the Festival of American Fiddle Tunes, which takes place every summer in Port Townsend, sometime around the 4th of July. I went there many times, and since some of my first influences in fiddling were from North Carolina and West Virginia, it was great to meet some of the real treasures from that area who came out to Fiddle Tunes to teach and perform. I met Wilson Douglas there. He was battling throat cancer and he had great difficulty speaking, so what you heard was more of a rasp than real speech. But he would say things like "You can tell everything about the man by the way he plays." And I kind of appropriated that into a poem and a fiddle tune.

FZ: So the subject matter of the new album goes far beyond Alaska. You do a poem about Galax, Virginia.

Waldman: Yes, it's called The Galax Sound. And as you may know, before there was Clifftop, Galax was the big festival in the Southeast for old-time music. I went there when I was living in North Carolina, but I wasn't much of a fiddler then. But in recent years, I've gone back to Clifftop, in West Virginia, and almost everybody in the East Coast into old time music seems to show up there.

FZ: What about some festivals in Alaska?

Waldman: Well, we talked about the one in Fairbanks in November, the Athasbascan Festival. That's happening about now. But the best party in the state is really the Alaska Folk Festival, which takes place in Juneau around the first or second week of April. The rest of the state is still snowed in, but you can fly into Juneau then—our state capital, but you can't drive there—and there's an old funky hotel called the Alaskan Hotel, where there's lots of jamming and a good time. This festival goes for about a week, from Sunday to Saturday night, and by mid-week, it gets pretty wild. A whole lot of great players. Everybody flies in from everywhere and there's nothing else to do or anywhere else to go, so everyone just plays all week. But there's another festival up there, as well. It takes place in Anchorage around the last week of January. One year, they had a bunch of California old time musicians up there, like Jody Stecher and Kate Brislin and Eric and Suzy Thompson. Danny Poullard came up there, about a year or so before he died. It was a great time.

FZ: Getting back to the subject of poetry, it looks like there's a tremendous poetry renaissance going on

MUSIC PARTY

By Ken Waldman

For Sandy Bradley, and Jere and Greg Canote

This one's got drunk bowling mariachis perched on rainy porchsteps, an insistent cat screeching operatic harmony, wanting in. Front hall, the swing session: an elfin redhead in pink neon socks croons a sassy-sweet Tea for Two above jazzy mandolin riffs, violin cutting in like a jive car horn, her own tiptoe-y bass.

One bedroom's Round Peak string-band standards; another's Cajun accordion; in the kitchen corner besides a table loaded with leftover potluck pasta salad, apple pie, beans, rice, chips, ham melted ice-cream, empty bottles, turkey carcass picked clean, the saucy blonde dance-calling bost fixes a perfect red rose in her hair, snags a partner to clog to slippery twin fiddle, banjo, guitar—the stomping wonders' bucks and chugs to break down Saturday night until dawn. C tune by ragged C tune back-up.

Title track from Music Party CD; also published in Fiddle Tunes, a Nomadic Press chapbook.

right now. I see everything from Hip Hop and poetry slams to packed poetry readings in bookstores and college campuses. How do you see your own poetry in all of this?

Waldman: Well, I'm not a slam poet, I'm not involved in Hip Hop, but I'd like to say there's a certain accessability about what I'm doing, the performance of my poetry and music. Actually, there's a pretty big slam scene in Anchorage, and I've gone to see a few poetry slams there. But I figure, if you're doing a slam thing, it can work pretty well if you're a good actor or performer. You can get by without real great material. But after a few minutes or so, it gets a little tiring. I can do my shows, with music and storytelling-I can put together an hour or 90 minutes, and it works pretty well. I wouldn't do it without the fiddle playing, but the fiddle playing

FZ: Oh yes. Both great West Virginia fiddlers.

Waldman: They recorded together on an album called Too Far Gone. This was all twin fiddling, of course. But Doug is a real good poet. I met him a few years ago at a writers conference. He has an MFA in Creative Writing. He lives in Elkins and he combines his poetry with some fiddle playing. We've been talking about collaborating on something. Going on the road as "the fiddling poets." But there are some other poets, too. I'm going to be at this writers conference in Baltimore where they will be including some writers and singer-songwriters. There's a guy named Jim Clark, a banjo player and poet, who combines poetry and music, and he's working on a CD right now.

FZ: Are you familiar with Barbara Lamb?

Waldman: No, I don't know her.

FZ: She's a fiddler originally from Seattle. Now she does studio work in Nashville. She recorded a very farout version of a poem by Edgar Lee Masters called If People Find You Can Fiddle. Almost a kind of Hip Hop performance. It's very good. It's on a CD called Blue on Dakota. One of the few Hip Hop recordings I actually play on my radio show. Another poet-fiddler I play is Joe Craven.

Waldman: With the David Grisman Quintet?

FZ: Yes, but his solo albums are real cutting-edge: a blend of fiddling, poetry, techno. Worth checking out. But meanwhile, you're performing here in Santa Rosa and Berkeley. Then, is it back to face another winter in Alaska?

Waldman: I'll be going back for a couple months, but then I have a writer's residency in Louisiana. So that'll be a lot of fun. I'd like to learn more about Cajun fiddling when I'm down there. And then, I'll be passing through Northern California again early next year.

FZ: Well, we hope to see you again. Keep in touch, and keep up the good work.

Ken Waldman's latest album is called "Music Party" on Nomadic Press Audio Division, 3705 Arctic, #1551, Anchorage, Alaska 99503. More information about this album, previous albums, poetry collections, and Ken's itinerary can be found at: www.kenwaldman.com

Gus Garelick produces "The Fiddling Zone" on KRCB Radio in Santa Rosa, California. He is a fiddler and mandolin player in several northern California bands, including The Cajun Coyotes, the Bar X Bunkhouse Boys (Western Swing) and the Hot Frittatas (Italian trio).

either.

without the poetry wouldn't work,

FZ: Are there other poets using old

Waldman: Are you familiar with Jake

time music as background?

Krack or Doug Van Gundy?



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ETHEL & JULIUS

une 19, 2003 was the 50th anniversary of the execution of Ethel and Julius Rosenberg for espionage, the only peacetime execution for treason in our nation's history. Nothing like it has happened before or since, including the three most famous examples of political martyrdom in our history. The four martyrs who were hung for the bombing in Haymarket Square in 1886 were most likely innocent of the charges against them, but at least the charges were based on the fact that seven people died in the explosion on May 4th, during a labor strike for the 8-hour day. Thirty years later, Joe Hill may have been framed in 1915, but at least he was framed for murder-somebody died in the convenience store robbery for which he was convicted and executed. Sacco and Vanzetti may also have been framed in 1927 for a murder in the shoe factory where Nicola Sacco worked, but at least they were tried for conspiracy to commit murder.

The Rosenbergs never hurt anybody, nor were they ever charged with hurting anybody. They were tried, convicted and executed for conspiracy to commit espionage, the same crime for which Dr. Wen Ho Lee was recently held in captivity for nine months before the FBI finally let him go.

The Rosenbergs weren't so lucky. They were electrocuted on June 19th, 1953, in Sing Sing Prison in Ossining, New York. By the time they finally paid the ultimate price for coming from the worst family any expert in toxic relationships could imagine, their case had become a worldwide cause celebre, they had inspired such figures as Marc Chagall, Pablo Picasso, Jean Paul Sartre and Albert Einstein to plead for their lives, not to mention the entire French Rabbinate, twenty rabbis from Israel and hundreds of thousands of ordinary people from all walks of life.

That may have been the last time twenty rabbis from Israel agreed on anything-but they agreed that whatever crime the Rosenbergs may have committed they did not deserve to die. All of the protests fell on deaf ears, except for those of Supreme Court Justice William O. Douglas who valiantly issued a last minute stay of execution on June 18th, coincidentally their 14th wedding anniversary, only to meet with an unprecedented action in the history of the Supreme Court.

It takes the vote of only one member of the highest court in the land to issue a stay of execution, but the rest of the court immediately went into extraordinary session to reverse his stay with a vote of the entire court, which turned out to be 5-4. Such a use of the Supreme Court's power had never occurred before, and it wasn't until the 2000 presidential election that anything like it has occurred since.

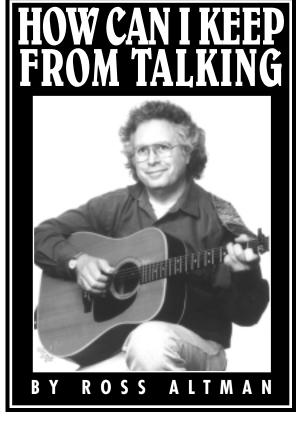
And so, the stay overturned, the Rosenberg's attorney Emanuel Bloch (whom they affectionately called "Manny") had no recourse left but to appeal directly to President Eisenhower for executive clemency. That too was turned down, and on the night of Friday, June 19th, at 8:02 pm (to avoid killing them during the Jewish Sabbath) they were finally executed in the electric chair at Sing Sing for a crime that trial judge Irving Kaufman had described in his sentencing as "worse than murder."

But to paraphrase Arlo Guthrie, I didn't come here to talk about the Rosenbergs, I came to talk about Abe Meeropol. Meeropol was a high school English teacher from Dewitt Clinton High School in New York who wrote songs on the side. He and his wife Anne were close friends of the Rosenbergs, and after the execution they adopted their two young sons, Robby and Michael (six and ten years old respectively). Meeropol was also a leftist and to protect his source of income as a teacher he published his songs under a pen name—Lewis Allan.

You may have heard two of these songs-The House I Live In and Strange Fruit. Perhaps you thought that Billie Holiday wrote Strange Fruit. That is not surprising since Time Magazine credited her as the song's author when they voted it the "Song of the Century" in their last issue of the 20th Century. She was the one who sang it, but it was a Jewish leftist who wrote it-in the early 1930's on the heels of one of the worst periods of lynching in our nation's history.

In the late 1920's the Ku Klux Klan was on the rise throughout the south in numbers that had not been seen since just after the Civil War. So were lynchings-thousands of Black men were lynched in just a few short years, and all efforts to pass something so basic as an "anti-lynching law" came to naught. Congress wouldn't pass a law, but a member of the group that Shelley described as "the unacknowledged legislators of the world" did write an anti-lynching song. He found an extraordinary image for this-one can't even call it a crime, since there was no law against it-despicable act, "strange fruit, hanging from the poplar tree."

In 1939 he sent the song to Billie Holiday and the rest, as they say, is history. But she wasn't the only one who sang it. The great folk blues guitarist Josh White also started singing it, and made the mistake of singing it in the very club that Billie Holiday had introduced it-Café Society in New York City. When Billie Holiday heard that someone else was singing "her song," she went down there to put a stop to it. She came into Josh White's dressing room after the show and pulled a knife on him, threatening to cut his throat if he did not cease and desist. (They did not have restraining orders in those days.) Josh White replied to her with quiet eloquence, "Billie, we should both sing that song until no one ever has to sing it again." She put her



knife away.

Josh White also started singing another song written by Abe Meeropol, to portray the "better angels of our nature" as Lincoln had put it. That song was The House I Live In, which starts out with a question, "What is America to me? A name, a map, this flag I see?" He goes on to answer the question with one of the most moving and understated patriotic songs ever written: "The house I live in, a plot of earth, a street/ The grocer and the baker, the people that I meet/ The church, the school, the clubhouse, the air of liberty," and then the line that Paul Robeson would later sing with such majesty: "The right to speak my mind out—that's America to me."

Abe Meeropol was a songwriter who not only talked the talk-he walked the walk. He and his wife Anne gave a home to two orphans who had been victimized-whatever one may think of their parents' case-by McCarthyism and the ensuing witch hunt that turned two quite ordinary people into martyrs. He lived the song he wrote, and Robbie and Michael Meeropol are now carrying on their adopted and their birth parents' legacy with a foundation called "Children of Resistance," to offer support to children of parents who, for whatever reason, become political prisoners.

That's America to me.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals.

n a world of expanding technology, all folk teers, back-porch players, song circle leaders, expressions, traditional and contemporary, record companies, retailers, luthiers, broadcast are fragile and demand the strength that and print media, folklorists and arts administraonly a united folk arts community can provide. Founded in 1989, Folk Alliance was created to increase public awareness of the vital artistic and cultural importance of folk music and dance, because we believe that through folk music and dance, living cultural expressions and traditions are shared, heightening understanding of all cultures, and enriching our quality of life. Folk Alliance seeks to create new and better opportunities for all those involved in the performance folk arts, opportunities for growth, to learn, to share the common bonds of appreciation and participation in the Folk Alliance. Folk Alliance is an energetic body whose members are performers, agents, media, record companies, merchandisers, presenters, and other organizations and individuals actively promoting and fostering culturally diverse traditional and contemporary folk music, dance, storytelling, and related performing arts in North America. Our members encompass the breadth of the folk community: presenters, performers, festivals, agents, folk societies and their volun-



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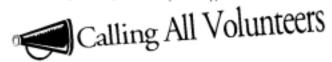
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The 16th Annual Folk Alliance Conference will be in San Diego on February 26-29, 2004. This gathering of musicians, presenters, agents, and media representatives promotes traditional and contemporary folk music, dance, and story telling.



We need dedicated people to help the event run smoothly. Conference registration fee waived for committed individuals. For more information on volunteer opportunities contact:

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Information on Folk Alliance and the conference:

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BALKAN continued from page 7

cial "canonized" national ensembles. In the attached glossary, you will find the folk ensembles that were not state supported, utilizing more modern instrumentation (e.g., brass and wedding bands) with the state created "folk" ensembles utilizing older folk instrumentation (e.g., Bitov and Izvorno). (*Asterisk indicates recommended commercially available recordings best representing the genre.)

BITOV (Bulgaria) – Bulgarian for "everyday" referring to the small Bulgarian groups formed when individual village musicians came together while in the military or emigrating to larger towns. Later standardized to consist of gadulka, kaval, gajda, tambura and tupan.

*Village Music of Bulgaria: Elektra/Nonesuch 9 79195-2 / Bulgarian All Store Orchestra – Dusha, The Soul of Bulgaria; Network 25.829

BRASS BANDS (Pan-Balkan) – Also known as Duvaçki, Orkestar or Tzazi. Thought to have evolved from the Ottoman Janissary band, Balkan brass bands are found primarily in southern Serbia, western Bulgaria, northern Greece and Macedonia playing predominately Rom-style coceks and regional dances. Instruments typically include several trubas or trumpets of various sizes along with baritone horns and tubas accompanied by tupan. Modern groups have increasingly utilized clarinet, saxophone, accordion, snare and drum.

*Koçani Orkestar: L'Orient est Rouge; CramWorld CRAW 19 (and) Gypsy Mambo; Last Call 3051632 / Zlatne Uste Balkan Brass Band: In the Center of the Village; ACCD 9903

CALGIA (Pan-Balkan) – Modern, semi-classical, urban, Turkish music representing fasil and various "bellydance" types of entertainment spread with Rom and Turkish musicians throughout the urban centers of Macedonia and Thrace. ?algia ensembles usually consist of ud or cumbus, kanun, violin, clarinet, darabuka and def, originally modeled upon Ottoman Classical Ensembles of ud, tambur (classical fretted lute), kemençe, ney (classical end blown flute) and def. *The Road to Kecam: Turkish Rom and Regional Music of Thrace;

Traditional Crossroads CD 80702-6001-2 / Istanbul Oriental Ensemble: Gypsy Rum; Network 57.944

IZVORNO (Macedonia) – Similar to the Bulgarian Bitov ensemble, the Macedonian village ensemble was standardized to include paired kavals, gajda, tambura and tupan. *Ensemble Pece Atanasovski: Danses de Macedoine; Playa Sound PS 65076

KOMPANIA (Greece) – Also known as Ziyiá. Typical ensemble of mainland Greece comprised of clarinet, violin, laouto, def and sometimes sandouri, a type of chromatic dulcimer. Similar ensembles with numerous regional variations exist on Crete and the Aegean Islands, often featuring the lyra, a pear shaped folk fiddle. *Petro-Loukas Chalkias and Komapnia; Network 32.376

RE(M)BETIKA (Greece) Derived from the Turkish word Rembet meaning "from the gutter" Early 20th century Folk Music of the Greek working and under classes focusing on topics like hashish, prostitution, poverty and performed in the cafes that sprang up in the refugee shanty towns around Piraeus and other Greek cities following the Balkan Wars. Typical instrumentation included bouzouki, baglama and guitar backing up rough vocals. *My Only Consolation: Classic Pireotic Rembetica 1932-1946; Rounder CD 1136 SAZE (Albania) – Albanian folk ensemble generally comprised of clarinet, violin, accordion, laouto or guitar, doire and darabuka. *Kosovo: Music of the Albanian Kosovars: FM 1092 / Rromano Dives: Chaj Zibede SEVDALINKE (Bosnia) - From the Turkish word sevdah meaning "love and longing". Urban Bosnian folk music characterized by dissonant duet singing accompanied by sargija (saz) and violin. *Music of the Balkan Muslims; RFI CD 7001 TAIFI (Pan-Balkan) - Also known as Daoulia in Greece. Usually a trio or quartet consisting of paired zurnas, one plaving melody and the other playing drone accompanied by at least one tupan. Taifi are almost exclusively the domain of

Rom musicians in Macedonia and adjacent areas of Albania, Kosovo, Thracian Greece, Bulgaria and Turkey where they play for outdoor festivals, weddings, etc. The Rom connection is furthered in that this exact instrumental combination serves a similar social function in both Turkey (zurna and davul) and in northern India where the zurna is called surnai or shanai and the tupan called dhol. A similar tradition also exists throughout the Arabic-speaking Middle East with the very similar mizmar (zurna) and tabl baladi (tupan). *Ensemble Pece Atanasovski: Danses de Macedoine; Playa Sound PS 65076

WEDDING BANDS (Bulgaria and Macedonia) - Late 20th century wedding bands were initially found primarily in the Rom communities of Bulgaria and Macedonia although the genre is spreading across these former borders to other parts of the Balkans. The wedding band movement came to a wider audience as a predominantly youth-oriented phenomenon during the last few decades of communist rule, incorporating influences from Turkish, Serbian, Romanian and Greek radio, as well as western jazz and rock. The typical wedding band usually consists of a lead clarinet and/or saxophone player along with accordion, electric guitar, bass and drums although many players of traditional instruments have formed bands featuring gajda and kaval in conjunction with modern instruments as well. Wedding Band musicians typically play traditional dance forms but at breakneck speeds and with a great deal of syncopation and improvisation. Prior to the fall of Communism, this music was officially denounced as "Gypsy" and "Turkish" and its musicians routinely harassed and imprisoned. In the last decade, this music has been brought to a much wider audience, earning fans and respect among both folk and jazz musicians and enthusiasts, worldwide. Ferus Mustafov: King Ferus; CDORBD 089 / Ivo Papasov: Orpheus Ascending; HNCD 1346 (and) Balkanology; HNCD 1363 / Laco Tayfa: Ciftetelli; Traditional Crossroads CD 80702-6002-2

Pat MacSwyney is author of The Complete Gobshite's Guide to BALKAN FOLK DANCE MUSIC and performs in the Los Angeles based Balkan dance band, The Baksheesh Boys as well as the Irish/Pan-Euro folk band StinkEye. He can be contacted at macswyney@aol.com



http://www.zookmania.com/zookman/

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FOLKWORKS PICKS

here are so many good and interesting concerts/events that it is always hard to choose our "picks." The summer months have many folk/trad concerts all over the city. FolkWorks would like to give special thanks to the knowledgeable programmers Michael Alexander of Grand Performances, Gary Mandel of Boulevard Music, Dave Pier of the Ford and Yatrika Shah-Rais of the Skirball, who have brought us inspiring and exciting music from around the world and around the block.

NATI CANO Y MARIACHI LOS **CAMPEROS**

Friday, July 11th -noon & 8 pm - FREE **Grand Performances**

Considered to be a pioneer in the Mariachi Renaissance, Natividad "Nati" Cano is credited with taking mariachi from the streets to the stage. Take the subway downtown to California Plaza and listen to this lyrical, passionate music.

THE WAIFS & LAURIE LEWIS

Thursday. July 17th- 7:30 pm – FREE Santa Monica Pier Twilight Series

Australian Folk/Pop group The Waifs have quickly become one of the most sought after groups. Paired with Laurie Lewis this will be a night not to be missed.

BOULEVARD MUSIC SUMMER FESTIVAL

Sunday, July 20th - 11:00 am- 4:00 pm- FREE Veteran's Park, Culver City

Bernie Pearl, Susie Glaze & friends, Dave McKelvy Harmonica Trio, Trailmix, Border Radio and many more great musicians. Bring a picnic lunch and hang out.

BEOLACH

Thursday, July 24th - 7:30 pm -FREE Skirball Cultural Center

California debut. Beolach is gaelic for "lively youth" – a fitting description for this esciting band from Cape Breton. This six piece ensemble plays traditional and original Cape Breton, Scottish and Irish tunes featuring two fiddles, keyboard, pipes, whistles, drums, and guitar. Beolach thrills audiences with their dynamic arrangements and stage presentation.

BRUCE COCKBURN

Saturday, July 26th Henry Ford Theatre www.cockburnproject.net

"Over the course of three decades, Bruce Cockburn's ability to distill political events, spiritual revelations and personal experience into rich, compelling songs have made him one of the world's most celebrated artists." www.MapleMusic.com

SALIF KEITA & VUSI MAHLASELA

Thursday, July 31st -7:30 pm- FREE Santa Monica Pier Twilight Series ALSO Friday August 1st - 9:00pm \$32/\$65 The Conga Room

Keita's music blends together the traditional griot music of his Malian childhood with other West African influences from Guinea, the Ivory Coast, and Senegal, along with influences from Cuba, Spain, and Portugal.

CELTIC MUSIC FESTIVAL BY THE SEA

Saturday/Sunday August 2nd & 3rd Long Beach – Queen Mary

Many great Celtic bands featured: Tempest, Wicked Tinkers, Celtic Spring, The Golden Bough & More. Don't miss the Irish dance competition (a feis). Music, food, a Celtic marketplace. Tickets include admission to the Queen Mary

RAMATA DIABATE

Saturday, August 9th -8:00 pm - FREE Grand Performances

Ramata Diabate brings soaring and lyrical vocals of the Wassoulou tradition, pushing the traditional boundaries with subtle western additions for a stunning magical mix.

AY! FLAMENCO

Thursday, August 21st 8:00 pm - \$25/\$35 Saturday, August 23rd at 7:30 pm \$35/\$45 John Anson Ford Theatre

Experience flamenco with Yaelisa & Caminos Flamencos and special guest Domingo Ortego from Spain. The heat of flamenco on a cool summer night.

FAREAST FESTIVAL OF

MUSIC & DANCE Friday August 22nd – 7:00 pm – FREE

Grand Performances

Korean Dance Academy, Liu Chao, On Ensemble and Korean Music Ensemble will perform some of the most expressive and innovative interpretations of traditional and contemporary music and dance from their respective cultures. Don't miss the On Ensemble, taiko drumming blended with jazz, rock and even Tuvan throat singing.

LES YEUX NOIRS

Thursday, August 28th- 7:30 pm FREE Skirball Cultural Center

This French sextet plays gypsy and klezmer music like you have never heard it before (unless you were at their packed concert last year!). Music from Hungary, Romania and other parts of Eastern Europe explodes in the passion of twin violins, cello, guitar and accordian and cymbolum. Get there early to get a seat.

Lead by a pair of viruosic violin-playing brothers, Eric and Olivier Slabiak, the groups's presentation lured the audience into all-join-in-musical participation. Los Angeles Times

FARWEST continued from page 17

recruiting tool for FARWest, and vice versa.

A town hall meeting then followed, with a whole bunch of great ideas being brainstormed. Among these were:

- · Set up ongoing regular showcases for perform-
- Organize a FARWest Tour send a group of performers on a tour of West Coast venues.
- Select a FARWest artist of the month and venue of the month to feature on the FARWest website.
- Put a lot of thought into venue creation, and particularly try to grow midweek venues.
- Focus on audience building.
- Re-brand Folk try to change some of the stereotypical perceptions of "folk music."

FOLKWORKS MAILING LIST

Hear about the late breaking special events and get reminders about the ones not to miss! Send us your email if you wish to be added to this list. And if you have already done so, but have not received mail in the past few months, we may not have your correct address, so please re-send. And, if you have moved, remember to let us know changes.

And while you are sending us your information, take a moment to let us know your thoughts. We need your feedback!

mail@FolkWorks.org

CRAFT & FOLK ART MUSEUM

Maestros de Plata: William Spratling and The Mexican Silver Renaissance

SPECIAL EVENTS

continued from page 28

10:00am	INCA: THE PERUVIAN ENSEMBLE [Music and dance of Peru] John Anson Ford Theatre	\$5/children free
noon	DOS VIENTOS [Flamenco] Café Z: Skirball Cultural Center	Free
7:30pm	AY! FLAMENCO	see August 21
	SUNDAY AUGUST 24	
*	SUMMERGRASS BLUEGRASS FESTI 22	VAL see August
*	ITALIAN FESTIVAL	see August 23
*	GREEK FESTIVAL	see August 23
2:30pm	STORYTELLERS FROM SOUTHERN ([Group photo followed by Story Swap] California State University, Los Angeles Leslie Perry 626-398-1151	CALIFORNIA
3:00pm	MARCIA BERMAN [Family Sing-A-Lor Grand Performances	ng] Free
6:30pm	MIDSUMMER'S FIRE \$10 a GRIFFITH PARK CAMP Griffith Park Dr. & Camp Rd., Griffith Pa [Story and in song around the campfire] Andy Davis 818-351-0153	adults/\$5 children rk, L.A.

• Find and feature younger performers.

After dinner we enjoyed excellent music, thanks to Ian Whitcomb, Border Radio, Caren Armstrong, Chuck McCabe, Christina Ortega and her band, Claudia Russell & Bruce Kaplan, Joyce Woodson and Rick Shea & Brantley Kearns who graciously volunteered their time and talent, and to the evening's hosts, Folkscene's Howard & Roz Larman. I heard many "wow - what a great lineup!" comments, and saw a lot of business cards and press kits being exchanged. I had a great time, and I think others did too. I also feel that we accomplished a great deal toward making FARWest a going, and growing, concern. We welcome all those involved in folk music and dance to become a part of FARWest. Check out our website at: www.far-west.org and sign up for our dedicated list-serve by sending a message to majordomo@his.com In the body of the message type subscribe FARWest. If you have questions, or would like any more info, please contact me at steve@psitech.com or (949) 646-1964.

Exhibition of more than 400 objects on display June 20 – September 14, 2003

This exhibit features a wide array of silver jewelry, tableware and tea sets, decorative items, sculpture, chess sets and more.

> Hours: Tuesday-Sunday 11 am to 5 pm 5814 Wilshire Boulevard, Los Angeles

> > 323-937-4230

ANSWERS TO "WHO WANTS TO BE A DYLANAIRE?"

1) Bob Zimmerman; 2) May 24th, 1941; 3) Hibbing, Minnesota; 4) 20; 5) 21; 6) Woody Guthrie; 7) Bridget Bardot; 8) 13); 9) Tom Paxton; 10) Blind Boy Grunt;11) It's All Over Now, Baby Blue; 12) Peter Yarrow's; 13) Theodore Bikel;14) Izzie Young; 15) His girlfriend Suzie Rotolo's lipstick holder; 16) Harvard University; 17) Eric Von Schmidt; 18) Reverend Gary Davis; 19) Only a Pawn In Their Game. and When the Ship Comes In; 20) The Weathermen or Weather Underground; 21) Abraham Lincoln and John F Kennedy; 22) Many Thousands Gone, or No More Auction Block; 23) I Shall Be Released; 24) Ramblin' Jack Elliott; 25) September 11, 2001.

Total number of points available: 25.

10:000am ANDY GLOCKENSPEIL [Children's singer, songwriter, performer] Madrid Theatre 21622 Sherman Way, Canoga Park Vallev Cultural Center • 818-704-1358 • www.vallevcultural.org

- THURSDAY AUGUST 28 GENO DELAFOSE & HIS ZYDECO BAND 7:00pm Free
- Culver City Summer Sunset Music Festival LES YEUX NOIRS [Klezmer & Gypsy music] Skirball Cultural Center 7:30pm

FRIDAY AUGUST 29

DENNIS ROGER REED [Acoustic roots music] 8:30pm Alta Coffee 506 31st St., Newport Beach • 949-675-0233

SATURDAY AUGUST 30

*	GREEK FESTIVAL [Dancing, music, food, craf Assumption of the Virgin Mary Church 5761 E. Colorado, Long Beach • 562-494-8929	
10:00am	PACIFICO DANCE COMPANY [Music and dances from Mexico] John Anson Ford Theatre	
8:00pm	CHRIS HILLMAN & HERB PEDERSEN The Fret House	\$15
8:00pm	PACIFICO DANCE COMPANY [Music and dances from Mexico] John Anson Ford Theatre	
	SUNDAY AUGUST 31	
*	GREEK FESTIVAL	see Aug 30

S	PEO	CIAL	E V E	ENTS
7:30pm	TUESDAY JULY 1 BALKAN DANCING with Dennis Boxell Throop Memorial Church Nancy Miligan • 626-797-5157 • franprevas@yahoo.com Caltech Folk Dancers	The Fret House Bea 8:00pm GEOFF MULDAUR Coffee Gallery Backstage \$15 8:00pm KA Woo Woo	I TEDROW & TERRY VREELAND n Town MAU DAÁOOD, RUTH FOREMAN, RRIETT MULLER and PAUL CALDERON d Paintings and Winged Voices (performance poetry) nd Performances	SUNDAY AUGUST 17 BLUEGRASS AT THE FORD: THE LYNN MORRIS BAND plus CHRIS HILLMAN & HERB PEDERSEN John Anson Ford Theater Bluegrass Association of Southern California 818-906-2121 ext 107 • harleytvl@wspan.com
9:00pm	WEDNESDAY JULY 2 CLIFF WAGNER & OLD #7 [Bluegrass] The Cinema Bar 3967 Sepulveda, Culver City THURSDAY JULY 3	Dave McKelvy Harmonica Trio, Noel Harrison, AN	NCE & MUSIC OF CENTRAL ASIA \$5/Children free D THE MIDDLE EAST Gulistan Dance Theatre a Anson Ford Theatre SUNDAY AUGUST 3	* GREEK FESTIVAL see August 16 3:00pm JIM GAMBLE PUPPETS Free Grand Performances Free Free
7:00pm 7:30pm	WYLIE & THE WILD WEST SHOW Free Culver City Summer Sunset Music Festival ALOHA LIVE! [Traditional Hawaiian Song & Dance]Free featuring Willie K & Amy Hanaial'1	Veteran S Park 4117 Overland Ave., Culver City • 310-253-6643 2:00pm GEORGE KAHUMOKU, JR. [Hawaiian Slack Key] Descapso Gardens 6:00pm LOX	LTIC MUSIC FESTIVAL BY THE SEA see August 2 HA'S BABA Free nd Performances Free S ANGELES IRISH CULTURAL CONCERT \$20	TUESDAY AUGUST 19 7:00pm CLIFF WAGNER & THE OLD #7 [Bluegrass] Bluegrass Association of Southern California WEDNESDAY AUGUST 20
8:00pm	with Ernie Cruz Jr. and Makana Santa Monica Pier Twilight Dance Series 310-458-8900 • www.santamonicapier.org WORLD AMBIENT SYMPHONY Bean Town	3:00pm SUNI PAZ [Bilingual Family Sing-A-Long] Free The Grand Performances 7:00pm WILLY PORTER McCabe's Guitar Shop \$17.50 Thr	uring THE BAREFIELD CEILI BAND from IRELAND Los Angeles Irish Ste Dancers, Irish Step Dancers, gers, local entertainers and more oop Memorial Church 300 S. Los Robles, Pasadena w.IrishDanceLosAngeles.com	7:00pm WHEN PIGS FLY Nordic Fox Restaurant 10924 Paramount Blvd., Downey • 562-869-1414 8:00pm HOT CLUB OF COWTOWN The Coach House \$10
8:00pm	I SEE HAWKS IN L.A. \$10 Robert Rex Waller, Jr.; Brantley Kearns; Paul Marshall; Paul Lacques plus DEIDRE FLINT Coffee Gallery Backstage	* RALPH STANLEY & THE CLINCH MOUNTAIN BOYS, RHONDA VINCENT, CLARK FAMILY EXPERIENCE Hore of Plant	JR SHILLINGS SHORT \$12 ic Arts Center VS OF THE SAN JOAQUIN [TradWestern music, ERS OF THE PURPLE SAGE [and cowboy songs] Bredlow Pavilion, Warner Park, Woodland Hills	8:30pm GIPSY KINGS \$72.50/\$87.50 The Grove Of Anaheim 2200 E. Katella Ave., Anaheim THURSDAY AUGUST 21
7:00pm 7:30pm	FRIDAY JULY 4 DENNIS ROGER REED [Acoustic roots music] Borders Books, Music & Café 25222 El Paseo, Mission Viejo • 949-367-0005 WEST L.A. FOLK DANCERS PARTY	7:00pm MAGIC STRINGS and BJARV Free 818 Culver City Summer Sunset Music Festival 8:00pm SUZ	ey Cultural Center 704-1358 • www.valleycultural.org ZANNE VEGA [Folksy singer-songwriter] \$18-20 se of Blues, Anaheim	7:00pm HOT CLUB OF COWTOWN Culver City Summer Sunset Music Festival 7:30pm OI VA VOI [Traditional music of Eastern Europe and the Jewish world] Skirball Cultural Center
8:00pm	Brockton School 1309 Armacost, West L.A. Beverly Barr • 310-202-6166 SATURDAY JULY 5 BORDER RADIO No cover	* GREAT AMERICAN BLUEGRASS and Maa ACOUSTIC MUSIC FESTIVAL 216	MONDAY AUGUST 4 ERS OF THE PURPLE SAGE Irid Theatre 22 Sherman Way, Canoga Park ey Cultural Center	8:00pm AY! FLAMENCO [Dancers from Spain] John Anson Ford Theatre FRIDAY AUGUST 22
8:30pm	Bean Town VIVER BRASIL DANCE COMPANY [Afro-Brazil music and dance] John Anson Ford Theatre	featuring Peter Feldmann & The Very Lonesome Boys, 818 Steve Spurgin, The Walchen Dahl Band, The Witcher Brothers, Clay County, Susie Glaze & The Eight Hand String Band, The Andy Rau Band, Chris Stuart & 9:00pm CLI Backcountry. The Blade Runners, Clearly Bluegrass, The	704-1358 • www.valleycultural.org WEDNESDAY AUGUST 6 FF WAGNER & OLD #7 Cinema Bar 3967 Sepulveda, Culver City	* GREEK FESTIVAL[Dancing, music, food, crafts] St. Nectarios Church 20340 Covina Blvd., Covina • 626-967-5524 * SUMMERGRASS BLUEGRASS FESTIVAL www.summergrass.net
2:00pm 7:00pm	SUNDAY JULY 6 THE BLADERUNNERS [Bluegrass] Descanso Gardens JENNY RIVERA [Diva of Banda Music] John Anson Ford Theatre	noon & 8:00pm LINDA TILLERY & THE CULTURAL Free HERITAGE CHOIR and REGGIE WILSON LINDA TILLERY & THE CULTURAL Free Linda (Comparison of the Comparison of th	THURSDAY AUGUST 7 E BOBS Free ver City Summer Sunset Music Festival QUESTA LA MONDERNA TRADICION Anson Ford Theatre	featuring California (Byron Berline, Dan Crary, John Hickman, Steve Spurgin, & Johnn Moore), Bluegrass, Etc.,New West, Silverado Bluegrass Band, Ron Spears & Within Tradition, Virtual Strangers, Cliff Wagner & The Old #7, The Seventh Day Buskers Antique Gas & Steam Engine Museum
7:00pm 7:30pm	THURSDAY JULY 10 PEARL DJANGO Free Culver City Summer Sunset Music Festival THE AFRO CELTS with ELECTRIC SKYCHURCH Free	6:00pm BLUE MAMA featuring DENNIS ROGER REED 5: Andrews By the Sea United Methodist Church 2001 Calle Frontera, San Clemente • 949-492-2537	FRIDAY AUGUST 8 NNIE RAITT \$40-85 ritos Center for the Performing Arts 00 Center Court Dr., Cerritos • \$00-300-4345	2040 N. Santa Fe, Vista 760-295-1834 or 858-679-1225 • info@summergrass.net Noon ON ENSEMBLE [Taiko ensemble] Free Grand Performances 7:00pm FAR EAST FESTIVAL of MUSIC & DANCE
_	Fusion: Celtic Folk, African "Talking" Drums, Techno Beat [Tribal Trance Music] Santa Monica Pier Twilight Dance Series 310-458-8900 • www.santamonicapier.org FRIDAY JULY 11	House of Blues, Anaheim 8:15pm DO 8:00pm FOUR SHILLING SHORT No cover [Co Bean Town with	WN HOME SHABBAT untry / bluegrass Shabbat Service] I Cantor Mike Stein 5 Valley Circle Blvd., Woodland Hills • 818-346-3545	with KOREAN DANCE ACADEMY, LIU QI CHAO, ON ENSEMBLE and KOREAN MUSIC ENSEMBLE Grand Performances 8:00pm GIPSY KINGS \$30.50-\$115 Greek Theatre, Los Angeles
	00pm NATI CANO Y MARIACHI LOS CAMPEROS Free Grand Performances v00pmGREEK FESTIVAL \$2/\$1 seniors/Free children [Dancing, music, food, crafts]	8:30pm ESPANA! [Fireworks, Music, dance, and arts of Spain] Hollywood Bowl • 323-850-2000 • hollywoodbowl.com. SATURDAY JULY 26 707	SATURDAY AUGUST 9 SPAR WORLD FOLK FESTIVAL 51 Caspar Road, Caspar (near Mendocino) 964-4997 casparcommons.org/Fest/ HA'S BABA [Music & Stories of Africa]\$5/free children	SATURDAY AUGUST 23 SUMMERGRASS BLUEGRASS see August 22 FESTIVAL ITALIAN FESTIVAL [Music, dance, food, crafts] Free
8:00pm 8:00pm	St. Katherine Church 722 Knob Hill, Redondo Beach • 310-540-2434 SUSIE GLAZE AND FRIENDS No cover Bean Town 10HN McEUEN	Henry Fonda Theatre John 6126 Hollywood Blvd., Hollywood * GREAT AMERICAN BLUEGRASS and see July 25 ACOUSTIC MUSIC FESTIVAL I:000m IRI	n Anson Ford Theatre UKANOVA [East European fusion] Free 52: Skirball Cultural Center H SET DANCING WORKSHOP	Oak Park, Santa Barbara 805-565-2968 • ksullivan@ci.santa-barbara.ca.us * GREEK FESTIVAL [Dancing, music, food, crafts] St. Nectarios Church 20340 Covina Blvd., Covina • 626-967-5524
8:30pm	with singer/songwriter son Nathan McEuen; Matt Cartsonis (mandolin/guitarist/inimitable singer); Craig Eastman (fiddler) Coffee Gallery Backstage DENNIS ROGER REED	John Anson Ford Theatre WW BRAZILIAN SUMMER EESTIVAL \$35/\$12 children 2:30pm film	n Dance Master Pat Murphy from Ireland 1 W. Burbank Blvd., Burbank w.IrishDanceLosAngeles.com : LATCHO DRUM 2: Skirball Cultural Center	8:00pm GIPSY KINGS \$30.50-\$115 Greek Theatre, Los Angeles
oloopiii	Acoustic roots music Alta Coffee, 506 31st St., Newport Beach • 949-675-0233 SATURDAY JULY 1 2	John Anson Ford Theatre 8:00pm RA * ESPANA! see July 25 [So: GREEK FESTIVAL IMusic dance food crafts] Free	MATA DIABATE aring and lyrical vocals in Wassoulou style] nd Performances	Continued on page 27 VENUE LOCATIONS
*	FRENCH FESTIVAL[Music, dance, food, crafts] Free Oak Park, Santa Barbara 805-564-PARIS ksullivan@ci.santa-barbara.ca.us BENEFIT CONCERT OF MOROCCAN.	Oak Park, Santa Barbara 8:00pm BO 805-878-0274 • ksullivan@ci.santa-barbara.ca.us 8:00pm DO	NNIE RAITT see August 8 UG MacLEOD Fret House SUNDAY AUGUST 10	BEAN TOWN 45 N. Baldwin Ave., Sierra Madre 626-355-1596
10:00am	LEVANTINE ARAB and KHALIJI MUSIC Bouchaib Abdelhadi, Naser Musa, Souhail Kaspar, Woroud and special guest Hassan Hakmoun 323-560-7010 KOREAN TRADITIONAL DANCE \$5/free children	Latino Heritage Association * ZEI noon MASANGA MARIMBA ENSEMBLE Free JEV [Music of the Shona people of Zimbabwe] Crate Crate Skirball	TGEISTI INTERNATIONAL /ISH PERFORMING ARTS FESTIVAL cow Klezmer Ensemble, Arie Ronsenzweig rytellers, international food, art projects] ball Cultural Center	BLUEGRASS ASSOCIATION OF SO. CAL. Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills 818-366-7258
noon-9:00j	Los Angeles Korean Dance Academy John Anson Ford Theatre om LOTUS FESTIVAL www.laparks.org/grifmet/lotus.htm Live music, dance and entertainment from a variety of performers representing many of the diverse countries of Asia	7:300pm & 9:300pm & KENNY ENDO * CA San Juan Capistrano Regional Public Library * CA 31495 El Camino Real, San Juan Capistrano 1:00pm IRI 949-248-7469 witi witi 7:30pm JACKSON BROWNE \$24-\$69 190	SPAR WORLD FOLK FESTIVAL see Aug 9 SH SET DANCING WORKSHOP Dance Master Pat Murphy from Ireland 1 W. Burbank Blvd., Burbank	BOULEVARD MUSIC 4316 Sepulveda Blvd., Culver City 310-398-2583 • www.boulevardmusic.com CALTECH FOLK MUSIC SOCIETY
noon & 81	and the Pacific Islands highlighting Bangladesh Echo Park Park Ave. (betw. Glendale Ave & Echo Park Blvd.) 213-485-1310 Lotus@rap.lacity.org 00pm SIERRA MAESTRA Free	Greek Theater. 7:00pm AFI 8:00pm JACK WILLIAMS Incl	w.IrishDanceLosAngeles.com IICAN VILLAGE MUSIC FESTIVAL sic and dance of Africa, Cuba, Brazil udes audience dancing on stage] 1 Anson Ford Theatre	California Institute of Technology Dabney & Winnett Lounges, Pasadena 626-395-4652 • 888-222-5832 www.its.caltech.edu/~folkmusi
	Grand Performances Item Jpm GREEK FESTIVAL see July 11 STEVE FORBERT \$17.50 McCabe's Guitar Shop I I SEE HAWKS IN L.A. No cover	Rennie Harris, Kennedy Tap Company, Ballet Folclorico do Brasil and Shaluza Gumboot Grand Performances 7:30pm YE 8:00pm CLADDAGH Bean Town No cover Thr	TUESDAY AUGUST 12 SETA BROTHERS [with John Filcich guest teacher burika band Special folk dance] pop Memorial Church S. Los Robles, Pasadena	THE COACH HOUSE 33157 Camino Capistrano, San Juan Capistrano 949-496-8927 COFFEE GALLERY BACKSTAGE 2029 N. Lake Ave., Altadena
* *	Bean Town SUNDAY JULY 13 FRENCH FESTIVAL see July 12 om LOTUS FESTIVAL see July 12	The Fret House Cali 8:00pm TOM SMITH [Guitar] Caltech Dabney * AR Caltech Folk Music Society * AR	cy Milligan • 626-797-5157 • franprevas@yahoo.com ech Folk Dancers VEDNESDAY AUGUST 13 IE ROSENZWEIG	626-398-7917 • bstage@earthlink.net www.coffeegallery.com CULVER CITY SUMMER SUNSET MUSIC FESTIVAL City Hall Courtyard
	m GREEK FESTIVAL see July 11 THE FAMILY SIDE OF FOLK: \$7 / \$5 Skirball Members Acoustic Sounds of Guitars, Mandolins, and more Christopher Smith and Singer-songwriter Brian Joseph	SUNDAY JULY 27 Skii GREAT AMERICAN BLUEGRASS and see July 25 ACOUSTIC MUSIC FESTIVAL SENNAL TO LAY TO LAY TO LAY	ish Modern dance with folk & Jewish dance themes ball Cultural Center THURSDAY AUGUST 14 /AY SMITH Free	9770 Culver Blvd., Culver City 310-253-6643 DESCANSO GARDENS Under The Oaks Theater
7:00pm	Skirball Cultural Center JAROCHO JAM \$25 Featuring Conjunto Hueyepan and Conjunto Jardín John Anson Ford Theatre	* GREEK FESTIVAL see July 26 Cul 1:30pm MAKING STRINGS SING: \$7 / \$5 Skirball Members 7:30pm Z00 [Outdoor Harp Workshop and performance] [Coldoor Harp Workshop an	IER RED HOT SKILLET LICKERS ver City Summer Sunset Music Festival HAR mbination of electronica, Jewish,Arabic sacred music] ball Cultural Center	1418 Descanso Dr., La Canada, CA 818-949-4200 FRET HOUSE 309 N. Citrus, Covina
7:30pm	TUESDAY JULY 15 BLADE RUNNERS [Bluegrass] Bluegrass Association of Southern California WEDNESDAY JULY 16	2:00pm BONNE MUSIQUE ZYDECO [Cajun] * GR Decanso Gardens * GR 8:00pm BOB DYLAN St. 1 Pacific Amphitheater 132	FRIDAY AUGUST 15 EEK FESTIVAL [Dancing, music, food, crafts] Sophia Church 4 S. Normandie, Los Angeles • 323-737-2424	626-339-7020 • www.frethouse.com GRAND PERFORMANCES Wells Fargo Center California Plaza, downtown L.A.
7:00pm	WHEN PIGS FLY Nordic Fox Restaurant 10924 Paramount Blvd., Downey • 562-869-1414 THURSDAY JULY 17	THURSDAY JULY 31 info 7:00pm JANET KLEIN & HER PARLOR BOYS Free 8:30pm BLN	NDANGO SIN FRONTERAS rmal gathering of musicians and dancers nd Performances JE MAMA with DENNIS ROGER REED DUStic rots musicl	213-687-2020 THE GREEK THEATRE 2700 North Vermont (Griffith Park) HOUSE OF BLUES ANAHEIM
7:00pm 7:30pm	TOMMY EMMANUUEL Free Culver City Summer Sunset Music Festival BOBI CESPEDES Skirball Cultural Center	7:30pm SALIF KEITA and VUSI MAHLASELA Free The [African pop and traditional music] 911 911 Santa Monica Pier Twilight Dance Series 8:30pm BA 310-458-8900 • www.santamonicapier.org DE DE	Rib Trader El Camino Real, San Clemente • 949-492-6665 LLET FOLKLORICO PANAMENO ELISA DE CESPEDES ama folklore, fantasy and tradition]	1530 S. Disneyland Drive, Anaheim 714-778-2583 JOHN ANSON FORD THEATRE 2580 Cahuenga Blvd., East, Hollywood
7:30pm	THE WAIFS with LAURIE LEWIS Free [Australian Folk Pop; Traditional/Acoustic Music] Santa Monica Pier Twilight Dance Series 310-458-8900 • www.santamonicapier.org FRIDAY JULY 18	[mbira music of Shona people of Zimbabwe] Joh Skirball Cultural Center FRIDAY AUGUST 1 * GR	anna rokotore, tantasy and tradition] i Anson Ford Theatre SATURDAY AUGUST 16 EEK FESTIVAL [Dancing, music, food, crafts] Sophia Church	323-461-3673 • www.fordamphitheatre.org THE LIVING TRADITION Downtown Community Center 250 E. Center St., Anaheim
8:30pm 8:00pm	DENNIS ROGER REED [Acoustic roots music] Alta Coffee, 506 31st St., Newport Beach • 949-675-0233 CLIFF WAGNER & OLD #7 No cover Bean Town	[Guinea's traditional Manding music] 132 with Sekou "Diamond Fingers" Diabate 10:00am BA Grand Performances DE 9:00pm SALIF KEITA & VUSI MAHLASELA\$32.50ga \$65.00vip noon DR	4 Š. Normandie, Los Angeles • 323-737-2424 LLET FOLKLORICO PANAMENO see August 15 ELISA DE CESPEDES TA [Albanian Folk Orchestra] Free	949-646-1964 • www.thelivingtradition.org McCABE'S GUITAR SHOP 3101 Pico Blvd., Santa Monica 310-828-4497 • www.mccabesguitar.com
8:00pm &	10:00pm NA KAMA HELE \$12.50 formerly The Travellers Three: Peter Apo, Charlie Ojama, Joe Lamanno and Mike Botts with Rick Cunha Coffee Gallery Backstage	[Mali, Africa singer] Caf Conga Room 5364 Wilshire Blvd., L.A. • 323-938-1696 SU SATURDAY AUGUST 2 The	é Z: Škirball Cultural Center SIE GLAZE STEVE RANKIN and FRED SANDERS Living Tradition Ipm JANET KLEIN & HER PARLOR BOYS	RUSS AND JULIE'S HOUSE CONCERTS Oak Park (Agoura Hills/Westlake Village area) 818-707-2179 www.jrp-graphics.com/houseconcerts.html
7:00pm 7:30pm	SATURDAY JULY 19 TRES SABORES LATINOS featuring East L.A. Sabor, the Blazersand Hip Hop Hoodios Grand Performances LUCY KAPLANSKY [Singer-songwriter] \$17.50	Control Contro Control Control Control Control Control Control Control Control Co	fee Gallery Backstage THAN McEUEN, FANNY PENNY \$15 AIKUS EKEDAL \$15 s & Julie's House Concerts	SKIRBALL CULTURAL CENTER 2701 North Sepulveda Blvd., Los Angeles 310-440-4578 • www.skirball.org
7:30pm	CHRIS STUART & BACKCOUNTRY \$12 plus DENNIS ROGER REED The Living Tradition	BOUGH,CELTIC SPRING and more Free Queen Mary Events Park, Long Beach (see page 17) 8:30pm THI	RRY ROBB [Finger style blues] \$15 House \$15 S IS BELLY DANCE ditional dances of the Middle East]	FOR UP-TO-DATE INFORMATION Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html

- CHRIS STUART & BACKCOUNTRY \$12 plus DENNIS ROGER REED The Living Tradition ANNY CELSI and FRIENDS No cover Bean Town ANTARA & DELILAH [Contemporary Folk Music] \$15 Russ & Julie's House Concerts 8:00pm
- 8:00pm
- Queen Mary Events Park, Long Beach
 (see page 17)

 CHERISH THE LADIES/Pasadena Pops Orchestra \$19-80

 Descarso Gardens, Pasadena

 626-792-7677 www.pasadenapops.org

 JERRY JEFF WALKER with KEITH SYKES

 The Coach House
 7:30pm
- 8:00pm

- - THIS IS BELLY DANCE [Traditional dances of the Middle East] John Anson Ford Theatre

Jay and Judy Michtom - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.