CD REVIEWS • CALENDAR OF EVENTS • INTERVIEWS

CAUNRIS.



Volume 3 Number 6 November-December 2003

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

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

VIVA CONJUNTO

FLACO JIMENEZ ROCKIN' THE SKIRBALL

BY BETTO ARCOS



laco Jimenez knows where he comes from and he's proud to say it: "I'm just an accordion player from the West side of town." The West side of town is a working class area in San

Antonio. For a long time, this neighborhood carried a stigma and a bad reputation, but for Flaco, and many of the best Tejano musicians, the West side is where much of the music we now know as Tex-Mex, Conjunto or Tejano was born.

Leonardo "Flaco" Jimenez was born into a legendary musical family. His father, Santiago Jimenez is considered one of the pioneers and founders of Tejano music. He started recording his first songs back in 1935-36. When Flaco was a kid he would go watch his Dad play. "He used to take me to the house dances, the fiestas. I loved the

sound of the accordion and the music. I thought it was something that belonged to me."

Flaco was only seven years old when he started playing accordion. When he was around 14 years old he started listening to rock and roll, country music, and German polkas. Then he started mixing it up with his own style of playing. He recorded his first album in 1954. He's recorded hundreds of songs and dozens of albums. "I don't really know how many. I wish I knew but I can't remember. I recorded a lot of 78s, back when the 78s were still going. Then of course there were 45s, then cassettes, and now CDs. But I've been recording ever since, with different artists and different styles of music. So whatever comes my way, I try to do my best and blend in." He recalls the time when his first hit came out. "Back in the 1950's, I did one instrumental called *Hasta la Vista* and it became very popular, it was the one that broke the ice for me in San Antonio. If I sold about 1,000 records it was like gold for a Tejano artist."

It was not always easy to make a living playing the ubiquitous squeeze box.

Flaco himself had to deal with the stigma of playing the instrument. "It's difficult to make a name just playing the accordion, because back then when I started, the accordion was considered like a party joke. It was not respected at all. Now it's a different story, because now the accordion can go from a waltz to heavy rock-'n'roll." Times have changed and the way people perceive the accordion has changed dramatically. Flaco is certainly optimistic. "There are a lot of players now, and young ones that handle the accordion real well. And it gives me a good feeling of watching those kids learn how to play it"

Flaco has covered a lot of territory in his recording career. Over the course of the last four decades he's recorded a wide range of music: cumbias, rancheras, polkas, redovas, waltzes, danzones, boleros, huapangos, and corridos, not to mention his recordings of country music and rock and roll. Some of his early recordings are available on Arhoolie Records, including the



classics Flaco's First, Ay te Dejo en San Antonio, Un Mojado sin Licencia and Flaco's Amigos.

Flaco's life and career changed when he met a visionary musician who wanted to bring together different traditions. It was in the early 1970's when Flaco met Ry Cooder during the shooting of Les Blank's documentary *Chulas Fronteras*. Flaco remembers this encounter vividly: "Ry was in San Antonio and he invited me to record on his album *Chicken Skin Music*. That's the first one we did together. From then on, we did *Showtime*, we toured, and we went overseas.

So it's been quite a long journey in music. But it's been a great experience. I'm really satisfied. He comes up with some good stuff. He's a real creator of music."

Flaco is very appreciative of this friendship that continues to this day. Listen to Ibrahim Ferrer's most recent album Buenos Hermanos and catch Flaco playing accordion on a couple songs. "Thanks to Ry Cooder who was the one who introduced me to do not just the Tejano or Tex-Mex sound, I've played all my life in my career, but to put my accordion and blend it with different styles of music. That's why I'm proud to be versatile in different types of music." This versatility has been useful in the recordings he's done with Emmylou Harris, Linda Ronstadt and Peter Rowan, just to name a few. "We did a number one hit with Dwight Yoakam, The Streets of Bakersfield. With the Rolling Stones I did Voodoo Lounge. There are so many projects I've been on, I can't even remember. But I always give thanks to the guys that help me out."

One of his favorite collaborations is the recording *Partners*. He likes it for its versatility. Yet for him, it's just a recording. "But it's just a CD, it's 'one' of the recordings. I love performing live. I love to meet new friends, and have a good time with my fellow musicians and make a big fiesta out of it."

There is something to be said about the "Tejano feeling." Just listen to a few boleros or rancheras played by Flaco on the accordion. Flaco describes it as a normal human expression. "Everybody's got their own way of having feel-

ings, of your roots, where you come from. My point is 'life is life' and everybody's got a heart that feels, and there's good ones and bad ones. We all struggle to survive. But still, if I'm a poor musician, I'm a millionaire in music, but not with money. The heart is the one that's rich."

Flaco Jimenez has a particular way of explaining what it is that makes music so important in life. Every musician has their own style, their own feeling the way they play music, he says. But, "sometimes there are musicians that are just mechanical, they don't have the 'crying expression' of explaining the music, but still they're good and they think their own way so I respect them anyway. But I think that crying is a relief and it's a therapy. And music has to do a lot to really let it all out."

Flaco Jimenez performs at the Skirball Cultural Center, Sunday, November 23. For ticket information call 310-440-4500 or visit www.skirball.org.

Betto Arcos is an independent music promoter in Los Angeles. He is a former KPFK music director who conceived and created the daily world music program "Global Village."

IN THIS ISSUE

EDITORIAL 2
UNDER THE OLIVE TREE:
SACRED MUSIC OF THE MIDDLE EAST 3 Interview with Yuval Ron
HELP WANTED
KEYS TO THE HIGHWAY 4
Around the Bend: Cross-Harp and Beyond
A GATHERING OF STORYTELLERS 5
THE VOICES IN MY HEAD5
Story Magic
TIED TO THE TRACKS 6
CD Reviews by Larry Wines
SCANDINAVIAN FOLKDANCE
AND MUSIC TRADITIONS
DAVE'S CORNER8
WORLD ENCOUNTERS
CD Reviews by Viola Galloway
ON-GOING STORYTELLING EVENTS9
REED'S RAMBLINGS10
A Musical Community - International Guitar Seminars
A BRIEF LOOK AT THE HISTORY
OF CUBAN SON 11
1970'S ICON REVISITED 12
Alicia Bay Laurel Living On The Earth
MUSIC AND MOVEMENT
ON-GOING MUSIC HAPPENINGS
CALENDAR OF EVENTS 14-15
ON-GOING DANCE HAPPENINGS
INTERVIEW
A Conversation with Bess Lomax Hawes
THAT REMINDS ME 18
My Father & the Rattlesnakes
UNCLE RUTHIE
If You Love Me
CD REVIEWS
PHOTO COLLAGE YEAR IN REVIEW
HOW CAN I KEEP FROM TALKING
ZOOKMAN
FOLKWORKS PICKS
SPECIAL EVENTS
SPECIAL EVENIS28

ell, we have made it through the third year of FolkWorks ...yup, the last issue of Volume 3 is done (you are reading it!), we have scheduled the last concert of the year (Old Mother Logo Reunion, December 6th) and we are planning our annual dance weekend (Leap Frog 2004). As we look back at the early issues of the newspaper, we realize how far we have come - from the mere size of the paper (originally 16 pages) to the quality of the articles. Some of this is has come from our ramp up the "learning curve," but a great deal more has come

from the inspiration and ideas of our readers. This is what motivates us to continue and bring you the best, most interesting reading we can find.

Our goal is support the growth of the Folk/Traditional community - to let people know what is happening around town, to help things happen, and sometimes to make things happen.

With this in mind, we have started an online (Yahoo) Group or message board. We are impressed with the initial signup and hope that it will continue to grow and be a useful tool for passing information and for the FolkWorks staff to find out more about you. We hope this will be a forum for you to express your opinions. While we get a lot of personal one-on-one feedback at concerts and other meeting places, the Group will give us an opportunity to get more specific feedback and make it easier for you to make your opinions known.

The Group is to great way for us to let you know what (late breaking) events are coming up so you can plan your weekend. You can also use it to meet up with like-minded folks who might want to carpool or have dinner beforehand. FolkWorks needs help with this project, so get online and let us know. To join this Group, get on the web and go to: www.groups.yahoo.com. Search for FolkWorks



BY LEDA & STEVE SHAPIRO

Did you know FolkWorks is a non-profit 501(c)(3) organization? Our mission is to promote the Folk/Traditional Music, Dance, Storytelling and other related Folk Arts. This is done through publication of our bi-monthly newspaper, live concerts, a weekend dance festival and other events to increase public awareness of the diverse cultural events in the greater Los Angeles area. As we develop the organization and more people get involved, we will have the necessary resources to take on more projects - produce more concerts, a

and follow the directions to join.

larger dance (or music) festival, etc. All it takes is interest and involvement of enough energetic people to make it happen. FolkWorks is the vehicle; you are the driver. Again, use the Group to discuss this idea and/or others you may have.

As you all know, the downturn in the economy affects everyone, especially non-profit organizations. We realize that not everyone is financially able to contribute to FolkWorks. However, in order to continue to produce the newspaper and support the other activities of FolkWorks, we need your financial support. To that end, we have changed our memberships levels and encourage you to look at page 21 and become a member at the highest level that you can afford. Many folks have told us that you like reading the paper, that you plan your weekends by the FolkWorks calendar and that you enjoy the concerts that we present. We are asking you to help us out. Become a FolkWorks Folk and support us financially. The holiday season is almost here so while you are considering what gifts to give, think of giving a membership to FolkWorks. If you become a member (Friend or higher) before November 5th, you will receive an invitation to the FolkWorks party celebrating our third anniversary, an event not to be missed.

10,000 COPIES OF FOLKWORKS ARE DELIVERED TO THE FOLLOWING LOCATIONS:

ALTADENA Altadena Library Coffee Gallery Backstage

BALDWIN HILLS Baldwin Hills Library

BELLFLOWER

Bellflower Brakensiek

Library BEVERLY HILLS

Beverly Hills Public Library **BRENTWOOD** Duttons Books

BURBANK

Priscilla's Gourmet Coffee Public Library Q is for Quilts

CANOGA PARK/ WINNETKA Sam Ash Music

CERRITOS

Borders Books & Music Cerritos Community College Dance and Music Depts

CLAREMONT

Claremont Folk Music Center Claremont Public Library Nick's Café The Press Rhino Records

CULVER CITY Boulevard Music

DOWNEY

Ace Music Brewer's Rendevous City Limits Deli Downey City Library Downey High School Downey Music Mambo Grill Nordic Fox Restaurant Third Street Coffee Warren High School

ENCINO

CTMS Center for Folk Music

GLENDALE

Brand Library Borders Books & Music Glendale Central Library Sylvia Woods Harp Center Tower Records

GRANADA HILLS

Baker's Square Blueridge Pickin' Parlor HERMOSA BEACH

Java Man HOLLYWOOD

Amoeba Music Aron's Records Genghis Cohen Highland Grounds Irish Import Shop Sam Ash

LAWNDALE

Gotham Guitars LONG BEACH Borders Books & Music

Fendi's Café It's a Grind: Lakewood (Woodruff Ave) Signal Hill (Willow &

Traffic Circle (PCH & Ximeno) Bixby Knolls (Atlantic &

Carson) Jones' (local minimart) The Library Long Beach Library- all branches Long Beach Museum of Art Portfolio Café Spring St. & Los Coyotes

World of Strings LOS ALAMAITOS Blue Mountain Bagels

Diagonal

Tower Records

MARINA DEL REY Tower Records MID-WILSHIRE

Molly Malone's

Craft & Folk Museum

MONROVIA

Monrovia Coffee Co. NEWBURY PARK Newbury Park Branch Library Bean Town

NORTH HOLYWOOD

Celtic Arts Center **Duttons Books** Hallenbecks **KPFK** Kulak's Woodshed Traditional Music

Shamrock Imports NORTHRIDGE

Barclay's Coffee Borders Books & Music CSUN/KCSN Tower Records

PASADENA

Borders Books & Music Central Library Equator Coffee House Folktree Gallery Old Town Music Peet's Coffee Tower Records

REDONDO BEACH Go Boy Records

SAN PEDRO San Pedro Library

Sacred Grounds Williams Bookstore SANTA MONICA

18th Street Arts Complex All American Hero (Venice Blvd) Anastasia's Asylum Finn McCool Pub Hear Music Library Pub McCabes Guitar Midnight Special Novel Cafe O'Briens (Main) Rose Cafe Santa Monica Library Thunderbolt Tower Records

Unitarian Community Church

Un-Urban Cofee House Wild Fiber

SIERRA MADRE

SHERMAN OAKS

Coffee Roaster Freedom Guitar Moby Disc Guitar Center Second Spin Sherman Oaks Public Library

Tower Records SILVERLAKE

Coffee Bean & Tea Leaf Eastside Records Home Restaurant La Belle Epoque Los Feliz Library Los Feliz Theater Nature Mart Rudy's Barbershop Skylight Books Soap Plant Uncle Jer's

SOUTH PASADENA

The Bookhouse Buster's Fremont Theater Grassroots Market Rialto Theatre

STUDIO CITY

Coffee Fix Jennifer's Coffee Lu Lu's Beehive Studio City Music Studio City Public Library

TARZANA Coffee Junction Norms Rare Guitars

THOUSAND OAKS Gobel Senior Center Instrumental Music Musician's Boulevard

Russ & Julie's House Concerts Thousand Oaks Library

TOPANGA CANYON Mimosa Café Topanga Video

TORRANCE

Borders Books & Music Tower Records

VAN NUYS Noble House Concerts

VENICE Venice Food Co-op

Venice Library WEST COVINA

Tower Records The Fret House La Tazza Coffee

WEST HOLLYWOOD Bodhi Tree Books

WEST L.A Odvssev Theatre Rhino Records

West L.A. Music (Acoustic Side) WOODLAND HILLS

Moby Disc Tower Records ALL TLT (THE LIVING

TRADITION) EVENTS PLUS FOLK EVENTS THROUGHOUT THE LOS ANGELES AREA.

If you would like to have FolkWorks distributed to your place of business please e-mail to: mail@FolkWorks.org or 818-785-3839. call Current and back issues are available on the web in Acrobat PDF format. email them to your friends & family.

PUBLISHERS & EDITORS

Leda & Steve Shapiro LAYOUT & PRODUCTION Alan Stone Creative Services

FEATURE WRITERS

Ross Altman How Can I Keep From Talking Uncle Ruthie Buell

Halfway Down the Stairs Joanna Cazden

The Voices in my Head Valerie Cooley, That Reminds Me...

Viola Galloway, World Encounters Gus Garelick, Interviews Roger Goodman

Keys to the Highway Dennis Roger Reed

Reed's Ramblings Dave Soyars, Dave's Corner Mike Tackett, Zookman Larry Wines, Tied to the Tracks

EDITORS

David Ascher • Marie Bruno Valerie Cooley • Mary Pat Cooney Chuck Galt • Stan Kohls Marcia Michael • Britt Nicole-Peterson Diane Sherman • Joel Shimberg

CONTRIBUTING WRITERS

Brooke Alberts • Betto Arcos Enrico Del Zotto • Faun Finley Chris Gruber Pat MacSwyney Tom "Tearaway" Schulte Jerry Weinert

DISTRIBUTION Valerie Cooley • Mary Dolinskis Chuck Galt • Marge Gajicki Cliff Gilpatric • Scot Hickey Sue Hunter • Dennis Louie Nan McKinley • Gretchen Naticchia Matt Reese • Bea Romano Daria Simolke • Stan Smith

Lynn Worrilow • John Wygonski LOGO DESIGN Tim Steinmeier

Thanks to all those who have supported and inspired us, especially Warren Casey of the Wicked Tinkers.

Published bi-monthly by FolkWorks a 501 (c)(3) non-profit organization an affiliate of Country Dance and Song Society (CDSS).

BOARD OF DIRECTORS

Kay Gilpatric • Colin Quigley Steve Shapiro • Monika White Leda Shapiro, Executive Director

ADVISORY BOARD Bill Howard

Howard & Roz Larman Lisa Richardson • Tom Sauber

CONTACT INFORMATION

P.O. Box 55051, Sherman Oaks, CA 91413 Phone: 818-785-3839 mail@FolkWorks.org • www.FolkWorks.org ©2003 FolkWorks All Rights Reserved

AD RATES

Size	1 X	3X	6X
Full Pg	625.00	575.00	525.00
1/2 pg	350.00	325.00	285.00
1/4 pg	200.00	185.00	165.00
1/8 pg	120.00	110.00	95.00
1/16 pg	75.00	70.00	65.00

SPECIFICATIONS

Full Page	9½ x 15"
1/2 page H	
1/4 page V	
1/8 page H	4 % x 3 %"
1/16 page V	
1/16 page H	

Artwork should be submitted for printing as one-color black.

Ads accepted in the following formats: $\boldsymbol{DIGITAL}$

Grayscale/B&W TIFF (min 300 dpi) or EPS (outline all fonts or include fonts with file) Digital files can sent via e-mail or on a nonreturnable disk (floppy, ZIP or CD ROM in PC or Mac format). Include placed images.

CAMERA READY

B&W line art with photos

(must be suitable for scanning to grayscale) DESIGN SERVICES

Design & layout services are available for a nominal fee. Contact us for details at: e-mail: mail@FolkWorks.org

INTERVIEW

UNDER THE OLIVE TREE: SACRED MUSIC OF THE MIDDLE EAST

BY FAUN FINLEY

Yuval Ron is a composer, record producer, teacher and professional musician. In the context of traditional music, he has worked with myriad master musicians, including Omar Faruk Tekbilek and Yair Dalal. His most recent CD is Under the Olive Tree: Sacred Music of the Middle East, with the Yuval Ron Ensemble. The Ensemble is "dedicated to fostering an understanding of Middle Eastern cultures and religion."

met with Yuval at his home studio where, with a genuine politeness, he offered me newly brewed mint tea. He poured the chartreuse liquid from a golden yellow pot, reminding me of the magical elixirs I had read about in Jack Vance science fantasy novels. Sweet-smelling incense billowed like misty breath against white walls, and a sacred calm resonated as purely and deeply as sympathetic strings.

My first encounter with Yuval Ron was a serendipitous one. I had just begun a new position as Activities Director for a retirement community whose residents were hungry for culture, and seriously stir crazy. As soon as I walked in the door, they wanted to know when they were getting *out* the door. They hadn't been offsite in months, which formed my mission: deliver them somewhere spectacular - the sooner the better.

As if divinity had graced my email box, there was a message about a concert designed to cultivate understanding of Middle Eastern cultures as a path to peace. It was March, a time when war with Iraq was still a question being contemplated by the people, rather than a decision made by the government. The program, "Mystical Music of the Middle East," featured traditional instruments such as oud, saz, and zarna. Dancers were also an important ingredient of the show. Joy rose in my heart; I knew this was it – this was "somewhere spectacular."

Yuval, of course, had no idea that my reputation was on his shoulders, yet he and his profoundly talented Ensemble delivered. The residents sat quietly captivated for more than straight two hours, and burst into enthusiastic and unbridled compliments at its conclusion, which did not abate for the entire week. The show transported my spirit as well. Into a place of melodic abundance and beat-filled bliss, I went, far from the world of worry, striving, and perfecting. In the throes of eternal delight, I was both graciously grounded and ecstatically set free.

There would be more intersections with Yuval. The *Mystical Music of the Middle East* concert went beyond music into ethnomusicology. Yuval's introductions of each piece dove into its origins, some known, some theorized, as well as the connections, both culturally and spiritually, among Jewish, Sufi and Christian Armenian traditions. I felt this concert could unite souls beyond any political proclivity. I promised to tell every single person I came into contact with about the music and the message, and I invited him to my retirement community to speak. Now I extend that promise to the folk community at large, and acquaint you with this angel of music behind the oud.

FF: I know you were born in Israel, but I'm curious as to where you grew up, and in what ways your environment played an influence on you becoming musical.

YR: I grew up in New Tel Aviv, a suburb of Tel Aviv. Israel is an intersection of the West and the East. It's always been like that. Growing up

there, I could turn on the radio and listen to classical music on one station, and then turn the dial and hear Jimmy Hendrix, and hear jazz, and then hear really good Arabic music, either from Israel or from Lebanon or from Jordan or from Egypt.

If I were to go to Jerusalem to visit, just walking in the streets of the old city, you have a church on the one corner and then right next to it there is a mosque, and right next to that there is a synagogue....You hear the sounds of the language, different languages, which, for me, is like music when I listen to language. You

hear the prayers echoing from church and the mosque, and the synagogues. I had that exposure since I was really young, and growing up as a teenager. I think really affected my direction without me really knowing and being aware of it at all.

FF: How long have you been in the United States? What brought you here?

YR: I've been here for 19 years. I came in '85 to Boston to study jazz and film music. When I was a teenager I had a jazz band and I studied jazz...I knew that I'd be going to Berklee College of Music because it was the best well-known jazz school in the world. My teacher at the time studied in Berklee. I wanted to follow his path, and he was the best jazz musician around in Israel.

FF: You were a jazz musician! What was your instrument?

YR: Guitar - I was a guitarist since I was twelve.

FF: So, it is actually a departure for you to do traditional music?

YR: It is a departure...though I arrange it in an untraditional way in the sense that I mixed different traditions - the Jewish tradition, the Arabic tradition, or the Christian Armenian tradition, and I do a medley that the traditional people would never do. They will never put one next to another in the same song. But everything else is in its traditional form.

FF: When you first embarked on your journey into jazz, did you see yourself as more of a composer or a performer?

YR: My first interest in music was in performing. I was not aware of composition and that possibility....Then when I was 19, I started writing for theater just by mistake, just by bumping into theater people and befriending them. They got me into all this adventure and working on Samuel Beckett, Yates, and Shakespeare, and original plays. I started writing music for those plays and playing. I felt this power that there is in music when I write music, when I compose original music. When I came to Boston to study in the jazz school, I changed my direction from being a jazz musician to study composition and film scoring.

FF: How did you start with the oud?

YR: I've been traveling to the desert again over the last 20 years....In the summers, I would go to the Sinai Desert and I would take my classi-



cal guitar with me. I always traveled with my classical guitar, and I would sit around the fires with the Bedouins and play along with them and learn from them. They would play an oud. I always thought that it's kind of clever what I'm doing on the guitar. I'm imitating the oud on the guitar and maybe I'm creating a new sound for the guitar by tuning it lower like the oud. I was really into that, creating technique on the guitar that is not a guitarist's technique. I thought that would bring a new color to the guitar world.

FF: ...by shaving off all the frets?

YV: Yeah, I was thinking about taking all the frets and to play fretless classical guitar, which few people do, but I played with the Bedouin with a [fretted] classical guitar. Then I got my first oud in the desert. I bought it from a Bedouin. It was unusually hard to get them and finally I found one. I started playing the oud maybe once a year, maybe twice a year, like in a party or when somebody wanted to see some novelty, something different. I would pick up the oud and just play it; I really didn't practice it. Then I thought maybe I'll concentrate on the oud...and I started playing the oud everyday.

FF: How long did it take to get good enough for Omar Faruk Tekbilek to invite **you** to play with him?

YR: It took me a couple of years. But, you know, it's really different than starting from scratch.

FF: Right, because of the guitar.

YR: Yeah. And I have a lot of guitar to thank; I used to be pretty good jazz player back when I was in Berklee. A lot of the left hand fingerings and hammering really helped me on the oud. I have students for the oud, a few that played guitar before, and a few students that never played an instrument before. It's years of difference between the two.

FF: When did you first start working with Omar Faruk Tekbilek?

YR: I've worked with him as a composer and a producer since 1998. I hired him to play film music that I composed. That's how I met him. He came to the studio to play my music. And then we did two films that I composed and he played. And then he asked me to produce his record *One Truth*.

YUVAL RON page 23

AROUND THE BEND: CROSS-HARP AND BEYOND

BY

ROGER

GOODMAN

By Roger Goodman

OUR OLD FRIEND - THE CIRCLE OF FIFTHS

In the last issue (www.folkworks.org) we saw how the Circle-of-Fifths can help us select the correct key and the right harmonica for playing the blues. Remember that blues-harp is also called cross-harp or 2nd position. Calling it 2nd position implies that there are more "positions" on the harmonica and, indeed, there are. To find them, we once again turn to our old friend, the Circle-of-Fifths, to assist us because harmonica positions progress by fifths. Here's how it works: if you are playing in 2nd position on a C harp, you are in G—a 5th up from C. If you go up from there to 3rd position, you wind up in D—a 5th up from G. In this way, you can find all positions and their keys. However, some positions are more useful for certain types of music or are less awkward than others. Few players go beyond 5th position; in fact, most use only 1st, 2nd and 4th.

Figure 1 lists the first five positions. Take a look: you know that 1st position is "normal" or straight-harp. Playing in 2nd position is good for blues and country and gives you access to some nicely placed "bend-able" notes. 4th position has not been previously discussed. It puts you in the relative minor to the key of the harmonica. For instance, on a C-major harmonica this places you in the key of A-minor. Get a harp in any major key and, starting on hole 6-draw, try to pick out the melody for "Greensleeves" ("What Child is This?"). Can you hear that you are now playing in a minor key on your major key harp? Pretty cool, huh?

Pos	Key on a C Harp	Pos Starts with Hole	Known as – Style
1 st	C	4 Blow	Straight Harp - Folk/Classical
2^{nd}	G	2 Draw	Cross Harp - Blues/Rock/Country
3^{rd}	Dm	4 Draw	Draw Harp
4^{th}	Am	6 Draw	Natural/Relative Minor
5 th	Em	2 Blow	Spanish Minor

Figure 1 – Some of the Other Positions on the Harmonica

BENDING NOTES – HOW DO THEY DO THAT?

Now, back to the seeming magic of "bending" notes. Why is it that we want to bend notes on the harmonica? There are two reasons. First, as discussed in the previous column, there are those nasty missing notes that can only be "found" by bending the appropriate existing notes. The second, and probably more compelling, reason is the "wailing" sound effect. This oohwah ooh-wee effect can be inflected to make the music very expressive and adds significantly to the "soulful" quality of the blues on the harmonica.

Trying to explain the how-to part of note bending is not unlike trying to tell someone how to whistle. Most people that bend notes (or whistle) do it by feel and don't know how they actually make the sound. If someone tries to teach it to you they will likely guess at the mechanics of the process. But, like whistling, until it "just happens"—that is, you produce a bent note or a whistle, all the mechanics don't seem to mean very much. So I will tell you what I can and then you just have to do it over and over until it "just happens."

Start playing hole 4-draw. Now think "Wee-Ooh-Wee" as you play "Normal-Bent-Normal." When I do this I can feel my tongue move up and forward in my mouth. You can get the same tongue position feeling by whistling a low note, then a high note and back to a low note again. Try it. You should feel your tongue position change. Rick Epping, the resident genius at Hohner Harmonica, tells me that this process actually involves not only the tongue and mouth, but also the entire resonant cavity including the throat, chest and the diaphragm.

THE PHYSICS INVOLVED OR, GEE, MR. SCIENCE, HOW DOES THAT WORK? –

Once you get the hang of bending notes, you may find yourself wondering why you can't bend all of them. As it turns out, the ability to bend a note on the harp is dependent upon there being second reed in the same hole. This other, lower, reed is what "enables" the original, higher reed to be bent. The amount of bend available is dependent upon the pitch differential between the two reeds. The higher note can be bent down to approach the pitch of the lower reed.

Figure 2 (you've seen it before) shows that the pitch space between the two reeds in holes 1, 2 and 3 gets successively greater, hence the draw note on each successive hole is more and more bendable. Bent draw notes on the first four holes are the most useful for blues. Notice that hole 5 does not show a

bend note. That's because there is only a half step between the pitches of the two reeds. You can get a little bit of bend out of the 5-draw hole but you shouldn't try too hard since the interplay of the two reeds is so close that you can actually ruin your harmonica. In general if you bend a reed too far and too hard you can knock it out of pitch to the point that it just stays flat.

Blow 2nd Bend Blow 1st Bend								Eb	Gb	Bb B
Blow	С	Е	G	С	Е	G	С	E	G	С
Hole Number	1	2	3	4	5	6	7	8	9	10
Draw	D	G	В	D	F	A	В	D	F	A
Draw 1st Bend	Db	Gb	Bb	Db		Αb				
Draw 2nd Bend		F	A							
Draw 3rd Bend			Ab							

Figure 2 – Bend-able Notes on the Harmonica

THE WINDS OF CHANGE

The harmonica has not changed much since its invention in the 19th century. In the 1910's the slide chromatic harmonica came into use. Since then, there has been little evolution to give the player more control—but that is about to change. There is a new breed of harmonica players who are also harmonica "innovators." The two most notable are Brendan Power and Rick Epping. Brendan Power retunes the reeds on his harmonicas to give him altered scales. Rick Epping recently developed a new type of harmonica, the Hohner XB-40 (eXtended Bend, 40 reed). The XB-40 allows the player to bend every note! A second reed has been added to each note (40 reeds instead of 20) that is not played but "enables" the first reed to bend. He arbitrarily decided to allow for a bend of one whole-step on every hole with an additional half step on hole 3-draw to avoid a missing note in the chromatic scale. I was fortunate to have seen and heard Rick play this new harmonica. The enhanced control and expression promises to propel the next wave of harmonica players beyond anything now possible. When it is available it should sell for about \$70 and be offered in C, G and one other as yet unspecified key. In addition to Brendan Power and Rick Epping there are other amazing contemporary players worth listening to: Dave McKelvy & the Dave McKelvy Trio sometimes billed as the Ace of Harps, Mark Graham, Dave Rice and George Thacker. The brave new world of the harmonica is just about to begin so you should look for it, listen for it and, as usual, stay tuned...



FolkWorks needs help. In case you don't realize it, FolkWorks is not just the newspaper you are currently reading. Nor is it just the organization that produces the newspaper, though that is a major focus. FolkWorks also produces concerts and dances. In order to make this a more effective organization, your help and input is needed. Here are two things that you can do:

If you have some time, look at our help wanted listing and see if there is something you can do that interests you.

Become a member. Check out page 21. We depend on your support (it's tax deductible!). Help us promote folk/traditional arts in our community.

HELP WANTED

NEWSPAPER ARTICLE FACILITATOR

This exceptional person will research topic areas that our readers will find interesting. This person would find writers and coordinate getting articles and photos on specified deadlines. The facilitator will review all articles for content and grammar in preparation for the newspapers editors.

NEWSPAPER DISTRIBUTION CO-ORDINATOR

The wonderful person will, on a bi-monthly basis, communicate with distributors and arrange for pickup of papers and ensure delivery to specified locations. This person will also seek out new areas of distribution and recruit additional persons to volunteer for distribution.

DISPLAY ADVERTISING SALES

These outgoing person(s) will ferret out appropriate places for advertising in FolkWorks. We will pay you 20% commission on all ads sold.

DISTRIBUTORS

These people will distribute FolkWorks to the waiting masses. If this person has a regular route they will report status of newspapers at each location, and keep an eye out for new possibilities. If a "guerilla" distributor, they will keep a bundle or two in the car and put in people's hands, at events, or when out and about in places where people congregate.

THE VOICES IN MY HEAD



BY JOANNA CAZDEN

STORY MAGIC

Why on earth do you voice therapists need a big room?" my boss's boss's boss wants to know. "Everyone else does just fine in cubicles." Our office lease is running out and the powers-thatbe naturally want to fit us into a new facility that is not only half the cost, but half the size.

I explain that performing artists need voices bigger than than every-day talk. And that means training them, serving them, in an environment with more than just elbow room. The Power That Is writes notes and tries to look informed.

"Besides," I add, "a lot of our exercises involve lying on the floor or moving around, rolling and stretching to loosen up, you know, the neck and breathing muscles." By now my overleige is staring into space, mentally transported to a planet far away. I may yearn for a mythical potion to make stones come alive, but clearly our conversation is over.

Body skills—muscle relaxation, spatial awareness, stable posture, freedom of movement—are central to vocal skills, not only for actors and singers, but for schoolteachers, ministers, all who communicate in public. And the most expressive talkers of the folk world are storytellers.

Whether in a classroom, library, concert setting, or a child's bedroom, tellers need to engage the feelings and imagination of the listener, not just the ears and intellect. The full power of words is carried by sounds produced deep within the body. So physical training can be a big help. Telling stories successfully for hour after hour and day after day, as the busier tellers may do, also requires a theatrical level of vocal and physical stamina.

Here are some guidelines for storytellers on how to prepare and protect your voice. First, consider your health in general, and your respiratory tract in particular. Does your schedule allow you adequate sleep and exercise? If you have chronic allergies, sore throats, breathing problems, neck or back stiffness, are you actively seeking relief?

Health care—and paying for it—are huge societal problems, but a healthy lifestyle is fundamental to a healthy voice, and your stories can't get heard without it. So while you research and polish the words of your stories, leave time to find the combination of traditional care, alternative medicine, and home-remedies that best suit your needs. [See my previous FolkWorks columns on colds (Nov-Dec 2001) and acid reflux (Jan/Feb 2003) for the most common sources of vocal irritation.]

OK, you're thinking, but what does this have to do with rolling around on the floor? Well: once your voice is generally healthy, the next step is to develop and use a basic warmup routine. Yoga stretches, theater games, and other physical looseners are a good place to start. Especially for the more bookish folks in storyland, getting physical can bring a whole new dimension to your tales.

As you develop an animal story, get out of your chair to crawl around and growl. If characters fly, find a park where you can open your arms and run free. Bring the words to life while your body is moving, and find out how your voice changes. The qualities of sound and movement that you discover can then be tamed to a scale that fits your classroom or storytime, but they will linger on as flavors, powerful dimensions of the tale.

When the body and voice are fundamentally linked, projecting to an audience becomes a lot easier. So when planning your travel time to a storytelling opportunity, plan to arrive at least ten minutes early and find a corner of privacy for your warmup. A parking lot or bathroom will do if no more comfortable space is available. Then shake off the traffic, jump around, stretch, breath, hum, yawn, and shapeshift back to your characters' reality. You'll have a lot more energy for the audience, and a lot more fun too.

A final component of warming-up to a story is to prepare your mouth for all those words. This part you can do in the car: make faces, stretch your tongue and grimace with your lips. Run through some super-familiar sentences out loud, at top speed, then do the same to particularly tricky names of characters, places, or magic incantations.

If you use special character voices, practice slipping in and out of them quickly. For instance, count steadily out loud and alternate normal voice/ witchy voice/ normal voice/ animal voice/ and so on. For safety, slip in some extra yawns (the best throat relaxer on earth) while rehearsing any character voices that feel tight or strained.

Traditional shamans, bards, and griots probably had special herbs and routines to help them recover from their important community work. Don't let the world of asphalt and silicon destroy your own grounded power.

A big Storytelling Festival comes to town this month, November 15 and 16 at USC. Look for details elsewhere in the paper, and look for my workshop on vocal care. If you catch me muttering under my breath, I'm just practicing the incantation that makes cubicle walls disappear.

Joanna Cazden is a singer-songwriter and licensed speech pathologist. Find her online at www.voiceofyourlife.com

A GATHERING OF STORYTELLERS

By Leslie Perry

he call went out. A call to all the storytellers in Southern California. From San Diego to Santa Barbara, from Long Beach to Apple Valley, from San Bernardino to Simi Valley, and from all over the greater Los Angeles area. A call to come together for a group photo. The meeting place was on the campus of California State University, Los Angeles. The date was Sunday August 24 at 3:00 p.m. After the photo shoot, we would gather together for a story swap in one of the lecture halls. The



From left to righ

Row 1: Riua Akinshegun, David "Stong Bear" Myers, Grayson Cook, Barbara Clark, Diane Mac Innes, Mary Ann Newton, Steve Henegar, Arvee Robinson, Jody Holle, Bridget Tucker, Diana Spirithawk, David Whiting, Katie Rydell, Patti Christensen, James K. Nelson-Lucas Row 2: Ina Buckner-The Sunshine Storyteller, Mr. Ed The Storyteller-Edward Landler, Debra Olson Tolar, Leslie Perry, Elena-Beth Kaye, Debra Weller, Nick Smith, Pam Matson, Patricia J. Snow, Carol Feeney, Vicki Juditz, Adrienne McMillan Leticia Pizzino Row 3: Melissa Beasley Henderson, Laura Beasley, Laura Bosworth, Sheri Halverson, Jennifer Jones, Andrew Mattick, Mary Forman, Zoot, Michael D. McCarty, Sylvia Velasquez Lawrence, Cheryl Y. Price, Lee Wright, Mychael Wordsmythe

Row 4: Doris Hand, Audrey Kopp. Linda King Pruitt, Nancy Wood-Conover, Wanna Zinsmaster, Marvin Murovitz, Penny Post, Angela Lloyd, Kathleen Zundell, Lynn Marie Worrilow, Robert S. Hilton, Andy Davis, Frank Della-Volpe

Row 5: Al Cline, Barbara Wong, Dave Chittenden, Nancy McQuillan, Grandpa Jim Lewis, Ann Buxie, Rd aka Dusty Skye, Leonard Ellis, Verna Muthoni

big question was who would come. The idea for the photo shoot came from an historic moment in Harlem when a similar call went out to New York jazz musicians. In 1958 Esquire magazine was working on an article about the 'golden age of jazz'. They wanted a group photo of some of the great musicians to accompany the article and offered the assignment to a first time photographer. The musicians were to show up at 10:00 in the morning in front of a brownstone apartment building on 125th street. Just as with the call to the storytellers, the question was who would show up.

The photo shoot of the jazz musicians was a great success. Fifty seven musicians showed up on that August morning which included Count Basie, Horace Silver, Coleman Hawkins, Sonny Rollins, Marian McPartland, Thelonious Monk, Gerry Mulligan, and Dizzy Gillespie. Sitting on a curb in front of the musicians were a dozen neighborhood children. In 1995 a documentary film was made on the story behind the Art Kane photograph called *A Great Day In Harlem*. The film received an Academy Award nomination.

The photo shoot of the Southern California storytellers was also a success. Sixty-three storytellers showed up. They came from San Diego and Redlands, Long Beach and Pasadena, Claremont and Valencia, and from the greater Los Angeles area. Many of the storytelling groups were represented including Griot Workshop, Inland Valley Story Swap, Long Beach Storytellers, South Coast Storytellers Guild, Sunland-Tujunga Story Swap, Prophets and Liars, San Gabriel Valley Storytellers, and Community Storytellers. Two members from Black Storytellers of San Diego arrived late and missed the photo shoot, but participated in the story swap.

Some of the familiar names in the storytelling community showed up. Angela Lloyd made the nearly two hour drive from Victorville, Vickie Juditz came with her daughter Mollie, and Michael D. McCarty came in one of his symbolic T Shirts. Katy Rydell from Los Angeles stated she came because "The photo shoot was a good visual statement to show who we are and how many we are." Zoot from Crestline said "It was a great idea and a great opportunity to see old friends." Two of the organizers of the event, Nancy Wood-Conover and Wanna Zinsmaster, both said they participated because it was a way to bring storytellers together.

The photo shoot did indeed bring storytellers together. There were storytellers who made their living in this art form and those who told mainly at story swaps and in classrooms. There were tellers who were teachers and mentors seated next to those who were still developing their skills. We were all there together in celebration. It was a day to remember, a day documented for all time.

ediscovering western music's folk roots is a happy journey. As distinctly Americana as bluegrass, it's a frontier fusion of settlers from all over the world

Traditional western music is acoustic, with guitar, harmonica, fiddle, the occasional banjo, mandolin, even the ukelele. Southwestern influences – Texican, Californio, Norteno and ranchero – bring the accordion. Celtic influences are present, too, and the Canadian band, *Cowboy Celtic*, includes a harp. Hawaii's early-1900's status as home to the top rodeo cowboys accounts for the ukelele.

Anyone who persists in lumping "Country & Western" into one genre denies the trends of the past twenty years. In fact, there's been a schism.

"Western music is still about the outdoors, traditions, life on the land, the values and the lessons you learn there," says cowboy poet Larry Maurice.

Meanwhile, "Modern country music has gone wherever it's gone," western singer-songwriter Don Edwards told me, adding his oft-repeated quote, "They call it country music, but I don't know what country it's from."

Edwards and Peter Rowan recorded *High Lonesome Cowboy* in 2002, the only album of true "cowboy music" ever nominated for a Grammy in the folk category. "We lost to Doc Watson," Edwards adds, "and if you've got to lose the Grammy to somebody, at least that didn't hurt so much."

Neglect of western music in folk circles is understandable. It isn't one genre. Steel guitar may disqualify it for some. Similarly, western swing may seem too far afield. Yet neither characterizes all of western music, any more than the dulcimer is synonymous with folk music.

Still, it isn't as simple as dance-hall honky-tonk vs. pure acoustic. Western music concerts and CDs contain both modern compositions and songs written from 1880-1930. And mainstream folk artists, like Tom Russell and Tish Hinojosa, have enough cowboy songs in their repertoires to play the big cowboy festivals. Others, like Ian Tyson and Michael Martin Murphy, rode off into western music and never looked back.

There's plenty of heritage in the music and the bands. *Riders of the Purple Sage* have been together since 1936. Their founder Buck Page still plays incredible guitar licks and sings lead vocals. Kelly McCune's band *Border Radio* are relative newcomers, but steeped in the style. Both are based locally.

Some performers bring clichéd cinematic impressions of cowboy culture. *Riders in the Sky* are intentionally over the edge. Still, they won the best children's album Grammy for *Toy Story 2*.

As with any music, festivals are the best way to experience a cross section of singer-songwriters and a spectrum of styles. Southern Californians have recurring offerings. On October 25, the Autry Museum of Western Heritage produced a one-day festival with some of this music's biggest names. On December 5-7, California's music festival city, Monterey, hosts its fifth annual Cowboy Festival (information at www.montereycowboy.com). Then, as Sourdough Slim characterizes it, there's "the festival of festivals," the Santa Clarita Cowboy Poetry and Music Festival, in March. Tickets for Santa Clarita's venues go on sale in mid-December, and the best shows will sell out before Christmas (www.santa-clarita.com or 800-305-0755).

With so much to choose, we'll profile two great choices for your CD collection. First is a cooperative effort that offers the flavor of a cowboy festival.

Artists: DAVE STAMEY, SOURDOUGH SLIM, LARRY

MAURICE, LES BUFFHAM

Title: COWBOYS 'ROUND THE CAMPFIRE – MUSIC

AND POETRY OF THE AMERICAN WEST

Label: CHUCK WAGON'S BEST, #CTC001

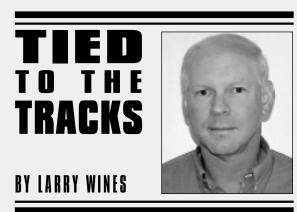
Release Date: MARCH, 2003

Availability: AVAILABLE LOCALLY, OR ARTISTS' WEBSITE

Bob Sigman rediscovered his love of western movies and folklore when he became CEO of Republic Pictures Studio in 1994. Now, in a life-imitates-art version of Garrison Keillor's Powdermilk Biscuits, Sigman heads Chuck Wagon's Best (www.chuckwagonsbest.com) producers of Cowboy Coffee and this album.

The choice of four accomplished performers was inspired. The album earned a 2003 nomination from the Academy of Western Artists as Best Western Album of the Year. Each of the artists on the CD performs individually or with their own accompanists.

The first four tracks are by Dave Stamey (www.davestamey.com). With four albums of his own, Stamey was the Western Music Association's Male Performer of the Year, the Academy of Western Artists Male Vocalist of the Year, and three time nominee as best songwriter. He is a real working cowboy who has been "bucked off and stomped on." His voice, guitar and heartfelt lyrics are standouts. A concert favorite, *Buckaroo Man*, opens the album, and he finishes his set with the touching *Mountains of the Heart*.



Larry Maurice (www.larrymaurice.com) supplies the next six selections. He is a working cowboy, ski instructor, and Academy of Western Artists Will Rogers Award as Cowboy Poet of the Year in 2000. While his business card proclaims him as purveyor of "poetry, bragging, lies, tall tales and outrageous testimonials," he is a fine entertainer and a formidable historian who brings you the trail dust. He has a number of previous albums, all poetry, all well produced with appropriate sound effects and the occasional a cappella song. As on past albums, his audience journeys through laughter, this time with *Purt Near*, to empathy

for the lonely life of the self-reliant cowboy, in The Legacy.

Third on the album, with five tracks, is Sourdough Slim (www.sourdoughslim.com). He is simply a phenomenon. Previous albums earned him the Academy of Western Artists' 2001 Will Rogers Award as Yodeler of the Year. On stage his act is fun, almost vaudevillian. This album, like his shows, bring rousing vocals as he accompanies himself on accordion, guitar, ukulele and harmonica. Sourdough's repertoire is at home with old songs, as in *When the Work's All Done this Fall*, and conjures the feel of 1930's westerns, in his original *Rock & Rye*.

Sourdough has played Carnegie Hall and The Lincoln Center in New York, and The Kennedy Center in Washington, D.C., all to rave reviews. He appears in a TV commercial for Hershey's chocolate, leading kids in (what else) a yodel.

The fourth performer, with seven tracks, is Les Buffham, a Southern Californian who grew up on a ranch in Colorado. The International Western Music Association named him 1997 Songwriter of the Year, and the Academy of Western Artists followed with Best Song of the Year honors in 1998. He has collaborated in songwriting with other recording artists, and his versatility as a poet and singer are displayed on this CD. *Below the Kinney Rim* is a gem, and *The Auction Fly* is fine humor

The album has 22 tracks, and runs over an hour. It's a fine introduction to this important genre of Americana, with its clever mix of poetry and music, and it belongs in the collection of fans of western folk culture.

Sourdough, Stamey and Buffham played the Autry Museum on October 25th, and Sourdough and Stamey will perform at the Monterey Cowboy Festival, December 5-7.

Artist: R.W. HAMPTON

Title: ALWAYS IN MY HEART

Label: REAL WEST PRODUCTIONS, #RWP 6003-2

Release Date: 2001

Availability: AVAILABLE LOCALLY, OR ARTISTS' WEBSITE

If God set out to design a voice for a cowboy singer, you would get R.W. Hampton. His mellow, resonant baritone provides one of the most satisfying and comfortable listening experiences in any musical genre.

A veteran of five previous albums, Hampton is a first rate songwriter who selectively covers other songs. He won the Western Heritage Wrangler Award for *The Last Cowboy*, a theme album set in the year 2025. He did a gospel album, *Then Sings My Soul*, and a musical tribute to western films, *Ridin' the Dreamland Range*, that won the Academy of Western Artists 1997 Album of the Year.

Always in My Heart is nicely packaged, with 14 tracks and lyrics printed in the liner. Hampton's new originals, and a duet with Ian Tyson on What Does She See, combine with his clever selection of cover songs that benefit by what he brings. Marty Robbins' Bend in the River is especially touching, as is his treatment of Bert Kaempfert's Blue Spanish Eyes, with its fine guitar accompaniment. Adobe Walls is splendid, as is Merle Haggard's Shelly's Winter Love.

The originals are compelling. They include When She Cries, 'Don't Go', a haunting love song co-written with Tyson. Six more are songs of his own. It's You I'm Missing Most of All is tender, while Cowboy and the Queen is an upbeat fable of a cowhand who found his dream girl. For Only Loving You should become a classic love song, with its uplifting delivery in a naturalistic style with minimalist instrumentation.

Hampton is a real working cowboy, living with his wife on a ranch in Stead, New Mexico. Fortunately, he performs frequently in California, including the Autry Museum on October 25 and the Monterey Cowboy Festival, December 5-7. He is as fine on stage as in the studio.

Larry Wines is a writer, songwriter, journalist and columnist, mountain climber, museum founder and former political pundit. He has restored steam locomotives and enjoys long train rides, good music festivals, moonlight on water, riverboats, Shakespeare and music festivals. His work has appeared "in lots of obscure places" throughout America. He writes a column with weekly entertainment picks and concert and CD reviews, including plenty of acoustic music offerings, available at www.theav.com. You can e-mail him through that web site.

SCANDINAVIAN FOLKDANCE AND MUSIC TRADITIONS

A VIEW THROUGH A PINHOLE

BY CHRIS GRUBER



STORY

There is this dance I know, a polska (3-beat measures), that is sometimes teasingly called "stone in the shoe." Like all polska dances, it is a couple dance and as they dance, the man and woman have a distinctive hitch in their footwork, as if they might have stepped on something a little sharp and unexpected.

Yet it is a beautiful and graceful dance, often becoming a favorite of experienced dancers, particularly the women. It requires a rock-steady guy and a woman who can commit to an unusual, back-on-the-heel moment of precarious balance (and reliance on her partner).

The tunes for this dance can have a major key sound, or a minor sound, or — if they are really old — they can waver on the edge between major and minor, defying modern conventions. What they have in common is a 3-beat measure that is ever-so-slightly unbalanced; the beats are not all exactly the same length. People liken compare the rhythm to the feeling you might get watching an egg roll end- over- end down hill. The imbalance in the measure nestles up against the hitch in the dancers' step. Or at least the potential is there, later in the evening, when everyone has settled into the groove and the communication among dancers and fiddlers is unspoken yet seamless.

This particular polska tradition, this one dance and its accompanying tunes, is specific to a single village in central Sweden and goes back a long way. In this tradition there was once a fiddler, Lorn Anders Ersson, who was

known as Lorik. He was born in 1846, but his tunes, still played often today, are known as "Loriks polskor." I like to play or hear them late in the evening, because their deep mournfulness suits the quiet pensiveness of a dark night.

In his time, Lorik became to be pretty infamous in this small community and was often in trouble with the authorities (I suspect drunkenness). He was brought up on charges of "breaking [church] windows and abusing an official." The blasphemy was severe enough that he actually had to leave the community. When he was 26 he went to southern Sweden, got on a boat, and arrived some weeks later in New York. And then he disappeared.



Was Lorik just a hot-tempered young buck who might have settled into adulthood and lived to teach his tunes to his children? Or was he a mean drunk that no community could tolerate? Perhaps he ran afoul of some local bigwig (snuck off with the wrong councilman's daughter). And where did those dark tunes come from, in someone so young? What happened in New York? Did he take his fiddle? Did his hot-tempered nature put him immediately afoul of some even tougher thug in the first bar he walked into? And where *did* those tunes come from?

Polska, a very old form of traditional Swedish folk music and dance, retains the quality of this story. Each object (story, dance, tune) has a smooth and beautiful surface. Yet, as you turn it over, looking at it more closely, you start to have questions.

Just as it is with a life story, so, a tune for a polska can also call for closer attention. You can learn it "square" and unsatisfying. Or you can keep following the uneven outlines until a bit of swing enters into it. Or you can play it every day for months and finally begin to discover the emotion that fuels its true beauty.

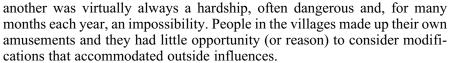
Then talk to a dancer, the best dancer you know. S/he will tell you, "Well, I am working on that dance. I had a beautiful dance with [someone] on Saturday. It felt great, like nothing before! But I hope we work on it at class tomorrow. I want to get it more solid." And this after 10 years of dancing. Yet if you ask, "Is it frustrating?" the answer will likely be "No," because these objects, the dances and tunes and stories that lie behind them, remain satisfying at each and every level of mastery achieved.

The community of this story—the one of Lorik, the wobbling tunes and the dance with a hitch—is named Orsa, now (still) a small village in central Sweden, about 200 miles NW of Stockholm. There are fewer than 8 thousand residents, yet a lot of music still happens there. Benny Andersson, of ABBA, having left his mark in the larger world, now devotes a lot of time to the music and musicians of this, his home community. Yep, Benny Andersson is now, on occasion, producing *Loriks polska* and other *Orsa låter* (tunes from Orsa) at the hands of the very gifted local fiddlers.

HOW MANY DIFFERENT DANCES ARE THERE, THEN?

An unbelievable number, so let's first work on getting a context that will support belief. Norway, which also has the tradition of unique, 3-beat dances (called springar, pols, and springliek) is a particularly good place to get a feel for how the dances could have evolved into many unique entities. If you look at the map of Norway, you will see a land twice fragmented.

There are long arms of the sea, the fjords, that carve deeply into the country from west to east. And there is a high spine of steep crags of mountains that slice down the eastern border from north to south. In such a land-scape, getting from one village to



Norway has always had, and even now retains, vestiges of this sense of local isolation. The "common" language of Norway was an artificial construction of the early 1900's and, while it is widely accepted today, there are still local dialects that can, on occasion, confound communication between native Norwegians who live in different areas. From the perspective of dance, however, that can be seen as a blessing. There are communities in Norway where the local dances have maintained a strong, continuous local tradition. You can find *springar* and *pols* dances danced virtually every week, not by interested "folkies," not by older folk returning to their roots, but by young teens dancing in aggressive athletic styles, by married couples maintaining their connection to their neighbors and community, and by peo-

ple too old to move vigorously but who show a subtle feel for the rhythm of the music that can take your breath away. And two communities separated by as little as five or ten miles can each have unique "hitches" and "wobbles" in their style that confounds their neighbors.

In Sweden, the record is murkier as there was a 30-50 year hiatus when the dances died out (see next section). Yet there is clear evidence that dance forms in Sweden also showed an amazing differentiation. The people who "rescued" polska dancing after this break in the tradition were dance researchers who delved into local memories and archives beginning in the 1950's. As conservative researchers, endorse only those dances that have multiple confirmed sources: there are currently 129, codified, 3-beat polska dances. Yet there are easily that many again of polska dances that have sketchier descriptions (or were researched by scholars less interested in codifying the dance). And these are simply the ones that have left at least some formal trace. I doubt any of the scholars would balk at a loose estimate of 500 as the number of 3beat, polska- springar- and pols-style dances being danced in Scandinavia 100 years ago.

As an important footnote: the music of Sweden did not experience the break in tradition seen with the dance. Fiddlers (and those who played other traditional instruments) continued to hand their tunes down "by ear" from father to son and neighbor to neighbor. There are living fiddlers today who can, with the link of a single teaching, link trace one of their tunes back to the playing of the middle to late 1800's and with just two or three links into the 1700's.

WHAT ABOUT THE HAMBO?

The hambo is, in some sense, a polska. It has a 3-beat measure. It is a couple dance where there is a full rotation each measure. Perversely enough, however, the hambo actual-

SCANDINAVIAN page 26



AS OF SEPTEMBER, 2003

ANGEL Anonymous

BENEFACTOR

Ruth C. Greenberg • Dave Stambaugh Jim Westbrook

PATRON

Christa Burch • Scott Duncan Kay & Cliff Gilpatric Don Green/Barbara Weismann Aleta Hancock • Dorian Keyser Sheila Mann • Mary Anne McCarthy

FRIENDS Anonymous • Sandra Arvelo

Robin & Tom Axworthy Aubyn & Doug Biery Henrietta Bemis • Barbara Brooks Frieda & Bob Brown Valerie Brown/Jerry Grabel Coffee Affair Café • Chris Cooper Jim Cope • Darrell Cozen Lisa Davis • Enrico Del Zotto Dave Dempsey • Mary Dolinskis Camille Dull • Bonita Edelberg Joy Felt • John & Judy Glass Roger Goodman/Monika White Diane Gould • Alan & Shirley Hansen Jim Hamilton • Chris Hendershot Sue Hunter • Trudy & Peter Israel Dodi & Marty Kennerly Ann & Jim Kosinski Brian McKibbin • Nancy MacMillan James Morgenstern/Linda Dow Gitta Morris/Gee Martin Rex Mayreis Gretchen & Chris Naticchia Norma Nordstrom • Gabrielle O'Neill Judy & Jay Messinger Peter Parrish • Lenny Potash Mattias F. Reese • Barbara Richer Suzie Richmond Steve Rosenwasser/Kelli Sager Tom Schulte • Diane Sherman Miriam & Jim Sidanius Mark S. Siegel Jeff Spero/Gigi DeMarrais Fred Starner • Barry Tavlin Donald Wood John Wygonski/Mary Cynar

Ron Young/Linda Dewar

Dave Soyars is a bass player and guitarist, a 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.

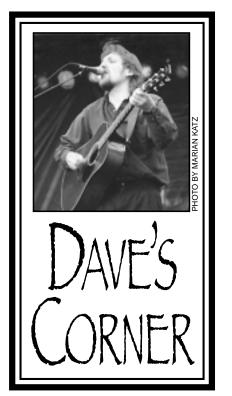
irst off, my apologies for not making good on my promise from last time of doing a column on local open mike nights. I'm still going do it; the research is just taking a little longer than expected. My new plan is to do it next time.

So it's a regular column this time, and my theme for this issue is American music. Not an Irish record in the bunch, but a lot of variety, and a lot of talent.

West Virginian **Tim O'Brien** crossed over into Irish roots for his last two records, but his new one, *Traveler* [Howdy Skies/Sugarhill] (!) is more American sounding, drawing influence from bluegrass and old time music as well as being somewhat singer-songwriter-y. The two best songs are Another Day, covered beautifully by Karan Casey on her last release, and I've Endured, a plaintive song written by **David Arthur** and Ola Belle Reed.

As I said last time, I've yet to hear any really good songs written in response to the war on Iraq. But plenty of good songs were (and continue to be) written in support of the anti-Franco forces of the Spanish Civil War of the late 1930s, a popular cause for American liberals at the time. Several of them are to be found on Spain in My Heart: Songs of the Spanish Civil War [Appleseed Recordings] (!!). Mostly traditional songs, many sung and written on the battlefield by rebel soldiers (and hence sung in Spanish) but also a couple of great contemporary ones, particularly Christy Moore's Viva La Quinte Brigada by Shay Black and Aoife Clancy. A good selection of artists also includes Lila Downs, and Pete Seeger, who sings a song cowritten by Woody Guthrie with Guthrie's son Arlo.

Speaking of Seeger, Appleseed also has produced a fine series, which Seeds: The Songs of Pete Seeger Volume 3 [Appleseed] (!) completes. It's a two-CD set, the first subtitled *Pete & friends*, and featuring Seeger in various musical settings, while the second, Friends of Pete, features various artists performing songs written, rewritten or made famous by Seeger. Both have their moments. Seeger, who's never been what anyone would call a technically gifted singer, is certainly shaky of voice, but his passion is undimmed, and his presence still quite commanding. The selection of artists



on disc two is impressively varied, but the standouts are **Dick Gaughan's** intense *Bells of Rhymney* and a very un-Byrds like acoustic-based Turn! Turn! Turn! by guitar whiz Martin Simpson and singer Jessica Radcliffe.

I also want to mention the newest CD by one of my very favorite singer/songwriters. Gillian Welch's Soul Journey (!!) is short (a shade under 40 minutes) and sparse (Mostly just Welch and partner David Rawlings on guitars and vocals with an occasional touch of bass and drums), and the songs all have a timeless quality yet seem deeply felt and personal. This is a combination that Welch might manage better than anyone, and it's the case on two beautifully adapted traditional songs as well as originals like Look at Miss Ohio, an involving narrative about, among other things, a car ride, a wild past, and an unwanted pregnancy.

Finally, it was just as I was putting the finishing touches to this column that I heard about the death of Johnny Cash. My respect for Cash as a singer/songwriter is well-known to people who've read this column from the beginning, but what is often forgotten in the hoopla surrounding Cash's marvelous comeback is the sizeable musical credentials of his wife, June Carter **Cash**, who also died earlier this year. Her final album, Wildwood Flower [Dualtone] (!!) is a fitting farewell, a

collection of original songs from various eras (The Road to Kaintuck was covered by Cash before the two were married) and ones made famous by the original Carter Family. All are very affecting, but for obvious reasons, Will You Miss Me When I'm Gone is particularly poignant. The CD includes audio clips of Carter Cash, as a young girl, on the Carter Family's radio show, and husband Cash appears on about half the tracks as a guest vocalist. A great tribute to the long-lasting union of two national treasures, both of whom were still producing great work in their 70s. They'll be missed.

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.

at the Skirball

—]—Good/solid, what you would expect.

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

BANDS FOR HIRE

BLUE GHILLIES

Blue Ghillies play traditional Irish music at its finest! The rhythmic combination of fiddle, banjo, mandolin, bodhran and guitar will get you movin' and groovin'. Jigs, reels, hornpipes, songs... Bookings for concerts, festivals, parties, dances, weddings or other special events:



818-785-3839 - email: ledas@pacbell.net

BUZZWORLD

Southern California's premiere Celtic-based acoustic / eclectic band. A unique blend of exuberant Irish dance music with classic jazz, surf, and spy music of the 1960's. You've heard them on projects as varied as James Cameron's Titanic to accompanying performers like Ray Charles,



David Byrne and Brian Eno. Booking now: concerts, corporate events, private parties, weddings. 818-904-0101 • glockwood@earthlink.net 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.



310-831-0055 • cliff@old number 7.net www.oldnumber7.net

American Dream



Music



Sunday, November 23 \$10 Students

FLACO JIMENEZ

Accordionist and multiple Grammy award-winner Flaco Jimenez, the son of Santiago Jimenez, is recognized worldwide as the leading proponent of the authentic South Texas Conjunto. He will perform a ncert of traditional Conjunto and Tejano music with his ense

"What B.B. King is to the blues, or George Jones is to traditional country, Grammy-winning accordionist Flaco Jimenez is to the world of Tex-Mex Conjunto."-The Billboard Guide to Tejano and Mexican Music

Thursday December 4 8:00 p.m. \$18 General \$10 Skirball Members

ROBIN HOLCOMB AND WAYNE HORVITZ

Robin Holcomb and Wayne Horvitz, both pianists and composers, perform a tapestry of American music. Singer-songwriter Robin Holcomb, the founder and co-director of The New York Composers Orchestra, draws on country rock, minimalism, Civil War songs, Baptist hymns, Appalachian folk tunes, and even the polytonal music of Charles Ives. An internationally known jazz musician with an appreciation for country, blues, and folk music, Wayne Horvitz is the leader and principal composer for the bands Pigpen and Zony Mash, and co-leader of The New York Composers Orchestra.



"As elegantly simple as a Shaker quilt, and no less beautiful."

—The New York Times

ADVANCE TICKETS: (323)655-8587

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

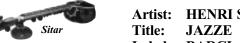




WORLD ENCOUNTERS

BY VIOLA GALLOWAY

Artist: SHUJAAT HUSAIN KHAN **HAWA HAWA** Label: WORLD VILLAGE



Shujaat Khan is the primary disciple (and son) of Ustad Vilayat Khan, the master sitar player of a family of famous classical Indian musicians. His first appearances were at the age of six, and he has not stopped ever since. After teaching at UCLA he recently moved to New York City. This evocative recording features simple folk songs in Hindi and Punjabi that he grew up with. Their themes are mostly love, and he sings them in regional dialects (as they are spoken today), playing sitar, accompanied by percussion.

Artist: VARIOUS Title: **DROP THE DEBT** Label: WORLD VILLAGE



Put together by the Lusafrica label, which brought us Cesaria Evora, the great singer from Cape Verde, this wide array of musical styles proposes to cancel the debt with which many so-called third world countries are stuck. The mostly unreleased tracks from South America-Lenine, Fernanda Abreu & Chico Cesar from Brazil, Soledad Bravo from Venezuela, Toto la Composina from Colombia, and Africa - Teofilo Chantre with Cesaria Evora from Cape Verde, Oliver Mtukudzi from Zimbabwe, Faya Tess & Lokua Kanza from Congo, and other artists that may not be known in the U.S. but are very popular in their countries. If you have not heard the incredible El Hadj N'Diaye of Senegal before, his song Boor-yi may well be the most haunting track but there are many more great melodies and rhythms in French, Portuguese, Spanish, and several African languages. Their topic is mostly the future of children. All proceeds of this recording are to benefit an international Debt & Development Organization.

Artist: AFRICANDO MARTINA Title: Label: STERNS



Martina, dedicated to African women, is the seventh recording from Africando, the African salsa project. Surprise guests are Senegalese balladeer Ismael Lo, Haitian Shoubou from Tabou Combo fame, and many others. The scorcher is Temedi, performed by Sekou Bambino Diabate, one of the younger Guinean griots, who recently released another interesting recording called Sinikan - rather more adventurous and varied.

Artist: VARIOUS

TULEAR NEVER SLEEPS Title:

Label: EARTHWORKS

Wild crazy music still exists, but to find it one has to go far afield, for example to the highland of Madagascar, which is basically bandit country. What you'll hear on this CD is very uptempo tsapiky music: Fearless lead guitarists, screaming female voices over a devilish rhythm – obviously great for dancing (and there are many reasons to hold those: harvesting, circumcision ceremonies, funerals...). This recording is a mixture of many influences, obviously Western as well as South African, both of which could be heard on the radio – along with local instruments such as the accordion and marovany. Madagascan artist D'Gary was crucial in organizing this recording, apparently in an effort to avoid more watered-down commercial music.

Artist: VARIOUS

FADO – EXQUISITE PASSION Title:

Mafalda Arnauth.

Portuguese fado ("fate") is related to the blues and tango in spirit and resembles Cape Verdean music in its romantic sound, melancholic mood and acoustic style.

Some of the best fadistas - the most popular singers are women - are found on this compilation, such as the late, great Amalia Rodrigues, who overshadows all other singers a bit, as well as newcomers like Cristina Branco, Mariza, and completely new to the American market.



VIOLA'S RESOURCE LIST

Book: World Music, a Very Short Introduction by Philip V. Bohlman **Magazines:**

The Beat (American), Songlines (from the UK), and fRoots (formerly Folkroots) Websites:

www.sternsmusic.com (mostly African music)

www.mondomix.org (all aspects and types of world music)

www.bbc.co.uk (serious musicology plus world music links)

www.afropop.org (NY-based radio show with links, information on concerts etc.) www.maqam.com (Arab music)

www.greekmusic.com (Greek music) www.piranha.de (WOMEX, world music conference)

www.canzone-online.de (labels and releases not available in U.S.)

Artist: HENRI SALVADOR

Label: BARCLAY FRANCE

If you cannot make it to Paris right now these 18 tracks, which were recorded between 1956 to 1963, may just evoke the romance of France for you, with its cafes, bars and nightclubs.

Henri Salvador is a crooner - now in his eighties- who met all the jazz

greats that played over the decades in Paris. Only a couple of years ago he had his first CD released in the U.S., yet he is famous in France, with many types of recordings released (blues, chanson, scat & big band jazz), much like Trenet. The sound on this CD is classic, sophisticated, his voice suave, with great production.

ARMEN STEPANYAN **Artist:** Title: **ETERNAL WINDS**

Label: **HOLLYWOOD MUSIC CENTER**

A local music pick: This CD features mainly traditional Armenian music (dances, love songs, etc) performed by master doudouk musician who is known for his modern adaptations of Armenian composers such as Komitas. Mr. Stepanian teaches at the Yerevan Komitas Conservatory in Armenia. In the west Djivan Gasparyan is probably the most known doudouk player thanks to his Real World recording. The doudouk, which looks a bit like a clarinet, has been used for hundreds of years in Armenia, mainly by shepherds. On this CD Armen Stepanyan performs haunting, beautiful music both solo and with his quintet – if you can, try to catch him at a local event in the Armenian community.

Artist: VARIOUS

FESTIVAL IN THE DESERT Title:

Label: WORLD VILLAGE

This has to be the most incredible world music recording of this past summer:

Inspired and organized by French multikulti group Lo'Jo, about 250 Europeans and Americans and a few more Malians met in Essakane (65 miles from Timbuktu) to attend a music festival in the Sahara. Imagine the logistics the music of such an event! The music itself was mainly performed by Touareg, the actual blue people of the desert, and Malian/ Mauritanian artists, with only few better-known acts for westerners: Oumou Sangare, Ali Farka Toure, and Robert Plant (!). I do not know how one could resist the magic of this disc, even without being aware of the story behind the event. At some point you forget where they are playing and you just notice how they rock – electric guitars have apparently been embraced in a big way by the these desert nomads, who otherwise have not that much changed their traditional ways.

Sites: www.rootsworld.com

Also, check www.womex.com for this year's world music convention in Sevilla, Spain.

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

ON-GOING STORYTELLING EVENTS

SAN GABRIEL VALLEY

LOS ANGELES COMMUNITY STORYTELLERS

Temple Beth Torah 11827 Venice Blvd., Mar Vista Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING Saturdays/Sundays

11:00 am, noon, 1:00 am • Free Storytelling in Spanish on alternating Saturdays. Getty Center Family Room

1200 Getty Center Drive, L.A. 310-440-7300 LEIMERT PARK

GRIOT WORKSHOP 3rd Wednesdays • 7:00 pm

3335 43rd Place, across from Leimert Park 310-677-8099

El Dorado Library

2900 Studebaker Rd. • 310-548-5045

LONG BEACH STORYTELLERS

SUNLAND-TUJUNGA STORYSWAP

STORYTELLERS

Hill Ave. Branch Library

55 S. Hill Ave., Pasadena 626-792-8512

1st Wednesdays • 7:00 pm

3rd Tuesdays

2nd Saturdays • 8:00 pm

Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • 818-541-9449

STORYTELLING & PERFOMING ARTS A Toastmasters Storytelling Group

2nd Mondays, 7:00pm CoCo's Restaurant 15701 Roscoe Blvd., North Hills 818-541-0950 • rudeutsh@earthlink.net

COSTA MESA SOUTH COAST STORYTELLERS GUILD

3rd Thursdays • 7:00 pm Piecemakers Village

2845 Mesa Verde E. • 909-496-1960

SOUTH COAST STORYTELLERS

Saturdays & Sundays • 2:00-3:00 pm Bowers Kidseum

1802 North Main St., Santa Ana

714-480-1520 • www.bowers.org/link3c.htm

MISSION VIEJO STORYTELLING Wednesdays • 7:00 to 8:00pm

Borders Books and Music 25222 El Paseo • 949-496-1960

COSTA MESA STORYTELLING BY LAURA BEASLEY

Wednesdays • 10:00 am

South Coast Plaza • 949-496-1960

A MUSICAL COMMUNITY

INTERNATIONAL GUITAR SEMINARS

BY DENNIS ROGER REED

t's often said that many of the world's great notions are born around a kitchen table. One such birth happened 6 years ago, when slide guitar wizard Bob Brozman and fingerstyle guitar legend Woody Mann hatched an idea that resulted in the Acoustic Blues, Slide and Swing Guitar Workshop from International Guitar Seminars (IGS). Trevor Laurence, a fine fingerstyle guitarist as well, became the facilitator as Brozman and Mann continued touring the world as performers, devoting a great deal of time to develop the concept of an innovative 6-day guitar school. "We wanted to set up a guitar school designed by guitarists for guitarists," explains Brozman. "We wanted to foster a community." Today their goal has been achieved beyond their hopes. Guitarists from all over the world travel each June to Columbia University in New York, and in July to



L to R: Woody Mann, Trevor Laurence, Bob Brozman

the West Coast. For 6 intense days they live together, take classes and workshops, attend and give concerts, and share the learning experience. The blend of students is inspiring, from consummate professionals to players just learning their first chords. Many of the participants, teachers and students alike, not only attend every year, but have developed an evangelical fervor about IGS.

IGS instructors bring a variety of styles and expertise to the classroom, including pre-war acoustic blues, Hawaiian slack key, ragtime, gospel, Gypsy swing, jazz, world music and bluegrass. The 2003 staff included Roy Book Binder, Brozman, John Cephas, Mike Dowling, Michael Dunn, Orville Johnson, Laurence, Mann, Dave Mullany, John Renbourn, Tim Sparks and Robert Tilling, all highly respected names in the guitar music world. Interaction with the instructors is not just limited to the classroom; IGS staff lives, eats and bonds with students throughout the week.

An attempt to broaden the perspective one car-

ries about music is central to the IGS philosophy. Each day includes formal 90-minute morning and afternoon classes, followed by late afternoon workshops in a variety of subjects, many of which are chosen by the participants in the first day or two of classes. There's a special curriculum for those who rate themselves as beginners, with little or no background in fingerpicking or acoustic blues. By the end of the week, the students have had 15 hours of instruction in 2 different classes, plus may have chosen to take 5 additional hourlong workshops. That's a lot of information to digest, especially since each evening includes activities such as an instructor's concert, student concerts, and a "deconstructed" jam where the instructors define the elements of an ideal musical jam session. The student concerts tend to be the high point of the week, since a good number of the performers may be facing an audience for the first time. But as IGS instructor Bob Tilling says "It'll be the most supportive audience you'll ever have." Additionally, student performers can tap any of the instruction staff for accompaniment. Many students have had one of their lifelong idols serve as their accompanist. After each evening's function, students and instructors join in jamming, often until the wee hours.

Columbia University in Manhattan has been the East Coast campus since the workshop's inception, but the West Coast campus has switched from Santa Cruz to San Rafael to San Diego to Seattle. IGS provides lodging and meals, so students have ample time to devote to their studies.

The personalities of the staff make IGS special. Brozman started his career focused on pre-war blues and Hawaiian music. He has since become a world traveler, incorporating musicians from Okinawa, the Reunion Islands and Africa into his performances and recordings. A spirited performer with apparently boundless energy, Bob serves as an IGS instructor, a "power of music to change the world" cheerleader and is happy to discuss world politics or the music of Charlie Patton at the drop of a hat. When he was 17 years old, IGS partner Mann recorded guitar to Son House's vocals and studied with the Reverend Gary Davis. Mann has matured into a world-renowned jazz player and fingerstyle maven. Laurence is another core IGS staff member; he handles the year-round logistics and teaches one-on-one and small workshops. Brit Bob Tilling runs the student concerts, serves as the master of ceremonies for all evening

> events, and provides lengthy attempts at humor featuring barnyard animals. Tilling also plays guitar and harmonica, and is

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 mandolin. He's also written about music for five years for the OC Weekly, and has been published in a variety of publications including InTune and MOJO. He is not humble.

noted as writer on the blues and as an artist and collector. His lovely better half Thelma runs the IGS store during the seminars and attempts to reign in Bob's excesses, with little success. Some staff work at both coasts and others serve at only 1 school. Orville Johnson, arguably the best Dobro™ player in America, has been on board for all camps. His remarkable singing voice is only surpassed by his instrumental prowess. His popular classes include exploring beginning bottleneck slide, fingerstyle blues, the lap guitar, and a vocal workshop that may involve his staggering take on *Georgia on My Mind*.

Some IGS alumni have become full-time performers or music teachers. Others have left the living room for the concert hall. Every student has forged friendships and support groups that make IGS an even more valuable experience. Repeat IGS attendee Kurt Gallagher, a professional kid's musician based in New York, says "If you're serious about learning guitar, you've got to spend a week with Bob and Woody at IGS. Their level of playing, in combination with being able to explain what they're doing, is un-matched in the world of acoustic guitar. They operate at the highest possible level and their generosity is contagious." An online forum keeps the community informed and entertained during the rest of the year. For more information on IGS, see www.guitarseminars.com.

ERIC BIBB'S FOLK BLUES

Eric Bibb breezes into Los Angeles on November 1 for a show at McCabe's (3101 Pico Boulevard, Santa Monica, 310-453-4962, hotline 310-828-4403).

If you've not caught Eric's live act, do so and expect to be impressed. Although his ten or so recordings showcase a fine, creative artist, he's a consummate live performer with a natural, relaxed delivery. He'll be promoting his new CD Natural Light, and you'll most likely walk out with a copy, and several of his back catalog, too. Bibb is the son of noted folk performer Leon Bibb, but Eric's style of music might best be described as "new acoustic folk blues." He's noted for not exactly having any stones in his pathway. In other words, he accentuates the positive, not a trait normally associated with blues. Not exactly *Trouble In Mind*, but for most a rather refreshing new spin on an older genre not accustomed to new spins. Although Bibb is known to occasionally cover a blues standard, it's his adept songwriting that draws many into his realm. Bibb has done a good job of conquering most of the known world, with success in Europe, Northern America, and Australia. He's grabbed a Grammy nomination, and four Handy nominations. Today's new acoustic blues performers include Bibb, Guy Davis, Alvin Youngblood Hart, Corey Harris, and Keb Mo. This can be a restrictive badge to wear, and both Hart and Harris have moved well afield of the genre. Davis, Mo and Bibb inhabit a middle ground, where acoustic pop collides with blues and folk. All three mine the genre well.

Bibb moved to Paris before he turned 21, and settled in Sweden in the early 1970's. His early recordings feature remarkably sympathetic accompaniment by Swedish musicians. Bibb is not afraid to let his spiritual thoughts pervade his original songs, but falls far shy of being "preachy." His relaxed vocal and accompaniment style has pulled radio play on folk, blues and Americana radio. He's a fine guitarist, his singing voice is smooth and his songs are thought provoking and melodic. What more can you ask?

Dennis Roger Reed | SONGWRITER & MUSICIAN



Dennis Roger Reed's CD Little King of Dreams

PlasticMeltdown Records PMRCD 192

Reed has created a warm, winsome, quietly acoustic collection of Gram Parsons-like countrified folk songs about small-town romance, a cohesive elegy for the fading of rural America and a vanishing way of life. One of the year's best.

Mike Boehm, Los Angeles Times

An honest and refreshing collection of songs about real people.

Jim Lee, Dirty Linen

The music has a relaxed yet lively feel, backed by the pure clean sound of American stringed instruments. Reed's songwriting has an immediate appeal, inventive and catchy, its message clear and plain-spoken.

Chris Powers, WORT-FM, Madison, Wisconsin

\$13 (postage paid) from dennis@dennisrogerreed.com

Also available from amazon.com, folkweb.com, tricopolisrecords.com, theorchard.com, dwmmusic.com and other fine internet retailers

A BRIEF LOOK AT THE HISTORY OF CUBAN SON

BY ENRICO DEL ZOTTO

[Editor's note: Generally we italicize a new or "foreign" word the first time it is used. "Son" is an exception. Since it looks like "son" in English, we have italicized it throughout.]

n July 13, 2003 the music world mourned the loss of Cuban sonero Compay Segundo. Compay [Francisco Repilado] was born in 1907 in Santiago de Cuba. He became widely known to U.S. audiences in the documentary and album Buena Vista Social Club (1997), but was recognized as a master of son in Cuba for decades. He performed on guitar, tres and armonico (a seven string guitar of his own invention) and as a vocalist. Several of his compositions, most notably Chan Chan, became standards.

Compay and *son* and are from El Oriente, the eastern most province of Cuba. Known for the independent spirit its people, Oriente province, *son* and Compay Segundo occupy an important place in Cuban culture and the music world. This piece will look at some of this history so we might understand a little better what *son* and Compay Segundo are all about.

Beginning in the colonial period, eastern and western Cuba developed two related but separate cultures. Havana, at the western end of the island, was the only authorized commercial port. Around it evolved a plantation economy closely tied to the Spanish crown. The east was remote, separated from Havana by many miles of dense forest. The people who settled there did not fully participate in the official colonial economy. They were independent farmers and cattlemen who traded with other islands as well as British, Dutch and French privateers outside the surveillance of the Spanish authorities. And of particular importance to the development of son, the east's isolation meant it was relatively free from the culture of slavery and racial segregation that dominated the plantation society of the west. Without many of the class and racial barriers present in the west, the people of Eastern Cuba were free to blend their musical styles and cultures – Cuba's Creole culture was born.

Son did not become widely known outside the Oriente until the 1920's when there was an upsurge in nationalism and an increased respect for Cuban folk traditions. When Cuba gained its independence from Spain in 1898 it seemed that the nation would enjoy a prosperous independence with high sugar prices worldwide and greater access to the U.S. market. But by the 1920's, it became clear that Cuba would not be independent or prosperous. U.S. sugar price manipulations on the world market led to bankruptcy for many Cuban companies and U.S. firms stepped in to take over much of the sugar production and export. Under the 1903 Platt Amendment, the U.S. reserved the right to intervene in the political affairs of Cuba, and it did, with four military occupations between 1909 and 1921. This political and economic situation led to a resurgent nationalist movement in Cuba and with it a greater appreciation for the art, culture and folk life of Cuba. Son, with its African and Spanish heritage, its origins in the Creole Oriente and lyrics that celebrated the beauty of the Cuban countryside as well as the trials of daily life, became the national genre of Cuba during this period.

The African and Spanish influences in *son* are reflected in its early instrumentation. At least one string instrument is present in *son* performance, providing accompaniment for the vocals as well as being a featured improvisational instrument. Typically the guitar, or its cousin the *tres*, plays this role. The tres has three sets of double or triple strings - each set is tuned to D, G and B

respectively. Another instrument is the laud or laoud, which is similar to a mandolin. The bass part is covered by the marimbula, a thumb piano derived from the West African mbira. Percussion includes bongos, maracas, botija (a blown jug) and güiro (a gourd scrapper, possibly from indigenous pre-Colombian culture), and two cylindrical wooden blocks which are struck together and collectively called *clave*.

Clave can mean a key or a code, but it also refers to the rhythm played by the clave. The clave is the key or code (rhythmically speaking) of the piece being performed. Much has been writ-

ten on the subject of clave and its role in Cuban music and Cuban life. Cuban historian and musicologist Fernando Ortiz called it, "the most profound emotional expression of Cuba's soul." But for the purposes of this piece clave will be defined simply as a five-note pattern broken into a three-note call and a two-note response. This pattern is played over two measures and either the two-note or the three-note group can come first. Typically, *son* is played in 3-2 clave, which is also known as *son* clave. The 2-3 clave is called rumba clave.

The form of *son* is broken into three parts. The verse (A) is based on the Spanish baroque style of poetry known as a *decima* (a ten-line stanza). The decima alternates with the chorus (B), called the *estribillo*. This is followed by (C), either a *montuno* (a call and response between instruments and vocals) or a *coro-pregon* (a call and response between vocalists). The lyrics celebrate the beauty of the countryside, but can also be laments on the difficulties of work and unrequited love. Lyrics can also be of a more lighthearted nature with vocalists poking fun at each other and themselves, or disguising sexual innuendos with regional slang and double-entendres.

As son became a larger part of the urban



Compay Segundo

musical scene in Havana it began to go through some changes. The upright bass replaced marimbula and botija and a trumpet became a regular part of the *conjunto* by the 1920's. Audience demand for more improvisation and longer numbers for dancing led to the extension of the montuno section of son. As with any musical style, son changed enough that it gave rise to another style, the son-montuno. In the 1940's the son-montuno was taken up by musicians like Arsenio Rodriguez and Beny Moré and became more closely tied to the New York jazz scene. This connection created the foundations for salsa and Latin jazz. But the son tradition continued thanks to soneros like Compay Segundo. The immense popularity of Compay and other sonneros

throughout the world shows that *son* is as engaging for audiences as ever. It is a mirror for Cubans to see themselves and window for the rest of the world to look into Cuba.

SUGGESTED READINGS

Cuban Counterpoint: Tobacco and Sugar by Fernando Ortiz Popular Musics of the Non-Western World by Peter Manuel Salsiology edited by Vernon W. Boggs Salsa: The Rhythm of Latin Music by Charlie Gerard

SUGGESTED RECORDINGS

Cuban Counterpoint: History of the Son
Montuno on Rounder Records
Cantando En El Llano 1949-51, Duo Los
Compadres on Tumbao Records
Sentimento Guajiro, Duo Los Compadres
on Tumbao Records
Los Flores De La Vida, Compay Segundo
on Nonesuch Records
Buena Vista Social Club on Nonesuch Records

Enrico Del Zotto is an educator and musician in Fullerton, CA. He recently completed an M.A. in Music and Culture at San Francisco State University.

回		000000000000000000000000000000000000000
ग्गगगगगग	Gift Certifical	e Sikworks
	Give the GIFT of FOLKWORKS! The Holidays are upon us (who would have thunk). Give the gift of the second s	a FolkWorks member-
리민민민민	ship to a friend or family member. They can have FolkWorks delived And, at the Friend level and higher, there are other perks (such as a	
	Give a Gift to a Friend or Family Member today It's tax-deduct	ible
	From:	
	Court	
녤	Greeting:	
믭	Name	SELECT
		MEMBERSHIP LEVEL
립민	Street Address	□ \$25 Basic
밆	City State ZIP	□ \$65 Friend □
립	e-mail	See Pg. 21 for details.
밁	Phone Number	

MUSIC AND MOVEMENT

A FIDDLE HAS A NECK AND SO DO YOU! — PART ONE

BY JERRY WEINERT, R.N., NCTMB

usic moves you to dance, play, and sing. Music can also stop you in your tracks with panic and pain. It all depends on how it moves you — whether you guide the movement or let it control you with mindless abandon. Whether you are a folk/traditional musician, dancer, singer, performer or supporter, you have your patterns of movement that allow you to participate in the folk/traditional world. Some of these patterns serve you well and other patterns, less efficient, may create pain.

This article is the first of a series that will explore your body's movement and how it can better support your ongoing enjoyment and active engagement as a folk/traditional musician

Repetitive stress injury, also known as cumulative trauma disorder (CTD), describes problems of the soft tissue (muscles, tendons, ligaments) and is responsible for billions of dollars in health care expenses and lost productivity annually. Most of these problems are preventable or reversible through simple awareness of movement patterns and proactive choices that can counteract the effects of repetitive motion.

Self-taught or not highly trained or just beginning muscians adopt patterns of playing or holding an instrument that may lead to soft tissue dysfunction. Add age to the equation and you find that those soft tissues aren't as resilient and forgiving as they once were.

How you play your instrument may be one small factor contributing to a cumulative trauma disorder. It is important to survey your daily active and passive movements, such as how you work, sit, sleep, etc. These habitual patterns often sabotage your best intentions.

THE HEAD & NECK

In this issue we will examine CTDs of the head and neck. A key principle that encourages physical comfort is to keep your joints in a neutral position as much as possible. While repetitive stress in this area can obviously be related to headaches, neck pain, and decreased range of motion, it also can influence symptoms in other

- · Before you consider your instrument, what about your daily activities?
- · Do you hold the phone between your ear and shoulder?
- Do you sleep on your belly?
- Is your computer monitor off to an angle?
- Do you chew gum?
- Is your pillow too thick or too thin?
- Do you fall asleep in a sitting position?
- Is your hearing such that you need to turn your
- Are you a swimmer who usually breathes to the same side?

If you answered yes to any of these questions, then the muscles of your head and neck are not neutral or balanced, and are likely overused on one side or the other. This lack of symmetry creates dysfunctional movement patterns and, subsequently, pain.

Enter the musical instrument. No matter what pain from cumulative stresses. Thus, your daily

routines may cause muscular imbalances, and your exuberance during musical pursuits may exacerbate the imbalances and throw you over the edge.

THE FIDDLE

Let's consider the fiddle. The fiddle is the most obvious folk/traditional instrument that can cause head and neck problems. The player holds head cocked to the left with enough strength to hold the fiddle in place. Their jaw may now be displaced toward the right. To maintain appropriate control of bow and finger movement a certain amount of tension is held in the shoulder/neck area. The muscles of the neck and jaw become tight and imbalanced, and may entrap certain nerves or develop trigger points that send pain down the arms, into the trunk, or up to the head.

WHAT TO DO ABOUT IT?

You have many choices to manage your muscular aches and pains. The most costly choice is to do nothing about it until you're knocked flat. At this point the options often include pain medications to mask the symptoms or surgery.

One can choose activities that counteract the effects of overuse and potentially restore functional health to the soft tissues. Mindfulness of your movement patterns will allow you to move more efficiently. Paying attention to the mechanics of your playing may also allow you to ask "Do I really need to be in this position, especially if it hurts?"

THE KEY TO COMFORT

Flexibility in your movement patterns and in your attitude will foster a much healthier environment for your body's work and play. Besides counteracting the strain and imbalance of repetitive activities, flexibility exercises:

- Promote relaxation
- Increase range of motion
- Increase muscle/tendon elasticity
- Relieve muscle/joint soreness

While there are numerous beneficial methods of stretching, the style we will use in the series is the active-isolated approach as developed by kinesiologist Aaron Mattes. Active-isolated stretching challenges you to focus and change your movement patterns. It's an excellent method to foster muscle re-education. This encourages muscle independence and creates more efficient and more fluid movement. This method also serves as an effective warm-up and cool-down activity.

Primary points for the effective use of activeisolated stretching are:

- Hold the stretch only 2 seconds.
- Exhale when you are doing the stretch.
- Only move the stretch to light irritation (no pain!).
- If it hurts, reposition and try again, otherwise skip this stretch.

You can do these stretches anytime. However, if you know you will be playing your instrument or doing an activity (like painting the ceiling) for any extended period, then do these flexibility exercises before and after the activity to keep the muscles supple and relaxed.



Starting Position

parts of the body.

- head to hear?

instrument you play, it is difficult to play in a completely relaxed and neutral position. Playing an instrument necessitages lots of repetitive motion. Since increased frequency and/or duration of repetitive movements increases chances of injuries, musicians are susceptible to suffering

1970's ICON REVISITED

ALICIA BAY LAUREL - LIVING ON THE EARTH

BY BROOKE ALBERTS

ast year when I was about to depart for the Big Island of Hawaii, my buddy Kim asked me if I wanted to look up her friend Alicia Bay Laurel while I was there. "the Alicia Bay Laurel who wrote, Living On The Earth?" I asked, and yanked the book immediately out of the bookshelf to show her. Needless to say, I made the connection and spent a very pleasant afternoon

L.A. native and (according to the New York Times) "Martha Stewart of the hippie era" Alicia Bay Laurel is coming out with a 30th anniversary edition of her best-known book, Living On The Earth. I picked up a copy of Living On The Earth in the late 1970's and it immediately became one of my "desert island" books. With chapters addressing such issues as how to grow potatoes in barrels while living in a van, Tibetan eye-strengthening exercises, keeping food cool without refrigeration, and alternative guitar tunings, it was a compendium of folk-life skills simply presented.

Alicia grew up in Hancock Park. Her mother, a ceramicist, exposed her to artistic and cultural events, and as a teenager she did page layouts at the L.A. Free Press. She also attended the Otis Art Institute on a PTA scholarship. She subsequently attended San Francisco's Pacific Fashion Institute.

Alicia started writing Living On The Earth in 1969 when she was 19 while living on the Wheeler Ranch commune in Sonoma County. It was her third hand-lettered and illustrated book, but the first to be published. She had originally conceived of it as a pamphlet to help ease the transition of urban and suburban youth to their new lifestyle, but it grew into a manual. When it was published in 1971 and included in Stewart Brand's Whole Earth Catalog it became a best-seller.

The handwritten text and exuberant line-drawn illustrations were comforting and personal, and reflected the back-to-the-land aesthetic espoused by the youthful idealists of the era. This aesthetic was picked up and utilized by the creators of The Massage Book (1972), Woodstock Craftsman's Manual (1972), The Vegetarian Epicure (1972), and later The Moosewood Cookbook (1977) and the works of Sark (1991 and forward).

Alicia collaborated with her husband Ramon Sender on Being Of The Sun, a companion volume to Living on The Earth, published in 1973. This second volume is even more exuberant than the first, addressing aspects of meditation, celebration of the year, making music, and being passionate about life. They include instructions for making a bamboo root oboe and a set of bagpipes (from a plastic bag, masking tape, cardboard, bamboo and oat-straw whistles). They also composed 21 songs and chants for celebrating rain, night, time, welcome and other occasions. A few of these songs are on her CD, Music From Living On The Earth. Alicia had been playing fingerpicking folk guitar as a teenager, and learned of the joys of open tunings from her cousin's husband, the well-known guitarist John Fahey.

For the last 28 years or so, Alicia has been living in Hawaii (the first 25 in Maui, the last 3 on the Big Island). Her CD for children, Living in Hawaii Style, is more informed by the Hawaiian slackkey style of guitar playing. The next 2 projects on deck are How To Make Peace (50 Recipes) coming up in 2004 (a collection of original aphorisms which Alicia describes as "a 50-page greeting card") and Still Living on the Earth: A Dictionary of Sustainable Means due out in 2005.

Brooke Alberts is a member of the Irish band, The Praties and has her Masters degree in Medieval Studies

NECK LATERAL FLEXION



Starting position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, lower vour ear toward vour shoulder, keeping a straight line. Stretch to light irritation and hold for 2 seconds. Inhale while you return to the starting position. Repeat 4 to 10 times, depending on your fitness level. Repeat on the other side.

MOVEMENT page 26

ON-GOING MUSIC HAPPENINGS

HOUSE CONCERTS, etc.

These are informal, intimate special events that people hold in their homes Some are listed under SPECIAL EVENTS (Page 28). 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 HOUSE CONCERTS 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

ACOUSTIC MUSIC SERIES

r.stockfleth@gte.net • 626-791-0411 www.acousticmusicseries.com

THE BARCLAY

4255 Campus Drive, Irvine www.thebarclay.org • 949-854-4646

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver Citv 310-398-2583 • GMANPROD@aol.com www.boulevardmusic.com

BLUE RIDGE PICKIN' PARLOR

17828 Chatsworth St., Granada Hills www.pickinparlor.com • 818-700-8288

THE SAN GABRIEL BEAD COMPANY



Store Hours: Tue-Fri 12-9pm Sat 10am-6pm, Sun 12-5pm

beads, books, gourds, tools, workshops, metals & friendly advice

New Location: 325 E. Live Oak Ave. Arcadia, CA 91006 (626) 447-7753 fax (626) 447-7455 www.beadcompany.com

MUSIC, MUSIC AND MORE MUSIC

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

Corner of 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 • www.grandperformances.org

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 San Juan Capistrano Public Library 31495 El Camino Real, **San Juan Capistrano**

949-248-7469 • www.musicatthelibrary.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

COFFEE HOUSES

14 BELOW

1348 14th St., Santa Monica • 310-451-5040

ANASTASIA'S ASYLUM 1028 Wilshire Blvd., Santa Monica

310-394-7113 BARCLAY'S COFFEE 8976 Tampa Ave., Northridge • 818-885-7744

BEANTOWN 45 N. Baldwin Ave., Sierra Madre 626-355-1596

BUSTER'S COFFEE AND ICE CREAM 1006 Mission St., South Pasadena 626-441-0744

COFFEE AFFAIR CAFE

5726 E. Los Angeles Ave., Simi Valley $805\text{-}584\text{-}2150 \bullet \text{www.coffeeaffaircafe.com}$

COFFEE CARTEL 1820 Catalina Ave., **Redondo Beach** 310-316-6554

COFFEE GALLERY BACKSTAGE

2029 N. Lake, Altadena 626-398-7917 • www.coffeegallery.com

COFFEE KLATCH 8916 Foothill Blvd., Rancho Cucamonga 909- 944-JAVA

COFFEE KLATCH

806 W. Arrow Hwy., **San Dimas** 909-599-0452 HALLENBECKS

5510 Cahuenga Blvd., **North Hollywood** 818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS

742 N. Highland Ave., Hollywood

323-466-1507 • www.highlandgrounds.com IT'S A GRIND

4245 Atlantic Ave., **Long Beach** 562-981-0028

IT'S A GRIND

5933 E. Spring St., **Long Beach** 562-497-9848

KULAK'S WOODSHED

5230-1/2 Laurel Canyon Blvd., **North Hollywood** 818-766-9913 • www.kulakswoodshed.com

LU LU'S BEEHIVE

13203 Ventura Blvd., **Studio City** 818-986-2233

MONROVIA COFFEE HOUSE 425 S. Myrtle, **Monrovia** 626-305-1377

SONGMAKERS

Keeping Home-Made Music Alive



Hoots I Campouts I Retreats

www.fongmakerf.org

JAM SESSIONS / OPEN MIKES / SINGS and more

NOTE: NOT ALL SESSIONS ARE OPEN, PLEASE ASK SESSION LEADER IF IT'S OK TO JOIN IN!

BLUEGRASS

BAKERS' SQUARE

3rd Tuesdays 17921 Chatsworth St. (at Zelzah), Granada Hills 818-366-7258 or 700-8288

Bluegrass Association of Southern California

members.aol.com/intunenews/bsquare.html BLUE RIDGE PICKIN' PARLOR Bluegrass Jam

7828 Chatsworth St., Granada Hills www.pickinparlor.com • 818-700-8288 for schedule

THE CINEMA BAR

1st Wednesdays 9:00pm- Cliff Wagner and Old #7 3967 Sepulveda Blvd., Culver City

CURLEYS CAFÉ Bluegrass Jam

Mondays 7:00-9:00pm 1999 E. Willow (at Cherry), 562-424-0018

EL CAMINO COLLEGE Bluegrass Jam **1st Sundays** 1:00-5:00pm (12:00-4:00pm DST) 16007 Crenshaw Blvd., Torrance Bill Elliott 909-678-1180 • Ron Walters 310-534-1439

ME-N-ED'S

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

TORRANCE ELKS LOUNGE Bluegrass Jam 4th Sundays 1:00-5:00pm 1820 Abalone Ave., Torrance

Bill Elliott 909-678-1180 Bob/Lynn Cater 310-678-1180 THE UGLY MUG CAFE Bluegrass Jam 3rd Sundays 7:00-9:00pm

261 N. Glassell, Orange 714-997-5610 or 714-524-0597 **VIVA CANTINA**

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

VINCENZO'S

Saturdays 7:30-10:30pm - Grateful Dudes 24500 Lyons Ave., Newhall • 661-259-6733

OPEN MIKES BOULEVARD MUSIC

3rd Sundays - Variety Night 4316 Sepulveda Blvd., Culver City 310-398-2583 GMANPROD@aol.com

FENDI'S CAFÉ

Fridays 6:00 to 8:00pm 539 East Bixby Rd. (nr. Atlantic), Long Beach

562-424-4774 FOLK MUSIC CENTER

4th Sunday signup 7:00pm, 7:30pm \$1 220 Yale Ave., Claremont • 909-624-2928 THE FRET HOUSE

1st Saturdays - signup 7: 30pm 309 N. Citrus, Covina 626-339-7020 • www.covina.com/frethouse

HALLENBECKS Tuesdays - signup 7:30pm - Free 5510 Cahuenga Blvd., North Hollywood

818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS Wednesdays - 8:00 - 11:00pm 742 N. Highland Ave., Hollywood

213-466-1507 • www.highlandground.com KULAK'S WOODSHED

Mondays - host Kiki Wow • 7:30pm • Free Sundays Songwriter showcase 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.kulakswoodshed.com

McCABE'S GUITAR STORE

First Sundays - signup 5:45 • Free 3101 Pico Blvd., Santa Monica 310-828-4403 • www.mccabesguitar.com

OLD TIME JAM SESSIONS

CAJUN WAY

Wednesdays - 7:00pm-110 E. Colorado Blvd., Monrovia • 626-574-0292

CTMS CENTER FOR FOLK MUSIC

1st Sundays 4:00-8:00pm 16953 Ventura Blvd., Encino • 818-817-7756

IRISH MUSIC SESSIONS CELTIC ARTS CENTER

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

LARRY BANE SEISUN

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 FINN McCOOL

Sundays - 4:00 to 7:00pm — come listen! Tuesdays - 8:00pm — come play! 2702 Main St., Santa Monica • 310-392-4993

GROUP SINGING

SONGMAKERS

Wednesdays Simi Valley Hoot Simi Valley 7:30-11:30pm 805-583-5777 1st Mondays Musical 1st Monday Simi Valley 1:00-4:00pm 805-520-1098 1st Fridays North Country Hoot Northridge 8:00pm-Midnight 818-993-8492 1st Saturdays Orange County Hoot Anaheim Hills 8:00pm-Midnight 714-282-8112 2nd Saturdays Camarillo Hoot Camarillo 8:00pm-Midnight 805-484-7596 **3rd Thursdays** Camarillo "Lite" Hoot Camarillo 7:00-11:00pm 805-482-0029 **3rd Saturdays** South Bay Hoot Redondo Beach 8:00pm-Midnight 310-376-0222 3rd Sundays East Valley Hoot

4th Sundays West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 5th Saturdays Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight 818-761-2766 SANTA MONICA TRADITIONAL

Van Nuys 1:00-5:00pm 818-780-5979

4th Saturdays West Valley Hoot

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

Woodland Hills 8:00pm-Midnight 818-887-0446

www.santamonicafolkmusicclub.org SIGNAL HILL HOUSE JAM

FOLK MUSIC CLUB

1st & 3rd Tuesday 6:00pm 240 Industry Dr., Šignal Hill Don Rowan 562- 961-0277

Lenny Potash 323-665-2908

YIDDISH SINGING (HULYANKE) 3rd Thursdays, Sherman Oaks Sholem Community Org.

WELSH CHOIR OF SO. CALIFORNIA

Sundays 1:30pm • Rutthy 818-507-0337

NOVEL CAFE 212 Pier Ave., Santa Monica 310-396-8566

PORTFOLIO CAFE

2300 E 4th St., Long Beach 562-434-2486 PRISCILLA'S GOURMET COFFEE

4150 Riverside Dr., **Burbank** 818-843-5707 SACRED GROUNDS COFFEE HOUSE

399 W 6th St., San Pedro 310-514-0800 SPONDA MUSIC & ESPRESSO BAR 49 Pier Ave., **Hermosa Beach** 310-798-9204

UN-URBAN COFFEHOUSE 3301 Pico Blvd., **Santa Monica** 310-315-0056

CLUBS/RESTAURANTS

CAFE LARGO

432 N. Fairfax Ave., Los Angeles 323-852-1073

GENGHIS COHEN 740 N. Fairfax Ave., **Los Angeles** 323-653-0653

5364 Wilshire Blvd., **Los Angeles** 323-930-1696

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. LIST YOUR EVENT!

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

Indicate if it's an on-going or one-time event
 Category/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 818-785-3839



KPFK [North Hollywood] (90.7FM) (98.7FM Santa Barbara) www.kpfk.org [Northridge] (88.5FM) www.kcsn.org KCSN KUCR KPCC [Riverside] (88.3FM) www.kucr.org [Pasadena] (89.3FM) www.kpcc.org

[Hollywood] (870AM) **KXMX** [Los Angeles] (1190AM) THURSDAY

Down Home (KCSN)

Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, 11:00pm-1:00am Blues Power (KPFK)

Bobbee Zeno (blues) FRIDAY

Midnight Special (KUCR) 9:00-11:00am Tex-Mex (KUCR)

El Guapo Lapo SATURDA

6:00-8:00am

10:00-11:00am

3:00-5:00pm

Around the Campfire (KCSN) Marvin O'Dell (Cowboy and Western

Wildwood Flower (KPFK)

Halfway Down the Stairs (KPFK)

Uncle Ruthie Buell (Children's sh

George Fair (vintage country)

Prairie Home Companion® (KPCC)

Ben Elder (mostly Bluegrass) Bluegrass Express (KCSN) 7:00-10:00am Marvin O'Dell (Bluegrass)
FolkScene (KPFK) 8:00-10:00am

Roz and Howard Larman (all folk including live interviews, singerwriters and Celtic music)

with folk music) 3:00-5:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Live - variety show)
Classic Heartland (KCSN) 5:00-8:00pm

Garrison Keillor (Rebroadcast - variety Canto Sin Fronteras (KPFK) 6:00-8:00pm Tanya Torres (partly acoustic, Latin political)

8:00-10:00pm Canto Tropical (KPFK) Hector Resendez (partly acoustic, bilingual Latin / Carribbean)

<u>SUNDAY</u> 6:00-8:00am Gospel Classics (KPFK) Edna Tatum Bluegrass, Etc. (KCSN) 6:00-10:00am Frank Hoppe (Bluegrass, Old-time, many historical recordings) The Irish Radio Hour (KXMX) 2:00-3:00pm Tom McConville (some Irish music)

11:00am-1:00pm Prairie Home Companion® (KPCC)

10:00-11:00pm Sunday Night Folk (KRLA) Jimmy K. (Classic folk music)

show)

MONDAY-FRIDAY 10:00am-noon The Global Village (KPFK)

"Music from around the world and around the block"

Garrison Keillor (Rebroadcast - variety

ON THE INTERNET

Thistle & Shamrock

Fiona Ritchie (Celtic Music) www.npr.org/programs/thistle

Driven Bow / Fiddlin' Zone Gus Garelick (Fiddle Music)

www.krcb.org/radio/ Riders Radio Theatre

Riders in the Sky (Cowboy variety

show) www.wvxu.com/html/riders.html

FOLK HAPPENINGS AT A GLANCE

WEDNESDAY

NOVEMBER

TUESDAY

MONDAY



FOLK HAPPENINGS AT A GLANCE Check out details by following the page references:

OGM: On-going Music - page 13 **OGD**: On-going Dance - page 16 SE: Special Events - page 28

4

6

13

20

27

THURSDAY

JANET KLEIN & HER PARLOR BOYS (SE) DAY OF THE DEAD (SE) JUAN SANCHEZ ENSEMBLE (SE) FESTIVAL of WELSH MUSIC (SE) ERIC BIBB (SE) SWEDISH FIDDLERS (SE) DAVID PARMLEY & CONTINENTAL DIVIDE w. BORDER RADIO (SE) CHUCK PYLE (SE) OMARA PORTUONDO (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)

Santa Monica Folk Music Club (OGM)

8

15

The Fret House (OGM)

7

14

21

SATURDAY

ANNE McCUE / NEAL CASAL (SE)

2

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)

FINAGLE (SE)

SUNDAY

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) Signal Hill House Jam (OGM)

3

NATALIE McMASTER (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)

CRYSTAL GAYLE (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)

5

12

19

26

African (OGD)

English (OGD)

Irish (OGD)

Israeli (OGD)

Scottish (OGD)

Rig.lim's (OGN

Songmakers (OGM)

CBA VETERAN'S DAY BLUEGRASS FESTIVAL (SE) JULIAN SCOTTISH WEEKEND (SE) DENNIS ROGER REED (SE) KEN WALDMAN / ROBBY LONGLEY (SE) GREG BROWN & JOHN GORKA (SE) ELIZA GILKYSON (SE) SUSIE GLAZE & FRIENDS (SE) IAN WHITCOMB/ FRED SOKOLOW (SE) Contra (OGD)

FRIDAY

Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)

CBA VETERAN'S DAY BLUEGRASS FESTIVAL (SE) JULIAN SCOTTISH WEEKEND (SE) INTERTRIBAL MARKETPLACE (SE) TOM RUSSELL & ANDREW HARDIN plus ELIZA GILKYSON (SE) THE FINE BEAUTY OF THE ISLAND (PATRICK BALL) (SE) KEN WALDMAN (SE) ASHLEY MAHER (SE) CHRISTINA ORTEGA (SE) AVIATOR'S RAGTIME BALL (SE) PRESTON REED (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)

Vicenzo's (OGM)

CBA VETERAN'S DAY BLUEGRASS FESTIVAL (SE) JULIAN SCOTTISH WEEKEND (SE) INTERTRIBAL MARKETPLACE (SE) PETER ALSOP (SE) THE FINE BEAUTY OF THE ISLAND (SE)

KEN WALDMAN / DANIEL SLOSBERG (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)

Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) YUVAL RON (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)

FOOTWORKS PERCUSSIVE DANCE ENSEMBLE (SE) CHAVA ALBERSTEIN (SE) African (OGD)

International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)

STILL ON THE HILL (SE) CHAVA ALBERSTEIN (SE) CLADDAGH (SE) TOM BALL & KENNY SULTAN, GRAY MATTER and CHRIS CAIRNS (SE) CHRIS SMITHER (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)

L.A. STORYTELLING FESTIVAL (SE) MERLIN SNIDER (SE) CHAVA ALBERSTEIN (SE) JAMES KEELAGHAN (SE) FREEDY JOHNSTON (SE) N. RAVIKIRAN (SE) DAVID PIPER (SE) SHANGRI-LA CHINESE ACROBATS (SE) CATHY FINK and MARCY MARXER (SE) BORDER RADIO (SE) RHYTHM BROTHERS (SE) JARS OF CLAY and CAEDMON'S CALL (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)

16

LOS ANGELES MARIACHI FESTIVAL (SE) BILL KNOPF & TOM CORBETT W. DAVID FERGUSON, KATHY CRAIG (SE) JOHN YORK W.JOHN CHARILLO and JOHN TWIST (SE) JANET KLEIN and HER PARLOR BOYS (SE) YUVAL RON TRIO (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)

17

24

10

LUCINDA WILLIAMS (SE) CATHY FINK AND MARCY MARXER (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGE Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM)

LUCINDA WILLIAMS (SE) HIGH HILLS (SE) **GARRISON KEILLOR (SE)** CESARIA EVORA (SE) Armenian (OGD)

18

25

International (OGD) eraali (NGN) Scottish (OGD) Baker's Square (OGM) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM) BRIAN JOSEPH (SE) THE CLUMSY LOVERS (SE)

WHEN PIGS FLY (SE) Balkan (OGD) International (OGD) Israeli (OGD) Candinavian (C Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)

International (OGD) Viva Fresh (OGM)

SOMEBODY SAY AMEN with THE HOLMES BROTHERS plus THE CAMPBELL BROTHERS (SE) GLOBAL GUITARS w. DAVID LINDLEY & WALLY INGRAM, D'GARY (SE) SUE WERNER (SE) CLAUDIA RUSSELL (SE) ORVILLE JOHNSON, MARK GRAHAM & TOM SAUBER (SE) Contra (OGD)

Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)

22 OAXACAN FOLK ART SHOW (SE) MUSICAL TRIBUTE TO GENE AUTRY (SE) MARK HANSON (SE) MICHAEL MCNEVIN and PAUL KAMM & ELEANORE MACDONALD (SE) DAVID LINDLEY & WALLY INGRAM (SE) ZELJKO JERGAN (SE) ST. ANDREWS BALL (SE) TOM RUSSELL & ANDREW HARDIN (SE) CLIFF WAGNER & THE OLD #7 (SE) BELA FLECK & THE FLECKTONES (SE) MORNING & JIM NICHOLS (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)

OAXACAN FOLK ART SHOW (SE) SIGHTS AND SOUNDS OF NATIVE DANCE AND DRUMS (SE) KAREN MALL AND BRIAN JOSEPH (SE) FLACO JIMENEZ (SE) PETER TORK plus JAMES LEE STANLEY (SE)

23

UTAH PHILLIPS (SE) International (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM) Torrance Elks (OGM) Polish (OGD) Welsh Choir of So. California (OGM) Claremont Folk Music Center (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)

LORD OF THE DANCE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)

LORD OF THE DANCE (SE) DAVID CROSBY (SE) Balkan (OGD)

African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)

28 LORD OF THE DANCE (SE) NATIONAL DANCE COMPANY DAY AFTER THANKSGIVING PARTY (SE)

International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM)

Fendi's Café (OGM)

LORD OF THE DANCE (SE) NATIONAL DANCE COMPANY ARCHIE FRANCIS (SE)

29

PETER HIMMELMAN (SE)
NATIONAL DANCE COMPANY
OF IRELAND (SE) FIESTA NAVIDAD (SE) WILLIE NELSON (SE)

Finn McCools (OGM)

International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Welsh Choir of So. California (OGM)

International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)

MARK HUMPHREYS (SE) FIESTA NAVIDAD (SE) DENNIS ROGER REED (SE) Contra (OGD) Greek (OGD) Hungarian (OGD)

Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM)

FOLK HAPPENINGS AT A GLANCE

DECEMBER

2

0

0

3



						and and
SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	CRUISE AND INTERNATIONAL FOLK DANCE (SE) WILLIE NELSON (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Cettic Arts Center (OGM) Viva Fresh (OGM) Kulak's Woodshed (OGM) Songmakers (OGM)	CRUISE AND INTERNATIONAL FOLK DANCE (SE) BOB MALONE (SE) ALISON KRAUSS & UNION STATION (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM) Signal Hill House Jam (OGM)	CRUISE AND INTERNATIONAL FOLK DANCE (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	CRUISE AND INTERNATIONAL FOLK DANCE (SE) ROBIN HOLCOLM and WAYNE HORVITZ (SE) HOT CLUB OF COWTOWN (SE) WILLIE NELSON (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	CRUISE AND INTERNATIONAL FOLK DANCE (SE) MONTEREY COWBOY POETRY & MUSIC FESTIVAL (SE) DENNIS ROGER REED (SE) GUY VAN DUSER (SE) MURIEL ANDERSON (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Songmakers (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	DOS VIENTOS (SE) OLD MOTHER LOGO REUNION (SE) BRIAN JOSEPH (SE) MONTEREY COWBOY POETRY & MUSIC FESTIVAL (SE) DAN ZANES (SE) THE BLUES PIRATES (SE) KALA JOJO (SE) GUY VAN DUSER (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM) Santa Monica Folk Music Club (OGM) The Fret House (OGM)
MONTEREY COWBOY POETRY & MUSIC FESTIVAL (SE) DAN ZANES (SE) WILLIE NELSON (SE) SEPHARDIC SONGS OF THE SEA (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) Curleys Café (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	SCOTTISH CHRISTMAS (BONNIE RIDEOUT) (SE) Balkan (OGD) International (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) The Hideway (OGM) Songmakers (OGM) Highland Grounds (OGM) Cajun Way (OGM)	African (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM)	THE TOM CORBETT BAND (SE) FREEBO and friends (SE) THE COTTARS (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)	SCAMBOOTY (SE) THE COTTARS (SE) TOM SAUBER (SE) CYNTIA SMITH AND THE WATER LILIES (SE) GO TELL IT ON THE MOUNTAIN (SE) JEFF LINSKY (SE) Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
HANUKKAH FAMILY FESTIVAL with UNCLE RUTHIE (SE) CARIBBEAN CHRISTMAS (SE) PETER CASE (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)	THE CHEEZY TORTELLINIS (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)	CLAYFOOT STRUTTERS (SE) African (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Big Jim's (OGM) Viva Fresh (OGM) Songmakers (OGM)	CLAYFOOT STRUTTERS (SE) LIAN ENSEMBLE with AROHI (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	GEOFF MULDAUR (SE) CLAYFOOT STRUTTERS (SE) LIAN ENSEMBLE with AROHI (SE) TIM TEDROW and TERRI VREELAND (SE) VASHTI (SE) PENNY NICHOLS and PATRICK LANDEZA (SE) Contra (OGD) International (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
LIAN ENSEMBLE with AROHI (SE) VASHTI (SE) BALLET FOLKLORICO DE MEXICO FIESTA NAVIDAD (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)	BALLET FOLKLORICO DE MEXICO FIESTA NAVIDAD (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)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	24 L.A. COUNTY HOLIDAY CELEBRATION (SE) Christmas Eve	25 CHRISTMAS	DENNIS ROGER REED (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Vincenzo's (OGM) Lampost Pizza (OGM) Fendi's Café (OGM)	Contra (OGD) Me-N-Ed's (OGM) Songmakers (OGM) Vicenzo's (OGM)
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)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Celtic Arts Center (OGM) Kulak's Woodshed (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Hallenbecks (OGM) Finn McCools (OGM)	31 NEW YEARS EVE	Ch followin OGM: OGD:	APPENINGS AT A ceck out detail ag the page re On-going Music - On-going Dance - Special Events - p	s by ferences: - page 13 - page 16

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

\$1-2

AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

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 Wednesdays 7:30-10:30pm Sherrie Cochran Worldance1@aol.com 626-293-8523

hometown.aol.com/worldance1/CafeDanssaHomePagephoto.html

SAN PEDRO BALKAN FOLK DANCERS

Mondays 7:30-9:30pm Dalmatian American Club 17th & Palos Verdes, San Pedro Dorothy Daw (562) 924-4922

BELLYDANCE LESSONS

Call for schedule/locations

Mésmera, (323) 669-0333 • www.mesmera.com

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 • Hotline 818-951-2003

1st Fridays - Lesson 8:00 Dance 8:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Dennis 626-282-5850 • dennis@southpasadenacontra.org

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House

731 So. Bundy, Brentwood Jeff 310-396-3322 • mail@jeffandgigi.com

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 8:00-11:00pmSierra Madre Masonic Temple 33 E. Sierra Madre Blvd., Sierra Madre Frank 818-951-4482 • fhoppe@attbi.com

2nd Sundays

Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La Verne Gretchen 909-624-7511• gretchen.naticchia@att.net

3rd Fridays - Lesson 8:00 Dance 7:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Marie 626-284-2394 • marie@southpasadenacontra.org

3rd Saturdays

Throop Memorial Church 300 S. Los Robles Ave, Pasadena Barbara 310-957-8255 • stewart@baumhedlundlaw.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm

Brentwood Youth House 731 South Bundy Drive Peter 562-428-6904 • pbergonzi@rocketmail.com

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

THE LIVING TRADITION

www.thelivingtradition.org

4th Fridays - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Diane 310-322-0322 • diane_gould@yahoo.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Bea 562-861-7049 bearomano@yahoo.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 310-793-7499 • sbecd@yahoo.0.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER

Fridays 8:00-11:30pm Skandia Hall 2031 E. Villa St., Pasadena Joan Friedberg (818)795-8924

818-990-5542 • demotika@earthlink.net

HUNGARIAN DANCING HUNGARIAN CLASS (BEGINNING)

2nd & 4th Fridays 8:30-10:30pm 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 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

Mondays 9:00-11:00 pm UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com

LA CANADA FOLKDANCERS

Mondays 7:30-9:30 pm La Canada Elementary School 4540 De Nova St., La Canada Lila Moore 818-790-5893

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm

Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree 714-641-7450 dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS

Tuesdays 8:30-11:00am Saturdays 8:30-11:00am Club House 1, Leisure World, Laguna Hills Florence Kanderer 949-425-8456

MOUNTAIN DANCERS

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

NARODNI FOLKDANCERS

Thursdays 7:30-10:30pm 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 Throop Unitarian Church 300 S. Los Robles, Pasadena Marshall Cates 626-792-9118 mcates@calstatela.edu

RESEDA INT'L FOLK DANCERS

Thursdays 3:00-4:45pm Reseda Senior Center • 18255 Victory Blvd Reseda JoAnne McColloch 818-340-6432

ROBERTSON FOLK DANCE

Mondays 10:00-11:30am 1641 Preuss Rd., Los Angeles 310-278-5383

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm

Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre <u>Ann Armstrong</u> 626-358-5942

SOUTH BAY FOLK DANCERS

2nd Fridays 7:45-9:45pm Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040

TUESDAY GYPSIES Tuesdays 7:30-10:30pm

\$7.50 ity Ma 9635 Venice Blvd., Culver City Gerda Ben-Zeev: 310-474-1232 benzeev@ucla.edu Millicent Stein 310-390-1069 TROUPE MOSAIC

Tuesdays 6:30-8:30pm

Gottlieb Dance Studio • 9743 Noble Ave., North Hills Mara Johnson 818-831-1854

VESELO SELO FOLK DANCERS Thursdays, Fridays 7:30-10:30pm (intermediate class)

Saturdays 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or \$40/10-wk session Westchester United Methodist Church 8065 Emerson Ave., Los Angeles

Diane Winthrop 310-376-8756 wclariats@aol.com WEST HOLLYWOOD FOLK DANCERS Wednesday 10:15-11:45am

West Hollywood Park, San Vicente & Melrose W. Hollywood • Tikva Mason 310-652-8706

dancingbarrs@earthlink.net

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

WESTWOOD CO-OP FOLK DANCERS

Thursdays 7:30-10:45pm 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 • 818-503-457

CELTIC ARTS CENTER

Mondays 8:00-9:00pm (ex. 1st Mondays) Irish Ceili, 4843 Laurel Canyon Blvd, Valley Village

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

IsraeliDance@yahoo.com • 310-284-3636

ISRAELI DANCE WITH JAMES ZIMMER Tuesdays 8:00-11:00pm West Valley JCC, Ferne Milken Sports Center

22622 Vanowen Street, West Hills Thursdays 8:00-9:30pm Sundays 2:00-3:00pm 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 Beverly Hills

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

14252 Ventura Blvd., Sherman Oaks DovByrd@aol.com

MORRIS DANCING

PENNYROYAL MORRIS Mondays 7:00pm

Debi Shakti & Ed Vargo 818-892-4491 Sunset Morris • Santa Monica Jim Cochrane 310-533-8468 jimc3@idt.net

SUNSET MORRIS Clive Henrick 310-839-7827 CliveGH@aol.com

WILD WOOD MORRIS

6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151 wildwoodmorris@aol.com • wildwoodmorris.com

POLISH DANCING

PERSIAN 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

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

SKANDIA DANCE CLUB

Wednesdays 7:30 - 10:00pm Lindberg Park • 5401 Rhoda Way, Culver City Sparky (310) 827-3618

Ted Martin tedmart@juno.com led by Cameron Flanders & John Chittum SKANDIA SOUTH Mondays 7:30-10:30pm Downtown Community Center

Ted Martin 714-533-8667 tedmart@juno.com

SCOTTISH DANCING

250 E. Center, Anaheim

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

Renee Boblette Bob Patterson 714-731-2363 GOTTA DANCE II DANCE STUDIO Thursdays - Intermed/Advanced - 8:00-10:00pm Sonia's Dance Center

Intermediate - 7:30 - 9:30pm

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

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.

725 East Ave J Lancaster

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

Wednesdays 562-916-8470 Jack Rennie • JackRennie@aol.com SOUTH PASADENA WAR MEMORIAL

SCOTTISH COUNTRY DANCE

Sundays Beginner - 7:00 - 9:00pm 435 Fair Oaks Ave., South Pasadena Alfred McDonald 626-836-0902 dbbrand@attglobal.net ST. PAUL'S EPISCOPAL CHURCH

Thursdays Beginner - 7:30 - 9:30pm Intermediate - 7:30 - 9:30pm Don Karwelis 714-730-8124 THE DANCE ACADEMY

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

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

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

BEFORE ATTENDING ANY EVENT

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

CORRECTIONS

FolkWorks attempts to provide current and accurate information on all events but this is not always possible.

Please send corrections to: ongoing@FolkWorks.org or 818-785-3839

LIST YOUR EVENT!

To have your on-going dance event listed in FolkWorks provide the following information: · Indicate if it's an on-going or one-time event

Category/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 e-mail

ongoing@FolkWorks.org or 818-785-3839

INTERVIEW

A CONVERSATION WITH BESS LOMAX HAWES

BY ROSS ALTMAN



ess Lomax Hawes is the daughter of famed folklorist John Lomax and the sister of Alan Lomax. During her student days at Bryn Mawr College she met many of the folk musicians then living in New York and performed

with them at informal gatherings. Out of this grew The Almanac Singers that included among others, Pete Seeger, Woody Guthrie, Sis Cunningham, Bess and Butch Hawes, who she was later to marry. She co-wrote *The M.T.A. Song* which was made famous by the Kingston Trio. She later in her career joined the faculty of San Fernando Valley State College (later California State University Northridge) where she was an instructor of anthropology. In 1975 Hawes started and helped produce the Smithsonian's Bicentennial Folklife Festival and then joined the NEA in 1977 as an administrator. She created the Heritage Fellowships Program during her 16-years as director of the NEA's folk arts division and President Clinton honored her with a National Medal of Arts in 1993. The Bess Lomax Hawes National Heritage Fellowship recognizes extraordinary 'keepers of tradition' who teach, collect, preserve and advocate folk and traditional arts.

FolkWorks: This is Ross Altman and I'm sitting here with Bess Lomax Hawes in her home in West Hills, CA on July 10, 2003. At the moment we are looking at a book called *Songs for Political Action*, 1926-1953: Folk Music, Topical Songs and The American Left, put out by Bear Family Records. I am showing Bess some pictures of the Almanac singers in Detroit in 1942.

FW: I heard that the Almanac Singers were called "the only group that rehearsed on stage."

BLH: Mmm-hmmm. Probably. It's true. We were very casual. The idea was to get other people to sing too. It was kind of informal. I think too informal—it didn't compete well with other things that were going on at the same time. When the war came, World War II, the Singers essentially broke up. Pete went into the Army, also my brother, who came around occasionally. Woody joined the Merchant Marines. My brother joined the Merchant Marines. My husband was 4-F and couldn't do anything.

FW: How did you meet Butch?

BLH: He was a brother of John Peter Hawes, who was one of the first of the four Almanacs. He was a Boston boy and I don't know how he met Pete—he got around a lot. It was all very casual and kind of friendly. People getting together to do something and we thought we were doing something very important, that was to remind people that they came from a very complicated culture that was interesting and that had songs in it and had a lot of things to say for itself. And always had. We did consider ourselves basically speaking left wing, but as I said before everybody of that period did. You were one kind of a left winger or another or else you were a fascist. Of that era, that was about it. The middle range took a very long time to get any kind of motion going, but this came out of a period when the American student had been very largely politicized by a number of factors, one of which was the peace movement. There was a huge peace movement that I joined way before I ever got involved with the Almanac Singers or anything like that.

FW: So this was a peace movement to keep



The Almanac Singers in Detroit c. 1942. From left: Charles Polacheck, Bess Lomax, Butch Hawes, Arthur Stern

America out of World War II basically.

BLH: Mm-hm. I'm just kind of giving a rough idea of the politics of that era. I don't want to spend too much time on that because it really has been written about a lot and it's mostly been written about very badly, by people with particular...

FW: ...axes to grind?

BLH: Yeah, yeah.

FW: In what respect?

BLH: Well, they either were very left or they were very right and they wanted to prove their point or the other point...but kind of a sober history has not been done... I don't think.

FW: When did you join the Almanac Singers?

BLH: In 1941. When I got out of college.

FW: And this was before Pearl Harbor?

BLH: Mm-hm.

FW: And this was in New York City?

BLH: That's right. I'd been going to school in Pennsylvania and when I graduated it was from Bryn Mawr College. I had been singing with them occasionally on weekends when I could get down to New York.

FW: What was your first contact that got you into that...?

BLH: My father and Charles Seeger both worked for the WPA and were involved in the music department there. Now Charles was married to Ruth Crawford Seeger. She was a very well known feminist composer of the period. She was doing the music for a book that father was doing. Both families were starting to work together as well as know each other socially. I met Pete when he came down from Harvard for Christmas vacation visiting his folks.

FW: This was before he went into the Army?

BLH: Yes. Nobody went into the army until they had to. There was a draft on if you recall. It effectively blew up the Almanacs. All of the strongest people were gone.

FW: Well, you went from doing the album of peace songs—was it *Songs for John Doe?*

BLH: Mm-hm.

FW: Then Pearl Harbor and then Woody Guthrie was quoted as saying "I guess we're not going to be singing those peace songs anymore." And very quickly the Almanac Singers started to do—there's no way else to describe them—pro-war songs like *The Reuben James*. You were saying that Woody's song about the Reuben James went on for 40 pages.

BLH: I don't remember how long it was, but it included the name of every sailor who was

drowned, and there were 900 of them. If you sing everybody's name in a ballad verse, you've got pages and pages and pages of nothing but names...finally, we all kind of liked it, but we didn't think it would go...we couldn't sing it ourselves...it was too much to remember...so then Pete came up with the idea of 'what were their names,' "Why don't you turn it around that way, Woody, then you can put in some names if you want to but you don't have to put all of them."

FW: Brilliant solution.

BLH: The trick of song editing is very special.

FW: Comment, if you would, about your feelings as you moved from a peacetime repertoire practically overnight to war songs.

BLH: We were children of the period. Nobody was over about 20 years old—we were kids. And we did what was the big thing, what was going on. We talked about it a lot, we worried about it a lot; we took it very seriously. I can't say that we were models of any kind of consistency. I don't think anybody was at that period. Any 19 year old that tells you they never changed their mind about anything or never stopped and did something else...I think is foolish, or lying or something.

FW: That's a beautiful picture of you, isn't it?

BLH: It's a nice picture.

FW: You're drop dead gorgeous, if I may say.

BLH: Well, thank you. This was done in Detroit. What happened was that after everybody went off to war, the people who were left and were active were Sis Cunningham and me.

FW: And Sis went on to found Broadside?

BLH: Well, she wasn't thinking about it then. She was just being an Almanac Singer. Arthur Stern was a good bass and he bassed for Lee (Hayes) whenever we needed a bass. Charles Polachek came in at that stage. Anyway, the auto workers' union called up Pete and said they wanted to hire the Almanac Singers to come out and sing at all of their local unions in Detroit. It was a two-month job, so we took off—all that could travel. And that was these four

FW: You've got a mandolin in your hand (referring to picture).

BLH: It was Woody's old mandolin.

FW: How did you get Woody's old mandolin?

BLH: He put his foot through it.

FW: Didn't play well enough for him any more?

BLH: Well, I fixed it over with Scotch Tape—he had smashed the whole front of it.

FW: How did he happen to put his foot through it? Was it an accident?

BLH: He was mad...

FW: He was mad...

BLH: He was arguing with Pete. It was in the front seat of the car.

FW: You remember what they might have been arguing about?

BLH: No...whatever.

FW: Well, Woody's already got the sign that says, "This machine kills fascists" on his guitar...and this is 1942...so you had Woody's mandolin...

MY FATHER & THE RATTLESNAKES

he island was just this great big rock with steep sides and the landing strip led straight up and over the edge. . ."

My father's hand inclined dramatically at eighty degrees, then fluttered towards a more plausible thirty. He was telling me about his latest flight to Baja California with a DC-3 full of natural scientists and their equipment.

"The plane was stuffed to the gills and struggling up this damned hill on the shortest runway I've ever seen and, before I got her up to speed, we were over the edge!" He paused for effect.

"BOOM! She dropped like an elevator. I yelled at her 'get your #!\$*%\$@ ass in the air!" "What happened?" I asked, on cue, as I'd been doing since childhood.

"That little baby dug in like an eagle trying to catch a thermal. I could practically see her wings wrap around the air. We got our tires wet, that's all."

My father had been telling me stories all my life. They were always exciting, interesting, and beyond verification, which had never much bothered me. He'd flown every kind of plane everywhere and had brought back hundreds of movies and still photos, lending authenticity to everything he said.

This new story was up there with the best and I was smiling with unquestioning pleasure when he added "Funny thing about that trip, one island had rattlesnakes without any rattles."

It all snapped back into place: my mother's description of him as a pathological liar, the intellectual superiority I'd adopted in college, my zoology classes, and my snake books.

"Sure, Dad, sure," I said, "but rattles define the rattlesnake; how can you have a rattlesnake without them?"

You could never shake him from a position, not with sarcasm, not with anger, not with refer-



ence books. He just said, "They do. Just that one island. They climb trees. Real rattlesnakes. No rattles."

"But, Dad," I explained, "there are other pit vipers without rattles, like copperheads and moccasins. You don't <u>need</u> something called a rattlesnake without rattles."

My father had the most pleasant of faces, eyes that met yours directly and an agreeable smile no matter what your objection or demand, no matter how angry, hysterical, or confused you were. In truth, he never said much, just conveyed the sense that he loved you and was on your side, and let you draw your own conclusions.

It wasn't just his kids who left encounters thinking they'd won concessions. Landlords, businessmen, solicitors, too, departed feeling satisfied until they realized they'd gotten out the door without the rent, the signature, or the donation

Like many magicians, he simply let his audience see what it wanted to see, so I saw that he accepted my logic, that all those snakes were, if not gopher snakes, some kind of imported copperhead.

Ten years later, when I'd been camping in Baja California, he asked if I'd gone to the island and seen the rattleless rattlesnakes. Once again I argued with him. Laughing pleasantly, not patronizingly, he agreed that it was hard to believe because they were very rare.

The years went by, filled with tales of storms, crippled planes, airports without landing lights, fanatical and menacing FAA inspectors, movie stars on hunting trips to

Mexico and Montana, forest fires from Mexico to Alaska.

They were always good, always thrilling, often funny.

Then one day while re-wiring his DC-7, my father had a heart attack, then a stroke, then weeks of intensive care. "He's had a lot of brain damage," warned the doctor. "He'll probably be a vegetable."

I took an Atlas to the hospital. He looked up pleasantly, not at all like a turnip or a carrot. His speech was unintelligible but had a familiar conversational ring to it. I opened the Atlas.

"I can't find Christmas Island," I said. He leafed clumsily through the pages till he came to the South Pacific and pointed out the tiny island.

"Where's Trinidad? You used to fly there but I never knew where it was."

He showed me Trinidad.

"And where are the rattleless rattlesnakes?" I asked, grinning.

With great delight he found the Sea of Cortez and the tiny island of Santa Catalina. I knew then he'd be all right.

He lived another fifteen years and I never challenged him again about the snakes. Yesterday, when I started this story, I searched the Internet for "rattleless rattlesnakes" and learned immediately what I should have known all along: that Santa Catalina Island was the only home of the rattleless rattlesnake, *Crotalus catalinensis*. The San Diego Natural History Museum had pictures and descriptions of these slender snakes that climb through bushes to hunt birds. The herpetologists surmise that ancestral snakes whose rattles didn't develop had an evolutionary advantage over their noisy cousins when it came to sneaking up on birds.

So my father was right. I'd apologize, if I could, for doubting him, but I don't imagine he ever really believed that I did.

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



DEAR ALICE

Dear Alice,

How do I start a band?

- Closet Picker

Dear Closet Picker,

Pick that closet lock (or did you have trouble finding the key in the first place?), get out there and jam with folks. You've got Folkworks in your hands, now use it! I suggest that you go to a few different jams and find out who you're comfortable with. After some time, you'll find that you gravitate to a couple of players who mesh with you, whether in ability, taste, or personal chemistry. At that point, it's all a matter of asking, "Will you play with me?"

Alternatively, once you've gotten to that point, you could line up a gig beforehand and see who wants to join you for that adventure, and who knows? Maybe you'll get along well together and do some more.

- Alice

Dear Alice,

I am hopeless when it comes to fashion. I never know what to wear to anything and frequently make bad choices, so I am asking your advice. I have become interested in contradancing, but cannot figure out what to wear to my first dance. Please help.

- First-timer

Dear First-timer,

The key to your happiness is going to be comfort. You don't want to be distracted by an itchy collar or wondering whether or not your skirt is too short while you're trying to follow the caller. Also bear in mind that after a couple of dances (depending on your conditioning) you're going to be sweating like crazy - some folks even bring a change of shirt and deodorant to the dances. So - leave the fairy wings at home, gauge your perspiration factor, and bring along appropriate dancing shoes.

- Alice

CD REVIEW

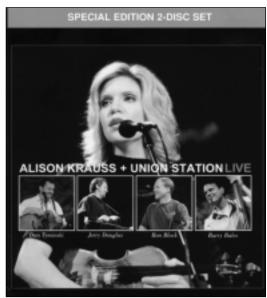
Artist: ALISON KRAUSS + UNION STATION

Title: ALISON KRAUSS + UNION STATION LIVE DVD Label: ROUNDER DVD VIDEO

Label: ROUNDER DV. Release Date: JULY 15, 2003

BY DENNIS ROGER REED

ill Monroe is hailed as the father of bluegrass music, but to a new generation of bluegrass fans, there is another name that in time may supplant come to Monroe's... Alison Krauss. Krauss would be the first to scoff at this concept, but arguably her name and her style of music, which incorporates bluegrass but is not bound by it, has now reached an audience far wider than Monroe's. Calling Krauss's style bluegrass is a disservice to both the genre and Krauss. She takes the instrumentation



of bluegrass and adds elements of sophisticated pop, gospel, rock, swing and even some jazz. As such, the stalwarts of bluegrass often have issue with Krauss and Union Station, but to the general music buying audience, her music is best labeled as "appealing."

So the release of "Alison Krauss + Union Station Live" on DVD is a heralded event. The two disc set consists of a full concert performance, interviews with each band member, and the usual "behind the music" features. Krauss is always generous in spotlighting band members, and the concert DVD is no exception, highlighting Dan Tyminski on O Brother Where Art Thou's hit I Am a Man of Constant Sorrow, and providing showcases for banjo/guitar player Ron Block and DobroTM king Jerry Douglas. The concert, filmed in Louisville, KY, is a multi-camera, professional production with excellent sound and film quality. Krauss and Union Station trot out all their hits, a few surprises and take no prisoners. Alison and Union Station are a totally adept unit, professional without being too slick. Krauss is surprisingly funny in her between song patter. Gone are the awkward pauses and somewhat too "aw shucks" gushing of her early career. Her road and bus stories have an off the cuff, spontaneous quality that make them that much more humorous. Primarily she spoofs her band members, but takes a few shots at herself as well. Union Station are a dream band, with pure hairraising vocal harmonies, and instrumental chops that are often jazz-like in their improvisation, but still retaining the clear sound of bluegrass. Krauss's more pop excursions, featuring the drumming of Larry Atamanuik, stray miles from bluegrass, but the obviously appreciative audience doesn't mind. The performance is expert and entertaining.

Besides the full concert video, a second DVD has almost an hour of interviews with all band members, discussing their backgrounds, influences, etc. For some reason, only Krauss, Douglas and Tyminski are asked about their instruments, so we'll have to forego finding out what kind of bass Barry Bales plays, or what brand of drums Atamanuik pounds. Block isn't asked about his banjo, but it looks like the two marvelous sounding guitars he plays during the concert are recent Bourgeois models. Still, there's a sense of fun in the interview segments. Krauss occasionally lapses into goofy voices, and Tyminski is obviously a bit ill at ease, with a short segment of his sweaty brow being toweled off. Krauss and Union Station come off as a likeable group of folks.

Overall, this is a good investment for fans, and a good introduction for those interested in learning and hearing more.



PASSINGS

DESMOND STROBEL

Dance Master Extrodinaire, passed away on Monday, September 29th, 2003, in his farmhouse in Galena, Illinois. He was an incredible force, almost single-handledly creating the contradance community in Los Angeles (Who can forget the Bi-Monthly Balls?). He was teaching and inspiring dancers to the very day he died. He is survived by a son, Autie, and a heck of a lot of contradancers.



Côr Cymraeg De Califfornia

Welsh Choir of Southern California Michael J. Lewis, director

All Saints' Day 2003

Festival of Welsh Music

A concert of original and traditional Welsh choral and harp music

Saturday, November 1, 7:30 p.m.

Church of Our Saviour 535 West Roses Road, San Gabriel

Donation in advance: \$15: \$12 senior/child: \$12 group (10 or more) Donation at the door: \$17: \$15 senior/child: \$12 group (10 or more)

> For information, call Tom at 310.338.9588 Visit our website at www.welshchoir.com

The Welsh Choir of Southern California is a multi-ethnic choir dedicated to sharing the glories of Welsh Music. The All Saints' Day concert is presented with the generous support of the Los Angeles Arts Commission



IF YOU LOVE ME

y friend Rachael — like me, a music teacher — is on the phone, almost in tears, "So Marcy, a really good teacher, says 'I'm not sending Lilly to music today — she misbehaved in P.E. so I'm taking music away from her because she loves it."

"You can't do that!" Rachael tells her, "I am a credentialed teacher just like you and this is my music class and Lilly is one of my students this period and your P.E. teacher needs to deal with

misbehavior in the P.E. class. I will deal with Lilly in my class and perhaps I can give her a really positive experience and be able to praise her for her good behavior."

The teachers retort was that P.E. was mandated by Lilly's IEP (Individual Education Plan) and music was not. And that Lilly would not be in music class that day and that was that!

Rachael's day was ruined by this encounter, so she called me and almost succeeded in ruining mine. "I'm not the sort of teacher who goes running to her principal for every problem" she assured me, "but this is so wrong! What can I do?"

Well, I am also not that sort

of teacher, but I can talk about this problem here, in my column. Because I know that many of FolkWorks readers are music teachers as well as musicians, and we have all had this problem — the devaluation of music class in the public schools.

Two years ago a teacher in my school began sending just three or four kids to music class, citing bad behavior as the reason. I objected, I told her why I thought it was not an effective punishment, I suggested alternative strategies, and on the day that only two children appeared, I scheduled a meeting with my principal, who explained that in her school, music was a subject, a class; not a reward or a punishment! Sometimes you really have to go to the principal; don't forget — the official title is not just "Principal" but "Principal Teacher."

Why does this problem occur? I think there

are two reasons. Let me state them through anecdotal stories.

Some years ago I walked into a classroom and saw the words "NO JUICE" on the blackboard, and under it, six names. Never mind that this is actually against the law — here's the real problem. It was nine fifteen in the morning. Juice time was at ten-thirty. A child who misbehaves at nine, may have three or four educational successes before juice time. This child will be totally

confused. She has just spelled five words correctly—he has aced his math quiz. WHY ARE THESE KIDS BEING PUNISHED? Because their teacher does not understand behavior management. Praise is always more effective than punishment. And if punishment is needed, (and sometimes it is) it should be immediate.

The second reason is that most teachers do not understand what good music teachers do. As a music teacher I have traveled to many schools doing concerts for the kids and workshops for the teachers in which I show them that

music is not just something that occurs in a half hour music period, but should occur all day long in the classroom. Music is a necessary form of educational enrichment. It enriches language, math, history, geography, science, nutrition, and emotional development. Music enriches our lives. We all know that.

But did you know that music happens not only in the cerebrum, but also in the "old brain," the cerebellum, where emotional experiences are stored. Music is the permanent glue of learning.

Music can change (improve) behavior (it can also bring on negative behavior, but I don't work in the mainstream music field!). We had a great big strong girl three years ago who would not let go of any object. Her teacher asked me for a song.

I came up with a paraphrase of and old pop song (Derivative is my middle name):

Let it go, Sally, Let it go and give it to me, Let it go, Sally! Sally let it go with a One, Two, Three.

I know that I'm your teacher—I know I'm bigger than you,

I don't wanna take it from you—here's what I want you to do...

Let it Go, Sally.....etc.

I find songs for teachers about anything...I find out what the classes are working on and I find or write a song. I call the latter "prescriptive" songs. I have songs about opposites, the long "I," pooping in the toilet, children's rights, you name it. If any of you teachers out there would like to have a copy of any of my prescriptive songs, just let me know.

We have this wonderful organization called Nutrition Network in our schools. This week every classroom received a big bag of different kinds of apples, and a fact sheet on apples that taught me a lot I didn't know about apples, (and I am a farm girl!) And I wrote a new Johnny Appleseed song:

Swinging in his little cradle, in the apple tree
Was a special baby boy, well known to you and me,
He loved the sweet red apples and he grew up like a weed,
Never dreaming that someday we'd call him, JOHNNY APPLESEED!
(CHORUS)
So, thank you Johnny Appleseed; you gave us what we really need
Because you walked across our land,

I also taught my older classes Malvina Reynold's lovely song, *If You Love Me* which is about love, roses, and apple trees. Copies available.

you left this apple in my hand!

So, music teachers, tell your principals and teachers what it is we music teachers really do, and tell them, "'If you love me', let me do my work!"

My radio show is on KPFK 90.7 FM every Saturday morning at 10am... coming up, what else — an Apple Show. Tape it for your listening centers. And my e-mail is UNCLERUTHIE@AOL.COM.



SATURDAY, DECEMBER 6, 2003 8:00 PM

2160 18th Street (18th & Arizona) • Santa Monica

TICKETS: \$17/\$15 FOLKWORKS MEMBERS ADVANCE PURCHASE RECOMMENDED

SEND SASE TO: FOLKWORKS - P.O. BOX 55051, SHERMAN OAKS, CA 91413

SPONSORED BY





💈 Old Topanga Music 🥺





OSTROM, FERRON, BELAFLECK, FLOOK, FOR OLD TIMES SAKE, FOUR MEN, AND A DOG, XAY & CILIF GILPATRIC, BOB FRANKE, FUGS, BEPTE GAMBETTA, DICK GAUGHAN MOY MANDSEN, JIMMIE DALE GILMORE, CHRIS HEADERS HOT, JOHN GORKA, GREEN MAN, GREAT BIG GILVARY, JOHN DEWEY, AND CONTROL OF THE MAND CONTROL OF E, LIWI HARDIN, RICHIE H DUSE BAND, MICHAEL H LEN, SCOT HICKEY, THEO I I, MARY MCCASLIN, JOH CE MOLSKY, VALERIE CO , ODETTA, OLD BLIND DO (GON, HARVEY REID, JOH BAND, MICHAEL HU S, STAN ROGERS, ROU DOLINSKIS, PETE SEE VES, MIRIAM & JIM SII SON THE TIME THE TINKER'S O' OPA FOLKLORIS WATSON, BOB \ KATE WOLF, N THE MORNIN S, RYAN GUIT B BROWN, BLU FOLK MUSIC IUAN CAPISTRA YLUM, BARCLAY'S C HOWARD, HIGHLAND OURMET COFFEE, SA N FRONTERAS, CANTO TE ROCK, BRITT NICOLE-PE URLEYS CAFE, CTMS CEI USIC CLUB, ENRICO DEL I STORYTELLERS, NANCY N RYTELLING, YORUBA HOUS ING TRADITION, KYPSELI (THY, DUNAJ INT'L DANCE EI

THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CDs FOR YOU TO HAVE AS PREMIUMS WHEN YOU BECOME A MEMBER. PLEASE JOIN THEM WITH YOUR SUPPORT.

Caroline Aiken, Unshaken
Ara G, Let's Party
Asha's Baba, Jaliyaa Storytelling
Liz Carroll, Lake Effect
Rodney Crowell, The Huston Kid
Various, FolkScene V3
For Old Times Sake,
For Old Times Sake
Green Linnet,

Green Linnet,
25 Years of Celtic Music
Green Man, Green Man
Round the House, Round the House
Jim Lauderdale & Ralph Stanley,
I Feel Like Singing Today

Alan Lomax Collection,
Southern Journey
John McCutcheon, Springsong

odney Crowell, The Huston Kid
arious, FolkScene V3

Bruce Molsky, Lost Boy
Bruce Molsky, Poor Man's Tr

Bruce Molsky, Poor Man's Trouble Kristina Olsen, The Truth of a Woman

A Fiddler's Notebook

Greatest Show on Earth

The Privy Tippers,

Michael Mendelson,

Katy Moffatt,

Under the Crescent Moon
Dennis Roger Reed,

Little King of Dreams Sol Y Canto, En Todo Momento Stinkeye, Drink & Agriculture Stinkeye, Off the Street FolkWorks is a non profit 501(c)(3) organization. dedicated to promoting Folk and Traditional arts (music, dance, storytelling and folk art) throughout the greater Los Angeles area. This is accomplished in a variety of ways, but foremost through the publication of this newspaper. FolkWorks also presents concerts and produces an annual weekend dance festival and has formed partnerships with many like-minded organizations in support of the entire community.

We encourage you to become a FolkWorks member today and help us continue to publish and to grow. To this end, we have changed the membership levels making it easier than ever to participate. Please join at the highest level that you can. Your contribution is totally tax-deductible. You can choose to have the paper mailed to you or not.

Do it now. We need you to support the Folk/Traditional communities in our city. We hear every day how important a niche we fill. Please make sure we will be able to be here for you!

THERE IS STILL TIME!! COME TO THE FOLKWORKS PARTY

Become a Member at the Friend level or above before November 5th and you will be invited to the FolkWorks annual PARTY! It is on November 8th. FRIENDS, FOOD & MUSIC. 818-785-3839 Mail@FolkWorks.org for details.

\$25 - Basic Subscription to Newspaper \$65 - Friend Benefits above PLUS Discounts at FolkWorks Concerts Recognition in Newspaper Premium CD Gift Annual Recognition Event \$125 - Patron Benefits above PLUS Reserved Seating at FolkWorks concerts	**R today - It's tax-deductible* \$200 - Benfactor Benefits above PLUS 2 tickets to one concert annually \(^{\text{lof}}\) page business or tribute ad \((\text{birthdays, anniversaries, special occasion})\) \$500 - Sponsor Benefits above PLUS 2 tickets to all concerts annually \(^{\text{st}}\) page business or tribute ad \((\text{birthdays, anniversaries, special occasion})\) \$1,000 - Angel Benefits above PLUS Gift Certificate for Basic Membership	Name (please print) Street Address City State ZIP email
	1/4 th page business or tribute ad (birthdays, anniversaries, special occasion)	I pick it up locally - don't mail the paper.
SELECT YOU.	R PREMIUM CD GIFT 2nd Choice:	Thank you for making it possible! Please make check payable to: FolkWorks • P.O. Box 55051 • Sherman Oaks, CA 91413
7	Your contributions are tax-deductible. FolkWor	ks is a non-profit 501(c)(3) organization!

THE WICKED TINKERS Artist: BANGER FOR BREAKFAST Title:

Label: **THISTLE PRICK PRODUCTIONS, 2003**

BY PAT MACSWYNEY

It was while playing together in the Irish string band Buzzworld during the mid-1990's that Warren Casey first mentioned The Wicked Tinkers and that I first heard what was to become their debut recording Brutal; the day-glow yellow cassette featuring a British Colonial clad in kilt and safari helmet about to disembowel some poor unfortunate subject of the realm. Well, by track 2, Pumpkin's Fancy, I was hooked but cautioned Warren that the Enya & Riverdance loving public at large would likely never be



ready for the Tinker's brand of take-no-hostages Gaelic roots music centered around the Highland Bagpipe, Snare Drum and a large bass drum from Macedonia called a Tapan. Needless to say that nearly a decade later, the boys are still at it, with a tour schedule that keeps them on the road much of the year, a line of proprietary clothing and merchandise that puts Martha Stewart to shame, and a half dozen recordings to their credit including their newest release; Banger for Breakfast.

Distilled from over 60 hours of high quality live recordings, Banger for Breakfast captures the Tinkers live and in their element at numerous Highland Games and Scottish Festivals throughout North America. The recording features Aaron Shaw's impeccable Highland piping along with the steadfast Snare of relative newcomer Keith Jones, the gut-wrenching growl of Wayne Belger's Australian Aboriginal Didjeridoo and the really big (even by Macedonian standards!) Tapan of Warren Casey. Thrown in for good measure is plenty of hollering, Bronze Age Celtic Horn, Trump (jaw harp), Irish Bodhran, West African Djembe, a propane tank struck precariously with a bal peen hammer, and a guest appearance by Scottish folk duo The Men of Worth. Peppered between the usual onslaught of jigs, reels, marches and the like is the Tinkers' witty onstage banter: "Speaking of pain and destruction," "There's nothing like playing bagpipes after a big hotdog with onions" and "Good morning, it's O.K. to get beer." My favorite selections include the ambient soundscape of Aaron's original composition The Seal Set and the traditional Those Marching O'Neills complete with some of the most entrancing didgeridoo this side of the Dreamtime and a Snare and Tapan solo that leaves you screaming for more. In addition to 10 previously unreleased sets, you'll also hear plenty of classic Tinker repertoire including perennial favorites, The Pumpkin's Fancy and Wallop the Cat.

Banger for Breakfast is both a great introduction to the Wicked Tinkers for folks who haven't heard them before as well as a long awaited treat for hardcore fans eager to relive the exuberance and energy of their live performances. All in all, the recording quality is superb, the performances phenomenal and the entire recording is so live you can practically taste the Haggis and Single Malt - Highly recommend!

Available at www.wickedtinkers.com

Artist: JUNE CARTER CASH Title: WILDWOOD FLOWER **DUALTONE**

BY BROOKE ALBERTS

Label:

The posthumous release of June Carter Cash's Wildwood Flower is made even more poignant by the passing on September 12th of her husband, Johnny Cash, who also features prominently on this CD. The album resembles a scrapbook, complete with "home movies" of the recording sessions in their living room and June giving a memory walk around her property included as video enhancement on the disc. Some of the tracks include aural snapshots of her past, including one of my favorite songs On The Trail of the Lonesome Pine, and a story of Lee Marvin's antics which inspired her to write Big Yellow Peaches. One of the best tracks is Temptation - a duet with Johnny Cash sung with infectious deadpan humor and affection, with such lyrics as, "As a mud hole tempts a mosquito, baby/That's how you tempted me."

Other than Temptation, she drew from the well of Carter Family songs, including her own compositions. Some of them, like Keep On the Sunny Side and Wildwood Flower, are so much a part of the American folk legacy that one tends to forget that someone actually had to write them. Driving down the freeway with my mother listening to Wildwood Flower, we heard Church in the Wildwood which reminded her of when she was a little girl in Texas. Their relations would all get together for Decoration Day Graveyard Workings, where everyone would try and out-do each other in the potluckofferings department, spread out quilts (that they called "pallets"), weed and tend the graves, and it was one of the songs that the old people would

She has chosen a pleasant mixture of styles, including blues, ballads, and gospel, and all feature lovely clean playing throughout. The arrangements are appropriate and don't overpower her cozy, expressive voice, although I would like to have heard more autoharp, which she plays only on the final track, Wildwood Flower, which ends by not ending - her music goes on.

Brooke Alberts is a member of the Irish band, The Praties and has her Masters degree in Medieval Studies

Artist: VARIOUS ARTISTS

Title: J'AI ÉTÉ AU BAL (I WENT TO THE DANCE)

Label: **BRAZOS FILMS** BY TOM "TEARAWAY" SCHULTE

This is a film legendary filmmaker Les Blank (Werner Herzog Eats His Shoe, Burden of Dreams). It is a shining example of how any celebration of a roots genre should be. Les Blank takes us from the earliest roots of Cajun music springing from traditional French music of displaced Acadians mixing with Creoles to how the music continues to live and thrive in zydeco. Along the way there are numerous interviews and lots of great, live music. Clifton Chenier, Queen Ida, Michael Doucet, Wayne Toups and more are highlighted in this lively, entertaining and informative feature. It exists as not only a celebration and exploration of the Cajun-zydeco spectrum through first-person accounts and testimonials but a video encyclopedia of the history and variety of Louisiana's aural exports. (4)

Artist: **CLIFTON CHENIER**

THE BEST OF CLIFTON CHENIER- THE KING OF Title:

> ZYDECO & LOUISIANA BLUES ARHOOLIE • www.Arhoolie.com

BY TOM "TEARAWAY" SCHULTE

Label:

Clifton Chenier is singularly responsible for blending the swamp sounds of French Creole music with the popular R&B sound to conjure up the still popular zydeco. This music is wild and exuberant (Je me Reveiller le Matin (I Woke up this Morning)) or sincere and soulful (I'm Coming Home) on this bilingual disc. Long-time Chenier producer Chris Strachwitz selected the tracks of this excellent, bluesy compendium from Arhoolie releases and included a previous unreleased alternate take of Chenier's signature zydeco anthem Zydeco Sont pas Sale (Snap Beans Without Salt). Chenier left this world in 1987 and the final track here is a 15:30 minute1978 radio interview with Chenier that allows us to here Strachwitz gently pull from Chenier the story of fusing the traditional Louisiana accordion music with some fiery R&B. (4)

Artist: MICHELLE MALONE STOMPIN' GROUND Title:

DAEMON RECORDS • www.MichelleMalone.com Label:

BY TOM "TEARAWAY" SCHULTE

Michelle Malone is a powerfully voiced folk-rock singer in the style of Sheryl Crow and Lucinda Williams. In her rockin' blues songs she channels the early days of 1960's electric rock when the muses of folk, blues and electric rock mixed freely. The fast-tempo shuffle of 2 Horns and 2 Wings could easily be an early electric Dylan nugget. The whole album exudes both this energy and those roots on this historically aware album of roots rock showcasing rock songs and compelling ballads (Moanin' Coat). The recurring blues theme here causes this album to recall Bonnie Raitt as times. (4)

Artist: VARIOUS Title: AMERICAN LULLABY Label: **ELLIPSIS ARTS** BY TOM "TEARAWAY" SCHULTE

In this compilation, Ellipsis Arts gathers together America's finest voices to sings its lullabies. Everything fits with sleepy-time, even when it is unexpected, such as Resophonic Lullaby by The Moonlights on Hawaiian steel guitar and Home on the Range with extra verses by folk figure and champion vodeler Bill Staines. Meanwhile, Maria Muldaur is on hand for Prairie Lullaby and bluegrass belle Kathy Kallick delivers Woody Guthrie's Hobo's Lullaby. (4.5)



YUVAL RON continued from page 3

That's, by the way, that's how all my learning about Sufism and Sufi music was all these five years since 1998, working with Faruk, and all these projects and spending time with him...It's all coming into my work with my Ensemble...I started feeling that I miss the playing of the music...I realize I'm just envisioning the music and then other people are playing it. I thought if I could just play...it's going to add a lot of happiness to my life. It would just add something that I don't, that I can't get in any other way. The first thought was maybe I'll form like a amateur blues band.

FF: Blues? I wasn't expecting that one!

YR: It was like the first thought. Maybe we will have like a garage band...just play blues and rock and roll for one afternoon on the weekend, and that would be the release and the fun and the pleasure of playing I'm looking for.

FF: I know the manager of a great blues bar, maybe I can get you in!

YR Yeah. See, if I met you back then, maybe that's what I would end up doing.

FF: No one would ever forgive me! But I can see what you mean, composing is more of an abstraction, something you can't quite experience in your body the same way as playing.

YR Right, right. Playing is really sensual. It's really in your fingers. It's more expressive. It's immediate expression. Composing is expression, too, but it's a strange expression. It's an idea. It takes a long time until you hear it.

FF: Did you have any notion that the oud would later become your primary performance instrument?

YR: It was not really to perform. I thought it

was just for me to have this half an hour a day where I make music. It was about music making, you know, for myself. I'm really grateful to Ruth Goodman, and I'll never forget about it, because she heard me play in a couple of private parties.... It was just informal, where we just sit and have fun, not a professional situation. Ruth was really insistent. She said to me, "You have to do something with this." I thought in the beginning that it seemed to be really crazy and really risky, because I had my name established in film and TV business....I felt that it didn't make sense to launch another career in another arena. Once you start performing professionally, you have to live it professionally. You have to prepare. You really have to be committed to that. I was not, I didn't feel that that's what I wanted to do.

FF: Are you committed now?

YR: Yeah. Definitely.

FF: Ruth was also instrumental in catalyzing the Mystical Music of the Middle East concert, asking you to organize a concert as a public prayer in response to the second Intifada that began on the West Bank in May of 2001. It seems like a lot of research had to be done because the concert is more than musical, it also identifies cultural and spiritual intersections. Had you already been involved in that research before Ruth approached you?

YR: Yeah, it's a good question, because, you know, people are not aware of what you're pointing out. I couldn't have done it just suddenly in three months. I actually did it for 20 years just for myself and for my compositional work....In almost every dance piece I did research about ancient forms of music. I studied the music that they wrote for dance a hundred years ago and in the 19th century. I was

interested in that. Then I went further back and I researched music of the middle ages, church music from Europe and from central Asia. Then I researched very early Jewish prayers and Arabic prayers. All this research was part of my compositional work.

FF: Dance is also an integral part of the program. What inspired that decision?

YR: I have a connection to dance from the days that I started working as a composer for choreographers...but like a lot of people, I didn't know that belly dancing is an art. What I knew about belly dancing, like what people usually know, is that they dance in restaurants...and men put dollars in the bra. Suddenly, in concerts of middle eastern musicians, I see they didn't have money pushed into their clothing. They didn't go down to sit on somebody's lap. It was a whole different way of looking at it. It was more like a folkloric dance, part of the culture....I wanted to include that in our presentation. The goal here really is to make people understand and feel the beauty in the culture of the middle east.

FF: Do you have a different experience when you play sacred versus secular music.

YR: I think that every music making is sacred....When I play sacred music...like the things that are traditionally considered sacred, meaning prayers of a specific religion, I observe that that we really have to tune ourselves to a voice that is greater than us....We don't just take the instrument and we start playing the song and do it technically, meaning the fingers just go to the places, but rather, you take a breath...it's like a meditation. You clear your mind from all what happened to you before, all the interruptions and all the sound and voices; try to go into a blank space like a vacant place in your mind and your heart. Then you try to feel something inside of you that is going to express itself, and then you start playing that prayer. You connect to something greater than yourself. And then, if you're a great musician, you do the same thing when you play anything.

FF: Is there a personal value or a particular motivation that underlies all the work that you do, a thread that connects its diversity?

YR: I think that what I try to do is to have intensity, to have drama. I'm not attracted to things that are not captivating, that are just sitting there and they don't call you, they don't engage you. Whatever the style that I do, I try to make it engaging. My way of creating is not by making it necessarily light and funny and easy, but the other way. Engaging us in a way that it's intense and dramatic and deep. I think that you can hear this thread in any of my music that you may listen to, that there's that element.

The Yuval Ron Ensemble will be performing their Mystical Music of the Middle East program at the Folk Music Center in Claremont on November 16th, 7:30pm. This is a very intimate setting, and the last opportunity to experience this amazing concert before it goes to Europe. Tickets go on sale October 26th. For more information and reservations, please call the Folk Music center at 909-624-2928. On Wednesday, November 12, 8:00pm (doors at 7:30pm). Yuval Ron will present a free lecture on Understanding the Mystical Music of the Middle East. Reservations are required. Call 909-624-2928. To listen to Yuval Ron's music and learn more about his work, please visit www.yuvalronmusic.com.

Faun Finley creates cultural, spiritual, physical and social programming for residents of a local retirement community. She also teaches and performs ethnic-folkloric dance traditions, including belly dance and English Country dance. She has a B.A. in Anthropology of Expressive Culture from Mills College, and is currently studying for yoga and expressive arts teaching certifications.

PHOTO COLLAGE: YEAR IN REVIEW



By Judy Nahman-Stouffer, Folk Photography

A longtime singer, dancer and player, Judy is now dedicated to "Capturing the Spirit" of the underground and aboveground events of the Los Angeles folk community. She is available for all people-based events and also sells photos, graphic arts and screen savers.

Official photographer to: FolkWorks Newspaper Summer Solstice Folk Music Dance and Storytelling Festival Dreamshaper's World Storytelling Festival Mountain Lion Music Camp

See more photos at: www.geocities.com/hipadoodle www.dreamshapers.org/Festivalinfo.htm www.ctmsfolkmusic.org/Gallery/Fest2002/default.asp www.megumitales.com/photographs.htm Top row left to right:

Zhena folk chorus at Statewide Folkdance festival - Santoor master Pandit Ulhas Bapat at the Getty Museum - Harp student at the Summer Solstice Music Festival - Les Yeux Noirs at the Skirball Museum summer concert series

Middle row left to right:

Old Time workshop leader John Herrmann at the Summer Solstice Music Festival - Singer Eva Ayllón with the Afro-Latin band Los Hijos del Sol at the Getty Museum - Contra dancers at the Summer Solstice Music Festival - International student dance troupe at Statewide Folkdance festival

Bottom row left to right

Shape note singer at Angel's Gate Regional Shapenote Sing-Storyteller Megumi at the First Annual World Storytelling Festival - Raynald Ouellet performing at the Summer Solstice Music Festival - Drummer Mitch Hyare who played with the DJ, Cheb i Sabbah, at the Getty Museum

BESS LOMAX HAWES continued from page 17

BLH: Uh-huh...and I kept it.

FW: And you kept it?

BLH: Yeah, he didn't want it back...we all picked up whatever instrument was not being used at the time. Nobody put any money into it.

FW: Do you have any other good Woody stories?

BLH: He was a very complicated man and nobody knows to this day whether or not the disease that killed him was already showing up when he was that young.

FW: Oh, really.

BLH: Yeah. It's a very insidious disease and no one really knew very much about it.

FW: This is Huntington's Chorea?

BLH: Yes, it apparently is hereditary. He was just always extremely unpredictable. You never knew whether he was going to be good or bad—if he was going to love you or insult you or whatever. He was very particular about wanting to be thought of as a man of the people. He wanted to be thought of as a good working man, which he wasn't.

FW: He was middle class actually?

BLH: He was middle class and he wrote. That's what he did, he wrote and wrote and wrote and wrote. I would get up in Almanac house and come down...it was just a great big old New York brownstone...we all had bedrooms scattered all through it...it was kind of a community house...I stayed there some of the time and some of the time in my own apartment when I could afford it. I had a job and I was working at that time. I would come downstairs to go to work and Woody would be falling asleep all over the kitchen table, with his head on the table and his hands on the typewriter—the room just full of manuscript that he'd written and just thrown out, like that, just pitched 30 or 40 pages, single-spaced. He would have written all night.

FW: And these were songs or prose?

BLH: Both. Lee Hays wrote a parody of A Great Historical Bum about Woody—just one verse... "My name is Woody Guthrie/I'm the great hysterical bum/Highly saturated/on whiskey rye or rum/I've wrote a million pages/And I've never read a one/And that's about the biggest thing that I have ever done."

FW: Here you are again...with Millard Lampell. Tell me about Millard Lampell.

BLH: Millard was a college boy from New Jersey, I think...he was a friend of Pete's...I think Pete knew him first. He was an excellent, quick writer. If somebody wanted a song about their union, Millard would sit down and whack it out right then. Or he would improvise it—he was the one I think that got us improvising as much as we did on stage. One of the games that we would play on stage is that we would sing a song that had a chorus, and each one of us would make up a different verse.

FW: Well, he apparently added the third verse to *Union Maid*. The one that said "You girls want to be free/take a little tip from me/just get you a man who's a union man/and join the ladies' auxiliary"...

BLH: Yes...but that was some time later on. After the song was first written, nobody thought anything about the woman's problem. Songs change all the time anyway...that's me...

FW: There you are in the group picture fighting the fascists, with Pete and Woody and Millard and...

BLH: Arthur Stern and Sis.

FW: It must have been something to have you all on stage together.

BLH: If we ever could manage it.

FW: Now in this book, *The Last Cavalier*, this group that you're living with is referred to as, if I may quote here, "When word reached Lomax (i.e. your father) that his younger daughter (i.e. you)

was in some horrible den of iniquity (and that was Almanac house.)" How did it get that reputation? It says here, "He immediately ordered Ms. Terrell to pack his bag and caught the next train..."

BLH: Ms. Terrell was his wife. He always referred to her by her maiden name.

FW: That was just Texas gentility?

BLH: I don't know. It was laughed about it in the family. Ms. Terrell laughed at it because when they checked into hotels, the hotel people would assume he was traveling with Miss Terrell and their eyes would go up.

FW: So he was a traveling den of iniquity himself... "only moments before his arrival, Bess learned he was coming, rushed to the attic room, packed her things and decamped to the apartment of a girlfriend around the corner. Pete Seeger answered Lomax's knock and found him on the stoop, red-faced. 'Where,' he boomed, 'is my daughter?' Then Seeger directed him around the corner." It seems he was of the opinion that your companions were not very high class. Do you know how he might have developed that opinion?

BLH: Well, Father was an intellectual snob like most people of his age were at that time. He wanted me to be a college teacher and a Ph.D. and he wanted me to write the Great American Novel or something. He didn't want me to be running around the country with a bunch of ratty looking folk singers.

FW: So he was not your typical left wing folk singer.

BLH: No, heavens no. He voted for Republicans after Roosevelt died. In fact, I'm not even sure he voted for Roosevelt at first. He was very conservative.

FW: So you and Alan became left-wingers out of teen-age rebellion against...

BLH: I don't think we rebelled so much as we insisted on doing it. We were very impressed by the left wing of that period. And everybody was really at that period...it was a groovy thing to do.

FW: A groovy thing to do?

BLH: Uh-huh, to be in that movement, and there were various parts of it, various factions of it, and they all argued, and disputed, and they fought.

FW: Did you learn to sing from your father?

BLH: No, no we just sang at home. I mean we sang as a family.

FW: Did your mother sing too?

BLH: Mm-hm.

FW: So it was just part of growing up?

BLH: Mm-hm. We sang in the car mostly. Car rides were very long and tedious in those days. You had to do something to keep your spirits up.

FW: Well, you must have been singing unusual songs because these were songs that had not been collected—like the cowboy songs that John Lomax...

BLH: Well, we sang...there was a bunch of family songs we sang. They've since been put in various books. Actually father's repertoire included a lot of black spirituals. I think there must have been black churches around there, because he knew several very good ones which we got to sing with him. And then he knew a lot of songs that came out of the singing school movement, which was active when he was a young man. I'm sure he went to several of them.

FW: Was he a professor of English in Austin?

BLH: No he was not. He was the Registrar for the University of Texas.

FW: Oh, really?

BLH: He never got anything beyond a BA degree.

FW: I understand that he tried to get the English department at the University of Texas at Austin to help pay for his cowboy song collecting.

BLH: No. He submitted a paper that contained

those songs he'd collected to his English professor. His English professor gave it back to him and said, "This is worthless, Lomax. You must not waste your valuable time on this kind of junk. It's populist. It has no literary quality. It has nothing to recommend it." So he wouldn't let him turn in the paper. Father was so upset by this he went and burned the whole collection.

FW: Oh my God!

BLH: And he had a little fire in the back of the building he was living in. He later reconstructed them. He went and got them again.

FW: He must have, because they were published in 1910. But he actually was so upset he burned the original manuscript?

BLH: Oh yeah. He wanted to be a great scholar. He wanted to be a great man. He wanted to be a gentleman. He was just a country boy—he didn't get to the University of Texas until he was 18 or 20, nearly towards the end of his youth. He'd been working for years.

FW: I see.

BLH: And that was not ordinary in that period—not at all.

FW: Did your father take you on any collecting trips when he was going to the southern prisons?

BLH: I went on one prison thing, once. I went into a prison and I went into a little room by myself and sat down with this convict who was going to sing me a song.

FW: Do you remember what state this was in?

BLH: It was in Louisiana, and I was supposed to write down the music. Because father couldn't remember a tune and he couldn't take a...

FW: He didn't have his disc recorder?

BLH: He didn't have his recorder and he wanted that song in particular. So I was supposed to learn the tune and write it down in music notation, which I tried to do. It's not very good but it was my first one.

FW: Do you remember which one that was?

BLH: No I don't. It was not a very well known song.

FW: But you actually went with him to do the music notation?

BLH: Right, and they wouldn't let him in with me—I had to go in the room with the convict by myself. I don't know why. Prisons are irrational.

FW: They let you in a room with a convict by yourself, but they wouldn't let you go in with your father? Was he less reputable than the convicts?

BLH: I just decided over the years that prisons are meant to drive you crazy. They're set up that way. They don't make any effort to take care of the things that are obviously silly.

In Part II Bess will talk about People's Songs, how she became a folklorist and her work with The Georgia Sea Island Singers, as well as how she wrote the MTA song. Stay tuned.

ADVERTISING RATES TO INCREASE IN 2004

IF YOU ARE A CURRENT ADVERTISER, YOUR RATES WILL REMAIN THE SAME. IF YOU HAVE BEEN THINKING ABOUT PLACING AN AD, DO NOT DELAY. EVERYONE WHO PLACES AN AD BEFORE THE NEW YEAR, WILL KEEP OUR LOW RATES – PERMANENTLY.

DON'T MISS THIS OPPORTUNITY.

FOLK SINGER AND SUSPECTED TERRORIST

here it was—at the bottom of the tool compartment in my guitar case, underneath a dozen harmonicas, finger picks, a thumb pick, political pins and a small screwdriver: one antique wire cutter, to trim the ends off new guitar strings, so they don't flail about wildly and make your headstock look like Don King's hair.

The security screeners at LAX had never picked up on it, nor had it even occurred to me that it was now illegal. But coming back from my first concert in Boise, Idaho I wasn't so lucky. They went through my guitar case like they expected me to become the first "guitar bomber" and they would be telling their stories on *Good Morning America*. No one was going to accuse them of not connecting the dots.

I could not have been more helpful, even pointing out a partially concealed box containing my electric guitar tuner. Then they started examining my harmonicas, one by one, to see if I might be smuggling something inside the reeds. Finally they found it, a small triumph of determined police work—my guitar string wire cutter.

"You'll have to surrender this," they advised me. "It can't go on board with you." There was no use trying to explain who I was to them—they might check my FBI file from the sixties and fly me straight to Guantanamo Bay for a long vacation.

"I've had it for thirty years," I told them, already feeling the tears starting to well up at the thought of a thousand guitar strings it had faithfully trimmed to perfection.

"Well, you can check it through baggage, but you can't take it on board with you." "Wow—a way out," I thought. But I wasn't about to send my guitar case and 1965 Guild D-50 into the dark cave of airline luggage handlers, possibly never to be seen again. I had gone through too much trouble to get the supporting documents the musician's union provides to get permission to bring it on board, driving cross-town to Local 47 during rush

COMMUNITY BULLETIN BOARD

NEVENKA FOLK CHORUS SEEKING SOPRANO

Nevenka, a L.A.-based women's folk chorus, is seeking a soprano. Previous experience and familiarity with the eastern European folk music and vocal style is preferred.

To audition, please contact Trudy Israel at 818-907-7340 or trudyisrael@earthlink.net

FOR SALE

Nice stuff for sale- Silk ficus with real branches (\$60) - 2 small bookcases (\$10 each) - several framed modern prints (Kandinsky, Klee, Picasso) (\$Various) - hanging brass/glass dining room fixture (\$35). Call 818-943-2638

PIANO FOR SALE

1923 Schulz Upright with bench. Good Condition - Recently tuned. Call Terry at 818-908-8902

SELL ADVERTISING

Sell Advertising for FolkWorks and get paid 20% commission for as long as the ad runs!

WINDS / STRINGS PLAYERS

Russian Orchestra Seeks Winds And Strings Players. Call Carvel Bass At 213-452-3392

Send us your community news; musical instruments for sale, public notices, non profit organizational announcements, weddings, etc. It may be edited, depending on space available. hour, which took me as long as it took to get to Boise by air. I entertained myself on the drive by singing Tom Paxton's song, "Thank you, Republic Airlines, for breaking the neck on my guitar." Thank you, Tom Paxton, for giving every musician fair warning.

So I took my precious tool out of the guitar case and transferred it to my small personal bag, with my shaving kit, toothbrush and extra pair of pants and shirt, perhaps the smallest bag ever checked through airport baggage.

Then I started racing against the clock. I had to go back through the ticket line again, which had suddenly filled up with a much longer line than I had waited through 20 minutes before. While waiting I had plenty of time to get through Bob Dylan's absurdist masterpiece, *Stuck Inside of Mobile With the Memphis Blues Again*, which ends, "And here I sit so patiently, waiting to find out what price/You had to pay to get out of going through all these things twice."

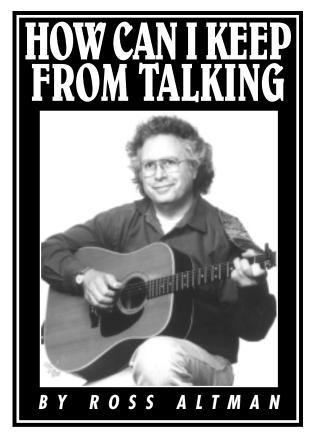
By the time I got up to the counter—to as it happened the same pretty young woman who had given me my boarding pass the first time—it was 3:45pm, for a 4:00pm flight on Southwest Airlines

I explained the situation as briefly as I could, not wanting to arouse the suspicions of the passengers within earshot behind me ("wire cutter" I emphasized, not "box cutter") and she made out the tag for my small black bag (or "Freedom Bag" as it actually said in bold white letters near the bottom). Then she checked her watch.

"You know it's late," she added, as she carefully attached a "Late" sticker to the tag on my bag. "It takes 12 to 13 minutes to get down to the baggage handlers, so it might not get on this plane." "What happens then?" I asked, with a Johnny Mathis quiver in my voice. "It'll go on the next plane to L.A.," she said. "When's that?" I inquired. She dutifully checked her computer screen. "7:30pm," she said, "with a stop in Oakland." Before I could parse that sentence she added, "It's 12 minutes to 4:00 and time's a wasting—you have to go through security again."

Realizing my chances of ever seeing that bag again were slim to none, I kissed it goodbye and started racing back to the security checkpoint, hoping that someone would recognize the now desperate looking folk singer they had all but cleared ten minutes ago and wave me through.

No such luck. Perhaps I had staged the whole



elaborate show—knowing they would find my innocent wire cutter and be sent back to the ticket counter I had arranged to meet my accomplice Abdullah Abdul Mohammed Bin Laden just in time to carefully slip the real harmonica bomb in my guitar case to get it on board through the second check.

They were taking no chances. Once again I had to remove my shoes. Once again I had to take off my jacket with every metal object I possessed to go through the x-ray screener, and once again they took me aside and asked me to open up my guitar case. While I was doing that I heard over the intercom, "Last call for flight 1492 to Los Angeles."

It was then I started to hear the theme music from *The Twilight Zone* and Rod Serling's metallic voice warning me that there was a "fifth dimension." I had found it—in Boise, Idaho.

Then just as suddenly I heard another voice say, "You're cleared—you better hurry up and get on the plane." The engines were already idling as the stewardess welcomed the last passenger onto flight 1492 to Los Angeles.

When I landed at LAX my small black bag carrying an antique wire cutter came flying out of the chute—the last one to be sure—waving a bright yellow "Late" tag that some wonderful human being in Boise must have ignored.

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



ADVERTISING RATES TO INCREASE IN 2004

IF YOU ARE A CURRENT ADVERTISER, YOUR RATES WILL REMAIN THE SAME.

IF YOU HAVE BEEN THINKING ABOUT PLACING AN
AD, DO NOT DELAY.
PLACING AN AD BEFORE
THE NEW YEAR, WILL
LOCK IN THE LOW RATES
— PERMANENTLY.

DON'T MISS THIS OPPORTUNITY.



RECORD YOUR LIVE PERFORMANCE

FULL SERVICE
MOBILE VAN SOUND RECORDING
"SLIM PACKAGE, FAT SOUND"
ALSO ANALOG AUDIO TAPE RESTORATION

AUDI@SONICS

www.PrecisionAudioSonics.com 310-204-4430

SCANDINAVIAN continued from page 7

ly killed the polska. At about the turn of the last century, industrialization and mobility hit Sweden in a big way. Suddenly the fashions of the big cities began getting quickly out to the smaller towns. And the music and dance fashions of that age were the waltz, schottische (2-beat dance), mazurka, and the hambo. For a while people in the smaller towns incorporated the city dances into their local tradition, creating a local unique hybrid dance most often called a hambopolska. But that only lasted a decade or two. Ultimately the polska dance tradition was virtually completely wiped out. The last concrete record (an old film) of an authentic Orsa polska, for example, dates from about 1930.

The hambo, waltz, mazurka, and schottische are still very much alive today in Sweden. Known as "gammaldans" (old dance) despite their relatively recent origin, they are popular in local dance clubs throughout the country. The hambo is considered, quite properly, the "official" dance of Sweden and there is an annual contest each year in Hälsingland (on the coast about 100 miles north of Stockholm) where as many as 1,500 couples have competed.

WHERE CAN I GET THIS MUSIC?

There are two excellent CDs, easily obtained through Amazon.com:

Three Swedish Fiddlers. Shanachie #21001.

Three icons of Swedish fiddling, Pers Hans Olsson, Kalle Almloef, and Bjoern Ståbi, play tunes from Dalarna, the central folk province of Sweden.

Traditional Norwegian Fiddle Music. Shanachie #21003. Sven Nyhus, the icon of Norwegian fiddling, plays tunes on the regular fiddle and the hardanger fiddle (fiddle with resonating drone strings).

Also:

Dance Musik. Two Southern Californians, Carol Olson (Riverside) and Paul Johnson (San Diego), have recently released a private label CD. It is chock full (72 minutes) with the most varied collection of Swedish and Norwegian dance music I have ever seen. Their playing is beautiful and authentic and the CD already has a following among polska dancers in Sweden. Contact: tayolson@earthlink.net.

WHERE CAN I LEARN THESE **DANCES AND TUNES?**

Centers of interest in polska-style dance can be found scattered across the United States from Miami to Seattle and from Boston to San Diego, perhaps a dozen or so cities in all where the dance and music can be found on a regular (weekly or monthly) basis. Southern California is fortunate to have three regular dance classes, all run through community centers and so relatively inexpensive. There are also monthly dance parties associated with the classes.

Donna Tripp and Ted Martin have been teaching a weekly class (Mondays) in Anaheim for over 20 years. They also teach twice a month (alternate Wednesdays) in San Diego. Contact tedmart@juno.com.

Cameron Flanders and John Chittum teach a weekly class (Wednesdays) in Culver City. Contact FSotcher@yahoo.com.

Chris Gruber has more information on the music, contact cpgruber@aol.com.

WHERE CAN I HEAR AND SEE THIS **MUSIC AND DANCE LIVE?**

On Friday, October 31 and Saturday, November 1. Southern Californians will have an opportunity to experience the best of Swedish folk music for listening and for dancing. Pers Hans Olsson, arguably the finest and most influential Swedish folk fiddler of the last 50 years, will be in Los Angeles performing with Anders Bjernulf. They will play in small concert and dance venues (see ad elsewhere in this issue).

Pers Hans plays the music of Rättvik, a style with a rich, hymn-like quality. Anders plays the music of Bingsjö, a place that Jonny Soling, another famous fiddler says (with a manic grin), "invented electricity!" Both Pers Hans and Anders also know tunes from Orsa. Perhaps late in the evening, after they have shown you their own tunes, they might play one of Lorik's if you ask.

Friday, October 31, 8:00pm, concert at Boulevard Music, 4316 Sepulveda Blvd. (at Culver Blvd.), Culver City. Tickets at 310-398-2583 or at the door.

Saturday, November 1, 7:30pm, concert with a dance to follow, Scandia Hall, 2031 E. Villa St., Pasadena, Tickets at the door, 562-884-5763 for information.

Chris Gruber has been dancing Swedish and Norwegian folk dances for over 12 years and fiddling in these traditions for 6 years. He travels regularly to Sweden and is often involved in bringing Scandinavian teachers and performers to Southern California



















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

© 2002/2003 Zookmania Graphics. All rights reserved

[EDITOR'S NOTE:

Zookman will be going on hiatus. Below is a personal note from its creator, Mike Tackett]

My thanks to those that followed Zookman; I hope it garnered a few chuckles. If anyone wants to see it back in print, let me known, or better yet, let everyone else know about the strip—family, friends, bosses, bartenders...that's the only sure way to ultimate world conquest.

MOVEMENT continued from page 12

NECK ROTATION

Starting position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, rotate your chin over one shoulder and look behind. Be sure your shoulders face forward and only your head rotates. Stretch to light irritation and hold for 2 seconds. Inhale while you return to the starting position.



Neck Rotation

Repeat 4 to 10 times, depending on your fitness level. Repeat on the other side.

NECK FORWARD FLEXION



Starting position: Stand or sit in a correct posture. Look straight ahead. Inhale. Action: while exhaling, tuck your chin and roll your head down. Stretch to light irritation and hold for 2 seconds. Inhale while you return to the starting position. Repeat 4 to 10 times, depending on your fitness level.

Jerry Weinert is a health educator, nurse massage therapist and string bass player from Tucson, AZ. He is co-author of two health and wellness books. The stretching illustrations are from his first book-Head To Toe: A Manual of Wellness & Flexibility. Southwest Wellness Educators: 888-527-2200.

FOLKWORKS PICKS

NOVEMBER

ERIC BIBB "...An innovative acoustic blues artist... Those new to this talented artist will be impressed by his to balance traditionalism and originality" - *Living Blues Magazine*

SWEDISH FIDDLERS (Anders Bjernulf, Pers Hans Olsson) – Pers Hans a third generation Swedish fiddler and personifier of the music of his home district of Rattvik is joined with Anders who has immersed himself in the music of Bingsjo a province central to Sweden and its fiddling traditions. Having played together for decades this is their first U.S. tour together.

NATALIE McMASTER – "Now 30, MacMaster has been bringing the Cape Breton style of Celtic fiddle music to a steadily growing audience since she was in her late teens. It has remained the cornerstone of her art, even as she's incorporated elements of contemporary pop and dance music over the course of seven CDs." -Kevin McKeough - *Strings Magazine*

YUVAL RON TRIO – "...beautiful music that remains true to tradition. Full of rich soundsscapes...the kind of Middle Eastern music that makes you want to grab a turban and bellydance your way to the Middle East!" - Katie from *cdbaby.com*

GLOBAL GUITARS with DAVID LINDLEY & WALLY INGRAM plus Madascar guitarist D'GARY – "David Lindley's virtuoso facility with odd-shaped and stringed foreign boxes is legendary. He also has a sweet, engaging, cartoony voice. Wally Ingram is a locomotive percussionist with full kit plus chimes, blocks and a WWI German army helmet." - Jay Babcock, *L.A. Weekly*

FLACO JIMENEZ – "What **B.B. King** is to the blues, or **George Jones** is to traditional country, Grammywinning accordionist **Flaco Jimenez** is to the world of Tex-Mex Conjunto." - Ramiro Burr, *San Antonio Express-News*

DECEMBER

ALISON KRAUSS & UNION STATION – "Krauss now stands at the vanguard of bluegrass, which has not been known for its acceptance of women. While flirting with the obvious crossover potential that country radio stations could provide, Krauss has remained steadfastly in the bluegrass fold, performing and recording with her band Union Station. And while some might be wary of the fame she has garnered so far, few would argue her prowess behind the fiddle or as lead singer within the tight structures of bluegrass." - Keith Brand

OLD MOTHER LOGO REUNION – An All-Woman Old Time String Band, Mother Logo toured and recorded between 1977 and 1987. Their sweet harmonies and tight picking earned them a spot on the bill with headliners like Byron Berline, Bill Monroe, The Country Gentlemen, The Texas Playboys and scores of big names bands, old time and bluegrass alike. - *Old Topanga Music*

THE COTTARS – "this exceedingly gifted young foursome is captivating audiences, winning fans, and garnering critical acclaim all over North America with enthusiastic, refreshing performances of Irish and Scottish traditional music." - *Mid-South Celtic Arts Alliance, Memphis, TN*

GO TELL IT ON THE MOUNTAIN with THE BLIND BOYS OF ALABAMA and AARON NEVILLE, MAVIS STAPLES, and JOHN MEDES-KI – The Blind Boys of Alabama have spread the spirit and energy of pure soul gospel music for over 60 years, ever since the first version of the group formed at the Alabama Institute for the Negro Blind in 1939. Go Tell It On The Mountain tour is based on their new Christmas CD.

CLAYFOOT STRUTTERS – The Strutters bring you contradance tunes from New England, Appalachian, Irish, Quebecois and other traditions, laid over a hot bed of Texas swing, Cajun, Zydeco, Afropop, Funk and Latin grooves

SPECIAL EVENTS

continued from page 28

00pm WILLIE NELSON (sold out) Lancaster Performing Arts Center

WEDNESDAY DECEMBER 10

SCOTTISH CHRISTMAS BONNIE RIDEOUT Cerritos Performing Arts Center

FRIDAY DECEMBER 12

Opm FREEBO and friends Free Bean Town

THE COTTARS www.miramusic.net/cottars \$20 (Cape Breton celtic band) /\$18 CAC Members

[Cape Breton celtic band] /\$18 CAC Members
Celtic Arts Center

8:00pm THE TOM CORBETT BAND www.tomcorbett.net \$12.50

SATURDAY DECEMBER 13

8:00pm CYNTIA SMITH
AND THE WATER LILIES /85 Caltech students/children
Caltech Folk Music Society (Winnett)
GO TELL LT ON THE MOUNTAIN \$35.55

8:00pm GO TELL IT ON THE MOUNTAIN \$35with THE BLIND BOYS OF ALABAMA and AARON
NEVILLE, MAVIS STAPLES and JOHN MEDESKI
UCLA Live! Royce Hall

8:00pm JEFF LINSKY \$

SUNDAY DECEMBER 14

11:00am HANUKKAH FAMILY FESTIVAL with UNCLE RUTHIE and others

Skirball Cultural Center

2:00pm & 7:00pm CARIBBEAN CHRISTMAS \$15/\$10 stu.,s
Brazilian music with CSULB Steel Drum Orchestra
Carpenter Performing Arts Center, Long Beach

7:30pm PETER CASE petercase.com \$10/\$8 studen Folk Music Center

TUESDAY DECEMBER 16

7:30pm THE CHEEZY TORTELLINIS
Baker's Square
17921 Chatsworth St., Granada Hills
818-366-7258 or 818-700-8288
Bluegrass Association of Southern California

7:30pm WHEN PIGS FLY
Nordic Fox Restaurant

THURSDAY DECEMBER 18

Opm CLAYFOOT STRUTTERS
Cerritos Performing Arts Center

7:30pm CLAYFOOT STRUTTERS
Cerritos Performing Arts Center
* LIAN ENSEMBLE with AROHI

Persian and Flamenco music Roy and Edna Disney-CalArts Theater 661-253-7800 or 818-362-2315 SATURDAY DECEMBER 20

LIAN ENSEMBLE with AROHI see December 19

GEOFF MULDAUR founding paper of Knowlein String Road

founding member of Kweskin String Band
Coffee Gallery Backstage

8:00pm
CLAYFOOT STRUTTERS
Contradance
Throop Church, 300 S. Los Robles, Pasadena
California Dance Co-operative • www.CallbanceCoop.org

California Dance Co-operative • www.CalDanceCoop.org

DOpm TIM TEDROW and TERRI VREELAND Free
Bean Town

VASHTT \$20/\$10 students

World Percussion Ensemble
Annual Winter Solstice Concert
Electric Lodge, 1416 Electric Ave., Venice • 310-3061854

8:00pm PENNY NICHOLS and PATRICK LANDEZA
Russ & Julie's House Concerts

SUNDAY DECEMBER 21

LIAN ENSEMBLE with AROHI see December 19

m VASHTI \$2

 8:00pm
 VASHTI see Saturday December 20
 \$20/\$10 student

 12:00am
 BALLET FOLKLORICO DE MEXICO FIESTA NAVIDAD

Universal Amphitheatre
100 Universal City Plaza, Universal City • 818-622-4440
MONDAY DEGEMBER 22

15pm BALLET FOLKLORICO DE MEXICO FIESTA NAVIDAD see Dec 21

WEDNESDAY DECEMBER 24

LA. COUNTY HOLIDAY CELEBRATION
Jung Im Lee Korean Dance Academy
Conjunto Jardiin (jarocho music)
Sierra Park Elem. School Folklorico dancers
Marca school Schooli, Daviskon Conductors

Manoochehr Sadeghi, Persian santur Celtic Spring (Irish ensemble), and more Dorothy Chandler Pavilion of the Music Center www.holidaycelebration.org • 213-972-3099

FRIDAY DECEMBER 26

DENNIS ROGER REED Free Acoustic roots music Alta Coffee. 506 31st St., Newport Beach • 949-675-0233

ADVERTISE IN FOLKWORKS

Every now and then we get a chance to get our business in front of just the right people by supporting something that's both unique and important. Think of it as doing well while doing good. Advertising in FolkWorks will give you that opportunity.

With county-wide distribution of 10,000 papers per issue and on-line availability, the paper reaches professional and amateur musicians, dancers, and other entertainers as well as those who appreciate and support them. FolkWorks provides information about performers and performances, includes content for teachers, students and lovers of music and dance, lists concert and dance venues, introduces new artists and recognizes those who have delighted us for years.

FolkWorks is the only publication of it's kind. As a non-profit 501(c)(3) organization, we depend on reader contributions and advertising to continue. Your ad is important to the future of music and dance in our community.

Take a look at our website, www.FolkWorks.org and see for yourself the good company you'll be in. Then contact us to place an ad in the next issue. Call 818-785-3839 or e-mail at mail@FolkWorks.org

*folk*werks

THERE IS STILL TIME!! COME TO THE FOLKWORKS PARTY

Join FolkWorks at the Friend level or above (see page 21) before November 5th and you will be invited to the FolkWorks annual PARTY!

The party is on November 8th.

There will be lots of food, music and friendly, like-minded people.

Sign up now and we'll see you there. 818-785-3839 or Mail@FolkWorks.org for details

GRAPHIC & WEB DESIGN ART DIRECTION

ADVERTISING • PACKAGING • BROCHURES • LOGOS



ALAN STONE CREATIVE SERVICES 818-909-7718

alan@stonecreatives.com

www.stonecreatives.com

SPECIAL

)		(<u>ر</u>	I A	
8:00pm	FRIDAY OCTOBER 31 SWEDISH FIDDLERS	\$15	7:30pm	FRIDAY NOVEMBER 14 CHAVA ALBERSTEIN	\$60
	Anders Bjernulf, Pers Hans Olsson Boulevard Music		8:00pm	see November 13 STILL ON THE HILL	\$12.50
1:00pm	SATURDAY NOVEMBER DAY OF THE DEAD Mexican tradition incl. paper flower making		8:00pm	[folkgrass] Coffee Gallery Backstage CLADDAGH	Free
7:00pm &	Southwest Museum Heritage Court 9:30pm JANET KLEIN & HER PARLOR BO	YS \$15	8:00pm	Bean Town TOM BALL & KENNY SULTAN,	\$5
7.20	Ukulele Chanteuse Coffee Gallery Backstage	#25 W 40		GRAY MATTER and CHRIS CAIRNS Borchard Community Center, 190 Reina Rd., N 805-499-3511 folksgr1@aol.com	Jewbury Park
7:30pm 7:30pm	DAY OF THE DEAD CELEBRATION John Anson Ford Amphitheatre JUAN SANCHEZ ENSEMBLE \$1	\$35/\$40 4adv.\$16door	8:00pm	The Fireside Concert Series CHRIS SMITHER	\$19
7.50pm	Spanish Troubadour • www.juanlsanchez.com Performances to Grow On			www.smither.com Acoustic Music Series (Throop)	
7:30pm	FESTIVAL of WELSH MUSIC \$15/\$12 Sr. [Original & Traditional Welsh Choral & Harp Church of Our Saviour, 535 West Roses Rd., Tom 310-338-9588/Caroline 562-598-4635	Music]	9:00AM	LOS ANGELES STORYTELLING FESTIVAI Davidson Conference Center, USC Campus Dreamshapers • www.dreamshapers.org • 310-0	L
7:30pm	Welsh Choir of Southern California ERIC BIBB www.ericbibb.com [folk-blues] McCabe's Guitar Shop	\$15	7:00pm	MERLIN SNIDER www.merlinsnider.com with Pretty Good Acquaintances: Dennis O'Ha Mark Indictor (fiddle), Tom Corbett (mandolin) Deborah Snider (backup vocals)	\$12.50 anlon (bass),
7:30pm	SWEDISH FIDDLERS CONCERT & DANG Anders Bjernulf, Pers Hans Olsson Skandia Hall	CE \$15	7:30pm	Coffee Gallery Backstage CHAVA ALBERSTEIN see November 13	\$60
7:30pm	2031 E. Villa St., Pasadena • 562-884-5763	50/ \$20(door)	7:30pm	JAMES KEELAGHAN www.keelaghan.com	\$12 FLT member
1		en & Students	7:30 & 9:3	The Living Tradition 30pm FREEDY JOHNSTON McCabe's Guitar Shop	\$16
	Bluegrass Association of Southern California California Traditional Music Society		8:00pm	N. RAVIKIRAN Indian music (gottuvadhyam player)	\$25
8:00pm	CHUCK PYLE [Zen Cowboy, finger-style guitar] Boulevard Music	\$12		Occidental College, Herrick Chapel, 1600 Campu The Music Circle • www.musiccircle.org • 626	ıs Rd., L.A. -449-6987
8:00pm	OMARA PORTUONDO [Cuban Singer in Buena Vista Social Club] UCLA Live!	\$35-\$55	8:00pm	DAVID PIPER www.davidpiper.net singer-songwriter Java Books, 195 E Alessandro Blvd., Riverside 909-789-8684	Free
7:30pm		CAC members	8:00pm	SHANGRI-LA CHINESE ACROBATS Cal Tech, Pasadena Beckman Auditorium 888-2CALTECH • www.events.caltech.edu	\$14-22
	www.finagle.net [local Irish / Scottish band] Celtic Arts Center		8:00pm	CATHY FINK www.cathymarcy.com and MARCY MARXER /\$5 Caltech stude	\$15 ents/children
7:30pm	ANNE McCUE / NEAL CASAL www.annemccue.com	\$6.00	8:00pm	Caltech Folk Music Society (Winnett) BORDER RADIO	Free
	nealcasal.com Claremont Folk Music Center		8:00pm	Bean Town RHYTHM BROTHERS www.rhythmbrothers.	com \$15
8:00pm	WEDNESDAY NOVEMBER NATALIE McMASTER www.natalieMacMaster.com	\$17 Adv/\$18	8:00pm	[Swing to Bluegrass] Boulevard Music JARS OF CLAY www.jarsofclay.com	\$34-44
	[Cape Breton fiddle/dance master] Knitting Factory		1	and CAEDMON'S CALL www.caedmonscall. Christian Folk Lancaster Performing Arts Center	
8:00pm	THURSDAY NOVEMBER (CRYSTAL GAYLE www.crystalgayle.com	\$30-35	11.00	SUNDAY NOVEMBER 16	E
	[Country singer] Lancaster Performing Arts Center			5:00pm LOS ANGELES MARIACHI FESTIVAL Mexican music, folklorico, food Mariachi Plaza, East L. A. • 323-466-1156	Free
*	FRIDAY NOVEMBER 7 CBA VETERAN'S DAY BLUEGRASS FES Lost Highway, Kathy Kallick Band, Backcou		4:00pm &	7:30pm BILL KNOPF & TOM CORBETT w. DAVID FERGUSON, KATHY CRAIG	\$12
	Crest, Cliff Wagner & Old #7 and more. Yolo County Fairgrounds, Woodland, CA Bob Thomas 916-989-4221 • sacbluegrass@c www.cbaontheweb.org	•	7:00pm	www.tomcorbett.net Blue Ridge Pickin Parlor www.pickinparlor.co 17828 Chatsworth St., Granada Hills • 818-282 JOHN YORK with JOHN CHARILLO (bass)	
*	JULIAN SCOTTISH WEEKEND Camp Stevens		7:00pm	opening JOHN TWIST Coffee Gallery Backstage JANET KLEIN and HER PARLOR BOYS	\$16
7:00pm	Janet 760-929-0103 Royal Scottish Country Dance Society DENNIS ROGER REED	Free	7:30pm	McCabe's Guitar Shop	\$10 students
7.00pm	Acoustic roots music Borders Books, Music & Café, 25222 El Pase 949-367-0005			[Middle Eastern music] / Claremont Folk Music Center	\$12 general
8:00pm	KEN WALDMAN www.kenwaldman.com Alaska's fiddling poet	\$10		TING UPGRADE NOW AVAIL	
8:00pm	and ROBBY LONGLEY [fiery Flamenco sty Coffee Gallery Backstage GREG BROWN & JOHN GORKA www.gregbrown.org	le guitar] \$45/\$35/\$25	паче	e your Special Event listed in larg and highlighted in BOLD FACE ONLY \$20 per event.	
	www.johngorka.com Cerritos Perfroming Arts Center		or e	Call 818-785-3839 mail - mail@FolkWorks.org for o	details.
8:00pm	ELIZA GILKYSON www.elizagilkyson.com McCabe's Guitar Shop	\$16		MONDAY NOVEMBER 17	
8:00pm 8:00pm	SUSIE GLAZE & FRIENDS www.susieglaz Bean Town IAN WHITCOMB and FRED SOKOLOW	e.com free	*	LUCINDA WILLIAMS www.lucindawilliams. El Rey Theatre	com \$37.50
8.00pm	Boulevard Music SATURDAY NOVEMBER 8		11:00am	5515 Wilshire Blvd., L.A. • 323-936-4790 CATHY FINK AND MARCY MARXER	\$7
*	CBA VETERAN'S DAY BLUEGRASS FES see November 7			Conejo Valley Children's Series Janet and Ray Scherr Forum Theatre (Children Thousand Oaks Civic Arts Plaza • 805-650-673	
*	JULIAN SCOTTISH WEEKEND see November 7		*	TUESDAY NOVEMBER 18 LUCINDA WILLIAMS	
10:00am	INTERTRIBAL MARKETPLACE Southwest Museum of the American Indian	\$8/\$6 sr.	7:30pm	see Nov 17 HIGH HILLS	no cover
7:30pm	234 Museum Dr., L.A. • 323-221-2164 TOM RUSSELL & ANDREW HARDIN plus ELIZA GILKYSON	\$22		Baker's Square Restaurant 17921 Chatsworth St., Granada Hills • 818-366 Bluegrass Association of Southern California	-7258
8:00pm	The Acoustic Music Series (NC) THE FINE BEAUTY OF THE ISLAND \$1	6adv/\$18door	8:00pm	GARRISON KEILLOR Cerritos Performing Arts Center	\$60/50/25
•	Musical theatre piece with harpist PATRICK Sylvia Woods Harp Center, 915 N. Glendale 800-272-4277 • harpcenter.com/concerts.php	BALL	8:00pm	CESARIA EVORA [Cape Verde, African singer]	\$25-80
8:00pm	KEN WALDMAN kenwaldman.com The Underground, Ontario;	\$12/<12 Free		Walt Disney Concert Hall WEDNESDAY NOVEMBER 1	9
	The Underground Bethel Congregational Church, 536 North Euc	clid Ave, Ontario	7:30pm	WHEN PIGS FLY Nordic Fox Restaurant	
8:00pm	909-985-8368 • jimcurrymusic.com ASHLEY MAHERwww.hrmusic.com/ashley [Singer/songwriter]	/ashley.html \$12	8:00pm	BRIAN JOSEPH Brock Realty, L.A. • 323-644-9081 THE CLUMSY LOVERS www.clumsylovers.	\$12
8:00pm	Noble House Concerts CHRISTINA ORTEGA	free	8:30pm	Molly Malones, 575 S. Fairfax Ave., L.A. • 323	
8:00pm	Bean Town AVIATOR'S RAGTIME BALL with Ian Whitcomb, Dean Mora & Sheila Mu www.lahacal.org/aviator	\$25	8:00pm	FRIDAY NOVEMBER 21 SOMEBODY SAY AMEN with THE HOLMES BROTHERS plus THE CAMPBELL BROTHERS Continue The Campagnature of the Camp	\$25-55
8:00pm	Throop Church, 300 S. Los Robles, Pasadena PRESTON REED www.prestonreed.com [Guitar] Fret House	\$15	8:00pm	Cerritos Performing Arts Center GLOBAL GUITARS with DAVID LINDLEY & WALLY INGRAM plus Madascar guitarist D'GARY	\$20-40
ale.	SUNDAY NOVEMBER 9	TIVAI	8:00pm	UCLA Live! SUE WERNER	\$18
*	CBA VETERAN'S DAY BLUEGRASS FES see November 7 JULIAN SCOTTISH WEEKEND	HVAL	8:00pm	McCabe's Guitar Shop CLAUDIA RUSSELL Bean Town	free
10:00am	see November 7 INTERTRIBAL MARKETPLACE	\$8/\$6 sr.	8:00pm	ORVILLE JOHNSON, MARK GRAHAM, & TOM SAUBER	\$15
	Southwest Museum 234 Museum Dr., L.A.• 323-221-2164			Boulevard Music SATURDAY NOVEMBER 22	2
11:00am	PETER ALSOP www.peteralsop.com [Matinee Kids' Show] McCabe's Guitar Shop	5adults/\$3kids	10:00am	OAXACAN FOLK ART SHOW Southwest Museum	
2:00pm	THE FINE BEAUTY OF THE ISLAND see November 8		1:00pm &	2:30pm MUSICAL TRIBUTE TO GENE AUTR Verdugo Youth Musicians Association Autry Museum of Western Heritage	Y
7:30pm	opening: DANIEL SLOSBERG cruzatte.com	10/\$8 students	8:00pm	MARK HANSON guitar Fret House	\$15
8:00pm	Claremont Folk Music Center WEDNESDAY NOVEMBER YUVAL RON yuvalronmusic.com	12 Free	8:00pm	MICHAEL MCNEVIN and PAUL KAMM & ELEANORE MACDONALD Singer-songwriters	\$15
о.оори	[music of the Middle East lecture] Claremont Folk Music Center • 909-624-292:		8:00pm	Singer-songwriters Russ & Julie's House Concerts DAVID LINDLEY www.davidlindley.com	\$17.50
*	THURSDAY NOVEMBER 1 FOOTWORKS PERCUSSIVE DANCE EN			& WALLY INGRAM Coach House. 33157 Camino Capistrano, San J 949-496-8930	
7:30nm	McCallum Theatre CHAVA ALBERSTEIN www.aviv2.com/cha		10:30am-	949-496-8930 11:30pm ZELJKO JERGAN	

Dances from Croatia

Westchester Senior Center • 310-474-1232

us.geocities.com/FDFedSouthInc/events/scenewkshp031122.htm

CHAVA ALBERSTEIN www.aviv2.com/chava

[Israeli Folk Singer] Orange Co. Perf. Arts Ctr (Founders Hall)

7:30pm

7:30pm	ST. ANDREWS BALL	
	Scottish Country Dance w. Live music El Segundo Masonic Hall, 520 Main St., El Se	aundo
	Los Angeles Royal Scottish Country Dance So	
8:00pm	TOM RUSSELL & ANDREW HARDIN	· ·
	The Acoustic Music Series (NC)	
8:00pm	CLIFF WAGNER & THE OLD #7 Bean Town	Free
8:00pm	BELA FLECK & THE FLECKTONES	\$30-37.50
	Wiltern Theater 3790 Wilshire Boulevard	
	213-480-3232 213-388-1400 • www.thewiltern	.com
8:00pm	MORNING & JIM NICHOLS	\$15
	Boulevard Music	
	SUNDAY NOVEMBER 23	
10:00am	OAXACAN FOLK ART SHOW	
1.00	Southwest Museum	
1:00pm &	2:30pm SIGHTS AND SOUNDS OF NATIVE DANCE AND DRUMS	
	Wild Horse Singers and Eagle Spirit Dancers	
	Autry Museum of Western Heritage	
6:30pm	KAREN MALL AND BRIAN JOSEPH	\$15
7:00pm	Duncan House Concerts FLACO JIMENEZ www.flacojimenez.com	\$18
, .oopiii		all members
	Skirball Cultural Center	\$10 students
7:00pm	PETER TORK www.petertork.com	\$15
	plus JAMES LEE STÄNLEY Coffee Gallery Backstage	
7:30pm	UTAH PHILLIPS www.utahphillips.org	\$22.50
	McCabe's Guitar Shop	
	TUESDAY NOVEMBER 25	
8:00pm	LORD OF THE DANCE	\$23-53
	Orange County Performing Arts Center (Segen 600 Town Center Dr., Costa Mesa	strom Hall)
	www.ocpac.org • 714-556-2787	
	WEDNESDAY NOVEMBER 2	6
8:00pm	LORD OF THE DANCE	\$23-53
	See November 25	
8:00pm	DAVID CROSBY www.davidcrosby.com	\$37-45
	Lancaster Performing Arts Center	
2.00	FRIDAY NOVEMBER 28	600
2:00pm &	8:00pm LORD OF THE DANCE See November 25	\$23-53
8:00pm	NATIONAL DANCE COMPANY OF IRELA	ND \$55/45/2
r	Rhythm of Dance	
	Cerritos Performing Arts Center	
7:30pm	DAY AFTER THANKSGIVING PARTY West L.A. Folk Dancers	
	Brockton School, 1309 Armacost in W.L.A.	
	Beverly or Irwin 310-202-6166	
8:00pm	MARK HUMPHREYS	Free
0.15	Bean Town	
8:15pm	FIESTA NAVIDAD featuring Los Camperos de Nati Cano,	
	Linda Ronstadt, Ballet Folklorico Ollin	
	Universal Amphitheatre	
	100 Universal City Plaza, Universal City DENNIS ROGER REED	Free
8-30nm		
8:30pm	Acoustic roots music	1100
8:30pm		

-282-9001	2.00 6	0.00 LODD OF THE DANCE	\$23-53
ass) \$12.50	2:00pm &	see November 25	\$25-55
	2:00pm &	8:00pm NATIONAL DANCE COMPANY OF IRELAND	\$55/45/25
\$ \$16		Rhythm of Dance Cerritos Performing Arts Center	
\$10 students / \$12 general	8:00pm	ARCHIE FRANCIS and Friends Bean Town	Free
		SUNDAY NOVEMBER 30	1
AILABLE	2:15pm	FIESTA NAVIDAD	

	featuring Los Camperos de Nati Cano, wit and Ballet Folklorico Ollin Universal Amphitheatre 100 Universal City Plaza, Universal City	h Linda Ronstadt
11:00am	PETER HIMMELMAN Matinee Kids' Show McCabe's Guitar Shop	\$10/\$5kids
2:00pm	NATIONAL DANCE COMPANY OF IRELAND see November 29	\$55/45/25
8:00nm	WILLIE NELSON	\$44-\$64

	MONDAY DECEMBER	1
* CRUISE AND INTERNATIONAL FOLK DANCE Beverly & Irwin Barr and the West. L.A. Folk Dancers 310-202-6166		
8:00pm	WILLIE NELSON McCallum Theatre	\$55-85

Thousand Oaks Civic Arts Plaza (Fred Kavli Theatre)

TUESDAY DECEMBER 2		
*	CRUISE AND INTERNATIONAL FOLK DAY see December 1	NCE
8:00pm	BOB MALONE pianist/singer-songwriter House Concert 310-473-5873 • party@thelec.com	
8:00pm	ALISON KRAUSS & UNION STATION www.alisonkrauss.com Walt Disney Concert Hall	\$20-65
*	CRUISE AND INTERNATIONAL FOLK DAY see December 1	NCE

INUKSDAI DECEMBER 4		
*	CRUISE AND INTERNATIONAL FOLK DANCE see December 1	
8:00pm	ROBIN HOLCOLM and WAYNE HORVITZ / \$10 Skirball members, students American folk tapestry Skirball Cultural Center	
8:00pm	HOT CLUB OF COWTOWN with Seven Layer Soul www.hotclubofcowtown.com and DENNIS ROGER REED BAND Coach House, San Juan Capistrano)
8:00pm	WILLIE NELSON \$40-60 UCLA Live!)

	I KIDAI DEGEMBER O
*	CRUISE AND INTERNATIONAL FOLK DANCE see December 1
*	MONTEREY COWBOY POETRY & MUSIC FESTIVAL AND WESTERN ART & GEAR SHOW featuring: Baxter Black, Sourdough Slim, Hot Club of Cowtown, Riders in the Sky, Glenn Orhlin and others Monterey Conference Center, Monterey, www.montereycowboy.com • 800-722-9652

	www.montereycowboy.com • 800-722-9652	
7:00pm	DENNIS ROGER REED Acoustic roots music	Free
	Borders Books, Music & Café 25222 El Paseo, Mission Viejo • 949-367-000)5
8:00pm	GUY VAN DUSER Fret House	\$15
8:00pm	MURIEL ANDERSON murielanderson.com opening; JERRY & LISA Claremont Folk Music Center benefit for Music For Life Alliance	\$12 /\$10 students

	SATURDAY DECEMBER O	
12:00a	am DOS VIENTOS	Free
	Flamenco Guitar Duo	
	Skirball Cultural Center (Café Z)	

8:00pm OLD MOTHER LOGO REUNION \$17
All Woman's String Band /\$15 FolkWorks members
Unitarian Church of Santa Monica
1260 18th St., Santa Monica
818-785-3839 • mail@FolkWorks.org
FolkWorks www.FolkWorks.org
California Traditional Music Society
Old Topanga Music

•	Singer-songwriter Los Alamitos House Concert Los Alamitos • 562-430-0726	
*	MONTEREY COWBOY POETRY & AND WESTERN ART & GEAR SHO see Dec 5	
11:00am &	4:00pm DAN ZANES Childrens blues and roots classics UCLA Live! (Schoenberg Hall)	\$15 adlt/\$10 kids
7:00pm	THE BLUES PIRATES (Clark Kidder and Paul Shivers) Coffee Gallery Backstage	\$12.50
7:30pm	KALA JOJO www.kalajojo.com Music and Stories From Africa Performances to Grow On	\$12adv/\$14door
3:00pm	GUY VAN DUSER [Guitar Legend] Boulevard Music	\$15
	SUNDAY DECEMBE	D 7

E

MONTEREY COWBOY POETRY & MUSIC FESTIVAL AND WESTERN ART & GEAR SHOW see Dec 5

11:00am DAN ZANES \$15 adult/\$10 kids Childrens blues and roots classics UCLA Live! (Schoenberg Hall)

SPECIAL EVENTS page 27

VENUE LOCATIONS

ACOUSTIC MUSIC SERIES
(NC) Neighborhood Church
301 N. Orange Grove Blvd.,,, Pasadena
(TC) Throop Church
300 S. Los Robles Ave., Pasadena
626-791-0411 • www.acousticmusicseries.com
AUTRY MUSEUM OF WESTERN HERITAGE

AUTRY MUSEUM OF WESTERN HERITAGE
Heritage Court
4700 Western Heritage Way, L.A
323-667-2000 • www.autry-museum.org

BEAN TOWN
45 N. Baldwin Ave., Sierra Madre

626-355-1596

BLUEGRASS ASSOCIATION OF SO. CAL. Baker's Square Restaurant 17921 Chatsworth St. (at Zelzah), Granada Hills

818-366-7258

BOULEVARD MUSIC

4316 Sepulveda Blvd., Culver City
310-398-2583 • www.boulevardmusic.com

CALTECH FOLK MUSIC SOCIETY
California Institute of Technology
Beckman Institute (Little Beckman)

Beckman Institute (Little Beckman & Winnett Lounges, Pasadena 626-395-4652 • 888-222-5832 www.its.caltech.edu/~folkmusi THE CELTIC ARTS CENTER

4843 Laurel Canyon Blvd., Studio City 818-760-8322 www.celticartscenter.com CERRITOS PERFORMING ARTS CENTER

12700 Center Court Dr., Cerritos 562 916-8501 or 800-300-4345 www.cerritoscenter.com CLAREMONT FOLK MUSIC CENTER

220 Yale Ave, Claremont 909-624- 2928 • www.folkmusiccenter.com THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano 949-496-8927 COFFEE GALLERY BACKSTAGE

2029 N. Lake Ave., Altadena 626-398-7917 • bstage@earthlink.net www.coffeegallery.com FRET HOUSE

309 N. Citrus, Covina 626-339-7020 • www.frethouse.com JOHN ANSON FORD THEATRE 2580 Cabuenga Blyd Fast Hollywoo

2580 Cahuenga Blvd. East, Hollywood 323-461-3673 • www.fordamphitheatre.org LANCASTER PERFORMING ARTS CENTER 750 W. Lancaster Blvd., Lancaster 661-723-5950 • www.lpac.org

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

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

McCALLUM THEATRE
73000 Fred Waring Dr., Palm Desert
866-889-ARTS • www.mccallumtheatre.com
NOBLE HOUSE CONCERTS

NORDIC FOX RESTAURANT 10924 Paramount Blvd., Downey 562-869-1414 PERFORMANCES TO GROW ON

Van Nuys 818-780-5979

PERFORMANCES TO GROW ON Church of Religious Science 101 South Laurel St, Ventura 805-646-8907 • ptgo.org

RUSS AND JULIE'S HOUSE CONCERTS
Oak Park (Agoura Hills/Westlake Village area)
818-707-2179

www.jrp-graphics.com/houseconcerts.html SAN JUAN CAPISTRANO REGIONAL LIBRARY 31495 El Camino Real, San Juan Capistrano

31495 El Camino Real, San Juan Capistrano 949-248-7469 SKIRBALL CULTURAL CENTER

2701 North Sepulveda Blvd., Los Angeles 310-440-4578 • www.skirball.org SOUTHWEST MUSEUM

234 Museum Dr., L.A 323-221-2164 • www.southwestmuseum.org THOUSAND OAKS CIVIC ARTS CENTER 2100 Thousand Oaks Blvd.

805-449-2787 www.toaks.org/theatre UCLA LIVE! UCLA Campus Royce and Schoenberg Halls, Westwood 310-825-2101 or 310-825-4401

310-825-2101 or 310-825-4401 www.uclalive.com WALT DISNEY CONCERT HALL 111 South Grand Ave., L.A. • 323-850-2000

FOR UP-TO-DATE INFORMATION

Our Katherine Aldin - Alive and Picking Calendar

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html

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