

FolkWORKS

FREE

BI-MONTHLY

Volume 4 Number 5

Sept-Oct 2004

THE SOURCE FOR FOLK/TRADITIONAL MUSIC, DANCE, STORYTELLING
& OTHER RELATED FOLK ARTS IN THE GREATER LOS ANGELES AREA

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

A MISSION OF MUSIC

INSIGHTS INTO PRESENTING
WITH YATRIKA SHAH-RAIS

AN INTERVIEW BY FAUN FINLEY

Too much black and white began to blur my vision. I looked up from the café table after hours of pouring over notes like an especially shy ostrich. I took a breath and spied pink. The pink neon sign trying to differentiate this eatery from all the others in Old Pasadena; the pink ruffled mini skirt on the young girl cantering by; the pink stripes of Victoria's Secret across the street. All along Colorado Boulevard synthetic banners shout, "SALE SALE SALE," also in pink – the kind of pink bright and shiny like wet bubblegum.

"THANK GOD," I thought, there are spaces in Los Angeles free of plastic pop pleasures, the ones that so often cultivate an insidious laziness of the spirit and mislaying of the soul. That space is like consecrated ground for those who find beauty in the cultural permutations and ethnic expressions of the world. One of those spaces is the Skirball Cultural Center.

What makes Skirball special? As musicians and music devotees, we naturally think: the music and the artists who perform there, of course! Yes, you are right! But let's not stop there. In fact, we should start much earlier. We should start prior to purchasing our tickets; sooner than the commute in our motored enclaves; ahead of sitting in our seats; and definitely before we let out that long sigh, that signal to our heart to allow the *joie de vivre* of the rhythm and melody connect us back to ourselves.

What *makes* the Skirball special, and other spaces like it, are the people who program. Without the blood and sweat of their passion, artists would have far fewer gigs, and audiences would have less opportunity to commune with the

YATRIKA page 22

INSIDE THIS ISSUE:

**SOME THOUGHTS ON
KOREAN FOLK MUSIC**

**PUT ON YOUR
DANCING SHOES**

PLUS:

**KEYS TO THE HIGHWAY
REED'S RAMBLINGS**

**UNCLE RUTHIE
CD REVIEWS**

**HOW CAN I KEEP
FROM TALKING
& MUCH MORE...**

EDITORIAL

Okay. We admit it. We are what some folks call culture vultures. We are always in search of the best Folk/Traditional music, dance, and other Folk Arts. The reason is simple. It gives us immense pleasure. We love finding the outstanding musicians, artists, dancers, letting you in on the secret, (with articles and Calendar listings) and sometimes presenting a concert ourselves. We find out about this wonderful music by looking at our favorite band websites, venue websites, new CDs that people give us and asking other presenters that we trust. We occasionally are able to go to Festivals or conferences and make a DISCOVERY that we hear live for ourselves, as when we "discovered" The Duhks and brought them to Santa Monica for a concert.



PHOTO BY SONVA SONES

BY LEDA & STEVE SHAPIRO

In this issue, we feature one of our best sources: the Skirball Cultural Center's Music Director Yatrika Shah-Rais, who graces our cover. Yatrika introduced us to Les Yeux Noir at the Skirball a few years ago and this summer they played in the Concerts on the Pier series in Santa Monica where many more came out to hear them.

In the Skirball's new season, Yatrika brings us both new discoveries (Purna Das) as well as old favorites (Eric Bibb). And after an uplifting evening listening to live music, we can buy a CD, pop it in our player and re-live the experience. It is interesting to note that it is a different experience entirely if you hear the Cd without the benefit of hearing the music "live" beforehand. When you have been to the live concert, your brain allows you to "hear" things that may or may not actually be on the CD - and to "see" the performers on stage as you listen - long after the event is over.

While other Folk Arts (dance, storytelling, folk crafts) are also accessible after the performance, it is only with music that it is possible to repeat the experience over and over on a daily basis. We can listen to Les Yeux Noirs' LIVE recording every day in our cars or at home, and see those twin fiddle bows flying through the air.

In July, we heard the music of Rizwan-Muazzam for the first time. It was transporting - a meditative groove that made us recognize, once again, an essential fact: music is fundamental to many religions and cannot be separated from its religious/spiritual aspects. Listening to Rizwan-Muazzam in California Plaza with a cool breeze blowing, we forgot the problems of the world and heard instead the drums, voice and hand-clapping that bring people together.

We have published articles about Roots/Traditional music from many countries - and call it all Folk Music. But these classifications are becoming more and more unclear. Les Yeux Noirs is a

klezmer, Gypsy band with a jazzy sound. La Boutine Souriante, originally a quartet of traditional Quebecois musicians, now has a whole horn section. Many folk/traditional bands have incorporated instruments of other traditions, some more successfully than others. African and Middle-Eastern drums have been incorporated in many contradance bands, not to mention oboe, sax and even a bombard.

I do not know how "traditional" Rizwan-Muazzam is, but I do know that some of the band's Cds have added "techno" effects. Perhaps it is just a matter of taste. Perhaps strictly "traditional" roots music and instrumentation is not exciting enough for our modern audiences. Perhaps it is just the folk process and other musical influences. But I do know that the best musicians of any genre are exciting and elicit a response from their audiences. And we depend on presenters such as Yatrika Shah-Rais, Michael Alexander and Dave Pier - to name a few - to find the best and bring them to us. *FolkWorks*' mission is to tell you about it... yours, if you chose to accept it... is to go out and explore! Listen to the music, touch the woven baskets, turn your eyes toward the traditional Mexican murals that surround us in Los Angeles. Steep yourself in the cultural diversity. The rewards are enormous - you will discover two essential things missing in popular culture: community ... and hope.



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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).

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Size	1 X	3X	6X
Full Pg	\$660	\$600	\$550
1/2 pg	\$385	\$350	\$300
1/4 pg	\$235	\$210	\$185
1/8 pg	\$150	\$125	\$100
1/16 pg	\$85	\$75	\$65

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IN THIS ISSUE	
EDITORIAL	2
KEYS TO THE HIGHWAY	4
Reflections on Resonance & Standing Waves	
THE VOICES IN MY HEAD	5
TIED TO THE TRACKS	6
SOME THOUGHTS ON	
KOREAN FOLK MUSIC	7
“OH GIVE ME A HOME WHERE THE BUFFALO ROAM...”	
DAVE’S CORNER	8
ON-GOING STORYTELLING EVENTS	8
PUT ON YOUR DANCING SHOES	9
Los Pochos Release Their “relentlessly Festive” Music	
REED’S RAMBLINGS	10
How to Make Your Own CD, Be A Star and Live Happily Ever After	
CD-REVIEWS	11-12
ON-GOING MUSIC HAPPENINGS	13
CALENDAR OF EVENTS	14-15
ON-GOING DANCE HAPPENINGS	16
CD-REVIEWS	17
...THAT REMINDS ME...	18
Hanging with Singers	
FREE EVENTS LISTING	19
UNCLE RUTHIE	20
Mourning for the Mourning Dove	
LOOKAROUND	23
Haitian Vodou Flags and an exploration of Botanicas at the Fowler	
HOW CAN I KEEP FROM TALKING	25
A PORTRAIT OF THE ARTIST AS A YOUNG MAN	
SPECIAL EVENTS	28

BUT I AM STANDING!

REFLECTIONS ON RESONANCE & STANDING WAVES

In the last issue, we amused ourselves by coaxing a musical note from a wine glass. Now, out of fairness to our readers that do not drink wine, we progress to the next logical item in our musical quest — a beer bottle. The sound produced by blowing over the top of a beer bottle, though not as delicate and sophisticated as the ethereal sound made by rubbing the rim of a wine glass, is no less musical and no less acoustically sophisticated.

To make a note by blowing air over the mouth of a bottle it must be just the right amount of air and at just the right angle. Flute players call this just-right-pucker the “embouchure.” When the embouchure is executed

correctly, the air will flow past the leading edge of the opening and be cut in half as it meets the far edge of the hole. Actually the air is going mostly into the hole and, in the case of our beer bottle, only so much air can go in. Forcing this extra plug of air into the bottle compresses the air inside which then begins to press back. The pressure pushes the plug of air back out of the bottle deflecting the embouchure air away from the hole. You can visualize the plug of air now traveling out from the bottle.

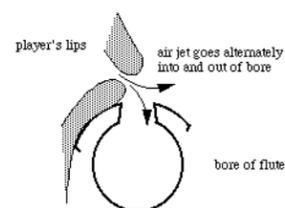


Figure 2. Flute

As the air gets sucked back into the bottle, the embouchure air is now deflected back into the bottle and this process will repeat as long as we keep blowing. The rate or frequency of this back-and-forth air flow is what defines the pitch that we hear coming from the bottle. And it is not just any pitch. The pitch is pre-determined by the length and size of the air cavity in the bottle, which determines how long it will take to compress and expand this body of air, and that determines the frequency of vibration. This is known as the **resonant frequency** of the bottle. In your high school physics class this scenario was called Simple Harmonic Motion (SHM) and was usually represented by a weight (mass) attached to a spring. In our bottle example, the plug of air is the weight and the air within the bottle is the spring. SHM also defines the math behind pendulums and other regularly re-occurring and vibrating systems. The ancients actually referred to the motion of the planets as the “harmony of the spheres”.

Another way to visualize the concept of resonance is to think of it as a **reflected wave**. A puff of air at the mouth of the bottle makes a wave

that travels down the length of the bottle. When it hits the bottom, it is reflected back from whence it came. But as it travels back, it meets and interacts with the new waves still coming into the bottle from the opposite direction. As we learned from our examination of beat-notes (see page-4 of vol.4 no.1 in the Archives at www.folkworks.org), sound waves interact in various ways that can either combine or cancel out their energies. Nothing special happens in our bottle until the frequency of the incoming wave matches the

resonant frequency of the bottle. At that magical moment, the wave pulse takes just long enough to travel the length of the bottle so that the reflected

ed wave returns exactly (180 degrees) out of phase. When two waves are of the same frequency and amplitude and are traveling in opposite directions and out of phase by 180 degrees they will combine to form what is called a **standing wave**. The first animated example on Professor Fred Skiff's page at www.physics.uiowa.edu/~umallik/adventure/sound-skiff.htm is a wonderful demonstration of how a reflected wave folds back upon itself to produce a standing wave.

Standing or **stationary waves** are characterized by static locations called nodes whose amplitude remains at zero. Mid-way between the nodes are points of maximum movement called anti-nodes where the amplitude alternates between maximum and minimum doing a kind of wagging up and down. The third animation at www.kettering.edu/~drussell/Demos/superposition/superposition.html, a web page by Dan Russel, Ph.D., is an excellent visualization of nodes and anti-nodes on a standing wave.

What actually happens is that various frequencies can be introduced into a resonating system and they will amplify and cancel each other without producing any practical results until there is a match with the system's resonant frequency. At that point, the waves line up in such a way as to most efficiently combine their energies, and the amplitude or volume generated jumps up greatly. This is basically an amplifier and musical instruments are essentially resonators used to amplify musical notes. This same concept exists in the world of electronics as a tuned circuit. A radio antenna receives all incoming frequencies and then sends them on to a tuned circuit. Most frequencies pass inefficiently through the circuit and fade away, but frequencies that match the resonant frequency of the circuit get a great boost in amplitude and—tah dah—you have just tuned in a radio station.

Before you are tempted to make the observation that, “There is more energy coming out of this system than is going in,” and, “Isn't that essentially perpetual motion?” and, “Doesn't that go against the conservation of energy laws?” let me point out that we have all experienced a form of Simple Harmonic Motion when we pushed a child on a swing. The idea is that if you keep adding a small amount of energy to a

system — but at just the right time — it will add up and amplify tremendously fast — the proverbial snowball

effect. Every physical object has one or more resonant frequencies. This is usually a good thing but there are some examples of where it is not. For instance, some violins have a problem called a wolf-note. When a particular note is played, it matches a resonant frequency in that particular instrument and comes out way too loud or “wolfs.” The most extreme example of accidental resonance has to be the Tacoma Narrows Bridge in the state of Washington. On November 7, 1940, this newly built bridge began to resonate in response to a forty-two mile-per-hour wind and destroyed itself.

You can read about it and see the amazing video clip at www.eng.uab.edu/cee/reu_nsf99/tacoma.htm.

One final observation: Many years ago, there was a guest on Johnny Carson's Tonight Show. He had made a device that snapped onto the mouth of a beer bottle and it created the perfect

aperture to make a note when you blew into its short tube. He then attached a small rubber hose to his device so that he could set the bottle down and still make a note. He then set up several bottles and ran all of the hoses to a holder so that he could play tunes like you would play a harmonica or the panpipes. Then he had Johnny walk with him to the stage where he had mounted bottles on several plywood

walls. These bottles ranged in size from a small medicine bottle up to a large Sparkletts bottle. He then sat down at a keyboard and played real music on this collection of bottles. I searched the web for this person and his bottle organ but could not find any information. There is, however, a modern incarnation of this concept in the Peterson Beer Bottle Organ. You can see it and hear it at www.petersontuners.com/news/bbo/index.cfm.

So save your beer bottles, keep making music and, as always, stay tuned.

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer; none of

which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the Los Angeles old-time & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscure and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica, CA.



BY
ROGER
GOODMAN



Figure 3. Tacoma Narrows Bridge



Figure 4. Peterson Beer Bottle Organ



Vietnamese Banjo

Free Copy of Folk Dance Scene

This (almost) monthly publication has folk dance events in California and elsewhere, folk lore articles, recipes and lots of good reading. It is just \$15 a year for 10 issues.

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THE VOICES IN MY HEAD

BY JOANNA CAZDEN



VOX POPULI, VOX DEI

“The voice of the people is the voice of god.”
—*Alcuin of York.*

Earlier on the day of this writing, Saddam Hussein was arraigned in a Baghdad courtroom. California’s action-hero-in-chief officially failed to get his budget in on time, and a space probe successfully slipped in between the rings of Saturn. Lacking the clairvoyance to predict the state of the nation/ world/ solar system come September, when you read this issue of FolkWorks, I can only join the swelling chorus that calls on you, the people, to accept your quadrennial role as the collective voice of god!

Vote on November 2, please; make heard *your* public voice, and help your neighbors get to the polls as well. Here are some assorted voices to inspire you until then.

VOICE (noun) 2b. The right or privilege of speaking or voting in a legislative assembly, or of taking part in, or exercising control or influence over, some particular matter; a part or share in the control, government, or deciding of something. 2c. *To give voice to:* to vote for. ... 3. The expressed opinion, judgement, will, or wish of the people ... as indicated or shown by the exercise of the suffrage. ... 10b. *To put to voices:* to put to the vote. ... 10d. A right or power to take part in the control or management of something. —*Oxford English Dictionary.*

People are speaking up for themselves. ... what they say is very much the same the world over. They want a decent standard of living. They want human dignity and a voice in their own futures. They want their children to grow up strong and healthy and free.—*Hubert H. Humphrey.* In asking for a voice in the government under which we live, have we been pursuing a shadow for fifty years? ... No! The right of suffrage is no shadow, but a substantial entity that the citizen can seize and hold for his own protection and his country’s welfare.—*Elizabeth Cady Stanton.*

[We ladies] will not hold ourselves bound by any laws in which we have no voice, or representation.—*Abigail Adams.* The great voice of America does not come from the seats of learning, but in a murmur from the hills and the woods and the farms and the factories and the mills, rolling on and gaining volume until it comes to us as the voice from the homes of the common men. —*Woodrow Wilson.* Freedom is when the people can speak, democracy is when the government listens.—*Alastair Farrugia.*

A voice is a human gift; it should be cherished and used, to utter fully human speech as possible. Powerlessness and silence go together. —*Margaret Atwood.* If sex and creativity are often seen by dictators as subversive activities, it’s because they lead to the knowledge that you own your own body (and with it your own voice), and that’s the most revolutionary insight of all.—*Erica Jong.* All the resources of a superpower cannot isolate a man who hears the voice of freedom, a voice I heard from the very chamber of my soul. —*Anatoly B Shcharansky.*

Democracy is not something you believe in or a place to hang your hat, but it’s something you do. You participate. If you stop doing it, democracy crumbles. —*Abbie Hoffman.* The most common way people give up their power is by thinking they don’t have any. —*Alice Walker.* Those against politics are in favor of the politics inflicted upon them.—*Bertolt Brecht.* I have never had a vote, and I have raised hell all over this country. You don’t need a vote to raise hell! You need convictions and a voice! —*Mother Jones.*

Journey Towards Democracy: Voice, Power, and the Public Good—*The Center for Liberal Education and Civic Engagement, Wesleyan College.* Lift every voice and sing/ Till earth and heaven ring/ Ring with the harmonies of Liberty —*James Weldon Johnson.* Democracy is cumbersome, slow and inefficient, but in due time, the voice of the people will be heard and their latent wisdom will prevail. —*Thomas Jefferson.* Make your voice heard! Subscribe to our free newsletter here! Direct Democracy! EU constitution demands a referendum! Email the Prime minister. —*www.directdemocracy.co.uk.*

I do not want the voice of the people shut out. —*Huey Long.* The job of a citizen is to keep his mouth open. —*Gunther Grass.*

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

G I G B O X MUSICIANS FOR HIRE

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 • buzzworld@adelphia.net • <http://users.adelphia.net/~grlockwood/BUZZWORLD/INDEX.html>



CLADDAGH, an Irish folk music band, is a lively quintet noted for outstanding vocals, harmonies and a hefty dash of humor. Instrumentation consists of: aguitar, banjo, bass, pennywhistle, bodhran and others... Bookings for concerts, weddings and any other special event. 818-363-1526 (Creative Spark) www.claddaghband.net



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@oldnumber7.net • www.oldnumber7.net



MUSIC INSTRUCTION

NICOLAS BUCKMELTER

Nick has been playing and teaching Irish flute and whistle for more than ten years. In 2003 he toured Japan as a traditional musician under the auspices of the Irish Embassy in Tokyo. Over the years he’s had the good fortune to perform with some of the most respected musicians in the Celtic world, including the Chieftains, Dale Russ, Pat O’Connor and the Black Family. He hosts a regular session at Finn McCool’s in Santa Monica. 760-935-4812 or nbuckmelter@hotmail.com



CÁIT REED

Cáit Reed is currently taking students who are interested Traditional Irish Fiddle, Tenor Banjo, Tin Whistle, Mandolin, Bodhran, Transverse Flute and Celtic Song accompaniment. Cáit has over 30 years experience as a teacher and performer of Celtic music. Many of her students have gone on to become professional musicians and recording artists in their own right. Cáit focuses on technique, ornamentation, regional styles, phrasing, creating variations, playing “by ear” and having fun. Please write her at caitreed@aol.com, or give her a call at 310-543-1219. Her Web site will be up soon at www.caitreed.com.



JOELLEN LAPIDUS

Joellen Lapidus is one of the pioneers of contemporary fretted dulcimer playing and construction. She is the author of the dulcimer instruction book *Lapidus on Dulcimer*. Her playing style is a blend of traditional Appalachian, Indian, Arabic, jazz, classical and pop music that gives the dulcimer a new range of rhythmic, melodic and tuning possibilities. Returning to her first musical loves, the accordion and clarinet, Joellen also teaches a high energy Klezmer Band Workshop at McCabes. For dulcimer lessons or a Klezmer Band Workshop call her at 310-474-1123



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As summer concludes, fall brings its own offerings of festivals to Southern California. Newest of these is the **Desert Song Music Festival**, on Sunday, September 12, 11am to 7pm, in Lancaster. Formerly the Saddle Up Music Festival, it's cosponsored by *FolkWorks*, and this writer has been involved in planning and booking this one. With six stages and about 40 acts, the lineup is exciting, bluegrass to blues, cowboy to Celtic, with lots of new folk, acoustic pop and some fine cowboy poetry and storytelling. There are workshops and more, it's a bargain at \$18.00 (\$14.00 in advance) and kids under 12 are free. With so many artists, check the web site for tickets, lineups, and more (www.desert-songfest.org).

Some of the scheduled performers have appeared in *FolkWorks*. They include bluegrass favorites **Susie Glaze and Hilonesome**; the **Lost Canyon Rangers** (nominees for Western Band of the Year); nationally-touring singer-songwriters **Kat Parsons, Anny Celsi, Marina V, Pete Hopkins, Denise Vasquez**; Celtic band **Silent Planet**; and innovative original world music by **Ashley Maher**.

There are many other artists scheduled, including some award nominees and winners, who have yet to appear in our pages. They include **Honeygirl**, a band from Victoria, Canada whose members have played the British Isles and Ireland; folk singer **Rondi Marsh** from Yakima, Washington; cowboy singer-songwriter **Jon Cook** from Colorado; cowboy poets **Gary Robertson, Joe Herrington, Darryl "Tablelegs" Knight**; South American-influenced **Karma Loka**; old-style country originals from **Molly Howson**; **Cyhndi Mora** of **Et Spera**, **Kelly Fitzgerald** of **Vesica Pisces**, and **Casey and Kira Arrillaga** of **Third Door Down**; musical comics **Phil Van Tee** and **Veronique Cyphere**; Southern California favorites **Ken and Phee Graydon, Mark Sellers, Sean Wiggins, Vertigo Road, Linda Geleris**, duet **Tim Tedrow and Terry Vreeland**; locals **Dennis Russell, Doug Moon, Scotty Van Salter, Wayne Slater-Lunsford**; well-traveled western musicians **Paul Hendel, George Dickey, Rodger Maxwell, Michael Tcherkassky**. More may be added after our press time.

It's a charity benefit, with all performances donated, and proceeds (including a portion of CD sales) going to Project HOPE, the nonprofit organization that operates the famous hospital ship *S.S. Hope* and brings medical training and assistance to people worldwide.

Best news of all, most venues are indoors, in air-conditioned comfort (Lancaster is on the 14 freeway, 55 miles north of Los Angeles, in the desert). There's lots of tree-shaded space for jamming, and buying a musician's ticket (same price) gives you all-day unlimited access to an instrument checkroom, so no need to lug

TIED TO THE TRACKS

BY LARRY WINES



your instruments everywhere. And of course there's food. It's all on the spacious campus of Antelope Valley College, a mile-and-a-half west of the freeway on Avenue K, and it's an official part of the college's 75th anniversary celebration. The event may still need some volunteers, as well, so check the web site.

This has been a full summer of musical offerings, and I found myself working temporarily in Seattle, where it just doesn't get any better. To share the musical dimensions of that, we'll take a hiatus this time from the series on resources for songwriters.

A few issues back, I suggested a few must-attend festivals. One was NorthWest FolkLife, held each Memorial Day weekend (four days) at Seattle Center, the former World's Fair site. Little did I know I would be there for it and more. FolkLife is musical Disneyland, with stages instead of rides. So many venues that you can't see more than 20% of the scheduled performances, much less the countless jams. If you can't get to the always sold-out Strawberry Festival in Sonora, go to this mega-event. It's multidimensional, with a folk-music-and-dance-theme film festival (concurrent with but separate from the Seattle International Film Festival). It offers dancing until the wee hours on huge floors, with a night of Cajun/Zydeco, a night of contra, and lots I couldn't experience, because I participated in a late night sea chantey sing. You need a half-hour to walk from any of the venues on one side to any on the other, and you pass dozens more in between.

Let's debunk a myth. It doesn't rain all the time. Seattle kicks-off the outdoor music season with FolkLife, and closes it Labor Day weekend with Bumbershoot, another mega-festival that features some traditional music and several big rock acts. In between, summer is more packed than the offerings in L.A.

Seattle's world-class Woodland Park Zoo derives much of its budget from a summer concert series. **Nanci Griffith**, who is promoting a new album due in September, delivered a fine show, part solo, part with her **Blue Moon Orchestra**. Her familiar LBJ button was replaced with a Nixon-Agnew button for facilitate her comments on the current election. Another night I caught a bit of **Steve Earle's Zoo Tunes** show. Other offerings there includ-

ed **Bela Fleck**, who had dropped in for the FolkWorks concert with the **Duhks** in Santa Monica back in June.

Marymoor Park has an outdoor amphitheater that would remind you of Glen Helen. The week after he brought his troupe to the Greek Theatre in L.A., **Garrison Keillor** was here for the live broadcast of **A Prairie Home Companion**. Mixed with the characterizations of Seattleites as rain-soaked caffeine addicts were the shots at Southern Californians — "How can they live there, with all that sunshine? You can't even open the door without donning sunglasses and slathering-on the sunscreen!"

Leaving Marymoor early took me from northeast of Seattle to its southwest extremes, and two minutes to spare for the Fauntleroy ferryboat to Vashon Island. There, L.A.-resident **Michelle Shocked** played a sold-out charity benefit. It was the second appearance of her bold new "jam with Michelle" participation concert, begun the previous night in Milwaukee. It allows local musicians to register and get the set list on-line, then join her on stage for the performance. Hard to believe, but it worked so well she played the whole show with her impromptu ensemble band, and it wasn't just the locals who rated it as a fine, solid and fun show. Locals included **Andre Sapp** of the **Nettle Cats**, and visiting fiddle player **Sherri Thal** of the **Lava Jam Band** — from Hawaii — bringing recognition that all the "island" musicians were first-rate.

Come here for the live music, but don't forget what's on the air. Radio in Seattle can't compare to L.A. Among the many public stations is KBCS, 91.3 FM, from Bellevue Community College, with its full-day of bluegrass, Americana, Celtic and jazz programming. Commercial radio is dominated by KMTT, 103.7, "the Mountain," nominally a rock station, but with an inclusive music mix and format. So many acoustic musicians are featured in live performances from their Mountain Music Lounge studio that one DJ commented recently, "2004 is the year of the mandolin. Last year was the year of the banjo." The station offers CDs of those performances, and you can buy them at www.kmtt.com. Proceeds from sales go to charities and environmental organizations.

Nancy Wilson of the homegrown band **Heart** was recently asked on KMTT about what makes the music scene so incredible in Seattle. She replied, "It's two things. First, it's a seaport, so the influence and the dynamism of the whole world is here. Then, it's the weather. It isn't always sunny. I find that a dog and a fire is very conducive to reading and writing. A lot of great music gets written here."

There are four million people in the state of Washington, and 14 million in the L.A. basin. It must not rain enough in L.A.

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 great songwriters. 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 lots of acoustic music offerings, available www.medianetworkgroup.com/index.html. You can e-mail him at larrywines@hotmail.com.



Susie Glaze

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SOME THOUGHTS ON KOREAN FOLK MUSIC

“OH GIVE ME A HOME WHERE THE BUFFALO ROAM...”

BY LAUREN W. DEUTSCH (CONTENTS COPYRIGHT BY LAUREN W. DEUTSCH 2004. ALL RIGHTS RESERVED)

It's been a long time since folks in our neck of the woods sat on the front porch of their homesteads in the vicinity of grazing buffalo. Despite the proliferation of agribusiness and Greenpeace, the traditional hums of human sweat-equity in synch with nature's lifecycles have given way to predictable churning of the motors and the now-ness of consumerism. There's no room for the old folks at home ... unless it is *at* the old folks home.

In Korea, however, there are still places and opportunities to hear *in situ* the centuries old soundtrack which has kept a timely pace with the necessities: gathering or growing of food, pleasing 10,000 spirits and marking rites of life's predictable passages. Despite *and* because of Korea's "recent" century-and-a-half stormy socio-political history, the people have a collective deep love of land and sense of Korean-ness. This despite efforts to be modern and Westernized, and in spite of their efforts to disassociate from peasant traditions. Bad phone reception and lots of dust notwithstanding, urbanized Koreans are venturing out to the countryside, visiting the few "quaint" mountain villages and sea-coast settlements that are still left. Regional pride remains a strong source of identity, and this is reflected in Korea's folk music.

SAMULNORI: A NEW TRADITION SUSTAINS THE OLD

In light of the forthcoming concert by Kim Dok-su's famed **Samulnori** group at the Los Angeles County Arts Commission's performing arts series at the Ford Amphitheater in October, I have been asked to provide some background on Korean folk music. Kim Dok-su is renown in the international instrumental music scene not only for his exceptional personal talents, but also for taking the traditional collection of four percussive instruments (literally, *sa* - four; *mul* - objects, *nor* - play) and fashioning it as a stand-alone ensemble.

The *samulnori* instruments are *kkwaenggwari* (small gong), *ching* (large gong), *changgu* (hour-glass shaped two headed drum) and *puk* (wide but short double-headed barrel drum). These instruments have been in Korea for millennia and remain to this day utilized in traditional ritual gatherings.

Each instrument has its "place" in a ritual system. The *kkwaenggwari*, held in the hand and struck with a long, thin wood mallet, produces the shrill tone representing the sound of heaven. The *jing*, originally used in military processions, is suspended by a cord from a stand and played while seated. When struck with a deerskin covered mallet this sound also represents the sound of Heaven. The *puk*, oldest known of the folk instruments, is usually placed on the ground or against the knee, and commands the sound of Earth. Finally, the *changgu*, capable of both high and low pitches dependent upon which of and how the distinct heads are hit, also represents the sound of Earth. Together, they offer the alternation of tension and release, and harmony of yin and yang, root principles in Korean culture.

One of Kim's innovative contributions is to seat the musicians *indoors* on the floor for stage



presentation, a convention usually reserved for court or literati-class performances. Despite their pose, the program is always very, very physical and exhilarating. Kim has also encouraged his musicians to grow: by playing their instruments' beyond their traditional range and to expand beyond the group's traditional repertoire. They jam with musicians of other cultures and explore diverse musical forms, especially jazz. As a result of his notoriety, *samulnori* has become a much-embraced cultural artifact, much like the martial art Tae-kwon-do. It has become a "heritage-instilling" skill which is required to be learned by Korea's hyper-achieving, Western cultural assimilation-prone youth.

To this end, *samulnori*'s popularity resembles the evolution of Japanese o-daiko in their Diaspora: the taiko (Japanese drumming) clubs at Buddhist temples and community centers (vs. the

Korean *samulnori* clubs and classes at Christian churches and community centers); the presence of taiko and related instruments in other Japanese performing arts programs and community festivals (vs. *samulnori* being included in most broad-spectrum Korean performing arts programs), and the creation of signature world-music superstars, most notably the group Kodo (vs. international tours by Samulnori, with a capital "S"). Impromptu *samulnori* jamming can be heard on weekends in city parks and college campuses, much like listening to guitarists in Washington Square Park in New York City's Greenwich Village

during the 1960's.

FOLK MUSIC: ALIVE AND WELL

Folk music is considered a unique genre of Korean performing arts, distinct from other traditional modes which include court music and dance, the literati-delighting parlor gatherings (male and female separately) and Buddhist inspired works. This break-out reflects Korea's

distinct Confucian-imposed social class system patronized by the centuries of proud imperial lineages, the later of which ended abruptly and brutally with the Japan's (second) colonization through the early 20th Century.

The most widely appreciated forms of Korean folk music today are essentially urban: *p'ansori* (epic storytelling through song), *sanjo* (scattered melodies for a solo instrument with a drum accompaniment), and *samulnori* (percussion quartet).

Folk music reflects the life of the common people: simple villagers, peasant farmers, fishermen and others who lived in thatched roof buildings, as opposed to the tile roofs of their noble landowners and government officials. It also includes esoteric *muga*, or shaman songs (and dance) employed by the spiritually endowed or embraced to manage 10,000 spirits which impact everything from birth and death and in-between. In addition, there's military band music and the balladeer-esque *pansori* repertoire, the latter an entertainment handed down by clowns and itinerant entertainers. The latter repertoire mixes reminiscences of countryside, current events and satire and a peek into the rarefied world of the literati classics. On the folk instrument side, in addition to *samul*, there are notably reeds / woodwinds and other percussion.

The living form of Korean folk art is embodied in the folk religion called *mosak*, whose professional practitioners are called *mudang*. The songs that they sing are called *muga*, which deal with folk epics and legends about their gods. *Muga* is accompanied by music ensembles consisting mostly of wind and percussion instruments. The performances are often interspersed with dance. *Minya*, Korean folk songs, is derived from *Min* (people) and *yo* (song) refer to songs for which there are no recognized composers. A distinctive quality of these songs is its triple meter and dotted rhythms.

Korean folk music, like all Korean traditional arts, varies from region to region throughout the full length of the peninsula. Variations in performance techniques, rhythm, meter, vocal texture and other distinctions will mark a piece and are part of the beloved regional sentiment still claimed as part of the Korean sense of "home" ... even if one lives in an apartment complex whose massive concrete block buildings resemble more a set of encyclopedia than a quaint village hut.

KOREAN FOLK continued on page 19

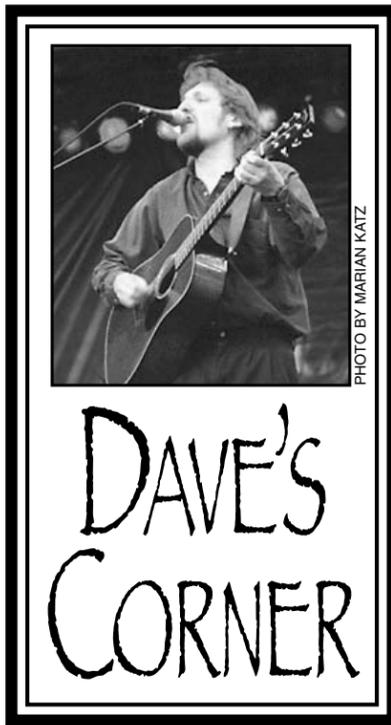


Dave Soyars is a bass player and guitarist, a singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please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

Tribute records have been around for decades now, but lately they're becoming more and more prevalent and seemingly needing less and less reason to exist. New York tributes with mostly West Coast artists, tributes to artists with only one record out—I've pretty much seen it all, and it's made me hard to impress. Nonetheless impressed doesn't even begin to express how much I like *The Unbroken Circle: The Musical Heritage of the Carter Family* [Dualtone] (!), a tribute to the first family of country. You could probably make a case that, at this point, the first family of country is actually Carter/Cash, between **Johnny Cash** and **June Carter**'s marriage and the generation that followed them, which also includes several performers. This CD includes the final recordings of both the matriarch and patriarch of the merged family, who sadly both passed away recently, and Johnny's take on *Engine One-Forty-Three* and June Carter's *Hold Fast to the Right* are among the best tracks here. Myriad Carters and Cashes appear on the CD produced by their son **John Carter Cash**, including **Roseanne Cash** and **Laura Cash** (who plays fiddle on many of the tracks here). Many other artists connected with the House of Cash in one way or another—friends like **Willie Nelson** and **Marty Stuart**—perform here, as do a diverse group of country and pop artists the likes of **John Prine** and **Sheryl Crow**. Unlike Michael Jackson's attempt to marry into Elvis's family, this merger really worked, both romantically, as they stuck together to the end, and musically, with ample evidence here. Obviously the songs of the Carter Family are incredibly important to the history of country music, but with two generations of both families contributing, and non-family members matched with appropriate material, this CD stands in earnest beside the great original **Carter Family** recordings as classics in the history of country music. A contender for best record of the year so far.

The equivalent in England would have to be **Waterson:Carthy**, the product of the marriage of guitar great **Martin Carthy** to Norma of the **Watersons** family. The band also includes their daughter **Eliza Carthy**, who's made a few good records of her own, and melodeon player **Tim Van Eyken**. Their new record, *Fishes & Fine Yellow Sand*, [Topic] (!) is made up of live recordings from last year. The songs are mostly traditional, though there is a nice performance of the **Grateful Dead**'s *Black Muddy River* which Norma performed on a solo record a few years ago. The kind of long story-songs that Carthy is a master of feature prominently, as do a couple of good English dance tune sets which feature the great musical communication between father and daughter on guitar and fiddle respectively. Vocally, there's a good balance between them, all four perform lead vocals (most impressively by Norma Waterson, whose powerful voice seems to get better and better) and there's rich harmonizing as well.

Both Carthy and a collection of great dance tunes are likewise found on the new record by **Brass Monkey**, *Flame of Fire* (!) - a very pleasant surprise from a band whose debut record twenty years ago was a unique take on English traditional music. They combine Carthy's guitar and mandolin



with English accordion master **John Kirkpatrick**. Added to the mix is a brass band of three musicians whose ensemble sound is likely influenced equally by early 20th Century traditional brass bands and late 20th Century jazz and rock musicians. Their sound here is similar to that debut (with Kirkpatrick particularly in great voice), and the song selection is wonderfully diverse, including the ribald *Game of All Fours*, a brass arrangement of *A Brisk Young Widow* influenced by English composer **Benjamin Britten**'s great piano/vocal arrangement, and a couple of rousing polka sets. They've managed a mere four records in twenty plus years, unsurprising with as many other things as Carthy is involved with, but every one of them is worth hearing, and this one is the best since their brilliant debut.

Finally, the new release by **James Talley**, *Journey*, (!) is another winner. It is recorded live in Italy on three successive nights. Talley, one of country music's great outlaws, came to prominence in the 1970's. (Former president Jimmy Carter was, and presumably is, a fan.) This recording shows that he's still got the great mix of passion and intensity that made him special back then. It includes classic songs like *W. Lee O'Daniel and the Light Crust Dough Boys* and *Tryin' Like the Devil* (one

of the greatest "compassion for the working man" songs ever written), along with some good new ones like the love song *Cherokee Maiden* and the post 9/11 meditation, *I Saw the Buildings*.

So that's it for this time, see you next time, when I hope to have lots of great new recordings to tell you about.

RATING SCALE:

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

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Storytelling in Spanish on alternating Saturdays.
Getty Center Family Room
1200 Getty Center Drive, L.A.
310-440-7300

LEIMERT PARK GRIOT WORKSHOP
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310-677-8099

SAN GABRIEL VALLEY STORYTELLERS
3rd Tuesdays • 7:30 pm
Hill Ave. Branch Library
55 S. Hill Ave., Pasadena
626-792-8512

LONG BEACH STORYTELLERS
1st Wednesdays • 7:00 pm
Los Altos United Methodist Church
5950 East Willow, Long Beach
562-961-9366

SUNLAND-TUJUNGA STORYSWAP

2nd Saturdays • 8:00 pm
Sunland-Tujunga Library Storytelling Group
7771 Foothill Blvd. • 818-541-9449

STORYTELLING & PERFORMING ARTS TOASTMASTERS
A Toastmasters Storytelling Group
2nd Mondays, 7:00pm
CoCo's Restaurant
15701 Roscoe Blvd., North Hills
818-541-0950 • rudeutsh@earthlink.net

ORANGE COUNTY

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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
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PUT ON YOUR DANCING SHOES

LOS POCHOS RELEASE THEIR "RELENTLESSLY FESTIVE" MUSIC

By ENRICO DEL ZOTTO

Conjunto Los Pochos will be sharing their "relentlessly festive" music with us at a fundraiser for Folkworks on October 3, 2004. They'll be playing music from their new CD *Margie's*, which is a lot of foot tapping fun, with Spanish and English lyrics about life, love and loss. Conjunto Los Pochos was formed in Los Angeles by **Otoño Lujan** (button accordion) and **Elliott Baribeault** (bajo sexto). In 1999 **Ernesto Molina** came on board on bass and **Lorenzo Martinez** has joined them on drums for *Margie's*. The album features original tunes and standards of conjunto, as well as their version of *I Fall to Pieces*. *Margie's* offers a variety of rhythms, demonstrating the ability of conjunto music to incorporate aspects of other musical genres and create something new. This ability to imitate, innovate and invent new sounds is at the roots of conjunto.

A Little History

Conjunto is often called *norteño*, referring to its creation in Northern Mexico and Texas (which, of course, was also Northern Mexico at one time). But to Tejanos it's known as conjunto, meaning group. This name may have been given as way to distinguish the small groups that played working class dances from the *orquestas tipicas* that would perform at more upper class affairs. The working class roots of the music are an important part of the story.

In the years following independence, the elite of Latin American nations looked towards Europe as a cultural model, often at the expense of native folk cultures within their own nations. For music and dance this meant that by the late 19th century European dance styles and music were the norm at social gatherings of the privileged classes. Mexico was no exception to this imitation, with European dance styles enjoying popularity among the elite. These styles filtered down to the working and peasant classes in part because the musicians who played at the upper-class parties would learn the styles and innovate on them for their own communities' social functions. In the case of the frontera region (Texas and Northern Mexico), European dances like the waltz, schottische, polka, quadrille and mazurka were especially popular because of the presence of a large number of German, Bohemian and Polish immigrants. Monterey, Mexico was the industrial capital of Northern Mexico and drew a number of immigrants to work as engineers in factories, mining, and as brew-masters in the beer industry. On the other side of the border, towns like Fredericksburg and New Braunfels made-up what was called the German Belt. German immigrants settled in these towns as well as San Antonio, working on railroad construction and in the fields. Germans were at one time the largest European ethnic population in Texas.

In addition to the genres imported from Europe, the other major contribution from German immigrants to conjunto was the button accordion, the principle instrument of the genre. The accordion could be adapted to any of the popular dance styles of the time, it was easily portable, and one musician could play a gig without accompaniment (or having to split the tips!). By the 1920's the accordion was the standard instrument for what author Manuel Pena calls pre-conjunto music (solo accordion playing dance styles – no group, no conjunto). It was also during the 1920's and into the 1930's that record labels like RCA, Decca and Columbia sent some of their subsidiary labels into the Southwest U.S. They recorded a lot of the regional styles, includ-

ing solo accordion, corridos and blues. These labels had success recording regionally known African American musicians and selling the records outside the musician's region. A company would set-up a recording studio in a hotel room or store front, record local talent for \$15-20 flat rate and move-on. How much money did the record labels make with these race records? Enough that they expanded into the Southwest and started recording Chicano artists for the same flat fee – no royalties! Although the artists made some money and perhaps received few more gigs, none of them ever reached star

"Percussive accordion, driving beats and soulful vocals make up Conjunto Los Pochos first full length album. For these songs about love and loss...grab a bottle of your favorite and put on your dancin' shoes...This is Conjunto music..."

- Adam McKibbin, Entertainment Today

status during this time, and many top musicians still had to hold down day jobs to make ends meet.

Narciso Martinez is considered the father of conjunto. In 1935 he teamed-up with **Santiago Almeida** who played the bajo sexto, a twelve string guitar which is tuned one octave lower than the standard twelve string. This combination allowed Martinez on button accordion to play more freely on melodies and improvisations, the bajo sexto held down the accompaniment. This was the beginning of conjunto, when the virtuosity of the button accordion player could really come-out, while a danceable rhythm was maintained. Although he and Almeida recorded, their living and music was tied to playing dances. *Bailes decentes* (decent dances like weddings), *bailes de regalo* (gift giving celebrations like anniversaries) were popular. *Bailes de negocio* (literally meaning a business transaction dance) were another way Martinez and his contemporaries made a living in the early days of conjunto. These events were taxi dances, in which men paid to dance with women. Although not always the case, it is generally accepted that often more than dancing for money went on. Just like tango and jazz, conjunto has its folk roots as well as a seedier-side to its history.

Conjunto musicians typically followed the paths of migrant workers, playing for whatever dances would come-up during the seasons. Concert hall performances were not part of conjunto's roots. And although conjunto concerts and festivals are held today, its roots were in small venues for people who were looking for fun and relief - for celebration - to contrast the hard life that was the reality for working-class Mexicans in the frontera region.



Conjunto Los Pochos

With the onset of World War II and the limitations on recording this brought, the major labels pulled out of the conjunto recording market. But the demand was still there and growing. As Tejanos and Mexicanos found more employment with the end of the Depression, there was more money in the hands of conjunto fans than ever before. Enter **Armando Marroquin** and **Arnaldo Ramirez**. Marroquin founded IDEAL records and Ramirez founded Falcon records. They were the first Mexican-Americans to record and distribute conjunto music. Their enterprises were successful in the U.S. and Mexico with Falcon records becoming the dominant label in conjunto music in the 1960's. Arnaldo Ramirez even created a syndicated television program called *Fanfarria Falcon*. This show was shown in 244 cities across the U.S. as well as in Mexico and Central America.

In the 1940's **Valerio Longoria** added vocals to conjunto and slowed the tempo, making dancing more accessible to a wider audience and setting the standard for the modern conjunto style. Lyrics also meant that conjunto players could adapt other styles of music such as rancheras (music from Mexican musical films) and corridos (ballads) to their repertoire. Lyrics also made conjunto an important vehicle in telling the stories of working-class Mexicans and Chicanos in the Southwest. With the advent of Rock and Roll in the 1950's conjunto again innovated. **Tony De La Rosa** brought the electric bass and drum set into conjunto, which is now the standard instrumentation for the genre.

So if you want to hear both traditional and innovative conjunto, pick-up Conjunto Los Pochos' *Margie's* and check-out the show and their website. www.lospochos.com. To learn more about conjunto check-out Manuel Peña's *The Texas Mexican Conjunto: History of a Working-Class Music* or pbs.org/accordiondreams.

[Conjunto Los Pochos will be performing Sunday, October 3, 2004. See page 3 for details]

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



Thai Folk Fiddle

HOW TO MAKE YOUR OWN CD AND BE A STAR AND LIVE HAPPILY EVER AFTER

CDS, BUDGET AND SUCH:

There are lots of reasons to make your own commercially released CD. Mostly you want to be rich and famous. But chances are that you're smart enough to know that's unlikely, especially in folk music, so do it because it's cool, because it will impress your Aunt Ethel and maybe get you a few better music playing jobs. Here in Southern California, a CD is almost mandatory. Even the people booking low paying coffeehouse gigs expect a CD in the packet.

WHAT TO RECORD:

If you don't have material, you shouldn't be thinking about doing a CD. If you are doing cover songs, you need to pay the people that wrote the songs in some form or other. Hit the ASCAP and BMI and Harry Fox Agency websites and get your education. If you write your own material and you don't know about copyrights and performance rights organizations and publishing and mechanical rights and payments, then go back to those websites and learn about it. If you're going to be a professional, you have to act like one. Invest time in knowing what you want to record, where you're going to do it and what you plan to spend. If you're not confident with your material, drop the idea to do a CD until you are. The sad fact is that there are far too many CDs being released now. Don't add to the rubble... make sure what you're doing is good. And then maybe someone will actually like it.

STUDIOS:

These run the gamut from high end professional to your neighbor's computer based system. Costs, obviously, run the gamut too. Talk to others that have done CDs in your area, and find out where they recorded and who they recommend. Recording at home to your computer or a hard drive digital recorder, or an old cassette multi-track are all options. If you hate the technical process of recording, then pay someone else to let you just be the artist. You may want to think about using a producer. If you know someone that is experienced, has made some recordings either as a producer or artist, and can talk them into working within your budget, that's a great idea. If you are broke or have complete confidence in your own judgment, self production is the way to go.

STAYING IN A BUDGET:

What does it cost? Studio time and recording is the largest expense. Mastering costs about \$100 an hour, with most projects spending about \$500 for this aspect. Duplication and printing for 1000 CDs is going to be somewhere between \$1,000 and \$2,000. With studio time, mastering, art design, printing and duplication a CD project can easily run \$5,000 or more. If you're a solo artist and you don't plan on having others play on your CD, your studio time could much less than a full band or a project with lots of guests and overdubs. It's extremely important to find someone to go a good job on mastering your finished recorded project. It's the difference between a cloudy and a sunny day. Your studio or duplication folks can help you locate someone. Here's a website that does a nice job of explaining just what mastering is: www.otherroom.com/mastering.htm

ART & DESIGN:

The big duplication houses, like Oasis, can do it all for you... mastering, duplication, art and design. You just hand them the finished recording, tell them a bit about yourself, and they'll do a nice, professional but generic looking CD for you. If you have your own designer, it's cheaper. If you have your own art stuff, and do it yourself, it's cheaper still - but a bit more dangerous. Things can go wrong, and now they're your fault, not the company. Decisions, decisions...

The artwork should either be something you own or something that's public domain, legally purchased clip art stuff or your A+ art project from night school. If you're doing the art stuff yourself, or using your talented sister-in-law, get some second opinions from someone you trust. What looks like Van Gogh to you may look like a lot less to everyone

REED'S RAMBLINGS

CD REVIEWS BY DENNIS ROGER REED



Dennis Roger Reed is a singer-songwriter, musician, and writer based in San Clemente, CA. He is apparently somewhat of an expert on Gram Parsons, with his writings on the subject having been featured in Mojo and in God's Own Singer: A Life of Gram Parsons by Jason Walker. Writing about his music has appeared in Acoustic Musician, Bass Player, Bluegrass Now, Bluegrass Unlimited, Blues Access, Blues Revue, Blue Suede News, Dirty Linen, the LA Times, Living Blues, and Sing Out! He is still decidedly not famous.

else, and they just won't admit it. Designing for CDs is pretty esoteric, but most duplication houses have templates that you can have your designer adhere to. And adhere they must. Always check and re-check the artwork. Once it's at the printer and you've got 1000 of 'em, they're yours. Noting a mistake after the inserts are done can require re-printing, with all the resultant costs. Proofread everything 12 times, and have several other people proof it too. Stay simple, it will benefit you.

PROMOTION:

There's a 1000 paths to take. Take about 8 or 10 of them to start. Get on the Net, do searches for radio stations that play the kind of music you are doing. Email them to see if they want it, then mail them one. You can just sent them cold, but postage is expensive. Email, write or call before you send anything.

You can think about postage costs when you decide if you want the traditional jewel case for your CD. The new cardboard ones can look a tad cheesy, but often serve as mailers and save you some bucks on postage. At least consider these if you plan to mail out a lot of CDs. If you go with the cardboard, it is better to have all the info you need right on the cardboard jewel case, because if you have to mail an information packet too, you've defeated the purpose of the cardboard mailer.

REVIEWS:

Send it to every magazine and website that reviews the kind of music that you play. You have to do your homework, though. Don't send your blues CD to a Celtic magazine. Great reviews may not sell any copies, but it's nice to be appreciated.

RADIO:

Radio play also doesn't necessarily translate into sales, but it is very cool. It's nice to know that you're being played in South Africa, Michigan or other exotic lands. Again, this may be more for your ego than for your pocket-

book, but the thought that some guy in the Netherlands is tapping his toe to one of your songs may make the process worthwhile. And today, radio play in Outer Mongolia might actually translate into sales, because with the Internet, your recordings can be found, and purchased, like on amazonmongolia.com

Promotion work takes hours and hours and hours. And for most of us, it isn't much fun. Keep track of whom you've mailed to. It's futile to send more than one CD to the same station or magazine. Follow up is important, but remember that the fine line between being a persistent professional and a nattering nag is indeed fine. Bear in mind that doing a CD without promotion doesn't really make much sense, unless you're doing it as a vanity project. If you don't like the business/promotion end of doing a CD, either find someone that will do it for you or seriously consider NOT doing a CD.

THE WEB:

A quality website is important in the promotion of your CD. A good simple website serves the purpose of listing upcoming gigs, and maintaining an emailing list to bug people to attend. Of course you can spend a lot of money on websites, but you can also consider joining any one of the myriad of companies that have formed to promote independent CDs. Most sell you a site, and some will distribute your CD to internet retailers like amazon.com and to retail stores. Do a search, but there's theorchard.com, folkweb.com, cdbaby.com and tons of others. However, if you have a brother-in-law that designs websites, run with it as long as it's halfway attractive and easy to use. Get a good domain name that makes sense for what you're trying to do. Include a way to not only listen to some of your CD from your site, but also to purchase it as well. For the consumer, there's nothing more frustrating than wanting to buy a CD but not being able to find out how.

BUSINESS AS USUAL:

Look at this as an investment in your career. Music is/can be a business. Keep records of what you do, and you may be able to write off (depreciate) your instruments, computer and the cost of CDs. Talk to your tax accountant if you aren't doing this as a business. When you make money, the IRS will demand some. It's better to be prepared and use it to your benefit if you can. If you use a credit card to pay for the costs of your CD, even the interest may be a write off. Just don't use the card for other non-business stuff and muddy the waters. Again, keep good records of what you do, and let your tax accountant show you how to do so.

IN CONCLUSION:

With only a small amount of money (well, as much as the cost of a beat up used Toyota or a decent old Martin guitar) and several months of incredibly hard labor, you too can have a closet with 817 CDs in boxes. Or become a star and live happily ever after.

Dennis Roger Reed | SONGWRITER & MUSICIAN

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C D R E V I E W S

Artist: KRISTINE HEEBØLL
Title: TRIO MIO
Label: GO DANISH FOLK MUSIC
 (www.gofolk.dk)

By CLIFF FURNOLD

(REPRINTED WITH PERMISSION OF THE AUTHOR)



It's very rare when you receive a recording that upon first listen has you bolt-upright at attention. It's more rare when it is something as stripped down and direct as a trio of fiddle, guitar and piano. Danish violinist **Kristine Heebøll's** *Trio Mio* is one such exceptional recording. With Swedish guitarist and bouzouki player **Jens Ulvsand** and Danish pianist and accordionist **Nikolaj Busk** rounding out the trio, Heebøll and company do startling things with their simple tools. The opening polka, *Dad's 60th Birthday*, could have been straight out of a Nordic folk-dance text book, but with bright, clear melody and unstoppable rhythm, they proceed to show that this is far from a folk-only endeavor. *The Lusty Waltz* is a roaring tour de force of ensemble playing that dances around a jazzy riff. A scratching bouzouki lays down the beat, the violin carries both melody and harmony roles, and a complex but sparing piano figure sets this magnificently apart from the 'thump-beat' the instrument is usually relegated to in Nordic dance music. The solos are spectacular, the full trio stunning in its synchronicity, and the whole four minutes is one of those moments you will keep tracking back to after your first full and pleasing listen. This is only three songs into a 13 work recording that moves from vibrant folk through semi-classical elegance and round again to creative and unusual technique and execution. *Trio Mio* is destined to be one of those recordings you pass on to your friends, and they to theirs.

CD available from cdRoots www.cdroots.com/go-triomio.html

Artist: ALE MÖLLER BAND
Title: BODJAL
Label: AMIGO (www.amigo.se)

By NONDAS KITSOS

(REPRINTED WITH PERMISSION OF THE AUTHOR)



There are people who are only happy when they seem to start anew every single day; **Ale Möller** seems to be one of them. *Bodjal* is a record that could have gone horribly wrong. The six members of the band come from six distinct cultures. People on the photo shoot dressed in traditional clothes. A fifty-something virtuoso player is trying to find himself, with declarations of global brotherhood, Bangladeshi and Uyghur freedom songs and quasi-rap. Sometimes, though, these stories have a happy ending. These six distinct artists have worked hard and under the leadership of Ale Möller they fit together seamlessly, delivering songs that never appear awkward or half-thought out. Möller has been working with local musical traditions for almost twenty-five years and he seems to have a very good idea of who he himself is. Global brotherhood is a great idea, when it's done without too much self-consciousness or self-righteousness. The freedom songs are melodic and poignant, not pedantic. The quasi-rap is actually very funny. They rap, "The one has to borrow money to drink a glass of wine, the other flies in his private jet to Paris to have a decent cup of coffee," while Möller on the backside delivers random Greek words. Wait till the Greek radio producers get their hands on this: it'll be the summer hit of the year.

Sebastian Dubé is a Québécois who plays the bass with great pizzazz. **Rafael Sida Huizar** used to be the drummer of a Mexican rock band in the Seventies; you can tell. Swedish fiddle player **Magnus Stinnerbom** is a member of **Harv** and **Hedningarna**; I think they tease him a bit, otherwise why would they name a waltz for him *The Nasty One*?

Mamadou Sene is behind such great tracks as *Bodjal* and *Nje Pajem*. He is also credited as an "acrobatic dancer" but I haven't seen him live to know, although I would love to, if his dancing were on par with his singing.

Maria Stellas is probably the second most visible member of the band after Möller himself. This is not so strange, given Ale's knowledge of the Greek music scene (as he has spent a long time in Greece, working with the **Mikis Theodorakis** orchestra). What I find most amazing is that she is equally capable of singing a traditional song from the mainland, one of the islands and a *rembetiko*. The modes of singing those three repertoires are so different that it usually asks for three distinct singers to be able to achieve this. Stellas does that all on her own and she leaves us all awe-struck as a result.

But of course, the star of the record is Möller himself. He is behind every track, leaving an indelible signature, although rarely coming to the forefront. He has no reason to. This is his record and he knows it. His compositional skills show the mark of an almost thirty year career but his joy of playing shows the sparkle of someone for whom this is, as far as humanly possible, far from a routine.

This is a great record with its musical center somewhere between Sweden, Greece, Senegal and Asia, delivered with true love and joy. One of the highlights of the year.

Listen to Ilios on www.rootsworld.com/audio/bodjal.ram or the artist's web site: www.alemoller.com. CD available at cdRoots www.rootsworld.com/amigo-bodjal.html

Artist: NIGHTINGALE
Title: THREE

By NANCY MACMILLAN



Fans of the Vermont-based trio **Nightingale** have had to wait a long time for *Three*, the band's third CD. It has been eight years since the last recording (*Sometimes When the Moon is High*; the first CD was entitled *The Coming Dawn*). *Three* is worth the wait.

Bottom line, here's what you should know about this CD: it is a musical feast, full of thoughtfully crafted medleys, excellently played. **Becky Tracy's** fiddling is strong and expressive, whether she's playing a melody, weaving in a harmony, or providing a rhythmic riff. In **Jeremiah McLane's** inspired accordion and piano playing, you can hear evidence of his mastery of Quebecois and French styles, and of contemporary improvisation. **Keith Murphy** plays superbly on mandolin, guitar, piano, and with his feet (foot percussion); he also has a fine singing voice.

Nightingale is an extremely popular contradance band, and their CD is likely to get listeners moving. However, contradance tunes make up a small proportion of the music. There's also a Swedish polska, a French mazurka, a strathspey and two schottisches; there are a number of dance tunes from Brittany. There is similar variety in the tunes Keith sings. The opening song is about Vermont's hills. The words were written in 1935 by Arthur Guiterman, who became Poet Laureate of Vermont, and set more recently to music by Vermonter **Pete Sutherland**. There are traditional songs from Newfoundland, Quebec, and Louisiana; the lovely *Psalm of Life* combines a traditional tune with words by Longfellow.

Rhythmic strength is what unites the material on *Three*. It's not that the tunes are rhythmically similar to one another; some are lyrical and flowing, some meditative, some lively, some driving and intense. Tunes are in meters of two, three, four, five, or six. But it's consistently evident that the band has worked out the rhythmic character for each part of the tunes, and each player is solidly within the right groove. An example: one medley starts in a meditative mood, developing into a lilting strathspey (*Battle of Naskeag*), composed by Jeremiah. The next tune in the medley, another of Jeremiah's, is played first as a strathspey and then as a reel that gets continually faster. The medley is sounding very Cape Bretonese, when there's an abrupt change: the band tears into *The Flying Tent*, a tune composed by Keith after gale-force winds ripped apart a tent being used for a dance event in the Caribbean. Listening to the power and intensity of the rhythms, I can almost feel the whipping of the wind. On another cut, Nightingale took *The Green Bushes*, a Newfoundland folk song in simple waltz time, and composed an exciting, complex accompaniment using interweaving notes of the piano, mandolin, and fiddle to create a rich rhythmic texture with a three-against-two feel. Keith's piano accompaniment to his waltz, *Peregrination*, is highly syncopated and could energize the most exhausted dancer.

Nightingale's harmonic approach is creative and intriguing. The song *Hills* is played with two lines of harmony, one original and one the tune of the Irish reel *Mulqueens*, played in a different key from usual but melding perfectly with the song. Jeremiah's tune *Raoulf's* was inspired by Persian music and is highly chromatic. This is stimulating stuff to listen to.

Nancy MacMillan started contradancing five years ago, and two years ago began playing piano for dances. During American Week Camp in Mendocino this past July, she had a chance to ask Jeremiah McLane about Three and would like to thank him for giving a generous amount of his time. Nancy works as a speech-language pathologist.

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C D R E V I E W S

Artist: VARIOUS, COLLECTED
BY ALAN LOMAX
Title: THE FRENCH ANTILLES –
 WE WILL PLAY LOVE TONIGHT!
Label: ROUNDER RECORDS
 By LINDA DEWAR



The French Antilles – We Will Play Love Tonight is a part of Rounder's Caribbean Voyage series of Alan Lomax's field recordings made in 1962 throughout the Lesser Antilles and Eastern Caribbean. As the liner notes remind us, there has been a great deal of social and political change in that area of the world since 1962, some for the better and some of questionable benefit to the islands' population. Many of the old ways and old songs were lost in the process of that change, making these recordings even more valuable.

This particular CD covers the music of only three islands, Guadeloupe, Martinique and St. Barthelemy. The first two have relatively common histories that include French occupation and an influx of African culture during the slave years. St. Barthelemy, though occupied by the French, was never involved in the plantation system. Instead it became, and remains today, a free port.

With the help of the liner notes, a listener with even a moderately experienced ear can hear the regional variations in the music of the separate islands. From Guadeloupe and Martinique come the sounds of the native population mixed with French and African traditions, and in the case of Guadeloupe we hear the addition of Indian sounds as laborers from that country arrive in later years. The music of St. Barthelemy lacks the influence of Africa, but is distinctly French in flavor, with added influences from the sailors who frequented its port.

I wouldn't recommend this CD for drive-time entertainment or party music, but that isn't its purpose. Lomax never intended for us to be entertained, in the traditional sense, when he made these recordings. Their purpose was scholarly—and to an extent political, as he hoped to further the cause of a united West Indian Federation. The liner notes are thorough and intriguing, and I did find it fascinating read along while listening. As is always the case with well-documented field recordings, this album represents a chance to learn about the music of a time and culture that are gone forever.

Musicians will find it interesting to hear the differences in the music of the three islands, and to spot the influences on some of the music we hear and play today. Percussionists in particular will be intrigued by the variety and intricacy of the rhythms Lomax was able to collect as well as the nature of the instruments that were used to create them. Anyone interested in the musical or cultural heritage of the Caribbean will, I think, be pleased by what they find on this CD.

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. Her first solo CD is currently in development, which means she's thinking about it a lot and will start doing something about it real soon.

Artist: WHAPWEASEL
Title: RELENTLESS
Label: WHAPWEASEL CD WW05
 By BROOKE ALBERTS



This popular and high-energy English dance band are not ferret-beaters, nor (to my knowledge) do they advocate any such activity. Whapweasel takes their name from a small stream that flows through Hexham, Northumberland (in the northeast of England near the border of Scotland) where they are based. In February of this year they were on the short list for the Radio 2 Folk Awards in the "Best New Act of the Year" category, and in March they were included in Topic Records' compilation, *Stepping Up: A History of the New Wave of English Country Dance Music* alongside the likes of Oysterband and The Eliza Carthy Band.

Whapweasel consists of founding members Robin Jowett (melodeon) and Brian Bell (bass, guitar, melodeon, mandolin), with Mike Coleman (cittern), Stuart Finden (tenor and soprano saxophone), Fiona Littlewood (tenor, alto, baritone and soprano sax), Bob Wilson (percussion), Heather Bell (keyboards) and Rick Kemp (guitar). Rick Kemp (of Steeleye Span fame) produced the first three Whapweasel CDs (*Skirl Naked*-1998, *Burn*-2000 and *Relentless*-2003). When their guitar player Dave Ainsley left after *Burn*, Kemp joined the band (adding his own distinctive rhythm emphasis), as did Brian Bell's daughter, Heather.

If you can't decide whether you want to hear some energetic electric ceildh music or ska, then look no further- there's both in one package here. It may not be "Strictly Traditional" English music, but it certainly has an infectious beat and you can dance to it. In fact, you may not be able to keep yourself from doing so.

The first (and title) track lets you know right off that you're in for some folk-rock. It starts by layering a dance-y cittern groove (slightly reminiscent of Stevie Wonder's Superstitious) over a keyboard drone, the melodeon comes in with the syncopated tune, then the guitars and saxes join.

All of the tunes on this CD are composed by members of the band (Jowett, Finden, Coleman and Littlewood), and exhibit a distinct flavor of English country dance music, particularly in the melodeon lines. I particularly like the lovely jig *Badunga* and the demented *Jessica's Welcome*. Kemp's contribution is particularly emphasized on *The HT Polka*, where his sliding and quivering notes complement the cittern and melodeon, and *Stonk*, with the bass doubling the heavy rhythm guitar.

While most of the tracks display what has been described as a "Brass Monkey meets Madness" fusion, (more overtly ska on *The Final Last Banana/The Sleeve in the Cheese* and *Bus to Bombay*), one set (*Sunset, Sunrise/ Raiders Road*) starts out in a South African Township vein and moves into a tune with a more Irish feel. There were two tracks (*The HT Polka* and *Italian Bell Muffler*) that I felt might have been better left without the ska-graft, but all in all it's fun stuff. If you find that you really must learn some of their tunes, they have published a *Relentless* tune book, which they sell on their website (www.whapweasel.com).

Brooke Alberts writes a regular column for FolkWorks (see page 23).

Artist: RON SPEARS & WITHIN TRADITION
Title: CAROLINA RAIN
Label: COPPER CREEK #CCCD-0219
Release Date: SPRING 2004
 By DENNIS ROGER REED



If there was such a thing as a truth in advertising competition for bluegrass band names, Ron Spears & Within Tradition would come in first. Spears and company play a brand of bluegrass that is lighter than Jimmy Martin but far more traditional than many of the current groups teetering on the edge of "newgrass." This is their third album for Copper Creek, and it clearly establishes them as a group moving to the forefront on the national bluegrass scene. Like almost every other bluegrass band working today, Spears' band has undergone some personnel changes since he re-formed the group in 1999, following a stint in Rhonda Vincent's band. Guitarist/vocalist Charlie Edsall has remained the constant, with the remainder of the current members of Within Tradition being graduates of Texas' South Plains College's Bluegrass Music Program. Joe Ash plays the upright bass and provides vocals; Phil Bostic is on banjo and vocals and former San Diego-ian Mike Tatar plays the fiddle and sings. All are young but dexterous musicians. South Plains College is a community college in Levelland, Texas, that has provided a bluegrass curriculum for over twenty years as part of their Creative Arts program. Banjo player Alan Munde has been involved in this major bluegrass training ground, and wrote the liner notes for *Carolina Rain*. The young men in Ron Spears & Within Tradition are testament to the value of this innovated musical program.

Spears is a fine mandolin player and vocalist, but perhaps his major strength is his songwriting. He wrote seven of the twelve songs on *Carolina Rain*. The title cut was recorded on a prior Within Tradition record, but this new version steps it up a notch. *Darling, Please Don't Let Our Sweet Love Die* harkens back to a very traditional bluegrass feel, and the effective lyrics

are enhanced by special guest Rob Ickes Dobro™ playing. Spears also penned *Dreams of Rosemary* and the gospel number *Lord, Lift Me Up*. Both have a haunting, poignant tonality.

The band does some excellent instrumentals as well, including Spears' tribute to Bill Monroe and Ricky Skaggs entitled *Billsville*. Hot fiddler Mike Tatar's *Lost in Nashville* impresses, and one of the most appealing numbers on the recording is Charlie Edsall's tribute to his granddaughter *Kylee's Prayer*. If you're a sucker for a sweet fingerstyle guitar number, you'll find yourself hitting the repeat button on your CD player over and over as Edsall's tune closes the disk.

The high lead vocal sound of Within Tradition is particularly effective. With the new group configuration, Spears took the opportunity to re-visit vocal arrangements of several tunes, and all are highly successful.

The bluegrass market is on an upswing, and quality groups like Ron Spears & Within Tradition are part of the reason. *Carolina Rain* is a superior project.



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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

The Listening Room

The Historic Aztec Hotel, Mayan Room
311 W. Foothill Blvd., Monrovia, CA
www.listeningroomconcerts.com

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 CARTEL

1820 Catalina Ave., Redondo Beach 310-316-6554

COFFEE GALLERY BACKSTAGE

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

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

VIRTUAL WORLD CAFE

5653 Kanaan Rd., Agoura Hills • 818-865-8602

ZOEYS CAFE UPSTAIRS

451 East Main St., Ventura
805-652-1137 • 805-652-0091
www.zoeyscafe.com/music.html

CLUBS/RESTAURANTS

CAFE LARGO

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

GENGHIS COHEN

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

CONGA ROOM

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

SONGMAKERS

Keeping Home-Made Music Alive

2118-282-4171 091-263-013

805-523-2682 818-363-0942

Hoots ♪ Campouts ♪ Retreats

www.SONGMAKERS.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

BLUE RIDGE PICKIN' PARLOR

Bluegrass Jam
7828 Chatsworth St., Granada Hills
www.pickinparlor.com • 818-282-9001
call for schedule

THE CINEMA BAR

1st Wednesdays 9:00pm
with Cliff Wagner and Old #7
3967 Sepulveda Blvd., Culver City
310-390-1328

CURLEYS CAFE Bluegrass Jam

Mondays 7:00-9:00pm
1999 E. Willow (at Cherry), Signal Hill
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

STARGAZER

3rd Tuesdays
6501 Fallbrook (and Victory Blvd.)
West Hills 818-704-6633
Bluegrass Assoc. of Southern California
Joy Felt 818-705-8870
Harley Tarlitz 818-902-2121

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

VENTURA JAM

Bluegrass Jam
2nd & 4th Wednesdays 6:00-9:30pm
Pipo's Restaurant
1117 N. Ventura Ave., Ventura
Gene Rubin 805-858-8311
generubinaudio@earthlink.net

VIVA CANTINA

Classic country music throughout the week.
900 Riverside Dr., Burbank
818-845-2425 • www.vivacantina.com

VINCENZO'S

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

DRUMMING

YORUBA HOUSE

Tuesdays 7:00pm
310-475-4440 yorubahouse.net

OPEN MIKES

BOULEVARD MUSIC

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

CAFÉ BELLISSIMO

Main Street Songwriters Showcase
Tuesdays 7:30pm
22458 Ventura Blvd., Woodland Hills
818-25-0026
www.garretswayne.com/msss.html

FENDI'S CAFE

Fridays 6:00-8:00pm
539 East Bixby Rd. (nr. Atlantic),
Long Beach • 62-424-4774

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

McCABE'S GUITAR STORE

First Sundays - signup 5:45pm • 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

THE HARPINN

2nd Sundays 3:00-7:00pm
130 E. 17th Street - Costa Mesa
www.harpinn.com 949-646-8855

LARRY BANE SEISUN

1st Sundays 4:00-6:00pm
Set Dance workshop 2:00-3:00pm
with 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 - 4:00-7:00pm - come listen!
Tuesdays - 8:00pm - come play!
2702 Main St., Santa Monica
310-452-1734

GROUP SINGING

SANTA MONICA TRADITIONAL

FOLK MUSIC CLUB
1st Saturdays 7:30-11:30pm
Sha'Arei Am (Santa Monica Synagogue)
1448 18th St., Santa Monica
aprilstory@aol.com
Santa Monica Folk Music Club
www.santamonicafolkmusicclub.org

SHAPE NOTE/SACRED HARP

1st Sundays - 3:30pm-6:00pm
Eagle Rock Mary Rose Ogren O'Leary
323-354-7707 • www.fasola.org
3rd Sundays - 3:00-5:30pm
West L.A. Pat Keating 310-557-1927

2nd Saturdays - 4:00-6:00

Santa Monica The Learners Group Laura
310-450-3516

SIGNAL HILL HOUSE JAM

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

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

FOLK HAPPENINGS AT A GLANCE

SEPTEMBER

2004



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>FOLK HAPPENINGS AT A GLANCE</p> <p>Check out details by following the page references:</p> <p>OGM: On-going Music - page 13</p> <p>OGD: On-going Dance - page 16</p> <p>SE: Special Events - page 28</p>			<p>1</p> <p>VAN MORRISON (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>2</p> <p>STRAWBERRY FESTIVAL (SE) GENO DELAFOSE ZYDECO BAND (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>3</p> <p>STRAWBERRY FESTIVAL (SE) JOHN BILEZIKJIAN (SE) FRED THOMPSON AND THE STRINGASYLUM (SE) GENO DELAFOSE (SE) NICKEL CREEK (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</p>	<p>4</p> <p>STRAWBERRY FESTIVAL (SE) GREEK FESTIVAL (SE) SEVERIN BROWNE, JAMES COBERLY SMITH & ELDERLOCKE (SE) MANOOCHHEHR SADEGHI (SE) NICKEL CREEK (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</p>
<p>5</p> <p>STRAWBERRY FESTIVAL (SE) GREEK FESTIVAL (SE) BRAZILIAN SUMMER FESTIVAL (SE) THE DUO TONES plus DEBBIE HENNESSEY (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>6</p> <p>GREEK FESTIVAL (SE) LABOR DAY INT'L DANCE PARTY (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM)</p>	<p>7</p> <p>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</p>	<p>8</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>9</p> <p>African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>10</p> <p>GREEK FESTIVAL (SE) JOHN HAMMOND (SE) SOLAS (SE) THE WITCHER BROTHERS (SE) LAURENCE JUBER (SE) MICHAEL SMITH (SE) THE PATTY BOOKER BAND (SE) JIM ST. OURS, BOB JONES, KATHRIN KING SEGAL & WHISKEY CHAMPS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>11</p> <p>GREEK FESTIVAL (SE) RANGOLI FOUNDATION FOR ART AND CULTURE (SE) ASHLEY MAHER (SE) MURIEL ANDERSON (SE) THE EARL BROTHERS BAND (SE) MICHAEL SMITH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
<p>12</p> <p>GREEK FESTIVAL (SE) DESERT SONG MUSIC FESTIVAL (SE) KENNY BLACKWELL, DORIAN MICHAEL and PIPER HEISIG (SE) AMERICAN ROOTS (SE) EARL BROTHERS and I SEE HAWKS IN L.A. (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>13</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>14</p> <p>PAVLO (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</p>	<p>15</p> <p>PAVLO (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>16</p> <p>CROSBY, STILLS AND NASH (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)</p>	<p>17</p> <p>GABRIEL TENORIO Y SU DOMINGOSIETE (SE) GREEK FESTIVAL (SE) MILLPOND MUSIC FESTIVAL (SE) RICHARD BERMAN (SE) BILL DEASY (SE) SONIDOS GITANO (SE) DAVE ALVIN & THE GUILTY MEN (SE) PETER CASE (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>18</p> <p>GREEK FESTIVAL (SE) BANSHEE IN THE KITCHEN (SE) HARVEST FESTIVAL OF DULCIMERS (SE) JULIAN BLUEGRASS FESTIVAL (SE) SEA CHANTEY FESTIVAL (SE) GREEK FESTIVAL (SE) DOS VIENTOS (SE) MILLPOND MUSIC FESTIVAL (SE) GIANT LEAP (SE) LOS POCHOS (SE) CAROLYN DAWN JOHNSON (SE) RICHARD BERMAN (SE) BORDER RADIO (SE) BERKLEY HART (SE) THE CACHE VALLEY DRIFTERS (SE) ESCENA DE LA MÚSICA CHICANA (SE) ANDY RAU BAND (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
<p>19</p> <p>GREEK FESTIVAL (SE) MILLPOND MUSIC FESTIVAL (SE) RICHARD BERMAN (SE) BANSHEE IN THE KITCHEN, MARK NELSON (SE) BATTLEFIELD BAND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>20</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>21</p> <p>ZHENA FOLK CHORUS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</p>	<p>22</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>23</p> <p>SEBASTOPOL CELTIC FESTIVAL (SE) VIRSKY (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>24</p> <p>WORLD MUSIC DRUM & DANCE RETREAT (SE) QUEZTAL (SE) CAL ARTS BALINESE GAMELAN (SE) BOLEROS UNDER THE STARS (SE) SEBASTOPOL CELTIC FESTIVAL (SE) CHRISTINE LAVIN (SE) BORDER RADIO / I SEE HAWKS IN L.A. (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>25</p> <p>WORLD MUSIC DRUM & DANCE RETREAT (SE) SEBASTOPOL CELTIC FESTIVAL (SE) HUAYUCALTIA (SE) BOLEROS UNDER THE STARS (SE) ANDY M. STEWART & GERRY O'BEIRNE (SE) SEBASTOPOL CELTIC FESTIVAL (SE) TINA MOYER (SE) DENNIS ROGER REED & DON REED / CHRIS STUART & JANET BEAZLEY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
<p>26</p> <p>WORLD MUSIC DRUM & DANCE RETREAT (SE) SEBASTOPOL CELTIC FESTIVAL (SE) FIESTA MEXICANA (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>27</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>28</p> <p>ZÓCALO with LOS POCHOS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</p>	<p>29</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>30</p> <p>BALÉ FOLCLÓRICO DA BAHIA (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>		

FOLK HAPPENINGS AT A GLANCE

OCTOBER

2004



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
 <h2 style="text-align: center;">FOLK HAPPENINGS AT A GLANCE</h2> <p style="text-align: center;">Check out details by following the page references:</p> <p style="text-align: center;">OGM: On-going Music - page 13 OGD: On-going Dance - page 16 SE: Special Events - page 28</p>				1	2	
<p>FOLKWORKS BENEFIT CONCERT (SE) GREEK FESTIVAL (SE) KVMR Celtic Festival (SE) JOHN BILEZIKJIAN (SE) DENNIS ROGER REED & DON REED (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM)</p>	<p>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>JOHN McEUEEN plus THE NITTY GRITTY DIRT BAND (SE) ERIC BIBB (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>ONCE UPON A STORY FESTIVAL (SE) KATIA MORAES and SAMBAGURU (SE) TRADITIONAL DANCE & MUSIC OF KOREA (SE) LES PERCUSSIONS DE GUINEE: AMAZONES (SE) NITTY GRITTY DIRT BAND & RICKY SKAGGS (SE) TANGO PASSION (SE) SMALL POTATOES (SE) BILL STAINES (SE) SONGMAKERS FIRESIDE CONCERT (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>WILLIAM JACKSON (SE) SEASIDE HIGHLAND GAMES (SE) BRIAN JOSEPH (SE) STEVE FORBERT (SE) KEALI' I REICHEL (SE) LILA DOWNS (SE) BLUEZA PALOOZA (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
3	4	5	6	7	8	9
<p>SEASIDE HIGHLAND GAMES (SE) THE SANTA BARBARA OLD TIME FIDDLERS CONVENTION (SE) TASTE OF FOLK AND BLUEGRASS MUSIC (SE) KEALI' I REICHEL (SE) EVA AYLLÓN (SE) THE YIDDISHKAYT LOS ANGELES FAMILY FESTIVAL (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>MARIA DEL REY (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>DIGEREEDOO FESTIVAL (SE) THE YIDDISH ARE COMING! REMEMBERING MICKEY KATZ (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>DIGEREEDOO FESTIVAL (SE) WILD JAMMIN' WOMEN (SE) ED GERHARD (SE) GRAND OLE OPRY AMERICAN ROAD SHOW (SE) SUSIE GLAZE and her band / BORDER RADIO (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>DIGEREEDOO FESTIVAL (SE) BRIAN JOSEPH (SE) PETE MORTON (SE) KATHERINE SEGAL and KAT BAND (SE) DAY OF THE DEAD CELEBRATION (SE) INTI-ILLIMANI (SE) SONGWRITERS-IN-THE-ROUND (SE) ED GERHARD (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
10	11	12	13	14	15	16
<p>DIGEREEDOO FESTIVAL (SE) BENEFIT CONCERT FOR CHILDREN'S HOSPITAL (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)</p>	<p>MARIA DEL REY (SE) KARLA BONOFF (SE) TOM RUSSELL & ANDREW HARDIN (SE) LOUISE TAYLOR (SE) GODS, GODDESSES AND ANCESTORS: MASKED RITUALS OF KERALA, INDIA (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>GEOFF MULDAUR (SE) MARIA DEL REY (SE) LAURENCE JUBER (SE) WILDFLOWER FESTIVAL (SE) LUNASA (SE) KARLA BONOFF (SE) DESERT SAGE (SE) CHRIS HILLMAN and HERB PEDERSON (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
17	18	19	20	21	22	23
<p>MARIA DEL REY (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>HALLOWEEN PARTY (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>INTERNATIONAL DANCE WORKSHOP (SE) FAR WEST Region Conference (SE) SOURDOUGH SLIM (SE) TERI HENDRIX AND LLOYD MAINES (SE) STRAWBS (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>INTERNATIONAL DANCE WORKSHOP (SE) FAR WEST Region Conference (SE) CLADDAGH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
24	25	26	27	28	29	30
<p>INTERNATIONAL DANCE WORKSHOP (SE) LIZ CARROLL & JOHN DOYLE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Shape Note (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</p>	<p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>INTERNATIONAL DANCE WORKSHOP (SE) FAR WEST Region Conference (SE) CLADDAGH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>	<p>INTERNATIONAL DANCE WORKSHOP (SE) FAR WEST Region Conference (SE) CLADDAGH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>	<p>INTERNATIONAL DANCE WORKSHOP (SE) FAR WEST Region Conference (SE) CLADDAGH (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
24	25	26	27	28	29	30
31						

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE
310-475-4440
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

CAFÉ AMAN
2nd Saturdays 7:30pm-10:30 pm
at Café Danssa
11533, Pico Blvd., West Los Angeles
Mady 310-820-3527 madylyntaylor@hotmail.com
Ian 818-753-0740 inanpricebey@hotmail.com

CAFE DANSSA
Wednesdays 7:30-10:30pm
11533 W. Pico Blvd., Los Angeles
Sherrie Cochran Worldance@aol.com
626-293-8523
hometown.aol.com/worldance1/CaféDanssaHome
Pagephoto.html

SAN PEDRO BALKAN FOLK DANCERS
Mondays 7:30-9:30pm
Dalmatian American Club
17th & Palos Verdes, San Pedro
Zaga Grgas 310-832-4317 • Pauline Klak 310-832-1074

BELLY DANCING

Call for schedule/locations
Mésmera, 323-669-0333 • www.mesmera.com

CAJUN / ZYDECO DANCING

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
South Pasadena War Memorial Hall
435 S. Fair Oaks Ave., South Pasadena
2nd Sundays except April, May, October
3rd Sundays 5:00-9:00pm
VFW Hall
1822 W. 162nd St., Gardena • 562-427-8834

Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5
Joe's Crab Shack
6550 Marina Dr., Long Beach

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 Episcopial Church
3847 Terracina Drive, Riverside
Meg 909-359-6984 • rdhoyt@juno.com

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Sierra Madre Masonic Temple
33 E. Sierra Madre Blvd., Sierra Madre
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 • BStewart@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 562-483-6925 • cgalt@gte.net

THE LIVING TRADITION

www.thelivingtradition.org
2nd 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
Rich DiMarco 714-894-4113 richdimarco@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

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO
Saturdays & Thursdays
1315 Fair Oaks, Suite #104, South Pasadena
Katerina Tomás 626-403-7489
aterinatomas@earthlink.net

LE STUDIO
100 W. Villa, Pasadena
Tuesdays 6:30pm
Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER
Fridays 8:00-11:30pm \$5.00
Skandia Hall 2031 E. Villa St., Pasadena
Dalia Miller 818-990-5542 • demotika@earthlink.net
anne.ags@verizon.net
Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

ANAHEIM INTERNATIONAL FOLK DANCERS
Wednesdays 7:30-9:30pm • 511 S. Harbor, Anaheim

CALTECH FOLK DANCERS
Tuesdays 8:00-11:55pm
Throop Memorial Church 300 S. Los Robles, Pasadena
Nancy Milligan 626-797-5157 • franprevas@yahoo.com

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

DUNAJ INT'L DANCE ENSEMBLE

Wednesdays 7:30-10:00pm
Wiseplace 1411 N. Broadway, Santa Ana
dancetraditions@msn.com
Richard Duree 714-641-7450

FOLK DANCE FUN

3rd Saturdays 7:30-9:30 pm
8648 Woodman Ave., Van Nuys
Ruth Gore 818-349-0877

INTERNATIONAL FOLK DANCE CLUB

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

LA CANADA FOLK DANCERS

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 & Gleneyre, 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 FOLK DANCERS

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

NEWPORT BEACH

Sundays (International/Israeli)
8:00pm-9:00pm Beginners
9:00pm-12 midnight Intermediate and Advanced
Avant Garde Ballroom • 4220 Scott Dr., Newport Beach
Avi Gabay 310-4262

PASADENA FOLK DANCE CO-OP

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

RESEDA INT'L FOLK DANCERS

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

ROBERTSON FOLK DANCE

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

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm
Sierra Madre Recreation Building
611 E. Sierra Madre Blvd., Sierra Madre
Ann Armstrong 626-358-5942

SOUTH BAY FOLK DANCERS

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

TUESDAY GYPSIES

Tuesdays 7:30-10:30pm \$7.50
Culver City Masonic Lodge
9635 Venice Blvd., Culver City
Gerda Ben-Zeev 310-474-1232 • benzeev@ucla.edu
Millicent Stein 310-390-1069

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS

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

WESTCHESTER LARIATS (Youth Group)

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

WEST HOLLYWOOD FOLK DANCERS

Wednesdays 10:15-11:45am
West Hollywood Park, San Vicente & Melrose
West Hollywood • Tikva Mason 310-652-8706

WEST L.A. FOLK DANCERS

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

WESTWOOD CO-OP FOLK DANCERS

Thursdays 7:30-10:45pm \$4
Felicia Mahood Senior Club
11338 Santa Monica Blvd. (at Corinth), L.A.
Tom Trilling 310-391-4062

WEST VALLEY FOLK DANCERS

Fridays 7:30-10:15pm \$4
Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park
Jay Michtom 818-368-1957 • JayMichtom@juno.com

IRISH DANCING

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

CELTIC ARTS CENTER

Irish Ceili
Mondays 8:00-9:00pm (ex. 1st Mondays)
Wednesdays - 7:30-9:00pm
4843 Laurel Canyon Blvd., Valley Village
818-752-3488 • www.celticartscenter.com

LOS ANGELES IRISH SET DANCERS

Mondays 7:30 - 9:30pm
The Burbank Moose Lodge
1901 W. Burbank Blvd., Burbank
Thursdays 7:30 - 9:30pm
The Columbian Fathers
2600 North Vermont Ave., Los Angeles

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 Ederly 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 9:00pm UCLA Ackerman Union 2414
James Zimmer • 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 Dr., Los Angeles
Natalie Stern 818-343-8009

VINTAGE ISRAELI

Anisa's School of Dance
14252 Ventura Blvd., Sherman Oaks
DovByrd@aol.com

MORRIS DANCING

PENNYROYAL MORRIS

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

SUNSET MORRIS

Clive Henrick 310-839-7827 • CliveGH@aol.com

WILD WOOD MORRIS

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

PERSIAN DANCING

SHIDA PEGAHI

Tuesdays 6:00pm • 310-287-1017

POLISH DANCING

GORALE POLISH FOLK DANCERS

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

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

Wednesdays 7:30-10:00pm \$5
Lindberg Park • 5401 Rhoda Way, Culver City
Sparky 310-827-3618

Ted Martin tedmart@juno.com

led by Cameron Flanders & John Chittum

SKANDIA SOUTH

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

SCOTTISH DANCING

AMERICAN LEGION HALL

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

SAN GABRIEL BRANCH - RSCDS

Wednesdays Beginner/Intermediate - 8:00-10:30pm
St. Luke's Episcopal Church
122 S. California Ave., Monrovia
Doug MacDonald 909-624-9496
damacdonald@juno.com

COLUMBUS-TUSTIN GYM

Wednesdays Beginner - 7:00-8:30pm
Intermediate - 8:30-10:00pm
17522 Beneta Way, Tustin
Shirley Saturensky 949-851-5060

DANCE STUDIO, VALLEY COLLEGE

Mondays Beginner - 7:00-8:30pm
Intermediate - 8:00-10:00pm
Ethel at Hatteras St., Van Nuys
Aase Hansen 818-845-5726 • AaseHansen@aol.com

EDISON COMMUNITY CENTER

Thursdays Beginner - 7:30-9:00pm
Intermediate - 7:30-9:30pm
Renee Boblette Bob Patterson 714-731-2363

GOTTA DANCE II DANCE STUDIO

Thursdays - Intermediate/Advanced - 8:00-10:00pm
Sonia's Dance Center
8664 Lindley Ave., Northridge
Deanna St. Amand 818-761-4750 • dgsa@pacbell.net

LINDBERG PARK RECREATION BUILDING

Tuesdays 6:30-7:30pm children; 7:30-10:15pm adults
5041 Rhoda Way, Culver City • 310-820-1181

LUTHERAN CHURCH OF THE MASTER

1st & 3rd Fridays Beginner/Intermediate 7:00-9:00pm
725 East Ave J Lancaster
Aase Hansen 818-845-5726

NEWPORT-MESA BALLET STUDIO

Fridays Beginner - 7:30-9:30pm
Intermediate - 7:30-9:30pm
Shirley Saturensky 714-557-4662

RANCHO SANTA SUSANA COMM. CTR.

Mondays
Children - 6:30-7:30pm Kathy Higgins 805-581-7185
Beginners - 7:30-9:00pm Mary Lund 818-996-5059
5005-C Los Angeles Ave., Simi Valley

ROYAL SCOTTISH COUNTRY DNC. SOC.

Knights of Columbus Hall
Tuesdays Beginner - 7:00pm Intermediate - 8:15pm
224-1/2 S. Sepulveda Blvd., Manhattan Beach
Wilma Fee 310-546-2005 310-378-0039
feewilma@mattel.com

SCOTTISH COUNTRY DANCE

Wednesdays 562-916-8470
Jack Rennie 310-377-1675 • jackrennie@aol.com

SOUTH PASADENA WAR MEMORIAL

Sundays Beginner - 7:00-9:00pm
435 Fair Oaks Ave., South Pasadena
Alfred McDonald 626-836-0902 • dbbrand@attglobal.net

ST. PAUL'S EPISCOP

C D R E V I E W S

Artists: THE HOT FRITTATAS
Title: INVITATION TO THE DANCE
 BY KURT MACINNIS



The first and most important news: this CD is a GOOD one! It has already brought me a lot of listening pleasure, and I'm looking forward to learning several of the selections that are new to me. The highest compliment I can pay to fellow musicians is to learn what they do.

This is Italian music; it makes no reference to the Anglo/Irish tradition, nor to old-time or Bluegrass styles. It comes through the nostalgic Italian-American tradition of the 'teens and 'twenties in New York, from sources ultimately European. As a mandolinist, I find this CD to be particularly valuable, but any folkie interested in expanding repertoire and exploring new expressions in style will find it valuable as well. The disc concentrates on the mandolin and violin melodies played by **Gus Garelick**, with careful melodic statements and accompaniment from the accordion (**Dennis Hadley**) and guitar (**Don Coffin**).

This is the second **Hot Frittata** CD I've heard, and it shows many improvements over the first, *Caffe Liscio* (which, by the way, is lots of fun and very listenable in its own right). An expanded band includes such traditional Italian band instruments as clarinet, tuba and string bass. The added instruments happily have been carefully directed and arranged. The recording techniques are more sophisticated, with leading melodic statements brought to the fore where appropriate, and the backup mixed to support with clarity, rather than dominance. Ardent traditionalists may miss the "live" sound of the first CD, which comes off like a good home recording of old friends playing favorite tunes. I feel the care shown in selecting additional players and arranging their parts was well spent, and shows a logical direction in growth for the band and their repertoire.

The selection of tunes shows good variety in form and rhythm, from tarantellas to polkas and waltzes. Some of the tunes I have seen in printed form in the collections of friends. Some I have heard on recordings, and some are new to me. If you are interested in this style and enjoy reading music, look for the out-of-print editions from Odi Bella and Pagani, two defunct New York publishing houses. Related listening might include: the first Hot Frittatas CD, *Caffe Liscio*; Ricardo Testi's *Il Bale Liscio*; B. Gambetta and Carlo Aonzo's collaboration, *Italian Strings Virtuosos* on Rounder; and two Global Village CDs, *Speranze Perdute* and *L'Appuntamento*.

Hats off to the band!

Kurt Macinnis is a mandolinist and guitarist living in Santa Monica. He enjoys a variety of styles, from Eddie Lang to Giovanni Vicari, but nothing seems to make him happier than a good Mexican march.

Artist: JOHN CEPHAS, WOODY MANN
 and ORVILLE JOHNSON
Title: TOGETHER IN LAS VEGAS
Label: SELF PRODUCED, c/o ACOUSTIC
 SESSIONS

Release Date: SPRING 2004

BY DENNIS ROGER REED



Well, first of all, this wasn't recorded in Las Vegas. And it's not a live album, per se. But there is a Vegas connection beyond the photo of **John Cephas**, **Woody Mann** and **Orville Johnson** and some cleavage popping models on the back cover of the CD. TV producer Bruce Lamb hired the three to play music at his booth at a trade show in Vegas. That was their first and only gig, but they enjoyed the interaction and decided to record a project that might capture the musical spontaneity and fun they experienced in Vegas. There's good news: this recording accomplishes that and more.

John Cephas is a seventy plus year old blues musician from Washington, DC. His partnership with harmonica player **Phil Wiggins** has earned him international notoriety, and he is considered one of the premier Piedmont fingerstyle guitarists today. Recently he's become well known for his love of **Skip James'** music, and *Together in Las Vegas* features a nice take on James' *Illinois Blues*. Woody Mann studied under the **Reverend Gary Davis**, and is also a consummate jazz guitarist. Orville Johnson is a Seattle based musician adept at guitar, Dobro™ and just about every other stringed instrument, as well as possessing a startling singing voice somewhat reminiscent of the late **Ray Charles**.

Jam session albums can capture spontaneity as well as under-arranged musical choices. Luckily, *Together in Las Vegas* delivers the former without the latter. What we get is thirteen tunes with stellar guitar work, heartfelt vocals and a big dose of fun. The focus shifts from artist to artist, with Mann taking the lead vocal on a seemingly bluegrass influenced version of **Big Bill Broonzy's** *How You Want Your Loving Done*, and Cephas and Johnson sharing the remainder of the lead vocals on the project. Highlights include the calypso influenced take on **Tampa Red's** *Girl of Seven* with Johnson's vocals and hot Dobro™ licks; the ensemble reading of *Jesus is Calling*; Mann and Johnson trading licks on a "newblues" version of Reverend Davis' *Death Don't Have No Mercy*; and Cephas' razor sharp rendering of *Broke Down Engine*. Mann adds some tasty Portuguese guitar to several numbers. It sounds like these musicians are having fun, but not at the expense of the musical product. That's the best of both worlds.

So *Together in Las Vegas* delivers some tasty tunes with an extra helping of the kind of joy that is often missing from today's recordings. It's available from www.avalonguitar.com.

Dennis Roger Reed writes a regular column for FolkWorks (see page 10).

Artist: ZHENA FOLK CHORUS
Title: ZHENA
Label: SELF-RELEASED, 2004
 BY PAT MACSWYNEY



"Zhena" is a south Slavic word for woman and is also the title of the premiere release by the San Pedro based **Zhena Folk Chorus** who have been performing East European women's vocal music for nearly 15 years. On this, their first commercial release, the 10 member chorus performs songs hailing from throughout the various and diverse traditions of eastern European women's music. Zhena takes us on a musical tour of sorts beginning with songs from the various ethnographic regions of Bulgaria including the relatively straight forward, percussive style of the western Shope region as well as the more recognizable languid vocal traditions of Bulgarian Thrace; accompanied here by noted Bulgarian virtuosi **Ivan Varimezov** on *gajda* (bagpipe) and **Tzvetanka Varimezovi** on *tambura* (long necked lute) and voice. There are also examples of songs from Georgia and Russia as well as several Turkish village songs accompanied by the characteristically Anatolian *baglama saz* (long necked lute) played by **Gonen Kaadeniz** and *darabuka* (goblet shaped hand drum) played by **Husnu Akici**. There are also several Croatian songs in the a cappella Dalmatian Klapa and Croat Tamburiza (string band) traditions, appropriately accompanied by the **Balanova Ensemble**. Notable and rare are the wonderfully eerie, dissonant melodies from Bosnia-Herzegovina. Amidst the breakup of Yugoslavia over the past decade, much has been written about the disappearing musical traditions of places like Kosovo and Bosnia and it is inspiring to see a local chorus championing these beautiful ancient melodies.

In short, this is a beautifully executed and impeccably recorded collection of Balkan and assorted East European women's vocal music. A few highlights include *Pozapali Jagodo*, a Bulgarian song about a bagpipe-playing mosquito; the tragic Bosnian Moslem *Omer I Merima* and the playful Turkish *Chemilem*; *Snaha Na Dever Govori*, featuring Tzvetanka Varimezova singing a harvest song from her native Pazardzik accompanied by husband Ivan Varimezov on *gajda*; and lastly, the uplifting closing cut *Moja Diridika* from Croatia.

Zhena Folk Chorus will be performing in the Los Angeles area with special guest musicians at the Wayfarers Chapel located at 5755 Palos Verdes Drive South, Rancho Palos Verdes on Tuesday, September 21 at 7:00pm. Tickets are available from Wayfarers Visitors' Center 310-377-1279. CDs will be available at the performance as well as from CDBaby.com (or pericich@earthlink.net 310-833-3690).

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

ACOUSTIC MUSIC SERIES 2004-'05 CALENDAR

Sept. 24 - Christine Lavin

Sept 25 - Andy M. Stewart / Gerry O'Beirne

Oct. 22 - Tom Russell & Andrew Hardin

Nov. 13 - Jim Messina

Dec. 4 - Holly Near

March 26 - Dougie MacLean

Listening rooms are rising in popularity these days, perhaps in response for people's need for more intimacy in their musical experiences.

One of the foremost listening rooms in the Los Angeles area isn't really a room at all, but a series - the Acoustic Music Series, which presents concerts at Pasadena's Neighborhood Church and Norma Coombs Auditorium. In addition, each year the series sponsors several small house concerts at the Altadena home of one of the organizers. This year's fall lineup includes Tom Russell & Andrew Hardin, Jim Messina, Dougie MacLean, Holly Near, and Silly Wizard alum Andy M. Stewart with Gerry O'Beirne. Concerts earlier this year included Dave Alvin, John McCutcheon, Eddie from Ohio, Cheryl Wheeler, the Karan Casey Band from Ireland, Cliff Eberhardt, and a songwriters in the round format with Tim Grimm, David Francey and Terri Hendrix & Lloyd Maines.

Alvin exemplifies what's special about the Acoustic Music Series. It's possible to see the former Blaster perform with his Guilty Men a couple of times a year at clubs across Southern California - but in no other local setting will you find this respected songwriter sharing so many stories about the roots of his songs or the traditionals he's worked into his repertoire.

Who can forget the charming moment when Texas legend Butch Hancock included the backyard crickets in his performance during a house concert? Or Iris DeMent seating herself behind the Neighborhood Church piano to accompany herself on a heart-rending ballad? Or Kevin Welch and Kieran Kane swapping stories and accepting requests from the audience for favorite songs?

Such warm, intimate concerts are the hallmark of the Acoustic Music Series. These are award winning, respected folk, roots, bluegrass, Celtic and world artists whose songs demand to be felt as well as heard, and these concerts provide a place for discerning music lovers.

Visit www.acousticmusicseries.com

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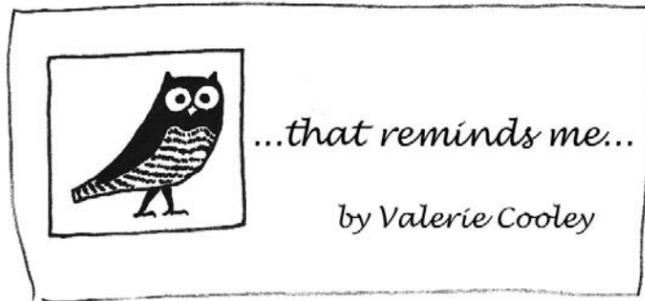
HANGING WITH SINGERS

I used to hang around with a bunch of singers. It was fun, one of the fringe benefits of working for a brilliant, quirky, young man who worked out of his home. His friends loved to sing together so much and knew so many songs that the most minute thought or happenstance caused them to burst into song. If age came to mind, they'd sing "Time has made a change in the old home place . . ." "If the garden whirligig started spinning, it would be "Ezekiel saw the wheel, way in the middle of the air. . ." "Once, walking up a steep hill, someone wheezed "I'm climbing high mountains trying to get ho-o-o-ome . . ." Someone else gasped the next line and another began a harmony and soon they were all singing with nary a wheeze or gasp, even though we were still climbing the hill. They were mountain climbers in song only, but practiced singers in fact, able to sing many a line on one breath.

They leaned heavily toward gospel songs for they'd met in the Church of Ocean Park choir. When I gave them Folk Legacy's *Sharon Mountain Harmony* tape they went into a singing frenzy. They loved the harmonies, analyzed them endlessly, and began improving on them. Soon they formed a performing group and often rehearsed, if I were lucky, in the room next to my office.

One weekend we went to a Songmakers' camp-out at someone's home. I was out by the pool, sorting song sheets, when the two women hurtled out of the house, calling me and the men, "Come! Come!" We followed them past the pot luck preparations in the kitchen, past the singers in the living room, and into the master bedroom, ignoring the odd stares we drew as they cried "Hurry! We've got to try it in the bathroom!"

The bathroom was tiled floor to ceiling and had a deep tub and an enclosed shower. All those hard surfaces looked hostile to me but, from the first inviting note to the final resolving chord an hour later, it was pure magic. "To Canaan's land I'm on my way . . ." they sang, their individual notes fracturing against the tiles into new, unimagined harmonies. There weren't just four voices in that bathroom but dozens, and the sounds shimmed, splashed, danced, and clanked. They tried every kind of harmony they knew and they moved around, stood, sat, and faced different directions, always listening to how the sounds changed. They turned the water on and off, crowded into the shower, and sang and sang. A distant voice called



"Dinner!" They ignored it. Silver and china clattered; they heard nothing. I left, unnoticed, and returned with a plate of tasty potluck fare. They didn't see it but, eventually, the smells drew them away from their unearthly delights.

It had been, for them, magic and beauty; for me, it was mostly fascination and envy. I just don't get harmony. I love hearing it but haven't a clue as to how to produce it. For me, just holding the melody is a triumph, yet they would sashay light years away from it and come back to the right place, like dancers who twirl, twist, bop around, and still return on time to the right partners.

Another time we went to a music festival in Bishop. On the return, I insisted that we stop and swim at Dirty Socks Hot Springs. This big round pool, fed by a natural warm spring, used to be a resort with wind-breaking fences and changing rooms. Now, in full view of the road but divested of its old structures, it is invisible till you're upon it. You can smell it before you see it and, if that doesn't put you off, the slippery green algae on the bottom will. My hesitant but trusting friends inched their way in while I swam around and around. Almost immediately they found where the warm water bubbles to the surface and formed a circle around it. Gleeefully, they sang "When I get to heaven I know the rule - skip on down to the bathing pool" It was a far cry from the tile bathroom. The only hard surface was the distant granite of the Sierra Nevada but they played happily with the breeze, the bubbles, and the wake I made.

This time, in my element, on my beloved desert with the perpetually enticing Sierra Nevada beyond, with birds in the nearby marsh and a bright blue sky, I felt no envy, just a great harmony that encompassed music and the other things I love and live for.

Just as we were getting out, all prune-skinned and happy, a local arrived in a pick-up and I handed him my camera. I still have the picture he took — four friends, smiling and giddy from singing, and me, smiling and giddy from sharing it.

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

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Eric Bibb

PHOTO BY ANDY FRENCH

Thursday, October 7
8:00 p.m.
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\$20 Members
\$15 Students

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Advance Tickets: (310)440-4500 or www.ticketweb.com

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Please note: There will be no performances on September 4, September 25, and October 16.

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Connections

Skirball
Cultural Center

KEEP UP TO DATE! JOIN THE FOLKWORKS YAHOO GROUP

Keep up with current folk / trad happenings. Get reminders of what is happening the upcoming weekend (the FolkWorks Calendar). Share information. Are you looking for a music teacher-post it here. Is your band playing-post it here. Do you want to know where you can purchase a digereedoo? Yup-post it here.

Surf over to groups.yahoo.com. If you are a new Yahoo user, click on "new users" (click here to register). Create a Yahoo ID. You will be asked to submit your email address, first and last name and zip code along with your preferences. After you sign in, search for FolkWorks. Click on the FolkWorks hyperlink. That's all there is to it.

UNDER THE OLIVE TREE

Sacred Music of the Middle East
a new CD by The Yuval Ron Ensemble

featuring Najwa Gibran

Manufactured and distributed by Magda Records

Available at Amoeba Records, Hollywood and at www.yuvalronmusic.com



As the Middle East remains a region saturated with conflict and hatred The Yuval Ron Ensemble is releasing an unusual CD uniting the sacred music of the three religions of the Middle East. A Song of Sufi origin from Turkey is sung both in Arabic and Hebrew, a Jewish prayer from Morocco is introduced by an Armenian chant and a Yemenite Jewish prayer receives a gripping clarinet solo in the best tradition of the Armenian performance style. Arranged by composer and world-music record producer Yuval Ron these tracks are all about emotion and passion. It is soulful mystical music that touches upon the ancient and deep inter-cultural connection the three sacred traditions share. The multi-ethnic ensemble features the great Middle Eastern singer Najwa Gibran (recently appeared on the soundtrack of *Helen of Troy*) and Armenian woodwind master Norik Manoukian (featured duduk player on *Dead Man Walking* soundtrack).

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EVER in CD Baby."

Derek Sivers,
President, CD Baby.com

"fantastic CD."

DJ Shalev, 3ZZZ 95.2 FM
Melbourne's Radio, Australia

"...stunning, as the
musicians totally capture
and enthrall the listeners."

Lloyd Barda,
president, Backroads music.com

"...beautiful-mesmerizing,
enchanting, awakening."

Dr. Richard Chess,
Director, The Center for Jewish
Studies, The University of N.
Carolina, Asheville

FREE EVENT LISTINGS

CAFÉ Z - FREE FILM/CONCERTS SKIRBALL CULTURAL CENTER CINEMA Z film series

1 Giant Leap

Saturday, September 18, 2:30 p.m.

Giant Leap is a unique project conceived, directed and composed by **Jamie Catto** and **Duncan Bridgeman** which fuses words, music, rhythms and images from across the globe to celebrate the creative diversity of musicians, storytellers, authors, filmmakers, artists and thinkers from cultures around the world. The result illustrates breathtaking artistry with a clear message of unity in diversity. Shot in twenty locations around the world, it features contributions from some of the most creative minds of our generation: Dennis Hopper, Kurt Vonnegut, Michael Stipe, Tom Robbins, Brian Eno, Baaba Maal, Ram Dass, Michael Franti, The Mahotella Queens, and many others (2002, 155 min).

CAFÉ Z FROM SEPTEMBER TO OCTOBER

Listing of Folk/Trad Music only – other genres in this concert series.

Saturday, September 18—**Dos Vientos, Flamenco**

Dos Vientos is a guitar duo featuring **Gabriel Lautaro Osuna** and **Jacobo Carranza**, both of whom have performed extensively in the famous “gypsy caves” of Granada, Spain. Carranza has taught and performed at the International Festival Flamenco, the largest flamenco festival in the U.S., while Osuna has performed internationally in Germany and France. The duo's Café Z performance will also feature special guest dancer **Briseyda Zárate**.

Saturday, October 2—**Baksheesh Boys, Balkan Dance**

Fronted by UCLA linguistics and ethnomusicology graduate student **Angela Rodel**, the Baksheesh Boys perform traditional songs and dances from the historic regions of Macedonia and Thrace, located in southeastern Europe. Singer Rodel is joined by band members **Bill Lanphier** on bass, **Linda Kodaira** on violin, **Pat MacSwyney** on *tambura* (long-necked lute) and *kaval* (end-blown flute) and **Jerry Summers** on *darabuka* (goblet-shaped hand drum).

Saturday, October 30—**Maetar, Jazz/funk ensemble**

Featuring brothers **Itai Disraeli** on bass and percussion and **Hagai Disraeli** on horns and keyboards, with **Peter Buck** on drums, Maetar mixes jazz, hip hop, funk and rock while drawing inspiration from the Middle Eastern roots of the Disraeli brothers, who grew up on a kibbutz in Israel. Maetar has been critically praised for the deep musical kinship and nearly-telepathic chemistry that its members display on stage.

KOREAN FOLK continued from page 7

The farmers music called *nongak* (literally agricultural recreation travels) and varies with the agricultural cycles, yet the instruments tend to be the same. In addition to the *samulnori*, sometimes dancers use a small hand-held double headed drum-on-a-stick, *sogo*. Members of the audience if so inclined, at appropriate moments, may join the musician-dancers, and a good time is had by all.

ENDANGERED SPECIES

It is possible that more Koreans know Beethoven's 9th than their traditional folk music; the exception is the song *Arirang*, with some 3000 researched variations. Employed for cultural resistance to invasion and colonization, enjoyed as a roots relic or enjoyed in the diaspora as a world-class performing art form, Korean folk music needs champions like Kim Dok-su to keep it alive for generations to come.

At the **FORD AMPHITHEATRE**, on Friday, October 8, 2004 you can hear **Traditional Dance and Music of Korea in an intimate outdoor setting**. **Kim, Duk Soo's Samulnori** shares the program with **Kim, Eung Hwa's Los Angeles based company**. Check out www.FordAmphitheatre.org for detail.

The Korean Culture Center, an arm of the Korean Consulate General, has occasional performances and traditional music classes (www.kccla.org) 323-936-7141. There are a few local professional organizations and schools which teach music and dance and Koreatown's Flower Factory Uptown Nursery tea room (2941 West Olympic Blvd., L.A. 213-382-9777 offers monthly concerts as well as traditional herbal teas in a “folk” setting). Read more about Korean folk music in Keith Howard's *Folk Music & Folk Bands in the Korea Foundation's Koreana / Korean Cultural Heritage* (Vol III, Korea Foundation, Seoul, ROK, 1997) ... online at: www.koreana.or.kr/search_db/main.asp?flag=f&volumn_id=38.

Lauren W. Deutsch, director of Pacific Rim Arts, is an arts / culture producer and promoter living in Los Angeles California, USA. She presented Korea's National Shaman Kim Kumhwa in Los Angeles on the occasion of the 10th anniversary of the LA Riots (2002), and supported presentations at France's Festival d'Automne a Paris and New York City's Lincoln Center Festival. She is a consulting curator for the first international shaman conference in Seoul, Korea, Fall 2004. Lauren is a contributing editor to Kyoto Journal, has produced programs for National Public Radio's KCRW and National Geographic TV. On the home front, she has worked on festivals of the California Traditional Music Society's Summer Solstice Dulcimer Festival and the Topanga Banjo and Fiddle Contest. Her background in folk music as a performer (guitar, singer) began at the Philadelphia Folksong Society in the 1960 - 70s. She may be reached at lwdeutsch@earthlink.net

GRAND PERFORMANCES

CALIFORNIA PLAZA

Friday, September 3 – NOON

JOHN BILEZIKJIAN

Oud-based Armenian Music

Saturday, September 4 – 8pm

MANOOCHEHR SADEGHI

Virtuoso Santur (Hammered dulcimer)

Friday, September 17 – NOON

GABRIEL TENORIO Y SU DOMINGOSIETE

Latin-Caribbean influenced urban son

Friday, September 24 – NOON

Cal-Arts Balinese Gamelan

Balinese Music and Dance

CALIFORNIA TRADITIONAL MUSIC SOCIETY FREE FOLK & BLUEGRASS MUSIC FESTIVAL

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Sunday, October 10

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\$25, \$20, \$12 full-time students and children 12 & under

Led by multi-instrumentalist **Seamus Eagan** (heard in *The Brothers McMullen* and *Dead Man Walking*), the five musicians of **Solas** expand the musical possibilities of the Celtic tradition they've mastered. Their albums have been showered with awards and earned sensational numbers in the folk world. The Irish-American supergroup — including **Winifred Horan** (fiddle), **Mick McAuley** (accordions, whistle, vocals) **Deirdre Scanlan** (lead vocalist) and **Eamon McElholm** (guitars, vocals, keyboards) — has been hailed by the *Boston Herald* as “the best traditional Irish band in the world.”

Folksinger-songwriter **Ken O'Malley** (*Patriot Games*), called “the godfather of the mandolin for Irish traditional music” by the *Irish News*, and his band, **The Twilight Lords**, open.

Ford Amphitheatre **TICKETS: 323 461 3673**
Just off the 101 (Hollywood) across from the Hollywood Bowl and south of Universal Studios www.fordamphitheatre.org

MOURNING FOR THE MOURNING DOVE

(OR: "MR. LOMAX, HERE'S AN OLD ELIZABETHAN SONG I WROTE LAST WEEK!")

I have a confession to make. I am not really a nice person. At least, not all the time. I am often guilty of a crime I will call, "Musical Revenge." Let me explain:

Some forty-seven years ago KPFK went on the air for the first time and what a strange, wonderful, hectic and wild place it was! (It hasn't really changed all that much!) During that first year I was working with an acting group producing a radio version of Chekhov's *The Seagull*. We also had a folk music program hosted by a somewhat self-important and prematurely grumpy young man whom I shall identify only as EC.

One day as we were rehearsing the scene in which my character, Nina, goes mad, our studio door burst open and a distraught EC, yelled, "WILL YOU PLEASE TONE DOWN THAT STUFF YOU'RE DOING? YOU'RE LEAKING IN ON BROWNIE MCGEE!"

At the time I was mostly amused—(what a great line! "You're leaking in on Brownie McGee!") But our director, Harry Cooper, was very offended to hear Chekhov referred to as "stuff" and, fully familiar with my area of crime, he barked at me, "Fix him, Ruthie!"

Two days later I entered the sanctuary of EC's studio and asked him, (not "do you know"), but, "EC, where can I get a really good recording of *Mourning for the Mourning Dove*?"

He got very excited and said, "I don't think I know that song! Can you sing it?"

"Oh, sure," I replied, "I've been singing it for years, since I was a kid!" And in my best Library of Congress voice I crackled:

*Mourn, mourn, mourn with me; mourn the bird flown from the tree,
Mourn, mourn, long gone love; Mourning for the mourning dove.*

(The song is cumulative—the last verse goes:)

*Mourn, mourn, mourn with me, mourn the babe upon my knee,
Mourn the man who up and left me, mourn the bird flown from the tree,
Mourn, mourn, long gone love; mourning for the mourning dove.*

EC grew very animated. "Where did you learn that song?" I told him I had learned it from my Aunt Jinny on the farm in Wisconsin where I lived. (I did, indeed learn hundreds of songs from Aunt Jinny—this song was not

among them!)

"Wrong!" yelled EC, "That song is not from Wisconsin. It's a Smoky Mountain song!" His voice was smugly triumphant.

"Did she teach you any others?" EC asked, his voice tremulous with hope.

"Well, yes," I answered, "but you probably already know *Tad Timbley*."

He could barely conceal his excitement. "No, no I don't! Sing it, sing it!" I sang it.

Tad Timbley, play your fiddle, Tad Timbley sing that tune!

Tad Timbley ain't been 'round my door—not since the last full moon!

Tad Timbley, you was here in May, Tad Timbley, now it's June.

And the four day pain ain't come to me—not since the last full moon!

Tad Timbley and his fiddle's gone, and me, a mother soon.

A girl what never done no wrong—not since the last full moon!

"Another Smoky Mountain song!" declared EC, and I told him how honored I was to know a true musicologist.

I am only revealing the highlights of my musical rap sheet, here, so let's move way ahead in time to the summer of my sixtieth birthday. My friend Beverly, and I signed up for an Elderhostel week in Oregon, where the main draw for me was a class in "Folk Songs of the Northwest", taught by, (again, initials only) HK, an earnest soul whose face gave a new dimension to the word "dour!" Many of the hopeful seniors brought their guitars to the class, I had my harmonica and spoons in my purse, where like the guitars, they remained silent through the whole week. Mostly we studied Sea Shanties, none of which has less than 200 verses. We learned which verses were inauthentic, which lines were corruptions of the original line, and how to correctly pronounce the name of the State whose sea shanties would enhance the sex life of any masochist. "OreGUN, for God's sake! Not OreGAHN!" growled HK. Occasionally a brave student would break the general torpor by inquiring if we were ever going to be allowed to sing. Three days and four shanties later we did, indeed, sing a tragic tale of a ship that took the drunken crew two hundred and seventeen stanzas to drown. (We were asked to sing only on the chorus, which went something like *yo ho ho whack fol-dididdle day*.)

It was during this endless activity that, in revenge, I wrote the first song on *The Mystery of Time* (my adult album): *The Authentic Folk Song*. To this day HK does not know how much I owe him!

It was in 1832 our ship pulled out to sea

Though the Library of Congress says the year was '33.

But in Volume Eight it does relate, so we're led to understand—

There was no ship, no sea; in fact, we traveled overland!

(chorus) Oh, we are singing the authenticated version of this song,

We have done a lot of research, not a single word is wrong!

So many folk songs sung these days are tainted and corrupted,

But, we sing here, without the fear that we'll be interrupted!

(and the last verse)

Oh, seventy point five men died, as we did march along

We sang to keep our spirits up, six variants of each song,

It was a scorching summer, we froze with every breath,

And those who tried to improvise were quickly put to death!

Alas! So many fake folk songs, so little space. No room for my *New Authentic Folk Song* dedicated to Ross Altman, or my current Work in Progress:

O, sing we here of Leda, fair,

With teeth so bright and even,

Who ran away to sea to be

With her dear lover,(still working on this one).

Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show can be heard every Saturday morning at 10:00 am on KPFK 90.7 FM. In her spare time she will be writing this column and sharing her thoughts on music and life with our readers.

"My take is that the world of music and dancing and fellowship is reality. The world of jobs and "careers" and traffic and TV is an artifice.

And that we forget this at our peril."

- Gary Shapiro



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YATRIKA continued from page 1

higher states that living in the moment of music often induces. Saddest of all, there would be little chance to get acquainted with our global neighbors outside the noise and politics of corporate media. Those who program do much more than provide entertainment, they are cultural agents presenting gifts that embody the best of humanity.

One such agent is Skirball's Music Director, and Wednesday host of KPFK's *Global Village* show: Yatrika Shah-Rais. I spoke with Yatrika about her background, her tenure at the Skirball, and of course, about presenting music. In the midst of a gentle breeze we sat in a cobblestone courtyard bordered by a large lily pond. I was delighted to discover that the pond doubles as a stage for Skirball's Summer Sunset Concerts. The setting was reminiscent of Yatrika herself, whose presence is like the sweet ease of a Sunday afternoon. But don't mistake her warmth for meekness; in the musical world she is a powerful alchemist, transmuting stage and airwaves into landscapes of enchantment, enrichment, and perhaps even enlightenment.

FF: *Where were you raised? What are the main things you remember about your environment growing up?*

YSR: I was born and raised until my mid-teens in Iran. My family moved to London in 1975 where I attended the French Lycee of London and after getting my French Baccalaureate, I went to Nice, France to study at the university. My environment at home was very musical. Both my parents loved a variety of music. My mother is a watercolor artist and art and culture were both very encouraged and highlighted in our environment. My brother and I both studied piano very seriously.

FF: *What prompted you to come to America?*

YSR: I came from France to the US after I graduated from University and I wanted to take a few months off. My late father was a US citizen and encouraged me to get my green card through him. Then one thing led to another, and before I knew it, I was employed and stayed on.

FF: *You have advanced degrees in Applied Foreign Languages and International Relations? What kind of work did you see yourself doing?*

YSR: As long as I can remember, the variety of cultures and languages have always interested me. At the time, international relations seemed one of the best routes to go to give me exposure to the history, geography and culture of other countries and to enable me to eventually work in developing countries, but a series of events led me to New York instead. As for languages, I will always be open to learning another language. In order to be able to relate to other people it is important to be able to converse with them in their language. But I just know a few.

FF: *I can maybe say "hello" in five languages...but seriously...which ones do you know and which ones do you have a burning desire to know?*

YSR: I speak English, Farsi, French, Spanish, and a little Portuguese. If I had the quickness of my youth I would learn Sanskrit, Hindi, Arabic, and good Portuguese! Oh, and Italian...But if it came down to only *one* choice, it would be Sanskrit. The Vedas, the ancient wisdom, are in Sanskrit in beautiful metrical form. It's the language of prayers, mantras, and of the soul.

FF: *You got into this whole world music business by volunteering at a radio station in New York City. Gave up everything. Would you do it the same way today?*

YSR: Oh boy, I took a risk because it was a calling and I could not ignore it. I have always gone after my heart. One of the best ways to learn and to prove oneself is to volunteer or to seek an internship. Many organizations prefer hiring a good volunteer or intern with whom they have experience. But today I would probably study in the [music] field from the beginning. I had an awakening in the middle of my other career. I always loved music but never thought to make more of it. I wouldn't say that is the way to do it – to change mid-way. Still, it's how I got here!

FF: *How do you approach programming? What is your style?*

YSR: I look for quality and diversity, these are really the two things that are very, very important to me...I also champion lesser-known but extremely talented artists.

FF: *How did you come to work at the Skirball?*

YSR: I was riding downhill on Sepulveda...and saw the Center...though at first I didn't know what it was about! I was self employed doing artist management and booking, but it wasn't right for me. There was too much of a risk factor and I felt isolated. I had been a presenter in the past and wanted to get back into it, so I just called—cold called! I was told to send my resume in and two weeks later the Program Director called me to come in for an interview.

FF: *In your 7 years at Skirball (mostly as their Music Director) what do you feel you have taught them, and they you?*

YSR: I think that I have brought with me a more international feel to the cultural center and more variety. I have never been completely able to identify with one single culture but have a bit of everything in me. I certainly opened the doors of the Skirball as a world music venue. I feel that by trusting me and assigning me to tasks I had never done before, they taught me a greater sense of responsibility and accountability and put me in situations where I had no choice

HAITIAN VODOU FLAGS AND AN EXPLORATION OF BOTANICAS AT THE FOWLER

Forty Drapo Vodou, approximately 3"x3" sequin- and bead-decorated flags, used in Haitian Vodou ceremonies, are being displayed in the Fowler Museum of Cultural History exhibition, *Saluting Vodou Spirits: Haitian Flags from the Fowler Collection*. The exhibit will be running from August 8th to December 12th. Along with works dating from the early 1900's to the 1980's, five newly-commissioned Drapo have been added to the collection that have been made by women, a relatively recent phenomenon.

The word *Vodou* comes from the language of the Fon people from what is now Benin in West Africa. It literally means *spirit*, and refers to rituals pertaining to a *family* of spirits known as *Loa*. In these gatherings, the Drapo are presented to call the attention of certain Loas and to focus the energies of the participants. Ceremonies include dancing call-and-response singing, drumming and prayers. The images on the Drapo are either portrait images, like (and in many cases drawn from) the iconography of Catholic saints, or more abstract geometrical designs symbolizing the particular Loa.



During the period of slavery in Haiti, the elements of West and Central African spiritual traditions were meshed with that of the native Taino people and Catholicism. This way, they were able to maintain the appearance of praying to saints that they had synthesized with their own revered spirits. For example, the two images here are both dedicated to Ezili, a female spirit (earth mother, love). The first one resembles a woman and contains elements of the Catholic iconography of the Virgin Mary. The second one is more abstract, making use of the

mirror-image symmetry and cross-forms that are used in the art of *veve* (sacred symbols and designs drawn in cornmeal, flour or coffee). The cross-forms symbolize the juncture between the material world and the spirit world, and the mirror is a pervasive image in Vodou dealings with Loa.

In August of 1791 there was a religious ceremony in Bois Caiman (or Bwa Kayiman in Haitian Creole), that inspired the uprising that became the Haitian Revolution (1791-1804). The Drapo selected for this exhibition were chosen for their connection with this revolution, including Ogou (associated with metal, fire and war), Dambala (serpent patriarch), and Ezili Danto (earth mother and divine warrior). This exhibition provides some background for the next show, *Divine Revolution: The Art of Edouard Duval Carrie* (October 10, 2004 to January 30, 2005), in which some of his paintings are presented in sequined form.

If you are interested in turning your hand to beads and sequins, there will be a chance to try it out at *A World of Art Family Workshop: Vodou Beaded and Sequined Flags* on Sat. September 18, 1-4 pm at the Fowler. It's free for members, otherwise there is a \$5.00 materials fee. (Reservations are required: 310-825-8655).

Also at the Fowler, *Botanica Los Angeles: Latino Popular Religious Art in the City of Angels* (September 12 to February 27) will be mounted in conjunction with a site-specific installation by the San Antonio-born, NY-based artist **Franco Mondini-Ruiz**, *Infinito Botanica: L.A.* (September 12 to

LOOKAROUND

By BROOKE ALBERTS

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



January 30). The Botanica exhibition will explore what characterizes a Southern California Botanica (a shop where you can buy healing herbs, devotional materials, and have spiritual readings done, for example, and patronized by a broad cross-section of the citizenry). It will include five altars/shrines showing the diversity of local practitioners (one for the Guatemalan San Simon, a few for African spirits, a Puerto Rican altar) and their clientele. There will also be a recreation of a Botanica including items for sale from shrines, prints, and sculptures to candles, potions and incense.

Franco Mondini-Ruiz was a lawyer before he was an artist. He purchased a Botanica in his native San Antonio, Texas and transformed it into a combination of folk-healing shop, random stuff store, and art and craft gallery. He was intrigued by the juxtaposition of high art and "junk," and the intersecting of different types of people who would come in, and whom he considers to be an integral aspect and component of the project itself. His installation, *Infinito Botanica: L.A.* will also be created with a broad spectrum of materials, from the wares of local Botanicas to thrift-store and street-vendor whatnot to items from the Fowler's collection. The Fowler Museum is open Wednesdays through Sundays, noon to 5pm, and Thursdays from noon to 8pm. Closed Mondays and Tuesdays. It is located in the north part of the UCLA campus. Admission is free, though parking on campus is \$7 in Lot 4. 310-825-4361 www.fowler.ucla.edu.

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YATRIKA continued from page 22

but to learn! More importantly, the value of human relationships and caring is much emphasized at the Skirball and it has become for me like a second family....So, Skirball and my career have both grown together from the experiences and opportunities that have come to us.

FF: *Do you audition the lesser nationally or internationally known bands, or rely mostly or solely on CD submissions?*

YSR: If I have the opportunity to see them perform live, of course it is ideal. Also, I do go to various national and international showcases and festivals such as APAP, and WOMEX etc. where I can see many artists (both known and unknown) perform. At times, I have only relied on the CDs and the press kits and trusted that the performance will be as good as the recording. I also rely on the recommendations of other presenters I trust.

FF: *How does the music you select for your radio show compare with what you select for Skirball? Are you more apt to pick according to artist or music genre first?*

YSR: Often the music played on my radio show and presented at the Skirball has crossed paths. But the music played on my program on the *Global Village* is much more eclectic simply because I can play music from maybe 20 different places and from various styles in two hours on a weekly basis but I cannot give all of this music a platform at the Skirball....My radio program has greatly educated me and that has benefited the Skirball tremendously. I select both by genre and artist the music that I play on the air.

FF: *At the Skirball, how do you balance reaching out internationally for traditional music groups versus using American bands that play – or interpret – the music of a given culture or region?*

YSR: For the most part, we have presented international bands that are deeply rooted in the music of their homeland. We have also presented American bands that play non-American music as long as their performance is well informed and authentic. I try to go with authenticity. After all, I owe that to the community. For traditional music, I like to go to the source or to those artists that have gone to the source. Fortunately, the US is made of immigrants and so authentic international music is widely available right here at our doorstep.

FF: *You once commented in an interview, "Why does everyone have to equate people with their government....Why don't we listen to what they have to say in music, from their point-of-view, and from their words...." (Indeed!) Do you tie any of your programming to what's*

going on in the world specifically? Maybe giving a voice to those people/cultures currently misrepresented or misunderstood?

YSR: Yes I certainly do, on the radio show for sure and at the Skirball when possible. The Skirball has no political agenda, we're a cultural center, but the news can help to fill a house because it's current – it rings a bell. For example, when Afghanistan was in the news, a concert we had featuring Afghani musicians was completely full. But it is not about politics, it is about giving a platform for artistic expression to various cultures and musical styles...

FF: *...and artists you're excited about?*

YSR: Yes, like the Bauls of Bengal who are itinerant musicians from India that sing songs of love and devotion. We will be bringing them to the Skirball in November.

FF: *Please tell me the story of how you ended up on the Grammy screening committee for world music. Please also share the special contribution you made.*

YSR: I was asked by Bill Traut, the Chair of the World Music Screening Committee of NARAS, to join. I think my most important contribution was to initiate and work on the establishment of a new category in the World Music Field. Before, every type of world music—whether it was traditional, Afro-pop or fusion—would just go into one single World Music Field. I initiated the drafting of a proposal to create two categories in this field: one traditional and one non-traditional. Then we managed to gather so many letters of support and signature from press, musicians, publicist and the industry that this proposal was accepted without any question. So for the first time, this year, we had nominations and awards bestowed upon traditional artists who for years have gone unrecognized by the Grammys.

FF: *I read that the reason you believe it's important to play music from all over the world is because of the "spirit of tolerance and harmony" it creates – and that that's your mission. Is your mission the same at Skirball? Any new missions in the pipeline?*

YSR: That is certainly my mission at the Skirball and it is not only my personal mission, it is also part of the mission of the Skirball. Any other mission? Just fostering love, communication, and healing people with the power of music.

FF: *That's it? Such a small order!*

YSR: That's the mission that's musically related. I have other aspirations that have to do with Ayurveda and Vedic astrology. But the end result is the same, because they're all about understanding a higher order of life, a higher purpose of living.

FF: *Back in New York City as a volunteer at WNYC radio, did you ever imagine that you would be doing what you are now and having such a tremendous influence?*

YSR: Never. I just went with the flow enjoying what I was doing and hoping that someday I might be given the chance to play a bigger role.

FF: *What music did you listen to today?*

YSR: Right now I am listening to One Giant Leap by Jamie Catto and Duncan Bridgeman.

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 in Oakland, CA, and is a certified yoga teacher.

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A PORTRAIT OF THE ARTIST AS A YOUNG MAN

At the age of four, like Albert Einstein, I had not yet spoken my first words. My mother was concerned and growing alarmed, not having heard in what illustrious company such slow development put me. She took me to a speech therapist who wasted a considerable amount of time trying to encourage me to talk. Then he had an inspiration. He put on a record—a *Young People's Record* of Tom Glazer singing, *Fire, fire, fire, fire all about/Here come the firemen to put the fire out*.

To everyone's surprise, including my own, I started to sing along with the record. He turned the record over and I sang along to another song—one about *the pink ice cream*. Before the end of the session I was chattering away. Thus I can truthfully say that I started to sing before I could talk. To reinforce what the speech therapist started, my mother began to buy a whole shelf full of folk music records: the original Folkways 10 inch LPs with **Pete Seeger**, **Woody Guthrie** and **Leadbelly** on them, plus more commercial recordings of **Burl Ives** and **The Weavers**. Soon other artists found their way on to my mom's "speech therapy" shelf: **Richard Dyer Bennett**, *The 20th Century Minstrel*, whose impeccable diction made up for **Leadbelly's** Louisiana dialect, **Josh White**, who could change a broken guitar string with his teeth on stage and never miss a beat, **Marais and Miranda**, who sang folk songs of South Africa, and most extraordinary of all, **Paul Robeson**, who introduced me to the beauty of Negro Spirituals.

I learned hundreds of songs from these recordings, all before my mother bought me my first guitar at the age of nine years old (1955). I took my first lessons in **Ernie Lieberman's** garage, somewhere in the Valley. Ernie gave me his first record (homemade and self-produced) and still my favorite of his recordings. He changed his name during the blacklist in the mid 1950's, to survive as an artist, in the same way that many screenwriters and directors had to do. Under the name of **Ernie Sheldon** he recorded

for Decca records and briefly joined the **Limelighters** (for one album) before settling in with the **Gateway Singers**.

Ernie taught me to play guitar, and to love the instrument. I also took lessons from **Donald Cohen**, who taught me to "hammer on," and from his huge brother **Dave Cohen**, who taught me to finger pick in three easy lessons. Finally I took one summer school guitar class at UCLA from **Alan Lomax's** younger sister **Bess Hawes**, who later collected and published the extraordinary repertoire of songs from **Bessie Jones** and **the Georgia Sea Island Singers**. [See part 4 of our conversation in May/June 2004 issue of FolkWorks (archived on www.FolkWorks.org)]. I never did like to practice though, and from then on I learned by watching friends play and imitating as many traveling folk singers as I could hear at the original Ash Grove, the greatest folk music club in L.A. history, established and nurtured by Ed Pearl, who continues making cultural and political waves in Los Angeles today.

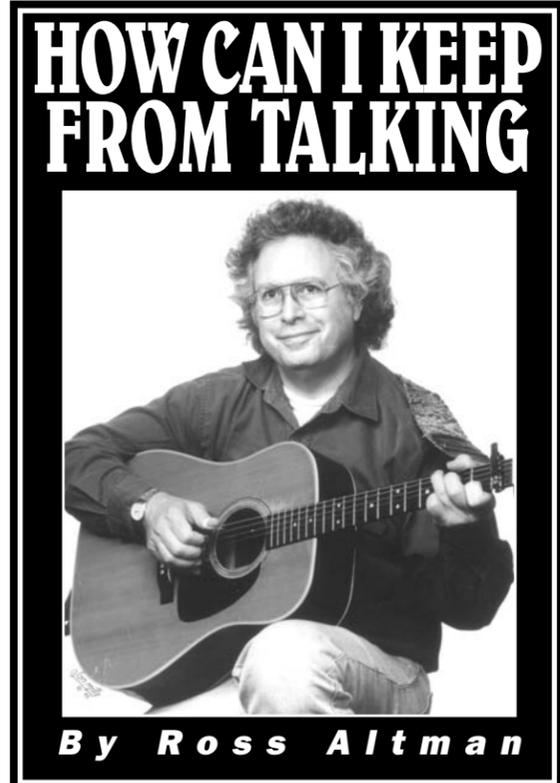
I earned my first pennies as a folk singer long before I picked up a guitar, though, traipsing around after my mother to various charitable, political and educational events as a young kid. I saw people raising money for these functions by selling homemade wares, auctioning off gifts, holding raffles and making pitches for contributions. "What can I do?" I wondered to myself. I finally got up the nerve to tug on a woman's skirt and when she looked down to see who was being so forward I looked up and said, "If I sing *Waltzing Matilda* will you contribute a quarter to the charity?"

She didn't have the heart to say "no," and I was in business. I walked all over the elementary school parking lot, busking for quarters for my mom's charity. *Waltzing Matilda*, learned from Burl Ives, *The Wayfaring Stranger*, became my money song. Little did I know I had stumbled on the way I would eventually make my living.

A few years later, at Paul Revere Junior High School in 1959, I sang for a large group for the first time. Once a month on a Friday night they had a dance in the school gym called "Revere Teens." Students got to perform occasionally, and it was at one of these evenings I first got to sing two songs in public, accompanying myself on the guitar. I chose **Ricky Nelson's** double-sided hit, *Hello, Mary Lou*, and *Traveling Man*. I performed them only that one time, but the experience stayed with me, buried way down deep inside.

It never really surfaced until New Year's Day in 1986, when I woke up to the news that Ricky Nelson had been killed in a plane crash the night before. That's what inspired my song, *Yours Was the Music We Danced To*, the tragedy itself, the condescending way it was reported in the L.A. Times, and the long-buried memory of that night at a junior high school dance, where I sang his music and people I knew started dancing. That's where many of my songs come from, in some confluence of a current event and a deep memory, "recollected in tranquility," as Wordsworth once described poetry.

While still in junior high a third formative experience helped to shape the kind of folk singer I became. My best friend Jim Alexander and I organized the first political group I belonged to: "Youth for Peace." We met on Friday nights (skipping the night reserved for "Revere Teens") and divided the meeting into two halves. The first half was devoted to our political self-education. We invited peace activists to speak to our small group—the best we could find. It was there I first heard War Resistor's League director David McReynolds, who at the time was addressing the problem of above ground nuclear testing and fallout, and also first developing the radical idea of refusing



to pay a specific portion of his income taxes that was used to finance such testing. It was my first exposure to the idea of civil disobedience—and it didn't come from reading Thoreau. There were people out there we discovered who were living examples of Thoreau—and we were lucky enough to learn from them. (By the way, in the category of "Whatever Happened To," David McReynolds ran for president on the Socialist ticket in 2000, right alongside Ralph Nader and you-know-who-else.)

After we heard our political guest for the evening, we devoted the second half to a hootenanny, where we sang songs that reinforced the ideas of the first half. Thus, from the beginning of my self-education in folk music it was clear to me that my kind of folk music had something to say about the world we live in—that it had political content and grew out of history-in-the-making, as well as the history of previous times.

We held these hootenannies in a friend's garage—continuing the tradition of learning to play guitar in Ernie Lieberman's garage. We even set up a stage—so we could sing to ourselves and pretend we were actually performing. The stage was simple enough—a bookcase we turned over on its front while we stood on its back. But it wasn't just any bookcase. I later learned it once belonged to Fritz Perls—the notorious Gestalt therapist who became one of the more colorful and influential figures in the age of psychotherapy that blossomed in California during the 1960's. Who knows but that some later idea of the personal being political and the political being personal soaked into me from the floor beneath my feet as I stood on old Fritz's bookcase to sing for the first time the songs I had learned from Woody Guthrie, Pete Seeger, Leadbelly and Paul Robeson. Fritz Perls' bookcase—my first stage—is now in my apartment, and houses my folk music library. The books and records my mother first got me to help as speech therapy became my life's work. Thanks to them, how can I keep from talking? And singing.

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

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ROOM WANTED 2 folk musicians seek a room in the Valley (between Sherman Oaks and the West Valley) to lighten the commute. We would need a place where we could stay over 2 or 3 nights a week, but will pay monthly. Please contact Cait Reed at 310-543-1219



NEEDS YOUR HELP!

This survey will take about 5 minutes to fill out. Your responses are greatly appreciated and will help us to better serve you in future issues.

Please complete the survey below and mail to:

FolkWorks, PO BOX 55051, SHERMAN OAKS, CA 91413.

OR if you prefer you can complete the survey online at our website: www.FolkWorks.org.

Your information will be used by our organization for statistical purposes only, and will not be shared with any individual or organization.

Every survey received by September 13, 2004 will be entered into a drawing.

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Gender: Male / Female **Marital status:** Married / Single **City/Area:** _____ **State:** _____

Number of people residing in household _____ **Number of children under 18 in household** _____

OCCUPATION

- Musician/Artist
 Professional/Technical
 Management/Business Owner
 Sales/Marketing
 Blue collar
 Retired
 Student
 Other

WHICH GROUP DESCRIBES YOUR ANNUAL FAMILY INCOME?

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

HIGHEST LEVEL OF EDUCATION

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

HOW MANY PEOPLE, OTHER THAN YOURSELF, READ YOUR COPY OF FOLKWORKS?

- Save it for future reference
 Give it to a Friend
 Donate it to a Library/School
 Trash/Recycle it.

WHAT DO YOU DO WITH FOLKWORKS WHEN YOU FINISH READING IT?

- Save it for future reference
 Give it to a Friend
 Donate it to a Library/School
 Trash/Recycle it.

WHAT OTHER MUSIC-ORIENTED MAGAZINES DO YOU READ MORE THAN ONCE PER YEAR? (CHECK ALL THAT APPLY.)

- Sing Out!
 Dirty Linen
 Performing Songwriter
 Global Rhythm
 fROOTS
 Acoustic Guitar/Guitar Player
 Bluegrass Now/Bluegrass Unlimited
 Irish Music Magazine
 Folk Dance Scene
 Other _____

OTHER THAN FOLKWORKS, WHERE DO YOU USUALLY GET MAGAZINES? (CHECK ALL THAT APPLY)

- Subscribe
 Bookstore
 Music/CD Store
 Newsstand
 Market
 Friends

AS A RESULT OF READING/SEEING SOMETHING IN FOLKWORKS, DID YOU DO ANY OF THE FOLLOWING? (CHECK ALL THAT APPLY.)

- Went to a concert
 Went to a festival or other multi-day event
 Bought a CD
 Bought an instrument
 Went to a museum exhibit?
 Went to a dance
 Went to another Folk Arts event

HOW MANY CDS DO YOU PURCHASE PER YEAR? _____

HOW MANY BOOKS RELATED TO THE FOLK ARTS DO YOU PURCHASE PER YEAR? _____

DO YOU DOWNLOAD MUSIC FROM THE INTERNET? YES/ NO

HOW MANY CONCERTS, FESTIVALS OR EVENTS DO YOU USUALLY GO TO PER YEAR? _____

WHEN DID YOU LAST GO TO A FOLK/TRADITIONAL MUSIC/DANCE CONCERT?

- Never
 Within past 6 months
 6 months to 1 year ago
 Over a year ago

WHEN DID YOU LAST GO TO A FOLK/TRADITIONAL MUSIC/DANCE FESTIVAL?

- Never
 Within past 6 months
 6 months to 1 year ago
 Over 1 year ago

DOES YOUR FAMILY GO TO FESTIVALS/CONCERTS WITH YOU?

- Yes / No

WHEN YOU GO TO A FESTIVAL DO YOU CAMP OR STAY IN A HOTEL/MOTEL?

- Camp/RV
 B&B
 Hotel/Motel

HOW MANY TIMES PER YEAR DO YOU TRAVEL MORE THAN 50 MILES TO A MUSIC/DANCE/FOLK EVENT?

- Never
 1-3 times
 4-6 times
 More than 6 times

HOW MANY TIMES PER YEAR DO YOU TRAVEL BY AIR TO A MUSIC OR OTHER FOLK ART EVENT?

- Never
 1-3 times
 4-6 times
 More than 6 times

HAVE YOU EVER GONE TO A MUSIC (OR DANCE) CAMP/WORKSHOP FOR ADULTS/FAMILIES?

- Yes / No
 No, but I might like to someday

DO YOU PLAY MUSIC? _____

IF YES, WHAT INSTRUMENT(S) DO YOU PLAY? (CHECK ALL THAT APPLY.)

- Bass
 Percussion/Drums
 Bagpipes
 Flute/Whistle
 Sax/other reed
 Guitar
 5 string Banjo
 Tenor Banjo
 Mandolin/Bouzouki/Cittern
 Fiddle/Violin
 Harmonica
 Accordion/Concertina
 Dulcimer
 Vocals/Singing
 Other _____

WHAT KIND OF DANCING DO YOU DO/GO TO? (CHECK ALL THAT APPLY.)

- Professional
 International
 Contradance
 Greek
 Balkan
 Bellydance
 Flamenco
 Cajun
 Step dance
 Swing
 Other _____

ARE YOU A STORYTELLER? IF SO, WHAT FORM OF STORYTELLING DO YOU PREFER?

- Ethnic
 Children
 Other _____

FOR YOUR PRIMARY RESIDENCE, DO YOU: Own /Rent

WHICH OF THE FOLLOWING DO YOU OR A MEMBER OF YOUR HOUSEHOLD PLAN TO DO WITHIN THE NEXT:

- | | | |
|--|--------------------------|--------------------------|
| | 1-6 mos | 7-12 mos |
| Buy a house | <input type="checkbox"/> | <input type="checkbox"/> |
| Remodel a House | <input type="checkbox"/> | <input type="checkbox"/> |
| Move to a New Residence | <input type="checkbox"/> | <input type="checkbox"/> |
| Buy a Personal Computer | <input type="checkbox"/> | <input type="checkbox"/> |
| Buy/Lease a Vehicle | <input type="checkbox"/> | <input type="checkbox"/> |
| Music/Dance Vacation (festival/camp/etc) | <input type="checkbox"/> | <input type="checkbox"/> |

PLEASE CHECK ALL THAT APPLY TO YOUR HOUSEHOLD.

- Subscribe to an Online/Internet Service
 Shop by Catalog/Mail
 Shop online
 Member of Frequent Flyer Program
 Own a Compact Disc Player
 Own a portable MP3 Player
 Own a DVD player
 Own a Cellular Phone
 Own an IBM or Compatible Computer
 Own an Apple/Macintosh Computer
 Have a major credit card
 Have a Paypal account

DO YOU PURCHASE: (CHECK ALL THAT APPLY.)

- Beer
 Wine
 Other alcohol

WHAT TYPES OF VEHICLES DO YOU DRIVE? (CHECK ALL THAT APPLY)

- Don't own/lease a vehicle
 Compact car
 Full-size car
 Mini-van
 Large van
 SUV
 Pickup truck
 Motorcycle
 Bicycle
 Camper/RV
 Other
 Hybrid/alternative fuel

TO HELP US UNDERSTAND OUR READER' LIFESTYLES, PLEASE CHECK INTERESTS WHICH YOU OR YOUR SPOUSE ENJOY PARTICIPATING IN REGULARLY:

- Bicycling
- Physical Fitness/Exercise
- Jogging/Running
- Fishing/Hunting
- Horseback Riding
- Camping/Hiking
- Gardening
- Wildlife/Environmental Issues
- Needlework/Textiles
- Crafts
- Painting/Fine Art
- Photography
- Antiques
- Buy/Watch Videos/DVDs
- Listen to Recorded music
- Surf the Internet
- Book Reading
- Automotive
- Home Workshop
- Health/Natural Foods
- Gourmet Cooking/Fine Food
- Wines
- Dieting/Weight Control
- Cultural/Arts Events
- Foreign Travel
- Travel in USA
- Cruise Ship Vacations
- Real Estate investments
- Stocks/Bonds/Mutual Fund

USING THE NUMBERS IN THE ABOVE LIST, PLEASE INDICATE YOUR THREE (3) MOST IMPORTANT ACTIVITIES:

- (1.) _____ (2.) _____ (3.) _____

WHAT WAS YOUR FAVORITE FOLKWORKS ARTICLE IN THE PAST YEAR?

WHAT IS YOUR FAVORITE REGULAR FOLKWORKS COLUMN?

WHAT IS YOUR LEAST FAVORITE FOLKWORKS COLUMN?

WHAT GENRE(S) WOULD YOU LIKE TO SEE MORE OF IN FOLKWORKS: (CHECK ALL THAT APPLY)

- Singer/Songwriter
 Blues
 British Isles/Celtic
 Bluegrass
 Old-Time
 World
 Other _____

WHAT TYPES OF ARTICLES WOULD YOU LIKE TO SEE MORE OF IN FOLKWORKS?

WHAT TYPES OF ARTICLES WOULD YOU LIKE TO SEE LESS OF IN FOLKWORKS?

HAVE YOU PATRONIZED ANY OF THE ADVERTISERS LISTED IN FOLKWORKS IN THE PAST YEAR? IF SO, FROM HOW MANY OF FOLKWORKS' ADVERTISERS HAVE YOU MADE A PURCHASE IN THE LAST 12 MONTHS?

DO YOU PREFER TO READ FOLKWORKS VIA THE PRINTED NEWSPAPER OR THE ONLINE VERSION? _____

DO YOU CURRENTLY TAKE ANY TYPE OF LESSONS (E.G., DANCE, INSTRUMENT AND/OR ART)? IF SO, WHAT DO YOU STUDY?

FOLKWORKS IS PUBLISHED BIMONTHLY. OF THE SIX ISSUES EACH YEAR, HOW MANY DO YOU RECEIVE AND READ?

0 __, 1 __, 2 __, 3 __, 4 __, 5 __ or 6 __

OTHER THINGS I'D LIKE TO KNOW - ON AVERAGE, HOW MUCH TIME IS SPENT READING EACH ISSUE OF FOLKWORKS?

HAVE YOU EVER VISITED THE FOLKWORKS WEBSITE (WWW.FOLKWORKS.ORG)? Y/ N

OTHER COMMENTS: -

CONTACT INFORMATION FOR DRAWING - (TO MAINTAIN YOUR ANONYMITY, THIS PORTION WILL BE TORN OFF FROM YOUR SURVEY)

Email _____

Telephone _____

Name (Optional) _____

Thank you for taking the time to complete our survey. Good luck in the drawing!

SPECIAL EVENTS continued from page 28

SUNDAY OCTOBER 10		
*	SEASIDE HIGHLAND GAMES see October 9	
10:00am-	SANTA BARBARA OLD TIME FIDDLERS CONVENTION featuring THE FLOYD COUNTY BOYS [www.sbsunriserotary.org/fiddlers] Stowe House • 304 N. Los Carneros Road, Goleta 805-966-1191	
10:00am-	TASTE OF FOLK AND BLUEGRASS MUSIC CTMS Stage: Atlantic Crossing, The Scottish Fiddlers of Los Angeles, Conjunto Los Pochos, Elay Shir, Sylvia Woods, Banshee In The Kitchen Western Music Association Stage: Kelly McCune and Border Radio, Mike Mahaney and Trail Mix, Trails & Rails, Paul Hendel, George Dickey, Rodger Maxwell, Georgia Conroy, Jason "Buck" Corbett, Pipe Dreams, Joe Hunsinger Bluegrass Association of Southern California: Kelly McCune and Border Radio, Windy Ridge Bluegrass Band, Bill Knopf, Susie Glaze and Hilonosome, Darrington Family Band, The Pedersons, Desert Sage International Dance: Beverly Barr, Athan Karras 4935 Balboa Blvd., Encino • www.ctms-folkmusic.org	
11:00am-	YIDDISHKAYT LOS ANGELES FAMILY FESTIVAL [www.yiddishkaytla.org] Fusion sounds of klezmer mixed with gospel, taiko, hip hop and mariachi. Storytelling, hands-on workshops for kids, and more Japanese American Cultural & Community Center 244 South San Pedro Street, Los Angeles (Little Tokyo) 323-692-8151	Free
3:00pm	KEALI'I REICHEL see October 9	\$30-60
7:00pm	EVA AYLLÓN [www.eva-ayllon.net] UCLALive! (Royce)	\$20-40/\$15 UCLA Students
TUESDAY OCTOBER 12		
7:30pm	MARIA DEL REY [www.mariadelrey.com] Cerritos Center	\$20
THURSDAY OCTOBER 14		
*	DIGEREEDOO FESTIVAL with Lewis Burns [www.lewisburns.com] from Wiradjuri Tribe, New South Wales, and Wicked Tinkers [www.wickedtinkers.com] Joshua Tree Coyote Corner 6535 Park Blvd., Joshua Tree www.jtididfest.com 760-366-9683	

8:00pm	THE YIDDISH ARE COMING!: REMEMBERING MICKEY KATZ /\$12.50 Skirball Members A memoir with music about jazz/klezmer clarinetist, singer, and comic Skirball Cultural Center	\$15
FRIDAY OCTOBER 15		
*	DIGEREEDOO FESTIVAL see October 14	
*	WILD JAMMIN' WOMEN A Camp for Finding Your Voice & Making Music Together with Judy Fjell, Deborah Liv Johnson, Lisa Sanders, Jan Phillips and others Camp de Benneville Pines San Bernardino Mountains Masa Goetz 858-270-7922 masagoetz@worldnet.att.net Caroline Quintanilla 909-794-2928, caroline@uucamp.org	
7:30pm	GRAND OLE OPRY AMERICAN ROAD SHOW The Del McCoury Band, Vince Gill, Rebecca Howard, Patty Loveless Greek Theater 2700 N. Vermont Ave. (in Griffith Park), Hollywood www.greektheatre.com • 323-665-1927	\$24.50-64.50
8:00pm	SUSIE GLAZE and her band [www.susieglaze.com] and BORDER RADIO [www.border-radio.com] Bean Town	
8:00pm	ED GERHARD [www.edgerhard.com] Boulevard Music	
SATURDAY OCTOBER 16		
*	DIGEREEDOO FESTIVAL see October 14	
7:00pm	BRIAN JOSEPH [www.brianjosephmusic.com] Coffee Gallery Backstage	
7:30pm	PETE MORTON [www.harbourtownrecords.com/morton.html] The Living Tradition Noble House Concert	
8:00pm	KATHRIN KING SEGAL and KAT BAND [www.katgalmusic.com] Noble House Concert	\$12
8:00pm	DAY OF THE DEAD CELEBRATIONS \$20-\$40/\$12 Children featuring El Chicano & Mark Guerrero y Radio Aztlan John Anson Ford Amphitheatre	
8:00pm	INTI-ILLIMANI [www.inti-illimani.com] • Chilean Folkloric Group Caltech Public Events Beckman Auditorium Pasadena	\$21-29/\$10 youth

8:00pm	SONGWRITERS-IN-THE-ROUND with John M., Wade Biery, and Garret Swayne [www.johnm.com][www.stillmusic.com][www.garretswayne.com] Russ and Julie's House Concerts	
8:00pm	ED GERHARD [www.edgerhard.com] Fret House	\$15
SUNDAY OCTOBER 17		
*	DIGEREEDOO FESTIVAL see October 14	
8:00pm	BENEFIT CONCERT FOR CHILDREN'S HOSPITAL Boulevard Music	
FRIDAY OCTOBER 22		
7:00pm	MARIA DEL REY [www.mariadelrey.com] Orange County Performance Arts Center (Founder's Hall)	\$10
7:30pm	KARLA BONOFF [www.karlabonoff.com] with Kenny Edwards Countrywide Performing Arts Center (Janet and Ray Scherr Forum Theater)	\$28.00
8:00pm	TOM RUSSELL & ANDREW HARDIN [www.tomrussell.com][www.andrewhardin.com] Acoustic Music Series (NC)	\$20.00
8:00pm	LOUISE TAYLOR [www.louisetaylor.com] Coffee Gallery Backstage	\$10
8:00pm	GODS, GODDESSES AND ANCESTORS: MASKED RITUALS OF KERALA, INDIA UCLALive!	\$25-42/ \$15 UCLA Students
SATURDAY OCTOBER 23		
*	GEOFF MULDAUR [www.geoffmuldaur.com] Coffee Gallery Backstage	
11:00am & 1:00pm	MARIA DEL REY [www.mariadelrey.com] Orange County Performance Arts Center (Founder's Hall)	\$10
7:30pm	LAURENCE JUBER [www.laurencejuber.com] McCabe's Guitar Shop	\$18
8:00pm	WILDFLOWER FESTIVAL With Judy Collins, Richie Havens, Tom Paxton, Tom Rush [www.judycollins.com • www.richiehavens.com • www.tompaxton.com • www.tomrush.com] Cerritos Center for the Performing Arts	\$30-65
8:00pm	LUNASA [www.lunasa.ie] Caltech Public Events	\$14-22/\$10 youth
8:00pm	KARLA BONOFF [www.karlabonoff.com] with Cindy Alexander San Juan Capistrano Coach House	\$25
8:00pm	DESERT SAGE [www.desertsageband.com] Bean Town	Free

8:00pm	CHRIS HILLMAN and HERB PEDERSON [www.chrishillman.com][www.grateful-dudes.net/herb_pederson.htm] Fret House	\$20
2:00pm	MARIA DEL REY [www.mariadelrey.com] Orange County Performance Arts Center (Founder's Hall)	\$10
THURSDAY OCTOBER 28		
*	HALLOWEEN PARTY Narodni International Dance Dance Dynamics 12405 Woodruff Ave., Downey Shirley Barr 714-932-2513 sjhansen@re.org	
FRIDAY OCTOBER 29		
*	INTERNATIONAL DANCE WORKSHOP CAMP HESS KRAMER Pacific Coast Hwy., Malibu Beverly Barr 310-202-6166	
9:00am-	FAR WEST Region Conference Workshops, Panels, Seminars, Exhibition Hall, Private & Official Showcases Warner Center Marriot, Woodland Hills Folk Alliance Western Region [www.far-west.org]	
8:00pm	SOURDOUGH SLIM [www.sourdoughslim.com] Coffee Gallery Backstage	\$15
8:00pm	TERI HENDRIX AND LLOYD MAINES [www.terihendrix.com] Boulevard Music	
8:00pm	STRAWBS [www.strawbpage.ndirect.co.uk] McCabe's Guitar Shop	\$20
SATURDAY OCTOBER 30		
*	INTERNATIONAL DANCE WORKSHOP see October 29	
9:00am-	FAR WEST Region Conference see October 29	
8:00pm	CLADDAGH Bean Town	
SUNDAY OCTOBER 31		
*	INTERNATIONAL DANCE WORKSHOP see October 29	
7:30pm	LIZ CARROLL & JOHN DOYLE [www.lizcarroll.com][www.johndoylemusic.com] McCabe's Guitar Shop	\$17.50

FOLKWORKS FOLK

AS OF JULY, 2004

ANGEL

Anonymous

BENEFACTOR

Ruth C. Greenberg • Tom & Melinda Peters • Kathy Qualey • Dave Stambaugh

PATRON

Susan Beem • Frieda & Bob Brown • Christa Burch • David & Jennifer Dempsey • Ron Young/Linda Dewar
Steve Dulson • Bonita Edelberg • Kay & Cliff Gilpatric • Lisa Gwin • Don & Holly Kiger
Chris Gruber • Aleta Hancock • Dorian Keyser • Sheila Mann • Nancy MacMillan
Mary Anne McCarthy • Santa Monica Folk Music Club • Jim Westbrook • Elaine & Clark Weissman

FRIENDS

Anonymous
Brooke Alberts
Robin & Tom Axworthy
Carvel Bass
Aubyn & Doug Biery
Henrietta Bemis
Doug Brown
Valerie Brown/Jerry Gabel
Bob & Melody Burns
Chris Cooper
Jim Cope
Janet Cornwell
Alan & Margaret Davis
Lisa Davis
Winifred Davis
Enrico Del Zotto
Louise Dobbs
Mary Dolinskis
Lawrence Dunn
Marcia & Brian Edwards
Joy Felt
Joel Garfield
John & Judy Glass

Roger Goodman/Monika White
Alan & Shirley Hansen
Jim Hamilton
Chris Hendershot
Fron Heller/Bill Mason
Sue Hunter
Trudy & Peter Israel
Bob Jacobs
Bryon Johnson
Dodi & Marty Kennerly
Linda Kodaira
Peter Kolstad/Suzanne Benoit
Brian McKibbin
James Morgenstern/Linda Dow
Gitta Morris/Gee Martin
Rex Mayreis
Judy & Jay Messinger
Gretchen & Chris Naticchia
Molly Neilson
Sue Nelson
Melanie Nolley
Norma Nordstrom
Dave Ogden

Gabrielle O'Neill
Stephen/Susan Parker
Peter/Priscilla Parrish
Lenny Potash
Mattias F. Reese
Suzie Richmond
Steve Rosenwasser/Kelli Sager
Tom Schulte
Yatrika Shah-Rais
Diane Sherman
Miriam & Jim Sidanius
Anne Silver
Jeff Spero/Gigi DeMarras
Fred Starner
Mimi Tanaka
Barry Tavlin
Doug Thomas
Vivian Vinberg
Ken Waldman
Michael McKenna/Debbie Webb
Don Green/Barbara Weismann
Donald Wood
John Wygonski/Mary Cynar

SPECIAL EVENTS

WEDNESDAY SEPTEMBER 1
8:00pm VAN MORRISON \$11.50-\$20
[www.harbour.sfu.ca/~hayward/van/van.html]
with Dianne Reeves
Hollywood Bowl

THURSDAY SEPTEMBER 2
* STRAWBERRY FESTIVAL
Bodhi Busick with Travers Clifford, The Faux Renwachs,
Railroad Earth, Guy Clark with Verlon Thompson
Camp Mather, Yosemite, California
www.strawberrymusic.com
7:00pm GENO DELAFOSE ZYDECO BAND Free
Summer Sunset Concert Series

FRIDAY SEPTEMBER 3
* STRAWBERRY FESTIVAL
Modern Hicks, Tom Russell with Andrew Hardin, Paul Cebal
& the Milwaukeans, Patrice Pike & the Blackbox Rebellion,
Rodney Crowell Band, David Bromberg's Large Band
Camp Mather, Yosemite, California
www.strawberrymusic.com
noon JOHN BILEZIKJIAN [www.dantzrecords.com] Free
Oud-based Armenian Music
Grand Performances

7:30pm & 10:00pm FRED THOMPSON
AND THE STRINGASYLUM \$12.50
Coffee Gallery Backstage
7:00pm & 9:00pm GENO DELAFOSE ZYDECO BAND \$10/\$3
[www.rimtoartists.com/Geno/delafose.htm]
San Juan Capistrano Library
8:30pm NICKEL CREEK [www.nickelcreek.com] \$3-\$35
Hollywood Bowl

SATURDAY SEPTEMBER 4
* STRAWBERRY FESTIVAL
The Greencards, Jackie Greene, Laura Love Band,
The Websters, The Seldom Scene,
Mark O'Connor's Hot Swing Trio
Camp Mather, Yosemite, California
www.strawberrymusic.com
* GREEK FESTIVAL
Music, dancing, food, crafts
Assumption of the Virgin Mary Church, Long Beach
562-494-8929

7:00pm & 9:30pm SEVERIN BROWNE,
JAMES COBERLY SMITH & ELDERLOCKE \$15
Coffee Gallery Backstage
8:00pm MANOOCHHEHR SADEGHI Free
Virtuoso Santur (Hammered dulcimer)
Grand Performances
8:30pm NICKEL CREEK [www.nickelcreek.com] \$6-\$31
Hollywood Bowl

SUNDAY SEPTEMBER 5
* STRAWBERRY FESTIVAL
Sarah Lee Guthrie & Johnny Irion, Martin Sexton, Mollie
O'Brien Band, Darrell Scott, The Blind Boys of Alabama
Camp Mather, Yosemite, CA
www.strawberrymusic.com
* GREEK FESTIVAL
see September 4
7:00pm BRAZILIAN SUMMER FESTIVAL \$28-35/\$12 Children
John Anson Ford Amphitheatre
7:00pm THE DUO TONES (PAUL JOHNSON & GIL ORR) \$18
[www.pjimoto.com/specialty/duo_tones.php]
plus DEBBIE HENNESSEY
Coffee Gallery Backstage

MONDAY SEPTEMBER 6
* GREEK FESTIVAL
see September 4
7:30pm LABOR DAY INTERNATIONAL DANCE PARTY
Brookton School • 1309 Armacost, West L.A.
Beverly Barr 310-202-6166

FRIDAY SEPTEMBER 10
* GREEK FESTIVAL
Music, dancing, food, crafts
St. Paul Church, Irvine • 949-733-2366
* GREEK FESTIVAL
Music, dancing, food, crafts
St. Sophia Church, L.A. • 323-737-2366

7:30pm JOHN HAMMOND [www.rosebudus.com/Hammond] Free
Getty Center
8:00pm SOLAS \$16-25/\$12 Students/children
[www.solasmusic.com] Irish superband
with KEN O'MALLEY and THE TWILIGHT LORDS
John Anson Ford Theatre
Celtic Arts Center • www.celticartscenter.com
8:00pm THE WITCHER BROTHERS [www.witcherbros.com]
Boulevard Music
8:00pm LAURENCE JUBER [www.laurencejuber.com]
Coffee Gallery Backstage
8:00pm MICHAEL SMITH \$15/\$5 Caltech students- children
Singer-songwriter [www.artistofnote.com/Michael]
Beckman Institute Auditorium (Little Beckman)
CalTech Folk Music Society
8:00pm THE PATTY BOOKER BAND [www.pattybooker.com]
Bean Town
8:00pm JIM ST. OURS, BOB JONES,
KATHRIN KING SEGAL & WHISKEY CHAMPS
Borchard Community Center, Newbury Park
Bob Kroll • 805-499-3511 • folksgr1@aol.com

SATURDAY SEPTEMBER 11
* GREEK FESTIVALS
see September 10
7:30pm RANGOLI FOUNDATION \$12-15
FOR ART AND CULTURE [www.rangoli.org]
Music and dance from India
John Anson Ford Amphitheatre
8:00pm ASHLEY MAHER \$12
[www.hrmusic.com/ashley/ashley.html]
Noble House Concerts
8:00pm MURIEL ANDERSON [www.murielanderson.com]
Guitarist
Boulevard Music
8:00pm THE EARL BROTHERS BAND [www.earlbros.com]
Bluegrass
Bean Town
8:00pm MICHAEL SMITH
Marie & Ken House Concerts • 310-836-0779

SUNDAY SEPTEMBER 12
* GREEK FESTIVAL
see September 10
11:00am DESERT SONG MUSIC FESTIVAL
Blues, Bluegrass, Cowboy, Celtic, Storytellers, Folk
Kira & Casey Arrillaga, Anny Celsi, Et Spera with Cyhndi
Mora, George Dickey, Kelley Fitzgerald, Linda Geleris, Ken
& Phee Graydon, Paul Hendel, Susie Glaze & HiLonsome,
HoneyGirl, Molly Howson, Karmaloka, Lost Canyon
Rangers, Ashley Maher, Rodger Maxwell, Doug Moon, Kat
Parsons, Wayne Slater, Lunsford, Michael Tcherkassky,
Scotty Van Salter, Denise Vasquez, Vertigo Road, Tim
Tedrow & Terry Vreeland, Sean Wiggins
[www.desertsongfestival.org]
Antelope Valley College • 3041 West Ave.K, Lancaster
mountain482@juno.com, 661-718-2827
2:00pm KENNY BLACKWELL, DORIAN MICHAEL Free
and PIPER HEISIG [www.kenny-dorian.com]
Peter Strauss Ranch
Topanga Banjo Fiddle Contest
[www.topangabanjofiddle.org/summer_concerts_2004.html]

7:00pm AMERICAN ROOTS
Lyle Lovett, Shelby Lynne, eastmountainsouth
[www.shelbylynn.com] [www.eastmountainsouth.com]
Country, folk, swing and gospel music
Hollywood Bowl
7:30pm EARL BROTHERS and [www.earlbros.com] \$8
1 SEE HAWKS IN L.A. [www.iseehawks.com]
Country & bluegrass
Folk Music Center

TUESDAY SEPTEMBER 14
7:30pm PAVLO \$20
Flamenco-influenced guitarist/composer [www.pavlo.net]
Cerritos Center for the Performing Arts

WEDNESDAY SEPTEMBER 15
7:30pm PAVLO \$20
Flamenco-influenced guitarist/composer [www.pavlo.net]
Cerritos Center for the Performing Arts

THURSDAY SEPTEMBER 16
8:00pm CROSBY, STILLS AND NASH [www.crosbystillsnash.com]
Greek Theatre

FRIDAY SEPTEMBER 17
noon GABRIEL TENORIO Y SU DOMINGOSIETE
Latin-Caribbean influenced urban son
Grand Performances
6:00pm GREEK FESTIVAL
[www.hellenicfestival.org]
St. Anthony Church, Pasadena
778 S. Rosemead Blvd., Pasadena • 626-449-6945

6:00pm MILLPOND MUSIC FESTIVAL
Todd Snider, Laurie Lewis & Tom Rozum
Millpond Recreation Area, Bishop
760-873-8014 inyoarts@inyo.org www.inyo.org
8:00pm RICHARD BERMAN [www.richardberman.net]
Janine and Bob Brownstone House Concert
JanAndBob@aol 310-393-9174
8:00pm BILL DEASY [www.billdeasy.com]
Hotel Cafe
1623 1/2 N. Cahuenga Blvd., Hollywood
www.hotelcafe.com

8:00pm SONIDOS GITANO \$20-45/\$12 Children
with Maria Bernudez
Gypsy Flamenco
John Anson Ford Amphitheatre
8:00pm DAVE ALVIN
& THE GUILTY MEN CD Release Party \$15
Kelly Bowlin Band / Michael Ubaldrini
Coach House, San Juan Capistrano • 949-496-8930
8:00pm PETER CASE [www.petercase.com] \$16
McCabe's Guitar Shop
8:00pm ANDY RAU BAND \$15
[www.gotech.com/theandyrauand/homepg.htm]
Fret House

SATURDAY SEPTEMBER 18
* GREEK FESTIVAL
Music, dancing, food, crafts
SS Constantine and Helen Church, Lancaster
661-945-1212

* BANSHEE IN THE KITCHEN
[www.bansheethekitchen.com]
Celtic Arts Center
9:00am-5:30pm HARVEST FESTIVAL OF DULCIMERS \$25
CONCERT \$15
[www.scdh.org/festival.html]
with Cynthia Smith, Lois Hornbostel, Peter Tomerup, Rick
Thum, Richard Cook, Mark Nelson, Joellen Lapidus Patti
Amelotte, Marianne Scalon, Zhiming Han, Henry Kamai
Dana Point Youth and Group Facility
34451 Ensenada Pl., Dana Point

9:00am- JULIAN BLUEGRASS FESTIVAL
Chris Hillman/Herb Pedersen, Reeltime Travelers, Cliff
Wagner & Old #7, Virtual Strangers, Julie Wingfield,
Bluegrass Brethren Gospel Band, The Brombies,
Seconhand String Band and more
Children's Activities, Workshops, Vendors, Food, Jams
760-480-0086 melissa@mhenentertainment.com
www.julianbluegrassfestival.com
11:00am- SEA CHANTEY FESTIVAL
[www.seachantey.com]
On Board the Star of India, San Diego
San Diego Folk Heritage 619-234-9153 ext. 101

noon GREEK FESTIVAL
see September 17
noon DOS VIENTOS
Guitar duo Gabriel Lautaro Osuna and Jacobo Carranza,
with guest dancer Briseyda Zárate.
Skirball Cultural Center Cafe Z
2:00pm MILLPOND MUSIC FESTIVAL
Hot Buttered Rum, Harvey Reid & Joyce Andersen, Tom
Russell, Ruthie Foster, Baka Beyond, Ashley MacIsaac
Millpond Recreation Area, Bishop
See September 17

2:30pm GIANT LEAP Free
Film celebrate the creative diversity of musicians, storytellers,
authors, filmmakers, artists and thinkers from cultures around
the world
Skirball Cultural Center
7:00pm LOS POCHOS [lospochos.com/gigs.html]
Coffee Gallery Backstage
7:00pm CAROLYN DAWN JOHNSON \$30
[www.carolynjohndawn.com]
Ventura Theatre • 26 S. Chestnut St., Ventura
7:30pm RICHARD BERMAN \$12/\$10 TLT/<18 Free
[www.richardberman.net]
with Caren Armstrong
The Living Tradition
8:00pm BORDER RADIO [www.border-radio.com]
Bean Town
8:00pm BERKLEY HART [www.berkeleyhart.com]
Russ and Julie's House Concerts
8:00pm THE CACHE VALLEY DRIFTERS
Boulevard Music
8:00pm SONIDOS GITANO \$20-45/\$12 Children
see September 17

LISTING UPGRADE NOW AVAILABLE
Have your Special Event listed in larger font
and highlighted in BOLD FACE.
ONLY \$20 per event.
Call 818-785-3839
or email - mail@FolkWorks.org for details.

8:00pm ESCENA DE LA MÚSICA CHICANA \$15/
Museum of the American West \$8 Autry members
4700 Western Heritage Way, Griffith Park, L.A.
866-468-3399 www.museumoftheamericanwest.org/
SUNDAY SEPTEMBER 19
* GREEK FESTIVAL
see September 16
2:00pm MILLPOND MUSIC FESTIVAL
Palm Wine Boys, Sarah Lee Guthrie & Johnny Irion, Mike
Marshall & Darol Anger, The Lovin' Spoonful
Millpond Recreation Area, Bishop
see September 17

6:00pm RICHARD BERMAN
with Caren Armstrong [www.richardberman.net]
BRIGHT MOMENTS IN A COMMON PLACE, Pasadena
626-794-8588 or davidzink@earthlink.net
7:00pm BANSHEE IN THE KITCHEN, MARK NELSON
[www.bansheethekitchen.com] [www.mark-o.com]
Folk Music Center
7:30pm BATTLEFIELD BAND [www.battlefieldband.co.uk]
McCabe's Guitar Shop
7:30pm VARIETY NIGHT
with singer/songwriter Frank Giffen
Boulevard Music

TUESDAY SEPTEMBER 21
7:00pm ZHENA FOLK CHORUS
East European Music with guest musicians
Wayfarers Chapel
5755 Palos Verdes Dr. South, Palo Verdes • 310-377-1279

THURSDAY SEPTEMBER 23
7:30pm SEBASTOPOL CELTIC FESTIVAL
Sebastopol Community Center
390 Morris St., Sebastopol
Baka Beyond, Healy Irish Dancers with Cobblestone
707-829-7067 www.cumuluspresents.com/celtic/index.html
7:30pm VIRSKY
Ukrainian National Dance Company
Countrywide Performing Art Center

★ Indicates Editor's Picks

FRIDAY SEPTEMBER 24
* WORLD MUSIC DRUM & DANCE RETREAT
Native American, West African & Middle Eastern - music
and dance, drum circles, flute jam, and more
Camp de Benneville Pines, San Bernardino Mountains
Caroline Quintanilla
909-794-2928, caroline@uucamp.org, www.uucamp.org
* QUEZTAL [www.queztalmusic.org]
Occidental College • 1600 Campus Rd., L.A.
323-259-2500 • www.oxy.edu

noon CAL ARTS BALINESE GAMELAN Free
Grand Performances
8:00pm BOLEROS UNDER THE STARS \$28-40
Trio Los Panchos, Guicho Cisneros y sus Dandys
John Anson Ford Amphitheatre
8:30pm SEBASTOPOL CELTIC FESTIVAL
Martin Hayes & Dennis Cahill, Altan
See September 23
8:00pm CHRISTINE LAVIN [www.christinelavin.com] \$22
Acoustic Music Series (NCA)
8:00pm DENNIS ROGER REED [www.dennisrogerreed.com]
Alta Coffee
506 31st St., Newport Beach • 949-675-0233
9:00pm BORDER RADIO [www.border-radio.com]
I SEE HAWKS IN L.A. [www.iseehawks.com]
Cole's
118 East 6th St., L.A.
213-622-4090 colespebuffet.com/live.html

SATURDAY SEPTEMBER 25
* WORLD MUSIC DRUM & DANCE RETREAT
see September 24
11:00am SEBASTOPOL CELTIC FESTIVAL
Battlefield Band, Liz Carroll & John Doyle, Baka Beyond,
Niamh Parsons with Graham Dunne, Wendy MacIsaac with
Mairi Rankin & Patrick Gillis, Shay & Michael Black, and more
see September 23

7:00pm & 9:00pm HUAYUCALTLA \$10 adults, \$3 <12
[www.huayucaltia.com]
San Juan Capistrano Library
7:00pm DENNIS ROGER REED & DON REED \$12.50
CHRIS STUART & JANET BEAZLEY
[www.dennisrogerreed.com] [www.backcountryrecords.com]
Coffee Gallery Backstage
8:00pm BOLEROS UNDER THE STARS \$28-40
Trio Los Panchos, Arturo y Jose Luis
John Anson Ford Amphitheatre

8:00pm ANDY M. STEWART & GERRY O'BEIRNE \$20
[andydstewart.com] [www.gerryobeirne.com]
Acoustic Music Series (NCA)
8:30pm SEBASTOPOL CELTIC FESTIVAL
Old Blind Dogs, Lunasa
see September 23
8:00pm TINA MOYER \$15
Fret House

SUNDAY SEPTEMBER 26
* WORLD MUSIC DRUM & DANCE RETREAT
see September 24
11:00am- SEBASTOPOL CELTIC FESTIVAL
Old Blind Dogs, Kevin Crawford w/Martin Hayes & John Doyle,
"Fiddler's Delight" w/Liz Carroll, Wendy MacIsaac, Mairi
Rankin & Sean Smyth, Niamh Parsons w/ Graham Dunne
see September 23

7:00pm FIESTA MEXICANA \$16-\$28
Ballet Folklorico Ollin, Mariachi Monumental de America
John Anson Ford Amphitheatre
TUESDAY SEPTEMBER 28
7:00pm ZÓCALO with LOS POCHOS Free
Grand Performances
7:30pm TUESDAY GYPSIES END OF SUMMER PARTY
Culver City Masonic Lodge
633 Venice Blvd., Culver City • 310-390-1069

THURSDAY SEPTEMBER 30
8:00pm BALÉ FOLCLÓRICO DA BAHIA \$40/\$30
Smothers Theatre Pepperdine University
310-506-4522
FRIDAY OCTOBER 1
7:30 GILLIAN WELCH [www.gillianwelch.com] \$23
with Old Crow Medicine Show
Avalon • 1735 N. Vine St., Hollywood • 213-480-3232
8:00pm AY! FLAMENCO \$28-\$45
with DOMINGO ORTEGA & CO.
John Anson Ford Amphitheatre
8:00pm TIM O'BRIEN [www.timobrien.net] \$18.50
McCabe's Guitar Shop

SATURDAY OCTOBER 2
* GREEK FESTIVAL
Music, dancing, food, crafts
St. Spiridon Church, Upland • 909-985-4411
8:00pm AY! FLAMENCO \$28-\$45
with DOMINGO ORTEGA & CO.
see October 1
9:00am- So. Cal. UKULELE FESTIVAL
Cerritos Park-East
166th St., Cerritos • 714-826-9204 • www.ukulelefestival.org
10:00am KVMR Celtic Festival [www.kvmrcelticfestival.org]
Alisdair Fraser, Solas, Wicked Tinkers, Mick Moloney,
Wake the Dead, Celtic Wonder Band, more
Nevada County Fairground, Grass Valley • 530-265-9073

noon BAKSHEESH BOYS Free
Balkan Dance
[hometown.aol.com/macsweeney/BaksheeshBoysHome.html]
Skirball Cultural Center Cafe Z
8:00pm CAROLINE AIKEN [www.carolineaikem.com] \$15
Bodie House Concerts
SUNDAY OCTOBER 3
* GREEK FESTIVAL
see October 2

* DENNIS ROGER REED & DON REED
Cabin Concert Series
28811 Modjeska Canyon Road, Modjeska Canyon
714-649-0108
10:00am KVMR Celtic Festival
see October 2
7:00pm JOHN BILEZIKJIAN [www.dantzrecords.com]
Oud master
Folk Music Center

7:00pm FOLKWORKS BENEFIT CONCERT see Page 3
Masanga Marimba Ensemble (African),
Gold Ring w/Lillis O'Laire (Celtic Music and Song),
Yuval Ron Trio (Sacred & Folk Music/Middle East),
Susie Glaze and HiLonsome (Mountain roots/Bluegrass),
Nevnka (Eastern European Women's Choir),
Los Pochos (Conjunto, Tex-Mex)
First United Methodist Church
1008 11th St., Santa Monica
FolkWorks • www.FolkWorks.org • 818-785-3839

THURSDAY OCTOBER 7
8:00pm JOHN McEUN \$55
plus THE NITTY GRITTY DIRT BAND
[www.johnmceun.com] [www.nittygritty.com]
Smothers Theatre, Malibu • 310-506-4522
24255 Pacific Coast Highway
310-506-6478 • www.pepperdine.edu/efa/
8:00pm ERIC BIBB \$25/\$20 Skirball mem./\$15 Students
[www.folkloreproductions.com]
Skirball Center

FRIDAY OCTOBER 8
* ONCE UPON A STORY FESTIVAL
Connie Regan-Blake (Asheville, NC), Willy Clafin
(Petaluma, CA), Bill Harley (Seekonk, MA), Marilyn McPhee
(San Diego, CA), Ed Stivender (Philadelphia, PA)
[home.social.rn.com/raydavis/year2000.htm]
San Juan Capistrano
949-465-4042 • 949-768-1916 • 949-493-5911

noon KATIA MORAES and SAMBAGURU
[www.katiamorae.com]
Blend of Brazil, Sri Lanka and U.S.
Grand Performances

8:00pm TRADITIONAL DANCE & MUSIC OF KOREA \$24-30
Kim, Duk Soo's Samulnori and Kim, Eung Hwa
John Anson Ford Amphitheatre
8:00pm LES PERCUSSIONS \$21-29/\$10 youth
DE GUINEE: AMAZONES
Women Master Drummers of Guinea
Caltech Public Events
8:00pm NITTY GRITTY DIRT BAND & RICKY SKAGGS
[www.nittygritty.com] [www.skaggsfamilyrecords.com]
Cerritos Center for the Performing Arts
8:00pm TANGO PASSION \$28-38
Argentine dance musical
Countrywide Performing Arts Center (Fred Kavli Theatre)
8:00pm SMALL POTATOES \$16
[www.smallpotatoesmusic.com]
Acoustic Music Series (AHC)
8:00pm BILL STAINES [www.acousticmusic.com/staines]
Singer-songwriter
Boulevard Music
8:00pm SONGMAKERS FIRESIDE CONCERT
Borchard Community Center, Newbury Park
Bob Kroll 805-499-3511 folksgr1@aol.com

SATURDAY OCTOBER 9
* WILLIAM JACKSON
[www.harpedial.pixep.com/jackson.html]
Caltech Folk Music Society
* SEASIDE HIGHLAND GAMES
with Wicked Tinkers
Seaside Park
Ventura County Fairgrounds, Ventura
www.seasidehighlandgames.com
1:00pm- BLUEZA PALOOZA Free
Acoustic Blues w. Nathan James & Ben Hernandez
plus Bob Jones & Mr. Pete
Fret House
7:00pm BRIAN JOSEPH [www.brianjosephmusic.com]
House Concert, North Hollywood
houseconcert@brianjosephmusic.com
7:30pm STEVE FORBERT [www.steveforbert.com] \$17.50
McCabe's Guitar Shop
8:00pm KEALI'I REICHEL [www.kealiireichel.com] \$30-60
Contemporary and traditional Hawaiian music
Cerritos Center for the Performing Arts
8:00pm LILA DOWNS \$25-42/\$15 UCLA Students
[www.liladowns.com/inglesvida.html]
UCLALive! (Royce)

SATURDAY SEPTEMBER 25
* WORLD MUSIC DRUM & DANCE RETREAT
see September 24
11:00am SEBASTOPOL CELTIC FESTIVAL
Battlefield Band, Liz Carroll & John Doyle, Baka Beyond,
Niamh Parsons with Graham Dunne, Wendy MacIsaac with
Mairi Rankin & Patrick Gillis, Shay & Michael Black, and more
see September 23

7:00pm & 9:00pm HUAYUCALTLA \$10 adults, \$3 <12
[www.huayucaltia.com]
San Juan Capistrano Library
7:00pm DENNIS ROGER REED & DON REED \$12.50
CHRIS STUART & JANET BEAZLEY
[www.dennisrogerreed.com] [www.backcountryrecords.com]
Coffee Gallery Backstage
8:00pm BOLEROS UNDER THE STARS \$28-40
Trio Los Panchos, Arturo y Jose Luis
John Anson Ford Amphitheatre

8:00pm ANDY M. STEWART & GERRY O'BEIRNE \$20
[andydstewart.com] [www.gerryobeirne.com]
Acoustic Music Series (NCA)
8:30pm SEBASTOPOL CELTIC FESTIVAL
Old Blind Dogs, Lunasa
see September 23
8:00pm TINA MOYER \$15
Fret House

SUNDAY SEPTEMBER 26
* WORLD MUSIC DRUM & DANCE RETREAT
see September 24
11:00am- SEBASTOPOL CELTIC FESTIVAL
Old Blind Dogs, Kevin Crawford w/Martin Hayes & John Doyle,
"Fiddler's Delight" w/Liz Carroll, Wendy MacIsaac, Mairi
Rankin & Sean Smyth, Niamh Parsons w/ Graham Dunne
see September 23

7:00pm FIESTA MEXICANA \$16-\$28
Ballet Folklorico Ollin, Mariachi Monumental de America
John Anson Ford Amphitheatre
TUESDAY SEPTEMBER 28
7:00pm ZÓCALO with LOS POCHOS Free
Grand Performances
7:30pm TUESDAY GYPSIES END OF SUMMER PARTY
Culver City Masonic Lodge
633 Venice Blvd., Culver City • 310-390-1069

THURSDAY SEPTEMBER 30
8:00pm BALÉ FOLCLÓRICO DA BAHIA \$40/\$30
Smothers Theatre Pepperdine University
310-506-4522
FRIDAY OCTOBER 1
7:30 GILLIAN WELCH [www.gillianwelch.com] \$23
with Old Crow Medicine Show
Avalon • 1735 N. Vine St., Hollywood • 213-480-3232
8:00pm AY! FLAMENCO \$28-\$45
with DOMINGO ORTEGA & CO.
John Anson Ford Amphitheatre
8:00pm TIM O'BRIEN [www.timobrien.net] \$18.50
McCabe's Guitar Shop

SATURDAY OCTOBER 2
* GREEK FESTIVAL
Music, dancing, food, crafts
St. Spiridon Church, Upland • 909-985-4411
8:00pm AY! FLAMENCO \$28-\$45
with DOMINGO ORTEGA & CO.
see October 1
9:00am- So. Cal. UKULELE FESTIVAL
Cerritos Park-East
166th St., Cerritos • 714-826-9204 • www.ukulelefestival.org
10:00am KVMR Celtic Festival [www.kvmrcelticfestival.org]
Alisdair Fraser, Solas, Wicked Tinkers, Mick Moloney,
Wake the Dead, Celtic Wonder Band, more
Nevada County Fairground, Grass Valley • 530-265-9073

noon BAKSHEESH BOYS Free
Balkan Dance
[hometown.aol.com/macsweeney/BaksheeshBoysHome.html]
Skirball Cultural Center Cafe Z
8:00pm CAROLINE AIKEN [www.carolineaikem.com] \$15
Bodie House Concerts
SUNDAY OCTOBER 3
* GREEK FESTIVAL
see October 2

* DENNIS ROGER REED & DON REED
Cabin Concert Series
28811 Modjeska Canyon Road, Modjeska Canyon
714-649-0108
10:00am KVMR Celtic Festival
see October 2
7:00pm JOHN BILEZIKJIAN [www.dantzrecords.com]
Oud master
Folk Music Center

7:00pm FOLKWORKS BENEFIT CONCERT see Page 3
Masanga Marimba Ensemble (African),
Gold Ring w/Lillis O'Laire (Celtic Music and Song),
Yuval Ron Trio (Sacred & Folk Music/Middle East),
Susie Glaze and HiLonsome (Mountain roots/Bluegrass),
Nevnka (Eastern European Women's Choir),
Los Pochos (Conjunto, Tex-Mex)
First United Methodist Church
1008 11th St., Santa Monica
FolkWorks • www.FolkWorks.org • 818-785-3839

THURSDAY OCTOBER 7
8:00pm JOHN McEUN \$55
plus THE NITTY GRITTY DIRT BAND
[www.johnmceun.com] [www.nittygritty.com]
Smothers Theatre, Malibu • 310-506-4522
24255 Pacific Coast Highway
310-506-6478 • www.pepperdine.edu/efa/
8:00pm ERIC BIBB \$25/\$20 Skirball mem./\$15 Students
[www.folkloreproductions.com]
Skirball Center

FRIDAY OCTOBER 8
* ONCE UPON A STORY FESTIVAL
Connie Regan-Blake (Asheville, NC), Willy Clafin
(Petaluma, CA), Bill Harley (Seekonk, MA), Marilyn McPhee
(San Diego, CA), Ed Stivender (Philadelphia, PA)
[home.social.rn.com/raydavis/year2000.htm]
San Juan Capistrano
949-465-4042 • 949-768-1916 • 949-493-5911

noon KATIA MORAES and SAMBAGURU
[www.katiamorae.com]
Blend of Brazil, Sri Lanka and U.S.
Grand Performances

8:00pm TRADITIONAL DANCE & MUSIC OF KOREA \$24-30
Kim, Duk Soo's Samulnori and Kim, Eung Hwa
John Anson Ford Amphitheatre
8:00pm LES PERCUSSIONS \$21-29/\$10 youth
DE GUINEE: AMAZONES
Women Master Drummers of Guinea
Caltech Public Events
8:00pm NITTY GRITTY DIRT BAND & RICKY SKAGGS
[www.nittygritty.com] [www.skaggsfamilyrecords.com]
Cerritos Center for the Performing Arts
8:00pm TANGO PASSION \$28-38
Argentine dance musical
Countrywide Performing Arts Center (Fred Kavli Theatre)
8:00pm SMALL POTATOES \$16
[www.smallpotatoesmusic.com]
Acoustic Music Series (AHC)
8:00pm BILL STAINES [www.acousticmusic.com/staines]
Singer-songwriter
Boulevard Music
8:00pm SONGMAKERS FIRESIDE CONCERT
Borchard Community Center, Newbury Park
Bob Kroll 805-499-3511 folksgr1@aol.com

SATURDAY OCTOBER 9
* WILLIAM JACKSON
[www.harpedial.pixep.com/jackson.html]
Caltech Folk Music Society
* SEASIDE HIGHLAND GAMES
with Wicked Tinkers
Seaside Park
Ventura County Fairgrounds, Ventura
www.seasidehighlandgames.com
1:00pm- BLUEZA PALOOZA Free
Acoustic Blues w. Nathan James & Ben Hernandez
plus Bob Jones & Mr. Pete
Fret House
7:00pm BRIAN JOSEPH [www.brianjosephmusic.com]
House Concert, North Hollywood
houseconcert@brianjosephmusic.com
7:30pm STEVE FORBERT [www.steveforbert.com] \$17.50
McCabe's Guitar Shop
8:00pm KEALI'I REICHEL [www.kealiireichel.com] \$30-60
Contemporary and traditional Hawaiian music
Cerritos Center for the Performing Arts
8:00pm LILA DOWNS \$25-42/\$15 UCLA Students
[www.liladowns.com/inglesvida.html]
UCLALive! (Royce)

★ Indicates Editor's Picks

SPECIAL EVENTS Continued on page 27

VENUE LOCATIONS
ACOUSTIC MUSIC SERIES
(NCA) Norma Coombs Auditorium
2600 Paloma Street, Pasadena
(AHC) Altadena House Concert - CALL
(NC) Neighborhood Church
301 N. Orange Grove Blvd., Pasadena
626-791-0411 • www.acousticmusicseries.com
BEAN TOWN
45 N. Baldwin Ave., Sierra Madre
626-355-1596 • www.beantowncoffeebar.com
BODIE HOUSE CONCERTS
Agoura Hills
818-706-8309 • www.bodiehouse.com
BOULEVARD MUSIC
4316 Sepulveda Blvd., Culver City
310-398-2583 • www.boulevardmusic.com
CALTECH FOLK MUSIC SOCIETY
Beckman Institute Auditorium (Little Beckman)
888-222-5832 • folkmusic.caltech.edu
CALTECH PUBLIC EVENTS
888-222-5832 • events.caltech.edu
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
COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano
949-496-8930 • www.thecoachhouse.com
COFFEE GALLERY BACKSTAGE
2029 N. Lake Ave., Altadena
626-398-7917 • bstage@earthlink.net
www.coffeegallery.com
COUNTRYWIDE PERFORMING ARTS CENTER
2100 Thousand Oaks Blvd.
805-449-2787 • www.toaks.org/theatre
CULVER CITY SUMMER SUNSET CONCERTS
City Hall Courtyard
9770 Culver Blvd., Culver City
310-398-2583
FOLK MUSIC CENTER
220 Yale Ave., Claremont
909-624-2928 www.folkmusiccenter.com
FRET HOUSE
309 N. Citrus, Covina
626-339-7020 • www.frethouse.com
GETTY CENTER
1200 Getty Center Dr., L.A.
310-440-7300 • www.getty.edu
GRAND PERFORMANCES
California Plaza
350 South Grand, L.A.
www.grandperformances.org
HOLLYWOOD BOWL
2301 North Hollywood Blvd., Hollywood
323-850-2000 • www.hollywoodbowl.com
JOHN ANSON FORD AMPHITHEATRE
2580 Cahuenga Blvd., East, Hollywood
323-461-3673 • www.fordamphitheater.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
RUSS AND JULIE'S HOUSE CONCERTS
Oak Park (Agoura Hills/Westlake Village area)
818-707-2179
www.jpj-graphics.com/houseconcerts.html
SAN JUAN CAPISTRANO LIBRARY
31495 El Camino Real, San Juan Capistrano
949-248-7469 • www.musicatthelibrary.com
SKIRBALL CULTURAL CENTER
2701 North Sepulveda Blvd., Los Angeles
310-440-4578 • www.skirball.org
UCLALIVE!
310-825-2101 • www.uclalive.org