

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

MUSIC AND POETRY QUENCH THE THIRST OF OUR SOUL

FESTIVAL IN THE DESERT



tation of real conflict. Just as the mastery of space and territory has always depended on the control of wells and water resources,

words have been constantly fed and nourished with metaphors and elegies. It's as if life in this desolate immensity forces you to quench two thirsts rather than one; that of the body and that of the soul. The Annual Festival in the Desert quenches our thirst of the spirit...Francis Dordor

The annual Festival in the Desert has been held on the edge of the Sahara in Mali since January 2001. Based on the traditional gatherings of the Touareg (or Tuareg) people of Mali, this 3-day event brings together participants from not only the Tuareg tradition, but from throughout Africa and the world. Past performers have included Habib Koité, Manu Chao, Robert Plant, Ali Farka Toure, and Blackfire, a Navajo band from Arizona.

The 2005 festival will be held in isolated Essakane, 65km from Timbuktu. No paved road exists, so after a couple of days drive to Timbuktu from the Mali capital of Bamako you face several hours of four wheel driving across the desert. It may sound daunting, but hundreds attend the festival each year to enjoy the music, local arts and crafts and view traditional Touareg games, ritual sword fighting and camel races. Accommodations are in large communal tents in the regional fashion (you can bring your own tent if you like, but why travel all the way to Mali just to find out you forgot your tent

DESERT page 7

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KEYS TO THE HIGHWAY TIED TO THE TRACKS DAVE'S CORNER CD REVIEWS LookAround & MUCH MORE...

EDITORIAL

cannot believe that another year is coming to a close. 2004 has seen many changes for FolkWorks. We have expanded our Board and gotten many new volunteers. The year has also been a year of firsts – our first Grant, our first Benefit and our first Writer's Meeting.

The Grant is a small one that has allowed us to put together the survey in the last issue, and to do the formatting so that you can fill it out online. We hope you will go to the website and take a few moments to fill it out. We have given out some prizes for responses to the hard paper

copy in the last issue and will bribe you with a few more to get you to complete this survey. We really do need it to help us know what you want and who you are. We promise not to sell or use it in any way other than for our own internal planning.

Our World of Music benefit was a huge success and truly let the public know about the diverse cultural treasures in our own backyard. We are fortunate to have gotten support from our local talent - Gold Ring, Yuval Ron Trio, Susie Glaze & Hilonesome, Nevenka, Masanga Marimba Ensemble and Conjunto Los Pochos - Amoeba Music, the Skirball Cultural Center, Boulevard Music and McCabes. Thank you all for your support! And, as usual, many many thanks to our Board of Directors and volunteers and the many others who helped us do grass-roots publicity which made the event a sell-out success!

Our Writers Meeting produced more good ideas. Until a few months ago, many of our writers had never met and knew only the black and white photos in the newspaper. This Meeting was productive and fun and you may notice a few changes in this issue because of it. Some things have moved around, some been eliminated and we have some new writers. It was pointed out that we did not need to take up space with distri-



BY LEDA & STEVE SHAPIRO

bution locations, since if you have it in your hand, you got it *somewhere* and you probably know where that is. On the other hand, we will continue to list distribution on the web site. If we are wrong and you really want the locations listed in the paper, let us know we made a mistake.

This issue marks the 4th anniversary for FolkWorks. In the past our "holiday" issue listed the year's TEN BEST CDs. This year we have listened to our readers and several knowledgeable musicians (some of whom write for us throughout the year) have submitted the SIMPLY TEN BEST. This allows you, dear

reader, to confidently buy for yourself or as a gift, any of a wide variety of Folk/Trad CDs for your collection.

Cait Reed gives us a TEN BEST...but tells us there are really more than ten.

Dave Soyars has listed the TEN BEST for you in various categories and Simeon Pilich, who teaches World Music – a popular, always full class at Occidental- has taken the time give FolkWorks a short but excellent TEN BEST list that I am going out to buy immediately.

This issue also brings us three reviews from new writer Sabrina Motley, Tuesday's host on KPFK's *Global Village*.

FolkWorks is glad to welcome *Law Talk* a new column by Richard Gee who is both a musician and an attorney. Please pummel him with your questions regarding legal issues and music. We are sure this column will become a favorite.

So go out and buy this wonderful music on CD ... but remember that there is nothing like live music. We will see you at some of the concert PICKS in this issue. No matter how busy we are, we will be at Cerritos Center to hear Tinariwen on November 7th.

DEAR FOLKWORKS IN THIS ISSUE

Hi,

I love your paper but I only get it by way of my brother who will have to hear my whining if he doesn't bring me a copy. I live in Sebastopol CA and help put on several folk/roots music events at the community center. I'm also involved with cumulus productions- Kate Wolf fest, and Celtic fest In Sept. My first question is: is there a place to get the paper up here; and second would it be possible is get 6 or so copies sent to me, so I could share them with my coworkers and musicians. I don't mind subscribing for me, but I would like a few copies and I could pay postage. In exchange, maybe I could pass on local/ No Cal info to you. I grew up in Pasadena, Sierra Madre, and Silverlake during the first golden age of folk music in the 1960's and played with and saw some of our best and legendary musicians at the Ice House, Ash Grove, Mc Cabes, Cats Pajamas, Claremont Folk Center, UCLA. But we didn't have the great connection you are providing—- almost, makes me want to move back down there. Keep up the good work, thanks.

Steve Sherman, Sebastopol CA Via email.

Someone told me she always got three copies at Duttons so she could send two to ex-LA musicians in Seattle and she just loves it!

thanks very much for your great publication, I love reading it!

Jim Romano Via email

Thanks for your good work. Beautiful paper, job well done. Best,

April Via email

THE CRADLE OF CANTE FLAMENCO 3 KEYS TO THE HIGHWAY It's An Open & Shut Musical Pipe And That's About the Shape of It MUSICIANS FOR HIRE THE VOICES IN MY HEAD LEADING LIEDER TIED TO THE TRACKS Commentary & Reviews by Larry Wines DAVE'S CORNER Musings on the Folk Scene by Dave Soyars ON-GOING STORYTELLING EVENTS ... THE LOS ANGELES KLEZMER SCENE REED'S RAMBLINGS Commentary on Folk Dance & Music by Dennis Roger Reed ON-GOING MUSIC HAPPENINGS..... CALENDAR OF EVENTS ON-GOING DANCE HAPPENINGS.....16 DANCING IN THE SUBWAY17 UNCLE RUTHIE WORDS AND MUSIC—A TEACHER'S DIARY LOOKAROUND......23 Greetings, People of the Future! by Brooke Alberts CD'S THAT NEED TO BE IN YOUR COLLECTION..... HOW CAN I KEEP FROM TALKING25 Election Day by Ross Altman SPECIAL EVENTS

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THE CRADLE OF CANTE FLAMENCO

By Katerina Tomás © 2004

xotic, elegant, lively, profound, and a way of life for the Gitanos (the Spanish Gypsies). All describe flamenco, which over the past 25 years has gained in popularity throughout the world. From the Zambras of Granada to the Teatro Lope de Vega in Seville to the Peñas Flamencas of Jerez de la Frontera to the flamenco nightclubs scattered throughout the United States in such far flung cities as Albuquerque, Santa Fe, Washington, D.C., Seattle, Chicago, New York City, and Los Angeles, flamenco thrives.

A multitude of concerts by both Spanish and American flamenco companies in New York City and in Los Angeles over the past several years has led to numerous new dance and guitar academies, for it is through these two art forms that most foreign students come to flamenco. But it is the cante flamenco – flamenco singing – that drives the art form at its source in southern Spain.

As late as 1990 it was difficult to hear cante flamenco in the United States on the regular basis, but now it is possible to hear both local singers as well as Spanish professionals on a weekly basis in most major cities including Los Angeles. Most all of these singers have been profoundly influenced by the cante flamenco of the southern Spanish city of Jerez de la Frontera which poet Federico García Lorca called the "City of the Gypsies."

Describing the southern Spanish city of Jerez de la Frontera as the cradle of cante flamenco is an understatement. Historical flamenco singers and singing dynasties have been prevalent in Jerez for centuries The famed singer El Loco Mateo (1832-1899), is reported to have created the flamenco song the bulerias as a remate (a fast ending) for his version of the soleares. The soleares and bulerias are among the most important and popular songs in the flamenco song lexicon, but more on that later. Don Antonio Chacon (1869-1929), for whom the flamenco social club Peña Centro Cultural Don Antonio Chacon in Jerez is named, was a famous, professional payo (non-Gypsy) singer. He gained fame during the opera flamenco period (c. 1910-1955) with his high falsetto, melodic voice. Manuel Torre (1978-1933), another famous Jerezano Gitano singer and contemporary of Chacon, sang flamenco in the rajo "rough" voice (voz afilla), the style most popular with flamenco aficionados. Tia Anica la Piriñaca and Tio José de Paula (for whom the Peña Flamenco Jose de Paula is named) were famous part-Gitano flamenco singers born at the turn of the 20th century in Barrio Santiago on La Calle Nueva (New Street) in Jerez. La Piriñaca was a professional recording star who carried on the flamenco songs of José de Paula into the 1990s. José de Paula was a nonprofessional singer whose creations of soleares and siguiriyas have, through La Piriñaca and other artists, had a permanent and positive influence on the singing style of contemporary flamenco singers in Jerez de la Frontera. Fernando Fernandez "El Terremoto" de Jerez (1934-1981) was a supremely famous singer/dancer in Jerez. His son Terremoto Jr., who sings in the rajo voice, performing the songs of his father and specializing in the cantes soleares and bulerias. Famous flamenco singer Camaron de la Isla is legendary in the Jerez de la Frontera and Cádiz

These are important historical mentors for contemporary Jerezano flamencos who carry this oral history with them as a talisman. The flamenco songs of these and other historical and contemporary figures from Jerez have been passed down from father to son, mother to daughter, friend to neighbor for generations dating back at least 150 years.

The ways in which these songs and their accompanying dances are passed down has created an intense bond among flamenco artists in Jerez. This strong bond, and the social security of the Gypsy place in the Jerez de la Frontera community (witnessed by the local government's involvement and support of the artistic endeavors of the Gypsy and flamenco community) has established one of the most vibrant, unique, outspoken and active flamenco communities in the world today.

These artists specialize in the cantes flamenco soleares, bulerías, alegrías de Cádiz, and tangos de Cádiz – four of the major forms of the flamenco style.



Singing a flamenco song is a challenging prospect, as are all *cantes jondo* (flamenco deep songs) and *cantes chico* (light songs). As the term implies, these songs are serious and deeply felt, or lighthearted and fun, a term Spaniards often refer to as *sol* (sun) and *sombra* (shade). Sol y sombra literally refers to either side of the corrida (the bull ring), where patrons either sit in the shady (obviously much preferred!) or swelter on the sunny side of the stadium. Metaphorically, the term refers to the Spanish character, which ranges from exceedingly dark and somber to frivolous and silly. Both sol y sombra are prevalent throughout the letras – the lyrics – of cante flamenco.

TO SING THE SONGS

Four of flamenco's most influential songs are described here, including the *soleares*, *alegrías*, *bulerias*, and *tangos*. The first verse of both *soleares* and *alegrías* is a warm-up and an introduction to the style. The second sung verse of both songs is often "mas valiente" - harder than the first verse. All flamenco songs employ a variety of challenging techniques, including *melismas* (a decorative series of notes) at the ends of phrases, and *quejíos* or cries, such as the ¡Ay! heard throughout the song. All singers warm up with a vocal introduction, the "temple," singing various nonsense syllables like ¡Ay! (in *soleares*), Con el Yai, que yai (in *bulerias*), le, le, le, la (in *tangos*), or ti, ti ti, tran tran (in the *alegrías*).

Soleares - Most flamenco scholars believe that the word soleares is a Gypsy abbreviation of the word soledad, which means loneliness. Another definition of the word soleares is centered on the Spanish word for sun, sol. Still another definition claims the word and the accompanying sentiments surrounding the song and dance soleares stem from the Spanish world solar, meaning house or foundation.

Soleares is considered, both in song and in dance, to be the central figure around which most of Flamenco revolves. The *soleares* is also considered *cante jondo* ("deep" song) or of a serious nature in song, guitar, and dance. Love, in all of



Katerina Tomas, Stephen Dick

its dimensions, is the main theme of the *Soleares*: love of a sweetheart, brother, sister, mother, father, friend, and particularly love as despair – unrequited love.

Bulerías - The *bulería* is most likely derived from *burlería*, the root word being *burlar*, meaning to make fun of something or someone. The songs have a light-hearted, fun feeling:

The bulerías are considered by flamenco aficionados to be flamenco's most flexible form: constantly changing, spontaneous, humorous, and a favorite festival dance. The song and dance is most frequently performed in cuadro flamenco, at a peña flamenca (flamenco social club), or at a flamenco juerga (flamenco party with singing, guitar, and dancing). The juerga setting is extremely popular in Gypsy circles. In most contemporary settings the bulería is performed at a fast pace, often at a rhythmic level exceeding 240 beats per minute. In traditional cuadro flamencos, the bulerías is presented with each singer or dancer performing several short song or dance variations, often taking turns with other artists. In bulerías, both singers and dancers try to technically "out-do" one another, sing or dance teasingly about each other, spoof the audience, have fun, or sing or dance one's mind. Intricate combinations of palmas (rhythmic hand claps) and *jaleo* (shouts of encouragement) are provided by the other performers, and often by knowledgeable aficionados often accompanies this song.

Alegrías - The alegrías are the dominant cante (song) in a group of songs categorized as cantiñas. These songs come from the time of the War of Independence between Spain and France (the Peninsular War) when people from all over Spain gathered in Cádiz to launch the first attack against Napoleon. At that time the native songs of Cádiz collided with the northern jotas, and the various cantiñas were born, including the cantiñas, alegrías, mirabrás, caracoles and romeras. Today, the alegrias are the most popular version of the song and dance, and are considered to have originated in the Cádiz region of Spain, the southwestern edge of Andalucía on the Atlantic ocean, primarily from the cities of Cádiz, El Puerto de Santa Maria, and San Fernando, cities that are only 30-45 minutes from Jerez de la Frontera by train.

It's An Open & Shut MUSICAL PIPE AND THAT'S ABOUT THE SHAPE OF IT

n the last issue we explored the exciting world of beer bottle music. This article continues the road to understanding a little more about wind instruments and begins with a question: Why does the clarinet sound a full octave lower than the flute even though they are both about the same length? To begin to get to the bottom of this mystery, let's quickly review the last issue's topic about resonance and standing waves (see the Archives at www.folkworks.org Vol. 4 No. 5 page 4).

To summarize what was covered in the last issue, when you blow over a bottle, the column of air inside the bottle is excited, thus producing a state of resonance. Resonance is characterized by the existence of a standing or stationary wave. Standing waves have regularly re-occurring locations called nodes where the sound wave's amplitude remains at zero and, therefore, does not move. (If you can overlook a little misspelling, you can remember that NODES are points of NO-DESplacement). Half way between each node there are locations of maximum displacement called anti-nodes.

As it turns out, playing an orchestral wind instrument is just a more sophisticated way of blowing over the mouth of a bottle. Blowing into the instrument excites the column of air and causes it to resonate.

Most wind instruments can be visualized as cylindrical pipes that can be divided into two groups defined by their boundary condi-

tions. Boundary conditions refer to what happens at the ends of the t u b e Cylindrical tubes can be open pipes ends (both open) or closed pipes end (one

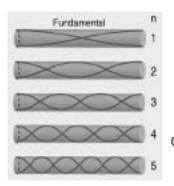


Figure 1. Open Pipe (Flute)

closed). All orchestral wind instruments react as open pipes except for the instruments in the clarinet family that react acoustically as closed pipes.

The flute is a good example of an open cylindrical pipe (open to the outside air on both sides). Since the open ends of a pipe do not obstruct air movement, nodes (nodes = NO-DESplacement) cannot form there. Instead, anti-nodes will occupy these openings. With anti-nodes at each end of the tube, the standing wave, by definition, says that there must be a node midway between them (see **Figure 1**, n=1). This is the fundamental or lowest vibrational mode of the instrument. Note that the pipe contains only half of a complete cycle or sine wave. So the wavelength is actually twice the length of the pipe. By opening successive finger holes, the flautist can shorten the effective length of the pipe and produce successively higher pitches. That's what makes it possible to play a

However, the capability of the flute is much greater than a single scale. The flautist extends the range by over-blowing to kick the instrument into the next higher register. Over-blowing is a technique where the flautist increases the rate of airflow. This, in turn, pushes the instrument toward a higher pitch. But the instrument can only resonate at pitches that place an anti-node at the openings of the pipe. In the next available resonant mode (see **Figure 1**, n=2) the pipe will contain a complete sine wave or

cycle. This means that the new wavelength is half of the fundamental wavelength, so the frequency or pitch is doubled. With that, the mode is an octave above the fundamental. While in this mode (register) the fingering pattern can again be applied to produce the next scale.

The next register up (Figure 1, n=3) contains 1½ full cycles, which places it at an octave and a fifth above the fundamental. The next register above that (**Figure 1**, n=4) fits two complete cycles into the pipe making it two octaves above the fundamental frequency.

CLOSED PIPES

As mentioned above, the instruments of the clarinet family respond acoustically as closed pipes (open to the outside air at the bell, but closed by the player's mouth at the other

end). There must be a node at the closed end where the air movement is obstructed (remember **NODES** = **NO-DES**placement) and an anti-node at the open end. As shown in Figure 2, there is only room for one quarter of a wavelength within the closed pipe instead of the one half of a wavelength that fit into the open pipe. This means that the fundamental of the clarinet sounds an octave lower than the fundamental of the flute even though they are about the same length (and that's the answer to our initial mystery ques-

The next register up still has to have a node at the closed end and an anti-node at the open end. You can see (from **Figure 2**, n=3) that only three quarters of a wavelength fits into the pipe for the fundamental mode. The next register above that follows from the next

available anti-node (Figure 2, n=5) and allows one and one quarter wavelengths to fit within the pipe.

By now you might be wondering about the values of n from Figures 1 and 2. In the next installment of FolkWorks you will see that these values of n represent the harmonic overtones that are built upon the fundamental. As we observed above, the flute, because it is an open pipe, can resonate all of the harmonics (n =1, 2, 3 ...) while the clarinet, since it acts



as a closed pipe, can only resonate the odd

ROGER GOODMAN

numbered harmonics ($n = 1, 3, 5 \dots$). Adding up the sine waves for just the odd numbered harmonics results in a wave form that is moving from the smooth sine wave towards an edgy square wave. This is what gives the clarinet its characteristically hollow and

> throaty sound.

The next article will examine the harmonics of stringed instruments and show that are rather similar to those of an pipe.

Produces odd harmonics only! they open We will also delve further into the mysteries of the harmonic overtone series. Until then strive for a

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 & contradance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a

more resonant and harmonious life and, as

penchant for trivia and obscura and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica.

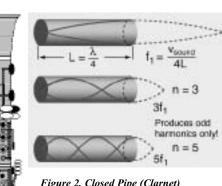


Figure 2. Closed Pipe (Clarnet)

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BY JOANNA CAZDEN

EADING **EDER**

Tis soon to be the season of singalongs, holiday music gatherings, and miscellaneous Saturnalian partying. Not a bad time to brush up on the skills of helping OTHER people sing together.

Yes, Virginia, songleading is a skill, not an inborn talent. It's not quite the same as conducting an orchestra, teaching someone a new song from scratch, accompanying yourself on an instrument, or calling a dance but songleading includes elements from all of these experiences. You have to give visual cues, anticipate troublespots, and provide musical references of pitch and tempo right before they're needed. More than anything, an effective songleader must exude total confidence that your group of singers can and will sound wonderful.

Let's assume that you are picked to lead the songs/ carols/ parodycarols/ whatevers, because you have a smidge more musical training than anyone else present. Let's assume further that you've faithfully read Roger Goodman's excellent columns on music theory (aka FolkWorks page 4), and you can figure out the basic structure of a song.

Does the melody start at its lowest pitch, highest pitch, or (most commonly) somewhere in the middle? This is important for picking a good key. Does your own voice tend to be a lot higher or lower than other peoples' voices? That means you should transpose from where YOU are most comfortable, to fit the biological average. Inexperienced singers of both genders can usually sing within the octave of low Bb to high Bb, so keep the melody in that range, or between a low G and a high D at the outside. Make this a couple of notes higher for children; kids don't have most power below middle C.

If you're accompanying as well as leading, be sure that the song is in a key you can play without looking. It's better to ask someone to help you transpose the guitar chords to an easy voicing and then use a capo, rather than fuss and swear at those bar chords you just can't grab yet! This is not the best situation for fancy instrumental intros or picking patterns; a solid strum to anchor both rhythm and tonality will serve just fine.

Naturally, you have to know the song itself pretty well in all dimensions, so that you have the right rhythm and feel in your head before you start, and you can set a reasonably good tempo. Does it start on an upbeat (i HAVE a LITtle DREIdel) or a downbeat (JOY to the WORLD)? This influences what kind of lead-in you provide. If someone else is accompanying the group, rehearse with them at least once, to confirm the keys and tempos as well as the selection of songs.

Ideally, you're familiar enough with the lyrics that you don't need to read them closely. This frees your attention—and eye contact—for the other singers. At least know the chorus cold, and be able to start every verse or transition without having to look at the songsheet.

If there will be an audience (for instance, you're caroling at a hospital or nursing home), plan the order of songs in advance AND double check that your singers have their songsheets in the right order. Start and end with the ones that are most familiar or easy; otherwise alternate faster and slower tempos, and sprinkle the hardest numbers in the middle. If you'll be capoing around, write notes on this. My working songsheets are full of reminders like "Bb: play G+3" [frets].

For each song, the leader's first jobs are to get everyone's attention, confirm what song is "up," and provide the starting pitch—or cue the person with the pitch pipe or guitar. Establish the rhythm with the instrument, or conduct it with arm gestures. Then give a bigger visual cue, perhaps a head nod or a lift of your peg-head, a beat or two before the first word, because that's when people will take their breath to sing. The larger the group, the bigger the cues. Think of Pete Seeger—the absolute master of songleading—pulling his right arm off the banjo in a big, uplifting circle, just sweeping fabulous harmonies from a concert hall or hillside of total strangers.

Keep your attention on the group as you sing, smile encouragingly and keep the rhythm strong. Anticipate transitions (into a B-melody, a chorus, or a repeat) with louder accompaniment or bigger gestures, just as a dance caller reminds dancers of the trickier moves just before they happen. If someone is harmonizing or paying especially good attention, catch their eye & grin.

Keep your attitude cheerful and positive until the session is over, and your singers will thrive on your enthusiasm. When confident, happy voices come back at you, it is the best holiday gift of all.

Joanna Cazden is a singer, vocal coach, speech pathologist and musicologist. You can find her online at www.voiceofyourlife.com or send comments or suggestions for future columns to jcazden@earthlink.net. May all our voices be heard!

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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 har-



monies and excellent instrumentals influenced by The Delta Blues and Honky Tonk which gives Cliff Wagner & The Old #7 their unique sound. 310-831-0055 • cliff@old number7.net • www.oldnumber7.net

MUSIC INSTRUCT

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.

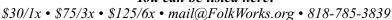
JOELLEN LAPIDUS

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

You can be listed here!







Thai Zilophone

s the year 2004 winds down, I'd like to reveal the best musical getaways and then offer reviews of some great choices for holiday CDs. Next time, we'll resume our series of resources for songwriters.

GETAWAYS WITH MUSICAL OFFERINGS

With cooler weather, Las Vegas is a popular destination. If you thought you were stuck with overpriced, overproduced glitter, you'll be happy to know that **Acoustic Routes** is a great alternative. Nancy Godfrey and Kevin Kozoriz have been presenting the series since September 2002 at the Las Vegas Little Theatre. The schedule is available at www.acousticroutes.com, or call 702-385-1232. Most shows are Wednesday nights, to accommodate the work schedules of locals. November brings the **Strawbs**, **Jeff Black** and **Peter Lang**, and December offers **Mark Reeves** and a pair of weekend acoustic Christmas shows with **Lowen & Navarro**.

Another new series is year-old Acoustic Music San Diego, so prolific it's already had 50 concerts. Carey Driscoll produces it as a volunteer. Most shows are at Normal Heights United Methodist Church, so that much is reminiscent of Rod Stockfleth's popular series in Pasadena. But this one is nearly every weekend. November offers the Strawbs, Tracy Grammer, Chris Stuart & Backcountry, Sarah Pierce, Christine LeDoux and Jeff Black, while December brings two of new folk's biggest stars, Tom Russell and John Gorka. Details at www.acousticmusic-sandiego.com or call 619-303-8176.

CD REVIEWS

Here's a trio of CDs for the holidays. Don't worry, none are those celebrity-croons-traditional-carols clichés. All would make fine gifts and worthy additions to your collection.

Artist: TISH HINOJOSA
Title: FROM TEXAS FOR A CHRISTMAS NIGHT

TEXAS MUSIC GROUP

Label:

Tish Hinojosa loves Christmas. Her previous Christmas album is a collector's item that began as a private gift for friends and music industry insiders, went commercial, then vanished along with the Watermelon label. Its heir, From Texas for a Christmas Night, came last year, in time for Christmas but not for reviews. It's a new label for Hinojosa, her Rounder deal completed. Its 12 tracks are mostly originals, a compilation of five songs recorded in September, 2003, and seven made back in the fall of 1991. They blend seamlessly, and daughter Nina and son Adam, quite young at the original session, perform on Hanukia, one of the new tracks.

The title track is a 2003 composition, with a charming melody that gets right into the holiday feel. It's followed by *Milagro*, a three-writer collaboration from the 1991 session that also includes Hinojosa's song *Arbolito* in separate tracks of Spanish and English, a song remembered from her first yuletide offering.

And this is more correctly a holiday album, with the traditional Jewish *Hanukia*, in which the Catholic-raised Tish celebrates her ancestral Sephardic roots. That's among the 2003 tracks, as is another homage, the late Walter Hyatt's *In a Christmas Dream*. Two rare moments are provided by Tish's piano recital in *Memorabilia* and her trilingual offering of *Silent Night* in English and Spanish, with a portion as *Silent Nacht* in the original German. In

TIED TO THE TRACKS



BY LARRY WINES

any language, Hinojosa has the finest clear soprano voice in the business.

This is a fun holiday record with some nice arrangements, co-produced by Hinojosa and her longtime sideman, multitalented Marvin Dykhuis. Availability: acoustic music stores or the artist's web site, www.mundotish.com.

Artist: SANDII CASTLEBERRY
Title: CASTLEBERRY CHRISTMAS –
VOCALS, ACOUSTIC GUITAR,
VIOLIN

Label: LIVE MUSIC COMPANY

Sandii Castleberry and her frequent accompanist and husband Ron Daigh are talented multi-instrumental string musicians. Castleberry is blessed with a fine and especially pleasant voice with good range. Her recordings are a favorite on Southern California's acoustic/folk radio shows, and she is happily a fixture at many community festivals.

It is something of a surprise that Daigh doesn't play on this CD, though he receives Castleberry's greatest thanks in the liner notes.

While Castleberry is an accomplished singer-songwriter, this CD sticks with holiday standards. The songs are familiar, yet this isn't an interchangeable ho-ho-ho thing. Fans of good string pickin' will immediately appreciate the crisp use of instruments showcased in the title – acoustic guitar and violin – and the quality of the studio work. In a time when so many CDs are overproduced, sometimes to death, the sound engineering here is as refreshing as having Castleberry play her guitar alongside your fireplace. Credit Dave Swanson's mixing, Brayton Holt's engineering and the sensibility of everyone who took part.

Only four musicians appear. Paul McIntire is fine on the fiddle (er, violin), John Subbiondo plays an appropriately restrained bass, Paula Jones contributes on Dobro, and Sandii performs all the vocals, with some tasteful overdub harmonies, as well as the acoustic guitar and harmonica.

The vocals deliver a broad range of styles, and all work. Much of Castleberry's guitar is straightforward, clean and relatively simple; quickly, you understand that it's done that way to allow McIntire's violin to shine, and to let the quality of her voice prevail. The net effect is a small group of musicians who know how to make music showcasing each instrument in a natural, relaxed manner. Nothing is forced or stilted, as it often is in some live small-ensemble performances where everyone must telegraph to one player that it's time for his/her solo. This is smooth and establishes the right mood for Christmas at home.

There are 13 tracks, and running time is over 35 minutes. While there are no originals, Castleberry extensively arranged the final track, and it's listed as *Jolly Ol' St. 'Pachabel'* in recognition of its origin as *Pachabel's Canon*. It's a nice signature piece to a fine Christmas

album. Availability: acoustic music stores or the artist's web site, www.sandiicastleberry.com

Artists: ANGELS OF VENICE
Title: SANCTUS
Label: TRINE RECORDS

It isn't often that folk and classical music fans would be found seated together, so this review is a must. The Angels of Venice are led by magnificent harpist Carol Tatum, and blend the delightful sounds of Susan Craig Winsberg on flutes and recorder, Cathy Biagini on Cello, and Christopher Pellani on percussion.

Making music together, they are breathtaking. Aficionados of Celtic, folk, chamber music and new age will find common ground here. Before I heard the CD, Carol Tatum told me, "A friend in the music business said, 'I don't like Christmas music albums, Carol, but I can listen to this all year.' I knew then that we had achieved the goal we set when we made this one."

Sure, artists are always going to promote their creative product. But midway through the first listen it was clear that her industry friend had supplied her a credible claim.

There are plenty of traditional Christmas melodies here, from antiquity and modern times alike, but the arrangements, instrumentation and crafting of the performances and recordings make them all fresh and new.

And there's the brilliant inclusion of a 14th century piece, *Polorum Regina – Libre Vermell*. If you're thinking droll Gregorian chant, you couldn't be farther from the truth. It's an inspired performance of an inspiring piece of music that deserves wide resurrection and enjoyment. The vocals here are in Latin, in perfect harmony and very moving, whether or not you understand the language.

The album lists 11 tracks, opening with an innovative mix of sweeping winter winds and crisp musicianship on *Carol of the Bells*, and it concludes with a 12th bonus track, reprising that tune in a rousing vocal version.

This opener is an exhibition of point-counterpoint, fresh and upbeat, while underscored with a slow haunting countermelody from Biagini's cello. Turns out, it's just the beginning of what's in store on the rest of the CD. It's the kind of adventure in listening that yields treasures of nuance with each replay, and offers yet another discovery of Tatum's mastery of the harp's subtleties through headphones. Each track, while a joy in itself, is often strung to the next with the ensemble's wonderful strings and Winsberg's flute themes. And Pellani's unobtrusive, well-crafted percussion repeatedly surprises when you suddenly realize it's been there all along, in perfect blended accompaniment, and never as a metronome for the others.

The album runs just over 50 minutes of sheer delight. Availability: The artists' web site, www.angelsofvenice.com, or Trine Records, 818-543-4884.

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

See Larry's TOP TEN FINDS on page 10.

ADVERTISE IN FOLKWORKS!

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DESERT continued from page 1

pegs). Or sleep under the stars, if the low of 40°F doesn't dissuade you.

The goals of the festival are to bring together the Touareg and other ethnic groups of Mali together after many years of conflict as well as open the region and its culture to people outside of Mali. The Touareg are of Berber origin, displaced from North Africa by Arab migration. They are considered traditionally nomadic, but did found the city of Timbuktu in the 11th century as a trading post and controlled this urban center, key to the very important salt trade on and off until the French took the city in 1894. The Touareg were among the strongest opponents of French colonial rule and Timbuktu was the last city to be taken by the French in Mali.

With independence in the region, the Touareg faced the problem of new borders as the nations of Mali, Niger, Algeria and Libya came into being, dividing their ancestral lands. A major Touareg rebellion began in 1963 and was met with brutal repression by the government of Mali. Dislocation became a way of life for many of the Touareg, as maintaining their traditional nomadic life became more difficult. A severe drought in the 1970s also made life in the region hard. Many migrated to urban centers in North Africa. Once herders and desert traders, Touaregs now formed part of an urban underclass. However, in the early 1990s a reconciliation pact was signed in Mali and many of the Touareg people have been able to reclaim their traditional ways.

If you can't make it to Mali in January, you can still experience some of this story as The Festival in the Desert Tour made-up of Tinariwen, Lo'Jo, and Ramatou Diakite, will be performing in Southern California in November. They will be at Claremont University on November 6 and the Cerritos Center for the Performing Arts on November 7.

Tinariwen is rooted in the Touareg struggle for greater autonomy during the 1980s and 90s. Several of the founding members took up arms during those years, living in Libyan rebel training camps, while others faced imprisonment and exile. Some of the younger members were orphaned during the conflict and were sent to government run orphanages were their language, Tamashek, and culture was suppressed. Tinariwen was underground for much of its existence as they sought to use music as a voice for the Touareg struggle. The peace accords of the early 1990s have allowed this group to be a voice for a new generation of young Touareg people. The lyrics now focus on hope, reconstruction and reconciliation.

A frequent co-performer with Tinariwen is the French group **Lo'Jo**. Coming from a background of street and circus performance Lo'Jo incorporates gypsy fiddle, Touareg music and Caribbean rhythm to create a transcultural sound with a "Brechtian quality." Although the group had been in existence for 20 years, its sound is a current, 21st century combination of traditional sensibilities with a modern perspective.

Ramatou Diakite comes from the Wassoulou region of Southern Mali. Her music is rooted in the farming and hunting cultures of this region, where women traditionally have provided the singing that accompanies male dancers re-enacting hunting exploits, as opposed to the griot story telling tradition of Mali many of us may be familiar with. Its pentatonic-based melodies have a clear relationship to the pentatonic foundations of African American music. This common heritage is evident in Diakite's collaboration with blues great Taj Mahal and Malian kora player Toumani Diabate on the album *Kulanjan*. Interestingly, she credits her exposure to Hindu music in films she saw growing up (also based on five note pentatonic scales) as an influence on her style.

The Festival in the Desert Tour will be a unique opportunity to see music and experience some of Mali's diverse culture. The Cerritos Center or Claremont University may not be in the Sahara, but it is certain to be an enriching and entertaining event.

[Editor's note: Just prior to press time, we found out that Lo' Jo has cancelled their tour. Festival in the Desert will still be showcasing Tinariwen and Ramatou Diakite. This event is still a FolkWorks PICK.]

DISCOGRAPHY

Festival in the Desert, CD - www.rockpaperscissors.biz/go/festivalcd Festival in the Desert, DVD - www.rockpaperscissors.biz/go/festdvd Tinariwen, *Amassakoul* CD - www.rockpaperscissors.biz/go/tinariwen Lo'Jo: *Mojo Radio* - www.eyefortalent.com

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.

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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ACOUSTIC MUSIC SERIES

2004-2005 CALENDAR

OCT. 22 TOM RUSSELL & ANDREW HARDIN

NOV. 13 JIM MESSINA DEC. 4 HOLLY NEAR JAN. 15 DAVE ALVIN

MARCH 26 DOUGIE MACLEAN

Listening rooms are rising in popularity these days, perhaps in response to people's needs 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 Holly Near, Dave Alvin, and Dougie MacLean to name a few. Visit our website to see the calendar, and we'll be adding more concerts to the 2005 calendar as we move along.

Over a career that has spanned 19 acclaimed albums, singer / songwriter Tom Russell has maintained two parallel careers. One - and the one that he is perhaps best known for - is as an artist whose songs have drawn comparisons to Paul Simon and Bob Dylan. But Russell has also held on to a career rooted in his love of the west and the people who helped make it what it is. Born in Southern California, Russell grew up immersed in the cowboy lifestyle. His father was a horse trader from Iowa and his brother, Pat, is considered one of the top livestock contractors in California. With Indians Cowboys Horses Dogs, his fifth career "Western" album, Russell remains committed to expanding the boundaries of his own music.

Singer, writer, guitarist, producer and engineer, Jim Messina has performed with such rock bands as Buffalo Springfield, Poco, and Loggins & Messina, performing everything from country to pop and rock. As a producer, his work involved producing albums for music legends such as the Doors and Buffalo Springfield. After producing their second album, he joined Buffalo Springfield as its bass player. When the group disbanded, he and two other members formed Poco, a band known for combining country and rock. Hired to produce Kenny Loggins' debut album, he joined forces with Loggins to form Loggins & Messina, recording nine albums over seven years, and selling over two million copies. Since that time, Messina has recorded solo and with Poco, and continues to write and record new material. His recent solo album, River North, is all new material but still features Messina's signature country-rock sound.

Spanning 30 years and 20 albums, Holly Near's career as a singer has been profoundly defined by an unwillingness to separate her passion for music from her passion for human dig nity She was one of the first women to found her own label, Redwood Records, which was committed to promoting and producing music by politically conscious artists from around the world. Near has received many honors from organizations such as the ACLU, NOW, and NARAS, and is a recipient of the Legends of Women's Music Award. Over the years, she has collaborated with such musical luminaries as Pete Seeger, Arlo Guthrie, Bonnie Raitt and Cris Williamson. Her recent recording, Edge, clearly demonstrates that Near is not resting on her laurels, but continues to write and sing political songs with the grace, humor and maturity that come from being actively involved in social change for over 30 years.

Visit www.acousticmusicseries.com

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We don't sing to get to the end of the song. If that were so, the fastest singers would be the best, and composers would only write finales. We don't dance to get from one place on the floor to another.

— Alan Watts from www.artkitchen.com

Cantan Los Fuegos

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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.

s I'm writing, we're nearing the end of the dog days of summer, so while I'm still suffering in the heat let me get one non-musical thing out of the way first. On November 2nd, please, please VOTE. It's your patriotic duty. I won't tell you who to vote for (although anyone who knows me even a little knows who I won't be voting for), but the more people who participate in the democratic process, the more likely we are to have a result that an actual majority of people are happy with. Now back to our regularly scheduled column.

It's been a great year for new releases so far, though a lot of good stuff has either not made it to my hands yet or is not quite out. Stay tuned for lots of good stuff next issue, but there are still a few good releases to talk about this time (no Irish releases this time, sorry).

First, rather than bring up the tired old argument of whether or not rap music is folk music (but just to recap, my feeling is that it is- if you disagree please e-mail and let me know and I'll try to convince you), I'd like to review a good new CD by a singer/songwriter who is better known as a rap artist. Michael Franti's An Acoustic Collection [I Music/BMG] (!) may not be as groundbreaking as some of the better work with his band **Spearhead**, but it's sure an enjoyable listen, with more in common with singer/songwriters like **Ben Harper** (who Franti slightly resembles vocally) than most rap music, although his talent for rhyme positively colors socially-conscious material like Oh My God and Stay Human. Most of it, however, expresses love and other universal emotions in a personal way, with a nice mellow, sometimes jazzy groove. Franti is a smart and funny songwriter, capable of touches such as using the words "Burn, Baby, Burn" in a song about a firefly. I've always liked him as a rap artist too- he uses more actual musicians and artists than he does computers to create his musical backing, and he's used acoustic textures well with **Spearhead** as well, but here he shows he's capable of great work in a variety of formats. Nicely done.

TELLABRATION

The sun sets on the third Saturday of November, and in almost every time zone around the world, a remarkable thing happens...people begin telling stories. Folk tales, personal stories, original stories, tales to make you laugh or cry...but all around the world, for one night in as many places as possible, the tales are told.

In 1988, J. K. Pinkerton of Connecticut envisioned a night in which people would celebrate the art of storytelling in as many places as possible, all on one night. This night came to be called Tellabration, and is still celebrated each November. Every year, the number of locations has grown, and now there have been Tellabration events on every continent with a full-time human population (if there have been any on Antarctica or Atlantis, no one has posted them to the Tellabration web site: www.tellabration.org). Tellabration concerts include a potpourri of tellers, usually ones associated with the sponsoring organization, and who showcase a variety of storytelling styles and skills. Proceeds typically go to the sponsoring organization, as tellers around the world donate their time and energies to this special night of sharing their art around the world.

Like all folk arts, storytelling is about sharing and love of the art as much as it is about performing on the stage. Because Tellabration concerts are usually sponsored by local storytelling organizations, they are a great way to contact tellers, or to find out about storytelling in general.

This year, there will be hundreds of Tellabration events around the world. Of the ones in California, two of them are:

> **November 20, 2004** 7:00pm

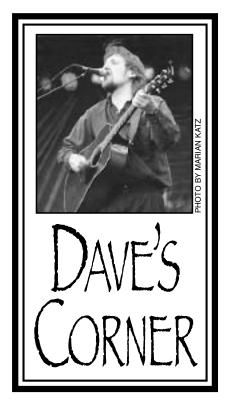
Aliso Viejo Site Soka University

Sponsor: South Coast Storyteller's Guild Contact: David Chittenden, 714-921-3776 dchittenden@socal.rr.com

> **November 20, 2004** 8:00 p.m.

Cal Poly Pomona Downtown Center

300 West Second Street • Pomona, CA 91766 Ticket price \$10 Sponsor: Inland Valley Storytellers Contact: Patricia Snow, 909-355-4687 imaginings40@earthlink.net



Some things that without a doubt qualify as folk music- if social and spiritual attachment to a community is the qualifier- are Native American flute music and Pow-Wow songs. Arizona's Canyon Records have, since 1951, taken the lead in producing such records, though I admit my personal knowledge stops short quickly after the recordings of flautist R. Carlos Nakai, who people in the know have informed me is far from the premier practitioner of flute music. Nonetheless, In Beauty We Return (!), a best-of Nakai collection, heads up their recent releases. With a variety of settings, from solo to full orchestra, Nakai doesn't really lend himself well to a compilation- his meditative solo works don't always fit well beside his often more energetic collaborative ones. Nonetheless, it's hard to beat for an introduction to the most commercially successful (plus Grammy winning) Native American artist. Other records include a couple of collections of Pow-Wow songs. Tha Tribe's Best of Both Worlds-World One (!) may look like a modern adaptation, but it sounds pretty traditional - at least to my ears - bar a couple of spoken word pieces that provide a little comedy relief. High Noon is a group of mostly Plains Cree from Saskatchewan, and their *The Way it All Began* (!) is an enjoyable collection that's recorded live, hindered

slightly only by its short length (just over 35 minutes). Finally, Northern Cree's *Rezonate*, though even shorter (and similarly recorded live) is probably the best of the bunch, very energetic, with a large group of both singers and drummers creating a powerful and memorable ensemble sound. Finally, there's Voices Across the Canyon, (!) a sampler of all the music that the label produces, including some of the above artists, but also singer-songwriters (in both English and Native languages), and some interesting blends. A good introduction to the label and its artists.

Finally, for a change of pace, it's time to dust off the love beads for an enjoyable compilation of various British psychedelic folkies, Gather in the Mushrooms [Castle Music] (!). The compilation spans the years 1968-1974, and includes well-known artists such as Sandy Denny and Bert Jansch alongside period relics like Forest and Magnet (not to mention teenager and future *Exorcist* composer **Mike Oldfield**, half of a duet with sister Sally, Sallyangie. If you don't take it to seriously, it's a deliriously enjoyable period piece, although some of it is also genuinely good (lots of phasing and fey singing, but lots of good musicianship as well, particularly on guitar), and buying the compilation is a lot cheaper than finding the original 45s and LPs that these songs appeared on (many out of print).

Well that's it for this time, there's a veritable ton of great stuff coming out soon, and I hope to tell you about as much of it as possible next time.

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.



ON-GOING STORYTELLING EVENTS

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11827 Venice Blvd., Mar Vista

Audrey Kopp • 310-823 7482 • astory@utla.net

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1200 Getty Center Drive, L.A.

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310-440-7300

562-961-9366

LEIMERT PARK GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm 3335 43rd Place, across from Leimert Park 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

SUNLAND-TUJUNGA STORYSWAF 2nd Saturdays • 8:00 pm

Sunland-Tujunga Library Storytelling Group

7771 Foothill Blvd. • 818-541-9449

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818-541-0950 • rudeutsh@earthlink.net

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STORYTELLERS GUILD 3rd Thursdays • 7:00 pm

Piecemakers Village 2845 Mesa Verde E. • 909-496-1960

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

MISSION VIEJO STORYTELLING

1802 North Main St., Santa Ana 714-480-1520 • www.bowers.org/link3c.htm

Wednesdays • 7:00 to 8:00pm

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

BY LAURA BEASLEY

Wednesdays • 10:00 am

South Coast Plaza • 949-496-1960

THE LOS ANGELES KLEZMER SCENE

BY JOELLEN LAPIDUS

ow does "klezmer," vivacious, raucous, simultaneously weeping, moaning, laughing, and chirping traditional instrumental Jewish wedding and dance music from Eastern Europe, fit into Los Angeles' rich musical soundscape? How does it interact with Los Angeles' delicious variety of ethnic music traditions? Who plays Klezmer? Where can you hear it? Where can you learn it?

I interviewed 3 professional musicians who make a good part of their living playing klezmer: Miamon Miller (violin and viola), Leo Chelyapov (clarinet and other woodwinds), and Ty Rust (tuba, bass, and other brass); as well as Claire Bergen (violin), former staff member of Yiddishkayt Los Angeles, and Cantor Mike Stein (violin, guitar, etc.) of Temple Aliyah of Woodland Hills, who conducts a temple-based klezmer band.

Miamon explained that working klezmer musicians play primarily for "simchas" or celebrations like weddings, bar and bat mitzvahs (coming of age celebrations for 13 year old boys and girls), anniversaries, graduations, parties, fund raisers, and like events. Klezmer bands traditionally contain 3 or more musicians playing some combination of violin, clarinet, flute, accordion, guitar, trumpet, trombone, tuba, or bass.

There are distinct bands, but the working klezmer musicians often substitute for each other and the bands have different names depending on who gets the gig. For example if you call Miamon you hire a band called **Bucovina Klezmer** made up of Miamon (violin), Zinovy Goro (clarinet), David Kasap (accordion) and Vic Koler (bass). If you call Leo Chelyapov you get **Hollywood Klezmer**, made up of Leo (clarinet), Jordan Charnofsky (guitar and mandolin) and Larry Steen (bass). If you call Ty Rust you hire **West Coast Klezmer**. The musicians move easily between bands when an extra musician is needed or one band member has another engagement. They all play a repertoire that includes klezmer (Eastern European Jewish music), Sephardic music (the music of the Spanish and Middle Eastern Jews), Yiddish music (sung in the language of the Eastern European Jews), Israeli music, and some top 40.

Miamon and Claire explained that we are in the midst of a klezmer revival. Now just what is being revived? Is it the Eastern European klezmer of the 1600s, 1700s, 1800s and 1900s that was ear-based regional folk music before it was recorded or written down? Or the great American and European klezmer bands that recorded in the first half of the 20th century? Both of course!

The klezmer revival started in the 1970s with a San Francisco klezmer band called the **Klezmorim**. They did concerts, staged shows, made records and toured. "Simcha bands," as Miamon calls his type of band, may occasionally do a concert but their essential function is to provide music for community celebrations. They are local community-based bands. Both are working bands, equal in professionalism and skill; but each have a different reason for doing what they do and choose their repertoire accordingly.

In the 1970s and 1980s many touring klezmer bands formed, like the **Klezmatics, The Klezmer Conservatory Band, Kapelye, Brave Old World, Maxwell St. Band,** etc., with managers, promotional packages, stage shows, record deals, and so on. Los Angeles produced one such touring klezmer band: **Ellis Island**, founded by bass and tuba player Stuart Brotman (who went on to co-found **Brave Old World**). Then Itzak Perlman, the world-famous violinist, recorded two klezmer albums: "*In the Fiddler's House*" and "*Live in the Fiddler's House*." Instantly, klezmer achieved a certain legitimacy and respectability. These recordings brought klezmer to a wider mainstream international audience.

Here in Los Angeles, the organization Yiddishkayt Los Angeles has made a huge contribution to the klezmer revival by putting on festivals and concerts in which they bring nationally known musicians together with local musicians. I attended one especially memorable concert at the Skirball Cultural Center, two years ago. Claire Bergen, whose great-uncle Harry played with the great klezmer bands of the 1920s and 1930s, whose father played klezmer in the Catskills during the 1950s, and whose Uncle Bernie currently plays in the Los Angeles-based group Close Enough for Klezmer, described another project of Yiddishkayt Los Angeles, the Avada Project. It was formed to introduce the younger generation to Yiddish culture. Through the imagination of Joseph DeRusha, the Avada Project hatched an idea for an experimental band, the Alef Project, which brought a very unusual Canadian klezmer musician here, named "Socalled" (real name Josh Dolgin). He mixes in prerecorded hip-hop rhythms and electronic sampling with the Alef Project's own klezmer-style band, made up of Leo Chelyapov (clarinet), Claire Bergen (violin), a full brass section, drums,



electric and acoustic bass, and gospel and rap singers. I heard them a recent Santa Monica Festival in Clover Park. The sound was powerful, electrifying, and mind-boggling because it fed your ears something they had never heard before. It had the seeds of something truly musically and culturally revolutionary.

Which brings up another facet of the LA klezmer scene: all the musicians I interviewed were versatile in multiple musical genres. Miamon, a classically trained violinist studying music composition at UCLA, switched to ethnomusicology. He was the director of the **Aman Folk Ensemble**, a local ethnic music and dance ensemble for many years, and is as comfortable playing klezmer as playing classical, jazz, swing, Sephardic, Balkan, and Middle Eastern music. He and Claire Bergen are both members of **Mesto** (Multi-Ethnic Star Orchestra), conducted by Nabil S. Azzam. **Mesto** combines various ethnic music with western classical music, using both Middle Eastern and classical European musical instruments.

Leo Chelyapov grew up in the culturally rich urban environment of Moscow, Russia. He studied piano, clarinet, and music theory from an early age. In Russia, his grandmother took him to museum concerts where he heard Louie Armstrong and Ella Fitzgerald, and he was "flabbergasted." American Jazz inspired him way before klezmer caught his attention. Leo began playing klezmer seriously after coming to the USA 12 years ago; he can glide back and forth between jazz and klezmer with seamless fluidity. One of his most interesting klezmer fusion experiences was being backed up by the **Bobby Rodriguez Latin Band**'s full rhythm section at the San Diego Klezmer festival. He loves the idea of integrating different ethnic musics. He feels they have so many similarities on which to build common ground as well as differences with which to create entirely new blends.

Ty Rust is equally eclectic, with training as a classical and avant-garde tubaist, and a childhood spent playing many different instruments and styles. Ty's introduction to klezmer came during the late 1970s early 1980s playing in Ron Robboy's **The Big Jewish Band**, a San Diego-based klezmer group that did both concerts and "simcha" gigs. In Los Angeles, where musical opportunities were even more varied, he became director of Balkan music for the group **Avaz**, an ensemble specializing in Balkan and Persian music and dance. Today, Ty's gigs include everything from classical brass quartets to klezmer, Balkan bands to symphony orchestras, Renaissance to Dixieland.

Cantor Mike Stein of Temple Aliyah in Woodland Hills toured all over the world with the American Navy Band for 17 years. He is equally comfortable playing bluegrass, folk, jazz, and klezmer, and has orchestrated Friday night services in each of those musical genres. He has played in numerous klezmer bands on both coasts, and conducts **Shir Delight**, his Synagogue-based klezmer band, at Friday night services on the 2nd and 4th Fridays of the month.

There are Synagogue based klezmer bands all over Los Angeles, made up of volunteers of all ages. Recently, David Ackerman of the Bureau of Jewish Education organized a concert of the bands of Temple Isaiah, Temple Israel of Hollywood, Beth Chayim Chadashim, Beth Shir Shalom, Temple Beth Hillel, and many more. As Cantor Stein said, "It allows 11, 12 and 13 year-olds to play next to 50, 60, 70, and 80 year-olds. It creates a deep sense of community among the musicians and among the members of the congregation." The Bureau of Jewish Education also has a free community lending library that features a comprehensive collection of klezmer music books.

ack in August of 2000, I attended the week long International Guitar Seminar at the University of California, Santa Cruz. About the third evening there, I ventured down to the lobby of the closest admin building, and heard a remarkably loud young voice. A thin teenager was jamming with several others, and besides accompanying himself adeptly playing slide guitar, he was singing with a fervor that even John Hammond would find tough to match. I found out this lad's name was David Jacobs-Strain, and that he was about 17 years old.

The following year he was on the workstudy staff at IGS at the Dominican College in San Rafael, CA. His vocal volume had dropped a bit, and his guitar chops had moved from impressive to unbelievable. He studied that year with renowned British fingerstyle guitarist John Renbourn, who was suitably impressed by Jacobs-Strain abilities to have him join Renbourn at a gig in Berkeley later that month.

By this time, Jacobs-Strain had already been on staff as an instructor at the Puget Sound guitar workshop for two years, having attended since the age of 12, and worked to instructor status by the age of 16.

Jacobs-Strain was born in New Haven, Connecticut, and as a youth moved with his family to Eugene, Oregon. He began singing and playing guitar at the age of 9. He soon became enamored with the country blues, devouring recordings by Mississippi Fred McDowell, Lightnin' Hopkins, Robert Johnson and Skip James. In 1996, he saw master guitarist Bob Brozman perform at Eugene's W.O.W. Hall and was drawn to learning slide guitar. The next year, Jacobs-Strain opened for Brozman on the same stage, playing slide guitar.

Although much can be made of Jacobs-Strain's youth, more need be made of his talent. His feeling and technique far exceed his years. This is a case of a very talented indi-

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.

vidual who early on discovered his love for the guitar and roots music, and applied a tremendous amount of effort into wringing as much as possible from his talent with that love.

Jacobs-Strain is an older gentleman now, facing legal adulthood this year. His FARWest showcase at Folk Alliance 2004 in San Diego provided new information. Now besides being a talented guitarist and vocalist in the widest sense of the term "the blues," he is also now a consummate entertainer.

Although he mentioned a bout with the flu and a temperature at the start of his performance, it was the audience that soon was sweating. With a ten-gallon hat on his head, Jacobs-Strain exuded his love for performance and the blues. His original tunes hold well against the country blues standards. The next evening he displayed the same enthusiasm in discussing his upcoming recording, featuring a full ensemble of players. His prior recordings either placed him in solo performance, or with one or two accompanists including the brilliant Peter Joseph Burtt on kora.

In the folk world, the mercurial achievements Jacobs-Strain has already accomplished take most musicians a lifetime, including the Newport Folk Festival, Philadelphia Folk Festival, MerleFest, Strawberry, Bumbershoot, and a myriad of other prestigious engagements in the US, Canada and Europe. Jacobs-Strain has released six CDs in his career. His NorthernBlues CD from 2002, *Stuck on the Way Back* was produced by Kenny Passarelli, and has garnered critical acclaim from all corners.

Jacobs-Strain is understandably excited about his new CD, also on NorthernBlues, which is called *Ocean Or A Teardrop*. This is a true ensemble CD, featuring guest musicians including Burtt on kora; Joe Craven on mandolin, fiddle, and oud; Anne Weiss assisting on vocals; Joe Filisko on harmonica; Danny Click playing electric guitar; Kendrick Freeman and Mark Clark on drums.

It's a risky move for an artist that has made his mark as a guitarist to release something that isn't a guitar record. Passarelli returns as producer and bass player. The recording has more of a jam session feel, as Passarelli allowed no rehearsals. Jacobs-Strain wanted to try to attain the looser, more improvisational feel that his live performances often provide.

Jacobs-Strain lives in an organic vegetarian co-op while studying cultural anthropology at Stanford, and his songwriting reflects his world-views. The title track is about war, and other songs deal with themes as disparate as the war on terrorism, social change and marijuana cultivation.

It's intriguing trying to guess where David Jacobs-Strain will be musically in ten years. It will be an interesting journey, and we the listeners have a lot to look forward to.

CD REVIEW

Artist: TOULOUSE ENGELHARDT MEETS REMI KABAKA

Title: A CHILD'S GUIDE TO EINSTEIN
Label: LOST GROVE RECORDS
Release Date: JULY 2004

Fingerstyle guitar can be an acquired taste. The most repeated version of the beginnings of this genre has the late, great John Fahey as the inventor of "American Primitive Music." That's probably an oversimplification of the process, but it works fine as an encapsulated history. The late 1960s and early 1970s was a heyday for this music, with guitar hero Leo Kottke as the keystone player of that era. In 1975, Takoma Records, home of the heavy hitters of fingerstyle guitar, released *Toullusions* by Toulouse Engelhardt. Englehardt carried the same oddball humor that Fahey and Kottke exhibited, and his playing style was somewhat similar, but with some



gratifying oddball twists. For one, besides the requisite six and twelve string workouts, he plunked on a Mosrite solid body electric guitar. Mosrites were the axe of choice of the Ventures, the stalwart 1960s instrumental giants of twang. Solid body electric guitars were not being used by any of Engelhardt's fingerstyle peers.

Time passes. Englehardt continues to play, teaches college. A few years back, he crosses paths with percussionist Rene Kabaka. Kabaka has played with Paul McCartney, Traffic, Paul Simon and many other major talents. According to both, it's almost a case of musical love at first sight. They connect, they do some gigs.

The new CD, A Child's Guide to Einstein, is the record of this collaboration. Englehardt's style has matured, and taken a long leap into the joys of improvisation. Some of the tunes are not much more than the two artists exploring a concept. Two of the tunes are "tributes." The first cut is Telstar, the British surf instrumental from the early sixties. The CD closes (sort of, there is a "hidden" track) with Jimi Hendrix's Third Stone from the Sun. In between, Englehardt's compositions do full justice to his admirable technique. On many of the cuts, he drives his Taylor 12 string guitar into seriously bent territory. Producer Chris Darrow adds slide guitar and other touches to several of the tunes; ex-Byrd and World Music maven John York plays the Chinese table harp to one tune, the Chinese reed flute to one and bass to another; and Kaleidoscope-ian Max Buda adds violin to two songs. There are other guests, but overall this is Englehardt's and Kabaka's show. Theirs is a marriage of the minds. The speed of Englehardt's picking is often beyond mathematical comprehension, but Kabaka's varied percussion work never fails to keep up. Englehardt's compositions trade on the Einstein theme, and his work on Titanium Dandelions on the electric solid body must go well beyond any Mosrite work recorded in these last two centuries.

In the 1980s, fingerstyle guitar moved into a sub-genre known as "New Age." Often, that style promises peace and but delivers somnambulism. Nothing could be further from *A Child's Guide to Einstein*. It's great to hear Englehardt help move the fingerstyle guitar genre forward.

TOP 10 FINDS

FROM LARRY WINES

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CD REVIEWS

BY SABRINA LYNN MOTLEY

Sabrina Lynn Motley is Tuesday host of Global Village on KPFK 90.7 FM and series producer for Sounds of LA 2005 at the Getty Center.

Artist: GRACIANA SILVA "LA NEGRA"
Title: MOLIENDO CAFÉ AUX PORTALES
Label: ACCORDS CROISÉS

The story goes that Doña Graciana's father only wanted one of his sons to play harp. One of his daughters, however, had other ideas. She simply taught herself the instrument by sneaking into her brother's classes, which were being taught by a blind harpist. Her determination would continue to



serve her well. "La Negra," so named because of her Afro-Mexican origins, went on to sharpen her playing and singing skills in assorted bars, be "discovered" at the age of sixty and become one of the most respected exponents of *son jarocho* from Veracruz, Mexico. Although her music reflects the form's colonial and multiethnic origins—African rhythms patterns, Spanish harmonic structures and indigenous lyric motifs—it never feels staid or formulaic.

Doña Graciana's latest release, *Moliendo Café aux Portales* on Accords Croisés, is another example of how layered her artistry can be. Songs such as *La Morena* and *El Jalajú* are wonders. Full stop. She covers familiar territory including *La Bamba* and *La Iguana* without reminding us of how often we've heard these songs in the past and that's certainly no mean feat. Significantly, she places *son jarocho* squarely into a larger cultural context. As the liner notes indicate, by recording the Venezuelan love song and title track *Moliendo Café*, "the *son jarocho* passes its own boundaries and inscribes itself into the larger latino-american [sic] repertoire."

The liner notes also say that she is "accompanied" by Felipe Ochoa Reyes on *jarana* (five-course guitar) and Miguel Romero Uscanga on *requinto* (four-string guitar); however, it's clear that their relationship is more nuanced. On *El Puntalito* (The Little Morsel) and *Canto a Veracruz* (Song to Veracruz) they toss verses and rhythms back and forth with familiarity and aplomb. Like any good woman, La Negra knows what she knows. She confidently shares the spotlight with those she respects and her instincts serve her well. *Moliendo Café aux Portales* is an inspired release from one of *son jarocho*'s best.

Artist: VARIOUS

Title: LULLABIES FROM THE AXIS OF

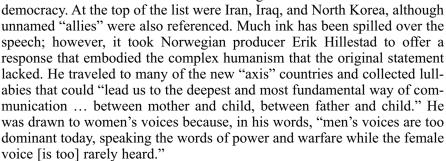
EVIL KIDK

Label: KIRKELIG KULTURVERKSTED

NORWAY

[Note: This CD is difficult to find. It can be purchased through http://valley-entertainment.com]

On January 29, 2002, President George W. Bush uttered the infamous phrase "axis of evil" to describe the enemies of America and global



The process of constructing *Lullabies* was both straightforward and arduous. First, Hillestad and others recorded lullabies—old and new—that were sung *a capella* by singers from Palestine, Cuba, Syria, Afghanistan, as well as Iran, Iraq, and North Korea. It is important to note that some, like Iranian singer Pari Zanganeh and North Korea's Sun Ju Lee, participated at considerable risk. He then spent a year trying to find western singers with the same courage. In the end, it was the likes of Lila Downs (Mexico/USA), Annisette (Denmark), Sarah Jane Morris (England), Sevara Nzarkhan (Uzbekistan), and Eva Dahlgren (Sweden), among others, who understood the promise of the project.

Each of the western artists selected one of the earlier recorded lullabies to "interpret." The two versions were woven together by Knut Reiersrud to, for the most part, great effect. For example, the opening track *Sad Sol* (You, My Destiny) is an appropriately dreamy landscape featuring Iranian Mahsa Vahdat and Sarah Jane Morris that speaks to the mysterious longing parents can have for their children even as cradle them to sleep. In *Peace Song* a young singer from Iraq, Halla Bassam, is joined by Sevaran Nazarkhan in a lullaby that beckons peaceful sleep as well as relations among countries. Their voices work exceptionally well together, disguising the fact that each was recorded miles, months, and cultures apart.

As with most compilations, not all tracks work as well. Cuba's Martha Lorenzo deserved a better partner than Germany's Nina Hagen and *Angel*, performed by Viva Killisly Chachati from Sryria and Nicaragua's Katia Cardenal seems slightly out of place. Still, in a time when simplistic aphorisms are being offered by friends and foes alike, *Lullabies from the Axis of Evil* is a touching gesture that compromises neither vision nor voice.



Mèsy was released in 2002 on the Contre-Jour label, but has just received U.S. distribution through Harmonia Mundi. It is the work of Haitian folk singer/songwriter Marlene Dorcena, unknown to many on these shores, but wildly loved in her native country. Even the most cursory reading of her lyrics



demonstrates why she is held in such esteem. She takes every opportunity to remind Haitians that they are more than their current misery even as she refuses to sugar coat that pain. In the song Fèy she writes: "The day a left falls in the water is not the day it rots. That comes later ... no sweetness in misery. To understand the bitterness of misery, simply taste it." Dorcena's songs are sparse, no unnecessary lyrical poetics or sonic fireworks, and her voice is uncomplicated in the very best sense of the word. She is at her finest when supported simply such as on Malere (Unhappiness) or La fanmy (Family) and, despite the seriousness of some of the subject matter, this is not an album without bursts of joy. The rhythms of Lanmou lakay (Our Kind of Love) reflect those found throughout the Caribbean. It would be at home on any dance floor in Havana or San Juan. Marlene Dorcena's Mèsy incorporates traditional melodies and lyrics into a new song of hope for a fractured country, the people who love her, and those just beginning to know her.

C D R E V I E W

Artist: LEO CHELYAPOV
Title: LEO PLAYS KLEZMER

By JOELLEN LAPIDUS

Lyrical, intricate, dark, musky, light and silly all describe Russian-born Leo Chelyapov's dazzling and playful first solo klezmer (Eastern European Jewish wedding music) clarinet album. In Klezmer music, the clarinet is known for its deep earthy tone, its sorrowful and whining note bends



and playful chirps and squeaks. Although Chelyapov has two records with his own band, Hollywood Klezmer, has recorded with rock bands like the Red Hot Chili Peppers and Porno for Pyros, has composed and arranged for film and movies, this is his first venture into a 100% solo album. Leo plays all the instruments and sculpts and shifts the background rhythms and musical textures to allow him to travel back and forth between traditional klezmer sounds and klezmer fusions with techno music, jazz and Middle Eastern music.

Kolomeika and Terk in Amerika begin with standard klezmer rhythms, an upbeat 2/4 rhythm and an offbeat Turkish 4/4 rhythm, respectively. Leo starts with acoustic accordion, piano and dumbec (the typical Middle Eastern hand and finger drum). Then, using a midi synthesizer, he adds an electronic rhythm section and puts reverb on his clarinet. Once we acclimate to this techno dance sound underneath his frolicking klezmer clarinet, he offers up several more surprises: a delightfully liquid jazz improvisation in the middle of Kolomeika and a rhythmic middle eastern improvisation on Terk, giving these traditional pieces more dance mojo, more eclectic virtuosity, and a delicious sense of coming home when Leo leads us back to the original traditional klezmer melodies.

In *Bublichki Bagelach*, he again electronically alters the texture of his earthy and airborne clarinet style almost sounding like a soprano sax. Then, with a simple shift of rhythm, we go from the small rural villages of Poland into the feel of a smooth uptown restaurant piano bar. We can relax and sip a drink and enjoy the liquid movement of the ascending and descending notes of the clarinet - but not for long. Suddenly we are pulled back to the rural small town feeling of the klezmer musician at a Jewish wedding.

This is an intimate and well recorded album that feels like Leo is playing just for you in his own living room. He reveals his playful side in tunes like *Zol Zain Gelebt* and *Nisht Gezorgt*, that made me imagine bear cubs frolicking in a meadow. In the *Nigun in E, Erev Shel Shoshanim, Wedding Melody* and *Hanna* we hear his more lyrical and tender sensibilities, feeling both the sad and the sweet side of the wedding party.

Leo Plays Klezmer is a joyful album full of surprises. It ends with the well known standard Hava Nagila. Although he doesn't amp up this tune with a techno backbeat, nor does he tweak his clarinet with reverb or special effects, what Leo does do is have a hell of a good time playing 6 different instruments at once and especially wailing on his klezmer clarinet just for you.

Leo Plays Klezmer is available through www.soundswrite.com, www.hatik-vahmusic.com, www.jewishstore.com, www.music.barnesandnoble.com, and www.amazon.com.

Joellen Lapidus is a psychotherapist, musician, songwriter and musical instrument maker. She gives private dulcimer lessons and workshops, and runs a raucous on-going Klezmer Band Workshop at McCabes Guitar Shop

A GUITARIST'S HEAVEN

THE FRET HOUSE

By Frankie Farrell

hat's a guitarist's idea of heaven? You arrive. The pearly gates open wide. St. Peter beckons, you enter and, wow, you are surrounded by a mind-boggling array of guitars. They hang from the ceiling and the walls and one-of-a-kind instruments await your touch. Heavenly choir? Better. There are concerts by generations of the best acoustic pros. Want to hone your technique through all eternity? No problem. A dozen seraphim are there to guide you. Not quite ready to bid this world goodbye? Then, instead, visit a little piece of acoustic heaven closer to home at Covina's Fret House.

In 1970 three friends opened the first Fret House in Covina. Time passed and two of the partners moved on, but Tom Seymour remained to shape the store as it evolved over the years at three different addresses. A finger-style guitar player, Tom taught guitar while in college. Upon graduation he found a way to keep his two loves, education and guitar, alive by teaching second grade in public schools and developing a store which would provide great music, instruction and instruments and a friendly and knowledgeable



staff for his community.

The Fret House Saturday night concert series features an eclectic mix of acoustic performers. An impressive roster of musicians, fingerstyle players, blues, bluegrass, classical, singer-songwriters and jazzmen have played there. Elizabeth Cotton, Merle Travis, Steve Gillette, Tom Ball & Kenny Sultan, Duck Baker and Dan Crary have all played the hall. Dick Dale "The King of Surf Guitar" and his young son have done acoustic shows. Occasional jazz players, such as Herb Ellis, provide the rare non-acoustic exception. Premier mandolinist Evan Marshall is an annual regular and such masters of the ukulele as the Hawaiian nonagenarian Bill Tapia recently packed the house. Check their website for the upcoming December performances of Richard Smith and Jeff Linsky and January's Harvey Reid and Chris Proctor.

The concert hall is intimate [100 people max.] and has admirable acoustic qualities that Tom attributes, in part, to the instrument cases that line its walls. Shows start at eight and munchies are available at the breaks.

For 34 years The Fret House has had an Open Mic Night on the first Saturday of each month, giving local performers a weekend night to share their music. Instrumentalists, singer-songwriters, and an increasing number of gifted young performers have taken advantage of this opportunity to perform.

At the heart of The Fret House has an astonishing stock of instruments. When asked how he

ended up with so many guitars Tom laughed and replied "We're very enthusiastic about the product." In selecting instruments for the store he says they "look for high quality instruments - the best we can find in the price ranges of our customers." Another reason for the astonishing collection of guitars is Tom's respect for the unique and intimate relationship between musician and instrument. "Every instrument responds to the player and two people playing the same instrument don't sound the same. So when you're looking for an instrument you've got to find the one that responds to you the way that you play it, that matches that tone in your mind that says "that's the voice I'm looking for."

For the beginning guitarist the challenge is to get a good playable and affordable first instrument. The Fret House repair staff does a complete setup on all their guitars, with special attention paid to their less expensive models. Each of their beginning instruments has its neck, string height, bridge saddle and nut adjusted before it is made available for sale.

The price range for guitars is \$109 to \$8000. The \$1000+ instruments include Breedlove, Mark Geiger, James Goodall, Martin, Santa Cruz and Taylor guitars. The mid-price guitars include Fender acoustics; imported Breedloves, Roberto Dan, Deans and the least expensive lines include Sunlite and Zenith imports.

Among the exceptional instruments in the store are a Goodall Macassar Ebony Concert Jumbo (one of Tom's current favorites) and a complete run of the Taylor Artist Series, exqui-

site designs in limited runs of 100 each, with unique inlay patterns and uses of materials, colors and woods. Among these guitars are the Sea Turtle; the Koi and the Grey Whale models, which have quilted maple sides and back that give an astonishing underwater effect; and the Liberty Tree, made from the tulip poplar which was the last the18th century American trees used as a gathering point for citizens in each state.

They also carry jazz guitars, a wall of electric guitars and basses, a roomful of high end amps, including the Mesa Boogie tube amps, Deering banjos, Mid Missouri and Breedlove mandolins and a full range of music and instrument accessories. The Fret House also provides band instruments rentals for the local schools and offers instruction for all the instruments that they rent and sell.

Pay the Fret House a visit. Traffic out to Covina on Saturdays is light and if you'd like to dine before a show, Tom recommends the following eateries: Giovanni's, Off Citrus Taste of Texas, and Tulipano's. He



offers, "If you're coming early to a concert give us a call and well happily give you directions to great local restaurants."

The Fret House - 309 N. Citrus Street - Covina, CA 91723 626-339-7020 www.fret-house.com

Frankie Farrell plays mandolin and other assorted instruments



Bluegrass Express - Saturdays, 7-10 am Noche De Ronda - Saturdays, 9 pm to midnight Bluegrass Etc - Sundays, 6-10 am Down Home - Thursdays, 7-9 pm

California State University
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Some are listed under SPECIAL EVENTS (Page 28). Call your local hosts for scheduled artists!

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CTMS CENTER FOR FOLK MUSIC 16953 Ventura Blvd., Encino

818-817-7756 • www.ctms-folkmusic.org FIRESIDE CONCERTS

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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

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

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

CURLEYS CAFÉ 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) 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 - Free

6501 Fallbrook (and Victory Blvd.) West Hills 818-704-6633 Bluegrass Assoc. of Southern California Joy Felt 818-705-8870

Blue Ridge Pickin' Parlor 818-282-9001

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

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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 CAFÉ Fridays 6:00-8:00pm

539 East Bixby Rd. (nr. Atlantic), Long Beach • 62-424-4774 FOLK MUSIC CENTER **4th Sundays** 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 • ww.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

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626-574-0292 CTMS CENTER FOR FOLK MUSIC 1st Sundays 4:00-8:00pm

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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

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THE HARP INN 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

SHAPE NOTE/SACRED HARP 1st Sundays - 3:30pm-6:00pm

www.santamonicafolkmusicclub.org

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

1st Fridays North Country Hoot Northridge 8:00pm-Midnight 818-993-8492 1st Saturdays Orange County Hoot Anaheim Hills 8:00pm-Midnight

2nd Saturdays Camarillo Hoot Camarillo 8:00pm-Midnight

3rd Thursdays Camarillo "Lite" Hoot Camarillo 7:00-11:00pm 805-482-0029 3rd Saturdays South Bay Hoot

Redondo Beach 8:00pm-Midnight 3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm 818-780-5979 4th Saturdays West Valley Hoot

Woodland Hills 8:00pm-Midnight 818-887-0446 4th Sundays West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 **5th Saturdays** Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight

818-761-2766 WELSH CHOIR OF SO.

CALIFORNIA **Sundays** 1:30pm • Rutthy 818-507-0337 YIDDISH SINGING (HULYANKE)

3rd Thursdays, Sherman Oaks Sholem Community Org. Lenny Potash 323-665-2908 **WESTERN MUSIC**

Museum of the American West (formerly Autry Museum)

3rd Sundays - 1:00-3:00pm 4700 Western Heritage Way, Griffith Park www.museumoftheamericanwest.org Western Music Assoc., So. Cal Chapter

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5364 Wilshire Blvd., **Los Angeles** 323-930-1696 BEFORE ATTENDING ANY EVENT 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!

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 or 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



[North Hollywood] (90.7FM) (98.7FM

Santa Barbara) www.kpfk.org [Northridge] (88.5FM) www.kcsn.org [Riverside] (88.3FM) www.kucr.org

KPCC KRLA [Pasadena] (89.3FM) www.kpcc.org [Hollywood] (870AM) [Los Angeles] (1190AM) [Orange County] (88.5FM) KXMX KSBR

KCSN KUCR

THURSDAY Down Home (KCSN) 7:00-9:00pm Chuck Taggart (variety including Celtic,

Cajun, Old-time, New Orleans, Quebecois)
Blues Power (KPFK) 11:00pm-1:00am Bobbee Zeno (blues)

FRIDAY Midnight Special (KUCR) Tex-Mex (KUCR) El Guapo Lapo

7:00-9:00pm

7:00-8:00pm

Noon-1:00pm

10:00-11:00pm

SATURD Around the Campfire (KCSN) Mike Mahaney (Cowboy and Western

6:00-8:00am Wildwood Flower (KPFK) Ben Elder (mostly Bluegrass)
Bluegrass Express (KCSN)
Mike Mahaney (Bluegrass)
FolkScene (KPFK)
Roz and Howard Larman (all folk 7:00-10:00am

8:00-10:00am including live interviews, singer-songwriters and Celtic music)

Halfway Down the Stairs (KPFK)

Uncle Ruthie Buell (Children's show 10:00-11:00am

with folk music)
TWANG (KCSN) 10:00am-1:00pm TWANG (KCSN)
Cowboy Nick(classic Country music
Prairie Home Companion® (KPCC)
Garrison Keillor (Live - variety show)
Classic Heartland (KCSN) 3:00-5:00pm

5:00-8:00pm George Fair (vintage country)
Prairie Home Companion® (KPCC)
Garrison Keillor (Rebroadcast - variety 6:00-8:00pm

Tanya Torres (partly acoustic, Latin political) Canto Tropical (KPFK) 8:00-10:00pm Hector Resendez (partly acoustic, bilin-

gual Latin / Carribbean) 9:00pm-midnite Noche de Ronda (KCŚN) Betto Arcos (Latin and Latin roots music)

Canto Sin Frontera (KPFK)

SUNDAY Gospel Classics (KPFK) 6:00-8:00am Edna Tatum Bluegrass, Etc. (KCSN) 6:00-10:00am Frank Hoppe (Bluegrass, Old-time,

many historical recordings)

The Irish Radio Hour (KXMX)

Tom McConville (some Irish music

Prairie Home Companion® (KPCC)
Garrison Keillor (Rebroadcast - variety 11:00am-1:00pm show) 6:00-8:00pm Folkroots (KSBR) Marshall Andrews

Sunday Night Folk (KRLA) Jimmy K. (Classic folk music) **MONDAY-FRIDAY** The Global Village (KPFK)

"Music from around the world and around the block" ON THE INTERNET

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

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

www.krcb.org/radio/ **Riders Radio Theatre**

Riders in the Sky

(Cowboy variety show) www.wvxu.com/html/riders.html

FOLK HAPPENINGS AT A GLANCE

NOVEMBER

Open Mike (OGM)

Irish Session (OGM) Bluegrass (OGM)

Open Mike (OGM)

Bluegrass (OGM)



			_		- 4	
SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	HALLOWEEN 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)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	BAULS OF BENGAL (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)	GEORGE WINSTON (SE) CANTAN LOS FUEGOS (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	MUSIC IN THE MOUNTAINS (SE) GEORGE WINSTON (SE) ANGELIQUE KIDJO / EUGE GROOVE (SE) RHYTHM RASCALS (SE) RICHARD GREENE (SE) THIRD DOOR DOWN (SE) CANTAN LOS FUEGOS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	MUSIC IN THE MOUNTAINS (SE) ALFREDO ROLANDO ORTIZ (SE) JOEL RAFAEL (SE) BELA FLECK (SE) BRETT PERKINS, NANNE-EMELIE ANDERSEN (SE) BUCK HOWDY (SE) NEIL INNES (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) L.A. WORLD STORYTELLING FESTIVAL (SE) ALFREDO ROLANDO ORTIZ (SE) INTERTRIBAL MARKETPLACE (SE) KITKA AND VINOK WORLDANCE (SE) COWBOY ENVY (SE) DENNIS ROGER REED (SE) FESTIVAL IN THE DESERT (SE) CONTRA (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
MUSIC IN THE MOUNTAINS (SE) INTERTRIBAL MARKETPLACE (SE) PAMELA MORGAN PIUS PAUL KAMM & ELEANORE MACDONALD (SE) BOB MALONE (SE) NEIL INNES (SE) AMILIA K SPICER (SE) FESTIVAL IN THE DESERT with TINARIWEN & RAMATOU DIAKITE (SE) MATT THE ELECTRICIAN (SE) BRETT PERKINS & FRIENDS (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	RIDERS IN THE SKY (SE) PETER & ELLEN ALLARD (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	HOT CLUB OF COWTOWN (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)	TRACY GRAMMER (SE) THE JOINT IS JUMPIN' (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	SONGSALIVE! SHOWCASE (SE) HOT LIPS & FINGERTIPS (SE) RAMBLIN' JACK ELLIOTT (SE) AL STEWART (SE) JEFF BLACK (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	SOUTHERN CALIFORNIA AUTUMN BALL (SE) SUE HOADLEY (SE) JEFF BLACK AND ERIC HANSEN (SE) CHRIS STUART AND BACKCOUNTRY (SE) LAURIE LEWIS & TOM ROZUM (SE) JIM MESSINA (SE) RANDY SPARKS (SE) CHASTE WHITE AND BLUSH RED (SE) ANGELA LLOYD (SE) CHOOKASIAN ARMENIAN ENSEMBLE (SE) TOULOUSE ENGLEHARDT (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
14	15	16	17	18	19	20
CHOOKASIAN ARMENIAN ENSEMBLE (SE) KRISTIN MOONEY / JAKE LABOTZ / BILL FOREMAN (SE) KATHERINE DINES (SE) The BOBS (SE) RANDY SPARKS (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)		DR. JOHN. CHARLIE MUSSELWHITE, SHEMEKIA COPELAND (SE) SWITCHBACK, THOMAS LEEB (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	DON STIERNBERG QUARTET (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)	DR. JOHN. CHARLIE MUSSELWHITE, SHEMEKIA COPELAND (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)		AL PETTEWAY & AMY WHITE (SE) A GRAND IRISH CHRISTMAS CONCERT (SE) LAURENCE JUBER (SE) THE WHIRLING DERVISHES OF DAMASCUS (SE) PETER ALSOP (SE) TISH HINOJOSA (SE) DAVID JACOBS-STRAIN with SION & ANDERSON (SE) TELLABRATION 2004 (SE) OAXACAN FOLK ART (SE) ROMANIAN RENDEZVOUS II (SE) CHIS HILLMAN & HERB PEDERSEN (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
AL PETTEWAY & AMY WHITE (SE) OAXACAN FOLK ART (SE) BANSHEE IN THE KITCHEN (SE) THE SAVOY FAMILY BAND (SE) KALA RAMNATH, ABHIJIT BANERJEE (SE) DAN ZANES & FRIENDS (SE) GRANT-LEE PHILLIPS/PETER ADAMS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	Scandinavian (OGD)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	24 Thanksgiving Eve	25 Thanksgiving Day	MARK HUMPHREYS with SEVERIN BROWNE (SE) BOWFIRE (SE) DAY AFTER THANKSGIVING INT'L DANCE PARTY (SE) DENNIS ROGER REED (SE) CHRISTINA ORTEGA (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	VICTORIAN GRAND BALL (SE) IAN WHITCOMB (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
28	29	30				
BLACK TONGUED BELLS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegees (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM)	KENNY LOGGINS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)		K HAPPENIN Check ou ollowing the p	it details by	

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OGD: On-going Dance - page 16

SE: Special Events - page 28

FOLK HAPPENINGS AT A GLANCE

DECEMBER

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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
Ch followin OGM: OGD:	PENINGS AT neck out detail g the page ref On-going Music On-going Dance Special Events - p	ls by erences: - page 13 - page 16	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)	RICHARD SMITH / AARON TILL (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	MONTEREY COWBOY FESTIVAL (SE) THE BLIND BOYS OF ALABAMA (SE) EDDIE FROM OHIO (SE) JEFF LINSKY (SE) JERRY HARMON (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	MONTEREY COWBOY FESTIVAL (SE) WENDY WALDMAN & KENNY EDWARDS (SE) HOLLY NEAR (SE) JANE SIBERRY (SE) RICHARD SMITH / AARON TILL (SE) ALFREDO ORTIZ AND INCA (SE) DENNIS ROGER REED (SE) CANTAN LOS FUEGOS (SE) CONTR (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
MONTEREY COWBOY FESTIVAL (SE) BLIND BOYS OF ALABAMA (SE) RAUL MALO (SE) RIDERS IN THE SKY (SE) ELENI MANDELL / GWENDOLYN (SE) STEVEN PILE (SE) CANTAN LOS FUEGOS (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	ARLO GUTHRIE with THE KLEZMATICS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM) Group Singing (OGM)	ADAAWE (SE) HARRY MANX (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	HARRY MANX (SE) MIRIAM MAKEBA (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)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	JOSE HERNANDEZ (SE) CHARLIE HUNTER TRIO (SE) RICHARD SMITH / AARON TILL (SE) GUY VAN DUSER (SE) LOST CANYON RAMBLERS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	JOSE HERNANDEZ (SE) BROCELIANDE (SE) RICHARD SMITH / AARON TILL (SE) GUY VAN DUSER (SE) ROBERT LONGLEY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
RICHARD SMITH / AARON TILL (SE) CHARLIE HUNTER TRIO (SE) WITCHER BROTHERS (SE) ACOUSTIC EIDOLON (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	CHERISH THE LADIES (SE) THE DUO TONES (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	CHERISH THE LADIES (SE) ROBBY LONGLEY, JESUS SEVERINO (SE) LAS POSADAS CELEBRATION (SE) MUSICANTICA (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
ASYLUM STREET SPANKERS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	EILEEN IVERS & IMMIGRANT SOUL (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	MID-VALLEY BOYS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	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)	KEB' MO' (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	24 Christmas Eve	25 Christmas Day
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ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

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

BALKAN DANCING

CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm at Café Danssa

11533, Pico Blvd., West Los Angeles Mady 310-820-3527 madelyntaylor@hotmail.com Ian 818-753-0740 ianpricebey@hotmail.com

CAFE DANSSA

Wednesdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Sherrie Cochran Worldance1@aol.com

hometown. aol. com/worldance 1/Cafe Danssa HomePagephoto.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

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

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org • Hotline 818-951-2003

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

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

731 So. Bundy, Brentwood Jeff 310-396-3322 • mail@jeffandgigi.com 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm All Saints Epoiscopal Church

3847 Terracina Drive, Riverside Meg 909-359-6984 • rdhoyt@juno.com 2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm

Sierra Madre Masonic Temple 33 E. Sierra Madre Blvd., Sierra Madre Frank 818-951-4482 • fhoppe@attbi.com

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

LE STUDIO 100 W Villa Pasadena

Tuesdays 6:30pm

aterinatomas@earthlink.net

Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER Fridays 8:00-11:30pm 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 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

FOLKDANCERS 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 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

UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com

LA CANADA FOLKDANCERS

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

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center

384 Legion Ave & Glenneyre, Laguna Richard Duree 714-641-7450 • dancetraditions@msn.com

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

MOUNTAIN DANCERS

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

NARODNI FOLKDANCERS

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

NEWPORT BEACH Sundays (International/Israeli) 8:00pm-9:00pm Beginners 9:00pm-12 midnite Intermediate and Advanced

Avant Garde Ballroom • 4220 Scott Dr., Newport Beach Avi Gabay 310-560-4262 • avi_folkdance@yahoo.com

PASADENA FOLKDANCE CO-OP Fridays 7:45-11pm Teaching to 9pm Throop Unitarian Church 300 S. Los Robles, Pasadena

Marshall Cates 626-792-9118 • mcates@calstatela.edu

RESEDA INT'L FOLK DANCERS Thursdays 3:00-4:45pm Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432

ROBERTSON FOLK DANCE Mondays 10:00-11:30am

ss Rd Los Ang

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

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 Westchester United Methodist Church 8065 Emerson Ave., Los Angeles

Diane Winthrop 310-376-8756 • wclariats@aol.com

WEST HOLLYWOOD FOLK DANCERS

Wednesday 10:15-11:45am West Hollywood Park, San Vicente & Melrose 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

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 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 Edery 310-275-6847

COSTA MESA ISRAELI DANCERS **Wednesdays** 7:00-11:30pm JCC of Orange County • 250 Baker St., Costa Mesa

Yoni Carr 760-631-0802 • yonic@earthlink.net LA CRESCENTA DANCERS Wednesdays 7:00-8:30pm Church of Religious Science

4845 Dunsmore Ave., La Crescenta Karila 818-957-3383

ISRAELI FOLK DANCING AT UCLA Mondays 9:00pm UCLA Ackerman Union 2414

James Žimmer • 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.con

PENNYROYAL MORRIS

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

SHIDA PEGAHI

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

WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151

wildwoodmorris@aol.com • wildwoodmorris.com PERSIAN DANCING

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 Lindberg Park • 5401 Rhoda Way, Culver City Sparky 310-827-3618 Ted Martin tedmart@iuno.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. Children - 6:30-7:30pm Kathy Higgins 805-581-7185 Beginners - 7:30-9:00pm Mary Lund 818-996-5059

5005-C Los Angeles Âve., 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 EPISCOPAL CHURCH **Thursdays** Beginner - 7:30-9:30pm Intermediate - 7:30-9:30pm

Don Karwelis 714-730-8124 THE DANCE ACADEMY Mondays Intermed - 8:00-10:00pm

24705 Narbonne at 247th St., Lomita Jack Rennie 310-377-1675 • jackrennie@aol.com TORRANCE CULTURAL CENTER Fridays Beginner - 7:00-8:30pm

Intermediate - 8:00-10:00pm Between Torrance & Madrona, Torrance Jack Rennie 310-377-1675 • jackrennie@aol.com VENTURA COLLEGE DANCE STUDIO Fridays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm



BEFORE ATTENDING ANY EVENT

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

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

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

LIST YOUR EVENT! To have your on-going dance event listed in

FolkWorks provide the following information: • Indicate if it's an on-going or one-time event

• Category/Type of Dance (i.e., Cajun, Folk) • Location Name • Event Day(s) and Time

• Cost • Event Sponsor or Organization Location Address and City

• Contact Name, Phone and/or e-mail

ongoing@FolkWorks.org or 818-785-3839

DANCING IN THE SUBWAY

BY TERRY SQUIRE STONE

[Reprinted from Vol.1 No.1 of FolkWorks to commemorate the close of our 4th year and the relocation of Terry to Greece]

ere we are at the birth of a new adventure: a new newspaper for an old tradition. A newspaper for those of us who have been around the folk music scene for a while, as well as one for those who are new to this community. And, it is a community in the realist sense of the word.

Which brings me to the LA subway... Bear with me...

I recently had reason to use the Los Angeles Metro Link system for the first time. The Metro Link is the LA version of Paris Metro, the London Tube. And, just like LA, it is glitzy and expensive, without much "there," there. It goes only a short distance with a lot of fanfare, but it suited

my purposes; to get downtown from the San Fernando Valley while avoiding the traffic and the hassle of finding reasonably priced parking. I was very single minded, I might even say narrow-minded, when I started out on my little underground adventure. I wanted transportation and nothing else.

Now, I have always considered myself to be an average Angeleno – addicted to my car. And, while in my car I am safe, solitary, in control, and private, and, I like it that way. Being alone in my car is as natural and soothing as being in my bathtub, with the added benefit of being able to vent at strangers with little or no consequences. I mutter and sputter at other souls who will never know what is going on in my little space, and I'm better off not knowing. I make up my own rules, which rarely apply to me or my driving, and I become enforcer and judge of all who come near me. I am queen of the road, just as I am queen of the bath!!

But, one day, for very practical reasons, I found myself gliding down a steep escalator into another way of being. Into the LA subway system.

And, I didn't like it. Oh, it was clean enough, seemed safe, and, except for a baffling ticketing system, seemed straightforward enough. Get on here, get off there, job done, mission accomplished.

I followed the signs, and found myself sitting in a shiny new subway car, rattling out of the North Hollywood Station bound for Pershing Square. I sat on a plastic seat, which was clean enough and even had a little padding.

So far, so good.

But then, other people got on the train, too. All kinds of people. They kept getting on and getting off all during my trip. And, despite my best efforts to pretend I was still queen, they knocked me off my throne.

I mean I knew there would be other people, but I wasn't expecting them to be so, so real! And, they spoke to each other, sometimes just out of courtesy, sometimes like old friends. And, sometimes they even spoke to me! There was a couple from Switzerland who were here for a trade show downtown and were looking to kill a few hours between seminars. Did I think they should go to NoHo or City Walk? Could I help them? They wanted to know my opinion!

Then, there was the Orthodox Jewish teenager from Woodland Hills who was out for his first adventure alone. Everything from the purchasing of a ticket to the art on the walls was a wonder to him. He was bright eyed, clean cut and seemed like something out of *Catcher in the Rye*.

An African-American woman with an armful of potted plants that she was taking to market, point-

ed out each one to the Korean woman next to her and explained what it could be used for. One for migraines, another for tight bowels, another to soothe a baby's rash. They had never met before, but there they were behaving like housewives yacking over the backyard fence.

And, the oh-so-young girl who sat across from me with her crying newborn. Finally, she slipped the baby under her tank top and sat, red faced, as the baby found the nipple and quieted down.

Everyone watched the unfolding drama, yet swiftly looked only a short ted a way a s the way.

y, in way.
and the at ses.
to to the an ar a ght-here,
myself ting out and for

be other people, but I wasn't expecting them to be so, so real! And, they spoke to each other, sometimes just out of courtesy, sometimes like old friends. And,

I knew there would

sometimes they even

There was the drunk who looked so confused and much more harmless to me then

baby start-

nurse.

smiled.

to

Ι

he would have on the street. There were no dark corners here and he was like a member of a wedding party who had been invited but didn't quite know how to act. He wanted to make a good impression while he was here, but didn't know which fork to use. So, he just sat and grinned at everyone.

spoke to me!

Some people smiled at me, some didn't. Some made polite conversation, some chatted up a storm,

and some avoided even casual eye contact. Teenagers, in loud clusters, came in, dominating the space for 10 minutes with their crudeness and high energy. A single businessman stared out the window pretending he had important things to think about. They all mingled: sound and breath, smells and looks. Languages understood and not, clothes matched and mismatched, colors expected and not expected, all those people jumbled together, all in front of me, on a Tuesday afternoon.

This was my Los Angeles. This was my community, my people, my homeland. I was totally unprepared for this meeting of me and my community, but over time, as I continued to take the subway over the next week or so, I allowed each trip to be a mirror of me and my world. And, I learned a new way into the universe.

Which almost brings me right back to our new publication – *Folkworks*...

Do you know that bowling alley leagues are down across the country? People just aren't coming out to mingle and throw big balls down long wooden lanes like they used to. We're not forming clubs, making practice dates, having celebratory bar-b-ques like we used to. Once upon a time we had a strong sense of community, now it's gone.

Too much bother? It's easier to sit alone on a couch and watch bowling on TV... more comfortable to sit in a car alone, than to be in that awkward press of humanity on public transportation. More efficient to shop online. One after another our communities, our social glues, are dissolving.

But, no! Halt! Stop right there! Wait a minute!!! Not ours! We are a community that is not about to dissolve. *FolkWorks* is here to celebrate a

very strong, important, vibrant and needed community. This is not some new fad or effortless amusement. The folk music crowd has been, and will be, around for a long time. And, we touch, we talk, we accept new, even strange people into our midst. Old and new at

the same time. We hearken back to a time when the only music one heard was the music that was self-made. The only way to obtain new music was from another human being. Your social community was your life, your love, your thread to the universe. And your community was full of music and dance.

Music that came from every country that your community had ever had ties to. It took work, concentration, dedication, planning and practice. Dance that meant touching, holding, sweating and laughing.

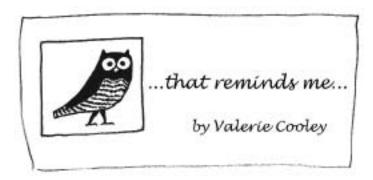
We also hearken forward to creating a new definition of community. A community that includes all that is natural, real, homey, and simple. A community that doesn't demand more and more, bigger and greater. A community that loves what is now, here, real, uncomplicated. *Folkworks* will track the members of our community, celebrate their lives and our lives, tell us where and when to meet again, call on us to dance and sing, help us to teach and learn, encourage us to create, and try again. We are gathering around the fire, drums in hand, to beat the beat of community, of family... much like the LA subway system.

I raise my glass to a long, long trip.

Terry Squire Stone has been around the LA dance community since the early 1970's and was one of the founders of the LA Contradance Society when she and Desmond Strobel put together the first "Bi-Monthly Balls" at Miles Playhouse in Santa Monica. She has also performed English & American Country dance, European court dance, and 19th century ballroom dance at various venues throughout the Los Angeles area and danced with such groups as Liberty Assembly and the Antique Dance Academy. By the time this last issue of 2004 is published, Terry and her family will be living in Greece helping to publish FolkWorks with the help the Internet.

WHERE HAVE ALL THE FLOWERS GONE?

am moving, even as I write this, from my apartment of thirteen years. I spend half the hour on the computer and the other half dealing with the consequences of unimpeded acquisition. My companion of the moment is O Sister, a CD of women's bluegrass music that, mercifully, prevents my singing under the influence of adrenalin. Adrenalin makes me not only sing so fast my words blur but also fixate on one song in particular. I often sing songs appropriate to the projects I'm working on, like Aunt



Dinah's Quilting Party when I'm quilting banners, or Applepicker's Reel when I'm gardening. Gradually, as I speed up, all but one drops out, and that one becomes a driving, possessive, territorial monster for the duration of the project. Once I did a rush job of stenciling grapes on a kitchen floor. An hour into the job I got the flu and a 103-degree temperature. For the next two days I daubed paint in slow motion, hallucinated possums eating my grapes, and sang Tom Paxton's Bottle of Wine over and over and over.

Even when healthy and calm, I find that some songs beg to be repeated. Some have catchy rhythms or rhymes that lodge in the repetition receptors in my brain. Others have chords that don't resolve till the first note of the next verse. And then there's Where Have All the Flowers Gone? whose verses circle back to the beginning, never giving you a place to stop.

That song became the theme for a Sierra backpacking trip I took years ago. I never think of Mono Pass and the Recesses without hearing it and I can't hear it without re-living those five days and the ten thousand times we sang it. We learned it in the parking lot as we laced up our boots, sitting on car bumpers sporting "Make Love Not War" stickers.

It hit us like a powerful drug and quickly became an addiction. First we sang it because it was new and pretty and anti-war. Then we sang it because it was familiar and poignant. A couple of people started harmonizing and it became an obsession. If we spread out on the trail and couldn't hear each other, the song died out. We'd hear bird songs again and breezes in the trees. We'd think thoughts. We'd realize it was kind of nice not singing. Then somebody would stop to tie a shoe and we'd all bunch up again and, somehow, it would start again.

"Save me from this song before it kills me," pleaded Betty, clutching her throat and croaking out a line. Did we? No, we joined her, croaking, till we slipped unconsciously back into our normal voices. We stopped singing only to eat, sleep, and let the bridge players concentrate. I swam across one heavenly lake after another with Glenn, sidestroking so we could talk, but, when the conversations lagged, we'd revert to The Song. Returning to shore, we'd hear the others

singing too and, in some uncanny way, we'd all be in sync.

At one point we fell in step with a solitary hiker who wasn't about to get hooked. "Try some methadone," he suggested, and introduced The Whistling Gypsy Rover. What a relief that was, yet, when he branched off to Pioneer Basin, his song died in mid-phrase and *Flowers* reasserted itself.

It was a lovely trip. The swimming was delicious, the conversations lively, and the bridge games apparently enjoyable. On the last afternoon, however, I returned from a solitary jaunt and met Percy emerging from our camp with his backpack on.

"My stupid wife messed up the Blackwood Convention," he growled, "and I'm leaving." He headed for the pass, stiff with fury but – can you believe it? – humming Where Have All the Flowers Gone?.

Lots of songs have taken hold of me and not let go, but nothing before or since has been so compelling. Writing the end of this column, I'm still in the moving process, four weeks and nine hundred miles farther along. I have a friend helping me and she sings songs with my granddaughter – Pop Goes the Weasel, Little White Duck, and Yea Ho Little Fish. Kady, at two and a half, has decided opinions as to which songs will be repeated and which won't. Does she decide by rhythm? Content? Construction? The variable sweetness of our voices? Or is it just arbitrary wielding of power? Whichever it is, she keeps me going on a straight path instead of round and round in circles. Tomorrow, though, I'll get out my autoharp and see if she gets hooked on Flowers.

Valerie Cooley is now living in Coos Bay, Oregon and, looking forward to the monthly contradances there and in Bend, or maybe Eugene. She intends to return for the Solstice Festival. She is being granny to her granddaughter #1, with #2 due in the next couple of weeks. And she is still writing her column for FolkWorks.

Music

at the Skirball

WORLD MOSAIC

Featuring music from around the globe





8:00 p.m. \$25 General \$20 Skirball Members \$15 Students

Wednesday, November 3 BAULS OF BENGAL

There are few more exotic sights and sounds than the Bauls of Bengal. wandering minstrels who sing songs of love and devotion. Fronted by India's most celebrated folksinger, Purna Das Baul, who has shared the stage with Ravi Shankar, Mahalia Jackson, and Joan Baez, the ensemble performs ecstatic songs of joy, longing, and mystical union with the Divine.

BALT OF THE SENSE THE WORLD NOW CLOSEL UNDERSTANDING THROUGH ARTS AND CUTURE

ALSO, DON'T MISS!

Friday, November 12 8:00 p.m. \$25 General \$20 Skirball Members 515 Students

ENSEMBLE GALILEI

Ensemble Galilei plays an enchanting repertoire of Irish, Scottish, and original music as dazzling images from the Hubble Space Telescope are projected simultaneously on screen. Award-winning journalist and NPR's Talk of the Nation host Neal Conan rounds out the multimedia concert with readings about the universe featuring the words of Mary Oliver and Isaac Asimov, among others. Presented in association with the exhibiton Einstein, on view through May 29, 2005.

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

2701 N. Sepulveda Blvd., Los Angeles 40; Freeway; exit Skirball Center Drive (310) 440-4500 + www.skirball.org

Making Connections



CINEMA Z

SKIRBALL CULTURAL CENTER

film series explores the lives of great musicians and follows musical traditions from around the world

Saturday, November 6

TOM DOWD AND THE LANGUAGE OF MUSIC

2:30 pm - Free - No reservations necessary

This documentary profiles the life and work of legendary producer—recording engineer, Tom Dowd.

Dowd produced and engineered timeless records for artists such as Ray Charles, Aretha Franklin, Otis Redding, rane, Dizzy Gillespie, Thelonious Monk, Cream, Rod Stewart, Lynyrd Skynyrd, The Allman Brothers Band, Dusty Springfield, ntless others. A Q&A with filmmaker Mark Moorn 'Inspired and inspiring" — Premiere Magazine

Saturday, December 4 **POWAQQATSI** 2:30 pm - Free - No reservations necessary

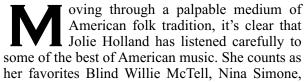
The second installment in the trilogy by Godfrey Reggio, *Powaqqatsi* focuses on the cultures of Asia, India, Africa, the Middle East, and South America. With a breathtaking score by Philip Glass, the movie is expressed solely in visuals and music, and is a powerful exploration of the efforts of developing nations and the effect the transition to modernization has had on them. (1988, 99



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JOLIE HOLLAND Artist: Title: **ESCONDIDA** Label: ANTI/EPITAPH BY BROOKE ALBERTS





Skip James, Lucy Cotton, Billie Holliday and Mississippi John Hurt, to name a few. Add to them Syd Barrett. With those, she has melded her own idiosyncratic, inventive and surprising melodies to form something wholly original and hypnotic.

Born in Texas with New Orleans roots, Jolie Holland has paid her rambling dues, living on the road for a few years with roving performers (circus artists, puppeteers) before ending up in Vancouver where she was a founding member of the **Be Good Tanyas**. She left the group after their 2001 CD, *Blue Horse*, and moved to San Francisco.

Her first solo album, Catalpa (Anti-, 2003) came out of Jolie playing a few of her compositions at 4:00am for a friend of hers to learn. It has the raw voyeuristic quality of a field recording, and it demands engagement, the evocative, poetic lyrics being occasionally indiscernible - elusive, yet intriguing. I was immediately entranced by the first track, where she has a big Mexican drum playing a steady 12/8 beat against her guitar's 4/4 and giving it the compelling feel of a southwestern Pueblo dance. She has a penchant for strange timing, and a style of vocal ornament that's all her own.

With this new recording, whatever spontaneity may have been lost is regained with clarity and a chance to hear what she can do given more options. Even then, the orchestration is beautifully spare, yet inventive. Her rendition of the English song Mad Tom of Bedlam (called Boys of Bedlam on **Steeleye Span**'s *Please to See the King*) is done with the sole backing of some jazz snare and cymbal.

On the first track, Sascha, she has a nimble (yet at the same time languid), slinky, jazzy blues style. Black Stars is more of her original melodic style with deceptive meter, and the lyrics contain such imagery as, "the moon is wizened and it is old as a toad in a Chinese story." Old Fashioned Morphine is a fun little ditty written while in the midst of a waitressing shift "meditation on the history of medicine," to a melody fusing Old Time Religion with Keep Your Lamp Trimmed and Burning. Poor Girl's Blues is an intriguing poetic blues, and Good Bye California has a Country Western feel. The way she pulls on her vowels in that one is arresting. Reportedly, however, she doesn't speak with a Texas accent unless drunk...

With Do You? She gets back to the mildly unhinged feeling that permeated Catalpa, which also carries over into the next track, Darlin' Ukulele. This number has a dreamy arrangement of ukulele, marimba and musical saw along with some beautiful whistling, that was almost reminiscent of Steve Reich's work, texturally. She ends the album with the Civil War era song, Faded Coat of Blue, again, beautifully spare with a guitar and mandolin, ending with an instrumental tag of Rally Round the Flag using fiddle and just the barest plunks of banjo.

Together, Catalpa and Escondida are two beautiful albums and I, for one, am really looking forward to her next work.

VARIOUS, COLLECTED BY ALAN

LOMAX

Title: SINGING IN THE STREETS; SCOTTISH CHILDREN'S SONGS

Label: ROUNDER BY LINDA DEWAR

Singing

ere is another in Rounder's wonderful series of Alan Lomax's field recordings. This time his subjects are children, recorded mostly in 1951 and in three very diverse areas of Scotland with assistance from legendary Scottish/English singer Ewan MacColl. Why children's songs? A quote from the liner notes explains: "These recordings are not nursery rhymesrhymes or songs taught by adults to children. Rather they are the folklore of children themselves, first heard from their pre-teen elders, learned along with their peers aged seven to ten, and abandoned when puberty struck."

Abandoned, perhaps, but certainly not forgotten. Anyone who is familiar with the traditional music of Scotland, England or the eastern United States is sure to recognize familiar bits of tune and lyric. Some of the songs remain in the lexicon of Scottish song today, almost unchanged from the versions heard in this recording. The Wind, The Wind, a hundred-year-old counting song, is easily recognizable as the modern I'll Tell My Maw, which has been recorded by a number of current Celtic artists. Or, try singing the following lyrics of the song My Name is Sweet Jenny, to the tune of Bonnie

My name is sweet Jenny, my age is sixteen My father's a farmer in yonder green

He's plenty o money to dress me in silk And nae bonnie laddie'll tak me awa

Most of the songs included in this collection are associated with games that were common at the time, and the descriptions of the games in the liner notes are a useful enhancement to the recordings. It's interesting to hear the similarities between the versions collected in different locations (primarily Edinburgh, Aberdeen, and the Hebrides), and to wonder how they traveled so efficiently from place to place.

As a point of interest, I played this CD for my husband, who is Scottish and was a child, at the time the recordings were made. He recognized most of the songs and verses he heard, and could recite or sing them even though he grew up in rural Perthshire, nowhere near the locations where the recordings were made. Others, I remember from my own childhood in the American Midwest...Ever bounce a ball or skip rope while singing *One*, *Two, Three Alairy?*

There is no doubt that this CD is a valuable source of information and background for anyone who is performing Scottish-based traditional music. The combination of recorded songs and interviews offers rare insight into the origins of many of the songs we play today. Even if you're not a performer or student of this sort of music, you'll find great entertainment value in hearing and reading the lyrics, some of which are just plain fun. Who but a child could come up with:

All that shivers is not jelly Take for instance Freddy's belly For it shivers like a fish *In the middle of a dish*

Artist: MUTUAL ADMIRATION SOCIETY Title: **MUTUAL ADMIRATION SOCIETY SUGAR HILL SUG-CD-1067** Label: Release Date: JULY 13 2004

BY DENNIS ROGER REED

o just what is this Mutual Admiration Society? There's no mention of the artist's names on the front or rear cover.

The cover has a photo of an unidentifiable guy looking out a window. Well, let's spill the beans. This is the long awaited collaboration between former Toad the Wet Sprocket lead singer Glen Phillips and Nickel Creek, featuring Sara Watkins, Sean Watkins and Chris Thile. Since this CD is on Nickel Creek's label, one has to wonder about the low profile release, but perhaps

it's best to stifle that curiosity and enjoy the music. I mentioned "long awaited." Back in 2000, Phillips was opening for Ben Folds at the Belly Up in Solano Beach, and during his set he mentioned he'd been recording with a local bluegrass band. "Maybe you've heard of them, they're called Nickel Creek," he enthused. The crowd provided a smattering of applause in recognition of what at that time was a regional band with only a burgeoning national presence.

Times have changed. Phillips late 1990s band Toad the Wet Sprocket is only a memory, and Nickel Creek are one of the hottest young bands in the roots/bluegrass/folk/Americana scene. This record represents a whirlwind recording project of six days in December of 2000. The "band" toured



this summer, did some national TV and added have added Led Zeppelin multi-instrumentalist John Paul Jones as a special guest performer. The tour also included drummer Pete Thomas (Elvis Costello & The Attractions).

The good news is that this CD is an excellent match between Phillips and Nickel Creek. The Creek are incredible players, with timing and taste well beyond their years. It wouldn't matter that they started as little kids wearing cowboy suits and performing novelty tunes if the result was not this seamless entity that plays fiddle, mandolin and guitar better than can be imagined. But the Creek's material on their own recordings does not live up the high standard of their playing. It's hard to imagine that it could. Phillips material and vocals vastly make up for this minor deficit.

But to clarify, even though Phillips sings the leads and wrote most of the songs, this is not a project where the Creek are just a brilliant backup band. Their musical taste mesh into each song in a manner that helps defines the tunes. The record starts with Comes a Time, not the Neil Young tune, but an evocative original by Phillips and his Wet Sprocket buddies that talks about facing the world. Phillips has a plaintive vocal style that suits the Creek's sensitive backing well. A finely executed cover of Harry Nilsson's Think About Your Troubles closes the disk, one of the few pop songs to discuss the decomposition of the human body following death and still make you tap your toes. Mutual Admiration Society's version features a "hidden track" instrumental reprise that highlights the Creek's significant swing music

If you enjoy well done "singer-songwriter" music with sensitive backing, then Mutual Admiration Society will be your cup of chamomile tea.

WORDS AND MUSIC—A TEACHER'S DIARY

WEDNESDAY, SEPTEMBER 7TH

I cannot believe we are all back at school today, administrators, teachers, therapists, orientation and mobility people, clerical and custodial staff, the P.E. teacher's new puppy (shhhh), the Braillists, the bus drivers and, oh yes, Ms. Cuca, the music teacher—yours truly! No kids today, just us!

We are feasting on fruit, pancakes, pastries, juice and coffee! We are chattering and laughing, hugging and hollering to each other across the multi-purpose room as though it had been years, instead of weeks! We are complaining about our summer being over, but each of us is secretly delighted to be back!

We are a very small school of about one hundred blind students. Only a few are partially sighted. A few on our staff are also blind and partially sighted. We tell a lot of 'blind jokes' and we have a lot of potlucks. We celebrate everything, every day, and each other. Most of the time it is a happy place; sad times bring us closer to one another.

No one calls me Uncle Ruthie in school. I have been Cuca for over fifteen years. In Spanish "Ruth" is "Refugio" or "refuge." And the nickname is "Cuca." Don't ask me why. I just work here. And it's the hardest job I ever loved.

Today we do meetings and scheduling. Usually this is a difficult and frustrating task as we compete with one another for each student's time. The teachers bemoan the paucity of classroom time, as the kids' schedules are filled with orientation and mobility, speech, P.E., physical therapy, special programs, assemblies, and, oh yes, music, which includes a weekly classroom music period, plus piano, autoharp, violin, drums, and other individual instrument lessons. There are also two choruses. The Senior Chorus is the highlight of my week—the Junior Chorus mostly resembles a pogrom!

For some unknown reason the scheduling goes very smoothly. First choices give way gracefully to second choices. This is my fifth year here, and I feel welcome and valued.

After an unnecessary lunch, I work on my bulletin board. I fill it with wonderful prints of instruments with the names in Braille, and I fill the empty spaces with quotes from the staff, about their musical preferences, which range from Hayden to Hip-Hop, from Rap to Reggae, from Opera to Oratorio, and from Country to Jazz.

"My music teacher in Junior High said she would give me an 'A" if I promised never to pick up another instrument!"

"Opera is OK but the singing makes it hard to hear the music!" (Some X-rated quotes didn't make it to the bulletin board but I will share them with you the month after I retire!)

THURSDAY, SEPTEMBER 8TH

It's 8:15 AM and HERE COME THE KIDS!

First down the hall is Javier who has never found it necessary to use more than one consonant when singing,

"Old Dack Donald das a darm, dee eye, deeeye dough!"

Jose is next, he is eleven and a graduate of Blarneystone College. He is partially sighted which explains the following quote.

"Ms. Cuca, Ms. Cuca,, You are still the most beautiful teacher in this school!"

I decide not to argue with him. Instead we check his summer growth in height. I tell him that in June he came up to my chin and now he is up to my lower lip, but don't be getting any ideas! This is the character who sits in the front row of chorus and assemblies and blows kisses to all the musicians!

He is followed by Lupe, who is my most talented piano student. She says she practiced every day this summer, but might not be a concert pianist when she grows up. We constantly reassure our students that they can be,



and do *anything* they really want to do, so I am very careful when Lupe informs me that she plans to be an airline pilot ... I gulp and then say, "Lupe, will you do Ms. Cuca a big favor?" She says "Of course!" and I say, "Will you be *sure* to tell Ms. Cuca the name of the airline you are flying for?"

Here come Mario, Daniel, and Angelica. They are always togeth-

er. They are ten. The boys will tell everyone how much they hate Angelica, especially when she refuses to sit between them. They make up very frightening stories about Angelica, one of which I overheard last semester:

"Angelica is walking down the street and this big Ogre (pronounced 'o-gray") chops off her head and she yells 'Help, Help' and then we save her life!"

They love her so much, and so do I, even when she sings in her phony lounge-singer voice!

I begin my teaching day with Li, whose parents want him to have piano lessons every day instead of once a week, even though Li would rather listen to the refrigerator for hours at a time. I teach piano with what I call "The Contiguous Method." I begin with a piece of tape on middle C and teach everything in relation to this central point. I also teach theory and harmony from the very beginning, and also ear training, improvisation and even composition. (We record short improvisations and refine them into little pieces.)

The first day goes well. The Senior Chorus wants to sing two Malvina Reynolds songs, *If You Love Me* and *Place to Be*. They want to know what is the *sea*? We talk about the vastness of the ocean. This is a difficult concept for blind children. But I will not teach a song unless they understand every word and every concept in it. This is also my approach when teaching sighted children, but there are some very difficult concepts for blind children. You try it. Think about explaining words like, prairie, anchor, ocean, the height of trees, rainbows, and color, for starters. Last Christmas we were talking about where homeless people sleep. Explain *doorway*.

Here is an invitation. Call me at 310-8038-8133 or e-mail me at uncleruthie@aol.com and we'll arrange for you to visit my school. If you're a musician, plan on playing and/or singing for us. One way or another, you'll find yourself participating, and loving every minute of it! Maybe you'd like to be a regular volunteer. We always need help. You could be my new best friend!

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.



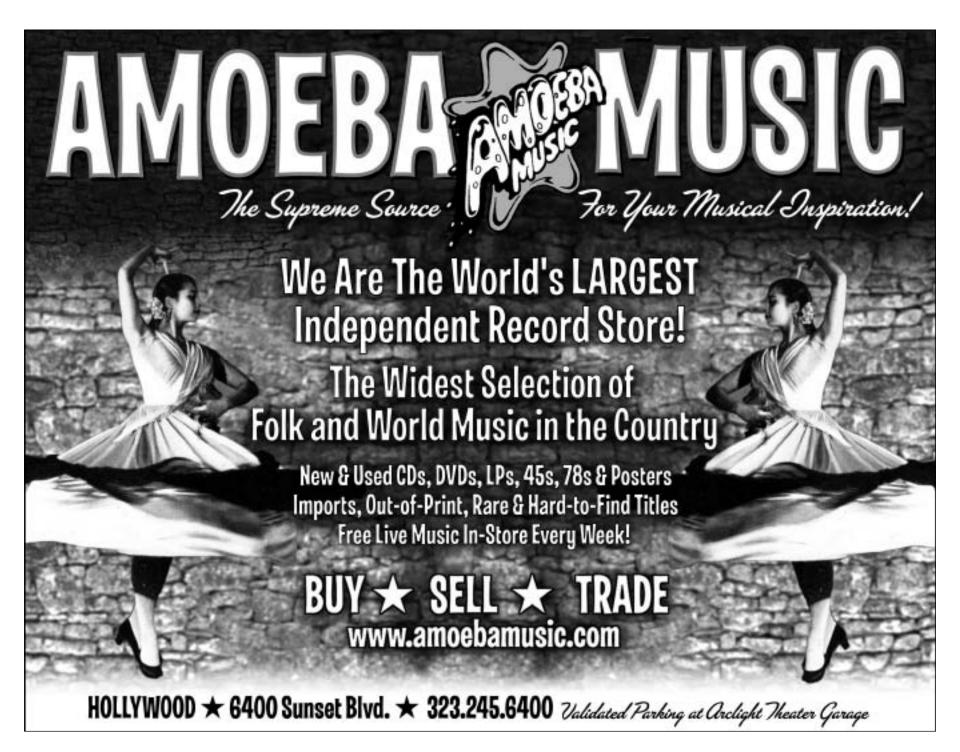
BULLETIN BOARD

I AM FAIRLY NEW IN THE AREA, and would like to start playing out again. I am a singer/songwriter and rhythm guitarist. My influences are: Patty Griffin, Dar Williams, Allison Kraus, EmmyLou Harris, and on and on. If you are seriously interested in doing original music, (and maybe some covers) with submissions to record companies, please call me! Michael-Ann 818-462-3253

GUITAR BANJO - swap or sale: "The magic of a banjo and the simplicity of a guitar." Slingerland approx 1934, all original, sat wrapped in closet for last 50 years. Calf head, nicely figured birds-eye maple neck and body, resonator pan, good to very good condition. With new soft case. Will trade for good baritone uke, tenor guitar, Hohner button accordion, will consider offers. -Wally 310 842 8733 or 310 871 1739 worldowally@mac.com

MISSING 60'S FOLK? LET'S MAKE MUSIC IN SANTA CLARI-

TA -Anyone missing Peter, Paul & Mary, John Denver, Bob Dylan? I'm a new FolkWorks member, a child of the 60's who lives in Santa Clarita. I'm seeking like-minded individuals with solid voices and strong instrumental skills (guitar, bass, etc.) to form a small "retro" folk/pop group. I think there's nostalgia for this music, don't you? I have a book of more than 80 songs — many from that prolific era, and others more contemporary and eclectic. I play acoustic guitar and can sing lead or harmony. Please get in touch if interested! Serious inquiries only, thanks. TrishLester@yahoo.com



TOP TEN from DAVE SOYARS

[Dave is a featured columnist for FolkWorks. See pg 8 for Dave's Corner]

1 The Unbroken Circle A Tribute to the Carter Family [Dualtone]

The mother of all tribute records. A great group of performers, many named Carter or Cash, performing the songs that formed the foundation for modern country music. Good material, good artists, artist and material well-matched. The concept's so simple you'd think it would happen more often than it does. Also, among the final recordings of two great American artists, Johnny Cash and June Carter Cash.

2 Los Lobos The Ride

[Hollywood Records/Mammoth]

Once again they probably fall slightly outside of what this paper usually covers, and I admit (particularly here) they're really a rock band. The best rock band in the world right now, say I, and this collection of new and re-recorded tracks with a great bunch of guests (Mavis Staples, Richard Thompson, Ruben Blades, et. al.) is never less than exciting and brilliantly played.

3 Brass Monkey Flame of Fire [Topic Records, U.K.]

Now past 60 and an MBE recipient, Martin Carthy keeps finding challenging and interesting new directions to take English traditional music, and this band's mix of English Brass Band and folkie supergroup (also featuring English Dance Master John Kirkpatrick, whose singing is generally better than Carthy's) is still the coolest sound around, often envied, never imitated.

4 Gráda The Landing Step [Compass]

Yes, the instrumentals do sometimes resemble the music of Lunasa, whose bassist Trevor Hutchinson produces. The exciting thing about them is, unlike all-instrumental Lunasa, almost half of the tracks are songs. Good songs, too, by band members and Linda Thompson, to name a few, all beautifully sung by Anne Marie O'Malley.

5 Dervish *Spirit* [Compass]

Experimentalism comes to Irish music via the psychedelic touches here, but they're still among the best pure tunes players around, with not one, but two, wonderful and unique singers. Great songs by great writers (Bob Dylan, Ewan MacColl) engagingly Celtified,

6 Dirk Powell Time Again [Rounder Select]

Powell, from Louisiana but with Kentucky roots, performs a great collection of Appalachian songs, many learned at the feet of his grandfather, who also appears here in archival recordings. Good band (including his good pals Tim O'Brien and Darrell Scott) led by Powell, who plays banjo, fiddle, mandolin, and sings, all brilliantly.

7 **Téada** *Give Us a Penny and Let Us Be Gone* [Green Linnet]

Young traditionalists flatly refuse to allow any progressive edge into their "pure drop" music. So why do they sound so fresh? Well, the fiddling and singing of Oisin MacDiarmada is part of it, but the whole band's great, and their youth is evident in the enthusiasm with which they play music in a style that's decades older than them.

8 Sean Doyle - *The Light and the Half-Light* [Compass]

Where the best Irish guitarist in the world, John Doyle, learned his love of song. Dad's really good too, chooses songs well and sings them passionately, as well as intoning a Yeats poem. The younger Doyle, Liz Carroll and Dirk Powell provide accompaniment.

Bruce Molsky - *Contented Must Be* [Rounder Select]

Another American doing great American music, Molsky is also similarly disgustingly

talented on a variety of instruments. Appalachian songs, field hollers, fiddle tunes, waltzes, blues guitar solos, rags- all played with equal parts talent, grace and humor.

10 Lunasa - The Kinnity Sessions [Compass]

Recorded live, no overdubs, in an allegedly haunted castle. A great distillation of everything they're about- great tunes, tight musicianship and a blend between traditional and modern Irish music that cheats neither.

So it does seem as though, in the end, it was a great year for Irish music. Five out of the ten listed here are Irish. Note also that four of them are on Nashville's Compass Records, which I guess would have to be my label of the year. As always, if I've missed some, I'd love to hear about it.

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COPYING AND SHARING MUSIC... WHAT'S THE BIG DEAL

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his is what I hope to be the beginning of a dialogue among the music community in Southern California (or wherever else this may be read) concerning the legal issues facing all of us in folk, acoustic and traditional music. I would love to get your questions and comments for future articles. You can reach me at richard.gee@verizon.net. Of course, you should note that none of the opinions set forth in this article are intended to be legal advice, and that you should seek the advice of a qualified attorney to pursue any issue I may write about in this column.



Can I get a copyright in an arrangement of traditional (i.e. public

domain) music?

The short answer is yes. Under copyright law, an arranger may claim a copyright on an arrangement of an otherwise public domain work. This would include, for example, an arrangement of tunes together, such as is found in much of Celtic and old-time traditional music. However, to be effective, the arrangement must be "minimally creative," meaning that it must include some minimal originality. Copyright will not protect mere arranging of the sequence in which tunes are played. Some minimal variation on the public domain tune must exist in order to protect the arrangement under copyright.

Once copyright protection is available, it only applies to the rearrangement itself. In other words, the copyright does not alter the legal status of the original tune as being in the public domain. Thus, anyone else may arrange the public domain work or play the public domain work without infringing on your copyright, so long as the arrangement is not substantially a note-for-note copy of your arrangement.

This can be particularly tricky with traditional music and the collection of mechanical royalties for the copyrighted arrangement. Unless it is a note-for-note rendition of your copyrighted arrangement, mechanical royalties may be hard to come by. For those who are not familiar with the term *mechanical royalties*, these are royalties earned by the arranger for the use of the arrangement on an audio recording. The mechanical royalty is a feature unique to American and Canadian law and the amount of the royalty per song (or side, as the industry puts it) is set by law at a default rate (currently \$0.085 per song in the U.S.).

Nevertheless, the copyrightable arrangement of an otherwise public domain work gives you certain rights to receive income on your arrangement (which the music industry calls "exploitation" of your music) that you would otherwise not have. For example, your copyrighted arrangement gives you the right to license to others the right to *synchronize* the arrangement in a motion picture, video or television program. If you have recorded the arrangement and own the master, you will also have the right to license the *master use* of the recording embodying the arrangement. Integrated music companies (companies that have both a recording and a publishing side) frequently negotiate two separate fees for the use of music in a television program or motion picture: the synchronization (or "synch") license and the master use

license. So can you.

What's all the fuss all about with file sharing? Who is the RIAA and why are they suing file sharers?

Essentially, every time you copy a recording for someone else, you are infringing on the rights of the owner of the master and the song to collect income for reproducing their respective works. That doesn't just include file sharing; it also includes "burning" copies of CDs or MP3s for friends as well as cassette copies. I've seen entire albums copied, along with their J-cards (i.e., the jacket around the cassette or CD with all of the liner notes, graphics, etc.). Unless specifically approved, or the use is for educational purposes, this is an infringement under the copyright law.

The RIAA or Record Industry Association of America is the trade group for record labels including both Green Linnet and Shanachie. The file-sharing fuss arises from the fact that the files people are sharing contain copyrighted material. I haven't seen or read anything that would lead me to believe that this is a big issue in the folk music community, although I see no reason why it couldn't become so. The RIAA strategy is to try to change the mindset of those who do not believe that file sharing is a violation of copyright law by going after the most egregious offenders and making examples of them. While not pretty, the tactic seems to have had some effect; in recent surveys the number of Americans that believe file sharing is not a violation of copyright has gone down dramatically. Further, the legal digital download market is growing at an exponential rate. There are, of course, several other explanations for this, which we can discuss in future articles.

Richard Gee is an attorney specializing in the entertainment industry and a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time.







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GREETINGS, PEOPLE OF THE FUTURE!

I say this because I am writing in August for a paper coming out for November and December, and it

feels a bit strange to think about that. I have spent the last week at the Valley of the Moon Fiddle Camp not playing the fiddle (that's my daughter's job), but enjoying the time in a variety of other ways. I was able to sit in on some of my daughter's classes, and we learned some Gaelic singing, including work-songs, a spel against hailstones, and some *puirt a beul* ("mouth music"- a method of making dance music without the musical instruments that had been banned during the Jacobite Rebellion) from a lovely and wonderful traditional Scottish singer from the Isle of Barra, Catherine-Ann MacPhee. She has a fine new album out, by the way, *Suil Air Ais: Looking Back* 2004 Greentrax, and she distributed a fabulous recipe for Traditional Christmas Fruitcake (no,no! Read on!)...

Ingredients:

- 1 cup of water
- 1 cup of sugar
- 4 large eggs
- 1 cup of butter
- 2 cups of dried fruit
- 1 teaspoon of baking soda
- 1 teaspoon of salt
- 1 cup of brown sugar
- 1 teaspoon of lemon juice
- 1 cup of chopped nuts
- 1 bottle of Scotch

Mixing Instructions:

Sample the Scotch to check for Total Quality

Take a large bowl. Check the Scotch again (to be sue it is of the highest Total Quality) and pour 1 level cup and drink. Repeat.

Turn on the electric mixer. Beat one cup of butter in a large fluffy bowl. Add 1 teaspoon of sugar and beat again.

Make sure the Scotch is still okay. Cry another tup.

Turn off the mixer. Break 2 large eggs and add to the bowl and chuck in the cup of dried fruit. Mix on the turner. If the fried druit gets stuck in the beaterers, pry it loose with a scrcwsdriver.

Sample the Scotch and check for consisticity.

Next, sift 2 cups of salt, or something. Who cares?? Check the Scotch.

Now sift the lemon juice and strain your nuts. Add 1 tablespoon. Of sugar or something. Whatever you can find.

Grease the oven. Turn the cake tin 350 degrees.

Don't forget to beat off the turner. Throw the bowl out the window and check the Scotch again and go to bed.

But now to the column at hand...

ECLECTIC COLLECTING: FOLK ART A TO Z

The Craft and Folk Art Museum (CAFAM), located on Wilshire

THE FOLKWORKS CONNECTION

hen the movie *Buena Vista Social Club* was showing in theaters, I went to see it with my Columbian friend Hilda. She sang right along with the group because she had grown up with all of those songs in South America. I loved the group; they had such heart and passion, smooth, deep and rich. I immediately went out and bought several of their CD's, which are still among my favorites.

I also enjoyed the personalities of the different group members featured in the movie. I thought it was great that Ry Cooder rediscovered these wonderful musicians so the world today could enjoy them. One of my favorites was Ibrahim Ferrer, the lead singer.

When I heard they were doing a concert tour in the United States, I wanted very much to see them. But I kept missing them, finding out about them too late to get tickets because they were a sell-out. My brother reminded me that I better go see them soon because they wouldn't be around forever. Some of them were in their 80's and 90's.

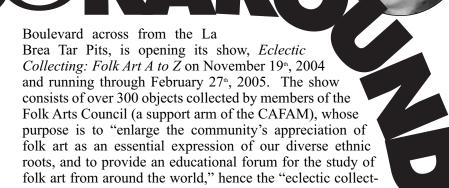
About this time I was receiving my first issues of *FolkWorks*. On the back page of the issues cultural events were listed for the next few months. I saw that Buena Vista Social Club would be performing at UCLA in April, so I ordered the tickets. This time I got them in time. The concert was memorable, and there was my favorite, Ibrahim Ferrer, dancing and singing on stage, totally charming the audience.

A few months later Ibrahim Ferrer died. I would have very much regretted missing that live concert experience with him.

Thank you, FolkWorks.

Linda Hutton

Via email



BY BROOKE ALBERTS

ing."

The "A to Z" comes in with the grouping of objects on display into categories arranged alphabetically. The first section will be angels, with a variety of winged messengers from multiple cultures, and constructed of paper, fabric, recycled objects, wood, and other materials. It will end in a Zoological Zone, with animals portrayed in puppets, musical instruments, toys, masks, furniture and other media. In between will be such groupings as Dolls, Containers, Love and courtship, Tools and Vehicles.

The exhibition is co-curated by Lyn Avins, a museum education consultant and past chairperson of the Folk Art Council, and Tomi Kuwayama, a co-founder and past chairperson of the Folk Arts Council.

Day of the Dead Altars and Ephemera and other Folk Tree exhibitions

The Folk Tree in Pasadena will be winding up its annual Day of the Dead Altars and Ephemera show (in the spacious back room of the shop) on November 6th. Their 18th International Nativities Exhibition will commence November 20th and continue through December 31st, with a Holiday Open House Saturday December 4th, 2:00-6:00pm. For this occasion, there will be displays of the widely practiced custom of creating nativity scenes emanating from artisans of Mexico and other parts of Latin and South America, Africa, India Europe and beyond.

Some of the scenes from Mexico include nativities made of cornhusks, tiny black and brown clay miniatures, and scenes painted entirely inside walnut shells. Others are collapsible tin sets, and large wooden folding "retablos."

Up the block, their connected contemporary crafts boutique, The Folk Tree Collection, will be presenting their 13th annual Ornaments and Adornments exhibition. The work on display comes from local as well as international artists and artisans, presenting handmade jewelry, ornaments and other unusual and beautiful items. In the past, there have been ornaments of recycled tin, blown glass, embroidered stars, and ceramics.

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Thursday-Saturday: 10:00am-6:00pm

Sunday: 12:00pm-5:00pm.

Call for extended holiday hours in December.

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

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.

CD'S THAT NEED TO BE IN YOUR COLLECTION

Rather than the usual ten best of the year, we felt it more useful for our readers to give you a list of simply the ten best! This is a good start for a diverse listening collection.

TOP TEN FROM CAIT REED

The Heart of the MusicTM

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Celtic Classics

Càit has been mad about Irish Traditional Music since she had the good fortune to hear and play with Joe Cooley (of Peterswell, County Galway) and Kevin Keegan (of Galway Town) when they and other distinguished guests would come "up the country" to visit her and her friends and coconspirators for weekends at a ranch in Cloverdale called Preston. Those were rare seisiúns; lasting entire weekends, played by firelight and kerosene lamp in the old wooden church with the old clock beating out the hour and the half-hour. Cáit has been playing and teaching since 1970. Her Web site (www.caitreed.com) is under construction and her first solo album, The Rolling Wave will be released any minute now

Here are a few favorites. Since I'm only reviewing ten, I tried to give a well-rounded selection. They are not in any particular order. More to follow. Some of these are not easy to find but well worth the search.

(All are rated five out of five hearts $- \mathbf{y} \mathbf{v} \mathbf{v} \mathbf{v} \mathbf{v}$).

- 1 The Bothy Band *The Bothy Band 1975* [1975, Green Linnet 3011, Polydor] By one of the most important Irish super groups of the '70s, this album has all of the rawness and excitement of a kick-ass session played by the best young players of the day. (Triona Ní Dhomnaill, Mícheál Ó Domnaill, Dónal Lunny, Paddy Keanan, Matt Molloy and Tommy Peoples).
- **2 The Chieftains** *Bonaparte's Retreat (Chieftains 6)* [1976, Shanachie, Claddagh]

This is one of my favorite Chieftain albums. It is a tribute to Napoleon's campaign and its Irish implications. They give us a good cross section of material inspired by the era and the arrangements of medleys are superb. (Paddy Molony, Seán Potts, Martin Fay, Seán Keane, Michael Tubridy, Derek Bell and Kevin Conneff and Dolores Keane is guest singer). [www.claddaghrecords.com]

3 Planxty Planxty [1972, Shanachie, Tara]

With this line up, how can it be anything but great? If you love Irish music, you must have this album. The playing, singing and arranging set the tone for all the bands that follow later. (Liam O' Flynn, Christy Moore, Andy Irvine and Dónal Lunny) [www.shanachie,com]

4 Andy Irvine and Paul Brady Andy Irvine and Paul Brady [1976, Green Linnet]

Two of the very best Irish troubadours, inspired arrangements, and effortless, virtuoso instrumental and vocal work. Nothing I've heard recorded lately comes close to the soaring musicianship on this album.[www.greenlinnet.com]

5 Joe Heaney The Road to Connemara [2000, Topic]

The beloved Joe Heaney sings in Irish in the old style (sean nós) in songs from his native Galway. No accompaniment needed. [www.topicrecords.co.uk]

6 Dick Gaughan Handful of Earth [1981, Topic]

The awesome Scottish troubadour explores political subjects, and immigration as well as delicate love songs. [www.topicrecords.co.uk]

7 Ossian Seal Song [1981, Iona]

This hard-to-find album is one of my favorites from this wonderful Scottish band. Features great Scottish tunes and songs including some Neil Gow and Robert Burns. [users.argonet.co.uk/users/gatherer/perf/group2/oss.html]

8 Silly Wizard Caledonia's Hardy Sons [1978, Shanachie]

This big, rhythmic, high energy Scottish band has been blowing audiences away since the early 1970s. Brothers Johnny and Phil Cunningham join Andy M. Stewart, Bob Thomas, Gordon Jones and Martin Hadden. for traditional hard driving Scottish Music Madness. (Alas, we lost Johnny Cunningham last year and we will miss his beautiful music and crazy sense of humor). [www.shanachie.com]

9 Noel Hill and Tony MacMahon *In Knocknagree* (I Gcnoc Na Grai) [1995, Gael-Linn, Shanachie]

(Button Accordion and Concertina). One evening, everyone gathered for a dance in Knocknagree and the resulting live recording captures the excitement of two of the best Irish traditional dance musicians playing with soul and fire, complete with battering feet on timber floors.[www.shanachie.com]

10 Scottish Tradition 2 Songs of the Western Isles [1992, GreenTrax]

Recorded in 1971, this "field recording" captures the archaic and haunting Hebridean music tradition including call and response working songs, dance tune tradition, and ballads in Scots Gaelic. [www.musicscotland.com]

Most are available at Celtic Trader [www.celtictrader.com], Tayberry Music [www.tayberry.com] or Amazon [www.amazon.com], directly from the labels listed above or locally from Amoeba Music [www.amoebamusic.com].

TOP TEN FROM SIMEON PILICH

Simeon Pillich has been active as a bass player in Los Angeles for over 20 years performing on many film and TV soundtracks. He has toured and recorded with Bob Gibson, Holly Near, Al Jarreau, Alice Cooper, Burt Bacharach, Nell Carter, Ry Cooder, Melissa Etheridge, Tom Paxton, Rita Coolidge and John Hiatt, among others. He has also toured with many Broadway musicals, most recently Rent.

Simeon holds a B.A. in music and an M.A. in Ethnomusicology from UCLA and is completing a doctoral degree there. Aside from his studies, he spends the bulk of his time teaching courses in Jazz History and World Music (music of Africa, the Middle East, Asia, Europe, the Pacific Islands, Latin America and North America) at Occidental College in Los Angeles. He has been a period and ethnic music consultant for film and TV since 1996 and, until recently, was the Tuesday host of The Global Village on KPFK (90.7 FM).

1 Salif Keita Moffou [2002, Decca Records]

Malian singer blends traditional West African instruments and melodies with western instruments and technology. Though many artists have done this for many years and, this CD does it tastefully and with subtlety in order to avoid the "over-the-top" productions that have plagued so many hybrid recordings in the past.

2 Spanish Harlem Orchestra Across 110th Street [2004, Libertad Records]

Great salsa dance music. I use this CD when I go jogging or doing other cardio work because of its up-tempo grooves. The orchestra uses several different lead-singers on this recording, including three tracks by Ruben Blades. The CD is comprised of upbeat mambos and has only one bolero (with rather sappy lyrics, if you understand Spanish). Despite that one flaw, the orchestrations and performances are stellar, and it will keep your feet happy.

3 Les Musiques Du Sud: Mediterranean Music [2004, Al Sur Records]

This compilation disc is an eclectic mix of music from various musical traditions. Included here are French bagpiper, Eric Montbel, Algerian oud player, Alla, the multi-cultural ensemble known as **Vershki da Koreshki**, and many others. This is a showcase for the Al Sur catalogue, which features music from Turkey, Palestine, Spain, Italy, Corsica, among many other countries. A must have!

4 Oumou Sangare Oumou [2003, World Circuit Network]

Oumou Sangare is unquestionably Mali's most popular female voice and this double CD gives us a double dose of her musical magic. *Oumou* is a collection of previously recorded music compiled by "world music" aficionado, Charlie Gillet and World Circuit Network's Nick Gold. Ranging from traditional Wasulu (southern Mali) songs to personal self-composed songs with modern messages and production values, this compilation is beautiful both as an ethnomusicological document as well as entertainment.

5 World Reggae [2004, Putumayo Records]

This is another "world music" compilation CD put together by Jacob Edgar, Putumayo's main A&R man. This particular project includes reggae music by artists such as Kana (France), Kaissa (Cameroon), Bernaud Uedre (New Caledonia), Ale Muniz (Brazil), Apache India (India), Mas y Mas (Spain), Intik (Algeria), and more. *World Reggae* succeeds in demonstrating how reggae has been become a universal music, regardless of geographical orientation.

- 6 **Greece: A Musical Odyssey** [2004, Putumayo Records]. Here is another compilation pulled together by Putumayo's Jacob Edgar. This collection of 12 songs runs the gamut from the traditional to the modern and each song is a winner.
- 7 Richie Havens Grace Of The Sun [2004, Stormy Forest Records]

Richie Havens' latest offering brings us his own songs, and covers songs of others, as he's done so many times before. On this CD, he interprets the music of Bob Dylan (*All Along the Watchtower*), Fred Neil (*Red Flowers*), and Joni Mitchell (*Woodstock*). His own songs are heartfelt expressions of love, peace, and community. In some of his own songs, he includes instruments from cultures outside North America, such as bouzouki, tablas, shakuhachi, kanun, riqq, guitarron. This CD is a pleasure through and through.

8 Perla Batalla Discoteca Batalla [2004, Mechuda Music, www.perla.com]

Southern California's Perla Batalla performs songs such as *Cuando Sale La Luna*, *La Llorona*, *Las Mananitas*, *Reloj*, and an especially beautiful rendition of the classic *Cucurrucucu Paloma* in order to define Mexican heritage. Each song has been reworked in her own way and presents a fresh approach to each. She includes her own songs as well as one or two from contemporary songwriters. This record is a joy!

9 Lila Downs Una Sangre [2004, Narada Records]

Una Sangre (One Blood) is an opus that, for the most part, focuses on the writing of its authors, Lila Downs and Paul Cohen. Downs does not refrain from performing traditional songs (La Bamba, La Cucaracha, Viborita and Tomas Mendez' classic, Paloma Negra, but like Perla Batalla, she takes them in new and fresh directions. Singing in Spanish, English, and Triqui (one of the native languages of the Oaxacan area), she demonstrates a mastery of the human voice, using it in fascinating ways. PS: Don't make the mistake of comparing Lila Downs with Perla Batalla simply because they are both female Mexican-American singer/songwriters—they're apples and oranges!

10 Eric Clapton Me And Mr. Johnson [2004, Reprise Records]

Hearing the classic blues songs of Robert Johnson done by Eric Clapton is like discovering the wonders and legacy of your hometown after taking it for granted for most of your life. I can't think of a better interpreter of these songs than Clapton. Do yourself a favor and get this one!

ELECTION DAY

here are lots of election songs in the "Great American Songbook" but, as befits a democracy, most of the songs about our presidents that are any good, that have stood the test of time, are not campaign commercials (Oscar Brand has made an in depth study of those). They are post election satires, broadsides and occasional tributes that have engaged not the Tin Pan Alley tunesmiths but our greatest folk singers.

The exceptions, as always, prove the rule. For every *Dear Mrs. Roosevelt*, Woody Guthrie's encomium to FDR ("This world was lucky to see him born"), there are a dozen topical songs by masters such as Tom Paxton (*Lyndon Johnson Told the Nation*) and Phil Ochs (*Talking Cuban Missile Crisis*). Though after the assassination, Phil Ochs changed his tune about JFK and wrote two beautiful elegies *That Was the President* and, more hauntingly, *The Crucifixion*.

Not surprisingly, the best campaign song ever written was about our greatest president, Abraham Lincoln. Old Abe Lincoln Came Out of the Wilderness was a take off on The Old Gray Mare and helped get him reelected (and therefore assassinated) in 1864.I still sing this song and have yet to encounter an audience that doesn't sing along with feeling, a hundred and forty years after his death. (Of course, I haven't sung it south of the Mason-Dixon Line.)

Old Abe Lincoln came out of the wilderness, out of the wilderness, out of the wilderness

Old Abe Lincoln came out of the wilderness, many long years ago.

Chorus: Many long years ago...

Old Jeff Davis tore down the government, tore down the government...

But Old Abe Lincoln built up a better one, built up a better one...

Then I repeat the first verse.

I also like the verse about George Washington that I include in *Yankee Doodle Dandy*, though this was not quite a campaign song, since he had earned his place in history well before becoming President: *There was General Washington sitting on a stallion, giving orders to his men, there must have been a million.*

But in general, give me the songs that Tom Paxton explained were the reason he had never been invited to sing at the White House: *I Don't Want a Bunny Wunny* for President Carter, *Talking Watergate* for Nixon, *We're Filling a Bottle for Ronnie* (his song about Reagan's Drug Testing program), *A Truly Needy Family of Your Own* (also about Reagan), and the aforementioned *Lyndon Johnson Told the Nation*.

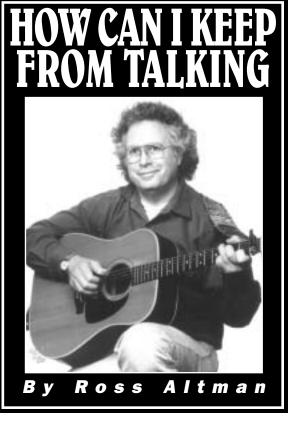
Pete Seeger did not mention his name, but his great anti-Vietnam War song Waist Deep In the Big Muddy was also written about LBJ. When the CBS censors refused to let him sing it on the Smothers Brothers show, their explanation was that the last verse: Every time I read the papers that old feeling comes on / We're waist deep in the Big Muddy and the big fool says to push on might lead some people to think he was talking about the President. ("Why that's ridiculous," replied Tom Smothers, "how could they think that?").

In the end, these are the songs that we should hold up as examples of what it means to be an American. You don't find songs like these under totalitarian regimes. In the Middle Ages, the troubadours were hired by royalty to sing their praises, in much the way that the Poet Laureate of England is expected to compose verses to celebrate the King or Queen.

We are made of sterner stuff. Our best poets have never been in service of the court. Our folk singers (like Pete Seeger) may get censored, but they do not—as Victor Jara did in Chile under Pinochet—get their hands smashed and murdered.

One may argue about Joe Hill, but at least Utah had the good grace to frame him for murder, and not to execute him for what he had written or sung.

In Russia, under the Soviet Regime, their greatest writer—Solzhenitsyn—was exiled to the Gulag in Siberia; when he came to this country—though he still wrote like Jeremiah—he was put on 60 Minutes and otherwise ignored. During the Cold War, the great East German folk singer Wolf Bierman could not get pub-



lished and had his works circulated in "Samizdat," the underground press. His counterparts in the U.S., Phil Ochs and Tom Paxton and Bob Dylan, all of whom shook their fingers at the government, were published by Electra and Columbia Records, respectively. Hardly the underground.

Philip Roth once said that in the Soviet Union, nothing is permitted and everything matters. In America, everything is permitted and nothing matters. Still, we who make our living by the sweat of our guitar, would have no trouble choosing in which kind of society to live. That is why, my friends, this election matters so profoundly. For we seem to be in a situation where those very freedoms that we cherish, may indeed be under attack, and not only from abroad, and not only from terrorists. The right to vote, which we hold as a sacred trust, implies that our votes be counted. We can no longer take that for granted. So I will leave you with the song that I added to the mix, after the 2000 election. It's called Punch It Twice and is based on Bob Dylan's classic Don't Think Twice. (You can hear it on NPR's All Songs Considered website: www.npr.org/programs/asc/)

Vote early, and vote often—maybe one of them will be counted.

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.

PUNCH IT TWICE

New Words by Ross Altman Music by Bob Dylan

It ain't no use to vote in Palm Beach County
If'n you don't know by now
It ain't no use to vote in Palm Beach County
It don't matter anyhow
When you look to the right of your candidate's name
And the hole and the arrow ain't lined up the same
Maybe you're just a little off with your aim
Punch it twice, it's all right.

And it ain't no use in turning on your light, babe Like you never done before
No it ain't no use in turning on your light, babe There's no way you can vote for Gore
This butterfly ballot was designed just for you 'Cause you're old and liberal and a Jew Been votin' Democratic since 1932
Punch it twice, it's all right.

And it ain't no use to ask for another ballot, babe If you think you made a mistake No it ain't no use to ask for another ballot, babe That's how it's done in the Sunshine State We threw out 15,000 in '96 Relax—it's only politics Me and the governor are tight as ticks Punch it twice, it's all right.

So you might as well vote for Buchanan, babe
The Reform Party nominee
He's on the right side of the ballot, babe
He's as right as he can be
There's not a dime's worth of difference between the Democrats
And Republicans, George Wallace told us that
So we made it easy to vote for Pat
Punch it twice, it's all right.

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KLEZMER continued from page 9

I started teaching a "Klezmer Band Workshop" at McCabe's Guitar Shop in Santa Monica to meet other people interested in klezmer. Many different types of people showed up. Immigrants, former European refugees, Jews, non-Jews, baby boomers, generation X'ers, and teenagers came together to play this joyful powerful music of celebration and migration. Most of the participants have small klezmer bands of their own and play for the "simchas" in their own communities. They learn the music by ear, from the extensive discography that now exists, from books, from the klezmer festivals like KlezCalifornia and KlezCanada, and from their parents, uncles, and grandparents.

Whether you're new to klezmer or a klezmer aficionado, I recommend listening to CDs of our own local bands. Miamon's group, *Bucovina Klezmer*, has an absolutely stunning and sensual recording, *Bucovina Klezmer and Friends*," featuring extraordinary musicianship in both klezmer and Sephardic music. Leo's group, *Hollywood Klezmer*, has two CDs: *The Brandeis Bardin International Klezmer Ensemble* and *From LA to Odessa*. The second album breaks away from their first album's rich traditional feel, venturing into klezmer fusions with Middle Eastern, Sephardic, jazz, and classical sounds.

Unlike New York or Boston, where there are specific clubs or restaurants that become klezmer centers because that's where klezmer musicians gather, our klezmer scene is as widespread as our geography. You can hear klezmer at street festivals, farmer's markets, the Santa Monica Pier, Culver City, the Skirball, the Getty, etc. Catch a klezmer performance and admire the centuries-old ability of a musical genre that adapts and assimilates the music around it while keeping its unique musical personality.

HELPFUL WEBSITE AND EMAIL ADDRESSES FOR THE KLEZMER ENTHUSIAST

Miamon Miller: www.mmillermusic.com Leo Chelyapov: chelyapov@sbcglobal.net Ty Rust, Email: bestmusic@earthlink.net Joellen Lapidus, Shimmeringmusic@aol.com

Yiddishkayt Los Angeles and Claire Bergen: www.YiddishkaytLA.org

Mesto: www.mesto.org

Cantor Mike Stein: www.cantorstein.com

Jewish Bureau of Education Community Library: www.jclla.org

McCabes Guitar Shop: www.McCabes.com KlezCalifornia: www.klezcalifornia.org For books and CDs: www.jewishmusic.com

Joellen Lapidus is a psychotherapist, musician, songwriter and musical instrument maker. She was known in the 1960s through the 1980s as an innovator of contemporary fretted dulcimer playing and construction and is the author of the music instruction book, Lapidus on Dulcimer. After recovering from a long bout of graduate school she has returned to her first loves, the accordion and clarinet. She gives private dulcimer lessons and workshops and runs a raucous on-going Klezmer Band Workshop at McCabes Guitar Shop.

FLAMENCO continued from page 3

The *alegrías* have a much faster tempo than the soleares, and the chord structure for the guitar stresses a major key. The word *alegrías* means joy or happiness, and the song often speaks of the beauty of the city and of the women that live there. These are Spanish compliments, called piropos.

Tangos - Most versions of the **tangos** are for fun, pleasure and pure joy and are called *chico* (light, happy) songs and dances. Some *tangos* are also called *tientos canasteros* (a flamenco term for wandering Gypsy basket weavers). The dance is generally sensual and exciting.

Some scholars think that the rhythm and song may have entered southern Spain from Argentina through the port city of Cádiz (Note: this type of flamenco song, which includes the rumba Gitana and flamenco guajíra, originated in Cuba and Puerto Rico respectively, and are called cantes "ida y vuelta" or round trip songs). Others believe the song and dance form originated in northern Africa, later arriving in southern Spain.

FLAMENCO – A WAY OF LIFE

Flamenco connects Gitanos, flamenco artists, aficionados, and audiences throughout the world in fundamental ways and the more deeply you delve into it, the more you feel its pull. It is emotionally cathartic, allowing for the personalization one's emotions. It reinforces a strong sense of artistic community. It lends purpose and integrity to the Gitano and the larger flamenco community by promoting a sense of spirited camaraderie. For those closest to it, it is a way of life.

Katherine Thomas - Spanish flamenco dancer Katerina Tomás - has over 30 years of training as a dancer, dance teacher, and choreographer, and is a recognized scholar in the field in both the United States and in Spain. She has conducted scholarly research on flamenco, the Gitanos, and on Federico García Lorca in Madrid, Jerez de la Frontera, Granada, and in New York. Katherine received her M.A. degree in dance at UCLA, and wrote the master's thesis, "The flamenco artistic lineage of Federico García Lorca and La Argentinita" in 1994.

In 2003 she choreographed "Fiesta Flamenca," a cuadro flamenco performance piece for the internationally recognized BYU Folk Dance Team, who tour around the world. This is the first time that BYU has included flamenco in their touring repertoire. Contact Katerina at katerinatomas@earthlink.net

In December 2004, Katerina and her long time partner, award-winning guitarist Stephen Dick, will present the flamenco and Spanish classical concert "Cantan los Fuegos: a celebration of the music and poetry of Manuel de Falla and Federico García Lorca" at the Madrid Theatre in Canoga Park.

PASSINGS

THE GUTENBERG BIBLE OF PROTEST SONGS: SIS CUNNINGHAM'S BROADSIDE MAGAZINE

BY ROSS ALTMAN

A ninety-five year old woman died last June 27th in New Paltz, New York. You might have missed her obituary in the LA Times, buried on the back pages of the California section. Her name was Agnes "Sis" Cunningham and she single-handedly shepherded the talents of the greatest songwriters of the 20th Century onto a national stage. With her husband Gordon Friesen, Pete Seeger and Gil Turner (composer of *Carry It On*) she launched *Broadside* in February of 1962, on the eve of an explosion of topical songwriting not seen since Woody Guthrie left Oklahoma in 1935 with a notebook full of Dust Bowl Ballads.

The Weavers had been put out of business by the Blacklist in 1950, after *Goodnight Irene* spent six months at the top of the Hit Parade. Pete Seeger's **People's Songs** organization and magazine had folded about the same time, deep in debt. *Sing Out!* was filling the gap, but it was not committed to launching new songs by untried singers. Sis Cunningham had been a part of the Weaver's parent group **The Almanac Singers** (see my four part interview with Bess Lomax Hawes previously in these pages for their story), but they too were defunct.

Folk music was popular again, but it was the Kingston **Trio** brand of folk music—college fun and nightclub hip—it was not born of the kind of social struggles that created a Joe Hill or a Woody Guthrie. Then, in late 1961, Pete Seeger and his wife Toshi took a trip to England and Scotland and were struck by a new wave of topical songwriting in the British Isles, and came home wondering whether anything like that might be happening, or about to happen here. They talked it over with Sis (who like Woody had emerged in the 1940s as a Dust Bowl refugee from Oklahoma when she joined the Almanac Singers). She was convinced that something like that was about to happen here too, with little more to go on than a nascent civil rights movement and the stirrings of an anti-nuclear testing movement. Could these produce songs worthy of the great labor songs of the 1930s that had first inspired them to take up a guitar and a banjo?

In February of 1962 she decided to find out, and launched Broadside as a mimeographed portfolio with five songs in it, including one by a young folk singer who had arrived in New York City just ten months before—Bob Dylan. The song was The Talking John Birch Society Blues, the song that would soon get him booted off the Ed Sulllivan show. It was his first appearance in print. Within a few months they had published Dylan's Blowing In the Wind, a full year before Peter, Paul and Mary recorded it. Sis had found (or founded) the renaissance she was looking for. She had created a platform for Malvina Reynolds (Little Boxes was first published in Broadside), Peter LaFarge (The Ballad of Ira Hayes that Johnny Cash would later record), Buffy St. Marie (Now That the Buffalo Has Gone), Tom Paxton (Lyndon Johnson Told the *Nation*), and most importantly for my money, Phil Ochs, who practically lived at her home and recorded everything he wrote in their living room tape recorder. Sis and Gordon would eventually release *Phil Ochs' Broadside Sessions*, with just Phil and his guitar, an essential document of the explosion of topical songwriting that Broadside was preserving and presenting to the public.

But more than the great Northern city artists, Sis stayed true to her original vision by publishing the new songs from the Southern Civil Rights movement, created in the heat of nonviolent struggle in Mississippi, Alabama and Georgia. Ain't Gonna Let Segregation Turn Me 'Round, If You Miss Me From the Back of the Bus, I Ain't a Scared of Your Jail, and Nina Simone's classic Mississippi Goddam all appeared in Broadside first. She also published Len Chandler, the young black folk singer who had one foot in both worlds, and who collaborated with Bob Dylan to create one of the hardest hitting songs of the civil rights movement, The Death of Emmett Till.

Sis Cunningham's amazing prescience has been fully realized and brought into the contemporary world of CDs in a recently released boxed set *The Best of Broadside Magazine 1962-1988 Anthems of the American Underground from the Pages of Broadside Magazine* (Smithsonian Folkways SFW CD 40130), which was reviewed last year in The Los Angeles Times. It is one of the essential collections of modern American folk music, and deserves to be known for what it is: "The Gutenberg Bible of Protest Songs." And it all started with one woman's indomitable faith and vision—and a lowly mimeograph machine. Carry it on.

FOLKWORKS FOLK

AS OF SEPTEMBER, 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 Steve Rosenwasser/Kelli Sager 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 Grabel 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 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 Nealson Sue Nelson

Melanie Nolley Norma Nordstrom Dave Ogden Gabrielle O'Neill Stephen/Susan Parker Peter/Priscilla Parrish Lenny Potash Mattias F. Reese Suzie Richmond Tom Schulte Yatrika Shah-Rais Diane Sherman Miriam & Jim Sidanius

Anne Silver Jeff Spero/Gigi DeMarrais 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

continued from page 28

WITCHER BROTHERS \$18adv/ \$20door/ [www.witcherbrothers.com] Encino Community Center 4935 Balboa Blvd., Encino California Traditional Music Society & Bluegrass Assoc. of Southern California FRIDAY DECEMBER 17 THE DUO TONES [www.pjmoto.com/specialty/duo_tones.php] Coffee Gallery Backstage Cortee Gattery Backstage
CHERISH THE LADIES [www.cherishtheladies.com]
Celtic Christmas with O.C. Pacific Symphony
Orange County Performing Arts Center, Segerstrom Hall
600 Town Center Dr., Costa Mesa
714-556-2787 • www.ocpac.org SATURDAY DECEMB LAS POSADAS CELEBRATION LAS TOSAMAS CELEBRATION
Traditional Mexican holiday
sing traditional verses, break a piñata, and of course, partake
of some warm, tasty champurrado
Southwest Museum, Casa de Adobe, Mt. Washington MUSICANTICA [www.musicantica.org] Coffee Gallery Backstage
CHERISH THE LADIES 8:00pm 8:00pm ROBBY LONGLEY, JESUS SEVERINO **SUNDAY DECEMBER 19** ASYLUM STREET SPANKERS \$12/\$10 students [www.asylumstreetspankers.com] Folk Music Center **MONDAY DECEMBER 20** EILEEN IVERS & IMMIGRANT SOUL \$25-75 [www.eileenivers.com] Celtic Christmas Walt Disney Concert Hall **TUESDAY DECEMBER 21** MID-VALLEY BOYS Stargazer (Restaurant) 6501 Fallbrook Ave., West Hills Bluegrass Assoc.of Southern California THURSDAY DECEMBER 2 KEB' MO' [www.kebmo.com] Walt Disney Concert Hall WEDNESDAY DECEMBER 29 NEW YEAR'S INT'L DANCE WEEKEND Beverly 310-202-6166 THURSDAY DECEMBER 30 NEW YEAR'S INT'L DANCE WEEKEND see December 29

NEW YEAR'S INT'L DANCE WEEKEND see December 29

NEW YEARS EVE CONTRA DANCE Pat Ryan / Bog An Lochan Throop Church 300 S. Los Robles, Pasadena

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Home on the Hill Jim Lauderdale & Ralph Stanley.

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Lunasa, Kinnitty Sessions Pat McSwyney,

A Pint of Stout Pat McSwyney,

The Hop Blossom

Katy Moffatt, Greatest Show on Earth

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Old Mother Logo, Branching Out Nightingale, Three

Kristina Olsen, The Truth of a Woman

The Privy Tippers, Under the Crescent Moon Dennis Roger Reed,

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F

HALLOWEEN INT'L DANCE PARTY

AL STEWART [www.alstewart.com]

7:30pm	HALLOWEEN INT'L DANCE PARTY West L. A. Folk Dancers Brockton School 1309 Armacost, L.A. Beverly 310-202-6166	8:00pm	JEFF BLACK [www.jeffblack.com] \$12.50 with SARA PIERCE [www.sarapierce.com] Coffee Gallery Backstage
8:00pm	WEDNESDAY NOVEMBER 3 BAULS OF BENGAL\$25/\$20 Skirball mem./\$15 Students Featuring Purna Das Baul [www.heartheworld.org/Touring/Current/purnadas_2004-5.htm] Skirball Cultural Center	10:00am-	SOUTHERN CALIFORNIA AUTUMN BALL Friends of the English Regency Dance lessons at 10:00am, tea at 2:00pm, dancing with buffet supper 7:30pm Woman's Club of South Pasadena
8:00pm	THURSDAY NOVEMBER 4 GEORGE WINSTON [www.georgewinston.com] \$25-45 Cerritos Center	7:00pm	1424 Fremont Ave., South Pasadena 213-384-6622 • www.regencyfriends.org. RANDY SPARKS & FRIENDS \$20 [www.thenewchristyminstrels.com]
*	FRIDAY NOVEMBER 5 MUSIC IN THE MOUNTAINS \$85/875teen/ Folk music jams, sing-a-longs, contradance \$55child(3-12)	7:30pm	Coffee Gallery Backstage LAURIE LEWIS & TOM ROZUM [www.laurielewis.com] \$17.50
	Camp de Bénneville Pines San Bernardino Mountains Caroline Quintanilla 909-794-2928 caroline@uucamp.org www.uucamp.org	7:30pm	McCabe's Guitar Shop ANGELA LLOYD \$10 Storytelling by the Sea Malibu United Methodist Church 30128 Morning View Dr., Malibu • 310-457-2385
8:00pm	GEORGE WINSTON [www.georgewinston.com] Center Club 650 Town Center Drive, Costa Mesa 714-662-3414	8:00pm	SUE HOADLEY \$16 adv./\$18 door Celtic and Native American harp and flute Sylvia Woods Harp Center 915 N. Glendale Ave., Glendale
8:00pm	ANGELIQUE KIDJO [www.angeliquekidjo.com] \$25-50 with EUGE GROOVE [eugegroove.com] Cerritos Center for the Performing Arts	8:00pm	JEFF BLACK AND ERIC HANSEN \$15 [www.eifblack.com][www.erichansen.net]
8:00pm 8:00pm	RHYTHM RASCALS Boulevard Music RICHARD GREENE [www.richardgreene.net] \$16	8:00pm	Russ and Julie's House Concerts CHRIS STUART AND BACKCOUNTRY [www.chrisstuart.com]
8:00pm	McCabe's Guitar Shop THIRD DOOR DOWN [www.thirddoordown.net] \$13 Coffee Gallery Backstage	8:00pm	Boulevard Music JIM MESSINA [www.jimmessina.com] \$28/\$29 door
*	SATURDAY NOVEMBER 6 MUSIC IN THE MOUNTAINS see November 5	8:00pm	Acoustic Music Series (NC) CHASTE WHITE AND BLUSH RED Evening of tales and love presented by David Novak
9:00am-	L.A. WORLD STORYTELLING FESTIVAL with Marilyn McPhie, Michael Katz, S40 door Penny Post, Ellaraino, Jude Narita, more USC Davidson Conference Center, L.A.	8:00pm	Beverly Hills Library 444 N. Rexford Dr., Beverly Hills • 310-288-2211 CHOOKASIAN ARMENIAN ENSEMBLE \$30-45 [www.seveneighths.com/ chookasian_armenian_concert_ensemble.htm]
10:00am-	310-457-2385 ann.buxie1@verizon.net INTERTRIBAL MARKETPLACE S8/\$6Students,Srs./ Native American Artists Free children under 6 Southwest Museum/Autry National Center 234 Museum Dr., L.A.	8:00pm	Northridge Performing Arts Center TOULOUSE ENGLEHARDT \$15 Fingerstyle guitar Fret House
11:00am	BUCK HOWDY [www.buckhowdy.com] \$6 Matinee Kids' Show	11:00am	SUNDAY NOVEMBER 14 KATHERINE DINES [www.hunktabunkta.com] \$6 Matinee Kids' Show
12:30pm &	McCabe's Guitar Shop 2 2:00pm KITKA AND VINOK WORLDANCE [www.kitka.org][www.vinokworldance.ab.ca]	6:00pm	McCabe's Guitar Shop RANDY SPARKS & FRIENDS [www.thenewchristyminstrels.com]
7:00pm	Music Center Performing Arts Center of L.A. FESTIVAL IN THE DESERT \$25-45 with TINARIWEN & RAMATOU DIAKITE [www.triban-union.com]	7:30pm	Coffee Gallery Backstage KRISTIN MOONEY / [www.kristinmooney.com]
7:00pm &	Bridges Auditorium, Claremont Colleges 9:00pm ALFREDO ROLANDO ORTIZ \$10/ [www.alfredo-rolando-ortiz.com] \$3 children under 12	7:00pm &	Folk Music Center 9:30pm The BOBS [www.bobs.com] \$22.50 McCabe's Guitar Shop
7:00pm	San Juan Capistrano Library COWBOY ENVY [www.cowboyenvy.com] Coffee Gallery Backstage	8:00pm	CHOOKASIAN ARMENIAN ENSEMBLE \$30-45 see November 13
7:30pm	NEIL INNES [www.neilinnes.org] \$22.50 McCabe's Guitar Shop	11:00am	MONDAY NOVEMBER 15 JACK GRUNSKY \$7
8:00pm	JOEL RAFAEL [www.joelrafael.com] plus BRETT PERKINS, NANNE-EMELIE ANDERSEN [www.brettperkinspresents.com][www.nanne-emelie.com]		Conejo Valley Children's Concert Series Countrywide Performing Arts Center Janet and Ray Scherr Forum Theatre
8:00pm	Bodie House Concerts BELA FLECK [www.flecktones.com] \$30/\$37.50 Wiltern Theatre 3790 Wilshire Blyd., L.A.	7:00pm	CHRISTENE LEDOUX, JAMES GREY, JON STATHAM, TRUSTING LUCY Circle of Songs Genghis Cohen Cantina 740 N. Fairfax Ave., L.A.
8:00pm	213-388-1400 • wiltern.com SEVERIN BROWNE & JAMES COBERLY SMITH [www.severinbrowne.com][www.jamescoberlysmith.com] Bean Town	8.00	323-653-0640 • LittlePumpkinMUSIC@yahoo.com TUESDAY NOVEMBER 16
8:00pm	DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach	8:00pm 8:00pm	DR. JOHN, [www.drjohn.org] \$33-39/\$30-35 stud./sr. CHARLIE MUSSELWHITE, [www.charlie-musselwhite.com SHEMEKIA COPELAND [www.shemekiacopeland.com] Carpenter Performing Arts Center SWITCHBACK, THOMAS LEEB \$15
*	949-675-0233 SUNDAY NOVEMBER 7 MUSIC IN THE MOUNTAINS	о.оори	[www.waygoodmusic.com/switchback] [www.thomasleeb.com] Coffee Gallery Backstage
*	see November 5 BOB MALONE [www.bobmalone.com]	7:30pm	WEDNESDAY NOVEMBER 17 DON STIERNBERG QUARTET [Transperd of the property of the
10:00am-	1735 Vine St., Hollywood Just Plain Folks Music Awards 323-462-8900 www.avalonhollywood.com INTERTRIBAL MARKETPLACE See November 6		[www.donstiernberg.com] Mandolin master Cerritos Center for the Performing Arts THURSDAY NOVEMBER 18
4:00pm	AMILIA K SPICER [www.amiliaspicer.com] \$10 Tedrow's House Concerts, Glendora tedrownu@earthlink.net	8:00pm	DR. JOHN, [www.drjohn.org] CHARLIE MUSSELWHITE, [www.charlie-musselwhite.com SHEMEKIA COPELAND [www.shemekiacopeland.com]
3:00pm	FESTIVAL IN THE DESERT \$25-45 with TINARIWEN & RAMATOU DIAKITE [www.triban-union.com]	7:30pm	Bridges Auditorium, Claremont Colleges AL PETTEWAY & AMY WHITE [www.alandamy.com] Dana Point Community House 24642 San Juan St., Dana Point • 949-42-2227
6:00pm	Cerritos Center for the Performing Arts BRETT PERKINS and FRIENDS \$10 [www.brettperkinspresents.com] Coffoe Gallory, Backstone	8:00pm	THE DUO TONES \$18 [www.pjmoto.com/specialty/duo_tones.php] Coffee Gallery Backstage
7:30pm	Coffee Gallery Backstage PAMELA MORGAN \$12/\$10 Students Newfoundland Celtic singer/songwriter		10:00pm AL STEWART [www.alstewart.com] \$18.50 McCabe's Guitar Shop
	[www.pamelamorgan.ca] plus PAUL KAMM & ELEANORE MACDONALD Neo Impressionist folk duo [www.kammmac.com]		TING UPGRADE NOW AVAILABLE e your Special Event listed in larger font
8:00pm	Folk Music Center NEIL INNES [www.neilinnes.org] \$15 Coach House		and highlighted in BOLD FACE. ONLY \$20 per event.
8:00pm	MATT THE ELECTRICIAN with SOUTHPAW JONES and CASEY HOLFORD w/ special guest MICHAEL MILLER	or e	Call 818-785-3839 mail - mail@FolkWorks.org for details.
	Room 5 Lounge 143 North La Brea, L.A. 323-938-2504 • www.room5lounge.com		SATURDAY NOVEMBER 20
11:00am	MONDAY NOVEMBER 8 PETER & ELLEN ALLARD \$7	10:00am-	OAXACAN FOLK ART Carvings, Zapotec Rugs Show and sale Museum of the American West
	[www.peterandellen.com] Conejo Valley Children's Concert Series Countrywide Performing Arts Center	10:30am-	ROMANIAN RENDEZVOUS II Line and partner dancing from Romania with Theodor and Lia Vasilescu
7:00pm	Janet and Ray Scherr Forum Theatre RIDERS IN THE SKY \$35/25/20/10 [www.ridersinthesky.com]		Westchester Senior Center 8740 Lincoln Blvd., Westchester Sandy: 310-391-7382 ay651@lafn.org
	McCallum Theatre 73000 Fred Waring Dr., Palm Desert 866-889-ARTS • www.mccallumtheatre.com	11:00am	Gerda: 310-474-1232 benzeev@ucla.edu PETER ALSOP [www.peteralsop.com] \$6 Matinee Kids' Show
8:00pm	WEDNESDAY NOVEMBER 10 HOT CLUB OF COWTOWN \$10 [www.hotclubofcowtown.com]	7:00pm	McCabe's Guitar Shop AL PETTEWAY & AMY WHITE [www.alandamy.com] Trilogy Guitars
	Coach House THURSDAY NOVEMBER 11	7:30pm	Playa Del Rey • 310-305-7577 TELLABRATION 2004 Celebration of Storytelling around the world
8:00pm	THE JOINT IS JUMPIN' \$25-45 CLARENCE "GATEMOUTH" BROWN, DAN HICKS & HIS HOT LICKS, and HOT CLUB OF COWTOWN Cerritos Center for the Performing Arts	7:00pm	El Dorado Nature Cener 7550 E. Spring St., Long Beach 562-570-1745 TELLEBRATION \$5
8:30pm	TRACY GRAMMER [www.daveandtracy.com] \$15 Coffèe Gallery Backstage		featuring South Coast Storytellers Guild Granpa Jim Lewis, Linda King Pruitt, Maryann Newton, Betsy Mosier, Dave Chittenden, Doris Hand and others
8:00pm	FRIDAY NOVEMBER 12 ENSEMBLE GALILEI \$25 [www.egmusic.com]	7:30pm	Soka University, Aliso Viejo Campus 949-240-1896 • www.storyguild.com TISH HINOJOSA [www.mundotish.com] \$16
8:00pm	Skirball Cultural Center SONGSALIVE! SHOWCASE [www.songsalive.org] with Lisa Johnson & more	7:30pm	McCabe's Guitar Shop DAVID JACOBS-STRAIN \$12/\$10 TLT mem, with SION & ANDERSON Children under 18 Free Young blues phenomenon with Local Favorites [Lyune double back or per light of the proposition of th
8:00pm	Hallenbeck's General Store 5510 Cahuenga Blvd., North Hollywood HOT LIPS & FINGERTIPS \$15	8:00pm	[www.davidjacobs-strain.com][www.sion-anderson.com] The Living Tradition A GRAND IRISH CHRISTMAS CONCERT \$25
8:00pm	RAMBLIN' JACK ELLIOTT \$17.50 [www.rambliniack.com]	-	Performing Arts Building, Pierce College 6201 Winnetka Ave., Woodland Hills 818-784-3805 • www.kerryrecords.com
	[www.rambinjack.com] McCabe's Guitar Shop		

TUESDAY DECEMBER 7

		8:00pm	LAURENCE JUBER [www.laurencejuber.com]	\$18		TUESDAY DECEMBER 7	
JEFF BLACK [www.jeffblack.com] with SARA PIERCE [www.sarapierce.com]	\$12.50	8:00pm	Fret House THE WHIRLING DERVISHES OF DAMASCUS \$	7	7:30pm	ADAAWE [www.adaawe.com] Voices and traditional African drumming	\$20
Coffee Gallery Backstage		8:00pm	with Sheikh Hamza Shakkûr & /\$15 UCLA Str			Cerritos Performing Arts Center	
SATURDAY NOVEMBER 13 SOUTHERN CALIFORNIA AUTUMN BALL		*	the Al-Kindî Ensemble UCLALive! (Royce Hall)	8	8:00pm	HARRY MANX [www.harrymanx.com] Coffee Gallery Backstage	\$15
Friends of the English Regency		8:00pm	TELLABRATION	\$10		WEDNESDAY DECEMBER 8	
Dance lessons at 10:00am, tea at 2:00pm, dancing with buffet supper 7:30pm Woman's Club of South Pasadena 1424 Fremont Ave., South Pasadena			Featuring Inland Valley Storytellers Cal Poly Pomona Downtown Center 300 W. Second St., Pomona 909-355-4687 • imaginings40@earthlink.net	7	•	HARRY MANX [www.harrymanx.com] Ccelebrated blues guitarist Cerritos Performing Arts Center	\$20
213-384-6622 • www.regencyfriends.org.		8:00pm		\$17.50		MIRIAM MAKEBA	\$25-80
RANDY SPARKS & FRIENDS [www.thenewchristyminstrels.com] Coffee Gallery Backstage	\$20	8:00pm	[www.chrishillman.com] [www.herbpedersen.com] Boulevard Music	\$17.50		Walt Disney Concert Hall FRIDAY DECEMBER 10	
LAURIE LEWIS & TOM ROZUM	\$17.50		SUNDAY NOVEMBER 21	7	7:30pm	RICHARD SMITH / AARON TILL	\$20
[www.laurielewis.com] McCabe's Guitar Shop		10:00am-	OAXACAN FOLK ART see November 20			Guitar and fiddle [www.richardsmithmusic.com] Dana Point Community House, Dana Point Tim Johnson 949-842-2227 or Claire Woodruff 949	-244-6656
ANGELA LLOYD	\$10	11:00am	KALA RAMNATH, ABHIJIT BANERJEE \$25/\$15			JOSE HERNANDEZ [www.mariachi-sol.com]	\$30-62
Storytelling by the Sea Malibu United Methodist Church 30128 Morning View Dr., Malibu • 310-457-238	35		Circle members/\$5 non-Oxy student/Free Oxy stude: [www.kalaramnath.com][www.abhijitbanerjee.com] Violin and tabla	ents	•	Merry-Achi Christmas with SOL DE MEXICO (all-female Mariachi), REYNA DE LOS ANGELES	\$30 GZ
	v./\$18 door		Occidental College, Herrick Chapel The Music Circle • www.musiccircle.org			& BALLET FOLKLORICO DEL PACIFICO	
Celtic and Native American harp and flute Sylvia Woods Harp Center		11:00om &	4:00pm DAN ZANES & FRIENDS	\$20 /		Cerritos Performing Arts Center	
915 N. Glendale Ave., Glendale 818-956-1363 • harpcenter.com			[www.danzanes.com] \$10 kids und UCLALive!		8:00pm	The CHARLIE HUNTER TRIO [www.charliehunter.com] McCabe's Guitar Shop	\$22.50
JEFF BLACK AND ERIC HANSEN [www.jeffblack.com][www.erichansen.net] Russ and Julie's House Concerts	\$15	12:00pm-	BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] Laguna Sawdust Festival Winter Fantasy	8		GUY VAN DUSER Fret House	\$15
CHRIS STUART AND BACKCOUNTRY [www.chrisstuart.com]	\$12		935 Laguna Canyon Rd., Laguna Beach 949-494-303 www.sawdustartfestival.org/winter_fantasy/winter.htm		8:00pm	LOST CANYON RAMBLERS Coffee Gallery Backstage	\$15
Boulevard Music		7:00pm	THE SAVOY FAMILY BAND	\$17.50		SATURDAY DECEMBER 11	
JIM MESSINA [www.jimmessina.com] \$2 Acoustic Music Series (NC)	8/\$29 door	*	[www.savoymusiccenter.com] McCabe's Guitar Shop	*		BROCELIANDE [www.broceliande.org] Caltech Folk Music Society	
CHASTE WHITE AND BLUSH RED Evening of tales and love presented by David No	ovak	7:30pm	AL PETTEWAY & AMY WHITE [www.alandamy.c Kevin Ryan Guitars	com] 2	2:00pm & 8	3:00pm JOSE HERNANDEZ See December 10	\$30-62
Beverly Hills Library 444 N. Rexford Dr., Beverly Hills • 310-288-221	11	7.20	14082 Willow Ln., Westminster 800-311-1527 • www.ryanguitars.com			ROBBY LONGLEY [www.robbylongley.com] Coffee Gallery Backstage	\$12.50
CHOOKASIAN ARMENIAN ENSEMBLE [www.seveneighths.com/ chookasian_armenian_concert_ensemble.htm]	\$30-45	7:30pm	GRANT-LEE PHILLIPS/PETER ADAMS \$10/\$8 str [www.grantleephillips.com][www.peteradamsmusic.c Folk Music Center			RICHARD SMITH / AARON TILL Guitar and fiddle [www.richardsmithmusic.com] Fret House	\$15
Northridge Performing Arts Center TOULOUSE ENGLEHARDT	\$15	7:30pm	FRIDAY NOVEMBER 26 DAY AFTER THANKSGIVING INT'L DANCE PA	ARTY 8		GUY VAN DUSER Boulevard Music	\$15
Fingerstyle guitar Fret House			West L. A. Folk Dancers			SUNDAY DECEMBER 12	
SUNDAY NOVEMBER 14			Brockton School 1309 Armacost, W.L.A. Beverly 310-202-6166	7	7:00pm	ACOUSTIC EIDOLON [www.acousticeidolon.co	m]\$12.50
KATHERINE DINES [www.hunktabunkta.com] Matinee Kids' Show McCabe's Guitar Shop	\$6	8:00pm	MARK HUMPHREYS [www.markhumphreys.com] with SEVERIN BROWNE	<u>i]</u> 7	7:30pm	Guitar and fiddle [www.richardsmithmusic.com]	students
RANDY SPARKS & FRIENDS [www.thenewchristyminstrels.com]	\$20	8:00pm	Bean Town CHRISTINA ORTEGA [www.christinaortega.com] Coffee Gallery Backstage	\$15 7		Folk Music Center D:30pm The CHARLIE HUNTER TRIO [www.charliehunter.com]	\$22.50
Coffee Gallery Backstage KRISTIN MOONEY / [www.kristinmooney.con JAKE LABOTZ / [www.jakelabotz.com]	n] \$6	8:00pm		\$28-48		McCabe's Guitar Shop	
BILL FOREMAN [www.generalludd.com] Songwriter Showcase		8:00pm	Thousand Oaks Fred Kavli DENNIS ROGER REED		SPEC	CIAL EVENTS continued on pa	age 27
Folk Music Center			Acoustic roots music				
9:30pm The BOBS [www.bobs.com] McCabe's Guitar Shop	\$22.50		Alta Coffee 506 31st St., Newport Beach • 949-675-0233			VENUE LOCATIONS	
CHOOKASIAN ARMENIAN ENSEMBLE see November 13	\$30-45	*	SATURDAY NOVEMBER 27 VICTORIAN GRAND BALL			STIC MUSIC SERIES (1) Neighborhood Church	
MONDAY NOVEMBER 15			Social Daunce Irregulars			N. Orange Grove Blvd., Pasadena	
JACK GRUNSKY	\$7		Throop Unitarian Church, Pasadena 818-892-34354 www.lahacal.org/sdi.html.			-791-0411 • www.acousticmusicseries.com	m
Conejo Valley Children's Concert Series	-	7:00nm	IAN WHITCOMB [www.nicklehead.com/ian.html]	\$15	BEAN T		

IAN WHITCOMB [www.picklehead.com/ian.html] \$15 Coffee Gallery Backstage

TUESDAY NOVEMBER 30
KENNY LOGGINS [www.kennyloggins.com]
Countrywide Performing Arts Fred Kavli Theatre

THURSDAY DECEMBER 2

Guitar and fiddle [www.richardsmithmusic.com]
The Guitar Shoppe
1027B North Coast Hwy,, Laguna Beach
949-497-2110 • www.theguitarshoppe.com
FRIDAY DECEMBER 3

MONTEREY COWBOY FESTIVAL
Cowboy Poetry and Music
Tom Russell with Andrew Hardin, Ian Tyson, RW Hampton,
Sons of the San Joaquin, Dave Stamey, Wylie & the Wild
West, Don Edwards, and more
800-722-9652 • www.montereycowboy.com

\$15

\$18

\$22.50

\$15

\$24

\$15

\$25-35

\$25-35

\$20-40

\$25-75

SUNDAY NOVE

[www.theblacktonguedbells.com] Coffee Gallery Backstage

RICHARD SMITH / AARON TILL

THE BLIND BOYS OF ALABAMA

Smothers Theater, Malibu 310-506-4522 • www.pepperdine.edu/arts/performances 8:00pm & 10:00pm EDDIE FROM OHIO [eddiefromohio.com] \$17 McCabe's Guitar Shop

JERRY HARMON [www.jerryharmon.com] Coffee Gallery Backstage

JANE SIBERRY [www.janesiberry.com] McCabe's Guitar Shop

HOLLY NEAR [www.hollynear.com] Acoustic Music Series (NC)

RICHARD SMITH / AARON TILL Guitar and fiddle [www.richardsmithn Boulevard Music

DENNIS ROGER REED

CANTAN LOS FUEGOS

see December 3 CANTAN LOS FUEGOS see December 4

RAUL MALO

[www.mojacarflamenco.com] Madrid Theatre

21622 Sherman Way, Canoga Park 818-347-9938

MONTEREY COWBOY FESTIVAL

STEVEN PILE [www.stevenpile.com]

BLIND BOYS OF ALABAMA

[www.blindboys.com] Cerritos Performing Arts Center

[www.elenimandell.com][www.gwendolyn.net] Folk Music Center

ARLO GUTHRIE [www.arlo.net]
with THE KLEZMATICS [www.klezmatics.com]

SUNDAY DECEMBER 5

[www.picknowl.com.au/homepages/cswann/raul.htm]
McCabe's Guitar Shop

RIDERS IN THE SKY [www.ridersinthesky.com] \$30-45 Northridge Performing Arts Center

Coffee Gallery Backstage

ELENI MANDELL / GWENDOLYN \$10/\$8 students

WENDY WALDMAN & KENNY EDWARDS

SATURDAY DECE MONTEREY COWBOY FESTIVAL

12:30pm & 2:00pm ALFREDO ORTIZ AND INCA [www.alfredo-rolando-ortiz.com] [www.wheatmedia.com/inca] Music Center Performing Arts Center

[www.blindboys.com] Pepperdine University

JEFF LINSKY

see December 3

Fret House

BLACK TONGUED BELLS

7:00pm

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

2:00pm

7:00pm

8:00pm

8:00pm

8:00pm LAURENCE JUBER [www.laurencejuber.com]

LOCATIONS

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

BRIDGES AUDITORIUM, CLAREMONT COLLEGES 4th St & College Way, Claremont www.cuc.claremont.edu/BRIDGES/

CALTECH FOLK MUSIC SOCIETY

Dabney Hall 888-222-5832 • folkmusic.caltech.edu

CARPENTER PERFORMING ARTS CENTER 6200 Atherton St., Long Beach 562-985-7000 • www.carpenterarts.org

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

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

FOLK MUSIC CENTER

220 Yale Ave., Claremont 909-624-2928 www.folkmusiccenter.com

FRET HOUSE

626-339-7020 • www.frethouse.com

GETTY CENTER

1200 Getty Center Dr., L.A. 310-440-7300 • www.getty.edu

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

MUSIC CENTER PERFORMING ARTS CENTER W.M. Keck Foundation Children's Amphitheatre Walt Disney Concert Hall

111 S. Grand Ave., L.A. 213-972-7211 • www.musiccenter.org

NORTHRIDGE PERFORMING ARTS CENTER

18111 Nordhoff St., Northridge 818-677-5768 • cvpa.csun.edu

RUSS AND JULIE'S HOUSE CONCERTS

Oak Park (Agoura Hills/Westlake Village area) 818-707-2179

www.jrp-graphics.com/houseconcerts.html

SAN JUAN CAPISTRANO LIBARY 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

WALT DISNEY CONCERT HALL 111 S. Grand Ave., L.A. 323) 850-2000 • musiccenter.org/wdch

HOLY GROUND: The Jewish and Spiritual Songs of Woody Guthrie Walt Disney Concert Hall Indicates Editor's Picks