

*folk*WORKS

FREE

BI-MONTHLY

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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

THEY DARE NOT CALL IT FOLK



BY LARRY WINES

Audiences readily accept them as folk musicians. Yet some artists shy away from that label, or seek to disguise it in wordier descriptions of their art. Others are surprised when you suggest their creative product is folk music. So what's it all about?

Some would say, "if they don't want to be known as folk musicians, fine, let them go their way, and I'll go mine, in another direction." That ensures only that a wealth of wonderful music is being missed by many who would appreciate it.

We're not simply talking about the obvious here, that kaleidoscopic mosaic of singer-songwriters. It's complex enough to warrant mixed metaphors. Try to watch what's passing by, and soon you see it not as a country road, but a multilevel interchange that affects traditional music, as well.

Many in the bluegrass community are proud of that one-word musical identity, and are happy for it to stop there. The same goes for the preponderance of blues musicians. "Folk singer? No, I do Bill Monroe songs." Some well-known bluegrass musicians (as well as some old-time blues men) are noted for being downright snooty about being seen as mere folk players.

Others are far more pragmatic. Take the case of Ricky Scaggs. He made it as a Nashville star by doing mainstream country, then used his popularity to return to his bluegrass roots. Could he have attained that fame and success otherwise, or the influence he exerts in bringing traditional music to concert audiences of modern country fans? Yet, he still calls himself a country singer.

Western music offers another interesting example.

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FOLK ENTREPRENEUR
BRETT PERKINS**

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VOICES IN MY HEAD
REED'S RAMBLINGS
CD REVIEWS
UNCLE RUTHIE
LAW TALK
& MUCH MORE...**

EDITORIAL

Welcome to the fifth year of FolkWorks! In the previous issue (V4N6) we reprinted the cover story from the first issue (perhaps by now you’ve read it!). Our intention even back then was to dig beneath the surface and uncover the world of folk and traditional music, dancing, storytelling and related folk arts. This has become our mantra. What we find interesting is that the more people we talk to about what we are doing, the more we uncover the depth and breadth of world culture. Everyone involved has his/her own perspective of what “folk” is.



BY LEDA & STEVE SHAPIRO

Our cover story this issue is written by Larry Wines who, last year, helped produce Desert Song Music Festival in Lancaster. It featured many of the finest singer-songwriters in the greater LA area, and some are featured in his piece. In the 1950s and 1960s, these singer-songwriters called themselves folksingers. Somewhere along the line, they collectively found that the label “folk” had a stigma and dropped it. We, however, find that it is an apt description that should be promoted. As we’ve said before, we see *folk* in the broadest possible, non-exclusive terms.

FolkWorks celebrates the traditional and contemporary cultures that are community based. We build on the efforts of ethnomusicologists like Alan Lomax, Bess Lomax Hawes, Cecil Sharpe and others. We also take our cue from the work of Moses Asch, the founder of Folkways Records in New York, mentioned before in these pages. He recorded and archived what he called “peoples music” (which included folksingers, traditional artists, poets, spoken-word artists, etc.) from around the world. Many of the recordings that he produced are still among our favorites.

Moe passed away in 1986. His estate was acquired by the Smithsonian Institute in 1987 and it continues

today as Smithsonian Folkways Recordings. They have classics such as the *Anthology of American Folk Music (the Harry Smith collection)*. There is also a great collection of music for kids, music of Central Asia, Mexico, South America, Indonesia & more. To find out more about Smithsonian Folkways, check out www.folkways.si.edu and sample some of the sounds.

Folkways Recordings is part of the Smithsonian Center for Folklife and Cultural Heritage. We had the pleasure this past fall of going to Washington, DC and meeting with several wonderful people who have the vision that “folk” and traditional music is living history. We talked to them at length and found (as we expected we might) we shared a common view of “folk.” They produce a great (and huge) annual free festival in DC at the beginning the summer. This coming year will feature musicians, dancers, craftspeople, and cooks from Sultanate of Oman which lies on the east coast of the Arabian Peninsula facing the Arabian Sea. We encourage you to look at www.folklife.si.edu and, if you were planning a trip to DC (particularly if you have children old enough to appreciate this experience), plan it coincide with the festival.

During our visit, we met with Nancy Groce, Curator, and Richard Burgess, Director of Marketing and Sales. They were both quite encouraging to us and generously donated CDs to FolkWorks to encourage your support. Check out page 27 for details about becoming a FolkWorks member and see the new CDs available as premiums.

So what do you think *folk* music is? We’d like to hear from you and see what you think. Send us e-mail or talk to us at one of the many concerts and festivals that we are lucky enough to have available here in Southern California.

PHOTO BY SONVA SONES



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BOOK REVIEW

A SONG IS LIKE A DREAM
CHRONICLES - VOLUME ONE BY BOB DYLAN

[PUBLISHED BY SIMON AND SCHUSTER- 2004]

BY CAIT REED © 2004

Bob Dylan -one of the undisputed, albeit one of the more unwilling troubadours of his tumultuous era- takes us on a circular, wildly inspirational and instructive journey through his musical life. This book is a wonderful celebration of Folk Music and Folk Songs. For anyone interested in the art of songwriting, folk song and music, or who just wants to understand creativity, this is an important book. It is a collection of descriptions of chance meetings and magical encounters that direct him toward the divine occupation of musician and songwriter.

Hitchhiking across the country from his native Minnesota, he arrives in New York like any other immigrant landing in the Promised Land. His head is already full of music -blues, country, jazz, folk, pop- basically anything he could find on the radio and in the private collections of his friends. That's what has brought him to the *Capital of The World*. He has exhausted the resources in his hometown and has gone East to learn what can be learned about the big wide world. He has also come out of a need to meet and know and follow in the footsteps of the great

keeps his ears open, listening for the truth in the words and music. He meets many talented musicians in his stay in The Village, learns and performs many old songs before he tries to write his own. He also reads the great authors, thinkers and poets, out of dusty old hardbound books found in a series of rooms and flats where he is the guest crashing on the couch. He goes to foreign films, sees plays and experiences the great visual artists. He spends endless hours in The Library, soaking up historical perspective by reading old newspapers from the 1800s. All of this work will fuel his knowledge so that when he finally starts to write his own songs, he'll have an uncommon depth and the wisdom for someone his age. *I wanted to understand things and then be free of them.* Folk songs to him are magical and he is one serious student with nothing else on his mind, a literate vagabond with both feet on the ground. We all have plenty to learn from this approach.

A song is like a dream and you try to make it come true. They're like strange countries that you have to enter. You can write a song anywhere, in a railroad compartment, on a boat, on horseback- it helps to be moving.

Here is no indulgent singer-songwriter, content to approach song writing as mere therapy.

You have to show people a side of themselves they don't know is there. You don't just wake up one day and decide you need to write songs...Opportunities come along for you to convert something-something that exists into something that didn't yet...You want to write songs that are bigger than life.

From his humble beginnings playing in Greenwich Village *basket houses*, humble coffee houses where you pass the hat, he graduates to The Gaslight (with a real stage and a real audience) and then to Gerde's Folk City. He tries to get signed on one of the folk labels but ends up on Columbia, a huge mainstream label. He gets Albert Grossman as his manager, who helps him buy out his songwriting contract. He has "made it" and that's when the trouble starts.

By then he's written and recorded some amazing songs that have been covered by some of the most important bands and individuals of the times and is considered to be the leader of the vanguard of the new revolution. The country is on fire with war protests, fem-lib and general chaos. Unlike many of his peers, he is already a family man with of couple of kids and you see that he is a private person and very much a traditionalist. He doesn't feel like a rebel and he doesn't show up to the protest rallies with Joan Baez and his other pals. He is haunted and tortured by Fame. *After a while you learn that privacy is something that you can sell but you can't buy back.* He's also been busted by the *folk police*, who say that he's sold out and what he's doing is not folk music any longer.

Everyone around him seems crazed and dazed and there are a lot of predatory types trying to grab a piece of his creativity, as if they can catch it like a disease, breaking and entering into his house in Woodstock and scaring him half to death. The family moves around, but still the media buzz persists. At last he embarks on a cam-



paign to discredit himself so that he can get some space. He drinks in public. He does other stunts. He's openly hostile to the media, especially journalists. This is the crux of the matter as far as creativity goes and an important truth: He says, *Art is unimportant next to Life*. As soon as you get this backwards, all the creativity goes away.

A little later on in the book he talks about touring. He has been performing the same songs and feels like he's wrung everything out of them that he can. Like he's cheating his audience. He is burned out and feels like giving up. He has an epiphany where he hears an old blues man sing and he realizes a whole new approach to singing and instantly gets back to enjoying performing again.

He also talks about a method for composing and lays out some esoteric formulae involving not writing in even number of changes per phrase but based on an odd number of changes per phrase. Real food for thought...

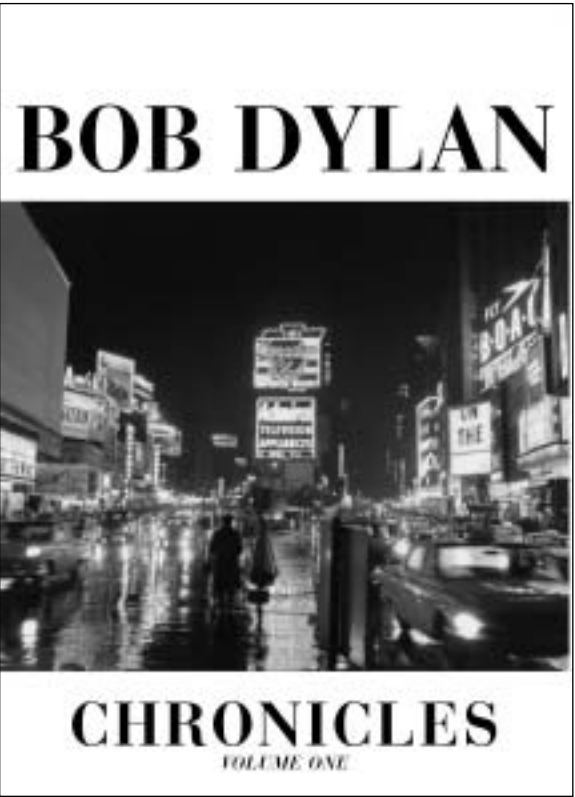
There is also a great chapter on recording an album. Highly unromantic and real, you learn

about this process that resembles making music in only the most basic of ways. What you're doing is making a hand-made product to sell. *Whatever you're saying, you're saying in a ricky-tick way. You stitched and pressed and packed and drove is what you did.*

By the time you finish this book you know a ton about Bob Dylan, the artist but still very little about his personal history. This is the duality, the tension and the irony that permeates this book. He is the poet who wishes to be remembered by his songs.

I really was never any more than what I was -a folk musician who gazed into the gray mist with tear-blinded eyes and made up songs that floated in the luminous haze.

Cait Reed 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 fire-light and kerosene lamp in the old wooden church with the old clock beating out the hour and the half-hour. Cait 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.



Woody Guthrie, who is in a hospital in New Jersey. It is obvious from the beginning of his tale that here is a man, a young lad with an inquisitive old soul, who sees clearly what he is to do with his life and goes out and does it with all the force and fire of an evangelical shaman. This is just the sort of book you would imagine Bob Dylan would write and you immediately see what he is trying to do. He is writing a cookbook, a do-it-yourself manual on how to write and appreciate good folksongs. He is laying out a method, putting up some road signs that might point the way for other pilgrims. This is the greatest value in this book. He is teaching and saying, 'these are the things that worked for me and I had a lot of fun doing them. Here are the mistakes I made, but even those weren't mistakes. Here is the truth even though there is no truth.

He starts by showing us how he cast a wide net for his material, filling his unconscious full of meanings, of grand stories and characters that are larger than life. He eats up knowledge; consumes music; breathes poetry. He approaches the whole business like an archeologist digging through the layers of information, bringing up the gems and bones that form the basis of the collective wisdom-the characters and stories that encompass a good folksong. *The folksingers could sing songs like an entire book, but only in a few verses.* He

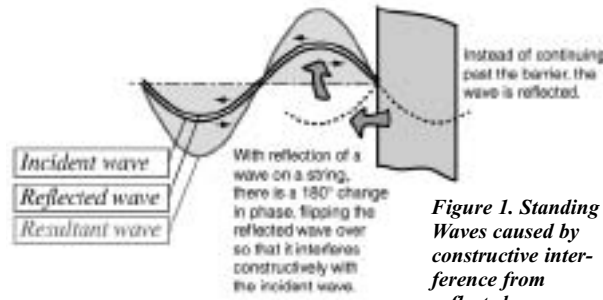
Most of the performers tried to put themselves across, rather than the song, but I didn't care about doing that. With me it was about putting the song across.

-Bob Dylan

THE HARMONIC OVERTONE SERIES

In the last issue (see page 4, vol.4, no.6 in the Archives at www.FolkWorks.org) we looked at some examples of wind instruments and saw that their lexicon of notes are determined by how the standing waves are allowed to form within their enclosed columns of air. This time we will see how the same process works for stringed instruments and how this leads into another important concept, the harmonic overtone series.

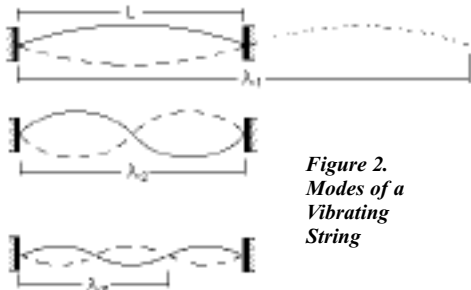
QUICK REVIEW: Remember that any note that resonates from a musical instrument is a result of a standing wave. Standing waves are a result of the constructive interaction of reflected waves (see **Figure 1**). Standing waves have points called nodes where there is no displacement. This makes the wave appear to stand still. The boundary conditions (end points) of an instrument dictate where the nodes are allowed to form. In the case of the



flute and clarinet the ends could be either open or closed. If closed then only a node can form there. If open then only an anti-node (a point of maximum displacement) can form there.

The situation with stringed instruments is actually a bit simpler since strings have only closed ends. This means that the ends of the strings, closed by the bridge at one end and the nut at the other, will always be nodes. When an open guitar string is plucked the note produced is that of the string vibrating in its fundamental mode. The fundamental mode of vibration for a string places the maximum movement (an anti-node) mid-way between the nodes at each end. In this mode the length of the string represents only half of the wavelength for the sounded note. An examination of the first illustration in Figure 2, where the dark vertical areas represent the closed ends of the string, should help to clarify this situation.

A guitar string can be coaxed into its next mode of vibration by forcing a node at the string's midway point. This is done by placing the pad of your finger tip lightly on the string just over the 12th fret. Pluck the string as usual and then remove the finger when the note begins to sound. You should hear a wonderfully clear, bell-like tone an octave above the pitch of the open string. This is the string's 2nd harmonic or the 1st overtone above the fundamental note. The second illustration in Figure 2 should help to visualize this. You can get the full set of harmonic overtones by successively dividing the string into thirds (at the 7th fret), fourths (at the 5th fret), and so on as shown in the last two illustrations in **Figure 2**.



NOMENCLATURE: HARMONIC VS. OVERTONE.

There is some confusion about the use of the terms, "harmonic" and "overtone." Overtone should mean a tone over or above the fundamental but some authors use the two terms interchangeably, e.g. the 3rd harmonic would be the same as the 3rd overtone. A more accepted usage would be to name the fundamental as the 1st harmonic and the 2nd harmonic as the 1st overtone. This means that the 3rd harmonic would be the 2nd overtone. It has been my experience that this "off-by-one" numbering system, though

Harmonic	Freq.	Note	Relation to Fundamental (Octave + Scale Degree)
1	110	A	Fundamental (Unison)
2	220	A	Octave 1
3	330	E	01 + 5
4	440	A	Octave 2
5	550	C#	02 + 3rd
6	660	E	02 + 5th
7	770	G#	02 + 7b(-)
8	880	A	Octave 3
9	990	B	03 + 2nd
10	1100	C#	03 + 3rd
11	1210	D	03 + 4th(+)
12	1320	E	03 + 5th
13	1430	F#	03 + 6()
14	1540	G	03 + 7b
15	1650	G#	03 + 7(-)
16	1760	A	Octave 4

Figure 3. The first sixteen harmonics of the guitar's A string.

arguably more correct, tends to be confusing. For that reason it will not be used in the remainder of this discussion.

Now, let's examine the harmonics on the A (5th) string of the guitar. The open A string vibrates at 110 Hz. Playing the harmonic at the 12th fret divides the string in half which doubles the frequency to 220 Hz. That's another A but an octave higher than the fundamental. Playing the harmonic at the 7th fret divides the string into thirds producing triple the original frequency or 330 Hz, an E. Playing the harmonic at the 5th fret

divides the string into fourths producing four times the original frequency or 440 Hz, yet another A, but now two octaves above the fundamental. Thus, each successive harmonic produces the next whole-number multiple of the fundamental frequency — Harmonic 1 = 1x110Hz, 2 = 2x110Hz, 3 = 3x110Hz, 4 = 4x110Hz and so on (see **Figure 3**). Notice that each octave of A is twice the frequency of the previous A and that each successive octave has twice the number of harmonics as the previous one.


This is the essential mechanics of the harmonic overtone series. Right about now you may be saying to yourself, "So what?" Well, for starters, let me say that the harmonic overtone series is a very important musical concept, just as important as our old friend the circle of fifths and perhaps in a more basic sense. The next installment will continue the discussion of the harmonic overtone series and some of its applications. Until then, be sure to notice the richness of the overtones in your own life and, of course, 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 penchant for trivia and obscure and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica, CA.



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THE VOICES IN MY HEAD

BY JOANNA CAZDEN



THE FLU FIGHTERS

“Influenza”—from which I hope you are not currently suffering—comes from the same Latin root as “influence,” according to my beloved Oxford English Dictionary. It initially referred to astral or occult influences, bad spirits that visited an epidemic on a large group of people.

To “come down with” the flu was to fall under the influence of hidden, possibly extra-terrestrial forces. Modern science tells us that flu is caused by viruses, microscopic but definitely terrestrial creatures that were simply too small for the ancients to recognize. In the current season of inadequate vaccine supplies, these tiny bugs may nevertheless appear as an evil visitation on the vulnerable masses.

Winter colds and flu can be especially hard on singers, but a few simple habits can help you get through. Please note that what follows is general advice (largely recycled from FolkWorks November 2001, Vol. 1, No. 6 – www.FolkWorks.org). See an ear-nose-throat doctor if your voice stays hoarse for more than two weeks, or if vocal symptoms linger when the rest of your illness is gone.

The first and most important step in infection control is to wash your hands frequently. How frequently? Well, after you go to the store, or handle something outside of your household, or shake hands/hug. Contradancing and similar fun activities are dense with organic contact, so DON'T GO IF YOU'RE SICK, and wash your hands between sets, before snack, and so on.

Keep your immune system strong with good nutrition, adequate sleep, regular exercise, and a positive outlook on life. Vitamin C—in high doses spread through the day—and zinc have both been shown to boost immune function. Chicken soup and garlic do have virus-fighting components, and I generally add some ginger to the soup for internal warmth. Please refer to my column in FolkWorks May 2004 Vol. 4, No. 3 for more on herbs and such.

Running a vaporizer at night will make you less susceptible to colds, and more comfortable if you catch one. Take longer showers and baths; if you have access to a steam room, use it! Steam soothes and protects your entire airway, and also helps clear extra phlegm.

When a cold or flu gets to your throat, the swollen vocal cords vibrate slowly and unevenly, producing lower pitch and rougher tone. Other vocal miseries can include a smaller range (inflamed cords don't stretch as far) and less control over loudness. Extra congestion in the nose or sinuses can make your resonance dull. Chest congestion or post-fever fatigue can diminish breath support. Under all of these conditions, forcing yourself to sound “normal” will bring trouble in the long run. Instead, a few days of silence—plus sleep, fluids, and steam—will help your voice recover.

A lingering cough can be especially hard on the vocal cords. If it is productive (wet), well, your body needs to get rid of the phlegm. Just rest your voice as much as possible during and after the illness. A non-productive (dry) cough can sometimes be inhibited with steam treatments and/or sipping fluids whenever you feel that warning tickle. Mentholated cough drops are short-term help but long-term trouble.

Avoid excessive use of over-the-counter decongestants. Although they bring temporary comfort, your airway will be more vulnerable to infection. Pain-killing throat lozenges also tend to be irritating, and tempt you to over-use your voice. Drink steamy beverages instead, and use that vaporizer at night. If I'm totally stuffed up for a gig I can't postpone, I'll take a quarter-dose decongestant, and just for those few hours.

If you're fluey and weak but the show must go on, warm up your voice with extra care. See an ear-nose-throat specialist if necessary; some prescription medications can knock back an acute laryngeal inflammation. But don't push your luck by constantly singing when ill. You risk permanent damage, and very few gigs are worth it.

Also keep in mind that resting your voice for a few days need not mean neglecting your band or singing circle. Have a business meeting, learn lyrics, tweak arrangements, or update your press-kit. Borrow a tool from athletes and rehearse your songs mentally, until your strength returns.

Many voice patients I see in the summer trace their problems back to the winter season, when they got sick, got exhausted, but sang and talked a lot anyway. The extra vocal force required then became an ingrained habit. Six or eight months down the road they had more severe voice problems, serious anxiety, and regrettable medical bills.

Falling under the “influenza” or coming down with a cold or flu ideally means falling into a comfortable bed with a supply of simple remedies, a reliable vaporizer, and your favorite folk CDs. If you do spend a few days bed-bound with this winter's flu, just remember the ancient word-root: “It Came From Outer Space.”

Another good reason to wash your hands.

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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MUSIC INSTRUCTION

NICOLAS BUCKMELTER

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



CÁIT REED

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



JOELLEN LAPIDUS

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



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Larry's CD reviews and other articles appear in this issue.

SONGWRITER RESOURCES

Ever felt the temptation to do something with your idea for a song, perhaps a bit of original verse, a partial set of lyrics, or an original melody? A good number of our readers are songwriters. Others aspire to be. Some wannabes are accomplished vocalists or instrument players. Others are simply lovers of music who haven't taken the plunge with their own compositions.

Surprisingly, there is a gap between singer-songwriters and other musicians in several of the folk genres. Sure, we're accustomed to belly-button pop singers and country crooners who write none of what they sing. But many bluegrass, Celtic and Western musicians predominantly perform music written by others, as well. Sometimes that's because they're doing traditional tunes, but sometimes their material is of modern origin.

The latter suggests two things. First, how many renditions of *Foggy Mountain Breakdown*, *Scotland the Brave* and *Goodbye Old Paint* can anyone stand to have in their CD rack? Second, perhaps as a result of that, there should be opportunities for songwriters to pitch to these fine but non-songwriting performers.

So there is opportunity, beyond the artistic impulse. On to the tools to pursue it.

Awhile back, we reviewed two good books for songwriters, promising to revisit whether they had continual usefulness. We also promised to bring you more songwriting resources.

That pair of books has indeed proven quite handy, as well as being a fine starting place. They are **Harriet Schock's** *Becoming Remarkable* (www.harrietschock.com) and **John Braheny's** *The Craft and Business of Songwriting* (www.johnbraheny.com). Schock's book and its digestible insights and inspirations are re-readable and useful essays on the creative process and the music business. And Braheny's book means there is no need for a "for Dummies" book on songwriting, given his comprehensive guidance through both craft and business. It's a reach-for reference to the latter, a realm often neglected by creative individuals.

But books can be read anywhere, and music is experiential. We are, after all, in LA, one of the four centers of the music business, along with Nashville, New York and Austin. This town abounds with acoustic performance venues, as the FolkWorks calendar demonstrates. Musicians, entertainers and artists of all kinds come here to make it big, and there are many cottages in an industry built upon the promise of helping them. Thus, a web search of "songwriter resources Los Angeles" produces 16,500 listings. Either that's unlimited opportunity, or it's perplexingly overwhelming. Most searchers simply want to know there's a pony in there somewhere.

Happily, there are fine local resources, with breadth and depth, allowing everyone who chooses carefully to find what's right for them. There are many organizations, some focused on helping you develop the songwriting craft, some geared to marketing your product, some oriented to performance opportunities, while others offer opportunities to do your own networking. There are professional songwriting teachers, some esteemed and accomplished, offering classes and individual instruction. And that doesn't cover other aspects, like voice coaches, or people who find the right musicians to play or record your original songs, with or without you performing.

First, don't overlook the educational institutions. If you crank-out lyrics but don't understand enough to give them life as music, universities and colleges offer fine programs, from writing music or mastering an instrument to ethnomusicology. The **Center for Cultural Innovation** (www.cciarts.org) and the **Learning Annex** occasionally offer single-session classes relevant to songwriters. And check the affordable courses at the local community college; some unlikely places have strong music departments with accomplished faculty, like Antelope Valley College in Lancaster (www.avc.edu), whose students recently sang in New York's Carnegie Hall.

If you haven't joined a songwriter organization that offers local events, you should. **SongsAlive** (www.songsalive.org/losangeles.html), **SongNet** (www.songnet.org) and **LA Songwriter's Co-Op** (www.SongwritersCoOp.com) are all good choices. Each will be profiled in upcoming columns, evaluated for what they do for you, along with the giants, like the **Songwriters Guild of America** (www.songwriters-guild.com). Other local resources include the **Singer/Songwriter Directory** (www.singer-songwriter.com). Meantime, you can sign-up for the **Muse's Muse**, a songwriter's e-zine (www.musesmuse.com).

Performance-based organizations are wonderful places to develop your on-stage style, far more supportive than open mic venues. Some offer workshops, chances to develop your songs, even peer critiques with

TIED TO THE TRACKS

BY LARRY WINES



the support of successful and accomplished songwriter members. **Songmakers** (www.songmakers.org) has been around for decades, and is geared to musician members assembling for "hoots" – jam session/workshops, in their parlance – with several each week, throughout the area at members' homes. **LA Women in Music** (www.lawim.com), a group that also welcomes men, offers monthly singer-songwriter showcases at the Bel Age in West Hollywood. Similarly, The **Western Music Association's** (www.westernmusic.org) local chapter has venues to perform your cowboy songs, while offering national awards and events.

Connecting to the synergy of the art community is vital. For those who are serious, you can get access to day-to-day networking in the entertainment industry, with special invitations and passes, from film to TV to stage to music performance and production, with news of what-production is looking up for **Media Network Group's** (www.medianetworkgroup.com) twice-weekly e-mails, for a one-time \$10 fee.

More casual artists and beginners meet accomplished professionals, finding common ground in **Artists Helping Artists** (www.artistshelpingartists.com), a broad-spectrum arts group that offers frequent networking round tables and two huge summits a year. The summits feature first-rate panels and workshops presented by the best in their fields, along with judged competitions that include original song contests, and multiple performance venues. It's an \$80 annual membership.

Any discussion of the giving and talented people who are available to help you develop as a songwriter will omit dozens who should be listed. From time to time, in this column, or elsewhere in FolkWorks, we will introduce one of these talented folks, and offer short biographies. We began with **Harriet Schock**, who you met here in July, and **Brett Perkins**, profiled this issue in a separate feature story.

We'll remind you that **Harriet Schock** is a multiplatinum songwriter and Grammy nominee who has done it all, across the musical spectrum. Here, it's enough to say that Harriet is so popular with her songwriting students that many take her classes again and again.

She's a songwriter's resource beyond all that. Harriet produced a CD in 2004, titled *Schock Futures*, featuring one song each by some of her most talented current students. It includes already-successful singer-songwriter/recording artists who have performed worldwide, like **Kelly Fitzgerald of Vesica Pisces** and 2004 Acoustic Live competition winner **Kat Parsons**. The CD's Hollywood release party brought each of its featured artists to the stage to perform just one song – their track from the album. Some traveled hundreds of miles to do it. It was representative of their commitments, and hers. Harriet also spends time as vice president of **LA Women in Music**.

Okay, so you've been-there, done-that, with the incubation and crawl-before-you walk phases, and you have some of your songs recorded on CD. It's vital that you act to protect your rights to your creative work. You can peruse the **ASCAP** (www.ascap.com) and **BMI** (www.bmi.com) and **SESAC** (www.sesac.com) sites on the web, and we will cover what they do in a future column.

But you say you're ready to go. You're realistic about mega-giant corporate radio and it's wafer-thin formats, so you're looking elsewhere. Sure, there are song placements on WB network series, or elsewhere in film and TV, and that's a lofty goal. And, yes, there are plenty of places to post your songs on-line and hope somebody will discover them.

But there's a better way.. **TAXI**, which bills itself as "the independent A&R vehicle for songwriters," is a respected entity that keeps track of the marketplace, evaluates your songs, and pitches the best of them. It's a fee-based service that matches your music to needs within the entertainment market. It's also a reality check. **Brett Perkins**, a TAXI evaluator, cautions, "Eighty-five percent of what comes there is not ready for prime time." Bright side of that: their evaluation lets you know where to spend your time, effort and money to get to the next level.

We'll continue next time with more resources for songwriters. Meantime, feel free to contribute feedback or information about something we haven't covered yet.

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 larry-wines@hotmail.com

ADVERTISE IN FolkWorks!

It's Good Business.

FOLK continued from page 1

“Cowboy musicians” have only recently accepted the idea that what they do is folk music. Entire sets of traditional songs, many from the 19th century, are practically required. While a steel guitar might sometimes be important, traditional string instruments are dominant. Most of the artists will readily acknowledge having nothing in common with modern country music, since that went the way of pop, sung with an affected Nashville twang. But the issues go beyond the cliché of dogs-divorce-pickup-truck-drunken-loser angst. There is also the excessive instrumentation, the overproduced similarity of Music Row’s tracks.

Western star Don Edwards was a Grammy nominee with Peter Rowan in the folk category three years ago, the first-ever folk nomination for a Western album. Edwards explains, “Western music is about life on the land, how people find character relating to the struggle and the joys there, and with each other.” He adds, “It’s not country music. They may call it country music, but I don’t know what country it’s from.” Edwards also uses a line from cowboy poet Larry Maurice: “Western music is outdoor music. Country music has become indoor music.”

That, of course, offers a reason why today’s country music isn’t associated with folk, while yesterday’s country music is frequently covered by folk performers. It also explains why LA singer-songwriter Molly Howson, whose originals are in the style of Patsy Cline and Patsy Montana, has fans in the folk community. Molly proudly tells you, “I do real country music, not that pop crap.”

Then there’s the influence of world music. **Silent Planet** bills itself as Celtic/Celtic-world, and the coexistence of bagpipes and African drums in the hands of these fine musicians is a delightful marriage. Similarly, Ashley Maher plays a fusion of folk, with an emporium of instruments and African and other world influences. (Her CD, *The Blessed Rain*, is reviewed in this issue.)

Of course, the nature of folk music has changed over time. James Taylor made it as a rock star, Emmylou Harris in mainstream country. Both now headline folk festivals. **Simon and Garfunkle** were mainstays of late ’60s rock, and the late John Denver, after leaving the **Chad Mitchell Trio**, was a success as a pop star. Now, all three are broadly accepted as icons of folk music.

Johnny Cash, exclusive of his **Carter Family** credentials, was embraced by folk fans, at least in his later years. Yet his hits came on both country and rock/pop charts. Oddly, one of his last few highly successful CDs, the folk favorite *Americana*, includes Cash’s rendition of the song *Hurt* by alternative rock band **Nine Inch Nails**. Cash’s final CDs were produced by a pop/rock/rap producer.

While eulogies to Ray Charles as well as the current tribute film *Ray* have elicited discussion of his multidimensional contributions to American music, it is apparent that a long list of his influences rightly includes folk music.

Those who seek a narrow definition of folk as only traditional music would give us a museum to explore, and little else. I spoke about this with Brett Perkins, founder of the monthly acoustic **Listening Room** series in Monrovia. His take? “Art by its very nature gets out of the box. It will always defy categorization. Categorization is marketing. Music is experiencing.”

Perkins is accepted as a guru in the local folk scene — okay, make that the New Folk scene. But how does he see himself? “I don’t usually say that I do folk music. When I think of folk music, I think of union organizing songs. And if people show up expecting to see Bob Dylan, that’s not me.”

Citing Dylan is inevitable. Yet many who think of folk music see the icons of the 1960s as the true folk era, and recognize they don’t fit there. Older fans will tell you the 1960s was a folk revival, and that Joni Mitchell, Gram Parsons, and Bob Dylan don’t fit with Woody Guthrie and Pete Seeger.

And it helps to remember that Bob Dylan — profiled in this issue — stood the folk world on its acoustic ear when he first played an electric guitar. Some die-hard purists who were alienated by that

still won’t let him back into their personal pantheons. Yet who has been more influential, or sold as many records? Of course, he made it as a rock star, wildly incongruous poetic images and all. There’s a message in there.

Still, many won’t travel far from familiar ground. I found myself in that position two years ago when I interviewed Texas folk legend Guy Clark. I asked if he, with his always descriptive, thoughtful lyrics, was dismayed at the lack of radio and mainstream exposure for artists like himself. “As opposed to what?” he asked. So, I cited pop music, with its superficial lyrics, and forms like rap, with their frequent wallowing in bad attitudes, acceptance of violence, and degradation of others. He replied, “My friend, if you don’t think rap is folk music, I’ve got news for you.”

Similarly, Nick Harcourt’s radio show on KCRW, *Morning Becomes Eclectic*, features music that some deem akin to industrial machinery. Granted, little found there is played on traditional or other acoustic instruments, but lyrically, some of it strays toward folk, and some is world music.

Often, world music gets the same disdainful reaction from American folkies — sometimes because the category contains both traditional music from other cultures and modern compositions played on modern instruments. Other times, it’s simply the ethnocentricity of so many in our culture. Sure, you like what you like. But much of that is a function of what is available for you to hear. You need to experience it in order to determine whether you like it. That brings us back to marketing. Can anyone imagine another Bob Dylan getting radio airplay today?

More than ever before, record labels want artists whose musical genre is easy to label, artists who fit neatly into a premade package. The number of packages shrink, while the packages themselves keep getting bigger. Driven by mega-giant corporate radio and it forces the music into painfully few formats. Demographics are established to maximize advertising rates. Thus, record buyers get what radio listeners get, and that is more of the latest clone of Spears, Lopez or Soundalike Simpson.

Fortunately for music lovers, most artists either don’t understand that, or reject it on the basis of artistic integrity. Best example? Look at the tens of thousands of CDs available on CDBaby and its competitors, nearly all on independent labels. There are awards and conferences for indie recording artists, and it’s become fashionable to eschew the idea of begging at the door of a big record company.

All the while, radio drones on, asserting that it’s providing youth-oriented programming of rap and hip-hop. However, a check of the nightclubs in any university district in America reveals a large number of bookings of acoustic performers. More and more people are downloading music from the Internet and listening to what they like on their iPods. Much of it is the rippling under-current of acoustic music. It’s a fascinating dichotomy, as the industry’s categories shrink in number and therefore accept only more of the same clones, artists expand the terms they use to identify themselves. More on the plethora of terms in a moment.

So, who are these indie artists? It may surprise you to know that many are acoustic performers, usually doing original material that brings reviews with comments like, “Thoughtful, intelligent lyrics.” And those reviews often define their subjects as folkies, even when the artists themselves do not.

First, we should recognize that things evolve, as with Dylan going electric, and we should ask the questions that arise from this evolution. For example, does it mean that all acoustic artists can be embraced as folkies? Not by most folk audiences, at least until they listen to these artists.

Let’s meet some of the best playing around town, some between their frequent national and world tours, all without a big record deal. We’ll hear, in their own words, whether or not they identify themselves as folk musicians.

Meet Gilli Moon, the Australian expatriate,

award-winning singer-songwriter, and founder of the international nonprofit songwriter’s organization SongsAlive. She offers, “There’s a stigma attached to being labeled a folk singer. I do socially-conscious and politically-conscious music, but say ‘folk,’ and I think of Janis Ian.” Still, Moon was a guest speaker at the Far West Folk Alliance Conference in November.

And there’s Kat Parsons, winner in November of the annual Acoustic Live Competition. She says, “I’m not really all that folk, am I? I think I’m more rock.” Yet the volumes of national press and reviews on her web site almost universally recognize her as a major rising folk star. Kat’s own perceptions, and those of her audience, no doubt ride on her self-accompaniment on piano as often as on guitar.

Harriet Schock is a multi-platinum songwriter, Grammy nominee, composer for feature films, and one of LA’s favorite songwriting teachers. She comments directly about the piano. “I think the fact that I am a piano player when I sing is what’s kept me from ever being identified as a folk singer. People envision the troubadour. You couldn’t walk from town to town carrying a piano.”

Speaking more generally, Schock said, “I wish there wasn’t such categorization. It really hurts people. Recently, some of my songs were placed with an airline, for on-board listening. They put me in the ‘cabaret’ listings. I’m not a cabaret singer!”

When asked what she would consider as her spectrum of musical genres, she replied, “What would Carole King be considered? I’ve struggled with that for years. I don’t know, mostly I wouldn’t say I belong in folk, but at least sometimes I do. It’s just that when I think of folk music, it brings to mind Judy Collins and **Peter, Paul and Mary**. My producer, the late Nick Venet, always said I



was a folk artist who plays the piano. There must something to that, because I have never played the guitar, yet people swear they’ve seen me with one. It’s not that I don’t want to be considered as folk.”

Anny Celsi’s music has been discussed positively in *FolkWorks*. She’s opened for mainstream folkies, and has performed a set with Tish Hinojosa at what became a memorable ensemble show at McCabe’s. She said she accepts the description of her music by her sometimes collaborator, Duane Jarvis. “He says I’m ‘pop noir.’ Beyond that, I’d say acoustic pop.”

Joan Enguita just finished recording her second CD with Nashville musicians, and acknowledges that was a tactic to find commercial success. But she’s true to her own vision of her music, saying, “There’s that word ‘eclectic’ that we all use,” speaking through a wry grin. She quickly adds, “That’s what was so cool about going to Folk Alliance. Nobody there was afraid to say the word folk. At one time, I was going to name myself ‘Folky Joan,’ and I purposely didn’t, because the word restricts you, limits who will consider booking you.”

Dawnia Carlson, Kim Kopp, and an acoustic six-string are **Vertigo Road**, with remarkably tight vocal harmonies celebrated in the music press and with a billboard over the House of Blues. They describe themselves as an eclectic mixture of folk, rock, country, and blues. “We’re kinda more folk-rock, or rock-folk,” says Dawnia.

Denise Vasquez was just named as a *Music Connection Magazine* Hot 100 unsigned artist for

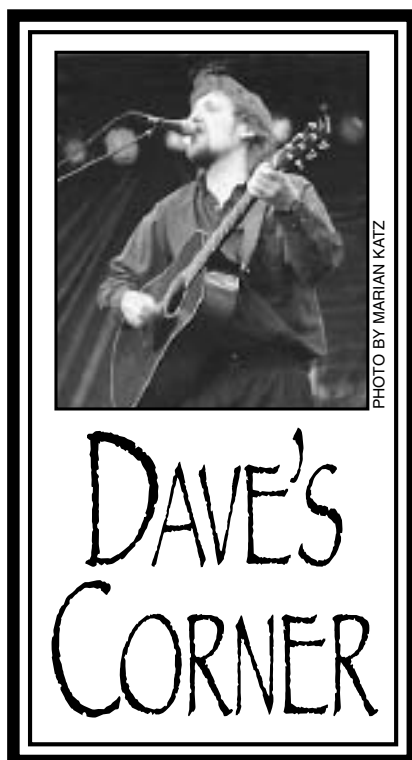
Dave Soyars is a bass player and guitarist, a singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk music scene both locally and nationally, with commentary on recordings, as well as live shows, and occasionally films and books. Please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

Once again this time, no commentary, rants or political opinions, just a series of short reviews, including a couple of great 2004 releases that I missed in my top ten last issue. All good stuff, too, in a variety of genres.

But first, an apology to **Tim Flannery**, whose *Kentucky Towns* [PSB Records] (!!) certainly would have, if not made the list, at least rated an honorable mention in my top ten had I remembered that it was a 2004 release. He's helped enormously by some great players on it- particularly bluegrass multi-instrumental whiz Dennis Caplinger, who produced- but the songwriting and singing is really solid, with an appreciation for Irish traditional music, old-fashioned gospel (his original, *Foot of the Cross*, has a true timeless quality) and the music of Bill Monroe, whose *Kentucky Waltz* is beautifully covered. With a tip of the cap to former pitcher **Jack McDowell** and his rock band **Stickfigure**, it's certainly the best record ever made by an ex-major league baseball player.

Los Lobos, who did make the list at number two with *The Ride* (!), has released *Ride This* [Hollywood Records] (!), its 7-song companion, featuring their versions of songs written by the guests that appear on the former. It's pleasant enough but non-essential. **Ruben Blades'** *Patria* is probably the best of the lot, and a live version of **Dave Alvin's** *Marie Marie* is nice, but much of the rest, by writers also including **Tom Waits** and **Elvis Costello**, takes a distant second place to the originals. For Los Lobos completists only (like me, of course).

Local songwriter **Peter Case** is the subject of a new anthology CD of his recent work, *Who's Gonna Go Your Crooked Mile?* [Vanguard] (!). The selection is great, featuring thirteen songs from his previous Vanguard releases, plus three new songs, including the title track, recorded live at McCabe's, and *Wake Up Call*, an engaging number critical of the Bush administration, which Case refers to in his liner notes as "garage-protest." Case's guitar and harmonica are solid as always, guests include local steel guitar whiz **Greg Leisz** and uilleann piper **Eric Rigler**.



Also new on Vanguard is *Gitane Cajun*, the latest from **Beausoleil** (!). It's their usual solid blend of the music of New Orleans, mostly sung in French, although there's plenty of variations within. *Lena Mae* has a fun Western Swing inflection, and the tributes to legendary fellow New Orleans musicians **Boozoo Chavis** (*Bye, Bye Boozoo*) and **Dennis McGee** (*Me and Dennis McGee*) are appropriately celebratory.

Another top-ten award recipient, **Dirk Powell**, produced the latest recording by American traditional music masters **Ginny Hawker** and **Tracy Schwarz**, *Draw Closer* [Rounder Select] (!). Hawker's starkly beautiful voice demonstrates well the difference between copying a style of American traditional music and inhabiting it. Mostly recorded live in a one-room, 19th century house, the blend of rural American tunes both traditional and contemporary, has subtle musical backing (including Schwarz on fiddle and guitar), great close harmony between the two, and a spot on emotional reading that makes it an ideal release for fans of Old-Time vocal music or just great singing and playing. This could easily be added to the list as well.

Similarly, another 2004 release that could be considered to be "bubbling under" last issue's top ten is **Tim Erikson's** *Every Sound Below* [Appleseed Recordings] (!!). (Hmmm, can I just make it a top 15?) This one is all solo performances recorded live, his gritty but powerful singing equaled by his instrumental work on guitar, banjo and fiddle. Erikson's long been a great singer and song collector, even back to his days in **Cordelia's Dad**, basically a rock band doing American and English traditional songs. Here it's an acoustic version of the same, split about equally between unique versions of well-known songs like *Omie Wise* and *Careless Love*, and more obscure ones collected in various parts of the U.S. (stories of their discovery included in the engaging sleeve notes).

Santa Cruz's **Molly's Revenge** has just put out their fourth record called (oddly enough) *Molly's Revenge Four* (!). In addition to choosing some classic Scottish and Irish songs and tunes (along with an occasional original and a great Jez Lowe Cover, *Durham Gaol*), they play them well, in an energetic but pure traditional style, and the band is made up of solid musicians, particularly young piper David Brewer, and fiddler John Weed. Check them out at www.mollys-revenge.com.

Finally there's the debut solo release by **Battlefield Band** (and LA born!) bagpiper **Mike Katz**, *A Month of Sundays* [Temple, distributed by Rounder] (!), an all-instrumental release featuring a range of arrangements, from pipe solos to duets to full band, featuring jazz guitarist **Kevin MacKenzie**, Battlefield colleague **Alisdair White**, and Katz himself on guitar and bass. More guitar based than his work with the Battlefields, but every bit as energetic and adventurous, with great tunes, including some Katz originals.

So that finishes of the year in CD releases, unless I discover some more I've yet to hear. As always, if I've missed any, let me know. Happy New Year and see you 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.



Vietnamese Banjo

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Dave Alvin, mastermind behind LA's last great blues-rock band The Blasters, has gone back to his roots and recorded the album of his career. The songs fuse electric crunch and acoustic finery on *The Man in the Bed* - one of the greatest songs about bereavement you'll ever hear - the rapturous *Rio Grande*, and the righteously reckless *Out of Control*.

Speaking about *Ashgrove*, his first album for Yep Roc Records, and his first collection of new all-original material in six years, singer-songwriter-guitarist Dave Alvin assumes an abashed grin.

"This is going to sound corny," Dave says with a chuckle, "but if there's one Dave Alvin solo record you've got to have, this is the one. It's like, 'This is what he sounded like.' There's a little bit of the acoustic sound, and there's a lot of the other."

"The other" is the rampaging electric sound that has characterized Alvin's music since his days as lead guitarist and songwriter for Downey, California's Blasters in the late '70s and early '80s. His most recent studio work - the all-original *Blackjack David* (1998) and *Public Domain* (2000), the collection of folk and blues standards that won Alvin a Grammy Award for best traditional folk album - had, emphasized the more subdued side of his musical personality.

Dave Alvin's annual return has become a mainstay in the outstanding lineup of concerts presented each year by the Acoustic Music Series, and is certainly the perfect way to start the New Year. Premium tickets have already sold out. Don't miss the opportunity to see one of LA's living legends.

To round out our 2004-2005 season, acclaimed Scottish singer-songwriter-multi-instrumentalist Dougie MacLean will be here on Saturday, March 26. His concerts, tours and albums have given Dougie a dedicated following throughout North America, Europe and beyond. Tickets are on sale now.

Visit www.acousticmusicseries.com or call 626.791.0411 for tickets and information

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PERFECT STRANGERS

BY DAVE SOYARS

With decades of experience between them, in a variety of forms of music and on multiple instruments, the five members of **Perfect Strangers** have created solid reputations for themselves as individuals. Yet as a group they are still fairly new, with only one album and a handful of sporadic (albeit very well-received) live shows as evidence of their standing as premier bluegrass musicians. As long as they continue on their adventurous and unique path, however, their reputation is sure to grow.

If the image of bluegrass music brings up for you, as it does for some, the image of pickin' and grinnin' rural savants, think again. So says Strangers' mandolin player Jody Stecher, by phone from his home in Northern California. Active on the folk scene since the 1960s in a variety of guises, he's been a song collector, multi-instrumentalist and singer, and half of a successful duo with wife Kate Brislin. He's also played bluegrass mandolin since he was a teenager. As for the image of bluegrass as happy music, he unequivocally states, "That image is wrong. If you listen to historical bluegrass, the first records that Bill Monroe made, and the Stanley Brothers, an awful lot of it was out and out blues." Indeed the Strangers do tend toward darker material, at least on their self-titled debut album. Starting off with a waltz, they wait until the third song to do anything up tempo, and even then the happy sound is juxtaposed with some very dark lyrics on a Utah Phillips song about a funeral train.

Stecher admits he was resistant at first to the idea of starting their first CD this way. "I said 'how are the people that are expecting a typical bluegrass record gonna wait for the third song?' but [bassist Forrest Rose] said 'Trust me, let's just do that.' And it worked out well because it works aesthetically." Not that there it's all doom and gloom, there's plenty of great instrumental playing, and humorous songs as well. But the image of bluegrass music as cornpone humor, or worse, a mere frame on which to hang fast-for-its-own-sake jamming, is pretty well scuttled from the get-go.

Although Stecher may have the longest-standing public reputation, all the members of the band bring considerable experience with them. Virtuoso banjo player Bob Black, who played with Bill Monroe during the 1970s, also wrote the album's one unabashedly hilarious song, *Canned by the Best* about his experiences as an all-star side man. (The song ends with his resolve to follow only his own musical path in the future- his "Declaration of Independence," as liner-note writer Stecher refers to it.) As for his playing, Stecher calls it "Delightful and so unpredictable. Bob is brilliant. He'll do the same stuff on successive nights and it won't be the same. He has this tone that's like silver bells. He just has this bell-like sound, it's not harsh or overpowering at all." Indeed Black's solos are exciting and frenzied when required, but he can just as easily do an achingly beautiful melodic solo when called upon to do so.

It's main songwriter is Chris Brashear however, who is indirectly responsible for forming the band. When recording his solo record, *Wanderlust*, he asked Stecher, who had been very encouraging of his songwriting, to produce. Together, says Stecher, they "Put together a band of his favorite bluegrass musicians that he's played with over the years. The core band that he put together just clicked so well that we just never wanted the party to end." Most of those musicians became Perfect Strangers, with the eventual addition of bassist Rose, a friend of Black who had also played with Monroe. Rose was asked to replace Laurie Lewis, who had played on Brashear's CD but was busy with her own band, and responded by saying "Let me see if I understand. You want me to fly down from Missouri to go to Arizona to play with a bunch of perfect strangers?" Brashear allegedly responded, "not only is that what we want you to do, but you just named the band."

Brashear's songs are a diverse lot, running the gamut from the self-explanatory album opener, *Sing Me a Song (That'll Just Keep Me Lonesome)* to a compassionate character study, *Homeless Joe*, and a strong instrumental tune, *Pineville Breakdown*, that provides a good framework for his fine fiddle playing (although Brashear mostly plays guitar when singing, like all the Strangers, he's proficient on a number of instruments).

Between his precise rhythm playing and languid flat-picking, award-winning guitarist Peter McLaughlin is among the very finest anywhere, but he's a strong songwriter as well. His minor-keyed *The Hermit Miner* is yet another fine original song. Like all the Strangers, his playing is note-perfect, frenzied enough to be exciting, but never show-offy for its own sake, and always subtle.

The most exciting thing about the Strangers is likely how much they seem to enjoy playing with each other. There are no ego battles, no fights over who gets the most solos or lead vocals, and they have no official leader. According to Stecher, it's never been an issue. "Whoever is the writer or lead singer of a particular song is leading the band at that time. Forrest is our MC, he does most of the talking on stage, but I do some as well. Everybody takes on some kind of leadership role sometimes."



Although all of them (but particularly Black) are stunning musicians, they are different from other bluegrass bands in that it's not the only, or even the main, defining quality of the band. Stecher and Brashear both have beautiful and emotive voices, Rose is an engaging MC ("We never know what he's gonna say" says Stecher), and in addition to the fact that all are capable songwriters, they also have excellent taste in outside material, covering songs by Bob Miller and English artist Ray Smith, among others. Says Stecher, "We don't do the historical representation thing of trying to look like it's the 1940s, we don't blow-dry our hair, we just go up there and be ourselves." Such an attitude may never lead them to pop crossover success, but it will lead to music of substance, and is guaranteed to please any audience that appreciates good music played with love and passion.

Perfect Strangers will be performing in Southern California on three successive

nights in February:

Friday, February 18 at 8 p.m. at Boulevard Music in Culver City

Saturday, February 19 at 8 p.m. at Caltech Folk Music Society's Dabney Hall

Sunday, February 20, time TBA at Acoustic Music San Diego, 4650 Mansfield Street, San Diego

See this issue's calendar for more details, or check www.chrisbrashear.com/perfectstrangers.html for updates on the band's activities.

Dave Soyars is a guitarist, electric bass player, a singer/songwriter, and a print journalist with over fifteen years experience. His column features happenings on the folk and traditional music scene both locally and internationally, 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

FolkPeople.com



Herb Wise was the principal photographer for Oak Publications, a company that specializes in Blues and Folk music. Through the 70's and 80's Herb traveled extensively to the homes where they lived and the festivals where these musicians performed. These images are now available through a new website: www.FolkPeople.com.

Bukka White, Lou Reed, Toots Washington, Roosevelt, Sykes, J.B. Hutto, Utah Phillips, Pete Seeger, Arlo Guthrie, Professor Longhair, Johnny Shines, Brownie McGhee, Earl Scruggs, Merle Haggard, Doc Watson, Libba Cotton, Blood Sweat and Tears, Joan Baez, Kris Kristopherson, Leon Redbone, John Cage, Tina Turner, Tuli Kupferberg, Dave Bromberg, Blondie, Grateful Dead, Jim Croce, Gladys Knight ... and the list goes on.

Check out www.folkpeople.com. It's where you'll find all sorts of folks.

WRITING SONGS THAT DON'T SELL

(OR WRITING FROM THE HEART)

Everyone that writes songs wants to have one of their compositions be highly successful and make them a million dollars. Very few songwriters ever see this happen to them. There's lots of reasons why, but let's focus on what the point of songwriting is for YOU, the songwriter.

Why do we write songs? To attract women, or men, or both? For fame? Fortune? Do we write to encapsulate our feelings, our hopes, our dreams? Or maybe just to re-arrange the history of that last relationship so that YOU walked out on them?

For most of us, it's probably a little bit of all of the above and then some. I started writing songs in my teens. I had learned to play the guitar a little (now 30+ years later I'm still learning to play a little) and I found a real problem when I tried to learn the songs of the artists I admired: I often couldn't sort them out musically. And in the attempt to try to figure them out, I sometimes made interesting mistakes that sounded as intriguing as the parts I was trying to learn. Now, admittedly, 99.9% of my early musings were highly derivative. That means I stole as much as I could, often unconsciously. But an odd thing happened after a year or two of trying to write songs. I found myself not so much copying others as expressing things that I couldn't or wouldn't express otherwise. The married woman that I lusted after became a song. The war I didn't want to fight in became a song. Even at my teenage-angst worst, the songs started to get better. The songs that were the best were often those that portrayed my emotions most honestly. The biggest problem I had was that I was not a very good musician, so my songs suffered most in that area. The solution was to prac-

tice more, play more and try harder. Now, proficiency does play into writing good songs, but certainly is not the most important aspect. No one will say that Leonard Cohen has great guitar chops, or that Bob Dylan's voice is technically great. So why can they write such incredible songs?

My theory is that great songwriters can hone in on what's in their hearts and minds, what's honest, and in doing so, their songs have a universality that captures us. Most of us go through similar things in life: love, pain, health, sickness, death, taxes... Our spin on what these things provide or detract from us can be very specific, but it can also parallel other's experiences as well. When we, as songwriters, are able

to tap into what our hearts feel, and do so in a manner that is melodically pleasing and features adept wordplay, we have hit our mark. Others will notice, and possibly embrace our work.

I'm not a particularly disciplined writer. I'm lazy enough to wait for "The Muse" to hit me. But my discipline does kick in once that occurs. I rarely write a song in one sitting. I often bleed and sweat over a lyric or melody for weeks, months or even years. The craft of songwriting is based on discipline, on the ability to persevere, to re-write and edit over and over again. But for a song to be successful, the basic concept has to be strong. You can polish a turd but it's remains fecal.

How to tap into one's emotions and feelings can be accomplished in a myriad of ways, and it's not my intent to deal with that right now. Yoga, a new guitar, a new love, a broken heart: all are good ways to get in touch with one's self. It's a much greater challenge to write a good song about shoes or a trip to the grocery, but it's been done and it's been done well.

Work on pulling out that heart stuff. Polish your craft, and perhaps in time, one of your "heart" songs will also be a "wallet" song too. Best of both worlds.

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.

CD REVIEW

Artist: THE GIBSON BROTHERS
Title: LONG WAY BACK HOME
Label: SUGAR HILL SUG-CD-3986
Release Date: MARCH 2004

BY DENNIS ROGER REED

On the way to a gig recently I asked the other musicians about several bluegrass groups that I'd heard about but hadn't had the opportunity to hear their music. When I mentioned the Gibson Brothers, one of the guys said that they were good, but rather traditional. That was probably the first impression I got from listening to *Long Way Back Home*, but several other spins opens up a lot deeper consideration.

The Gibson Brothers are Eric and Leigh, young brothers less than a year apart in age. Eric is the banjo player and vocalist, Leigh plays guitar and sings, and their band features Mike Barber playing upright bass, and mandolinist Marc MacGlashan. The Gibsons were raised on a dairy farm in Upstate New York. Not the usual requisite for bluegrass music, but they credit their rural background on leading them into traditional acoustic music.

Much has and will be made about the Gibson's "brother's harmony" and they are reminiscent of several of the famous brother groups such as the Louvins. Both Gibsons are strong songwriters, as well as adept instrumentalists and singers. They composed seven original songs on *Long Way Back Home*, and considering the other writers they cover, it is heady praise to say that their own songs stack up well with the works of writers like Gordon Lightfoot and Robbie Robertson. Their own songs and their covers display a wide range of depth. The Band's *Ophelia* isn't the first Band song to be covered by a bluegrass band, since **Loose Ties** did *Stage Fright* on their classic *Tangled Roots*. The Gibson Brothers do *Ophelia* justice. Their takes on Lightfoot's *Long Way Back Home* is equally well done. Surprisingly, the Gibsons title cut from this CD was born from an in-studio jam. Chris Jones and Paul Kramer's *Alone With You* conjures up the Louvins. On Eric Gibson's *Take Her Back Again*, one can catch a little Bakersfield country influence. The Gibson's aren't afraid to stretch bluegrass boundaries, as their use of pedal steel and percussion on several tunes proves. Leigh's "*Dreams That End Like This*" includes subtle percussion and steel and is very reminiscent of Roy Orbison's work.

How can a young band cover so many bases and yet not sound scattered or unfocused? Hard work and a love for music provides the answer. *Long Way Back Home* is the second Gibson Brothers recording for Sugar Hill, and prior to these they did three for Hay Holler and one self released CD. They display remarkable maturity with their work, and look like a strong contender for a long term, successful music career. Enjoy *Long Way Back Home*, dig into their back catalog and await their next offering.



Dennis Roger Reed | SONGWRITER & MUSICIAN



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Chris Powers,
WORT-FM, Madison, Wisconsin

\$15 for CD (postage paid) from dennis@dennisrogerreed.com
Also available from www.cdbaby.com

C D R E V I E W S

Artist: SENEGALESE BAND ORCHESTRA BAOBAB
Title: SPECIALIST IN ALL STYLES
Label: WORLD CIRCUIT / NONESUCH

BY CLIFF FURNALD

With permission of author and artists

www.rootsworld.com/afrodisc



Huge crowds attended the legendary Senegalese band Orchestra Baobab's live performances in Europe and North America this past summer. They have a new album *Specialist*; their first album in almost twenty years and it is magical. While founder guitarists Barthélemy Attiso (solo) and Mountaga Koite (bass) lay out the tracks with seeming effortless grace, and forever young Issa Cissokho works the tenor saxophone, the laid back Afro-Cuban album features the clear original voices of Balla Sidibe, Randolph (Rudy) Gomis, Ndiouga Dieng, Assane Mboup, Medoune Diallo. In a very distinct departure from the bands' earlier leanings and affinity toward Cuban son, this album sips directly from the rich, homegrown Senegalese roots music with the lyrics mostly in Wolof and Mandinka. In typical unhurried fashion which has become their hallmark, the band starts with rolling rhythm guitar, the saxophone, the instruments and then the vocals as is the case of the tracks *Jiin ma Jiin Ma* and *Ndongoi Baara*. That they have matured with time is enormously boosted by the clear arrangement, which allows the various artists to shine without losing the integrity of the music.

The exception is the track *Hommage a Tonton Ferrer*, a song honoring the guest appearance of Cuban legendary singer Ibrahim Ferrer of Buena Vista Social Club fame and Senegalese superstar Youssou N'dour. The song opens with languid saxophone before it's joined by the duet vocals of Rudy Gomis and Ferrer, and later Youssou N'Dour who keeps a respectful low profile. Pride, joy, heartbreak, ecstasy all rolled into one emotional beauty of guitar and voices as the saxophone of Cissokho cuts in and out. The other distinctly Cuban tracks are the hot salsa *El son ti Ilama* sung by Medoune Diallo and *Gnawoe* sung by Rudy Gomis and Barthélemy Attisso. Without as much as breaking a sweat because they are doing what comes naturally to them, the Baobab rocks on this album—guaranteed to allow their almost mythical status to stay aloft and intact.

Cliff Furnald is the editor of *RootsWorld*, the online magazine of the world's music Box 1285, New Haven, CT 06505 USA cliff@rootsworld.com Alternate e-mail: rootsworld@snet.net www.rootsworld.com - www.rootsworld.com/afrodisc

Artist: VARIOUS
Title: TOUCH MY HEART: A TRIBUTE TO JOHNNY PAYCHECK
Label: SUGAR HILL RECORDS
[\[www.SugarHillRecords.com\]](http://www.SugarHillRecords.com)



BY TOM SCHULTE

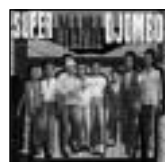
Singer-songwriter Robbie Fulks produced this tribute to the legendary country star and his popular and darker, lesser-known songbook. Here recording Johnny Paycheck songs is Neko Case, Mavis Staples, Dave Alvin, Buck Owens and more. It is a good assembly of established and new talent. This album does much to explore the depth and extravagance of Paychecks melancholy musings, which go much further than *Take this Job and Shove It* would suggest. (It is interesting note that Paycheck is best known for singing this song, but it was actually written by David Allen Coe and not entirely like Paycheck's own songwriting.) This is an excellent album of superb songs done by superlative artists.

Artist: SUPER MAMA DJOMBO
Title: SUPER MAMA DJOMBO
Label: COBIANA RECORDS COB-02 [\[www.cobianarecords.com\]](http://www.cobianarecords.com)
 February 25, 2003

BY CLIFF FURNALD

With permission of author and artists

www.rootsworld.com/afrodisc



There are admittedly few albums that stop me dead in my tracks, forcing my ears to listen like my life depended on it, compelling my fingers to linger longingly on the CD cover as if by so doing they could uncover the magic behind the music. Such an album came from Guinea Bissau circa 1980 in the wake of the bitterly fought war against Portuguese colonizers, when all that was left was music and culture. The reissue of Super Mama Djombo's self-titled album (Cobiana Records, 2003) brings the sweet guitar sound that helped inspire the people to resist colonialism. Sung partly in Kreol, Portuguese and several African languages, this is free-spirit music with driving dance rhythm, smooth vocals and licking guitar that aimed at one thing only—get everyone rooting for the home team. Almost three decades after these songs were written (though they were recorded later in 1980), their infectious exuberance bubbles freshly to the surface with unparalleled joie de vivre. Listen to the track that came from a children's song: *Pamparida* is a beautiful body-banger as much as it is an ear pleaser. The track *Guinea-Cabral* is reminiscent of and an interesting take on Malian epic *Mandjou* realized earlier by Salif Keita; the voices of front men Antonio Malam Mane and Lamine Balde are impossibly fluid and supple.

But, for the ultimate heart-pulling song that transports far away to a world struggling to heal after all the bad things have stopped happening, try the track *Gardessi*. It will make you dance and cry and dance some more, and your heart will ache until the music chases away the dark night to bring a joyful day—call it the bad-spirit chaser or whatever, but it works. Super Mama Djombo restores that missing link between current African music that sometimes drift aimlessly and the past when music worked to heal not only the soul but also free a people.

Artist: THE BROWNE SISTERS AND GEORGE CAVANAUGH
Title: READY FOR THE STORM
Label: INDIE

BY LINDA DEWAR



There's something special about sibling harmony - a certain richness of quality that is created when voices from a common genetic and linguistic heritage are combined. Think of the Everly Brothers, the McGarrigle Sisters and the Carter Family, among others. Fans of the Browne Sisters and George Cavanaugh have long recognized this quality in their music. They've been performing together as a family since they were children and as they have matured so has their music.

Ready for the Storm is the Brownes' first studio album in eight years—a time span during which their live stage performances have undergone a remarkable series of changes that reflect their musical maturing process. Those changes are apparent here, but this album is itself another giant step in the process. The harmonies are more intricate than we've heard before, the instrumentation is fuller, and the choice of material includes some unexpected and welcome surprises. Overall, there is a new sense of confidence in the music, which may be due in part to the group's move to a new recording studio for this album.

Several of the tracks on *Ready for the Storm* are familiar to fans who have heard them in live performance over the past year or so. Without exception, the studio versions are even better than the live, sounding fresh and exciting no matter how many times you've heard them before. Chief among these is the title track, a cover of Scottish singer-songwriter Dougie MacLean's anthem of self-reliance.

The exceptional richness of harmonies has been captured in some new offerings. *This Land is Mine*, co-written and originally recorded by the pop diva Dido, is presented here in a traditional-folk style that highlights the sisters' ability to achieve that perfect blend. *Bound for South Australia*, the Brownes' version of the traditional chantey, adds cousin George's rich baritone to the mix.

For the first time each group member is featured as solo lead on a song which reflects his or her individual style. There is surprising range and diversity here. George's version the Stan Rogers classic *Northwest Passage* is one of the best ever. Pam's traditional Irish ballad and Laura's Country-leaning coal-mining song are both on a par with the top performers in their respective genres. And Diane's cover of Kate Bush's eerie *Wuthering Heights* is nothing short of brilliant.

A couple of years ago, the Brownes added guitarist John Allan to their mix. With the passage of time, Allan has become a more integral part of the group, gradually adding pipes, whistles and vocals to his contributions. This album takes full advantage of his talents and even includes his lead vocal on *The Carlton Weaver (Nancy Whisky)*, another song that has become a favorite in live performances and is even better on this recording.

In some respects, this is a singer's CD—the kind you keep in your car and play repeatedly while you sing along. It's also a CD for people who enjoy sitting down and concentrating on having a good listen. Not only are the performances exceptional, but the Brownes have chosen songs with complex and thought-provoking lyrics that deserve full attention. This is a great album—let's hope we won't have to wait another eight years for the next one.

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

Artist: VARIOUS
Title: PROTEST: SONGS OF STRUGGLE AND RESISTANCE FROM AROUND THE WORLD
Label: ELLIPSIS ARTS [\[www.EllipsisArts.com\]](http://www.EllipsisArts.com)

BY TOM SCHULTE

This unique compilation of world music exposes the listener to protest songs from America (Pete Seeger, *Waist Deep in the Big Muddy*) to Zimbabwe (Paite Rima, *Stella Chiweshe*). This is not the caterwauling of a bunch of trade unionist singing strike anthems around the burning barrel, but rather largely bright and upbeat melodies with choruses that "...may not move me or mean a great deal to me, But hey! It feels so groovy to say." [ed. Peter, Paul & Mary: I Dig Rock and Roll Music]. The detailed booklet of describes the songs of Gabon, Jamaica, Ireland and more so while you are enjoying humming and singing along you will have some idea of the radical ideas you are vocalizing, even if you do not know the language. This is the bellwether release of the new WorldSpirit line from Ellipsis Arts. Although the physical packaging is surprisingly similar to Putumayo's geographically based compilations (where the surprise is gone after the first track), these releases are themed based, tying together different cultures.



FOLK continued from page 7

2005. It's her third year in a row. Freshly back from headlining in Liverpool during 2004's Beatles Week — a sort of Mardi Gras there — she was still quick to call herself “alternative folk.”

But there is that qualifier. You hear terms like acoustic alternative, adult alternative, acoustic pop, folky pop-rock, pop/folk, and the oldest one, folk rock. And the highest compliment from one performer to another after a show is almost certainly, “You rock!”

Certainly some have rock credentials that they haven't left behind. Kelly Fitzgerald has traveled the world with her band **Vesica Pisces**, yet her solo acoustic blues are genuine through and through. Sean Wiggins had an original song placed in a film, and commands an audience that looks like rockers. But she has solid acoustic credentials, and describes her music as, “country-rock-blues-folk-and the kitchen sink.”

Sometimes the qualifying words are especially interesting. **Mark Graham & Orville Johnson** have a name for their satirical music. “It's mongrel folk,” they say, adding, “If somebody needs to use a bunch of words, like, ‘well, I'm a bluesy-popsy-acoustic-folky-whatever,’ you can just visualize all those words across their forehead, and after two or so, there's no room, so the rest just fall off.”

Andrew Lorand, one of the best social-commentary and comedic songwriters in town, has recorded several CDs of fun-to-listen-to originals, most backed by traditional instruments. Asked to describe his genre, he says, “Tom Lehrer meets Cloris Leachman.” He'll accept a folk ID, but like many artists, he doesn't offer it to you. Hang out with him and you begin to understand that the folk process owes as much to Dr. Demento as to Bob Dylan.

Self-described world-acoustic-pop composer Ashley Maher offers a quote from Bono, the rock megastar leader of the Irish rock band, **U2**. “Any kind of pop music is the folk music of today, because it's what the people listen to and what they sing.”

So, what does it add up to? Why are so many talented musicians and their acoustic music not embraced by many folk fans? Ultimately, it's two things: definitions and awareness. The folk music community draws some lines it won't cross (albeit moving the markers), and artists don't know their music is (or would be) embraced within those expanding boundaries.

ON-GOING STORYTELLING EVENTS

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LOS ANGELES COMMUNITY STORYTELLERS

2nd Thursdays • 7:30 pm
Temple Beth Torah
11827 Venice Blvd., Mar Vista
Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING

Saturdays/Sundays
11:00 am, noon, 1:00 am • Free
Storytelling in Spanish on alternating Saturdays.
Getty Center Family Room
1200 Getty Center Drive, L.A.
310-440-7300

LEIMERT PARK GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm
3335 43rd Place, across from Leimert Park
310-677-8099

SAN GABRIEL VALLEY STORYTELLERS

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

LONG BEACH STORYTELLERS

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

SUNLAND-TUJUNGA STORYSWAP

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

STORYTELLING & PERFORMING ARTS

TOASTMASTERS

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

ORANGE COUNTY

COSTA MESA SOUTH COAST

STORYTELLERS GUILD

3rd Thursdays • 7:00 pm
Piecemakers Village
2845 Mesa Verde E. • 909-496-1960

SOUTH COAST STORYTELLERS

Saturdays & Sundays • 2:00-3:00 pm
Bowers Kidseum
1802 North Main St., Santa Ana
714-480-1520 • www.bowers.org/link3c.htm

MISSION VIEJO STORYTELLING

Wednesdays • 7:00 to 8:00pm
Borders Books and Music
25222 El Paseo • 949-496-1960

COSTA MESA STORYTELLING

BY LAURA BEASLEY
Wednesdays • 10:00 am
South Coast Plaza • 949-496-1960

CD REVIEW

Artist: ASHLEY MAHER
Title: THE BLESSED RAIN
Label: SPIN WILD RECORDS

BY LARRY WINES

It isn't often that you find a CD that finds the perfect balance of diversity and cohesion, or one with so many tracks that stay with you. After a few spins of *The Blessed Rain*, you find yourself singing or humming one of the many melody lines or tapping out one of its rhythms. During the recent rainy season, I found myself wanting to hear the title track over and over, in tandem with the drops striking the roof.

This album is a standout, solidly in the mainstream of the current trend that fuses world music with American folk sensibilities and the most listenable dimensions of pop. It's an ensemble of traditional instruments from many cultures, guitar, piano, Hilaire Penda's restrained electric bass, and Ashley Maher's silky voice and clear lyrics. There are challenging tempo changes, sometimes complex rhythmic patterns and instrumental phrasing.

Maher's vocals, often pleasantly overdubbed to provide backing harmonies, are not simply supported by the instrumentation. Her singing is as integrated and involved as any instrument, too rarely attempted in most of what we hear. Each song is a delightful orchestration. There are flutes, guitars, electric bass, accordion, some use of finger cymbals, Chinese cymbals, triangle and tambourine and claves. And there is an emporium of African instruments — djembe, marimba, congas, gbalia, twanga, talking drum, shakers and shells, berimbau, bedir, brekete, agogo and other bells, bamboo abendua, cabassa and African harp. If you're unfamiliar with many of these words, as are most folk fans, this album will have you visiting Bang a Drum to check out the instruments.

The western drums are a bit too much on top in *Blind*, a tune that's truly modern pop. Jazz and R&B influences are felt, but most listeners will be drawn by the interplay of traditional and western instruments with the melodies and vocals.

One track, *Ogoniland*, while maintaining the pleasant melodic theme of the album, has a powerful social conscience. It talks hauntingly of the oil pipelines through this war and famine ravaged part of Nigeria's Niger River Delta, and the song is a tribute to the late activist Ken Saro-Wiwa. (NPR and others have reported on the billions in wealth extracted, along with the oil, into the hands of western financiers, and the unending tragedy of the Ogoni people. A web search produces about that.)

Other songs, like *Babalu*, speak of African culture confronting western influences. There are spiritual dimensions here that may or may not reach the sensibilities of all who track the CD, but they are potent, if one listens to Maher's lyrics.

Ashley Maher wrote or co-wrote all the tracks, and comes by these influences honestly. Her husband is African. She lived for years in both Africa and England, and has absorbed musical influences of both, as well as those of time spent on both American coasts. Those familiar with the old Apple Records catalogue will readily hear the British influence.

We are all accustomed to movies that are made and not released for years, and we sometimes encounter songs that languished in a studio before becoming hits. This album has a similar odd history. Had it been released when it was made, it would have led the current wave of world-influenced music, rather than riding that wave. The tracks were recorded in England in 1997, and while the CD bears that date, it wasn't actually released in the US until 2003. Maher says, “Moving back to the US from England, taking time-out to have children, some years just got away.”

Fortunately, her music from those years is back, in her fine live performances throughout Southern California, and on this temporarily “lost” CD. There are ten tracks, and the album runs over 45 minutes. It is nicely packaged, with all lyrics in a booklet.



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FOLK HAPPENINGS AT A GLANCE

JANUARY

2005



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div> <div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - page 13</div> <div>OGD: On-going Dance - page 16</div> <div>SE: Special Events - page 28</div>						<div>1</div> <div>Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</div>
<div>2</div> <div>International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>3</div> <div>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)</div>	<div>4</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</div>	<div>5</div> <div>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)</div>	<div>6</div> <div>HOT BUTTERED RUM STRING BAND (SE) JANET KLEIN AND HER PARLOUR BOYS (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</div>	<div>7</div> <div>k.d. lang (SE) LOS LOBOS with JACKIE GREENE and ANNE MCCUE (SE) TOM RUSH Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</div>	<div>8</div> <div>THE DUKE ROBILLARD BAND (SE) BHAkti featuring ANITA VASAN (SE) THE LOCKE BROTHERS with MICHAEL OBERHOLTZER, MAURY MANSEAU, ORMLY GUMFUDGIN (SE) BABA JAMAL KORAM (SE) GARLAND JEFFREYS (SE) THE OJAI VALLEY BOYS (SE) KATHRIN SHORR & CROSBY LOGGINS (SE) LOS LOBOS with JACKIE GREENE and ANNE MCCUE (SE) GET REEL (SE) HOWARD YEARWOOD (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>9</div> <div>BILL BURNETT & FRIENDS (SE) GEOFF MULDAUR (SE) KRISTINA OLSEN plus SONIA (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>10</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>	<div>11</div> <div>LEE ROCKER / BIG SANDY & HIS FLY-RITE BOYS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</div>	<div>12</div> <div>JAMES COTTON, CHARLIE MUSSEL- WHITE AND KIM WILSON (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)</div>	<div>13</div> <div>African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</div>	<div>14</div> <div>BLYTHE BLUEGRASS FESTIVAL (SE) SUSIE GLAZE and THE HILONESOME BAND (SE) JANET KLEIN and HER PARLOUR BOYS (SE) GEOFF MULDAUR (SE) SONGSALIVE! SHOWCASE (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>15</div> <div>BLYTHE BLUEGRASS FESTIVAL (SE) THE EARTH SINGS/ZEM SPIEVA (SE) USTAD FARIDA MAHWASH (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) THE ALLEY CATS, JARED & NONI (SE) EVREN OZAN (SE) DEBRA COWAN plus MICHAEL DE LALLA (SE) GOLDEN BOUGH (SE) DAVE ALVIN (SE) HARVEY REID (SE) AL KOOPER (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>16</div> <div>MONTANA MANDOLIN SOCIETY (SE) RONNY COX, JAMES LEE STANLEY (SE) DAVID WILCOX (SE) RICK SHEA, I SEE HAWKS IN L. A. (SE) USTAD FARIDA MAHWASH (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)</div>	<div>17</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>	<div>18</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)</div>	<div>19</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>20</div> <div>NAMM SHOW (SE) UCLA BALKAN WOMEN'S CHOIR and WEDDING BAND (SE) CHARLIE MUSSELWHITE & THE SANCTUARY BAND (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)</div>	<div>21</div> <div>NAMM SHOW (SE) DIANE FERLATTE (SE) JOHN McCUTCHEON (SE) THE CHIEFTAINS (SE) TOM RUSH (SE) DAKOTA DAVE HULL (SE) JEFF YOUNG, JONATHAN POINTER (SE) CHRIS PROCTOR (SE) DAKOTA DAVE HULL and STEVE JAMES (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</div>	<div>22</div> <div>NAMM SHOW (SE) BORDER RADIO (SE) JOHN McCUTCHEON (SE) BOB BROZMAN (SE) BOB FRANKE (SE) SUZZY & MAGGIE ROCHE (SE) JEFF YOUNG, JONATHAN POINTER (SE) CHRIS PROCTOR (SE) DAKOTA DAVE HULL and STEVE JAMES (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>23</div> <div>NAMM SHOW (SE) DAN CROW (SE) MIKE MARSHALL & CHORO FAMOSO (SE) FIREHOUSE STOMPERS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)</div>	<div>24</div> <div>EDGAR MEYER / CHRIS THILE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>	<div>25</div> <div>Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)</div>	<div>26</div> <div>GLENN YARBROUGH and THE FOLK REUNION (SE) MARTINE LOCKE / TRINA HAMLIN / LAURIE GELTMAN (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)</div>	<div>27</div> <div>THE McKASSONS / WILLOW HALE (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</div>	<div>28</div> <div>PETE HUTTLINGER (SE) VICTORIA WILLIAMS (SE) BRIAN JOSEPH with KATHRIN SHORR and TIM BURLINGAME (SE) PAT KIRTLEY and PAULY ZARB (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>29</div> <div>KHAC CHI and LILY CAI CHINESE DANCE COMPANY (SE) PETE HUTTLINGER (SE) MUSICANTICA (SE) THE LAUREL CANYON RAMBLERS (SE) DENNIS ROGER REED (SE) MURIEL ANDERSON (SE) MIKE DOWLING (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>30</div> <div>DAVID ROGERS /VICTOR ANDRADA / SUN- LAND STRING BAND / MELODY (SE) RALPH STANLEY & THE CLINCH MOUNTAIN BOYS (SE) KODO (SE) THE SMOTHERS BROTHERS with GLENN YARBROUGH (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Shape Note (OGM)</div>	<div>31</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>					

FOLK HAPPENINGS AT A GLANCE

FEBRUARY

2005



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	2 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)	3 NATALIE McMASTER (SE) JANET KLEIN and HER PARLOUR BOYS (SE) MARTIN JOSEPH (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	4 JOSE FELICIANO (SE) KENNY RANKIN (SE) LOWEN & NOVARRO (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	5 THE BLUES PIRATES (SE) JOHN STEWART (SE) LOWEN & NAVARRO (SE) TOO HIGH STRING BAND (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
6 YUKIKO MATSUYAMA and TOM KARAI (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	7 ELDERLOCKE, SEVERIN BROWNE & JAMES COBERLY SMITH (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)	8 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	9 SARA BARAS & BALLET FLAMENCO (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)	10 CHAI FOLK ENSEMBLE (SE) SARA BARAS (SE) LAGUNA FOLKDANCERS FESTIVAL (SE) STEVE EARLE (SE) RICHARD BERMAN, GEMINI (BRUCE FARWELL & RENATA DECHER), BOB KROLL (SE) MARCIA BALL (SE) EVE SELIS (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	11 Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	12 LAGUNA FOLKDANCERS FESTIVAL (SE) GWENDOLYN and THE GOOD TIME GANG! (SE) CRAIG “LUMPY” LEMKE and HARRIET SCHOCK (SE) GET REEL (SE) LADYSMITH BLACK MAMBAZO with VUSI MAHLASELA (SE) RICHARD BERMAN (SE) DESERT SAGE (SE) ANI DIFRANCO (SE) GAMBETTA & CRARY (SE) STEVE EARLE & THE DUKES with ALLISON MOORER (SE) GRACIANA SILVA (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
13 LAGUNA FOLKDANCERS FESTIVAL (SE) RIBBON OF HIGHWAY, ENDLESS SKYWAY: A TRIBUTE TO THE LIFE OF WOODY GUTHRIE with SARAH LEE GUTHRIE, JOHNNY IRION (SE) THE EARL BROTHERS (SE) GRACIANA SILVA (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	14 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	15 BORDER RADIO (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	16 JOURNEYS TO THE PAST (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)	17 African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	18 LITTLE CHARLIE & THE NIGHTCATS (SE) STEVE RILEY & THE MAMOU PLAYBOYS and THE NEVILLE BROTHERS (SE) IAN WHITCOMB with FRED SOKOLOW (SE) PERFECT STRANGERS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	19 THE TANGO LESSON (SE) MUSICANTICA (SE) THE CHRISTINA ORTEGA BAND plus TOM CORBETT (SE) PALM WINE BOYS (SE) PERFECT STRANGERS (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
20 KAHUNA COWBOYS (SE) JANET KLEIN and HER PARLOUR BOYS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	21 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	22 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	23 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)	24 STEVE POLTZ (SE) HABIB KOITE, BAMADA (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	25 THE RESENTMENTS (SE) THE DEVIL MAKES THREE (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	26 CATHIE RYAN (SE) HIGH HILLS (SE) MASTERS OF PERSIAN MUSIC (SE) TOM LONG and TOM SMITH (SE) HOMETOWN HEROES SATURDAY NIGHT JAM with PAUL CEBAR & THE MILWAUKEEANS (SE) IRISH VARIETY CONCERT! (SE) ALAN O'DAY, AMY KUNEY (SE) CELIA FARRAN (SE) ROBBIE LONGLEY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
27 HARLEM GOSPEL CHOIR (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	28 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	<div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - page 13</div> <div>OGD: On-going Dance - page 16</div> <div>SE: Special Events - page 28</div>				

ON-GOING DANCE HAPPENINGS
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AFRICAN DANCING

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Susan Ounjian 818-845-7555

BALKAN DANCING

Caf  AMAN
2nd Saturdays 7:30pm-10:30 pm
at Caf  Danssa
11533, Pico Blvd., West Los Angeles
Mady 310-820-3527 madylyntaylor@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
626-293-8523
hometown.aol.com/worldance1/CafeDanssaHome
Pagephoto.html

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

BELLY DANCING

Call for schedule/locations
M smera, 323-669-0333 • www.mesmera.com

CAJUN / ZYDECO DANCING

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

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

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

CONTRA DANCING

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

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

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

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

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Sierra Madre Masonic Temple
33 E. Sierra Madre Blvd., Sierra Madre
Frank 818-951-4482 • fhoppe@attbi.com

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

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

3rd Saturdays
Throop Memorial Church
300 S. Los Robles Ave, Pasadena
Barbara 310-957-8255 • BStewart@BaumHedlundLaw.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Brentwood Youth House
731 South Bundy Drive
Peter 562-428-6904 • pbergonzi@rocketmail.com

5th Saturday - Dance 7:00-11:00pm (Experienced)
Throop Memorial Church
300 S. Los Robles Ave, Pasadena
Chuck 562-483-6925 • cgalt@gte.net

THE LIVING TRADITION
www.thelivingtradition.org

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
Rebekah Hall, 406 East Grand Ave., El Segundo
Diane 310-322-0322 • diane_gould@yahoo.com

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm
Downtown Community Center
250 E. Center St.@Philadelphia, Anaheim
Rich DiMarco 714-894-4113 richdimarco@yahoo.com

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org

1st & 3rd Thursdays 8:00-10:00pm
First United Methodist Church
1551 El Prado, Torrance
Giovanni 310-793-7499 • shecd@yahoo.0.com

FLAMENCO DANCING

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

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

GREEK DANCING

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

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

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

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

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

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

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

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

LAGUNA FOLK DANCERS
Wednesdays 8:00-10:00pm
Sundays 8:00-10:00pm
Laguna Community Center
384 Legion Ave & 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 FOLK DANCERS
Mondays 7:30-10:30pm \$3
Dance America, 12405 Woodruff Ave., Downey
John Matthews 562-424-6377 • john@narodni.org

NEWPORT BEACH
Sundays (International/Israeli)
8:00pm-9:00pm Beginners
9:00pm-12 midnight Intermediate and Advanced
Avant Garde Ballroom • 4220 Scott Dr., Newport Beach
Avi Gabay 310-560-4262 • avi_folkdance@yahoo.com

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

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

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

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

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

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

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

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

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

WEST HOLLYWOOD FOLK DANCERS
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 \$4
Felicia Mahood Senior Club
11338 Santa Monica Blvd. (at Corinth), L.A.
Tom Trilling 310-391-4062

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

IRISH DANCING

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

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

MAIRE CLERKIN
310-801-5520 • maireclerkin@yahoo.co.uk

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

MARTIN MORRISEY SCHOOL OF IRISH DANCE
818-343-1151

O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE
818-773-3633 • katekennedy@irishdancing.net

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

ISRAELI DANCING

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

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

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

ISRAELI FOLK DANCING AT UCLA
Mondays 9:00pm UCLA Ackerman Union 2414
James Zimmer • IsraeliDance@yahoo.com 310-284-3636

ISRAELI DANCE WITH JAMES ZIMMER
Tuesdays 8:00-11:00pm
West Valley JCC, Ferne Milken Sports Center
22622 Vanowen Street, West Hills
1st Fridays 8:30pm Free
University Synagogue, 11960 Sunset Blvd., Brentwood
Thursdays 8:00-9:30pm
Sundays 2:00-3:00pm
Encino Community Center, LA Recreation & Parks
4935 Balboa Blvd, Encino 818-995-1690
IsraeliDance@yahoo.com 310-284-3638

UNIVERSITY OF JUDAISM
Wednesdays 7:30-10pm
5600 Mulholland Dr., Los Angeles
Natalie Stern 818-343-8009

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

MORRIS DANCING

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

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

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

PERSIAN DANCING

SHIDA PEGAH
Tuesdays 6:00pm • 310-287-1017

POLISH DANCING

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

SCANDINAVIAN DANCING

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

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

SCOTTISH DANCING

AGOURA HILLS
Sundays 1:00-3:00pm Beginner
Agoura Hills Performing Arts Center, 5015 Cornell Rd.
Frank Ibbot 805-373-9905 frankibb@aol.com

ANAHEIM
Mondays 7:00-9:30pm
Betsy Ross School, 535 S. Walnut St.
Bob Harmon 714-774-8535

CHATSWORTH
Wednesdays 8:00-9:30pm Social Class
Great American Dance Factory, 21750 Devonshire
Leone & Rober Burger 818-576-1015 jrb@ecs.csun.edu

CULVER CITY
Tuesdays 7:30-10:00pm (All levels, beginners call)
Lindberg Park, 5041 Rhoda Way
Marsden MacRae 310-391-3052 mmacrae@earthlink.net

EAGLE ROCK
Thursdays 7:30-10:00pm (All levels)
St. Barbanabas Episcopal Church, 2109 Chickasaw Ave.
Becky Green 626-351-5189 bgreen4@earthlink.net

LANCASTER
1st & 3rd Fridays Beginner/Intermediate 7:00-9:00pm
Lutheran Church of the Master,725 East Ave. J
Aase Hansen 818-845-5726

LOMITA
Mondays Intermeidate 8:00-10:00pm
Academy of Dance 24705 Narbonne (at 247th St.)
Jack Rennie 310-377-1675 • jackrennie@aol.com

MANHATTAN BEACH
Tuesdays Beginner - 7:00pm • Intermediate - 8:15pm
Knights of Columbus Hall 224-1/2 S. Sepulveda Blvd.
Wilma Fee 310-546-2005 feewilma@mattel.com
Rosemary Abend 310-373-1985 RAbend7731@aol.com

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

PALMDALE / LANCASTER
1st & 3rd Thursdays 3:30-4:30pm Children 5 and older
Lutheran Church of the Master, 725 East Ave. J
Kathy Byers 661-722-3533 kathyb@osioda.com

PASADENA
Wednesdays 7:30-9:30pm (All levels)
Westminster Presbyterian Church, 2230 W Jefferson Blvd
Doug Macdonald 909-624-9496 damacdonald@juno.com

REDONDO BEACH
Sundays 7:00 - 9:00pm (Intermediate/Advanced)
American Legion Hall, 412 South Camino Real
Carol Johnson 310-372-8535 • conrdj@sprynet.com

SANTA PAULA
Wednesdays 7:30-10:00pm (All levels)
Briggs School, 14438 West Telephone Rd.
Oberdan Otto 805-389-0063 ootto@ootto.com

SIMI VALLEY
Mondays
Beginners - 7:30-9:00pm • Intermediate 9:00-10:00pm
Rancho Santa Susana Comm. Ctr., 5005-C Los Angeles Ave.
Mary Lund 818-996-5059 marymar54@aol.com

SOUTH PASADENA
Sundays
Beginner - 6:00-7:00pm Intermediate 7:00-9:00pm
War Memorial Hall, 435 Fair Oaks Ave.
Ann McBride 818-841-8161 McBrideA@cshs.org

THOUSAND OAKS
Tuesdays 7:30-9:30pm (Experienced)
Hillcrest Center for the Arts, 403 W. Hillcrest Dr.
Robb Quint 805-498-2303 volleyballjerry@aol.com

TORRANCE
Fridays Beginner - 7:00-8:15pm
Intermediate - 8:30-9:45pm
Torrance Civic Center, Cultural Building, Studio 3
Between Torrance & Madrona
Jack Rennie 310-377-1675 jackrennie@aol.com

TUSTIN
Wednesdays 7:00-10:00pm
Columbus Tustin Activity Center, 17522 Beneta Way
Shirley Saturnensky 714-557-4662

VAN NUYS
Mondays Beginner - 7:00-8:30pm
Intermediate - 8:00-10:00pm
Valley College, Ethel at Hatteras St.
Aase Hansen 818-845-5726 AaseHansen@aol.com

VENTURA
Fridays 7:30-10:00pm Beginner / Intermediate
Ventura College, Dance Studio, 4667 Telegraph Road
Mary Brandon 818-222-4584 / Frank Ibbott 805-373-9905

BEFORE ATTENDING ANY EVENT

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

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• Location Address and City
• Contact Name, Phone and/or e-mail

Send to:
ongoing@FolkWorks.org or 818-785-3839

C D R E V I E W S

Artist: RANDAL BAYS & ROGER LANDES
Title: HOUSE TO HOUSE
Label: FOXGLOVE FG0350 [home.earth-link.net/~randalbays]
Release date: September, 2004

BY BROOKE ALBERTS

Randal Bays is one of my favorite American Irish fiddlers to listen to, and the tunes he chooses to perform and record always go right onto my “to learn” list. In the liner notes for this CD, Randal Bays mentions that a “great Irish musician” once told him that Irish traditional music “doesn’t belong on a stage, it belongs in a kitchen,” and Bays endeavors to show us how this can be accomplished. The tracks on this live album were culled from house concerts he and his musical partner, Roger Landes, have been performing this year, specifically from concerts during April and May in Washington state and Massachussetts.

Roger is no slouch, either. He’s the founder and director of the Taos, NM based ZoukFest- an international music teach-in- and has toured with Galician piper Carlos Nunez as well as in a trio including Irish fiddler Frankie Gavin and harmonica wizard Rick Epping. His well-received *Dragon Reels* was re-issued in 2001.

There are live albums and live albums. From the first draw of the bow, you know this one is going to have an intimate feel, and when Roger Landes comes in with his bouzouki, you know you’re in good company for the evening. They start off with a set of Ed Reavy tunes, *The Fisherman’s Island* and *The Hunter’s House*, and then a set of reels.

It’s not all fiddle and bouzouki. Bays plays a fine guitar as well. The arrangements of such numbers as O’Carolan’s *Thomas Leixlip the Proud* (which is given a joyous, buoyant feel) really stand out. Landes and his bouzouki also take the lead on a set of jigs (*The Bush on the Hill/ The Caves of Kesh/ Port Cuil Aodh*), and Bays plays lovely and sensitive guitar back-up as he has displayed on Martin Hayes’ early recordings. Towards the end of this set I found myself hunting for my whistle to join in. Roger Landes has a lovely light touch. He lends a sprightly pulse to the set of jigs *Down the Back Lane/ The Goat in the Green/ Come Along With Me*, and is able to render the set of marches more jubilant than martial.

There is not overmuch in the way of applause or banter, but the track entitled *Sad but True...why musicians make mistakes* is a humorous but now-bittersweet commentary on this election year. The CD finishes up with a stomping set of reels featuring the flute playing of Leo McNamara.



Artist: VARIOUS
Title: A TRIBUTE TO JIMMY MARTIN
“THE KING OF BLUEGRASS”
Label: KOCH / KOC-CD-9819
[www.kochrecords.com]

Release Date: JULY 2004

BY DENNIS ROGER REED

Some tend to avoid tribute records, but there must be a good number of folks that embrace them, because a lot of tribute projects are released each year. At the best, they often have new spins on old material, and lead you back to the artist to whom the tribute is directed. Happily, the *Tribute to Jimmy Martin “The King Of Bluegrass”* is a tribute record that captures some of the fire of Jimmy Martin’s originals and also adds to them.

First, a little Martin background. **Martin and his Sunny Mountain Boys** have been bluegrass stalwarts since the 1950s. Martin has graced both **Bill Monroe’s Bluegrass Boys** and the **Osborne Brothers**. His **Sunny Mountain Boys** have served as a launching point for many fine musicians. Martin is perhaps, sadly, as well known for his cantankerous nature as for his music. His long battle to be a member of the Grand Ol’ Opry, his ability to insult country stars and his prodigious drinking are arguably tied to his fame as much as his music. But Martin has written a tote sack full of bluegrass standards, and his inclusion on the **Nitty Gritty Dirt Band’s “Will The Circle Be Unbroken”** in 1972 brought him to a wider audience than ever before. It’s rumored that Bill Monroe refused to work with the Dirt Band due to their hair length, but if so, it was a blessing to Martin. Martin’s high lonesome vocals and solid rhythm guitar work provided many a listener to *Circle* to their first real taste of bluegrass, or perhaps better stated, their first taste of real bluegrass.

Former **Sunny Mountain Boys** J. D. Crowe, Audie Blaylock, Kenny Ingram, and Paul Williams serve as the core band on *Tribute*. Special guests include Ben and Sonya Isaacs, Jessie Brock, Harry Stinson and Jason Moore. Martin’s influence, songwriting and ability to make bluegrass standards his own make for an impressive foundation for the project. It’s a bit too easy to forget the number of songs that come from Martin’s canon: *You Don’t Know My Mind*, *There Ain’t Nobody Gonna Miss Me When I’m Gone*, *Hold Watcha Got*, and *My Walkin’ Shoes* are trotted out for this project, and delivered lovingly.

Blaylock and Williams do most of the vocals, and Ingram and Crowe handle the banjo work. The arrangements are fairly true to the originals, with a few tempo changes. Stinson adds snare drum to every track, again in a similar mode to the originals. It’s a real treat to hear Williams’ vocals and mandolin playing, back at bluegrass again, after a long hiatus where he devoted himself to gospel music. Blaylock’s vocals, although a bit less distinctive, work well and his guitar playing, as always, is restrained yet fluid. Special kudos for Sonya Isaacs’ vocal work.

Martin’s recent battle with cancer has been well publicized. Tom Piazza’s 1999 book *True Adventures with the King of Bluegrass* may have brought more attention to Martin (and his eccentricities) than many of his recordings, but *Tribute to Jimmy Martin “The King Of Bluegrass”* puts the focus back on Jimmy and his contributions to bluegrass music. It’s a fine project.

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.



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A HANDFUL OF SONGS

My window rattled this morning, awakening me to the pink and orange sunrise behind my apple tree. Sunrises are short here but generous, with the clouds over the bay and city almost as bright as those in the east.

"Thanks, Hilda," I said to the presence. "I'd have hated to miss that."

There are no ghosts of course; we all know that. But there was a palpable presence when I moved into my new home, that stopped me from saying "my" house. I could say "my" yard, and "my" dandelions but, until the second full moon, the house was "theirs."

It was easy claiming the entire state of Oregon, however. My mother grew up here. The bridge in Jefferson bears my great grandfather's name and the Heppner museum displays some family furniture. So what if no one's heard of Jefferson and Heppner, I feel like family.

My mother's Oregon stories had prepared me for rain and beauty. The tale of her wicked mother and the apple tree — straight out of Grimm — prepared me for this house. The apple tree was her dearest friend. Nestled in its branches, hidden by rustling leaves, she could read undisturbed for hours. One day her mother found her hiding place and cut the apple tree down. I cried whenever I heard the story.

Last summer I wandered into an estate sale near my son's house and saw an apple tree, a Gravenstein, just like my mother's.

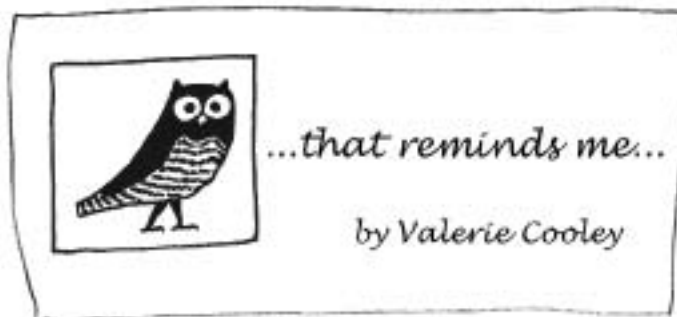
"You can have it for free if you buy the house," said Hilda, and I went home to pack.

Friendly and likable though Hilda had been, an unfriendly presence greeted me when I moved in. "Alien," it said, "you cannot survive our atmosphere." It was true; I was gasping. My son just said, "Yuk! Tobacco! Start opening windows!"

For weeks now I've scrubbed and painted, torn up carpets and thrown out curtains. As the tobacco smell fades, I enjoy the lingering presence of Hilda and Klaus. My favorite song at the moment is Jerry Rasmussen's *Handful of Songs*, sung by Cathy Barton and Dave Para on their *Crazy Quilt* album. It sings of people's legacies: money, books, tools, stories, jokes, lessons, or just a smile. "It's not what you leave," it says, "it's the joy of remembering. All I can leave you is a handful of songs."

My mother's stories and Klaus and Hilda's house make for quite a handful of songs, but I want more. I'd like to ask Hilda, "What hung from this odd little hook?" and hear "A philodendron," "keys," or "the dog's leash."

"Klaus," I would ask sternly, "why aren't there any electric outlets in the



bathroom?" and he'd mutter "Toothbrushes! Hair dryers! Waste of time!"

The boxes of last-minute discards told me a lot. Hilda must have fled her house as I fled my apartment that last day, saying repeatedly, "Just leave it; I'll get another one," then turning her back to hide tears shed for "junk." It's at that moment we realize that not all our cherished possessions are the bubble-wrapped antique china, but the things we use every day to make our lives work. They are our favorite all-purpose tools as well as our ingenious

solutions to doors that slam shut or won't close at all, ducts that clog, things we keep losing, furniture that tips, squirrels that raid the bird seed.

Some are stopgaps that worked and stayed, like the foam pad Hilda had nailed to a stick to clean between appliances. Others were mysteries — the large coffee cans with bail handles, the stiff bristles wired to a long rod, the tiny rolls of carpet.

People may display Ecuadorian wall hangings and African masks but their more humble belongings often tell better stories. My aunt kept a rock — a very particular rock — on her old radio to quell static. An old teacher cherished the bookmark he'd used for fifty years and covered with favorite quotations. A friend made a clever all-wood gate latch and said proudly "I learned that from my grandfather. He could make anything from nothing."

Meanwhile, I paint, and I keep moving my bed to escape the fumes. I feel like Goldilocks, testing out all the sleep possibilities. The front bedroom was too bright from the streetlight. The living room had a view but was impractical for long-term sleeping. The Ivy room (because that's the view) was too dark.

Finally, I moved my bed into the Apple Room. I lay down and saw the moon, almost full, shining through the branches. I watched, enchanted. I sang moon songs to my cat and felt a rush of comfort, safety, and welcome flowing from the tree, just as my mother had from hers. I watched for an hour while the moon rose higher behind the branches, then disappeared over the roof of the house. My house. My mother gave me an apple tree when I was a kid and now my apple tree had given me a house.

Hours later I awoke to a Japanese brush painting on my wall. The moon was long gone but the streetlight made dark, delicate silhouettes of the apple tree branches on the fresh white paint. My apple tree. My house. Thanks Mom. Thanks Klaus and Hilda.

Valerie Cooley is now living in Coos Bay, Oregon and is looking forward to the monthly dances there and in Bend, or maybe Eugene. She will be returning for Solstice Festival.

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I N T E R V I E W

GLOBETROTTING FOLK ENTREPRENEUR

BRETT PERKINS INTRODUCES NEW TALENT TO THE MASSES

BY LARRY WINES

Probably the two best places in LA to discover both upcoming and accomplished acoustic singer-songwriters are Kulak's Woodshed in North Hollywood and the monthly Listening Room Concert Series in Monrovia. Creator of the latter is Brett Perkins, who spends most of his time these days performing in Europe, and conducting weeklong songwriter retreats in exotic locales all over the planet. The latest of these is in February in Big Sur.

The delightful Listening Room Concert series (www.listeningroomconcerts.com) relocated last April to an old Route 66 landmark, the historic Aztec Hotel, 311 W. Foothill Boulevard, in Monrovia (www.aztechotel.com). Though operation of the series has been handed over to Linda Geleris, performing songwriter and founder of SongNet (www.songnet.org) and Tim and Lois Tedrow, Brett retains creative control and publicizes the events from wherever he is in the world.

The Listening Room's format is six performing songwriters, each doing three songs, with a chance to pitch their CDs, often to a new audience. The series continues to be the best way to spend the first Monday evening of every month.

Many performing songwriters owe some early breakthroughs to Brett Perkins. More than a dozen of Brett's endeavors have brought music while helping people. He served as CEO of the National Academy of Songwriters in 1995-96, was executive director of the Kerrville Folk Festival Foundation in 1997, founded the Listening Room Concert series here in 1998, and has served on the Methodfest Film Festival advisory board since 2002. Along the way, he published *SongTalk* magazine. Others know him as a board member of Amnesty International, or of Southern California-based Artists Helping Artists (www.artistshelpingartists.org).

Brett Perkins doesn't grandstand. He is better known for promoting others, rather than himself. As far back as the 1980s, he says, "When I would hear someone in a club and I was particularly moved by them, I found myself wanting to support their ability to perform. So I put them up in my condo. They were making music and trying to get recognized, people like Lisa Loeb, Dar Williams, Ellis Paul, The Nields."

Brett is, himself, a successful performing songwriter and recording artist, working with his acoustic guitar. Two of his songs were in hot rotation last year on Danish radio for over five months. He's come a long way from growing up in the San Gabriel Valley, where he played his first solo gig at 14, before fronting the early 1980s rock band, *The Sneaks*. Even then, he was learning promotion, as that band gained sponsorship from Vans shoes, and a measure of local and national recognition.

He says, "The necessity to do my own promotion gave me the expertise. Then people came to me for that, and I happily shared."

Volunteering at the National Academy of Songwriters... one thing led to another, and a different path altogether. "I didn't have a clear intention to become a presenter, just a performer," he says. Then his friend Steve Schachlin, the CEO of NAS, was diagnosed HIV-positive, and he wanted Brett to take over.



Brett recalls, "Steve's father was a preacher, and Steve had his fire. Steve said to me, 'You cannot refuse a dying man.' So I took the job." Brett smiles as he reports, happily, Schechlin is still here, "and thriving. He is the author of *The Last Session*, a musical about his experience with the disease."

But at the time, Brett walked into a job that discouraged him from promoting his own music. "I agreed with that, not to have any agenda there for your own creative work," he says. "Then, by chance, a VP of a major label happened to hear one of my songs and offered me a development deal in '94. It was, of course, a great chance, a marvelous break, the kind of thing we all work toward. But I turned it down. I took it as a sense of mission to work at NAS."

He describes the inner conflict. "It was a mixture of ambition and circumstance, I guess ambition and ego. It all still continues to shed like an old skin."

He recalls the noncreative nature of the CEO job. "So much of it is about running an organization, fund raising and dealing with staff." He stayed until the end of 1996, when, as he says, "The board made me a free agent again." Leaving brought "A regained a sense of freedom to perform my own music, and it enabled me to do other things."

He's philosophical as he reflects on that time. "It helps me to say what does and doesn't work. I can help someone polish their inner diamond, but I can't cut it for them. It's theirs."

He began screening songs for TAXI [www.taxi.com], the indie music site, and he continues that gig. "There was an economic aspect to it, and it made me a better teacher for others," he says.

By 1997, all this meant Brett was going to Europe regularly. He says with humble pride, "I brought the songwriter format back to the Cannes Music Festival, the counterpart to the film festival. It was a real eye-opener for me. I was setting up showcases for the majors to hear artists there." He runs through a list that includes **Trout Fishing in America** and Ellis Paul.

"At the same time, I was invited to participate

in a songwriter's retreat on Samsøe Island off Denmark, a real honor to be there with accomplished songwriters. I was asked to give a talk." That success brought him back, with sponsorship, to do a workshop for the Danish version of ASCAP. "Then, I was flown back again to do a weeklong workshop. I'd thought I'd be scrambling for material, but at the end of the week, I'd barely scratched the surface."

More workshops followed, and it wasn't just his students who benefited. "I developed an understanding that I've identified as 'What Everyone Truly Needs.' It's just a few simple things. First is, 'to be truly listened to,' behind the bluster or the self-aggrandizing comments. Second is, 'to be encouraged,' wherever you are on your path. And of course, songwriting is just *a* path, not *the* path," he emphasizes.

But the workshops were handicapped by some participants. That led to the worldwide series of songwriter's retreats, Brett's latest trademark. He explains, "People would come to the workshops each day, then leave and go home, returning to all the things that caused defeat.

And the next morning, I'd have to keep re-launching this rocket. But in a retreat, one held in a beautiful natural setting, you've got to work hard to hang onto defeat."

Brett's retreats are now annual events, from Sweden in May to Crete in June, Samsøe Island in August, Ireland in October, and a return in February to Big Sur, California. "I'm also looking to add one in 2006 on La Palma Island, off the West Coast of Africa," he says through a big grin. With the retreats, and separately, Brett offers private consultation and seminars to assist artists with their career needs and choices.

Asked about his own international success, he cautions, "You know, all the musicians here keep saying, 'If only I could get to Europe, I could really make it there,' and I can tell you that all the musicians over there say, 'If only I could make it to America,' so it's no magic formula."

But there are key differences. Musicians in Europe, he explains, like other artists, are financially supported as national assets. The musicians unions are supported by their governments. They fund members to attend workshops and retreats. "Each time, I bring over one or two Americans, at my cost, to participate," he says. "It's about achieving a critical mass of the right folks. There is a certain amount of writing ability I look for, but I'm open to anybody with a sincere desire to pursue the songwriting craft." He adds, "If someone is a touring artist, and I can give them any kind of assistance, like setting up some extra concert dates, I'll do that."

Brett the promoter has bigger plans. "A few years down the line, I want to launch a festival. And I want to have at that venue a yoga studio, a holistic book store and other compatible features."

But what of his own performing career? "It's been this split of presenter and performer. When I decided in '97 to launch the Listening Room series in Southern California, I was going to be a musical host, and I would perform, as well."

"It was an evolution [for me] to conclude that, to get past my labyrinthine resistance," he says, fondly recalling the genesis of the monthly

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FAREWELL TO “THE PLACE”

MOSTLY MUSICAL ADVENTURES IN A DOLPHIN MOTOR HOME

In 1984, Cora, my generous mother, loaned me enough money to buy my dream vehicle of many years, a Micro-Mini Dolphin Motor Home. I could not understand why it was described in such diminutive terms—it was twenty feet long and grew another twenty feet as I drove it home, swearing to never set foot in it again and to sell it immediately. It was a monster and I was terrified. “I’ll never be able to drive this,” I declared, but my mother, who considered me a genius because I fixed her stapler, said, “I think you’ll be able to drive this just fine—take me for a ride!” And Cora was so relaxed and calm as I drove around the neighborhood, at fifteen miles per hour, hyperventilating and riding over curbs, that I soon relaxed, paid attention to my driving, and in two weeks was referring to myself as “La Reina de Camino en Mi Casita con Ruedas!” (The Queen of the Road in My Little House with Wheels!).

It never did seem small to me. My husband reminded me of a remark made by Beatrice Lillie when she was aboard the Queen Mary, when it was still sailing: “When does this place get to New York?,” she asked the Captain, and we promptly named our motor home, *The Place*.

The Place proved to be a perfect haven for touring musicians. On our first concert tour on the Navajo Reservation at Four Corners, my friend Beverly and I traveled by car, and stayed with our host, a teacher, who had arranged the tour. She was also a very healthy eater who served us an inky, watery soup made mostly with something called Spirulina. Not only can I probably not spell it, I also had great difficulty eating it. I asked for a glass of water and was informed that, “We never drink water with our meals!” The concerts went well and I lost five pounds.

We were asked back the following year, but this time we had *The Place*. We begged off dinner, citing a late lunch, and retired to the Place, where we ate hot dogs, potato salad, and ice cream. It was really wonderful to have our own “space” (and refrigerator). The concerts went well, the little ones participated with glee, but the Junior High kids were afflicted with what poet Ric Maston calls “Terminal Cool”—not because they were Navajo, but because they were Junior High! (“She’s not gonna get *me* to clap *my* hands!”).

A word about campgrounds; they are wonderful places where you meet all

UNCLE RUTHIE



kinds of people and where your favorite recreation is checking out your neighbors’ motor homes. Some have two floors, and every appointment found in the Hearst Castle. (Traveling in a motor home is not camping—it is taking your apartment to the woods!). At one campground a group of ten year old social climbers accosted us with: “We hear you are having marshmallows tonight!” At another campground, on another trip, a middle aged couple mistook my husband and me for swingers, and we both had to develop headaches!

But the downside of campgrounds is when you had to join the line to empty your gray (dish) water and your black (guess!) water. It is hard work involving hoses, tight caps, impatient people (“Willya hurry it up, girly?”) and usually, torrential rains. It was at an especially difficult dumping station that I composed my masterpiece. “I Got Those Gray Water, Black Water Blues” (Sometimes a whole week goes by and nobody requests it!).

I loved having a motor home at the Claremont Folk Festival. Instead of driving there twice in a weekend, I’d spend the night in *The Place*. One night I invited a group of Sea Shanty singers to join me after the evening program. They sang three sea shanties and didn’t leave till three A.M. (Never invite sea shanty singers to sing after five P.M.).

I went on a really fun tour with my friend Marcia. Our first stop was Billings, Montana, where the local television station covered our workshop. That evening, before our concert, we saw ourselves on TV, on the little black and white set we had brought along. We saw two middle aged women with oodles of wrinkles. “Where did they get those old women?” we asked each other. “They can’t be us!” They were. (After age 50 never look at yourself on TV!). The next day we were recognized by a clerk in the market. “I saw you on TV last night!,” she said, and asked for our autographs. “A prophet is without honor in his own country,” they say. We were big in Billings!

Another highlight of the tour was the town of Leavenworth, Washington, high in the mountains. It is a Bavarian town with a vengeance. Even the gas stations look like Bavarian cottages and real yodeling comes out of pipes in the street—I kid you not! We asked where the best place to eat was, and to our great delight we found ourselves in an authentic German restaurant with Wiener Schnitzel and other yummy treats. And the musical icing on the cake was a talented couple playing accordion and dulcimer, and you could hear both instruments as they played all the German songs I know, and asked the diners to sing along, which we did! I have never heard the accordion played so sensitively and I gave up telling accordion jokes for the remainder of the tour.

I think my favorite adventure took place outside of Leavenworth the next day. It was lunchtime and Marcia was hungry and cranky, so we stopped at a coffee shop just outside of town, easily parked the motor home, and went inside. The only other people there were twenty-five very elderly ladies, and one young one (probably an activities director), at a long table.

At the table’s head sat a white-haired woman wearing an orchid.

“They’re from a retirement home,” I whispered “and the lady with the orchid is having a birthday celebration. Let’s go over and sing her John McCutcheon’s song, *Cut the Cake*.”

Marcia was too shy to join me, but I am seldom shy and this was the perfect place for that song. So I asked the restaurant owner for permission, which he gave, got my guitar from *The Place*, and walked over to the table.

“I know there’s a birthday girl here,” I began and everyone said “Opal! It’s Opal! She’s eighty today!”

“Well, Opal, dear,” I said “I have been sent to sing you the perfect birthday song, and you all have to join in the chorus!”

I improvised a verse for Opal and they all sang the chorus with gusto:

“It makes us think of the good old days, Happy Birthday to you!”

You sure grew out of your baby ways, Happy Birthday to you!

Eightieth birthday—we wish you many more,

Health and wealth, and friends by the score

Cut the cake and let’s eat some more, Happy Birthday to You!”

As they laughed and applauded, I grabbed Marcia and we hurried to the motor home. As we drove down the mountain, I said to Marcia “Do you know what they’re saying back there? They’re saying, ‘WHO WAS THAT MASKED TROUBADOUR?’” We sold *The Place* last Christmas, to a handyman from Colorado and his wife. It was time. My school wouldn’t let me park it in the parking lot, street parking was difficult, and the tours were fewer. At the end it was just another house to clean, and I really don’t miss it. We are doing just fine with one car.

And, maybe, when I am eighty, a masked troubadour in a motor home will sing a birthday song to me!

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.

OFFICIAL NOTICE

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LET US SING LOUDLY

SACRED HARP CONVENTION DRAWS SINGERS TO LOS ANGELES

BY BETTY HERMAN

"O come loud anthems, let us sing!"

This first line of the Sacred Harp tune, *Old Hundred*, could serve as a call to music as singers gather in Los Angeles from around the country for the 17th Annual All-California Sacred Harp Singing Convention on Saturday and Sunday, January 15th and 16th. The convention, which rotates among California cities, is held in Los Angeles every third year. This year it will be in Building H at Angels Gate Cultural Center at Angels Gate Park, 3601 Gaffey Street, San Pedro. Convention organizers expect to welcome well over 100 enthusiastic singers from throughout California and from many other states. Singing is from 10 a.m. – 3 p.m. each day with a traditional mid-day potluck dinner on the grounds.

Moviegoers were introduced to the stirring unaccompanied harmonies of Sacred Harp music last year when tunes from the Sacred Harp book were sung in the movie *Cold Mountain*. But its origins go much further into the past. Also known as the more generic shape note singing, Sacred Harp had its origins in the late 1700s in New England. Singing teachers held singing schools to teach the local populace basic music theory and harmony singing. Teachers used hymns, psalm tunes and their own compositions and harmonized them for part singing. Around 1800 they started printing tunebooks in a musical notation that used four different notehead shapes (triangle, circle, square, diamond) with each shape assigned to a different sung syllable (fa, sol, la, mi) to aid in learning. (This practice preceded the system more familiar to people today using the syllables do, re, mi, fa, so, la, ti, do, as in *The Sound of Music*.) The four-shape repertoire is known for its unusual open harmonies and fuguing tunes.

When the new style European music arrived and became popular in New England in the early 1800s, the style and harmonies of shape note music fell out of favor there. At the same time, migration patterns were taking people to the South and West and the singing teachers migrated along with them. The genre took root in the South, flourished there and continues there today. At the height of its popularity, in the 1800s, dozens of different shape note tune books

were published and regularly used at large and small singings. Singing conventions of the times drew huge crowds. The Sacred Harp tune book, used in California today, was first published in 1844. It has had a few revisions over the years, but has been in continuous use since that date.

The music remained mostly in the South until the folk music revival in the 1960s, when shape note music was "discovered" by folk singers and by others who traveled to the South to research and gather traditional music. The music started spreading to the Midwest and West and back to the North. Groups started to learn these compellingly beautiful old tunes, but there was little connection between the various locations. Most people did not realize that this was still a living tradition. Gradually, singers began discovering each other and coming together. Now singers travel around the country to sing together.

California groups began singing in the early 1960s in several places in the state, including Los Angeles, but were generally unaware of other groups. The first California Convention was held in San Francisco in 1989. Word of it got around, some singers from other parts of the state attended, and a connection was begun. Since that time, the number of singers and groups in California has grown. Local and regional singings are now held regularly throughout the state. The All-California Convention, attracting and uniting singers from around the state, has been held every January. Locally, in Los Angeles, there are two house singings each month, and a monthly Learners Group for newcomers.

Sacred Harp singing is not performance oriented. Whether at small house singings or large conventions, singers sit in parts facing each other in a hollow-centered square. Any singer may select a song from the over 500 in the book, stand in the center of the square and lead the group in singing that song. Various described by singers and listeners by such terms as haunting, exciting, soulful and intense, the music seems to strike a chord in long time singers and newcomers alike.

The All-California Sacred Harp Singing Convention at Angels Gate is open to anyone interested in hearing or singing this powerful



traditional music. Admission is free. A goodwill offering will be taken each day to cover expenses. For more information about the convention or about local singings in Los Angeles, go to fasola.org and link to Singing in Los Angeles, call 310 450-3516 or email: Russell_Richard@smc.edu.

SHAPE NOTE CONVENTION

Saturday, January 15-Sunday, January 16, 2005
10:00 a.m. - 3:00 p.m. each day

17th Annual

All-California Sacred Harp Singing Convention
Angels Gate Cultural Center
at Angels Gate Park

3601 S. Gaffey Street, Building H - San Pedro
Stirring unaccompanied singing of four-part traditional music from the Sacred Harp tunebook.
Free admission; goodwill donation will be taken

Betty Herman first started singing Sacred Harp in the late 1980s in Los Angeles and has been singing regularly since 1990. In addition to the local singings, she's sung at lots of regionals in the state and at 14 California Conventions. She's also traveled to singings in Alabama, Georgia, New Mexico, Oregon and Texas.

PAINT YOUR WAGON BRINGS GREAT MUSIC, FOLK AMERICANA TO LA STAGE

BY LARRY WINES

It's rare that a stage musical is appropriate for review in these pages, or has a run sufficient for our publication schedule. Happily, the Geffen Playhouse's world premiere production of a reworked *Paint Your Wagon* qualifies. It runs through January 9 at the Brentwood Theatre in West LA. Some of the tunes, including *They Call the Wind Mariah* and *I Talk to the Trees* are folk classics. Set in 1852 in the Mother Lode of the California Gold Rush, it is a slice of Americana from a time still celebrated in the northern part of the state and generally forgotten here.

If you're recalling the 1969 Clint Eastwood-Lee Marvin screen version, don't. Other than Lerner and Lowe's music and lyrics, the film was strictly alternative, and rather goofy.

While the new stage production restores the original story's characters, it is more than a revival. In fact, even more music is here than the 1951 Broadway premiere offered. There is the rewritten *My Little Girl*, a Lerner and Lowe song from the 1973 film *The Little Prince* and *My Last Love* from the duo's first project in 1943. These join the original tunes to deliver as much good music as an evening concert. Conductor Steve Orich leads seven musicians behind the stage. Sounding like many more, they deftly play the new arrangements and interwoven traditional themes that prominently feature guitar and harmonica.

The show is brilliantly staged. The nouveau-theatre use of many projected images and the peri-

od tintype photos are as effective as a Ken Burns documentary. But this is theatre, superbly cast with seventeen accomplished singing actors. Sure, the dominant feature is a hearty blend of male vocals, emphasized by a miner's dance scene that argues who needs to lead and who to follow, since women are scarce.

Along the way, we find the entrepreneurial scheme that brings a brothel to the town full of men, and that enables the lead character to marry and another miner to see his fortune lost there, with three rousing fandangos to maintain the music and add some good moments of dance.

The few women's roles are central. Jessica Rush sparkles as the miner's daughter who came

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Happy New Year! Hope you found the last column informative. Your questions and comments are always welcome. Please note that neither the advice nor any opinion set forth in this column is 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. With that in mind, let's discuss some other legal issues that are relevant to us as folk musicians.

I am making an album and would like to record a composition from another album on it. What do I have to do?

There are a couple of ways to go about this. First, you can pay what is known as the "stat" or mechanical rate, which is a compulsory license, set by statute (hence the term "stat") and which is currently \$0.085 per track per album sold. Under the Copyright Act, it is not necessary to get the approval of the songwriter for use of a song that has already been mechanically affixed on a tangible medium (i.e. recorded on another recording), so long as you pay the songwriter (or the songwriter's publisher or administrator, as the case may be) a "compulsory license" fee per record sold.

For all you history buffs (myself included), the "mechanical license" grew out of a dispute in the late 19th century concerning player pianos. Player pianos used rolls of specially perforated paper which, when passed through a mechanism on the piano, caused the piano keys to play the music the perforations formed. The problem arose because sheet music publishers were unwilling to give more than one piano roll manufacturer a license to reproduce an original song, thus stifling competition. Hence, a provision was included in the 1896 Copyright Act allowing player piano makers to use original music after the first time the song was mechanically affixed onto a "tangible medium" (i.e. the player piano roll) without a new license upon payment of a "compulsory" license to the publisher. This provision became applicable to sound recordings and is the basis of the modern mechanical royalty.

The second way to go is to attempt to negotiate the mechanical royalty that you will pay per track per album. Usually, this is done by asking the songwriter's publisher or administrator for a mechanical license at a percentage of "stat," such as ? stat (75% of \$0.085). Whether a publisher will give this to you, obviously, depends on your bargaining power. If the song-



writer is a friend of yours and is self-published, chances are you will be able to bargain him or her down. If, however, he or she is signed with a major or even minor music publishing company, chances are that you will need to have a proven sales track record before any reductions on the statutory rate will be given.

I paid an artist to design a cover for my album. Now, I'd like to use the artwork for t-shirts and posters. Who owns the artwork on my album?

The lawyerly answer is, it depends. If the artwork was original to your album cover and you paid an artist to do it, then you probably have an

argument that the artwork was a "work for hire" under the Copyright Act. Under the law, the person who hired the artist to create the work in the first place owns the "work for hire." However, the picture gets murkier if the artwork was not created specially for your album. There, the artist may retain rights to the work, for which he or she can charge a license fee.

It gets worse if you had a friend do the artwork and didn't pay them. The concept that the artwork is a "work for hire" goes out the window, and the artist retains rights to the work. That means the artist can require you to pay him or her for the use of the artwork on the album or on any promotional literature you may have. Failure to pay the artist could result in an expensive lawsuit nobody wants.

In my practice, I've found that the artist will license out his or her artwork for a fee per album, up to a certain number of copies, after which (since you're making money), a higher fee per album applies. Use of the artwork in other media (posters, websites, etc.) is also subject to fees.

Obviously, the best way to avoid these disputes in general is to negotiate all rights up front. Have a written contract drawn up which specifically sets forth who owns what. If you're using artwork that wasn't originally created for the album cover, try to get a flat license fee to use the artwork in any media without limitation. In the end, this will save you both headaches and friendships.

Richard Gee is an attorney specializing in the entertainment industry and is a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time. You can reach him at richard.gee@verizon.net.

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west as a child, and is now experiencing adolescence and love and all the coming-of-age issues.

Tom Wilson has the lead as her widower father, the miner who establishes a town around his strike. Much of the story relates to the angst of Wilson's character, finding himself as a leader while questioning his decision to bring his daughter to such a wild place. Sharon Lawrence is the ex-Shakespearean actress who comes west as a floozy, but finds Wilson. In the end, it's all about chasing and finding your dreams, carried musically by the oft-reprised theme *I Was Born Under A Wandrin' Star*. And, of course, that means it's ultimately about passion – including gold fever – and love and redemption.

Director Gil Cates, working with David Rambo's adaptation, delivers an entertaining evening with a bit of throwaway dialog that should not have been included, and hopefully will be dropped by the time you see the show. There are too many references to all the traffic on the road from Sacramento – a Sierra foothills historical certainty that is overplayed as a metaphor for theatre-goers experiencing the 405 freeway. There is a ridiculous line about "costume malfunctions," straight from last year's Superbowl show. And there are many modern political references that repeatedly pull the audience out of the story.

The best among questionable offerings of the latter is the explanation by the lonely Mormon pioneer, when he explains his presence and that of his two hyper-bickering wives there from Salt Lake: "Yep, I was part of an invasion of California. But what kind of a leader takes you into an invasion with absolutely no idea what to do next?"

The diversity of the fortune seekers is emphasized, with Ian Shen playing a hard-working Chinese miner incongruously accepted into the town, while Alex Mendoza plays an original Californio Mexican who is persecuted and kept out for refusing to pay the gringo mining tax on land that was once his. Becoming a key character as he finds love with the miner's daughter, Mendoza sings wonderfully in a blend of Spanish and English.

Of course, there is the foil, played to Snyderley Whiplash proportions by Rob Kahn.

This is a very human story, set in rapidly changing times. Lacking is any sense of the toll taken on the land by the miners. That's apparent as the projected images continue to be viewed on four cutouts of lush pine trees that would have become mine timbers or firewood. Still, the planks that comprise these and other set decorations offer a sense of a world being rapidly built, as the towns of the Mother Lode were. And the merchant, who just might have been Levi Strauss himself, is a fine reminder that entrepreneurs often succeeded better than gold seekers. It harkens to real-life Sacramento hardware store impresarios Collis P. Huntington and Mark Hopkins, two of the Big Four whose Gold Rush wealth grew geometrically in the decade following, as principals in the transcontinental railroad.

The final scene brings as rousing a rendition of *They Call the Wind Mariah* as has ever been brought to the stage. But it's weakened by the last projected images, of modern LA's skyline, and a space shuttle launch. It's probably a homage to the ending of *How the West Was Won*, an early 1960s Cinerama

epic that dissolved buckboard pioneers into freeway cloverleaves. That scene remains disconcerting, perhaps because it brings us to see that our world is not worthy of the struggles of our forebears.

But uneven moments of the Geffen's show are well worth the experience. The music, fine cast and excellent staging overshadow the awkward lines, delivering fine Americana entertainment.

Tickets are \$42-\$64. The show runs Tuesdays through Thursdays, 7:30 p.m.; Fridays, 8 p.m.; Saturdays, 4 & 8:30 p.m.; Sundays, 2 & 7 p.m.; through January 9. Call 310-208-5454, or www.geffenplayhouse.com.

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

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Yesterday as I approached the Brand Library (one of my favorite haunts) during a rain-storm, the weather became increasingly dramatic. I was driving upstream against a fairly heavy current, and just beyond the library (well, halfway up the Verdugos, really) a fork of lightning touched down. Nothing, however, was going to keep me from turning in my library materials (if not on time, then only a day late), so I continued. Once inside (or I should say, “twice inside” – I brought in the wrong book bag and had to return to the car and make the switch), I was glad to be nestled on the window seat by the large pane where I could enjoy the rare and fascinating sight of BB-sized hailstones bouncing around and piling up under the bushes.

The Brand Library is, however, more than Excellent Shelter, although its plush, Victorian interior is quite homey, and its exterior is strikingly exotic (reminiscent of the East Indian Pavilion at the 1893 Columbian Exposition in Chicago, for you design and architecture enthusiasts). It was built in 1904 and they say that the ghost of L. C. Brand (who loved his mansion, and died within it) haunts the place. It was originally called “El Mirador,” and as “The Brand” it is an outpost of the Glendale Public Library that is dedicated to art and music. The surrounding grounds contain a playground, a baseball diamond, a Japanese teahouse with koi and turtle ponds, and “The Doctor’s House” – a Victorian house (now a museum) originally built in 1888 and moved from its location at 921 E. Wilson to Brand park in 1980. The gallery and recital hall were added in 1969.

The Brand Library houses a large circulating collection of CDs and LPs covering the gamut of recorded works from sound effects and comedy to opera to international folk, jazz and contemporary rock and popular music. You can check out up to 15 CDs at a time. If you want to hear some LPs but have no turntable at home, they will check one out to you. This trip, for example, I took out a few of the Rough Guide CDs (a series of world music compilations designed to act as “tour guides” to the musics of a region), the soundtrack to “Dead Man Walking,” Beatles live at the Star-Club in Hamburg, Patti Smith, Nusrat Fateh Ali Khan, a couple of John Renbourn albums and some Hawaiian slack-key guitar music for my daughter. They also have videos and DVDs of opera and concerts.

This is also the place to go if you want to camp out with the several non-circulating volumes of *The Melodies of the Child Ballads* or the *Collected Lyrics of Cole Porter*, or to peruse the variety of music periodicals (including **SingOut!** and **Dirty Linen**). There are sections on music history, music business, musician biographies, and scores of scores.

In the art section (in addition to books on arts, architecture, design, etc.) there is a room dedicated entirely to exhibition catalogues, and an array of foreign and domestic magazines and journals on design, crafts (**Piecework**, **Threads**), art and architecture.

Brand Library and Art Center
1601 Mountain St., Glendale - 818 548-2051
Hours: Tuesday/Thursday 1:00-9:00pm-Wednesday 1:00-6:00pm-Friday/Saturday 1:00-5:00pm
Plus Sunday afternoon music and dance programs
(Library closed Sunday and Monday)

Meanwhile, back at the CAFAM (Craft and Folk Art Museum), the **Eclectic Collecting: Folk Art A to Z** exhibition that I had written in the November/December issue of FolkWorks (www.FolkWorks.org) and was going to open November 19th, has been postponed until January 15th. The **Celebrating Nature: Craft Traditions/ Contemporary Expressions** exhi-

LOOKAROUND

BY BROOKE ALBERTS



bition was extended until December 24th, so any of you who went on down there got to see a wonderful array of nature-oriented contemporary craft works. Some that I found particularly intriguing were a vase made from a Monterey pinecone in resin by Mike Shuler, large translucent bowls by Ron Kent made from Norfolk Island Pine, and a triptych of pouch “fragments” by Rosalie Friis-Ross woven from kozo plant fibers and pulp that look as if they are part of an archaeological display. An Alain Mailland cherry wood sculpture called **Between Earth and Sky** looked like weightless smoke rings. From the animal world I particularly enjoyed **Pike Pod** by Fran Reed made from pike skins, gut and seaweed, and an assemblage of seven sticks marked by beaver, elk, bugs, bear and human brought together by Dorothy Gill Barns.

CAFAM
5815 Wilshire Blvd, Los Angeles, CA 90036
323-937-4230 • www.cafam.org
Hours: Wed.-Sun. 11:00am-5:00pm
Admission: General \$3.50/ Students and Seniors \$2.00
Children 12 and under Free

And now for something completely different- I have only just recently discovered the **Elderly Instruments** catalog. I found them on the Internet when I really wanted to order a pennywhistle in the key of B (so I could play with my little buddy who just got a B set of uilleann pipes). What a bundle of fun it is. They have an insanely vast and varied selection of everything musical. You want Celtic knot patterned bronze bridge pins for your guitar? A Paul McCartney-style Hofner bass for your Beatle tribute band? The game of Motownopoly? Strings for your charango? Earrings in the shape of an autoharp? Want to learn how to modify and custom build tube guitar amps? Instructional and performance CDs, DVDs and videos...they’ve got it all and more, so if you know somebody that absolutely *NEEDS* a Wes Montgomery or Earl Scruggs T-shirt, you now know where to turn. I think I’m getting my music teacher a black coffee cup that says, “Tune It Or Die” (over a skull and crossbones) for Christmas.

Their site is www.elderly.com and their toll-free phone number is 888-473-5810.

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

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TRAD AT THE GETTY

The Getty Center has some free traditional music concerts. Coming up in January is Ustad Farida Mahwash of Afghanistan and in February, Graciana Silva “La Negra” of Veracruz, Mexico.

Farida Mahwash was the premier female radio singer at a time in Afghanistan’s history when radio was instrumental in the country’s modernization (the 1960s and 1970s). That era is now considered a “golden age” for Afghan music and Farida Mahwash’s broadcasts helped to disconnect the idea that if a woman sang she was undoubtedly a prostitute.

“Ustad” is a title usually reserved for men, but Farida Mahwash earned the honorific for her prowess in Indian classical singing. For more information and a sound clip, go to www.afghanland.com/entertainment/mahwash.html.

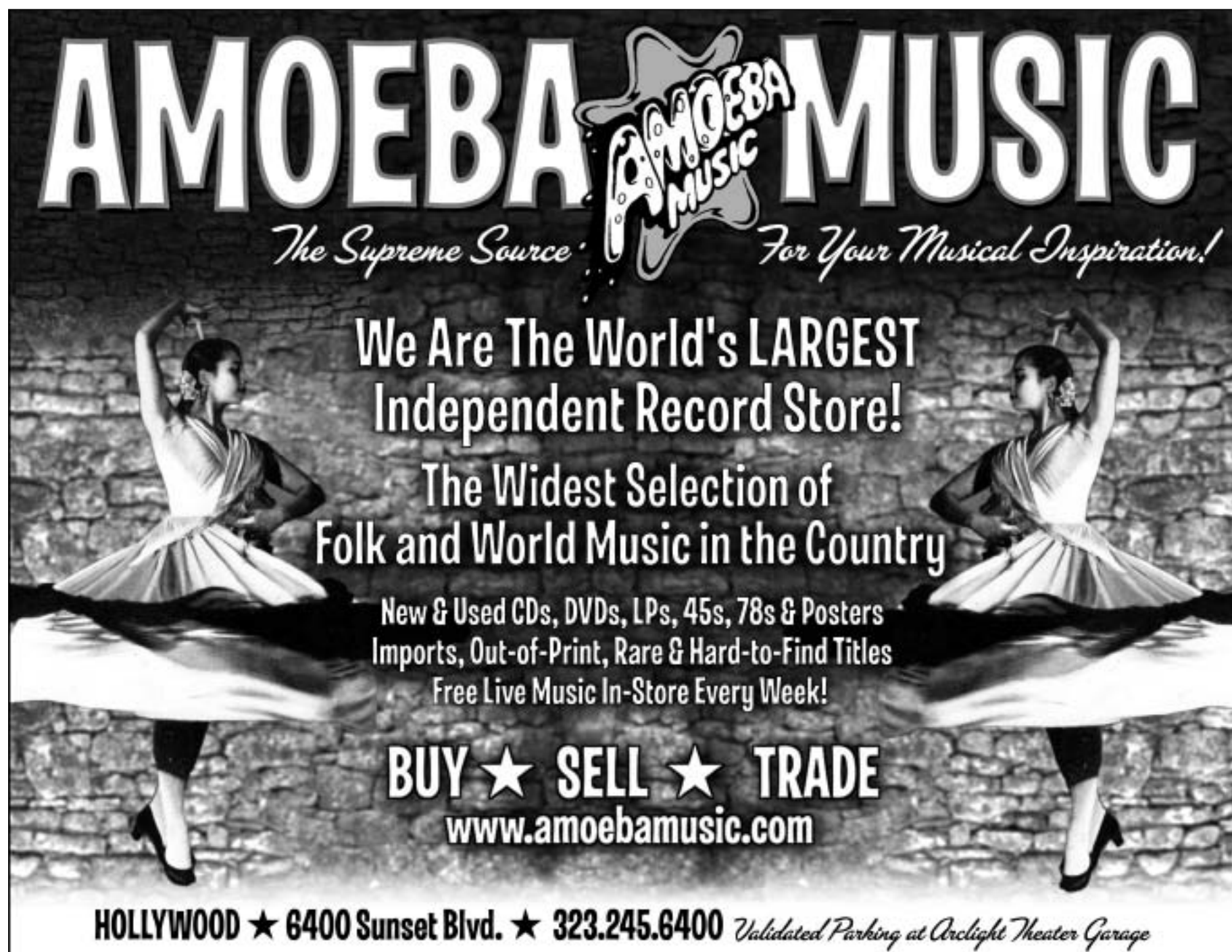
Graciana Silva, known as “Graciana La Negra,” is a vocalist as well as a harpist. She plays in the “son jarocho” style of dance music from Veracruz. Her old-style technique and Caribbean rhythms make her special. She will be joined on jarana by Felipe Ochoa Reyes and on requinto by Miguel Romero Uscainga.

For extensive biographical information see www.culturebase.net/artist.php?345 and for a sound clip, see www.accords-croises.com/en/artistes.asp?artiste=17.

Ustad Farida Mahwash
Saturday January 15 - 7:00 pm
Sunday January 16 - 3:00 pm

Graciana Silva
Saturday February 12th, 7:00 pm
Sunday February 13th, 3:00 pm

Harold Williams Auditorium -The Getty Center - Free-
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BRETT *continued from page 19*

series. He explains his epiphany that success in one arena, such as his at NAS, can limit your other desires. "[The CEO experience] had told me I had to be one or the other. At NAS, I was 'a suit.' People feel safer when they pigeon hole others. I think we feel more confident with our own limitations when we do that," he adds thoughtfully.

Brett's third album, *Danish Weather*, like his life, is free of the lamentation expressed in some of his earlier songs. He spoke in our interview of overcoming deep depressions, and is clearly happy and comfortable in his own skin. Last September, he married Danish singer-songwriter Nanne Emelie Andersen. The two live most of the year in Europe.

With the happiness comes outward and inner peace, and he speaks easily of his deeply spiritual consciousness. Still, he played his first-ever church gig last May in Lancaster, at the Church of Religious Science. Like Brett, the church expresses a non-dogmatic philosophy. The two new songs he performed that morning will be included in his upcoming CD, tentatively titled, *Spirit Songs*.

"I've had a long-running concern about dogma, until it became a dogma to feel that way," he says. "Then, you stop putting yourself in all these different boxes. I am a being. Right now, I am being, and whatever's coming out of me, that's what I'm being. It's an all-inclusive moment. My source of purpose is, as I have that experience, to encourage it in others. Whether they be songwriters or create through any other element of expression."

It isn't surprising that he plans to produce two separate albums, simultaneously. As always, expect something unique from Brett.

For information on the local Listening Room Concert series, Brett's worldwide songwriter retreats, his CDs, career consultations, and more, go to www.brettperkins.com. You can e-mail him at brett@brettperkins.com.

BULGARIAN FOLK INSTRUMENTS

By HECTOR BEZANIS

REPRINTED WITH PERMISSION FROM LARK IN THE MORNING - WWW.LARKINAM.COM

The gaida (bagpipe) is one of the most characteristic folk instruments of Bulgaria. It is said that a traditional wedding is incomplete without its presence. Traditionally the solitary shepherd's companion, it is often heard solo or accompanied by a large drum. It is also popular in small village orchestras. Like all Bulgarian folk instruments there are many regional variations with distinctive styles of detail and ornament. All share a common form: white kidskin bag, blowpipe, drone and chanter. The pipes of the eastern regions of Thrace and Dobrudja are usually high-pitched, while those of western Shope region tend to be lower. In the south Bulgarian Rhodope mountain region they are extremely deep-pitched with huge goatskin bags. These are often played in pairs or trios and sometimes in large groups. There is one ensemble in that area called **Sto Gaidi**, which translates as "One Hundred Gaidas." The standard instrument today is an outfit consisting of three chanters and two drones, giving the player capacity to perform music of all regions. The chanter, called a gaidanitsa, makes this instrument unique. It has the capability of a full chromatic scale. Its conical bore may have up to seven subtle changes. The tone holes are curved and recessed to give the fingers a relaxed and comfortable grip. Its most unusual detail is the "flea hole," a small metal pipe or bushing at the top of the bore. This gives the instrument its exceptional chromatic range. The pipes are traditionally richly decorated with delicate grooving or combing and trimmed with metal and ox horn of varying hues. The kaba-gaida of south Bulgaria is a huge instrument. Its single drone is almost four feet long. It has a deep and noble tone. Its gaidanitsa is hexagonal rather than round in cross-section, and it is richly ornamented with subtle carving.

The gadulka is probably the most popular and also most ancient folk instrument in Bulgaria today. Although loud and resonant, its distinctive Slavic voice is warm and soothing. It is traditionally played in small orchestral groups or used to accompany singing. Most folk musicians make their own instruments following strong regional traditions of form and tuning, though there are many renowned professional makers. Two types of gadulkas are commonly played. Both are made from large single blocks of hardwood that are carved and hollowed into pear like corpus, then covered with resonant softwood faces. The more prevalent form has three bowed strings, tuned A'EA with ten to twelve additional sympathetic strings. The other type is much smaller and its playing is restricted to the Dobrudjan region near the Black Sea. It usually has three strings tuned EAA'. Unlike violins, gadulkas are played tucked into a shoulder strap or belt and bowed horizontally.

The tambura is also a popular instrument. It is similar in form to the gadulka, with a curved, pear shaped form. It has a loud, bright tone somewhat like a banjo, and is commonly used for both melody and chords. The strings are double-coursed like a mandolin but are tuned like the upper strings on a guitar.

The kaval, a Bulgarian or Balkan end-blown flute is also a common shepherd's instrument played in orchestras and as an accompaniment to singing. It is universally popular in Bulgaria. Playing techniques vary throughout the country. Typically a staccato style is played in the West, while a richly ornamented style is played in the East.

If you are interested in what these instruments look like (or are interested in purchasing one), check out the Lark in the Morning website, www.larkinam.com. If you are curious as to how these instruments sound (live), check out the local Balkan band, Baksheesh Boys members.aol.com/macswyney/BaksheeshBoysPerformance.html.

THE IWW CENTENARY

BY ROSS ALTMAN

They weren't the most powerful union in the United States, nor the most likely to succeed. But they defined the radical American worker more clearly than anyone before or since. Where earlier craft unions like Samuel Gompers' Cigar Maker's Union, which grew into the American Federation of Labor, held that "an injury to one is the concern of all," the Wobblies put it more bluntly: "An injury to one is an injury to all."

Where trades unions, which were formed to bring skilled labor into the middle class, fought for the 8-hour day, pensions, health care and paid vacations, the IWW represented the unskilled workers at the bottom of the social ladder, the flotsam and jetsam of boomers and itinerant laborers who went where the work took them, farmworkers whose work was seasonal, loggers, sailors and "bindle stiffs" who carried their red union card with them from town to town and job to job.

They also represented millworkers from the industrial Northeast, Western silver and copper miners, and garment workers from the lower East side in New York City. But what made them truly extraordinary was the fact that at a time when trade unions were all white the Wobblies were integrated—the first union to welcome people of all races. And where trade unions were male dominated, the Wobblies immediately put women in leadership positions.

They also were the first singing union, and their songs formed the soundtrack of the American labor movement. *Solidarity Forever*, written by Wobbly Ralph Chaplin in 1915, became the national anthem of the labor movement.

Victories were few and far between, but one in 1912, the same year the Titanic went down, became the driving force that ended child labor in this country—the "Bread and Roses Strike" in Lawrence, Massachusetts. It started out as a fight for the ten-hour day, even though workers had been fighting for the eight-hour day as far back as 1886.

Because of what happened in Haymarket Square in Chicago that May 4,

where four anarchists were accused, tried, convicted, hung (and seven years later pardoned by Governor Peter Altgeld of Illinois) for setting a bomb off at their own outdoor rally, the labor movement was set back 50 years, and by 1912 was only prepared to seek the ten-hour work day in Massachusetts. (This was the state maligned in the recent Presidential election for such unconscionably liberal policies as ending the brutal exploitation of child labor.)

The Bread and Roses strike was led by The Industrial Workers of the World, or IWW, or Wobblies, or Wobs as they called themselves,

which had been formed on June 27 in 1905, one hundred years ago. This year marks their Centenary, and for this strike if no other, and their *Little Red Songbook* (still in print), they deserve to be remembered. The strike took its name from a poem by James Oppenheim, which was inspired by a picket sign held by a young Italian immigrant outside the Lawrence mill. The sign said simply "pan y fleur," which Oppenheim translated as "bread and roses." "It was the first strike that sang," wrote a sympathetic newspaper reporter.

The slogan meant that the fight for the ten-hour day was to deliver workers from having to spend every waking hour earning their daily bread. "We want bread and roses too," said Oppenheim, roses symbolizing time to improve their minds, to see beauty, to take a class, to read a book, to do something besides being slumped over those enormous textile looms, making cloth for garments they could never afford to buy themselves. His poem, soon set to music by Caroline Kohlsaat, became a classic labor song which continues to resonate today as a feminist anthem.

The late folk singer Mimi Farina used it to name "The Bread and Roses Festival" in Berkeley, which sent performers into different kinds of closed facilities (such as prisons, hospitals, and psychiatric wards) to bring art and music to people who had no other access to it. That (and the music she created with her husband Richard Farina) is a great gift to the world. And the inspiration for it came from a young, exploited immigrant girl who worked 16 to 18 hours a day because there were no restrictions on the work day and no limitations on the age when a child could be sent off to work.

"The worst thief is he who steals from the playtime of children," said IWW founder Big Bill Haywood, one of the most colorful characters ever to stride across the American landscape. He wore a cowboy hat and a patch over the eye he lost in a mining accident, which had been his occupation since the age of fifteen. He first organized the Western Federation of Miners to fight for better working conditions and safety standards in the treacherous copper and silver mines in places like Butte, Montana and Coeur d'Alene, Idaho.

Big Bill joined forces with socialist writer Daniel de Leon, railroad worker, labor organizer and future Presidential candidate Eugene Debs (imprisoned for opposing World War I, he campaigned from his prison cell, from which he garnered a million votes), Mother Jones, the future hero of the Harlan County, Kentucky coal miners, Margaret Sanger, who would become famous for preaching birth control and Elizabeth Gurley Flynn, an Irish-American rebel girl who would one day publish her prison diaries.

They met in Chicago, preliminarily in January of 1905, convened later that year from June 27 to July 3rd, and founded the most dynamic, contentious and storied labor union in the first half of the Twentieth Century. The preamble to their Constitution began with a Declaration of War: "The working class and the ruling class have nothing in common." Their purpose, they said, was "to fan the flames of discontent." They had a vision, but they needed a song.

Then, five years after their founding convention, across the Atlantic in Sweden, a young tunesmith named Joseph Hillstrom heard about a dockworker's strike in San Pedro, California in which the Wobblies were involved. He decided to jump on a ship and join them. Joe Hill was coming to America. *Stay tuned.*

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.

HOW CAN I KEEP FROM TALKING



By Ross Altman

Solidarity Forever

written by IWW member Ralph Chaplin in 1915,
for a West Virginia coal strike.
It is sung to the tune of John Brown's Body, [trad.]

When the union's inspiration
through the worker's blood shall run,
There can be no power greater
Anywhere beneath the sun,
Yet what force on earth is weaker
than the feeble strength of one,
For the Union makes us strong.

(ch) Solidarity forever, solidarity forever,
Solidarity forever, the Union makes us strong.

It is we who plowed the prairies;
built the cities where they trade;
Dug the mines and built the workshops,
endless miles of track have laid;
Now we stand outcast and starving
midst the wonders we have made;
But the Union makes us strong. (ch)

They have taken untold millions
that they never toiled to earn,
But without our brains and muscle
not a single wheel would turn,
We can break their haughty power,
gain our freedom when we learn,
That the Union makes us strong. (ch)

In our hands is placed a power
greater than their hoarded gold,
Greater than the might of armies
magnified a thousandfold,
We can bring to birth to a new world
from the ashes of the old,
For the Union makes us strong. (ch)

P A S S I N G S

Dan Dwyer, lead singer and founding member of the Orange County-based Celtic band *The Tinker's Own*, was killed in a motorcycle accident on October 15, 2004. The 58-year-old Dwyer founded the band in 1992 with Steve and Michele Dulson. *The Tinker's Own* released two CDs on Riverrun Records - *Old Enough to Know Better* in 1995 and *Bending the Banshee's Ear* in 1999.

The personable and outgoing Dwyer was an admirable front man for the band, leading it through hundreds of performances over the years throughout Southern California. His warm baritone voice, energetic bones playing and sharp sense of humor will be sorely missed.

A musical celebration of Dwyer's life was held at Steamers Cafe in Fullerton on November 14th, with several former members of the band participating, along with many others from the Orange County folkie community.

"The band will continue," said Steve Dulson, "though its direction is, obviously uncertain for now. We are all still in shock, but are finding that playing music together is incredibly powerful therapy." In addition to the two original members, the group now includes Heidi Halbur, Kevin Moran and Krysta Townsend.

Dan Dwyer is survived by his widow, Diane and two children from a former marriage, Sean and Maureen.



Scottish
Bagpipe



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California State University
Northridge

Ron Stockfleth – PASSINGS

BY ROGER SHERMAN

It is with a heavy heart that I am writing this to inform everyone that Ron Stockfleth, the founder of the *Acoustic Music Series*, lost his struggle with kidney cancer on Sunday November 21. He fought long and hard, but against insurmountable odds. Thankfully, his last few days were relatively pain free and he was able to reminisce with his fraternity brothers about their wild and crazier times. He slipped into unconsciousness at about noon, and passed away peacefully at 5:20pm.



Ron was pleased and deeply touched to hear from so many of you throughout this ordeal. He was reading email and cards up until a few days ago. Having good days and bad days, sometimes he just wasn't able to respond, but please know that he received and appreciated them all. I want to personally thank and acknowledge Terri Skeoch, for her tremendous effort and dedication to helping Ron for the last several months.



Ron Stockfleth was a contractor by trade. The direction of his life was changed after seeing the late, great Townes Van Zandt at a show at McCabes Guitar Shop. He was amazed at the communication and power a great performer could share with an audience. Ron decided that he would bring shows of that caliber to the Pasadena area. While Ron's independence and disposition may not have fit the profile of a music promoter, he was able to present shows by many of the best performers in folk music. To name just a few, this included singer/songwriters (Iris DeMent, Greg Brown, Tom Paxton, Cheryl Wheeler), Celtic artists (Skydance, Cherish the Ladies, Aly Bain and Phil Cunningham, Sharon Shannon), bluegrass (Allison Krauss, Mark O'Connor, Del McCoury, Peter Rowan & Tony Rice), Americana (Dave Alvin, Tom Russell, BeauSoleil, Chris Smither) and way to many more to mention. Through Ron's perseverance, the many volunteers and the support of you, his audience, Ron was able to accomplish his dream and leave a legacy to be proud of, one that will be remembered fondly for many years.

A memorial service at his favorite venue, the Neighborhood Church in Pasadena, will take place on the afternoon of January 15. If you plan on attending, RSVP 626-791-0411 or e-mail rstockfleth@earthlink.net. In lieu of flowers, his family asks that donations be made to the California Kidney Cancer Foundation, 2100 Webster St., Ste. 326, San Francisco, CA 94115, where he received such excellent and compassionate care.

Condolences can be sent to his sister and her family:
Sandra Duncan
4606 North Lexington Street
Tacoma, WA 98407

Thanks so much for your support over the years and keep supporting live music.

Ron Stockfleth started an amazing thing. Everyone's goal in life should be to make the world a little better, and he did. -Keith Johnson, owner of <http://2cents.typepad.com/>

Ron will be missed by thousands... He will be remembered well across the nation by folks like me, and he will also be lovingly remembered and missed by those whose lives he touched by bringing great music to Southern California. —Dick Renko, Muzik Management

I'll raise a glass in his honour, and please pass on my condolences to those who knew him and me.—Brian McNeill

I don't think I've appreciated until now how spoiled I've become being able to see such talented performers within a few minutes of my doorstep. I know my CD rack is much richer and more diverse, not to mention overflowing, because of the Acoustic Music Series... Thanks again for the lovely musical ride -Carolyn Bruno, series regular

FOLKWORKS FOLK

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SPECIAL EVENTS continued from page 28

FRIDAY FEBRUARY 25			FRIDAY MARCH 12		
8:30pm	DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach 949-675-0233		12:30pm & 2:00pm	PATRICK BALL and THE WICKED TINKERS [www.patrickball.com][www.wickedtinkers.com] Walt Disney Concert Hall	Free
SATURDAY FEBRUARY 26			THURSDAY MARCH 17		
7:00pm & 9:00pm	CATHIE RYAN [www.cathieryan.com] San Juan Capistrano Public Library		7:30pm	DERVISH [www.dervish.ie] Cerritos Center for the Performing Arts	\$20
7:00pm	HIGH HILLS [www.highhills.com] The Coffee Gallery Backstage	\$12.50	FRIDAY MARCH 18		
8:00pm	MASTERS OF PERSIAN MUSIC Walt Disney Concert Hall	\$25-80	7:30pm	DERVISH [www.dervish.ie] Cerritos Center for the Performing Arts	\$20
8:00pm	TOM LONG and TOM SMITH fingerstyle guitarists Boulevard Music		SATURDAY MARCH 19		
8:00pm	HOMETOWN HEROES SATURDAY NIGHT JAMS with PAUL CEBAR & THE MILWAUKEEANS Cerritos Center for the Performing Arts	\$25-45	8:00pm	TEADA[www.teada.com] Caltech Beckman Institute Auditorium Caltech Folk Music Society	
8:00pm	IRISH VARIETY CONCERT! Children 12 years and under \$12.00 with: Redmond Gleeson, Thomas MacGreevy, Dennis McNeil, Kathleen Keane, Ken O'Malley, Maria Butterly, Patrick D'Arcy, Joey Abarta, Paul Carr, Michael Patrick Breen and more El Camino College Marsee Auditorium 16007 Crenshaw Blvd., Torrance • 800-832-2787	\$26.00 /\$30.00	SATURDAY MARCH 26		
			8:00pm	DOUGIE MACLEAN [www.dougiemaclean.com] Acoustic Music Series	
SUNDAY FEBRUARY 27			SATURDAY APRIL 16		
3:00pm	HARLEM GOSPEL CHOIR [www.harlemgospelchoir.com] Cerritos Center for the Performing Arts	\$20-40	8:00pm	THE GOLD RING • Great Celtic music 818-785-3839 www.FolkWorks.org FolkWorks Concert	
WEDNESDAY MARCH 2			SATURDAY APRIL 30 / SUNDAY MAY 1		
8:00pm	BEAUSOLEIL avec MICHAEL DOUCET plus THE SAVOY-DOUCET CAJUN BAND [www.rosebudus.com/beausoleil] [www.rosebudus.com/savoy] Cerritos Center for the Performing Arts	\$20-40	* ADAMS AVENUE ROOTS FESTIVAL [www.normalheights.org/events/rootsfestival/2005] San Diego		
FRIDAY MARCH 4					
8:00pm	LOS LOBOS, PERLA BATALLA [www.loslobos.org][www.perla.com] \$15 UCLA Students UCLA Live!	\$28-50/ \$15			



P R E S E N T S

THE GOLD RING

The Gold Ring specializes in The Pure Drop of Celtic Music. Their set will feature Lillis Ó Laoire and Richard Gee on vocals. They will be joined by whistle and flute player Frank Simpson, fiddler, Cáit Reed and bodhrán player, Steve Forman. Together they will play traditional and sean-nós (old style) singing in Irish, English and Gaelic as well as rollicking tune sets that will set your toes tapping.

April 16th, 8:00 pm

Venue TBA • Admission: \$15, \$12 FolkWorks members

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Caroline Aiken, *Unshaken*
Baksheesh Boys, *The Baksheesh Boys*
Claddagh, *The Irish Rover*
Liz Carroll, *Lake Effect*
Lila Downs, *One Blood*
For Old Times Sake, *Swing Cat*
Susie Glaze, *Home on the Hill*
Jim Lauderdale & Ralph Stanley, *I Feel Like Singing Today*
Pat McSwyney, *A Pint of Stout*
Pat McSwyney, *The Hop Blossom*
Mozaik, *Live from the PowerHouse*
Old Mother Logo, *Branching Out*
Nightingale, *Three*
Kristina Olsen, *The Truth of a Woman*
The Privy Tipplers, *Under the Crescent Moon*
Dennis Roger Reed, *Little King of Dreams*
Round the House, *'til the wee hours*
Round the House, *Keep This Coupon*
Teada, *Give Us a Penny and Let Us Be Gone*
Wicked Tinkers, *Banger for Breakfast*
Yuval Ron Ensemble, *Under the Olive Tree*



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Your contributions are tax-deductible. FolkWorks is a non-profit 501(c)(3) organization!

SPECIAL EVENTS

THURSDAY JANUARY 6			
8:00pm	HOT BUTTERED RUM STRING BAND \$8adv/\$10door [www.hotbutteredrum.net] Bluegras Afterknit Lounge 7021 Hollywood Blvd., Suite 209, Hollywood 323-463-0204 • www.knittingfactory.com		
8:00pm	JANET KLEIN AND HER PARLOUR BOYS screening rare vintage film shorts [www.janetklein.com] Steve Allen Theatre 4773 Hollywood Blvd., Hollywood • 323-666-4268	\$15	
FRIDAY JANUARY 7			
8:00pm	k.d. lang [www.kdlang.com] Walt Disney Concert Hall	\$26-84	
8:00pm	LOS LOBOS[www.loslobos.org] with JACKIE GREENE and ANNE MCCUE House of Blues Anaheim	\$32.50	
8:00pm	TOM RUSH [www.tomrush.com] McCabe's Guitar Shop	\$20	
SATURDAY JANUARY 8			
*	THE DUKE ROBILLARD BAND[www.dukerobillard.com] Blues Cozy's Bar & Grill 14058 Ventura Blvd., Sherman Oaks		
4:00pm	BHAKTI featuring ANITA VASAN South Indian Classical Dance Thousand Oaks Civic Plaza Janet and Ray Scherr Forum Theatre 805-499-8045 bhakti2005to@hotmail.com		
7:00pm	THE LOCKE BROTHERS with MICHAEL OBERHOLTZER, MAURY MANSEAU, ORMLY GUMFUDGIN Coffee Gallery Backstage	\$12.50	
7:30pm 6:00pm dinner	BABA JAMAL KORAM Benefit for the Village of Tales Storytelling Festival www.ptgo.org/village.htm Ojai Arts Center 113 S. Montgomery St., Ojai	\$50 inc. dinner	
7:30pm	GARLAND JEFFREYS [www.garlandjeffreys.com] McCabe's Guitar Shop	\$20	
8:00pm	THE OJAI VALLEY BOYS Folk/Country/Blues featuring Bob Jones Boulevard Music		
8:00pm	KATHRIN SHORR & CROSBY LOGGINS [www.kathrinschorr.com][www.crosbyloggins.com] Singer-songwriters Bodie House Concerts	\$15	
8:00pm	LOS LOBOS with JACKIE GREENE and ANNE MCCUE see January 7	\$32.50	
8:00pm	GET REEL [www.musicbypatty.com] Branagan's Pub & Restaurant, 213 Harbor Blvd., Fullerton • 714-447-3544		
8:00pm	HOWARD YEARWOOD with LeRoy Mack, Candy Girard and Andrew Paddock Blue Ridge Pickin' Parlor 17828 Chatsworth St., Granada Hills 818-282-9001 www.pickinparlor.com	\$20	
SUNDAY JANUARY 9			
7:00pm	BILL BURNETT & FRIENDS Coffee Gallery Backstage	\$10	
7:00pm	GEOFF MULDAUR [www.geoffmuldaur.com] Folk Music Center	\$15 /\$13 students	
7:00pm	KRISTINA OLSEN plus SONiA [www.kristinaolsen.net][www.soniadfc.com] McCabe's Guitar Shop	\$15	
TUESDAY JANUARY 11			
8:00pm	LEE ROCKER / BIG SANDY & HIS FLY-RITE BOYS [www.leerocker.com][www.bigsandy.net] House of Blues, Anaheim	\$10-12	
WEDNESDAY JANUARY 12			
8:00pm	JAMES COTTON, \$30/\$15 Students CHARLIE MUSSELWHITE AND KIM WILSON Harmonica Blowout [www.jamescottsonsuperharp.com] [www.charlie-musselwhite.com] [www.bluecollarmusic.com/aboutkim.html] UC Riverside University Theatre 951-827-4629, 951-827-4331 denise.stadelbacher@ucr.edu		
FRIDAY JANUARY 14			
*	BLYTHE BLUEGRASS FESTIVAL Colorado River Fairgrounds 11995 Olive Lake Blvd, Blythe U.S. Navy Band, The Liberty Bluegrass Boys, Arizona Tradition, Borderline Bluegrass, Flinthill Special, Goldwing Express, John Rieschman and the Jaybirds, Kenny and Amanda Smith, The James King Band, Lost Highway and much more! 760-922-8166 blythebluegrass@yahoo.com www.blytheareachamberofcommerce.com/		
8:00pm	SUSIE GLAZE and THE HILONESOME BAND [www.susieglaze.com] Coffee Gallery Backstage	\$15	
8:00pm	JANET KLEIN AND HER PARLOUR BOYS [www.janetklein.com] Boulevard Music	\$15	
8:00pm	GEOFF MULDAUR [www.geoffmuldaur.com] McCabe's Guitar Shop	\$18.50	
8:00pm	SONGSALIVE! SHOWCASE with Lisa Johnson and others Hallenbeck's General Store 5510 N. Cahuenga Blvd., North Hollywood 818- 985-5916	\$5.00	
SATURDAY JANUARY 15			
*	BLYTHE BLUEGRASS FESTIVAL see January 14		
2:30pm	THE EARTH SINGS/ZEM SPIEVA Film - compilation of Slovakian folk art, customs and peasant life Skirball Cultural Center Cinema Z	Free	
7:00pm	USTAD FARIDA MAHWASH traditional Afghan music Getty Center Harold M. Williams Auditorium	Free	
3:00pm & 8:00pm	MICHAEL FLATLEY'S LORD OF THE DANCE [www.lordofthedance.com] Thousand Oaks Civic Plaza (Fred Kavli Theatre)	\$48/\$58	
7:00pm & 9:30pm	THE ALLEY CATS, JARED & NONI [www.thealleycats.com] Coffee Gallery Backstage	\$20	
7:00pm & 9:00pm	EVREN OZAN [www.ozanmusic.com] Eleven year old Native American flute San Juan Capistrano Library	\$10	
7:30pm	DEBRA COWAN \$12/\$10 TLT Member [www.fallingmountain.com/cowan.html] plus MICHAEL DE LALLA [www.fallingmountain.com/delalla.html] The Living Tradition		
7:30pm	GOLDEN BOUGH [www.goldenboughmusic.com] with The Larson Academy of Irish Dance South Bay Community Concert Association Redondo Union High School Auditorium Pacific Coast Highway and Diamond, Torrance 650-359-5832		
8:00pm	DAVE ALVIN[www.davealvin.com] Acoustic Music Series (NC)	\$24	
8:00pm	HARVEY REID [www.woodpecker.com] The Fret House	\$15	
8:00pm	AL KOOPER [www.alkooper.com] McCabe's Guitar Shop	\$22.50	
SUNDAY JANUARY 16			
2:30pm	MONTANA MANDOLIN SOCIETY [www.montanamando.com] Glendale H.S. 1440 E Broadway, Glendale • 818-248-4080		
3:00pm	USTAD FARIDA MAHWASH traditional Afghan music Getty Center Harold M. Williams Auditorium	Free	
7:00pm	RONNY COX, JAMES LEE STANLEY \$10/\$8 students [www.ronnycox.com] [www.jamesleestanley.com] Folk Music Center		
7:00pm	DAVID WILCOX [www.davidwilcox.com] Coach House	\$19.50	
7:30pm	RICK SHEA, I SEE HAWKS IN L. A. [www.rickshea.net][www.iseehawks.com] Coffee Gallery Backstage	\$12.50	
THURSDAY JANUARY 20			
*	NAMM SHOW [www.namm.com] Anaheim Convention Center		
6:00pm	UCLA BALKAN WOMEN'S CHOIR AND WEDDING BAND Master musicians from Bulgaria Ivan Varimezov and Tzvetaanka Varimezova Fowler Out Loud UCLA Fowler Museum of Cultural History www.fowler.ucla.edu	Free	
8:00pm	CHARLIE MUSSELWHITE & THE SANCTUARY BAND Coach House	\$17.50	
FRIDAY JANUARY 21			
*	NAMM SHOW see January 20		
11:00am & 6:30pm	DIANE FERLATTE renowned storyteller Conejo Valley Children's Concert Series Thousand Oaks Civic Arts (Janet and Ray Scherr Forum Theatre) 805-650-6735 • 805-338-3021 • www.conejo.tec.ca.us	\$7 (am)/\$10 (pm)	
8:00pm	JOHN McCUTCHEON [www.folkmusic.com] Ramo Auditorium Caltech, Pasadena Caltech Folk Music Society	\$20 adv/\$23 door	
8:00pm	THE CHIEFTAINS [www.irish.com] Cerritos Center for the Performing Arts	\$25-57	
8:00pm	TOM RUSH [www.tomrush.com] McCabe's Guitar Shop	\$20	
8:00pm	DAKOTA DAVE HULL [www.dakotadavehull.com] Coffee Gallery Backstage	\$15	
SATURDAY JANUARY 22			
*	NAMM SHOW see January 20		
7:00pm	BORDER RADIO [www.tomrush.com] Coffee Gallery Backstage	\$15	
7:30pm	JOHN McCUTCHEON \$20 adv/\$23 door [www.folkmusic.com] Church of Religious Science 101 S. Laurel,Ventura Performances to Grow On • www.ptgo.org		
7:00pm	BOB BROZMAN [www.bobbrozman.com] Folk Music Center	\$17/\$15 Students	
7:30pm	BOB FRANKE [www.bobfranke.com] St. Matthew's Church 1111 W. Town & Country Rd., Orange St. Matt's After Dark • www.saint-matthew.org		
7:30pm	SUZZY & MAGGIE ROCHE [www.roches.com] McCabe's Guitar Shop	\$18.50	
8:00pm	JEFF YOUNG, JONATHAN POINTER [www.jeffsmusicalworld.com][www.jonathanpointer.com] Russ and Julie's House Concerts		
8:00pm	CHRIS PROCTOR [www.chrisproctor.com] The Fret House	\$15	
8:00pm	DAKOTA DAVE HULL and STEVE JAMES Two masters of resonator guitar. [www.dakotadavehull.com] [www.stevejames.com] Boulevard Music		

LISTING UPGRADE NOW AVAILABLE

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or email - mail@FolkWorks.org for details.

SUNDAY JANUARY 23			
*	NAMM SHOW see January 20		
11:00am	DAN CROW [www.dancrow.com] McCabe's Guitar Shop		
7:00pm	MIKE MARSHALL & CHORO FAMOSO [www.mikemarshall.net] McCabe's Guitar Shop	\$17.50	
7:00pm	FIREHOUSE STOMPERS Coffee Gallery Backstage	\$15	
MONDAY JANUARY 24			
8:00pm	EDGAR MEYER / CHRIS THILE [www.edgartheyer.com][www.nickelcreek.com] Walt Disney Concert Hall		
WEDNESDAY JANUARY 26			
8:00pm	GLENN YARBROUGH AND THE FOLK REUNIONS\$26 Lancaster Performing Arts Center 750 W. Lancaster Blvd., Lancaster 661-723-5950 • www.lpac.org		
8:30pm	MARTINE LOCKE / TRINA HAMLIN / LAURIE GELTMAN [www.martinelocke.com][www.trinahamlin.com] [www.lauriegeltman.com] Coffee Gallery Backstage	\$12.50	
8:30pm	THE McKASSONS / WILLOW HALE [www.themckassons.com][www.willowhale.com] Coffee Gallery Backstage	\$12.50	
FRIDAY JANUARY 28			
*	PETE HUTTLINGER [www.petehuttlinger.com] Dana Point Community House 24642 San Juan St., Dana Point • 949-842-2227		
8:00pm	VICTORIA WILLIAMS [www.creekdipper.com] McCabe's Guitar Shop	\$16	
8:00pm	BRIAN JOSEPH with KATHRIN SHORR andTIM BURLINGAME Coffee Gallery Backstage	\$15	
8:00pm	PAT KIRTLEY and PAULY ZARB [www.win.net/~mainstring] Boulevard Music		
8:30pm	DENNIS ROGER REED Acoustic roots music Alta Coffee 506 31st St., Newport Beach 949-675-0233		
SATURDAY JANUARY 29			
12:30pm & 2:00pm	KHAC CHI and LILY CAI CHINESE DANCE COMPANY [www.khacchi.com][www.cpsf.org] Vietnamese ensemble with Chinese Dance Walt Disney Concert Hall		
7:00pm	PETE HUTTLINGER [www.petehuttlinger.com] The Underground at Bethel Congragational Church 536 North Euclid Avenue, Ontario jimcurrymusic.com/underground.htm	\$8	
7:00pm	MUSICANTICA [www.musicantica.com] Southern Italy, songs, various instruments Coffee Gallery Backstage	\$15	
7:30pm	THE LAUREL CANYON RAMBLERS McCabe's Guitar Shop	\$18.50	
7:30pm	DENNIS ROGER REED Acoustic roots music La Canada United Methodist Church 104 Berkshire Place, La Canada 818-790-3605 818-353-2868		
8:00pm	MURIEL ANDERSON [www.murielanderson.com] The Fret House	\$15	
8:00pm	MIKE DOWLING [www.mikedowling.com] Boulevard Music		
SUNDAY JANUARY 30			
6:00pm	DAVID ROGERS / VICTOR ANDRADA / SUNLAND STRING BAND / MELODY Coffee Gallery Backstage	\$6	
7:00pm & 9:00pm	RALPH STANLEY [drralphstanley.com] & THE CLINCH MOUNTAIN BOYS McCabe's Guitar Shop	\$29.50	
7:00pm	KODO [www.kodo.or.jp] George and Sakaye Aratani/ Japan American Theatre 244 South San Pedro St., L.A. 213-680-3700 • www.jaccce.org	\$47/50	
8:00pm	THE SMOTHERS BROTHERS \$30-65 with GLENN YARBROUGH[www.smothersbrothers.com] Cerritos Center for the Performing Arts		
THURSDAY FEBRUARY 3			
8:00pm	NATALIE McMASTER [www.nataliemcmaster.com]\$20-40 Cerritos Center for the Performing Arts		
8:00pm	JANET KLEIN AND HER PARLOUR BOYS screening rare vintage film shorts [www.janetklein.com] Steve Allen Theatre 4773 Hollywood Blvd., Hollywood • 323-666-4268	\$15	
8:30pm	MARTIN JOSEPH Coffee Gallery Backstage	\$15	
FRIDAY FEBRUARY 4			
8:00pm	JOSE FELICIANO [www.josefeliciano.com] Cerritos Center for the Performing Arts	\$25-55	
8:00pm	KENNY RANKIN [www.kennyrankin.com] McCabe's Guitar Shop	\$17.50	
8:00pm	LOWEN & NOVARRO Coffee Gallery Backstage	\$18	
SATURDAY FEBRUARY 5			
7:00pm	THE BLUES PIRATES Coffee Gallery Backstage	\$15	
7:30pm & 9:30pm	JOHN STEWART [members.aol.com/clacklack/jsbio.htm] McCabe's Guitar Shop	\$17.50	
8:00pm	LOWEN & NAVARRO Bodie House Concerts	\$15	
8:00pm	TOO HIGH STRING BAND [hightring.com] Boulevard Music		
7:30pm	YUKIKO MATSUYAMA \$12 door/\$10 adv and TOM KARAI students \$10 door/\$8 adv [www.kotoyuki.com][www.taikoecenter.com] Folk Music Center		
MONDAY FEBRUARY 7			
7:30pm & 9:30pm	ELDERLOCKE, SEVERIN BROWNE & JAMES COBERLY SMITH [www.elderlocke.com][www.severinbrowne.com] [www.jamescoberlysmith.com] Coffee Gallery Backstage		
WEDNESDAY FEBRUARY 9			
8:00pm	SARA BARAS \$28-40/\$20 UCLA Students [www.sarabaras.com] BALLET FLAMENCO (Sueños) UCLA Royce		
THURSDAY FEBRUARY 10			
7:30pm	CHAI FOLK ENSEMBLE [www.chai.mb.ca] \$21-57 Thousand Oaks Civic Plaza • Fred Kavli Theatre Chai Folk Arts Council		
8:00pm	SARA BARAS \$28-40/\$20 UCLA Students see February 9		
FRIDAY FEBRUARY 11			
*	LAGUNA FOLKDANCERS FESTIVAL with Michael Ginsburg & Lee Otterholt Newport Beach 714-893-8888 • info@LagunaFolkdancers.com		
8:00pm	STEVE EARLE [www.steveearle.com] Henry Fonda Theatre 6126 Hollywood Blvd., L.A. 323-464-0808 www.henryfondatheater.com		
8:00pm	RICHARD BERMAN, GEMINI (BRUCE FARWELL & RENATA DECHER), BOB KROLL Borchard Community Center 190 Reino, Newbury Park Fireside Concerts • 805-499-3511 • folksgr1@aol.com	\$5	
8:00pm	MARCIA BALL [www.marciaball.com] Coach House		
8:00pm	EVE SELIS [www.eveselis.com] Coffee Gallery Backstage	\$15	
SATURDAY FEBRUARY 12			
7:00pm & 9:30pm	CRAIG "LUMPY" LEMKE \$15 and HARRIET SCHOCK [www.lumpymusic.com] Coffee Gallery Backstage		
*	LAGUNA FOLKDANCERS FESTIVAL see February 11		
10:30am & 2:00pm	GWENDOLYN AND THE GOOD TIME GANG![www.gwendolyn.net/gtg] Griffith Park Wells Fargo Theatre www.aury-museum.org	\$15	
7:00pm & 9:30pm	CRAIG "LUMPY" LEMKE \$15 and HARRIET SCHOCK [www.lumpymusic.com] Coffee Gallery Backstage		
8:00pm	GET REEL [www.musicbypatty.com] Branagan's Pub & Restaurant 213 Harbor Blvd., Fullerton • 714-447-3544		
8:00pm	LADYSMITH BLACK MAMBAZO \$22-45/[www.mambazo.com] \$15 UCLA students with VUSI MAHLASELA UCLALive! Royce Hall		
8:00pm	RICHARD BERMAN [www.richardberman.net] Noble House Concerts		
8:00pm	DESERT SAGE [www.desertsageband.com] Free Bean Town		
8:00pm	ANI DIFRANCO [www.columbia.edu/~marg/ani] Wiltem Theater 3790 Wilshire Blvd., L.A.		
8:00pm	GAMBETTA & CRARY [www.thunderation.com/artists/Gambetta&Crary] Encino Community Center 4935 Balboa Blvd, Encino Bluegrass Association of Southern California		
9:00pm	STEVE EARLE [www.steveearle.com] \$25-27.50 & THE DUKES WITH ALLISON MOORER House of Blues, Anaheim		
SUNDAY FEBRUARY 13			
*	LAGUNA FOLKDANCERS FESTIVAL see February 11		
3:00pm	RIBBON OF HIGHWAY, ENDLESS SKYWAY: \$25-45 A TRIBUTE TO THE LIFE OF WOODY GUTHRIE with SARAH LEE GUTHRIE, JOHNNY IRION and more Cerritos Center for the Performing Arts		
7:00pm	THE EARL BROTHERS [www.earlbros.com] \$12.50 Coffee Gallery Backstage		
TUESDAY FEBRUARY 15			
8:00pm	BORDER RADIO [www.border-radio.com] Stargazer's Restaurant 6501 Fallbrook Ave., West Hills • 818-704-6633 Bluegrass Association of Southern California		
WEDNESDAY FEBRUARY 16			
10:00am & 12:00pm	JOURNEYS TO THE PAST with storyteller Jacque Nunez Thousand Oaks Civic Arts Center Fred Kavli Theatre	\$10	
FRIDAY FEBRUARY 18			
*	LITTLE CHARLIE & THE NIGHTCATS [www.alligator.com/artists/bio.cfm?ArtistID=014] Cozy's Bar & Grille 14058 Ventura Blvd., Sherman Oaks		
8:00pm	STEVE RILEY & THE MAMOU PLAYBOYS \$30-60 [www.mamouplayboys.com] and THE NEVILLE BROTHERS [www.nevilles.com] Cerritos Center for the Performing Arts		
8:00pm	IAN WHITCOMB with FRED SOKOLOW \$18 [www.picklehead.com/ian.html] [members.aol.com/sokolowmus] Coffee Gallery Backstage		
8:00pm	PERFECT STRANGERS [www.chrisbrashear.com/perfectstrangers.html] (Jody Stecher and McGlaughlin) Bluegrass Caltech Dabney Hall Caltech Folk Music Society		
SATURDAY FEBRUARY 19			
2:30pm	THE TANGO LESSON The Film Skirball Cultural Center Cinema Z		
7:00pm	MUSICANTICA [www.musicantica.com] Southern Italy, songs, various instruments Coffee Gallery Backstage	\$15	
7:30pm	THE CHRISTINA ORTEGA BAND plus TOM CORBETT [www.christinaortega.com][www.tomcorbett.net] Anaheim Downtown Community Center 250 E. Center St., Anaheim The Living Tradition • www.thelivingtradition.org		
8:00pm	PALM WINE BOYS [www.palmwineboys.com] \$15 Fret House		
8:00pm	PERFECT STRANGERS [www.chrisbrashear.com/perfectstrangers.html] (Jody Stecher and McGlaughlin) Bluegrass Caltech Dabney Hall Caltech Folk Music Society		
SUNDAY FEBRUARY 20			
7:00pm	KAHUNA COWBOYS \$12.50 [www.kahunacowboys.com] • jug band plus Coffee Gallery Backstage		
7:00pm	JANET KLEIN AND HER PARLOUR BOYS \$20 [www.janetklein.com] Old Town Music Hall 140 Richmond St., El Segundo 310-322-2592 otmh.org		
THURSDAY FEBRUARY 24			
7:30pm	STEVE POLTZ [www.poltz.com] Cerritos Center for the Performing Arts	\$20	
8:00pm	HABIB KOITE, BAMADA \$30/\$25 Skirball members Skirball Cultural Center /\$15 Students		
8:00pm	THE RESENTMENTS [www.theresentments.com] \$18.50 McCabe's Guitar Shop		
8:00pm	THE DEVIL MAKES THREE Coffee Gallery Backstage		

SPECIAL EVENTS continued on page 27

VENUE LOCATIONS

ACOUSTIC MUSIC SERIES
Neighborhood Church
301 N. Orange Grove Blvd., Pasadena
626-791-0411 • www.acousticmusicseries.com

BEAN TOWN
45 N. Baldwin Ave., Sierra Madre
626-355-1596 • www.beantowncoffeebar.com

BODIE HOUSE CONCERTS
Agoura Hills
818-706-8309 • www.bodiehouse.com

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

CALTECH FOLK MUSIC SOCIETY
888-222-5832 • folkmusic.caltech.edu

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

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

COACH HOUSE
33157 Camino Capistrano, San Juan Capistrano
949-496-8930 • www.thecoachhouse.com

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

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

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

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

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