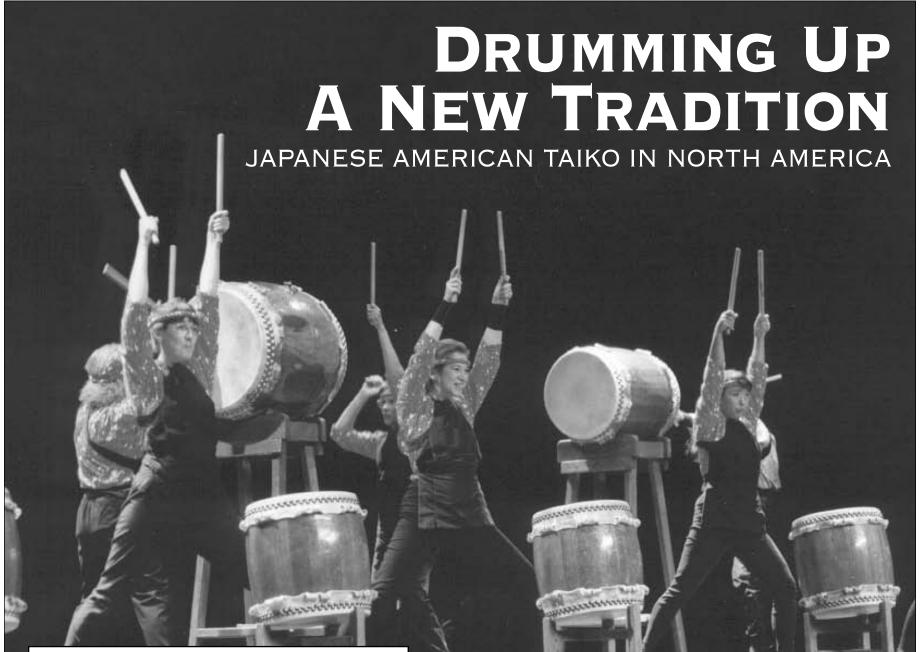
FREE BI-MONTHLY Volume 5 Number 2 March-April 2005

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



BY DEBORAH WONG

f you live in Southern California, you have probably come across a Japanese drumming group at some point, somewhere, perhaps at a cultural festival or in Little Tokyo, or perhaps you've gone to a Kodô concert. Whether you have encountered taiko in Royce Hall or on a city street, you have likely been blown away by the power and physicality of the drums and the musicians. Taiko is incredibly viscer-

al: its performers work up a sweat, and audience members <u>feel</u> the drums as much as they hear them.

I play in a group named Satori Daiko, based in the greater Los Angeles area and led by a master taiko player named Rev. Tom Kurai who is also a Zen Buddhist priest. Satori means 'enlightenment'. I've studied a number of different music traditions as an ethnomusicologist, but playing taiko is one of the most thrilling and meaningful experiences I have ever had as a musician and as an Asian American.

Taiko offers a real means for community-building and Asian American identity work, and it also presents a series of contradictions that are central to its richness. It is, and isn't, a 'folk' music or an 'authentic' traditional music. It is both Asian and Asian American. It is in California and North America as a result of Japanese immigration at the end of the 19th century. Taiko continues to circulate between Japanese and Japanese Americans. It can be played by anyone but has particular, and different, meanings for Japanese Americans, Asian Americans more broadly, and for Buddhists. It offers a compelling way for thinking about cooperation and collaboration, for linking the body and spirit through sound, and for making music while leaving your ego aside.

There are thousands of taiko groups in Japan (mostly ama-

DRUMMING page 26

INSIDE THIS ISSUE:

IRISH SEAN-NÓS SINGING DANCING UP A STORM Los Lobos

PLUS

KEYS TO THE HIGHWAY
VOICES IN MY HEAD
REED'S RAMBLINGS
CD REVIEWS
UNCLE RUTHIE
LAW TALK
& MUCH MORE...

e dedicate this issue of FolkWorks to Elaine Weissman, the driving force behind the California Traditional Music Society (CTMS). Her personal mission, and the slogan for CTMS, was "Keeping Folk Music Alive for the Next Generation." With her passing and the passing of Ron Stockfleth, organizer of the important Acoustic Music Series, we have become acutely aware of the difference that a couple of people can make in moving toward this goal of "keeping Folk alive."

Elaine had it right. To keep it

alive we need to get more young people interested in folk/traditional music. Her emphasis on creating a "teaching" festival and bringing music into the classrooms were major steps in the right direction. Many others have talked about the need and ways to get younger people involved in the folk/traditional arts, but few are doing what needs to be done.

When we were young there were several circumstances that were seminal in introducing us to folk music and dance. We went to summer camps where there was a heavy emphasis on folk music and dance. Perhaps it was in that air in the Catskills. We listened to Pete Seeger and the Weavers records at home. We had the folk revival and access to groundbreaking recordings of Folkways and Vanguard. There was the birth of Bluegrass and an introduction to non-American music by Miriam Makeba and Olatunji. There were festivals like the Newport Folk Festival. They were exciting times, times of hope and creativity. And we were young.

These days we are in the midst of information overload. And our popular culture does not include folk music. To most young people it is invisible. But it is here. It is all around us. It is our job to make sure young



BY LEDA & STEVE SHAPIRO

people discover it. This newspaper exists to inform you about the folk/traditional arts and lets you know where to access it. We all need to help make it visible to the next generation and hope some of them will love it as we do. If we do not step up it will die as we do.

There are some things we can do - things we MUST do. The obvious thing is to volunteer. Volunteer for FolkWorks, Topanga Banjo Fiddle Contest, CTMS or other folk/traditional organizations. Another is to become more personally involved if you are not already: learn to play music, dance, learn

a traditional art. There is a list of music teachers in the paper. Don't delay – call one and start those lessons. Go to the Solstice Festival and learn a new instrument, dance or just listen to the music. Bring your family. Bring your friends.

Elaine set this up for all of us. She was single-minded. With her gone, we all need to step up. And with this fast-paced world pushing at us from all sides, it has to be a conscious decision. So here's another simple idea. Many of us have kids or grandkids, nieces and nephews. Do something different. Take them to a concert. Take them to a dance. Or, just a small step: take them for an afternoon outing to a good acoustic music store like Boulevard Music or Blue Ridge Pickin' Parlor. Have them pull at the strings of a guitar or a banjo. Give them music lessons. Take them to a kids concert at McCabe's Guitar Shop. If you are a musician (doesn't matter how good a musician you are!), figure out a way to interest a youngster in what you are doing. Will it make a difference? You bet it will. The world of change is made one step at a time.

It is the mission of FolkWorks to introduce you to all this great music and dance. Take that step now. Make it your mission to pass it on to the next generation.

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LETTERS

KUDOS FOR US

...Kol Hakavod (which means something like Bravo) for the very informative paper. It is truly a tangible support for the folk arts in LA area! ...

Yuval Ron

DEFINING FOLK

"Singer-Songwriter" ("THEY DARE NOT CALL IT FOLK" JAN-*FEB 05*) defines the nouveau-folkie IMHO. The term embraces a wide scope of established genres, & focuses on the key element of every genre: The SONG. Sometimes, as with fine cuisine, presentation precedes substance. If I play a roundhole flattop guitar, I'm labeled a "folkie". Same songs, same venues, with an archtop "F-hole" guitar, & suddenly I'm a "jazzer". Same songs with drums, bass & a Strat, & now I'm a "rocker". So, while the song is the substance, entertainment value is the presentation, & the categorization of an artist's genre is usually defined by that. An interesting recent case in point is "The Trouble with Love" (Rogers/Sturken/Clarkson) Kelly Clarkson's bluesy version hit the airwaves first, & was a modest success riding off her "American Idol" win. But the dance remix by Mauve took off like a rocket on top 40 radio. So is Clarkson a traditional Blues artist, or disco queen? Lyrically & musically, the song is strong enough to stand on it's own with a single instrument & voice. Does that make it "folk"? people find comfort in the familiar. That's why genres exist. t's impossible, in fact outright rude, to expect people to be all-inclusive about something as personal as their choices in music. But it's common courtesy to

introduce each other to your friends.

As choices in music continue to expand, the personal connections between artists & their fans will become more important, & artists will become genres unto themselves, much as terms like "Beatleish" or "Dylanesque" have become part of the popular lexicon. With my fans, I don't care what you call me, as long as one of those things is "friend".

Jimi Yamagishi SongNet.org Via email

WHAT IS FOLK?

I am glad you have brought up the question what is Folk Music? ("THEY DARE NOT CALL IT FOLK" JAN-FEB 05). I have promoted folk music for over twenty five years.

I say Folk Music is the Music of everyone's roots! It may have been fishermen singing songs in a pub of the good times and the hard times. It may of been slaves singing after a hard day in the fields. It also may of been, like the late Charles Chase of the Folk Music Center told me, a group of Cavemen playing their bows as Mouth Bows next to an ancient fire. They were all Folks expressing their lives through the music and songs they played! People today want to question every word of our history. If we drop too many words we won't have history. I say they all should keep the word Folk in Music. Folks singing and playing the songs of their lives! All the best,

Doug Thomson Via email

HORSES DON'T SING

Just finished reading your articles in the new Folk Works. Good stuff man! Well written. (I didn't read the Brett Perkins review yet; I'll get to it later.) But that was an especially thoughtful piece on folk music and the sometimes elusive definition thereof (LARRY WINES' "TIED TO THE TRACKS"- JANFEB 05). I was reminded of what Leadbelly once said: "All music is folk music...'cause I ain't never seen a horse sing a song!"

If you're writing about folk music and you've never heard Dan Bern, you need to be educated my friend! In my opinion, Dan's the best songwriter alive today. He's been called the Bob Dylan of his generation, but I think it's more accurate to say that Bob Dylan was the Dan Bern of the 60's! You should really e aware of his work. I've got dozens of his songs as MP3's. I can email you a few. (I'm pretty sure he's okay with that, it's gotten him thousands of loyal fans.) Are you set up with a broadband Internet connection, or are you on dialup? Alternatively, I could burn you a disk.

I gotta go to sleep, I just wanted to say, good work! Talk to you later.

Garret Swayne Via email

LOVE'N THE CALENDAR

I just finished reading the January 2005 Folk Works. I really enjoyed it!!!

I always try to find the newest one every time it comes out because the calendar is so good. It really helps me plan what I want to see, even if I only get to some of the events I would like to go to. I read some of what's in there every time

though I don't have favorites other than the calendar. This time I think I read everything that's there, tho. I have always thot about writing a song but I probably never tried because I wouldn't have known what to do with it if I had. Now I don't have that excuse because you told me all kinds of things I can do in your Tied To The Tracks article. Thank you!!! I might even stay up later than it already is 'and try to make some ideas into a song tonight. Or at least the words for a song.' It's always the words that make a song interesting. That's why I like country and folk music. Always a good story in the words and you have to admire them for making poetry that rhymes into a song. If I cant understand the words than I get annoyed and I'd rather hear an instrumental without any words at all. Songs in other languages are fine for people who speak that language but I don't, so I get annoyed at those songs too. Doesn't matter if it's Mexican radio or Italian opera because I don't have any idea what they are singing about. My friend says what I like is called Americana and that's probably right but I like British bands too if I can understand the words to their songs, but sometimes you just can't with rock songs even if they sound good. I'm glad the cover was something that caught my attention too because that's why I started reading it tonight. Then I just kept going. That was way more than 2 hours ago!!! Anyway you inspired me with all these people who are following their dream and making music for all of us to enjoy. and a lot of them are women! so I thought I better write and tell you that somebody read it and likes it a lot.

Sincerely, **Debbie Brant**Via email

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MY INTERVIEW WITH LARRY WINES

Dear FolkWorks

I want to thank you for the generous space afforded the interview conducted by Larry Wines which appeared in your previous issue. Larry was kind and on target in many of his assessments, and a great guy to spend time with. However, there were a couple of printed points I want to clarify lest I remain credited with undue accolades.

First, though I served as the publisher of *SongTalk* Magazine in 1995-96, I did not publish the magazine. The National Academy of Songwriters published SongTalk. Secondly, re: the quote "I brought the songwriter format back to MIDEM". The international songwriters showcases I produced at MIDEM augmented other songwriter presentations already on their schedule. And lastly, I was a founding member of Amnesty International Chapter 496, but never a board member of the organization proper.

Thanks again for providing this incredible resource for the Southern California music scene - and beyond!

Sincerely, **Brett Perkins**

HORNING IN ON THE HARMONIC SERIES

n this issue, the harmonic overtone series is further elucidated. While discussion of the series can be applied to almost any instrument, we will ■ focus on the horns. It's a particularly interesting family of instruments because it exemplifies how the instrument improved as the makers grew in their understanding of the series.

Horns may be among the oldest families of musical instruments to survive into the present. The fact that we still call such an instrument a "horn" is a throwback to its origin when it was made from the horn of a young bull (see Figure 1). Modern horns are usually made from metal as evidenced by the "brass" section of the orchestra — but we still call them horns. It might

Harmonic	Freq.	Note	Relation to Fundamental Octave + Scale Degree	Horn/Brass Application
1	220	A3	Fundamental (Unison)	+Trumpet Blare - Heraldry
2 3	440 660	A4 E5	Octave 1 01 + 5	- - - +
4 5 6 7	880 1100 1320 1540	A5 C6# E6 G6#	Octave 2 02 + 3rd 02 + 5 th 02 + 7b(-)	+Simple melodies like _ bugle calls (Taps, etc.) +
8 9 10 11 12 13 14 15	1760 1980 2200 2420 2640 2860 3080 3300	A6 B6 C7# D7 E7 F7# G7	Octave 3 03 + 2nd 03 + 3 rd 03 + 4th(+) 03 + 5 th 03 + 6() 03 + 7b 03 + 7(-)	+Complex, scale-oriented melody _ Clarino Register, Bach Horn
16	3520	A8	Octave 4	+

Table 1. The harmonic overtone series & the evolution of the horn

interest the word buffs among you that we get the word "bugle" from the Latin "buculus," meaning "young bull," and the word "cornet," from the Latin "cornu," meaning "horn."

The most familiar horn is the trumpet with its three valves, but valves didn't actually arrive on the musical scene until the 19th century. Before valves, the musician had to coax out a melody using the harmonic overtones inherent in the instrument. The original horns were more like noisemakers than



musical instruments and were used primarily for religious rites, coronations and military occasions. Jewish celebrations still use the shofar, a horn almost unchanged over time. Heraldry, as portrayed in the movies, used long horns draped with flags, banners or coats of arms to announce regal

processions. The military, through many cultures and eras, has used the blare of the horn to communicate orders above the noise of battle. The bugle is still used today in this mode.

The original horns were one piece. They were played, like the modern instruments, by pursing the lips at the small opening; the moving air vibrated the lips and caused the horn to resonate at its fundamental frequency. To play any other note required a kind of controlled over-blowing to invoke the harmonic overtones above the fundamental. As we discussed last time (see Vol. 5, No 1, Page 4 in the Archives at www.folkworks.org) the overtone series leaves large gaps between notes until you get into the upper registers

of the instrument (see Table 1). To reach the upper registers more easily, instrument makers began to make metal horns longer and longer to lower the fundamental frequency. Since such horns were used for "the hunt," the length of the horn soon became unmanageable. When it was realized that curving the body of the instrument did not change its acoustic properties these horns became circular, making them smaller. This also made it possible for the hunt master to free his hands by hanging the horn around his neck.

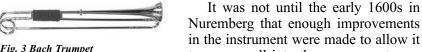
Over time more fine-tuning of the instruments occurred, modifying them in a variety of ways to allow the length of the tubing to be adjusted. These included adding a sliding portion to the tubing and having inter-



Fig. 2 Hand In Bell

changeable crooks of different lengths. It was also found that placing the hand at various depths into the bell of the instrument (see Figure 2) gave the player better control over the pitch, a method that is still used by today's

French-horn players.



in the instrument were made to allow it Fig. 3 Bach Trumpet to move well into the upper overtones.

Music began to be written for the upper register where the notes of the overtone series are closer together and the melodies more scale oriented. This was referred to as the "clarino" register and the "clarino" style flourished all through that century reaching its peak as the 1600s came to a close. A good example of this style can be heard in the Brandenburg Concertos where J.



ROGER GOODMAN

S. Bach makes extensive use of the Baroque Horn, sometimes called the Bach Trumpet (see **Figure 3**). The instrument has a stunning effect as it pierces through, high above the orchestra's musical backdrop, creating a regal and pompous melodic statement. You may recognize the Brandenburg Concerto No. 2 since it was used as the opening theme for William F. Buckley's *Firing Line* program that ran from 1966-2000.

Today's horn player no longer needs to master the clarino register to play a scale-oriented melody. Modern-day trumpet valves allow the effective pipe length to be changed, thus altering the fundamental frequency of the instrument. Various combinations of the three valves produce different lengths in the resonating cavity. For the musician, it's like playing several horns of differing pitch combined into one instrument.

As noted in past articles, all musical instruments amplify sound by producing standing wave resonance, and standing waves can only propagate as multiples of the fundamental frequency. Those multiple frequencies are, in fact, the harmonic overtone series. The horn family, like all instruments, must follow the rules and as instrument makers gained a fuller understanding of the rules, they made better instruments. Similarly, as your understanding grows, you will make better music. So, blow your horn and, as usual, stay tuned.

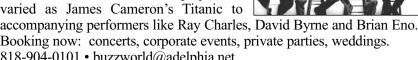
Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the Los Angeles old-time & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscura and some-

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

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BY JOANNA CAZDEN



LAWRENCE, KATE AND LILITH

n the last issue of FolkWorks, Ross Altman's article on the IWW and its music discussed the 1912 "Bread and Roses" strike by women textile workers in Lawrence, MA and the now-famous song that the young strikers inspired. Larry Wines' cover story on present-day songwriters featured numerous women artists, and I suspect that no one thought it unusual that all four cover photos were female.

The road between these two stories includes a little-known waystation in time and space: March 8, 1973, Seattle. I know, because I was there.

FolkWorks readers are probably aware of March as Women's History Month, and may have heard of March 8 as International Women's Day. The notion of celebrating women, especially in their roles as workers and activists, began in 1905 and was solidified in the aftermath of the Russian Revolution of 1917. For the next decades the holiday was observed only in countries affiliated with the USSR.

In the 1960s, feminists in western countries reclaimed this ready-made celebration. Seattle in the early 1970s, where I happened to be going to college, was a city with several vigorous feminist organizations. So it was that I joined a group of women poets and songwriters onstage before an enthusiastic crowd on that rainy March night.

Recall that in the tumultuous 1960s-70s, Joan Baez was the bestknown female folksinger, who offered her exquisite voice to traditional ballads and political songs written by others, generally men. Judy Collins and Joni Mitchell completed the trio of J-named songbirds on the folkbecoming-folk-rock scene, with Carole King just beginning to emerge as a solo musician in the pop world. The entire notion of women having a public voice had driven the First Wave of feminism in the 1849s, and remained a radical one.

Mitchell may have written brilliant lyrics and unusual music, but she has rightly complained that the Woodstock-era media were far less interested in her artistic voice than in which male stars slept with her. I'd been inspired to write songs at age eleven when I first heard Bob Dylan, but I didn't truly believe I could do it, and be heard, until other women broke the ground and encouraged me.

Kate Millett, an important early feminist theorist, had been invited to the university to speak on International Women's Day. In the evening, she was a guest at the "cultural night" off-campus, where perhaps a dozen of us read or sang our work. Many had never shared their writing in public before. The movement was young enough that no one seemed to care WHAT we wrote. Everything was welcomed and applauded, so long as it

There were words of anger, humor, political analysis, and romantic delicacy. I honestly don't remember what I sang. Kate, a veteran of songrich civil rights and anti-war struggles, was visibly astonished and moved. I heard her say several times, "Now we ARE a movement, because we have music!"

As soon as she returned to her home near UC Davis, Millett organized a festival of women's music which took place there in May 1973. I was invited to participate, and heard groundbreaking artists such as Naomi Littlebear and Margie Adam. Coming before the more widely known National Women's Music Festival, founded in Illinois that June, I think it was the first event of its kind.

Holly Near's first album appeared that year. Soon Olivia Records was established as the first music company run entirely by women. The Michigan Women's Music Festival was established as a wilder, woodsypagan sister to the urban NWMF; and newsletters by and for women musicians began to circulate.

Meanwhile, in the mainstream music industry, Bonnie Raitt's recording contract still stipulated that she was a singer only, and that others would play guitar backup for her. The Deadly Nightshade, a female country-rock trio for whom I opened a few shows, told of contract negotiations with a major label where they were warned not to get pregnant on the road because "the label won't pay for your abortions."

But the political movement continued, and women musicians gradually won support and acceptance in genres from symphony conducting to instrumental jazz and hard rock. I was at the Folk Alliance gathering in Tucson, in 1993, where a women's discussion caucus emerged for the first time, to discuss professional issues from microphones best suited for women's voices to child-care problems on tour.

Sarah McLaughlin's famed "Lilith Faire" travelling festivals may have seemed fresh-sprung from nothing, just as women's rights to vote and to use birth control are taken for granted by the daughters known as generation D. Folkies by nature tend to treasure history. But the freedom and ease experienced by young artists, even those ignorant of their foremothers, is what we've all been fighting for.

VOICES continued on next column

MUSIC INSTRUCT

NICOLAS BUCKMELTER

Nick has been playing and teaching Irish flute and whistle for more than ten years. In 2003 he toured Japan as a traditional musician under the auspices of the Irish Embassy in Tokyo. Over the years he's had the good fortune to perform with some of the most respected musicians in



the Celtic world, including the Chieftains, Dale Russ, Pat O'Connor and the Black Family. He hosts a regular session at Finn McCool's in Santa Monica. 760-935-4812 or nbuckmelter@hotmail.com

CÁIT REED

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



310-543-1219. Her Web site will be up soon at www.caitreed.com.

JOELLEN LAPIDUS

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



For dulcimer lessons or a Klezmer Band Workshop call her at 310-474-1123

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VOICES continued from previous column

There's a glossy page that I keep tacked on my office wall: a beautiful woman embracing the neck of a pearl-inlayed guitar neck, her fingers ornamented by dramatic rings. It's an ad for Cartier jewelry. Unimaginable by the young textile workers who first sang "Bread and Roses," the image of a woman musician has travelled from ridicule to high chic. International Women's Day is a great chance to celebrate how far we've come.

Singer-songwriter and voice therapist Joanna Cazden will perform on Saturday March 5, at the International Women's Day Luncheon sponsored by the Women's International League for Peace and Freedom (WILPF). For information call (213) 891-4517.

WHEREVER YOU GO, THAT'S WHERE YOU ARE...

egular readers of FolkWorks sometimes wish they lived somewhere else. That's inevitable, given that you like the kinds of music we cover here. Where else? Austin, perhaps, since it's the live music capital, and a blue city in a red state. For others, it's Memphis for those lowdown blues, or Cajun country for incomparable cuisine and hot fiddle and accordion tunes that give your feet a mind of their own. Bluegrass devotees may long for Appalachian environs, where mountain music is misnamed with a Kentucky link that's always been geographically odd.

Okay, it is fun to take those astral projected journeys every time you play a CD. But realize that much of the rest of the music world is try-

ing to get here, to Southern California. That gives us a vibrant club scene, with lots of acoustic music, if we just look for it. It's there for all the usual reasons, and for the artists, where else can so many meet so easily to get TV and film placement for their songs? Where else is such heterogeneous variety available in one place?

"One place?" you say. That is somewhat like that old brag that you can ski and surf here in the same day, until you factor-in the traffic. LA, and its far-flung constellation of agglomerated satellite suburbias, suffers because there is no "there" here. It's difficult to go clubbing in this town, to catch half a dozen acts on four or five stages the same night, like they do in Boston or Austin.

It's better than it was. The Red Line works for getting Valley residents to some of Hollywood's clubs and Hollywood folks to Universal Citywalk and the NoHo arts district. There must be possibilities with the Blue and Gold rail lines. Send in your tips.

Meanwhile, the variety of local and traveling shows is a rich stewpot. Check FolkWorks calendars and web updates, and remember, most of the artists in our pages have web sites – usually their name, dot com – will find their gigs. Go, and bring enough to take home a CD. Lately, I've met music lovers who buy all their CDs at gigs. The artist gets the money instead of some corporation, and the listener knows what it is they're buying, without some web quest for holy grails.

GREAT UPCOMING STUFF...

Two special mentions for you, and both help set up the double theme of "Cowboys and Indians" we'll bring you next issue. First, the **Native Voices series at the Autry National Center** (across from the LA Zoo) continues to provide Native American artists with performance opportunities for their original work.

This year's centerpiece is a world premiere stage production called *Kino and Teresa*, running March 4 through 20. It's described as "Romeo and Juliet set in 17th-century Santa Fe." It'll be interesting to see how it compares with some important California folk history that has a similar parallel to Shakespeare – the annual Ramona Pageant in the city named for that character, a fictionalized Native American woman. *Ramona* was first a bestselling 19th century novel inspired by events at Rancho Camulos, near Fillmore. Its legacy resonates, with the Rancho now a National Monument.

This new show is written and staged by Native Americans. At the center are warring Pueblo Indians, resisting Spanish conquerors, and love between individuals from different sides. The March production promises rising Native American actors, vivid set designs, period costumes and guidance by expert mentors dedicated to seeing Native American theater thrive in Los Angeles. Performances are Fridays and Saturdays at 8 p.m., Saturday and Sunday matinees at 2 p.m., in the Autry's Wells Fargo Theater. Tickets are \$20, reservations at 866-468-3399, or www.ticketweb.com.

The "cowboy" item is next. Western music and cowboy poetry lovers will be relieved to know that the 12th annual **Santa Clarita Cowboy Poetry and Music Festival** (www.cowboyfestival.org) is alive and well, just delayed a full month from previous years. Gene Autry's old Melody Ranch Motion Picture is again the incomparable site, and the line up is as good as it gets.

TIED TO THE TRACKS





There's music from Don Edwards, Hot Club of Cowtown, Sons of the San Joaquin, Wylie and the Wild West, Dave Stamey, Ginny Mac, Juni Fisher, Lorraine Rawls, Syd Masters & the Swing Riders and more. Storytellers and poets will join them, including Baxter Black, Waddie Mitchell, Larry Maurice, Pat Richardson and Sky Shivers. Parts of this always sell out, so act now! Best deal is a two-day pass (\$25 adult, \$15 child) and there are many other options. Newest is a "Friends of the Festival Package," which gives a limited number of festival goers full access, including the VIP Hacienda where they can spend social time with the performers. Ticket hotline is 800-305-0755, and the web site is www.cowboyfestival.org.

RESOURCES FOR SONGWRITERS...

We continue our series with a recommendation of a useful book and encouragement for you to get to an event where you can meet other songwriters and get peer review of your efforts. Check the last edition of this column, and here are more tips. The Main Street Songwriters Showcase is every Tuesday at Café Bellisimo, 22458 Ventura Blvd (one block west of Shoup) in Woodland Hills. Call for info or directions: 818-225-0026. There are always a couple of good performances at 8 pm, followed by an open mic at 9 (signups at 7:30). Accomplished musician Garret Swayne is the host (www.garretswayne.com).

The first Wednesday every month at 7:30 pm is Songnet's workshop, with an industry guest speaker, song critique, and more, at Coffee Gallery Backstage, 2029 Lake Ave, Altadena.

Our focus this time is *The Songwriter's Hook Book*, by Jon Batson. Some will remember Jon for his great original song, *You Can't Say Grace Over Government Food*, one that sounds like Pete Seeger or Woody Guthrie at their zenith.

So what's his "hook" book? We overuse the word "interactive" to describe some dehumanizing interaction with a computer. But think what that word once meant, in low-tech times. Batson has given us an old-fashioned workbook, like the ones you wrote in (and didn't get in trouble) back when schools could afford those great tools.

It's mostly a book of blank lines for you to fill, with encouraging comments on each left page from Batson, and comments at the bottom of each right page from the likes of Ray Charles, Charlie Parker, Miles Davis, Ringo Starr, Thoreau, Beethoven, or Plato. One Frank Zappa quote is, "A composer is a guy who goes around forcing his will on unsuspecting air molecules, often with the assistance of unsuspecting musicians." Or this from Groucho Marx: "Jack Benny played Mendelssohn last night. Mendelssohn lost."

Batson's pearls are just right, his quotes from others always interesting and fun. It's all about finding your muse and harnessing it long enough to get something done. Batson prods, "Don't tell me. Show me. Write me no monologues. Give me action!" or gets technical, "In a bridge, use a minor chord and a philosophic view," or grammatical, "Keep your tense and person constant throughout the song," and helps you focus, "If you need to explain the song, you haven't finished it."

The book starts gently with the simplest concepts, and moves to more complex ideas, as any instruction should. At \$10, it's a worthwhile investment and a great gift to the budding songwriter in your life. It's available at Amazon bookstores or on line at www.amazon.com, searching under hook book, or at www.CDBaby.com, searching under Jon Batson.

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 at www.medianetworkgroup.com/index.html. E-mail Larry at larrywines@hotmail.com

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IRISH SEAN-NÓS SINGING

BY LILLIS Ó LAOIRE AND CÁIT REED © 2005

he scene is a small pub where people have gathered for an evening's entertainment. Intimate laughter and good cheer fill the room. A fiddler and piper have just finished up a lively set of dance tunes and in that small silence, the host calls for a song. After some coaxing, at last, the singer agrees to sing and good natured "shushing" commences, letting the patrons know that a rare event is about to occur. The singer, who is seated amongst the company, with closed eyes, begins a song in the ancient tongue. The solo voice and tune have a plaintive, lonely quality and there is an almost trance-like intensity to it. People utter encouragement and expressions of joy as the story is told; a story quite familiar to many who are present yet utterly unique and captivating in this new telling.

This is the old Irish singing, and such an event described above might have taken place last night or two hundred years ago. Once referred to as the old Irish style and in Gaelic as amhránaí ocht ar an sean-nós, this mode of singing is now called simply sean-nós. It refers collectively to the singing styles of the Irish-speaking communities of Ireland; to the modally based, orally transmitted songs popular among the ordinary people of these regions.

The sean-nós singer does not make any great use of dynamics, except perhaps for small shapings and swellings of individual notes. Because of the oral nature of transmission, the singers vary the melody to a greater or lesser extent throughout the song, melding the music to the changing lyrics of each verse in order to create the best overall effect. The listener is struck by the strange beauty of these modally based airs and their accompanying verses. There is no vibrato or any other overt dramatic device and the over all effect is one of a profound understatement. The tone and presentation is intimate and conversational and the singer will, having pulled the pitch out of the air, begin a performance unique to that time and occasion. Certain musical colorations are used such as small and large silences and long notes held with a closed mouth, especially at important musical or textual points. There are also ornaments; small improvisational notes that enhance the important notes. These ornaments vary from performance to performance, and are used to a greater or lesser degree depending on where the singer is from.

One can postulate that a culture's singing tradition, at least before the advent of the mobility and the media of modern times, will be more conservative and preservative in nature than its instrumental counterpart. This is definitely true in the Irish music tradition. Before there were musical instruments, there was the voice. Traditional instruments will go in and out of vogue, and as they do, will set about changing the music in subtle (and not so subtle) ways. In Ireland, musical instruments were, at times, unavailable to the common folk, but they could

always rely on a singer to lilt out a bit of a tune for the dancing or to tell a story through song.

In order to understand and appreciate the whole of the Irish music tradition, including the instrumental music, it is essential to become intimate with sean-nós style singing. It is the rootstock from which the rest of the Irish music grows and if one strays too far from it, the music changes. It becomes unrecognizable and refuses to bloom. A fine sean-nós performance is the microcosm containing all of the information that is necessary to understand the whole of the Irish music tradition.

Irish traditional music is widely popular today, having been made accessible across the globe by the very forces that threaten to change it beyond all recognition. Having said that, there is also a very strong push, at this point in time, to preserve the music and so the tradition remains healthy and strong, both in Ireland and abroad. It's easy to forget that the present flourishing climate is related to a long historical trajectory that began at the end of the eighteenth century in 1792 in Belfast. At that time, the old ways, language and music were in jeopardy. The patronage system of the Gaelic Aristocracy, which had been in place since the time of Christ, had all but died out. This ancient system had provided the support for the Bardic class of Harper-Singers and Poets who lived, wrote and played in the courts throughout Ireland. By 1792, the music could no longer be found in the big houses, except as played by a few remaining itinerant musicians who roved from patron to patron. In that year, The Belfast Harp Festival, a gathering of Ireland's last traditional Harpers, engaged a young man by the name of Edward Bunting to write down the Harpers' songs, which he did, both music and words, creating our first record of traditional Irish music. The music had always been orally transmitted and nobody had notated it until this point. Representing the most direct link to the Harpers and through them to aristocratic Gaelic Ireland, the songs are the oldest actual preserved strand in traditional Irish music. The Harpers' songs fascinated Bunting, and he devoted much of the rest of his life to their collection and preservation publishing three volumes of airs and tunes in 1796, 1809, and in 1840.

By the end of the nineteenth century, concerned individuals believed that the Irish language (Gaelic) and Irish music were in crisis and set about establishing the Gaelic League in July 1893, an organization dedicated to promote Gaelic language and culture as living vernacular entities, rather than as curious objects of antiquarian interest. They established An tOireachtas (pron. ER-act-as), effectively the first performing arts' festival in Ireland.

Central to the competitions were the traditional singing competitions and none were more so than the solo unaccompanied singing of native Gaelic speakers from the Gaelic speaking heart-

lands, known as Gaeltacht (pron. GAIL-tact). Most of these people in the 19th century could neither read nor write Gaelic, as it had been excluded from the curriculum in the schools. However, a rich, exuberant performance culture flourished that included, lilting (a.k.a. pus music or gob music) group and step-dancing and the composition of verse.

Today the Oireachtas continues and annually attracts great numbers of storytellers, dancers, composers of verse dialogues and other artists. Pride of place is given to the sean-nós competitions and these are broadcast live on Irish language Radio (Raidio na Gaeltachta). If you want to listen to them you can download the competitions, which are archived on the Website. (Go to www.rte.ie and look for the icon for Raidio na Gaeltachta, which will lead you to the on line archive).

Competition is intense and the singers from Connemara, Co. Galway, tend to dominate. There are good reasons for this. First of all, Connemara is the area where the song tradition has survived most strongly and communities there take an active approach to transmission, ensuring a steady supply of singers. Secondly, the style sung by Connemara singers is highly embellished and ornate, using quite a wide variety of vocal decoration and melismatic effects. This impressive style strikes the listeners very forcibly and consequently has come to be regarded as the quintessential Irish style. Other regions, such as Cuil Aodha in Cork and Ring in Waterford also have distinctive singing styles, but they do not produce anything like the number of singers that emanate from Connemara. Their style also tends to use impressive vocal variation, although not quite on the same scale as the Galway singers. The northern region of Donegal has tended to be something of a Cinderella in the sean-nós tradition. Vocal ornament is more sparsely used by most singers from this region, leading many listeners to dismiss it as not quite the proper thing. However, the subtlety of the Donegal style may elude those expecting the impressive vocal arabesques of the west and south. This trend is sometimes reversed, however. This year for example, the excellent, moving performance of Gearóidín Breathnach, a singer from Rannafast, Co. Donegal, succeeded in winning her Corn Uí Riada (the top prize in the competition). This performance is also available on the on line archive.

People wishing to learn more about sean-nós music can go to the web-site www.cic.ie. CIC is a small company that publishes books in the Irish languages and CDs, with a particular concentration on traditional Gaelic song.

Lillis O Laoire is an award-winning traditional singer from Donegal, Ireland, who has performed and taught internationally. He specializes in songs from his own region, and in particular the songs of Tory Island, a rich source of Gaelic song. He has been living in Los Angeles since

2002. His own album is entitled Bláth Gach Géag dá dTig. (CICD 075).

Càit 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 firelight and kerosene lamp in the old wooden church with the old clock beating out the hour and the half-hour. Cáit has been playing and teaching since 1970. Her Web site (www.caitreed.com) is under construction and her first solo albumm, The Rolling Wave will be released any minute now.

Here is a list of some favorites, featuring both male and female unaccompanied singing.						
Purchase them at: CIC (www.cic.ie) and RTÉ (v	www.rte.ie). Enjoy:					
Title	Artist	CD Label (CD #)				
Rinn na nGael	Nioclás Tóibín	CIC (CICD 104)				
The Road From Connemara	Joe Heaney (Seosamh Ó hÉanaí)	CIC (CICD 143)				
Traditional songs in Irish and English	Joe Heaney (Seosamh Ó hÉanaí)	Ossian (OSSCD22)				
Bruach na Carraige Báine	Diarmuid Ó Súilleabháin	CIC (CICD 115)				
Deora Aille - Irish Songs from Connemara	Maire Aine Ni Dhonnchadha	Claddagh (CC6)				
Seoda Sean-Nóis as Tír Chonaill	Various Artists	CIC (CICD 118)				
Connemara Sean-nós	Sarah Ghriallais	Cinq Planetes (distributed by CIC)				
Traditional Irish Unaccompanied Singing	Darach Ó Catháin	Shanachie (34005)				
Amhráin ó Shliabh gCua	Labhrás Ó Cadhla	RTÉ (RTÉ 234 CD)				
Amhrain Ar An Sean-Nós	various	RTÉ (RTÉ 185 CD)				
Traditional Songs from Connemara	Nan Tom Teaimin	CIC (CICD 149)				
Guth ar Fán - A Wandering Voice	Máire Ní Chéilleachair	(distributed by CIC)				
An Joga Mór (Sean-nós Singing from County Cork)	Cháit Ní Mhuimhneachain	RTÉ (RTÉ 242 CD)				
Cois Abhann na Séad	Eilís Ní Shúilleabháin	CIC (CIC-D132)				

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.

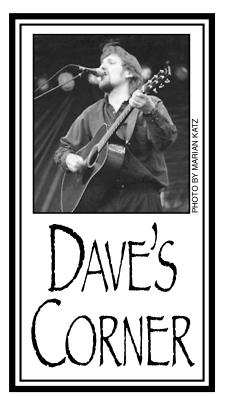
nce again, there's much good new music out there, yet again including great 2004 releases that I only recently heard (note to self-don't ever do a year-end top ten list in September again). As such it's all reviews this time, so without delay...

Martin Carthy's Waiting for Angels [Topic] (2004) (!!) is his first solo record in years and his best in more. Of course the guitar playing is great as always, but what's exciting about this new release its experimental sensibility. From the beginning track, "The Foggy Dew," set to a different tune than usual and propelled by bowed stand up bass and rattling percussion, it's chockfull of variety and quirks. It's tempting to single out every track for individual praise, but with the fine support of Martin Simpson on slide guitar, daughter Eliza on haunting fiddle, and Toby Shipley, who lends some

very Brass Monkey-esque trumpet to *Bold General Wolfe*, it stands out as Carthy's boldest record in years, possibly ever. Carthy himself plays gloriously distorted electric guitar on *A Ship to Old England Come*, and records a solo guitar version of a long-term live favorite, *The Harry Lime Theme*, from the movie *The Third Man*, which Carthy refers to in the liner notes as his favorite piece of film music ever. The only thing that might keep this CD from earning my first ever (!!!) rating is the final track, a nice but unnecessary remake of his *Famous Flower of Serving Men* that doesn't add much to Carthy's original of thirty-plus years ago. Other than those 11 minutes that could have been better spent, it's flawless. And at sixty plus, Carthy himself gets more, not less, adventurous with time. OK, his voice may not be what it was when he was younger, but the fact that he's trying things- LOTS of things- that he's never done before makes this a remarkable success- and my favorite record of 2004.

An interesting trend of the last couple years is how many commercial movies have resulted in the release of great music. The movie *Cold Mountain* was the inspiration behind *Back Roads to Cold Mountain* [Smithsonian Folkways] (2004) (!), a great collection of field recordings featuring the breadth of American music, from field hollers to ballads to fife and drum to even a schoolgirl's song of play. All have roots in Civil-war era America and its sweep is awesome. From stars like **the Stanley Brothers**, **Doc Boggs** and **Bill Monroe** to street singers to church singers to family bands to instrumentalists, it's a wonderful overview of the richness of American folk music as well as simply a treasure of great songs. Perhaps not for the casual listener, but ideal for anyone interested in the folk tradition or inspired enough by the movie to want to hear more examples of the music of the period.

Mali Lolo! Stars of Mali [Smithsonian Folkways] (2003) (!!) features several great artists from the Western African country that has perhaps the highest percentage in the world of the great singers and musicians comparative to population. A lot of them appear here, including singers Rokia Traore and Oumou Sangare, great guitarists Ali Farka Toure and Lobi Troare, and kora virtuosos Toumani Diabate and Ballake Sissoko. It's a tribute to the knowledge and taste of the people working at Smithsonian Folkways that the acts featured are generally the most interesting artistically rather than the most commercially successful, and rich in the acoustic textures that feature prominently in the traditional music of the country, completely avoiding the well-sung but overproduced pop music that usually makes it to the states. Of lasting beauty and in some cases a link to the Griot



tradition of the country (many of these singers are from Griot families). Sixteen tracks, almost all of them excellent

The same can not be said of Brenda Fassie's Greatest Hits [Narada] (2004) (—), a tribute to the late hit-making artist of South Africa who died of AIDS earlier last year. Fassie might qualify as the South African Madonna, as her music, albeit beautifully sung, is overloaded with slick production, dance beats and modern textures. When Fassie's rich voice cuts through, it has its moments, particularly the tracks produced by Chicco Twala, which manages to find a balance between the dance groove and the traditional elements that occasionally float gracefully over all that synthesized muck- particularly Sum'bulala where Fassie's soulful singing is backed by a beautiful choral arrangement worthy of Ladysmith Black Mambazo. Elsewise, it's all dancefloor groove, although Fassie's singing is pretty much excellent and engaging as a rule. A good overview of a highly successful career that spanned from the final years of apartheid to the presidency of Nelson Mandela (a Fassie friend, proceeds from the sale of this CD go to support his 46664 foundation, dedicated to improving the lives of those affected by HIV and AIDS), but also almost completely

devoid of the kind of music usually covered within these pages.

Blues artist **Roscoe Gordon** unfortunately didn't live to see the release of *No Dark in America* [Dualtone] (2004) (!), an appropriate tribute to a man who influenced the music of several decades, starting as an R&B hit maker of the 1950s (who recorded for both Sun and Chess Records). He also developed a choppy, rhythmic guitar style that was a profound influence on the Ska movement in the 1960s and reggae in the 1970s. The cheerfully optimistic title track celebrates the resilience of post-9/11 America, and is spirited enough to belie his bad health. It's a mixed bag overall- there's some beautiful, affecting singing on remakes of his 1950s soul hits, a dreadfully out of tune piano on *You Look Bad When You're Naked*, minutely out of tune singing elsewhere, but as a whole it's spirited and worthy of his legacy.

It's rather hard to know what to say about Alison Krauss and Union Station's Lonely Runs Both Ways, [Rounder] (2004) (—), a pleasant enough recording that'll likely sell more copies than every other recording mentioned here combined. Like it or not, her fan base is a large percentage of the roots music buying public, and the Grammy nominations and soundtrack appearances will no doubt continue unabated with this release. I'm mixed about it myself- the musicianship is certainly solid, with as good a network of talented musicians as you'll find anywhere, including dobro master Jerry Douglas. The song selection is good too, with selections by, among others, Gillian Welch and David Rawlings, Woody Guthrie and **Del McCoury.** However the overall effect of the music, to my ears at least, is inoffensive and bland. The tempos never vary from gentle sway, and Krauss's voice, although lovely, doesn't carry much emotional impact- the inspiration goes way up when guitarist **Dan Tyminski** sings lead, as he does on three numbers. If this record does serve to inspire more people to hear more from the above-mentioned songwriters, that can only be a good thingbut if it were up to me, those people would be directed immediately to the recordings of the original artists.

RATING SCALE:

[!!!]—Classic, sure to be looked back on as such for generations to come.

[!!]—Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

[!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won't be disappointed.

[—]—Good/solid, what you would expect.

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

On-GOING STORYTELLING EVENTS

GREATER LOS ANGELES LOS ANGELES COMMUNITY

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Temple Beth Torah
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Audrey Kopp • 310-823 7482 • astory@utla.net
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Saturdays/Sundays
11:00 am noon 1:00 am • Free

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 WORKSHOP3rd Wednesdays • 7:00 pm
3335 43rd Place, across from Leimert Park

SAN GABRIEL VALLEY STORYTELLERS
3rd Tuesdays • 7:30 pm

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

LONG BEACH STORYTELLERS

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ORANGE COUNTY

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SOUTH COAST STORYTELLERS
Saturdays & Sundays • 2:00-3:00 pm

Bowers Kidseum
1802 North Main St., Santa Ana

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

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



DANCING UP A STORM

HANDING DOWN TRADITION

BY MIMI TANAKA

he Claddagh, a symbol of the heart held by two hands, encapsulates the feeling of belonging to the Los Angeles Irish Set Dancers. Set dancing is a traditional social dance form that is similar to square dancing with four couples dancing in a square but with rhythmic, percussive footwork. Walking into the set dancing class, you'll hear the clatter of footwork and wild cackles of delight. If you have any existential woes, this group will revive your spirits, for they are a motherload of rollicking good times, and a joyful expression of community.

A third of the Los Angeles set dancing class members are from Ireland. Some grew up dancing, but many have come also to learn this traditional dance form, which may not have been so available in their growing-up years. In noticeable brogues you might hear some good-natured bantering and one-upmanship: "Oh here come those Dubliners, so much for our Kerry Set" or as a couple dances "round the house" (a dance figure) inside the set, someone shouts "Show the lady."

The Los Angeles set dancing class meets twice a week but there are countless parties, performances, and a monthly ceili (a country dance featuring Irish set and ceili dancing, not step dancing). The group's leader, Michael Patrick Breen, has booked the set dancers for performances in plays (*Dancing at Lughnasa* at the Long Beach Playhouse) and various Irish film openings, as well as the expected places: the Irish Fair in Pomona, the St. Patrick's Day parade, and numerous fundraisers.

Since the age of 5, Michael has been immersed in music and dance. His mother, Cecily Breen, was a key organizer of dances for the Irish community in London where his family initially lived. When he was 14 the family moved back to his mother's ancestral home in Derradda, Newport, County Mayo. Cecily and other members of the community held weekly ceilis in the old village schoolhouse, which became a hub for older members of the village to teach set dances of days gone by. Dances are still held there and the community is alive with dance and music tradition.

Well-connected with the Irish community here in Los Angeles and steeped in the tradition of his native County Mayo, Michael has handed down the tradition of set dancing and the revelry it generates. One such tradition is dancing as the **Strawboys** (as pictured above). The **Strawboys** are local musicians, singers, dancers who crash a wedding dressed in oversized straw hats to cover their faces or paint their faces to disguise themselves. When crashing a wedding, they are expected to entertain the guests and generally add to the merrymaking. While the Los Angeles Irish Set Dancers are not expected to crash weddings, on occasion the **Strawboys** outfits are used for performances.

While the performances are not mandatory, there is a strong bond developed from them. One memorable time, after marching and dancing in the St. Patrick's Day parade, all the dancers were fed a wonderful dinner at one member's home. It evolved into a hoolie (boisterous party) in which unaccompanied Irish songs that you would never hear in your average St Patrick's Day bar scene, were sung.

During such parties, a set dancer from Dublin named Tim Martin often breaks into a song in Gaelic. Other members tell great yarns. One man from Kerry told us "Well there were 12 of us to feed that evening, and we only had one chicken in the pot. My uncle spied the cat walking by and ya know, after dinner no one saw the cat around much, so ya know what happened..." he said winking at his own tall tale. Tim's wife Dolly told us all that when people find a comb on the ground that this meant a Banshee had been there and would be back looking for her comb.

The historic suppression of the arts has paradoxically made them all the more vital to their people. Since the times of Henry VIII and Oliver Cromwell, there were many efforts by the English government

to suppress the Irish. The penal laws or popery laws were in effect from the late 17th century until 1829, when the Catholic Emancipation was passed. These laws were put into effect by the English ruling class to suppress Irish Catholic people from engaging in not only worship but in any means of regular economic survival. This affected the expressive arts in many ways.

A favorite social dance since the early 1800s, set dances were held inside homes. However, the 1935 Dance Hall Act forbid dancing to be held anywhere except church and government-sanctioned dance halls. Dances in the countryside were still held in homes but usually with one person on the lookout for



authorities. Tim and Dolly Martin explained that the Dance Hall Act was largely enforced by the Catholic Church. "People who were caught dancing at house parties by members of the Catholic clergy were publicly admonished from the pulpit on Sundays." The dances that were held on the premises of a Catholic church or school grounds were often patrolled by the priest or nuns. Dolly recalls that their priest who used a walking stick would separate young men and women who were standing too close to each other. She also recalls that during movies shown to teenagers, a nun would take broomstick and pry apart those who were sitting too closely together (pictured here).

Set dancing went into decline in the 1950s and 1960s but later in the 1980s regained popularity and now enjoys an international following.

There was a period of time in which the Irish were not allowed to speak or sing in Irish (or Gaelic, as some refer to the native language). This led to the tradition of "lilting," which is singing a melody without the words but in skillful phrasing. Like jazz scat singing, it is expressive and requires musicianship. Competitions in lilting are still held in Ireland.

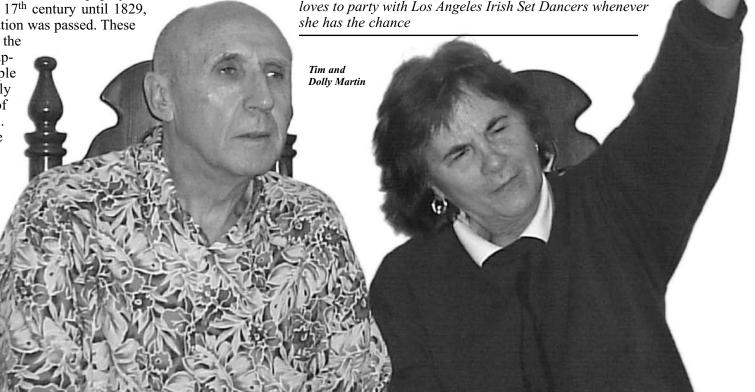
Tim points out the dance called the High Cauled Cap (a ceili dance rather than a set dance) is a reference to children having to wear the high-cauled cap (dunce cap) and sit in the corner if they were caught speaking Gaelic in class. However, by the 1950s there was bilingual Gaelic-English curriculum offered in elementary school. Dolly and Tim recall songs and poems in Irish that they can still recite.

As a younger man, while in Ireland, Tim heard two men from Connemara conversing in Gaelic, and he could not understand all of their conversation. It impressed upon him how much he wanted to know of his native language. Today, he teaches Irish language classes at the Celtic Arts Center on Monday nights. He is also busy writing a book of Irish idioms and colloquial phrases. Tim is also a member of Cumann na Gaeilge, the Irish Language Association.

If you would like to get closer to the source of set dancing, there is an annual week-long festival of Irish set dances and music at Miltown Milbay in Ireland, named for Willie Clancy, the revered uillean piper from County Clare. But if you can't make it to Ireland and love traditional dancing and festivities, come dance with Michael Patrick Breen and the Los Angeles Irish Set Dancers (www.IrishDanceLosAngeles.com). For more history and current set dance events, check out www.setdancingnews.net.

Thanks to Michael Patrick Breen, Dolly and Tim Martin for graciously sharing their lives and proudly promoting Irish culture. Special thanks to Michelle Nosco for her technical assistance.

Mimi Tanaka dreams of dancing on the Cliffs of Moher. She



he Halloween weekend of 2004 featured the first annual FAR-West conference in Woodland Hills, California. For three days and nights, about two hundred folk music lovers commingled with the usual blend of Marriott guests, including a colorful group of yoga students from around the world, a few firemen and some bewildered travelers that didn't fit in any of the aforementioned groups. Between the yoga-ites and the folkies, I'm sure the granola supplies ran low, and it's been a while since so many Birkenstock sandals have graced the same carpet.

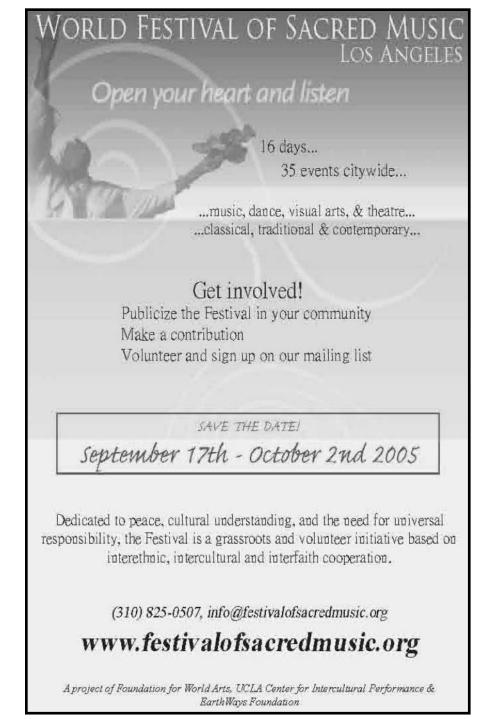
FAR-West is a regional arm of Folk Alliance, the international organization that is committed to fostering and promoting traditional, contemporary, and multicultural folk music and dance, and related performing arts in North America. In April of 2003, a group of like minded members met at the Coffee Gallery Backstage in Altadena and spawned FAR-West in order to strengthen the infrastructure in the West. And one of the first and strongest goals was to provide a regional conference in order to accomplish the types of things that the Folk Alliance National Conference promotes each year at their annual conference.

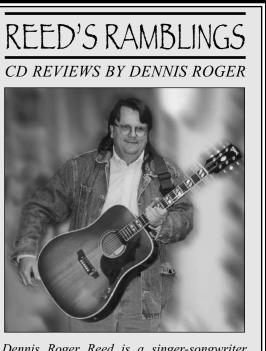
A board was elected for FAR-West and work began in earnest to set up this first conference. Volunteers toiled long and hard and the FAR-West list serve continued spirited discussions on the various aspects that make a good conference. The Woodland Hills Marriott was chosen as the site of the first conference, and the Halloween weekend of 2004 was made the date. Showcases and workshops were created. The conference was advertised and publicized. Tote bags were donated and

stuffed on Thursday night. By Friday morning, a steady flow of folkers began filling the lobby.

I've only attended two of the national Folk Alliance conferences, separated by about a dozen years. But this local conference brought back memories of my time in Tucson back when the national conference was small enough to interact with a large percentage of the attendees. It's a nice feeling to recall.

Still, it was impossible to attend every workshop or to see every show-case. Among the workshops I attended were "All the Leaves are Brown: A History of the Southern California Folk Scene." Those of us shoehorned





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.

into the room sat in rapt attention as Mary Katherine Aldin, Roz & Howard Larman, John McEuen and Alex Hassilev reminisced about the 1960s in Los Angeles, a truly magic time when clubs like the Ash Grove, the Ice House, the Golden Bear, the Mecca, the Troubadour and McCabe's flourished and folk music blossomed. The hour and a half sped by in an eye blink. Let's do this one again with at least double the time allotted.

"Alternative Venues for Folk Music" featured Brett Perkins, Russ and Julie Paris and FAR-West president Steve Dulson discussing how to establish and most importantly maintain a folk venue. Another treasure trove of info provided to all who attended. Suzanne Millsaps did "Folk Radio in the West" to an engaged audience of folks and led a spirited discussion on the subject. "Alternative Marketing and Distribution" featured Gilli Moon, Steve McClintock and Brad Colerick probing the ins and outs of "doing it yourself." On Sunday morning, John Braheny, Brett Perkins and Jenny Yates listened and commented on original songs performed by the first 20 people to sign up. Thanks to Jenny who accommodated one apparently slumbering writer who neglected to sign up with a one-on-one critique following the formal

The showcases are a backbone of any music conference. Tremendous talent trod the stage of the formal showcases, and treasures awaited those braving the informal hotel room performances. The showcases took place on two floors, making it rather easy to stroll through and sample whatever music piqued your curiosity. Again, one can't see

and hear it all, but I really enjoyed Peter Lang, and Richard Greene and the Brother Barton from the formal showcases, and in the late night showcases I was once again impressed by Claudia Russell and Bruce Kaplan, and Susie Glaze and her showcase band. My favorite new find was the Canadian energy fueled Buccaneers, who feature brilliant harmonies, youthful exuberance and enough talent on their truckload of instruments to lead one to believe that their sound belies the quartet status: they sound like an ensemble of a dozen.

Of course, lots of smoozing occurred. The exhibit hall, though small, was a nice place to gather and see new faces and reminisce with old friends.

Everyone's choice for most valuable player went to President Steve Dulson. Steve somehow managed to be everywhere at once, helping with everything from missing luggage to directing traffic.

The Marriott proved to be a fine host, and the location conducive to a good conference. The area around the hotel boasts several shopping malls and a myriad of all kinds of restaurants. The hotel staff was cordial and helpful. The group lunch on Saturday was tasty and featured some of the shortest speeches ever given at any conference. Yay! On Friday evening, the second and third floors were evacuated for what proved to be a false alarm fire. What is it with folkies and flames?

The board has already announced that the 2005 FAR-West conference will be held October 28-30, once again at the Warner Center Marriott, Woodland Hills, CA. Hopes are high to move the conference to somewhere in the north for 2006. I've marked my calendar, and if you love any aspect of the music called folk, it would be wise to do so as well.





CD/DVD REVIEWS

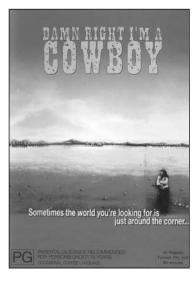
Artist: THE HILLBILLY HOOT

Title: DAMN RIGHT I'M A COWBOY (DVD)
Label: ROUND RECORDS/NEW TEAM/AMCOS

Release Date: 2003

BY DENNIS ROGER REED

t's sad fact that most movies about music are horrible. All the attention given to dreck like Ray is justified by the fact that it is among the best of the dreck. In the last year, there have been a couple of quiet releases that document what real music is about. Canada's Festival Express slipped by in a quick general release, and just recently the brilliant Australian Damn Right I'm A Cowboy hit town. DRIAC documents the evolution of a Monday night radio program called "Hillbilly Hoot" on 93.7 3D-FM in Adelaide. What started as an open mike featuring various levels Aussie/Americana (Australiana?) artists ended up becoming a "scene."



What makes *DRIAC* so special isn't just the music. Some of it, frankly, is pretty horribly out of time and tune. Voices squeak and squawk, stringed instruments start out slightly out of tune and taper off. But there's certain energy that is engaging. The time period of the film chronicles the maturation process as the artists blossom.

DJ/instigator/songwriter/performer/cheerleader Terry Tex is probably producer Terry Bradford, who in some scenes featuring the right haircut bears a startling resemblance to Garrison Keillor. He orchestrates groups of up to 20 musicians crammed onto the studio's front porch (or veranda) broadcasting live. Musical saws compete with trombones and trumpets, but primarily guitar, banjos and mandolins accompany female trios, cowboy soloists and overall mayhem. The camera is just another participant, and although the film features its share of talking heads, most of the action is musical in nature, whether it's a quick rehearsal immediately prior to performance, or a recording session where arrangements are created on the fly.

The freewheeling group of performers first conquer the airways, then hit the road to a weekend festival. Several participants are already crying foul, since they feel that the spontaneity of the front porch jams will be diminished by "professional" performance. A similar situation arises when Terry instigates a recording session. Then the film jumps a year ahead, and suddenly tempos lock in. Harmonies are smoother. Strings are in tune. The aggregation is still having fun, but there's an implied professionalism now apparent.

Performers all feature colorful handles. There's Commie Trash, a hippie cowboy singer. Pancho Durango sports a horrible Mexican accent and a bad sombrero. Ali Oakley plays an accordion her dad popped in the corner 40 years back, and we get to see him discuss how proud he is to see her play on the radio and stage. Hank the Singing Besser Brick is in reality noted resophonic instrument luthier Don Morrison, but the only clue is his songwriting credits at the end of the film.

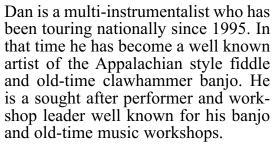
The camera lovingly accents a cluttered kitchen in one scene, a cramped radio studio in another. There's an implicit friendliness not only among the performers, but the audience. One couple meet and court due to the show, and end up getting married on that veranda.

Writer/director Rob de Kok is to be commended. What a lovely, comfortable, sweet little film about the importance of folk/roots music in the lives of an extended family in Australia. How jealous we are not to be a part of this, but as the credits state, Hillbilly Hoot still airs each Monday night. Drop on by, bring your axe. Abracadabra, you're a performer too.

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818-785-3839 or Mail@FolkWorks.org Register early. Space is limited. Artist: PETER ROWAN and TONY RICE Title: YOU WERE THERE FOR ME Label: ROUNDER 1161-0441-2 Release Date: SEPTEMBER 28 2004 BY DENNIS ROGER REED

luegrass music proudly claims both Peter Rowan and Tony Rice. Truth be told, both artists have wide-ranging interests in music that spring well beyond the limits of bluegrass. This is the first real collab-



oration between these two fine artists, and it makes you wonder what took them so long. On *You Were There for Me* elements of reggae, Middle Eastern music-

, pop and jazz are all heard. All of the songs are Rowan originals, and he handles the lead vocals. Rice provides his spectacularly understated guitar work. The rhythm section, for most of the tunes, is the amazing Brights, with Bryn Bright on double bass and Billy Bright on mandolin and mandola.

A bit of history is in order. Rowan was a member of Bill Monroe's Blue Grass Boys. He moved to a more rock oriented sound with Earth Opera, and then to bluegrass/rock fusion with Sea Train. Then Rowan moved back towards traditional bluegrass when he sang lead with the Grateful Dead related Old & In The Way, and then explored bluegrass with a contemporary rock feel in Muleskinner. His solo career has featured forays into cowboy, reggae, Celtic, Tex-Mex and much more. His range as a vocalist is legendary. Rice's career is almost as varied. His first major group, Bluegrass Alliance was of the explorers of "newgrass," and his next band, J.D. Crowe's New South, also explored the nexus between pop, folk and bluegrass. Then Rice collaborated with the David Grisman Quintet, fusing jazz, classical and swing to instrumental bluegrass in a style that ended up with a name of its own, Dawg music. Rice's solo career has ricocheted around bluegrass since, including his own Tony Rice Unit, The Bluegrass Album Band, The Rice Brothers, and Hillman, Pedersen and Rice. Tony Rice is considered to be among the premier flatpicking guitarists on earth. Health concerns have limited his singing in recent years, but as the liner notes to You Were There for Me postulate, his strength as a guitarist provides his "voice" to this recording.

Rowan is a fine writer with a number of standards under this belt. You Were There for Me has several tunes that approach that quality. The title cut, like much of the CD, has a relaxed, back porch feel, and nicely conceptualizes the commitment a strong relationship requires. Ahmed the Beggar Boy may be the strongest anti-war song to come from the recent Middle Eastern conflict. Its strength lies in its subtlety, putting a real human face to the issue of the war. This is the type of song that requires listening to every word, the musical equivalent to a novel that's a real "page turner." Tin Roof Shack visits the blues, Miss Liberty (Lay my Lonesome Down) is probably already being covered at festival jams and Cowboys and Indians captures a look back at childhood ways. Arguably the most impressive cut is Come Back to Old Santa Fe. Rowan has always had a nice feel for music that derives from south of the border and the gentle, swaying beat of this song and the entreaty to return to past love is undeniable.

If you're looking for hard driving bluegrass and/or furious flatpicking from Rowan and Rice, you best look elsewhere. But if you're attracted to a recording that is peaceful yet compelling, you've found it here.



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CD REVIEW

Artist: SAM BARTLETT
Title: EVIL DIANE
Label: STUNTOLOGY MUSIC

BY NANCY MACMILLAN

am Bartlett is a dance musician. For many years, he has played for tap dancers, cloggers, folk, contra, Cajun and swing dancers. Put on his new CD, *Evil Diane*, and you know right away that the musicians know how to make people move. So I wouldn't



recommend listening to *Evil Diane* anytime when it's important for you to be sitting still.

Some CDs feel like a bunch of songs that have been chosen for their individual characteristics; on others the tunes seem more related. There's an overall mood to the music on *Evil Diane*. The tunes are festive; it's good party music. There's a strong beat, a palpable groove.

Bartlett composes his tunes on the road. While driving. It's appropriate, then, that *Evil Diane* makes great music to drive to. If I were stuck in a really bad traffic jam, I'd skip right to the eighth track, *Dave Likes Rum*. Hearing it just makes me happy. It starts this buoyant duet, with the mandolin and whistle playing the melody, and then the electric guitar comes in with an amazing sound ... so instead of getting demoralized by the traffic I would be thinking, "how can the guitar sound like that??!" And this is just the first in a string of tunes that make you feel better.

Bartlett appears to love language and words as well as music. Many of his tune titles are anagrams; for example, *Evil Diane* is an anagram of the name of his sister-in-law Evie Ladin, "who is neither evil nor Diane." The liner notes, with dedications and stories behind some of the tunes, are a lot of fun to read. Nor do they spoil the sense of discovery as you listen by giving very much away. He describes *Drop the Knife* as his "attempt to fuse Tiki lounge music with Zydeco lounge music." Whatever that means. In any case, the use of the talking drum was brilliant here, along with the bluesy fiddle part. Had I read the liner notes for *The Green Reel* before hearing it (it commemorates an occasion of seasickness), I'd never have predicted the great back and forth improvisations by the tenor banjo and the piano. It's got a wonderful jazzy feel.

Just one tune on *Evil Diane* was not written by Bartlett. The old-time tune *Little Whiskey* was arranged as a tribute to the late fiddler Jeff Goehring; Bartlett had a recording of him playing the tune unaccompanied. The tune begins with this solo old-time fiddle, and the sound feels very different from the rest of *Evil Diane*. But then other instruments are layered in, and the feel gradually morphs to a groove totally in keeping with the overall tone of the CD.

For *Evil Diane*, Bartlett (playing mandolin and tenor banjo) pulled together a dozen longtime friends from some of the many bands he's played with. Here's his impressive list of players: Kevin Anderson (drums, talking drum); Sam Amidon (fiddle); Stella Bumtarte (electric guitar); Ben Cooper (bass, bass mbira, uke); David Greely (fiddle); Grey Larson (whistles); Christopher Layer (uillean pipes); Jeremiah McLane (accordion, piano, organ); Eric Merrill (fiddle); Danny Noveck (guitar); Peter Wilhoit (drums). This is a skilled, inventive group of musicians, each adding to the sense of party

And here's a bonus: the packaging of *Evil Diane* is great. Bartlett did the illustration for the front cover, and on the inside there's a photograph that is unexpected and fun, like many of Bartlett's tunes (describing it would spoil the surprise). You can purchase *Evil Diane* directly from Sam's website is: www.sambartlett.com.









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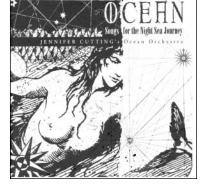
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OCEAN ORCHESTRA
Title: OCEAN – SONGS FOR THE
NIGHT SEA JOURNEY
Label: SUN SIGN RECORDS

BY LINDA DEWAR

It's hard to describe this CD. On the liner, it's plugged as "Celtic Music for Ancient Moderns... a collage of seainspired pieces exploring the rich symbolism of water and its themes of transition, transformation and 'the hero's journey



transformation and 'the hero's journey' in mythology and traditional music." OK, that does describe the album, but it sounds more like the course description for an undergrad humanities elective.

Jennifer Cutting describes *Ocean* as the product of a seven-year personal journey during which she composed, arranged and recorded the material along with a "global orchestra" of collaborators. During that time, she "fought some dragons, met wonderful allies, lost some illusions, and regained [her] soul."

Even the appropriate genre is a bit difficult to identify. My own temptation is to compare Cutting's music to Celtic New Age, but that's not quite right either; this is much more complex and musically diverse than that tag would imply. *Ocean* is really almost a multi-media art piece rather than simply a music CD; a blend of instruments, song, spoken and written poetry, and art, meant to express a particular concept. The result may defy description, but there's no question that it's a remarkably moving experience for the listener.

The tracks on this album were recorded over an extended period of time, in several different locations. To execute her opus Cutting recruited an army of musicians, who she collectively calls the "Ocean Orchestra." Cutting herself provides spoken word and samples and plays piano, button accordion, Hammond organ, and other keyboards. Vocalists include **Chris Noyes**, **Grace Griffith**, **Maddy Prior**, and on one cut the vocal ensemble **Slaveya**. Instrumentals are provided by some of the best Celtic musicians on several continents, including **Sue Richards** (celtic harp), **Peter Knight** (fiddle), and one of the final recordings by the late **Tony Cuffe** (guitar, clarsach and whistles).

The songs and tunes range from those composed by Cutting to traditional, and even classical pieces by Gustav Holst and JS Bach which she has arranged and made her own. Each is intended to represent a specific stage of the personal journey that led to the album's creation, with the central theme of the sea present throughout. Notes, poetry and visual art in the CD insert also relate specifically to the progression of the music through the journey.

So much for my attempt to describe *Ocean*. I may or may not have succeeded in presenting a clear picture of what it is and how it works. What matters most, though, is that it *does* work, and it works wonderfully. Every song or tune evokes the intended emotion. The sound and the feel of the sea are constant throughout, and as you listen you feel as if you are indeed traveling through a progressive personal experience.

Every artist knows how easily his original vision can be lost or unintentionally altered during the creative process. In spite of its complexity, *Ocean* rings true to the vision. Jennifer Cutting defines her sojourn as "part of a larger journey in which the hero must separate from the known world and undergo trials and initiations in another realm before returning home with hard-won wisdom and a gift to contribute to his or her community." Those who take the time to experience *Ocean* will thank her for the gift.



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.

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California Institute of Technology, Pasadena www.folkmusic.caltech.edu • 888-222-5832 folkmusic@caltech.edu

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4843 Laurel Canyon Blvd., **Valley Village** 818-760-8322 • www.celticartscenter.com

CERRITOS CENTER

FOR THE PERFORMING ARTS 12700 Center Court Drive, Cerritos 562-916-8501 • www.cerritoscenter.com

ticket office@cerritoscenter.com CTMS CENTER FOR FOLK MUSIC 16953 Ventura Blvd., Encino

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BEFORE ATTENDING ANY EVENT Contact the event producer to verify informatic before attending any event. (Things change!!!)

FolkWorks attempts to provide current and accurate information on all events but this is not always possible. LIST YOUR EVENT! LIST YOUR EVENT!
To have your on-going dance event listed in FolkWorks provide the following information:
Indicate if it's an on-going or one-time event or Category/Type of Dance (i.e., Cajun, Folk)
Location Name • Event Day(s) and Time
Cost • Event Sponsor or Organization
Location Address and City
Contact Name, Phone and/or Email

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

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

BLUEGRASS

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

THE CINEMA BAR 1st Wednesdays 9:00pm

with Cliff Wagner and Old #7 3967 Sepulveda Blvd., Culver City

CURLEYS CAFÉ Bluegrass Jam Fridays 7:00-9:00pm 1999 E. Willow (at Cherry), Signal Hill

562-424-0018 EL CAMINO COLLEGE

1st Sundays 1:00-5:00pm (12:00-4:00pm DST)

16007 Crenshaw Blvd., Torrance Bill Elliott 909-678-1180 • Ron Walters 310-534-1439

ME-N-ED'S PIZZA PARLOR Saturdays 6:30-10:30pm

4115 Paramount Blvd. (at Carson) Lakewood • 562-421-8908

CALIFORNIA Concerts

3rd Tuesdays 8:00pm - Free Stargazer Restaurant

6501 Fallbrook (and Victory Blvd.) West Hills 818-704-6633 Joy Felt 818-705-8870

Blue Ridge Pickin' Parlor 818-282-9001 TORRANCE ELKS LOUNGE Bluegrass Jam

4th Sundays 1:00-5:00pm 1820 Abalone Ave., Torrance Bill Elliott 909-678-1180 Bob/Lynn Cater 310-678-1180 THE UGLY MUG CAFE

3rd Sundays 7:00-9:00pm 261 N. Glassell, Orange 714-997-5610 or 714-524-0597

Bluegrass Jam

VENTURA JAM Bluegrass Jam 2nd & 4th Thursdays 6:00-9:30pm Zoey's Cafe • www.zoeyscafe.com 451 E. Main St., Ventura Gene Rubin 805-858-8311

generubinaudio@earthlink.net VIVA CANTINA

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

AZTEC SONGNIGHT NO COVER Mondays 9:30pm - 2:00am Aztec Hotel

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

CAFÉ BELLISSIMO

Main Street Songwriters Showcase **Tuesdays** 7:30pm 22458 Ventura Blvd., Woodland Hills

818-25-0026 www.garretswayne.com/msss.html FESTIVAL OF THE EGG

3rd Wednesdays 6:30pm - 1:30am 30 min mostly-acoustic sets, all fem Moonshadows 10437 Burbank Blvd., N. Hollywood

818-508-7008 FENDI'S CAFÉ

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

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

THE FRET HOUSE **1st Saturdays -** signup 7:30pm 309 N. Citrus, Covina • 626-339-7020

www.covina.com/frethouse GRAND VISTA HOTEL (HORIZONS LOUNGE)

Fridays 9:00pm 999 Enchanted Way, Simi Valley 805-583-2000 • www.spankycheese.com

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Tuesdays - signup 7:30pm - Free 5510 Cahuenga Blvd., North Hollywood 818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS Wednesdays - 8:00-11:00pm

742 N. Highland Ave., Hollywood 323-466-1507 • ww.highlandgrounds.com

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

L.A. SONGWRITER'S SHOWCASE

3rd Wednesdays - 7:30pm Coffee Gallery Backstage 2029 N. Lake Ave., Altadena showcase@songnet.org

Wednesdays 8:00pm -

THE TALKING STICK 1630 Ocean Park Blvd., Santa Monica www.thetalkingstick.net

OLD TIME JAM SESSIONS

FRANK & JOE'S SOUTHERN SMOKEHOUSE Wednesdays - 7:00pm 110 E. Colorado Blvd., Monrovia 626-574-0292

CTMS CENTER FOR FOLK MUSIC 1st Sundays 4:00-8:00pm 16953 Ventura Blvd., Encino

IRISH MUSIC SESSIONS

CELTIC ARTS CENTER Mondays - 9:00pm

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

THE HARP INN 2nd Sundays 3:00-7:00pm 130 E. 17th Street - Costa Mesa

www.harpinn.com 949-646-8855

LARRY BANE SEISUN 1st Sundays 4:00-6:00pm Set Dance workshop 2:00-3:00pm with Michael Breen of The Los Angeles Irish Set

The Moose Lodge 1901 W. Burbank Blvd., Burbank 818-898-2263 • DesRegan@aol.com

FINN McCOOL Sundays - 4:00-7:00pm - come listen! Tuesdays - 8:00pm - come play! 2702 Main St., Santa Monica 310-452-1734

GROUP SINGING

SANTA MONICA TRADITIONAL FOLK MUSIC CLUB 1st Saturdays 7:30-11:30pm Sha'Arei Am (Santa Monica Synagogue) 1448 18th St., Santa Monica

aprilstory@aol.com Santa Monica Folk Music Club www.santamonicafolkmusicclub.org

SHAPE NOTE/SACRED HARP

1st Sundays - 3:30pm-6:00pm Eagle Rock Mary Rose Ogren O'Leary 323-354-7707 •

www.fasola.org **3rd Sundays** - 3:00-5:30pm West L.A. Pat Keating 310-557-1927 2nd Saturdays - 4:00-6:00 Santa Monica The Learners Group Laura 310-450-3516

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

SONGMAKERS

Wednesdays Simi Valley Hoot Simi Valley 7:30-11:30pm 805-583-5777

1st Mondays Musical 1st Monday Simi Valley 1:00-4:00pm 805-520-1098 1st Fridays North Country Hoot

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

714-282-8112 2nd Saturdays Camarillo Hoot Camarillo 8:00pm-Midnight 805-484-7596

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

Redondo Beach 8:00pm-Midnight 310-376-0222 3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm 818-780-5979 4th Saturdays West Valley Hoot Woodland Hills 8:00pm-Midnight

818-887-0446 **4th Sundays** West L.A. Hoot & Potluck West L.A. 5:00-9:00pm 310-203-0162 **5th Saturdays** Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight 818-761-2766

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

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

WESTERN MUSIC

 $\textbf{3rd Sundays} - 1{:}00{-}3{:}00pm$ 4700 Western Heritage Way, Griffith Park 818-971-5002 WMASCC@aol.com Western Music Assoc., So. Cal Chapter hometown.aol.com/wmascc Museum of the American West (formerly Autry Museum) www.museumoftheamericanwest.org

FOLK HAPPENINGS AT A GLANCE



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SE: Special Events - page 28

SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	BEAUSOLEIL AVEC MICHAEL DOUCET plus THE SAVOY-DOUCET CAJUN BAND (SE) B.B. KING with Albert Cummings (SE) OSTAD MANOOCHEHR SADEGHI (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)	NORTH INDIAN CLASSICAL MUSIC (SE) CHRISTOPHER WESTFALL (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	LOS LOBOS, PERLA BATALLA (SE) NOCHE FLAMENCA (SE) RANDY SPARKS AND FRIENDS (SE) ERIC HANSEN (SE) SEVERIN BROWNE and JAMES COBERLY SMITH (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Bluegrass (OGM)	RICK SHEA and the LOSIN' END (SE) CALIFORNIA INDIAN STORYTELLING FESTIVAL (SE) BONNE MUSIQUE ZYDECO (SE) RANDY SPARKS AND FRIENDS (SE) KIM ANGELIS (SE) MARK SPOELSTRA & PEGGY WATSON (SE) LEROY MACK & FRIENDS (SE) KOKO TAYLOR & HER BLUES MACHINE (SE) JOHN FLYNN and ERIC HANSEN (SE) BERNIE PEARL AND MIKE BARRY (S VISHTEN (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
ACUDEN BOUGH (SE) CHRISTOPHER WESTFALL (SE) CHEROY MACK & FRIENDS (SE) CHE ROBIN NOLAN TRIO (SE) CAVINA YANNATOU (SE) CAVINA YANNATOU (SE) CHECK (SE) CHEC	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	CASTLEBERRY CREEK (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	MOSCOW NIGHTS (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)	ALISON KRAUSS & UNION STATION (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	STEVE GILLETTE & CINDY MANGSEN (SE) MOSCOW NIGHTS (SE) LUCY KAPLANSKY (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	CALAVERAS CELTIC FAIRE (SE) L.A. COUNTY IRISH FAIR AND MUSIC FESTIVAL (SE) PATRICK BALL AND THE WICKED TINKERS (SE) STEVE GILLETTE & CINDY MANGSEN (SE) BANSHEE IN THE KITCHEN (SE) PAT HUMPHRIES (SE) TAIKO CENTER OF LOS ANGELES (SE LIMELIGHTERS (SE) PETE HUTTLINGER (SE) CONTRA (OGD) Bluegrass (OGM) Group Singing (OGM)
A.A. COUNTY IRISH FAIR AND MUSIC FESTIVAL (SE) MOSCOW NIGHTS (SE) FOM RUSSELL (SE) LUCY KAPLANSKY (SE) STEVE GILLETTE & CINDY MANGSEN (SE) BANSHEE IN THE KITCHEN (SE) Contra (OGD) nternational (OGD) Staeli (OGD) Cottish (OGD) Group Singing (OGM) rish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	MARIA DEL REY (SE) KEB MO (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)	DERVISH (SE) GOLDEN BOUGH (SE) KEB MO (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)	GOLDEN BOUGH (SE) TEADA (SE) ST. PATRICK'S DAY INTERNATIONAL FOLKDANCE PARTY (SE) DERVISH (SE) The BYRON BERLINE BAND (SE) PAT HUMPHRIES (SE) JOHN STEWART (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	TEADA (SE) JAKE ARMERDING (SE) STEVE GILLETTE & CINDY MANGSEN (SE) MARY BLACK (SE) TEMECULA BLUEGRASS FESTIVAL (SE KATIA MORAES (SE) TAKAKO UEMURA (SE) BONNE MUSIQUE ZYDECO (SE) NATHAN JAMES & BEN HERNANDEZ (SE) PAT HUMPHRIES (SE) SEVERIN BROWNE (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
HRIS SMITHER / JEFFREY FOUCAULT (SE) SHEBA (SE) IIICHAEL D. McCARTY (SE) AN ZANES and FRIENDS (SE) TEVE GILLETTE / CINDY MANGSEN (SE) thernational (OGD) straeli (OGD) olish (OGD) cottish (OGD) roup Singing (OGM) ish Session (OGM) //estern Music (OGM) luegrass (OGM) pen Mike (OGM)	BOB DYLAN and MERLE HAGGARD (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	BOB DYLAN and MERLE HAGGARD (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	BOB DYLAN and MERLE HAGGARD (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)	African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	BOB DYLAN and MERLE HAGGARD (SE) DENNIS ROGER REED (SE) BLACK TONGUED BELLS (SE) ROBERT MIRABAL (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	BOB DYLAN and MERLE HAGGARD (SE) MOIRA SMILEY & VOCO (SE) DOUGIE MACLEAN (SE) DON McLEAN plus STEPHEN BISHOP (SE) WAYNE JOHNSON (SE) ROBERT DAVID HALL and PAT COLGAN plus MATT CARTSONIS (SE) GENE BLUESTEIN MEMORIAL CONCERT (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
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FOLK HAPPENINGS AT A GLANCE

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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	The Carlotte of the Carlotte o	Ch following OGM: OGD: 0	PENINGS AT A ceck out details the page reference on-going Music - On-going Dance - Special Events - page 1	s by erences: page 13 page 16	THE LOCKE BROTHERS and SEVERIN BROWNE and JAMES COBERLY SMITH (SE) YUKIKO MATSUYAMA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Bluegrass (OGM)	OLD-TIME CLAWHAMMER BANJO WORKSHOP (SE) MUSICANTICA (SE) SUSAN CRAIG WINSBERG and BLACKWATERSIDE (SE) KELLY JOE PHELPS (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
MARY Z. COX (SE) NESHAMA: STORIES OF THE SOUL (SE) DEBRA DAVIS & Friends (SE) FRANK HEINKEL (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)	VANCE GILBERT (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	DR. JOHN (SE) VANCE GILBERT (SE) THE SMOTHERS BROTHERS (SE) RONSTADT, RAMIREZ & THE SANTA CRUZ RIVER BAND (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	ROBBY LONGLEY (SE) SCOTTISH FIDDLERS OF LOS ANGELES (SE) LOUDON WAINWRIGHT III (SE) MOLLY'S REVENGE (SE) MARY Z. COX (SE) HIGH HILLS (SE) VANCE GILBERT (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
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LISA MOSCATIELLO (SE) CHUCK PYLE (SE) GORDON LIGHTFOOT (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Drumming (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	OJAI VILLAGE OF TALES STORYTELLING FESTIVAL (SE) SANTA CLARITA COWBOY FESTIVAL (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	SANTA CLARITA COWBOY FESTIVAL (SE) UJAI VILLAGE OF TALES STORYTELLING FESTIVAL (SE) IZZY TOOINSKY (SE) DAVID WILCOX (SE) REDBIRD (SE) THE BELIEVERS (SE) HARRY CHAPIN: featuring THE CHAPIN FAMILY (SE) SOURDOUGH SLIM (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	SANTA CLARITA COWBDY FESTIVAL (SE) OJAI VILLAGE OF TALES STORYTELLING FESTIVAL (SE) ADAMS AVENUE ROOTS FESTIVAL (SE) CINCO DE MAYO FESTIVAL (SE) EDLERSLOCKE, SEVERIN BROWNE & Friends (SE) JIM EARP with TOM BOYER (SE) DAUGHTERS OF THE PURPLE SAGE & KANATA NATIVE DANCE THEATRE (SE) DAVID WILCOX (SE) IZZY TOOINSKY (SE) GYPSY CROSSINGS (SE) AVAZ INTERNATIONAL DANCE THEATRE (SE) RICK RUSKIN (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

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

BALKAN DANCING

CAFÉ AMAN

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

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

CAFE DANSSA

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

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

SAN PEDRO BALKAN FOLK DANCERS

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

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

CAJUN / ZYDECO DANCING

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

Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5

Joe's Crab Shack 6550 Marina Dr., Long Beach

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

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org • Hotline 818-951-2003 1st Fridays - Lesson 8:00 Dance 8:30-11:30pm South Pasadena War Memorial Hall

435 S. Fair Oaks Ave., South Pasadena Dennis 626-282-5850 • dennis@southpasadenacontra.org 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House

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

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

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

2nd Sundays

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

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

3rd Saturdays

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

4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive

Peter 562-428-6904 • pbergonzi@rocketmail.com

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

THE LIVING TRADITION www.thelivingtradition.org

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

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

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org

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

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO

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

LE STUDIO 100 W Villa Pasadena

Tuesdays 6:30pm

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

GREEK DANCING

KYPSELI GREEK DANCE CENTER

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS Wednesdays 10:30-11:30am

Thursdays 3:00-4:00pm Altadena Senior Center • 560 E Mariposa St., Altadena Karila 818-957-3383

ANAHEIM INTERNATIONAL FOLKDANCERS

Wednesdays 7:30-9:30pm • 511 S. Harbor, Anaheim

CALTECH FOLK DANCERS

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

CONEJO VALLEY FOLK DANCERS Wednesdays 7:30-9:30pm Hillcrest Center (Small Rehearsal Room)

403 West Hillcrest Drive, Thousand Oaks Jill Lundgren 805-497-1957 • jill.ron@adelphia.com

DUNAJ INT'L DANCE ENSEMBLE

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

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA Mondays 9:00-11:00 pm

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

LA CANADA FOLKDANCERS

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

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

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

Tuesdays 8:30-11:00am **Saturdays** 8:30-11:00am

Club House 1, Leisure World, Laguna Hills Florence Kanderer 949-425-8456 MOUNTAIN DANCERS

Tuesdays 7:00-9:30pm Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena

Rick Daenitz 626-797-16191 NARODNI FOLKDANCERS

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

NEWPORT BEACH

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

PASADENA FOLKDANCE CO-OP

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

Marshall Cates 626-792-9118 • mcates@calstatela.edu RESEDA INT'L FOLK DANCERS Thursdays 3:00-4:45pm

Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432 ROBERTSON FOLK DANCE Mondays 10:00-11:30am

iss Rd Los Ang

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm

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

SOUTH BAY FOLK DANCERS

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

TUESDAY GYPSIES Tuesdays 7:30-10:30pm

Culver City Masonic Lodge 9635 Venice Blvd., Culver City Gerda Ben-Zeev 310-474-1232 • benzeev@ucla.edu Millicent Stein 310-390-1069

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS

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

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or Westchester United Methodist Church

8065 Emerson Ave., Los Angeles Diane Winthrop 310-376-8756 • wclariats@aol.com WEST HOLLYWOOD FOLK DANCERS

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

WEST L.A. FOLK DANCERS

Mondays Lesson 7:45-10:45pm Fridays 7:45-10:45pm

Brockton School • 1309 Armacost Ave., West L.A Beverly Barr 310-202-6166 • dancingbarrs@earthlink.net

WESTWOOD CO-OP FOLK DANCERS

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

WEST VALLEY FOLK DANCERS

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

CLEARY SCHOOL OF IRISH DANCE

www.irish-dance.net • 818-503-4577 CELTIC ARTS CENTER

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

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 Edery 310-275-6847

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

Yoni Carr 760-631-0802 • yonic@earthlink.net LA CRESCENTA DANCERS

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

ISRAELI FOLK DANCING AT UCLA

Mondays 9:00pm UCLA Ackerman Union 2414 James 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 PEGAHI Tuesdays 6:00pm • 310-287-1017

POLISH DANCING GORALE POLISH FOLK DANCERS

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

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

Wednesdays 7:30-10:00pm 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

SIMI VALLEY

Mondays

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

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 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 College, Dance Studio, 4667 Telegraph Road

Fridays 7:30-10:00pm Beginner / Intermediate

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!!!) **CORRECTIONS** FolkWorks attempts to provide current and accu-

rate information on all events but this is not always possible.

\$5

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

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

• Indicate if it's an on-going or one-time event Category/Type of Dance (i.e., Cajun, Folk)

• Location Name • Event Day(s) and Time • Cost • Event Sponsor or Organization

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

ongoing@FolkWorks.org or 818-785-3839

Artists: SILENT PLANET Title: SILENT PLANET

SILENT PLANET PROUCTIONS Label:

Release date: 2004 BY LARRY WINES

After completing this review, word arrived that Silent Planet's Bill Reger died in a car wreck, while returning from the band's performance at Universal City. Bill was a talented composer, arranger, musician and actor, and moreover, a fine person who leaves behind many friends in and out of music. The band has determined to carry on, adding a new member, while declaring Bill can never be replaced in their hearts.

outhern California's Celtic music community has always struggled for respect. We aren't exactly plush with Irish pubs, and nobody throws green dye in the LA River on St. Patrick's Day (as if you could tell the differ-

ence). Certainly, there are some fine performing artists and dedicated proponents here, like the nice folks at the Celtic Arts Center.

There is also Silent Planet, a unique band, best described as world-influenced Celtic. Making friends and earning respect through an eight year history, Silent Planet has captivated audiences at over 200 different venues, including return engagements at the Excalibur in Las Vegas, Fitzgerald's in Reno, Universal Studios, and several San Francisco venues. They are only beginning to gain popular recognition on the LA music scene.

They've played a few notable local events, doing a sold-out Celtic Christmas show in 2003, accompanied by renowned harpist Carol Tatum (her CD was reviewed in the November FolkWorks) and backed by the 25 member Cabar Feidh Pipe Band (bagpipes and drums) and the Highland Fusion Dancers. Another show collaborated with the 100-member James J. Coyne Memorial Pipe Band, the only Grade II pipe band in California.

Silent Planet started modestly in 1995 as a Celtic-oriented impromptu duo, featuring vocals, guitar and fiddle. Evolving to a five member band, instruments expanded to include highland bagpipe, mandolin, bass guitar, snare drum, d'jembe, bodhran, flute, penny whistle and occasionally more. Hence, the distinctive sound heard on this album, expanding traditional Irish and Scottish music to an organic, effortless fusion, blending aspects of folk,



rock, jazz and classical.

Their members are founder Robert Keysers (fiddle, mandolin and vocals), Dan Collins (lead guitar - 6 and 12 string - and mandolin), Bill Reger (bass, 6 and 12 string guitar, percussion and vocals), Eric Boyd (bagpipes and penny whistle), and Dave Boyd (bodhran, d'jembe, snare, percussion). Each is an accomplished musician with interesting credits.

Keyser's and Reger's vocals blend wonderfully, and each brings exactly the right touch with his instrument. Keysers has played violin since age 8, when he began classical study. Collins' finger-picking guitar style is billed as "detailed and classical," and lives up to that. Along with his guitar and mandolin work, the award-winning Collins composed and arranged many of the band's original songs.

Reger's introduction of electric bass to a Celtic band is a key element in their sound. He's been playing for 22 years, bringing vast knowl-

edge of performance and producing recordings for a laundry list of bands. His elaborate style combines various rock, funk, jazz and even punk genres, providing much of the uniqueness the band enjoys.

The Boyd brothers are of Scottish heritage. Eric Boyd (bagpipes and guitar) has been playing the pipes and numerous other instruments since he was a kid. He usually performs in kilt and kit. Eric is an award-winning piper with 15 years experience, having "traveled around the world competing against countless musicians of both professional and amateur status. He also brings another guitar, as well as flute and penny whistle, and has written some of the band's originals.

Dave Boyd (drums) is an accomplished and award-winning Scottish drummer who has "competed worldwide as well. Along with his snare drumming, he contributes Irish bodhran, d'jembe and other percussion.

This self-titled album has 12 tracks, six of them originals sure to be covered by others. Collins' song, O'Shaunessy Weds, is dark comedy, a tale brilliantly told in song and carried nicely with Keyser's fiddle. Fine instrumental compositions are here, too, with Eric Boyd's Fields of Glasgow and Collins' fiery Tale of Two Cities both standouts. A delightfully complex Keysers/Reger instrumental co-write, *Untitled*, is – untitled? (A tune that good deserves a name, guys!)

There are nice surprises among their renditions of covers and standards. A medley is here, Scotland the Brave / Wearing of the Green / Rakes, and it's notable because they consistently bring fine arrangements.

So many top fiddle players have taken a shot at Jay Unger's Ashoken Farewell, the piece made famous in Ken Burns' epic Civil War documentary, that some have suggested a moratorium. The argument persists that Unger wrote a slow air, but everyone makes it a waltz. Keysers makes you forget the talk and enjoy the piece, in all its poignancy, with as fine an arrangement as I've heard.

Other new songs are Off the Wagon & Drinking Again, a Gabe Schroeder/Eric Boyd co-write; Liz Caroll's Sevens; and Shadow Walk, a Keysers/Todd Hopkins collaboration. The remaining traditional tunes, arranged by the band, are Medley in A, Irish Washer Woman, and the comic favorite, The Drunken Scotsman.

If you heard their previous album, Beggars Dance, it was done before the current personnel developed the band's unique sound

This album is a delight. It's available on CD Baby or the band's web site, www.silentplanetmusic.com.

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Making Connections





I AM WOMAN, HEAR ME ROAR

learned early in life, through my mother's respectful attention, that my opinion was worth listening to. This is reinforced almost daily by the HOLD voice begging me, "Please stay on the line; your call is important to us." Manufacturers provide 800 numbers for my input and I am urged to the polls at every election by the media shrieking, "Your vote counts!"

Reality suggests otherwise. The HOLD voice turns to dead air. Manufacturers drop the products I praise and send coupons for those I pan.

And most of my votes, unfortunately, land on the losing side, counted or not. Thus it is that I take perverse pride in my effect on the Reagan Library. It may not be the effect I'd prefer but, at least, my feelings did not go unnoticed. You may think I'm a bit grandiose and doubt me altogether, but I'm sticking to my story.

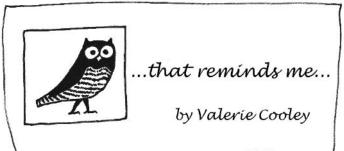
Some years ago a friend and I set off early one Friday morning for a contra dance weekend in Santa Barbara. We stopped for breakfast in the Simi Valley where my friend saw a local paper touting an exhibit of historical quilts at the Ronald Reagan Library.

Try as I might, I couldn't think of a single quilt from history. The Golden Fleece and Betsy Ross' flag came to mind, but no quilts. Furthermore, even had Washington crossed the Delaware wrapped in a quilt and that very quilt were on display, it sounded just one iota less dull than the Reagan Library itself. Still, it was a pretty day, we had time, and I'm tickled to death any time a man remembers that I like quilts, so we headed off into Republican territory to see what an historical quilt looked like.

By and large, they looked pretty bad. They were old. They were faded. They were ugly. Well, maybe not all of them were ugly, but "historical" being the exhibit's sole criterion for acceptance certainly broadened the aesthetic spectrum.

I was mildly disappointed to find that these weren't really quilts that had figured in moments of history. I'd looked forward to, perhaps, a quilt hastily wrapped around Lady Godiva at the end of her ride, a Texas Star slightly damaged by Woody Guthrie's boots, or a lap quilt made for FDR, but these quilts were merely commemorative. They honored visiting politicians, soldiers who had come home, and soldiers who hadn't. They depicted local bridges, factories, and great moments in favorite wars. They attempted to reproduce complex state seals without benefit of enlarging devices.

I imagined scenarios in which small-town mayors persuaded their wives to quilt up little welcome signs, campaign banners, and commemorative displays. "Please, honey, the senator is coming to town," they'd say, "and we need his support on the tobacco subsidies."



Honey would respond, "I don't have any fabric besides your old serge suit, this wrinkled-up muslin, and some faded linen. And I can't draw; you know that."

"Have the kids draw it," the mayor would say, "and here's some canvas and some leftover house paint."

Although most of the piecing and stitching were admirable and some of the designs beautiful, the individual quilts faded from memory within moments. My lasting impression is one of

dreariness and boredom. My thoughts centered, not on the quilts and not on the history, but on questions. What makes cave art good and these not so good? What could these women have done with modern fabrics, fast dyes, clip art, fabric paint, and Kinko's enlargers? Why did none of all this history stir up any creative juices?

Suddenly we happened upon a "Sunbonnet Sue" quilt. It was new, colorful, and assertive. Clearly, it didn't fit in. It was called something like "The Demise of Sunbonnet Sue." The Sunbonnet Sue pattern, should you not know, is a little girl in profile, nothing more than shoe, dress, and a huge sunbonnet that hides her face. Her popularity has endured way too long, according to the Kansas curmudgeons who made this quilt. It qualified as "historical" by using events straight out of the news for that year. Sue goes to glory in a carjacking, a tsunami, a tornado, and a volcanic eruption. She dies as a Heaven's Gate cultist in black sneakers. She's bisected by the quilter's favorite cutting device, the rotary cutter.

Charmed by this clever parody, we laughed uproariously as we identified the famous crimes, plane crashes, and natural events that sent Sue heavenward. Suddenly, the conference room doors swung open and a dozen or more well-dressed, stately, imposing ladies emerged. A cloud of toxic disapproval swirled around us – how dare we laugh at anything in their collection! Harrumph!"

We told all our friends in Santa Barbara about it and they all vowed to make a one-time journey to the Reagan Library. Unless they were quick, though, they were disappointed, for Sue was bumped shortly after our visit. Apparently parody and history were deemed mutually exclusive.

Too bad. It was the brightest light in the whole exhibit and I made it go out. I feel bad about that but I feel good knowing that my mother was right – my opinion <u>does</u> count.

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 intends to return for Solstice Festival. She is being granny to her granddaughter #1, with #2 due in the next couple And she is still writing her column for FolkWorks

Now That's Entertainment

BY HARRIET SHOCK

and observing artists of all kinds: art can be entertaining; but entertainment is seldom art.

I'm accustomed to making waves when I talk about things, because I'm very straightforward and from Texas. So when I've shared this controversial statement with a few singer/songwriters I know, it has met with mixed response. Some sighed, relieved that it all made perfect sense. And some started shouting at me. The latter group usually consisted of singers who took up writing because they heard it was easier to get a deal if you wrote your own songs. In their hearts they're entertainers. There's nothing wrong with that, but for some reason they don't like to give up the illusion that they're serious artists as well.

That's not to say that some singers who rarely write are not serious artists. There are many singers, like Linda Ronstadt, Sam Cooke, Natalie Cole, Tricia Yearwood, who have selected songs reflecting a definite point of

view as an artist. That's considerably different from a singer whose prime motive is to create entertainment for an audience. The entertainer is distracting the audience/listener from life. The artist is creating and communicating about life. There will be a target audience who "gets" what this artist is doing. And the artist may write/sing to them, for them and with them in mind. But the artist is most concerned with the quality of what he is communicating—and that it does communicate, powerfully, provocatively and clearly.

It's the intention that counts. This intention results in either art or entertainment. Of course, intention is not sufficient to create an artist. Technical expertise is a must. The writer has to be able to write, the singer to sing, in order for communication to occur. If we're looking for art rather than entertainment, I would venture to say the writing expertise is more important than the singing, A good singer singing a bad song may be entertainment, but it sure ain't art. However, a less than accomplished singer singing a great song can be considered an artist. We simply change our criteria for what a singer should sound like when he or she is singing something remarkable. I've heard Nik Venet tell the story of the time he played Bob Dylan's first, yet unreleased album, still on



acetate, for Harlan Howard, Hank Cochran, Mary Jon Wilkins and Johnny Cash in the basement of Harlan Howard's house in Nashville in the 1960s. They sat in silence, stunned. When it was over, Harlan silently started it from the beginning and they listened to it all the way through again.

Do not misunderstand, I believe that art can be entertaining. And no one walks that line better than the satirical songwriters like Randy Newman, Marie Cain and Lyle Lovett. People are truly entertained when they hear these artists, but they're also moved, incited, chagrined, appalled, made to examine their values—all sorts of things that entertainment doesn't make a career out of doing. Art does that.

So if you consider yourself an artist, look for your target audience. That's who's going to be on your wave length, to "get" what you're trying to communicate. If you're writing metaphorically with literary illusions, you would probably not find your target audience at

dance clubs.

Now that many musicians are bypassing the establishment music industry, with their clear-cut categories and airplay formats, singer/songwriters often falli into the trap of thinking they can do anything. The very opposite is true. They really need know to whom they are talking to, because whether they're selling a CD out of the trunk of the car after live shows or putting sound bytes on the Internet, they have to be better than lots of the other people out there who are bypassing the industry to get to their audience. They have to take their best shot like a laser, not a shotgun hitting the heart of the buyer, or they won't have a chance. Art will do that. Entertainment is over when the lights go down. The effect will not carry over to the ordering of the CD phase, or even to point of purchase or word-of-mouth.

Nik Venet said it so well at a seminar: "When messages are passed on to an audience and the audience responds, you have created an emotional impact. We are not talking about entertainmentwatching from a distance, a show

ENTERTAINMENT page 26

LOS LOBOS — GARAGE BAND MAKES GOOD

BY LARRY WINES

erhaps you're thinking, "What's a rock and roll band doing with a story in FolkWorks?" If you think of them as a rock band, you're partly right. But only partly.

Los Lobos (www.loslobos.org) defies any effort to list them in a single genre. Sure, they can play electric, loud n' rowdy. They can play where the language – speech and lyrics – is exclusively Spanish. They're accepted as cross-cultural roots music, and they can headline any lineup of border music alongside the best Texas has to offer. They even have a hot new Lone Star state imitator, Los Lonely Boys (or "Los Bad Boys," if you read the Austin papers).

The point is, you need to take-in a broad panoramic view.

They're the quintessential Southern California band, and they've played the world. They headline at South by Southwest, the Austin megafest of film and music, with artists as diverse as Jim Lauderdale, Eliza Gilkyson and Shelby Lynne. They've played Tennessee's Bonnaroo Fest with Dylan, Sam Bush, Willie Nelson, Gillian Welch, Dave Matthews, Taj Mahal, Del McCoury and Neko Case. Seeing a list of artists with whom they keep professional company, the assortment of styles and genres, you realize Los Lobos stands among them, but in an established niche all its own.

One recent TV appearance was Late Night With Conan O'Brien last August. It was just after attaining a "top three" listing for their CD, The Ride, in the Americana Airplay Top 25 albums, where Loretta Lynn, Dave Alvin and Jim Lauderdale bracketed them.

During infrequent trips home last year, they shared the biggest performing arts center stages with the likes of Lila Downs and Perla Batalla, and there was a House of Blues gig with guitar master David Lindley. There was also the benefit for East LA College performing arts theatre, with Domingo Siete.

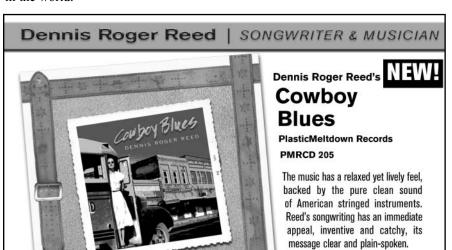
Modern American music's most popular "Mexican" group formed in East Los Angeles in 1973. Best known for their rendition of *La Bamba* in the 1980s movie of the same name, they were originally "Los Lobos del Este Los Angeles" (the Wolves of East Los Angeles). A local favorite before gaining national, then world, stature, with a shorter, easier name – Los Lobos.

The band's four original members are all still there – David Hidalgo, Cesar Rosas, Louie Perez and Conrad Lozano and Steve Berlin has endured the "newcomer" jokes, despite being there for decades. They're among the small number of bands with such longevity. They write and play Tex-Mex, country, folk, R&B, and blues as well as the traditional Mexican songs from their roots. They remain among the most original bands of the modern era.

How Will The Wolf Survive? (1984) demonstrated the band's tight arrangements and varying instrumentation, and reviewers began to note characteristics like their "emotional directness." Next came By The Light Of The Moon (1987) bringing strong elements of country, jazz and blues. Fans and critics raved over The Neighborhood (1990), and Kiko (1992), followed by Colossal Head (1996) and This Time (1999).

It's often observed that they effortlessly cross cultural and language divides. In 2002, the Grammy winning band landed at the Billboard Latin Music Awards to receive El Premio Billboard for lifetime achievement.

They tour constantly. It's brought them popular recognition as one the most entertaining acts on the road, and critics globally, call them one of the best live acts in the world.



WORT-FM, Madison, Wisconsin

Chris Powers.

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Their landmark record *Good Morning Aztlán* was released in 2002. The San Francisco Chronicle gushed, "The band's impressive breadth is no balancing act — Los Lobos sounds like about six great bands."

They're popular as a band and beginning to draw crowds as individual artists. Last September, the band's Louie Perez joined Cheech Marin and host/*LA Times Magazine* editor Oscar Garza for a free show at California Plaza in downtown LA.

Two of the members are among those who played *Shock and Awe — The Songs of Randy Newman*, where Los Lobos' David Hidalgo and Steve Berlin joined a huge cast, ranging from Perla Batalla to Van Dyke Parks. The show paid tribute to Randy Newman's rich catalogue in a UCLALive! concert at Royce Hall in January, 2004.

The two return to UCLA with their Los Lobos bandmates on March 4, with special guest Perla Batalla (info and tickets from www.uclalive.org).

Los Lobos and its members have a history with recording projects that are as diverse as the people with whom they share stages. On *Mexico & Mariachis: Music From and Inspired by Robert Rodriguez's El Mariachi Trilogy*, they joined the Cruzados, Tito Lariva, Del Castillo, and the Iguanas. They are featured on *The Q People*, with other tribute performances by Steve Earle, Bonnie Raitt, Ron Sexsmith, Widespread Panic and Yo La Tengo.

Their 2003 performance on *Austin City Limits* shared the hour with Grateful Dead guitarist Bob Weir and his long-time side project, RatDog. The show's promo tackled defining the band's music, saying, "Los Lobos celebrates 30 years together by returning to their roots — R&B, folk and soul influenced rock." An enjoyable interview is on the PBS site at www.pbs.org/klru/austin/interviews/loslobos interview.html.

I spoke with band member Steve Berlin on Vancouver Island when they played in Canada. He laughs about being "The Jewish kid from New York who fell in with all these Mexicans." Berlin is no longer the junior member, a status he famously held since the early 1980s. Drummer Cougar Estrada now wears that mantle. And the group gets frequent keyboard support from Garth Hudson of The Band.

Los Lobos is a group of talented friends – family, really – musicians and producers who've consistently made remarkable albums through a 32 year career. In recent years, these range from *The Neighborhood* (1990) to perhaps their best project, *Good Morning Aztlan* (2002) to their latest, *The Ride*.

Berlin talked with me of the years when the band played weddings for beer, and plenty of off-the-record antics before the members were married. Through it all, they've all grown and learned. He has moonlighted as record producer for many successful artists. He produced Tish Hinojosa's first album seventeen years ago, and there were the sessions that resulted in Katy Moffatt's *Child Bride*, the album whose European release spurred Moffatt's growing popularity on the Continent.

Los Lobos has been around so long that a compendium boxed set was inevitable. *El Cancionero: Mas y Mas* (Rhino/Warner Archives, 2001) is a 4-CD "best of" boxed set, with 86 tracks, a 176 page glossy booklet, and a package that one reviewer described as "tres-cool, film-noir," trilingually adding, 'Muy biens' are definitely in order."

Their latest CD, *The Ride*, has been called "a roots-rock extravaganza." It's packed with big name guest artists Tom Waits, Elvis Costello, Richard Thompson, Café Tacuba, Mavis Staples, Willie Garcia, Bobby Womack, Ruben Blades and old pal Dave Alvin.

Los Lobos performs Friday, March 4, at 8 p.m., at UCLA's Royce Hall. Tickets: \$50, 40, 28 (\$15 for UCLA students).

A CELEBRATION AT NICK'S

f you live in the Pico-Robertson neighborhood, you are well acquainted with Nick's Coffee Shop, and you are probably a "regular" there. A rainbow of races is found at Nicks. Families eat at Nick's. In one booth you can find four generations of happy customers—great grandmas, grandpas, moms and dads, and every kind of kid, from two week old babies, to terminally cool teens.(And in that booth you'll often find my family!). Everyone is there! The lonely, the bereft, and bewildered find new families and friends at Nicks.

The food is amazing and the prices are from the fifties! At breakfast, everything from Mole to Eggs Florentine; plus pancakes, waffles, breakfast steaks, bacon and eggs, and even vegetarian versions of these! Plus great lunches, and suppers. And, whether you eat all your meals at *Nick's* (some do!), come often or seldom, you will be greeted by name, and your favorite dishes will be remembered.

Back in the eighties when I was teaching in East L.A, my husband, Bruce Buell, ate breakfast almost every day at Nick's and raved about the food, but I never seemed to find the time to go there with him.

Bruce died in April of 1996, after a long illness. Nick's had not see him for many months.

A week after Bruce died, I woke up one morning and could not stand to remain one more moment in my silent house. Because Bruce had been a classical music radio announcer, I couldn't bear to listen to music. I put a leash on our dog, Godot, and walked the three blocks to Pico, and turned right, not sure where I was going. And there was Nick's! I tied Godot to a lamp post, went inside, and sat down at the counter.

"Hi, Honey" a smiling woman greeted me, "Haven't seen you here, before! I'm Pat!"

"My husband used to eat here everyday," I said, the tears already starting, as I showed her the photo from my wallet.

'Why, it's Bruce!" cried Pat, "That Sweetie! We've missed him!" And she wanted all the details of his death, and, as I talked to her, I began to feel



hungry, and had my first real meal in a week. And so began my introduction to the neighborhood's "home away from home."

I began to eat breakfast almost every day at Nick's, and met the rest of the warm and welcoming people who worked there. There was Donna, efficient and funny; Oscar, who called me by my Spanish nickname, "Cucita," Llawanna, who arrived later, and, finally, there was Kathy, and her husband, Alan. Kathy Love began as a waitress at Nick's and when the second owner put the restaurant up for sale, Kathy told her husband she wanted to buy it. Alan, who loved this woman more than anyone or anything else in his life, helped Kathy to realize her dream.

Gradually, the whole family could be found behind the counter and at the booths and outdoor tables. Their son, Clint arrived, and a few years later, Hanna, their daughter, and Oscar were married at Nick's. Their baby shower was held there, which I attended with my wonderful new husband, Stan Schwartz. When Hanna and Oscar decided they needed to live apart, there was no

animosity and Oscar continued to work at Nick's. "Where else should he be" declared Kathy, "He's family!"

During October and part of November of last year I was very busy at school, and we didn't go to Nick's for a while. When we returned, one day in November, we saw a huge bouquet of flowers on the counter.

"Whose birthday?," I asked.

"Nobody's" answered Oscar, "Kathy died." (You need to know that Kathy was a slender, glamorous whirlwind of a woman in her early fifties. We had not known she was ill with cancer and it all happened very fast. The neighborhood was shocked.) Alan was there the day after Kathy died, and when people asked him why he was there, he answered, "Where else should I be? This place was Kathy's life, her dream—she would want me to be here, and here is where I am close to her."

A memorial celebration was planned for the next weekend, to take place—where else—at Nick's. I brought a small sound system so people could say a few words, and when I offered to sing a song, Alan said, "Don't make it a sad one. This is a celebration!"

Actually, I had planned to sing my very serious song, "The Mystery of Time," but realized that I really did need to sing a joyous song. This was a joyous woman, and this was a very religious family who believed that Kathy was smiling down on them from Heaven, and that someday they would all be reunited there. This belief was their comfort and solace. In my faith, Judaism, we believe that immortality takes the form of being remembered.

Thank God for "zipper" songs—songs which can, with some small changes, be used for a variety of occasions and purposes. I knew exactly what song to use. I sang this song when I was a teenager just entering politics. I sang this song when my friend Chuck Mosley died. He had been an activist, a musician, and Paul Robeson's bodyguard. I sang this song when we picketed Vons Market during the strike last Fall. And each time I changed the song by writing a new and appropriate verse. Now I wrote a verse that would comfort Kathy's family.

"Oh, her name is Kathy Love, and she's smiling from above

And she's wishing she could hug each one of you!

So lets's eat and drink our fill, 'cause our Kathy's with us still,

And we're all so glad we met her, Passing Through!'

There were beautifully written tributes, and inarticulate, tearful remarks; there were wonderful anecdotes about Kathy and Nick's, from writers and actors, students and shopkeepers, teachers and friends. The most touching tribute came from Clint, her son, who wept as he told us his mother spread joy wherever she went. There was wonderful food and sweet desserts, and best of all, the spirit of the afternoon contained two of my favorite words Community and Communion. For a few sweet hours, we were a small town!

My song was just right for Kathy's celebration. I am grateful that I can comfort myself and others with my words and my songs. To be a singer and a songwriter is to own a gift that can be shared.

Nick's is still going strong. The food is still great, and Alan is still outside, greeting and hugging the whole neighborhood. And, inside, Pat is bringing Stan his eggs and onions just the way he likes them. And bringing me ketchup without attitude, and telling me my hair looks nice. And in the next booth is Goldie, the elderly actress. We greet her, we greet the cops in the big back booth, and maybe someday, you'll drop by Nicks, and we'll greet you too. 'Cause you'll be family! Even though you're only Passing Through!' [Nick's Coffee Shop & Deli, 8536 W Pico Blvd - Los Angeles, 310-652-3567]

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.

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PASSINGS

ELAINE WEISSMAN: A PROFILE IN COURAGE

BY ROSS ALTMAN

he did not go gentle into that good night. According to Elizabeth Kubler-Ross' famous description of the five stages of dying, one finally reaches the stage of acceptance. I guess Elaine Weissman never read her book, because she got stuck in the fourth stage—one might say the Jewish stage, Job's stage—shaking her fist at God and asking, "Why?" Not, "Why me?" Elaine did not universalize from the particular; she particularized from the universal—her sense of justice was outraged by any life cut short in mid course-including hers.



Though she was 65, which the government and the AARP define as the age of retirement, Elaine had no concept of retirement. To the end she was profoundly distressed by the unfinished work she would leave behind. She was saddened and burdened by the thought that "The Festival," her seventh child with Clark Weissman, might not survive without her.

When Santa Monica Traditional Folk Music Club founder April Wayland and I came to see her, she had not eaten for two days. She was no longer able to hold food down. In between throwing up in distress from the cancer that riddled her body and her brain, she barked out directions on what we needed to do to help insure that folk music in Southern California would not go under. She pleaded with us to do everything we could to protect her cherished art form from—she did not have to use this phrase—it was written in her tearstained face—the barbarians at the gate.

We did everything we could to comfort her; we held her, caressed her, and talked to her about death, but she was having none of it. She still had work to do, even on her deathbed.

She was not comforted by a belief in an afterlife. There are no atheists in a foxhole? Elaine was not exactly an atheist, but she was not about to give into any sense of unwarranted solace just to make the end easier to bear.

To April's question of what she imagined the "afterlife" to be, she replied unhesitatingly, "nothingness." Flights of angels would not sing her to her rest. To my question of what her rabbis (she had two) may have said to comfort her, she also replied unhesitatingly, "nothing." In the face of death, they had nothing to offer.

It wasn't pretty, and it certainly wasn't going to sell any books on death and dying. It was not—in any sense Americans currently understand—inspirational. Shirley McClain would surely have been disappointed—no past lives to revisit—no transmigration of souls—no heaven, no hell, no rest in peace, no five stages, beginning in denial and leading to a transformation of resignation and acceptance—in short, dear storytellers, no story.

But to me, profoundly inspiring—a profile in courage. Elaine is dying the way she lived, with sometimes brutal honesty and uncompromising integrity. She did not want to die, but she was dying; she did not want to cry, she told April and me, but she was crying. She was scared, she told us, and couldn't help it. We had reached a place beyond words—all we could do was hold her until she stopped crying.

So how is this a profile in courage, we may wonder. John Wayne, who also died of cancer, said it best: "Courage is not the absence of fear; courage is when you are afraid, and saddle up anyway." Elaine was afraid of dying and, like that great American cowboy, she saddled up anyway. She saddled up last October, at the CTMS "Taste of Music," in Encino, the celebration of her longtime friend Daniel Pearl's legacy in a worldwide music day. Her body

was already shot through with cancer, and according to her doctors she should already have been dead. Her daughter Suzanne said they were mystified at what kept her going. What else could it have been but an almost unseemly courage?

She saddled up last June, at her last (the 22nd annual, but who's counting?) CTMS Summer Solstice Folk Music, Dance and Storytelling Festival. The only way she could get around the Soka University site was in her motorized cart. And she had to rest at regular intervals to avoid crashing. But she was

there, riding herd on her festival from beginning to end. It was a bravura performance, since even then we knew that the caner had returned in full force after a five-year remission. (It was a different form of cancer, a form of leukemia or lupus.)

At around that point her body was no longer as strong as her spirit, and could no longer fight the cancer off, even with radiation and chemotherapy. So Elaine would soon declare an end to all cancer treatments and accept only pain medication. If she was going to die she would do so on her terms—not the medical establishment's. Therefore, hospice care only, which is what she was in when April and I came to say our goodbyes. No feeding tubes, no breathing tubes, no invasive treatments to prolong life simply because the technology made it possible.

Every decision Elaine made in her health care regimen was to me another expression both of her will to live and her determination to die with dignity, even under protest. She would not take philosophical bromides from her rabbis, and she would not accept medical bromides from her doctors. I think Frank Sinatra had a song about Elaine's way of dying.

To the end, like Dylan Thomas encouraged his father to do, Elaine raged, raged against the dying of the light. Before getting up from her bed, April and I told Elaine we loved her, and April tried to reassure her that the festival was not going to die with her. That may have been the first truly comforting words either of us had spoken during our entire visit, because that is what mattered to Elaine. In parting, I recited for her the first four lines of the following poem, which I told her was unfinished. Something in her eyes told me I had to finish this poem, and so I did.

For Elaine

We don't know who our heroes are Until it is too late I thought that what you did was good But now I know it's great Year in and year out You put the festival on For folk music, dance and storytelling And now that you are gone The summer solstice will never be the same But always it will conjure up your name— Elaine, Elaine, Elaine, Elaine.

— M M

Elaine was unique... she could be both charm- I wish I had just one tape of Elaine's beautiful fought, cajoled, lobbied and did whatever else was necessary to promote Folk music and musicians as well as Democratic causes. We have lost a true leader. Fortunately, the organizations she fostered and the people she mentored will continue the great works she started.

My condolences to Clarke and all the Weissman family. I regret that I must pay my respects in writing as Claudia I will be unable to make it Sunday from Berkeley.

> Bruce Kaplan Vice President, FAR-West

She taught me also to treasure each day, and to use it to its fullest. I'm sure she wanted to live to 100, with many more tasks and journeys on her list – but I know she can look back with pride at what she accomplished, and her lasting legacy to traditional music and related folk arts traditions. She was truly a treasure, and I will miss

Chris Hingley chingley@juno.com

ing and brusque at the same time. Elaine voice. At every Solstice Festival, she'd bounce into the banner set-up room, rave over the new banners, and murmur affectionately to the old ones. She loved them all and she loved the people who'd made them. I never heard her play an instrument, but her voice and laughter embodied music, all kinds -bluegrass, Mozart, folk, reggae, Elizabethan, jazz whatever it was, her voice always rippled with rhythm, enthusiasm, and love. I'm going to miss that.

Love, Valerie

Elaine always knew exactly how she wanted things, including those banners. Try as we may to sneak a few banners into new places. Every time, she'd spot them and demand that they be re-hung in their appropriate places. I just hope we can still make her proud as we attempt to do our job without her. Most of all, I will miss her gratitude hugs and our little chats at midnight on the final day of each Solstice Festival. Valerie Plaisance

(yes, the OTHER Valerie)

Elaine was a dynamo of energy and organization. She was an inspiration to all of us who value and present folk music. Even through her illness, she managed to put on another Summer Solstice Festival. Her spirit will live in the organizations she founded. We will miss her.

Roz & Howard Larman

When I mentioned to Elaine that I was turning 50, she tossed her head up and said "Hah! You'll have a great time. Once you turn 50, you stop caring what people think of you." I've replayed those words often in my head, and will always remember her gusto.

Joanna Cazden

This is a bright and magical light gone from our community, at least our community here on earth, I bet she'll be watching over us like a hawk tho, goodbye Elaine, I wish I had gotten to know you better while you were still here.

> Anne Saunders Falcon Ridge Folk Festival www.FalconRidgeFolk.com

Additional tributes can be found at www.ctmsfolkmusic.org

ope the year is going well for you. Keep those questions coming to richard.gee@verizon.net. As always, please note that neither the advice nor any opinion set forth in this column is intended to be legal advice, and you should seek the advice of a qualified attorney to pursue any issue I may write about in this column.

I just got a call from a music coordinator who wants to hire me to play some traditional music in a movie. It is possible I will get my music on the movie soundtrack as well. What should I look out for in a legal sense?

Well, to start, you need to answer several questions before you quote a price to do the gig. These are important because they establish your bargaining position and help you become aware of any benefits that may accrue from your work on the movie.

In this situation, you may be able to negotiate several fees; a fee for play-

ing in the movie, a fee for appearing in the movie (if applicable) and, if the work involved belongs to you or is a public domain work arranged by you, mechanical royalties on the soundtrack, an artist royalty (prorated by the number of tracks on the soundtrack album) for the soundtrack album as well as a synchronization license for use of the work in the movie. With that in mind, here are the questions:

1. What kind of movie is it? For example, is it a major motion picture release, a small independent film or a documentary? Obviously, the budgets of the latter two types of releases tend to be much less than the music budget for a major motion picture and will affect

what you should ask. Always ask what the music budget is for this portion of the project before making a bid.

- 2. Are you going to appear in the motion picture? If so, for how long and what will you be doing on the film? For example, if you will be speaking any lines before your musical performance, this may affect not only your fee but also such things as admission to AFTRA or the Screen Actors Guild. In such a case, your compensation may be based on the rates set forth in the AFTRA or SAG contracts with the major motion picture producers.
- 3. Is this producer covered by the collective bargaining agreements negotiated by the American Federation of Musicians, the Screen Actors Guild or AFTRA with the major motion picture producers? If so, there may be benefits over and above whatever you are paid for your work, such as payments from the Film Musicians Secondary Market Fund. This fund

pays royalties on performances by non-marquee musicians in a major motion picture.

- 4. Who is distributing the soundtrack? Sometimes, the soundtrack may spark musical interest far and above the interest the movie generates for itself. What are your royalties for the soundtrack recording? This should be approached much like a negotiation for an artist agreement and a lawyer should review any agreement with you, as there are a myriad of issues that will have to be addressed before you can sign on the dotted line.
- 5. Are you playing public domain tunes or your own composed tunes? In either case, you may be able to obtain income from licensing the synchronization rights to your work or your arrangement of the public domain work. However, recognize that movie companies may want you

to agree that your arrangement of the public domain work will be a "work for hire," in which case the arrangement would be the property of the producer, not you. If this is the case, you should consider this fact in deciding your fee.

If the producer will agree to give you money for a synchronization license, then the question becomes how much to charge. "Synch" licenses, as they are known, are separately *negotiable* (unlike the statutory mechanical license) and in many cases consist of a flat fee payable for use of the arrangement. If a flat fee, you may want to consider limiting the way the producer will be allowed to use the

arrangement, i.e., only in the motion picture and DVD, but not in a video game based on the movie, etc.

Of course, any such negotiation depends on other factors as well, such as your standing in the industry and your indispensability to the project. The more these factors tend to determine the outcome of your project, the more complicated and high stakes the negotiations become. While for a minor part in a movie, you may not need expert help, the same is not true where synchronization rights, etc. are involved. In these cases, I would recommend the services of a legal professional knowledgeable in the music and film industries.

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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VISHTEN

BY NICK SMITH

hen various types of music came from Europe to the New World, the music changed to match the new circumstances, locations, and, sometimes, new instruments. In a few special cases, a blend of cultures occurred that brought the music to new heights. That is what happened in the eastern part of Canada, in the area called Acadia. The descendents of French settlers blended their music with the Celtic music that was also brought across the ocean. For two centuries this music blended, swirled and changed, altered by such simple and unlikely changes as the change in the way accordions were designed, in the 1920s, making it possible to have an accordion in the same key as a fiddle. [You really don't want to listen to the two instruments play together in clashing keys, trust me...]

For years, many listeners were only familiar with this style of music from one of its offshoots, the "Cajun" style that Acadian exiles developed in Louisiana. While they share much of the vibrancy and dance-orientation, there are differences in the music itself, as the Canadian style maintains a much closer connection with the Celtic music of the area's other immigrants.

Today, young bands from that region of Canada are bringing their vibrant dance-oriented musical blend out to the rest of the world. The musical style almost demands step-dancing to go along with it, and some of the best musicians in this style are also dancers. That is very much true of the members of Vishten.

Vishten, formed less than five years ago, has already achieved great recognition among their peers. They received a prize at the East Coast Music Awards in 2001, and in 2002 were part of the event's opening spectacular, along with Natalie McMaster. With only one recording under their belts, their reputation comes primarily from their live tours all over North America. Their shows, consisting of energetic dance music in the French Canadian tradition, are non-stop energy. They come from a tradition where musical gatherings that translates as "kitchen parties" are how musicians get together in the dance equivalent of jam sessions. In that tradition, *everyone* sings, dances, plays music, or all three. If you don't want to join in, you don't show up.

Formed by twin sisters Emmanuelle and Pastelle LeBlanc, along with Remi Arsenault and later addition Pascal Miousse, Vishten has more back-



ground than its recent history suggests. Emmanuelle and Pastelle were already established dancers in a troupe that performed at the World Dance Festival at Prince Edward Island, and both Remi and Pascal were musicians in a variety of other groups before they got together in Vishten. They have been compared to La Bottine Souriante, but with more dancing...In the Acadian tradition, even the musicians can't just sit still and play. In festival venues where it is possible, the audience spends much of the show dancing. In the more sedate concert halls, the audience can't dance along, so the band has to make up for it.

There is more to their music than just the dancing. They have taken traditional French-Canadian songs and blended them with their own style of playing, to produce some very pretty songs to go along with the high-energy dance numbers. If you understand French, so much the better, but the music is what the audience is there for.

Vishten will be performing at Beckman Auditorium on the Caltech campus on Saturday, March 5^{th} at 8:00 p.m. For information call 1-888-2CALTECH. Visit their website www.vishten.ca where you can see pictures of the band and download mp3 samples.

Nick Smith is coordinator of the Caltech Folk Music Society and on the Board of Directors of the California Traditional Music Society, as well as being a performing storyteller.

BY BROOKE ALBERTS

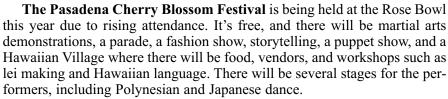
Never fear! You still have time to transform your automobile into an Art Car and drive it out to Houston, TX in May. Why there are no Art Car events in Southern California is a mystery to me, and should be remedied. A previous year's event featured, among many other parade entries, a "tank" covered in books with a banner proclaiming it a Weapon of Mass Instruction. I once met a woman who, hearing of this convergence of Art Cars, glued rice and beans all over her Chevy and lit out for Texas on the spot. If you need further inspiration, go to the following website and revel in the cream of last year's crop: www.orangeshow.org/artcar winners.html

If it's something a little bit closer to home you're after, I offer the following suggestions:

Sunday March 6th from 11:00am to 5:00pm there will be a program at the California African American Museum in Exposition Park (as part of their "Target Sundays at CAAM" series) called, "It's Sunday, Where Is Your Hat?" spotlighting the social, historical and political importance of "Hattitude" in the African American community. It will kick off with a chil-

dren's fashion and hat show. Later, there will be readings from "Crowns," a musical play by Regina Taylor. "Crowns" was inspired by the book, Crowns: Portraits of Black Women in Church Hats by photographer Michael Cunningham and journalist Craig Marberry. Their book is filled with beautiful black and white photos of African American women in their Sunday hats and the stories that they tell about their personal connections with the cherished custom and means of self-expression.

California African American Museum - 600 State Dr., Hackamore Exposition Park, Los Angeles - 213-744-7432 - Target Sundays at CAAM hotline: 213-744-2132



April 2-3 -Rose Bowl, Pasadena - 10:00am-6:00pm - (Parade Sunday April 3rd, 1:00pm)

The Folk Tree in Pasadena is having their 18th annual exhibition, "Sinners and Saints" between March 5th and April 9th. There is generally a gathering of sacred and profane Easter-related objects, and portable shrines, milagros (miracle offerings), and santos (carvings of saints). The reception will be on Saturday March 5th at 6:00pm. From April 23rd to May 21st

they will be showing paper cutting art by Jorge Rosano, whose paper cutting and collaged works depict Mexican cultural and historical subjects in a style influenced by that of the Otomi Indians of Puebla. There will also be works by other papel picado artists on display. The art of papel picado came to Mexico from China in the 17th century. The reception will be Saturday April 23rd, 6:00pm. Folk Tree -217 Fair Oaks Avenue, Pasadena -Monday and Wednesday 11:00am-6:00pm-Thursday and Saturday 10:00am-6:00pm - Sunday 12:00am-5:00pm - 626-793-4828

Meanwhile, back at the ranch...

Between April 3 and July 4, The Museum of the American West Autry **National Center** will be showing "Luis Ortega's Rawhide Artistry: Braiding in the California Tradition," an exhibit organized by the National Cowboy Hall of Fame and Western Heritage Museum in Oklahoma City. Fifth-generation Californian Luis Ortega, who died in 1995 at the age of 97, was recognized as the foremost practitioner of a craft that he elevated to an art. The show will contain over 100 examples of his artistry ranging from working equipment and colorful horse show tack to more delicate and elaborate items created purposely for collectors.



plement his income.

Luis Ortega

As a child living on a Rancho (in the Refugio area north of Santa Barbara) overseen by his father, Luis Ortega began learning to braid rawhide for ropes known as reatas (the Spanish "la reata" became "lariat") from Fernando Librado, a 104-year -old Native American vaquero ("cowboy" which, incidentally morphed into the word "buckaroo") who had worked herding sheep at Santa Ynez Mission ca. 1820-1840. Ortega learned to break horses to the hackamore. Later, as he traveled throughout the West as a vaquero, he continued to make reatas from hides. During any spare time he had, he would dry, scrape, cut into rawhide string, bevel and braid. He was able to sell them to other *vaqueros* to sup-

When Ortega broke his wrist in 1932, he went to Santa Barbara for treatment and met the well-known western artist Ed Borein. Borein, who became a lifelong friend of Ortega's, convinced him to braid tack full-time, and to pursue the more artistic aspects of the craft. Ortega went on to share Borein's studio for the next seven years, wholesaling his reins and *reatas* to saddleries throughout the West.

Luis Ortega's use of color in his rawhide braiding was innovative, and he used both vegetable and synthetic dyes. He also exploited the differences between the natural hues of different breeds of cattle's hides. His work was in high demand not only for its aesthetic value. Because he was an experienced horse trainer (he went on to publish two books on tack and training, and 40 articles for Western Horseman Magazine), he used his own designs to create quality gear with the appropriate strength, weight and flexibility for the job.

The first piece Ortega made expressly "for the sake of art" was a beautiful, intricately-braided 16-strand quirt (small whip) of natural, red and black rawhide that he made as a present for his wife, Rose, in 1938. After 1965 he concentrated on braiding for collectors, and in the 1970s even began creating miniatures. In 1986 he was recognized as a Master Traditional Artist by the National Endowment for the Arts.

The exhibit will feature such objects as beautifully inventive figure-8 style horse hobbles, reatas, hackamores, bosals, headstalls, reins and quirts, as well as the marble slab he worked on, and his handmade tools. Additionally, there will be a rawhide braiding demonstration. For information, contact: Museum of the American West - 4700 Western Heritage Way - LA, CA 90027-1462 -

323-667-2000 - www.museumoftheamericanwest.org

And now, for your April Fools' enjoyment, get yourself down to the Oceanic Arts tiki warehouse in Whittier. These are

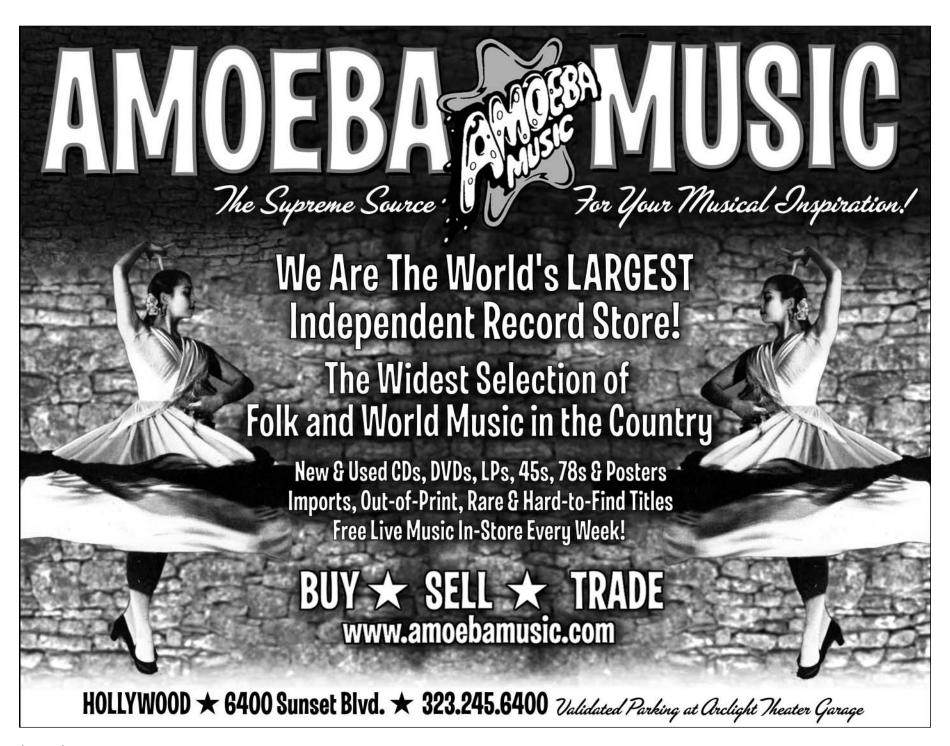
the folks that decorated the Disney Adventurelands across the globe. They have tableware on display from tiki bars and themed restaurants from years gone by (they've been in business since 1956), and a plethora of tikis from thumb-size to 8 feet tall, many of which are carved on site. Need puffer-fish lights and a fake waterfall for just the right decorative touch? Giant clamshell punchbowls and a palapa bar? This is the place. Oceanic Arts -12414 Whittier Boulevard, Whittier - 8:00am-4:00pm weekdays - 10:00am-1:00pm Saturday - 562-698-6960





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

> California State University Northridge



he California Indian Storytelling Association (CISA), founded in 1997, is a dynamic first of its kind organization, dedicated to the preservation, perpetuation, enlivening, and promotion of the story and storytelling of the California Indian. It provides a forum for California Indians to share their oral histories, stories, poetry, and songs with the wider California community.

California Indian people have existed for centuries as many different tribes and cultures, and today maintain continuity with their traditional ways through dance and ceremony, traditional arts, language, and storytelling. For years these traditions were practiced in secret; many elders being hesitant to pass on

their knowledge to the youth. Often the youth were removed from their homes and placed in boarding schools to "save" them from their culture. CISA was formed to encourage both the reconnection between the elders and youth, and the rediscovery of the stories that were shaped by the land. CISA also supports emerging storytellers who share traditional stories as well as contemporary stories of walking in two worlds.

One of the goals of CISA is to present story-telling festivals. The festivals have grown from one annual festival in the San Francisco area, to annual events in Northern, Southern, and Bay Area California. This year the Southern California festival will be held March 5 at the Palm Springs Library from 10:00am to 5:30pm, with an evening event Friday, March 4, at the Palm Springs Film Festival. The Southern Festival will be part of the "Bridging the Pacific with Native Voices" initiative, funded by the National Endowment for the Arts, which brings together California Indian and native Hawaiian storytellers to share their similarities and regionally unique relationships with the lands they call home.

This year's Southern California festival will feature Georgiana Sanchez, John Moreno, and

WHY DOES COYOTE HAVE THE BEST EYES? WHY DOES OWL SAY "WHO-WHO?" WHAT SONG DO YOU SING TO CALL THE DOLPHINS?

BY KAT HIGH

their family (Chumash) sharing traditional and contemporary stories and songs in the Chumash language, including their song for the dolphins. Regaining their language has brought the family a new closeness to the land and sea, which was the traditional environment of their tribe for thousands of years

Also presenting her stories will be Dee Dominguez (Kitanemuk), tribal chairperson, basket weaver, and activist. She will share the story of her tribe and its struggle to regain Federal recognition in order to preserve their ancestral villages and gravesites, as well as tell the traditional stories passed down to her along with the skills necessary to weave her basket cap that identifies her as a Kitanemuk woman.

Jane Dumas, Kumeyaay elder, and Stan Rodriguez will represent the Kumeyaay people from San Diego, and present their traditional and present-day stories and songs in their own language as well as English. Our guest from Hawaii will be Sam Kaii, traditional artist, spiritual leader, and consummate storyteller and linguist. He will share his knowledge, humor, and Hawaiian perspective on life.

An additional part of the festival will be "Emerging Voices," first-time storytellers; "Story

as Song"; a story-swap segment; and traditional and modern California Indian artists and craftspeople.

The festival is free to the public, with a suggested donation to go toward supporting the festival and the work of the CISA.

For more information go to the CISA webpage at www.cistory.org/festival, or call Kat High at 310-455-1588.

Kat High is a Native Californian of Hupa descent. She holds degrees from Indiana University in Physical Therapy and Ethnomusicology; an M.A. from USC in Occupational Therapy; and a certificate in Recording Engineering from UCLA. In 1989 she founded Giveaway Songs, a grassroots organiza-

tion formed to produce performances and recordings to benefit Native American causes. She has produced three albums of Native American flute music, two televised benefit concerts, and many small club events. In 1991 she began producing "Giveaway Songs: Native American Issues and Arts", an Indigenous talk show on Public Access television, currently carried by many LA stations and shown in several other cities. She has produced several documentary shorts on Native American culture and issues with grants from City TV in Santa Monica. She teaches a workshop on video production for Indian youth and elders for the Advocates for Indigenous California Language Survival, and the United American Indian Involvement. Kat is a Community Advisory Council member for KCET Public Television, and a founding member of CIEN. She is a member of the California Indian Storytelling Association and has coordinated Indian storytelling festivals at Satwiwa Cultural Center, California Indian Days at Balboa Park in San Diego, and at the Haramokngna American Indian Cultural Center. She has been program coordinator at Haramokngna for four years, and was coordinator at Satwiwa for three years previous.

HOW CAN I KEEP FROM SINGING

DEFINING MOMENTS IN FOLK MUSIC

Author's note: Part II of my previous essay, "The IWW Centenary," will appear in the May/June issue of FolkWorks. In the meantime...

■ he annus mirabilis of folk music-1935... John Lomax meets Leadbelly, at Angola State Prison farm in Louisiana, while on a search for "Negro Folk Songs" in Southern prisons. That is the beginning of 20th Century folk music as far as I am concerned, for it forged the relationship that resulted in Leadbelly's music reaching a national audience. It was Leadbelly's song, Goodnight Irene that fifteen years later put the Weavers on the map of popular music, and it was the Weavers that began the Folk Revival of the 1960s. No Leadbelly, no Weavers, no Weavers, no Kingston Trio, no Kingston Trio no Peter, Paul and Mary, no Peter, Paul and Mary and Bob Dylan would be singing at McCabe's, and I would be teaching English at some college. So that is the first defining moment for folk music being more than a quiet refuge for scholars and pedants and quaint folk music festivals. Archimedes, the great Greek mathematician, said that if he had a lever long enough and a place to stand he could move the world. Leadbelly, the King of the 12-String guitar, said that if he had a good guitar and a place to play he could rock this whole town. He could, and did, and every guitar player and folk singer in this country owes him a profound debt that can never be repaid, only acknowledged.

The same year that John Lomax and Leadbelly joined forces, folklorist and musicologist Charles Seeger took his sixteen year old son Pete down to Asheville, North Carolina for their annual folk festival, which was started by Bascom Lamar Lunsford in 1927. Lunsford was one of the premiere old time banjo players and ballad singers in the south, the composer of *That Good Old Mountain Dew*, and one of the driving forces behind the revival of traditional southern music. It was at this folk festival that Pete Seeger fell in love with the five-string banjo, and determined to make it his instrument. He learned frailing or clawhammer banjo styles from such masters as Lunsford, Uncle Dave Macon, Pete Steele, and Dock Boggs, often seeking out a musician to learn one favorite lick or picking style, and eventually adapted the instrument to his own style of music which grew out of many sources.

When Pete became a star in the 1950s and 1960s he always advised young musicians to learn not from him, but from the same people he had learned from, who by that time were available on Folkways Records. With his homemade banjo instruction book, *How To Play the Five-String Banjo*, first printed on a mimeograph machine in 1962, Pete led the revival of the banjo as a folk instrument (along with Earl Scruggs influence in Bluegrass), and more than anyone is responsible for its popularity today. If you don't think of Pete as an old-timey banjo player, go back to his first ten-inch recordings on Folkways, in which he played in a completely traditional style. He mastered his craft, before he started creating his own style. (The clearest example: Contrast *Darling Corey* played on his very first album with the same song played with the Weavers a few years later.)

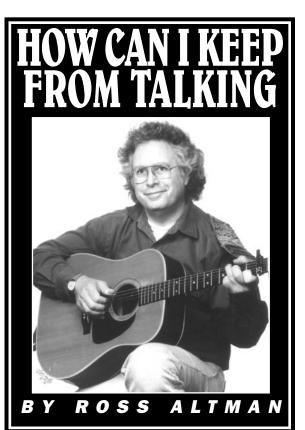
The third seminal event in 1935, which completed the groundwork for the future of folk music in the postwar era, was the dust storm that took place in the Midwest on April 14, 1935. Woody Guthrie would later write about it as *The Dust Storm Disaster*, but he lived it first, and got put out on the road in his early twenties, along with "a hundred thousand others, stranded same as me." It was the beginning of the Dust Bowl, and it helped to create one of the great artists in twentieth century America.

If there was a renaissance of American folk music in the second half of the twentieth century—and there was—it was born not in great cities like

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Florence and Venice, Italy, but in forgotten hamlets like Angola State Prison Farm in Louisiana, Asheville, North Carolina, and Okema, Oklahoma (Woody's home town). These artists served no courts and had no patrons, just a passion to create music that would not be denied.

1940: Alan Lomax meets Woody Guthrie at the Library of Congress, where his father, John Lomax, established the Folk Music Archive. Alan decides to record this "Dust Bowl Balladeer" and preserve his songs and stories that, along with John Steinbeck's novel, *The Grapes of Wrath*, and Dorothea Lange's pho-



tographs for the Farm Security Administration, defined the Great Depression. Call that the second defining moment in modern American folk music, for it was Woody Guthrie who created the role of the folk singer as a traveling troubadour of the day's news and a voice for the downtrodden and dispossessed. To the Okies and Arkies, the Dust Bowl refugees of Oklahoma, Arkansas, Kansas, Texas and Nebraska, who came to California in search of a job and survival as a family, Woody and his "Dust Bowl Ballads" were the American version of James Joyce's description of himself as "the self-created conscience of my race." Without Woody, Martin and Gibson guitars would be gathering dust in a pawnshop, and we never would have heard of Greenwich Village, except as a bohemian hangout of the 1920s.

1950: The Weavers record *Goodnight Irene*, Leadbelly's theme song, six months after he died on December 6, 1949. It shoots to the top of the charts, and stays there for seventeen straight weeks, setting a record for a number one song that lasted until 1975, when the Bee Gees created the Disco craze with *Saturday Night Fever*. Think about that, fellow folkies - you are thrilled when a tiny label like Green Linnet, based in Connecticut, releases one of your records and you can sell a handful after your house concerts (as well you should be!) Neither the Beatles, nor the Rolling Stones, nor Elvis Presley had a hit record longer than the Weavers, which is why Life Magazine voted *Goodnight Irene* as "the song of the half century." That is the third defining moment in modern American folk music.

1955: Christmas Eve, the Weavers, long since blacklisted after their hit song of 1950 put folk music on the map, only to be put out of business before the end of the year, reconvene for a concert at Carnegie Hall, which is recorded by a small classical music label, Vanguard Records. Vanguard releases this concert album, and the Weaver's are reborn, to inspire a whole new generation of folk music fans and future performers. Within a few short years, thanks to Joan Baez, Vanguard is the premier commercial folk label in the country. (Folkways was still Folkways, but Moe Asch never tried to make the label a commercial enterprise. Except for Leadbelly, Woody Guthrie and Pete Seeger, most of his artists sold in the tens and twenties.) *The Weavers at Carnegie Hall*, more than any single recording, launched the folk revival of the 1960s.

1961: A twenty-year old kid from Hibbing, Minnesota, traveled east to New York City with one purpose in mind—to meet his idol, Woody Guthrie. He named himself Bob Dylan. In May, he is signed by Columbia Records' John Hammond, who once upon a time had signed Billie Holiday. He is known in house as "Hammond's Folly."

1963: The zenith of the folk revival occurs at the Newport Folk Festival on the last night of the evening concerts when Bob Dylan, Pete Seeger and the Mississippi Freedom Singers all join hands to sing *We Shall Overcome*, and *Blowing in the Wind*. Two months later, at the March on Washington, Bob sings his hymn to the slain civil rights learder Medgar Evers, *Only a Pawn in their Game*, and Joan Baez takes off her shoes to sing *We Shall Overcome*.

1965: The folk revival ends two years later at the same festival, when Mr. Dylan plugs in his Fender Stratocaster and sings *Maggie's Farm* with an electric blues band. Folk rock is born, and after he is booed off stage, Bob comes back with his acoustic guitar and sings, *It's All Over Now, Baby Blue*.

And that, dear Reader, is the scaffold of modern folk music. The rest is commentary.

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

DRUMMING continued from page 1

teur). Except for a few notable professional groups, taiko is primarily an amateur phenomenon. Taiko means "large drum" in Japanese (tai, "large," and ko, "drum"), but a beginning taiko student's first lessons rarely involve the drums to any great extent. North American taiko groups come and go, though some have had great longevity. New ones appear and old ones are remembered. There are more than one hundred and fifty taiko groups in the U.S. and Canada, based in Buddhist temples, community centers, and universities (mainly as student clubs, often called "collegiate groups"). The ideological, spiritual, and ethnic bases for different taiko groups open up important issues of identity construction.

Taiko is unquestionably ancient but until recently was generally played as a solo instrument to accompany festivals or Shinto and Buddhist ritual. Matsuri, seasonal festivals with numerous regional forms, often feature a small ensemble of musicians (hayashi) featuring an odaiko (large drum), a flute (takebue or shino-bue), and several other drums that generally accompany dance. Taiko also accompanies the recitation of Buddhist wasan (prayer chanted to a steady beat on an odaiko) and has a central role in Obon festivals, held in August to honor the souls of the dead. In this context, taiko accompanies the bon-odori dance, and it is in this role especially that taiko was carried abroad via the Japanese diaspora during the early part of the twentieth century and remains central to Japanese American O-bon festivals. Some North American groups have maintained taiko specifically as a Buddhist art form (horaku), but many have not; in some ways, taiko has been secularized as it became popular after 1960, though taiko teaches Buddhist values in subtle

Taiko was cranked up in the 1960s when several Japanese musicians took it out of its original solo ritual context, put a number of different kinds of taiko together into ensembles of massed drums and multiple musicians, and injected martial arts moves. The result, called kumi-daiko or 'group taiko', took off in Japan and arrived in North America in 1969. By the 1970s, third-generation Japanese Americans (Sansei) were flocking to taiko as a site for heritage exploration and as a loud, physical expression of Asian American identity.

As the ethnomusicologist Linda Fujie has written, though, the Japanese ideological origins of kumidaiko are complex. She notes that taiko is a post-World War II phenomenon that has nonetheless quickly become a national symbol. She describes its origins in the groups Ondekoza and Kodô on Sado Island in the early 1970's, when a group of university students gathered around the musician Den Tagayasu. As she succinctly puts it, "the taiko drum became the center of a socio-cultural experiment for young urban Japanese, many of whom were disillusioned with the competitive, materialistic world of post-war Japan and were searching for deeper meaning in their lives." She describes their efforts to create "a kind of social and

cultural utopia around the drum and drum playing" that was based on certain ideas of the 'traditional' and traces their process of reworking 'traditional' Japanese instruments and musical material for the stage in ways that actually offended some of the very 'traditional' musicians from whom they claimed to have learned. Not only did they skirt the traditional system of instruction (i.e., close, sustained contact between teacher and student) but they quickly became regarded as culture carriers in their own right and prime representatives of 'traditional music' as they joined the international circuit of festivals and concert halls.

Oedo Sukeroku Daiko in Tokyo has probably had the most far-reaching influence on North American taiko groups. Its history is complicated, involving several founding members who each eventually formed their own groups which all share certain stylistic hallmarks including a characteristic kata (stance) with the left leg bent and the right leg straight and the diagonal Sukeroku stand for chudaiko which is widely used by North American groups. Their style blended hogaku (classical music), budo (martial arts) and buyo (dance), and their influence is so wide-spread that it is now too often unacknowledged, having been absorbed into North American taiko "tradition." Oedo Sukeroku Daiko's style and repertoire was brought to the U.S. by Seiichi Tanaka, the founder of San Francisco Taiko Dojo. Tanaka-sensei, as he is known in the U.S. (sensei, "teacher"), studied and performed with Sukeroku and received the group's permission to teach their material abroad; Tanaka-sensei remains Sukeroku's official representative in the U.S.

Tanaka-sensei and the San Francisco Taiko Dojo (founded in 1969) have been hugely influential; indeed, Tanaka was named a National Artist by the National Endowment for the Arts in 2001 in recognition of his achievement. Many American groups were founded by Tanaka-sensei's students, who absorbed the Sukeroku style through him. Unlike Sukeroku, the San Francisco Taiko Dojo is a school rather than a professional troupe and its focus is on the spiritual and martial arts basis of taiko. Tanaka-sensei's teaching style is considered particularly rigorous, and American taiko players regard any training with him (either through classes or workshops) as a mark of authority. Although he is not regarded as the only source of "authentic" taiko in North America, his lineage carries a particular weight even though it is not always explicitly recognized as a link to Sukeroku.

In the 1970s, numerous other taiko groups were formed in the U.S. and in Canada, and kumi-daiko took off in Japan with the spectacular success of the professional group Kodô. Some of the more well-known groups, all still extant, are: Oedo Sukeroku Daiko (founded 1959), San Francisco Taiko Dojo (1968), Kinnara Taiko (Los Angeles, 1969), San Jose Taiko (1973), Soh Daiko (New York City, 1979), and Kodô (Japan, 1981). These early American groups were all formed by Japanese

or Japanese Americans and had primarily Japanese American student bases. Identity politics are acknowledged by some taiko groups and ignored by others. Some groups, especially those formed at Japanese American Buddhist temples, are explicitly formed to support members' relationship to their ethnic and spiritual heritage. Non-Buddhist groups represent an astonishing range of stances. In Vancouver, for instance, Sawagi Taiko is a feminist and all-women group; in Santa Monica, Soka Gakkai International is a Black women's Buddhist taiko group.

Although any taiko group is primarily concerned with its own activities, two venues for inter-group contact have created a broader sense of taiko "community" in North America. The first is the Rolling Thunder Resource www.taiko.com/rollingthunder.html an award-winning website maintained by David Leung and devoted to taiko. The semiannual summer Taiko Conference www.taikoconference.com, inaugurated in 1997, will be held in July 10-17, 2005 at the Japanese American Community Cultural Center in Los Angeles' Little Tokyo. Groups from all over North America spend three intensive days attending workshops and performances.

In sum, any taiko group exists in dynamic relation to the broader taiko community, which crosses geographic lines into the virtual world. Taiko is easily found in the greater Los Angeles area and is a "tradition" that exemplifies the dynamic history of Asian/Asian American relationships.

TAIKO UPCOMING FORMANCES with Rev. Tom Kurai and Satori Daiko (performing ensemble for the Taiko Center of Los

Sunday, March 6, 7:30 pm, Folk Music Center; Claremont Saturday, March 12, 7:30 pm, Schurr High School, Montebello

Saturday, April 16, 8 pm University Theatre, UC Riverside

For information contact: Taiko Center of Los Angeles Director: Rev. Tom Kurai 626-307-3839 info@taikocenter.com • www.taikocenter.com

Deborah Wong is an ethnomusicologist and Professor of Music at University of California, Riverside. Her most recent book, Speak It Louder: Asian Americans Making Music (Routledge, 2004), contains a chapter on taiko in North America. She has been a member of Satori Daiko since its formation in 1999.

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ENTERTAINMENT

continued from page 18

for your numbing pleasure. The aware audiences of today say, 'Don't give us one-way entertainment. You say and do, we watch and do nothing. Don't control us; television controls us. Don't hypnotize or seduce us from our human feelings and responsibilities. We want a two-way process. We need fulfilling experiences for comparisons. Do it and say it without smoke bombs and mirrors. Tell us the simple, unadorned truth and let us, as individual and independent souls, listen to and visualize your songs.""

As far as I'm concerned, that last statement is art. And he wasn't even holding a guitar when he said it.

Harriet Schock is a gold and platinum songwriter/recording artist whose songs have been recorded my numerous artists and used in films. http://harrietschock.com/ or call (323) 934-5691. For reviews of her albums go to http://allmusic.com.



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THURSDAY

Down Home (KCSN) Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois) Blues Power (KPFK)

11:00pm-1:00am

FRIDAY

9:00-11:00am 7:00-9:00pm Midnight Special (KUCR) Tex-Mex (KUCR) El Guapo Lapo

SATURD

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

6:00-8:00am 7:00-10:00am

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

including live interviews, singer-songwriters and Celtic music)
Halfway Down the Stairs (KPFK) 10:00-11:00am

Uncle Ruthie Buell (Children's she with folk music)
TWANG (KCSN) 10:00am-1:00pm Cowboy Nick(classic Country music

Prairie Home Companion® (KPCC) Garrison Keillor (Live - variety show) Classic Heartland (KCSN) 3:00-5:00pm 5:00-8:00pm George Fair (vintage country)
Prairie Home Companion® (KPCC) 6:00-8:00pm

Garrison Keillor (Rebroadcast - variety show) Canto Sin Frontera (KPFK) 7:00-8:00pm Tanya Torres (partly acoustic, Latin

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

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

SUNDAY 6:00-8:00am

Gospel Classics (KPFK) Edna Tatum Bluegrass, Etc. (KCSN)
Frank Hoppe (Bluegrass, Old-time, many historical recordings) 6:00-10:00am Noon-1:00pm

The Irish Radio Hour (KXMX)
Tom McConville (some Irish music Prairie Home Companion® (KPCC)
Garrison Keillor (Rebroadcast - variety 11:00am-1:00pm

show) Folkroots (KSBR) 6:00-8:00pm Marshall Andrews

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

The Global Village (KPFK)

"Music from around the world and around the block"

ON THE INTERNET

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

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

www.krcb.org/radio/ Riders Radio Theatre

Riders in the Sky (Cowboy variety show) www.wvxu.com/html/riders.html

FOLKWORKS FOLK

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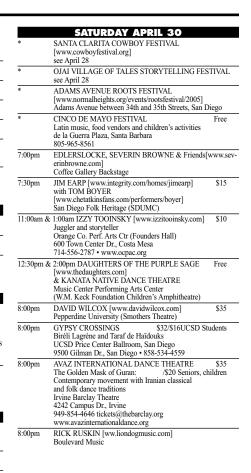
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SPECIAL EVENTS continued from page 28

8:00pm	CROSSING OVER Blue Ridge Pickin' Parlor	\$20	2:00pm & 3	3:30pm MUSIC OF CHINA ENSEMBLE Free and BALKAN MUSIC ENSEMBLE
8:00pm	SUSIE GLAZE [www.susieglaze.com] with THE HILONESOME BAND with Rick Shea	\$15		UCLA Ethnomusicology Dept. Festival of World Music Hammer Museum
0.00	Fret House	£40.55	7:30pm	BORDER RADIO [www.border-radio.com] Hilltop Center, 331 E. Elder, Fallbrook • 760-723-7255
8:00pm	MARIACHI SOL DE MÉXICO DE JÓSE HERNÀNDEZ [www.bobeubanksproductions.com/mariachisol.htm	\$40-55 1]	8:00pm	PIERRE BENSUSAN [www.pierrebensusan.com] \$20 McCabe's Guitar Shop
	McCallum Theatre 73000 Fred Waring Dr., Palm Desert www.mccallumtheatre.com		8:00pm	GORDON LIGHTFOOT [www.lightfoot.ca] \$30-55 Cerritos Center for the Performing Arts
8:00pm	SMOTHERS BROTHERS [www.smothersbrothers.com]	\$60	8:00pm	JOHN McEUEN[www.johnmceuen.com] \$15 (donation) Bodie House Concerts
0.00	Pepperdine University		8:00pm	TOM BALL and KENNY SULTAN \$15 [www.bassharp.com/tomball.htm]
8:00pm	SMALL POTATOES [www.smallpotatoesmusic.com] plus TIM TEDROW & TERRY VREELAND [www.trough.com/Tedrow-Vreeland] Russ and Julie's House Concerts	onation)	8:00pm	Fret House CHUCK PYLE [www.chuckpyle.com] Trinity Backstage Coffeehouse 1500 State St., Santa Barbara
8:00pm	AVAZ INTERNATIONAL DANCE THEATRE	\$35		805-962-2970 • www.trinitybackstage.com
*	The Golden Mask of Guran: /\$20 Seniors, of Contemporary movement with Iranian classical and folk dance traditions	children	7:00pm	SUNDAY APRIL 24 LISA MOSCATIELLO [www.lisamoscatiello.com] \$15 Coffee Gallery Backstage
	Aratani / Japan America Theatre 244 S. San Pedro St., L.A. 213-680-3700 • www.avazinternationaldance.org		7:30pm	CHUCK PYLE [www.chuckpyle.com] Acoustic Music San Diego
8:00pm	SATORI DAIKO AND UCR SENRYU TAIKO [www.taikocenter.com] University Theatre UC Riverside	\$9	8:00pm	GORDON LIGHTFOOT [www.lightfoot.ea] Canyon Club 28912 Roadside Drive, Agoura Hills
	900 University Ave., Riverside • 951-787-4331			818-879-5016 • www.canyonclub.net
2,00,000	SUNDAY APRIL 17 SMOTHERS BROTHERS	\$40-45	*	SANTA CLARITA COWBOY FESTIVAL
2:00pm	www.smothersbrothers.com] /\$42-37 students, Haugh Performing Arts Center, Citrus College 1000 West Foothill Boulevard, Glendora 626-963-9411 • www.haughpac.com			[www.cowboyfestival.org] with Baxter Black, Hot Club of Cowtown, Don Edwards, Larry Maurice, Dave Stamey, Waddie Mitchell, Ginny Mac, Pat Richardson, Wylie & the Wild West, Lorriane Rawls, Sons of the San Joaquin and more
3:00pm	AVAZ INTERNATIONAL DANCE THEATRE see April 16 /\$20 Seniors,	\$35		Melody Ranch, Santa Clarita • 661-286-4021
7:00pm	TOULOUSE ENGLEHARDT Coffee Gallery Backstage	\$15	10:00am &	noon OJAI VILLAGE OF TALES \$10 STORYTELLING FESTIVAL with Donald Davis, Gayle Ross, Elizabeth Ellis, Willy Claflin,
11:00am	MONDAY APRIL 18 HAP PALMER[www.happalmer.com]	\$7		Kalajojo, Kuniko and emcee Gay Ducey [www.ptgo.org/village.htm]
11.00aiii	Children's concert	Φ1		FRIDAY APRIL 29
	Thousand Oaks Civic Arts Center (Janet and Ray Scherr Forum Theatre) THURSDAY APRIL 21		*	SANTA CLARITA COWBOY FESTIVAL [www.cowboyfestival.org] see April 28
7:30pm	ELLIS PAUL [www.ellispaul.com] Acoustic Music San Diego		*	OJAI VILLAGE OF TALES STORYTELLING FESTIVAL see April 28
7:30pm	SOUTH AUSTIN JUG BAND [www.southaustinjugband.com] Cerritos Center for the Performing Arts	\$20	7:00pm	IZZY TOOINSKY[www.izzitooinsky.com] \$10 Juggler and storyteller Orange Co. Perf. Arts Center (Founders Hall) 600 Town Center Dr., Costa Mesa
8:00pm	ELLIS PAUL[www.ellispaul.com]	\$17.50	7:30pm	714-556-2787 • www.ocpac.org DAVID WILCOX [www.davidwilcox.com]
8:00pm	McCabe's Guitar Shop GORDON LIGHTFOOT[www.lightfoot.ca] Sycuan Resort & Casino 5469 Dehesa Rd., El Cajon	\$40	8:00pm	Acoustic Music San Diego REDBIRD[www.younghunter.com/redbird.html] \$16 Peter Mulvey [www.petermulvey.com],
8:00pm	CHUCK PYLE [www.chuckpyle.com] Coffee Gallery Backstage		8:00pm	Kris Delmhorst [www.krisdelmhorst.com], Jeffrey Foucault McCabe's Guitar Shop THE BELIEVERS \$15
	SATURDAY APRIL 23		8.00pm	Coffee Gallery Backstage
noon	ENCUENTRO DE JARANEROS DE CALIFORN Festival of jarocho music Olvera St., L.A. conjuntojardin.com	IA	8:00pm	HARRY CHAPIN: [www.harrychapinmusic.com] \$25-50 A CELEBRATION IN SONG featuring THE CHAPIN FAMILY Ceritos Center for the Performing Arts
	· •		8:00pm	SOURDOUGH SLIM [www.sourdoughslim.com] \$15 Boulevard Music





Djembe

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Jim Lauderdale & Ralph Stanley,

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THURSDAY MARCH 31

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/\$3 12 and under

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[www.vancegilbert.com]

\$12 (donation)

/\$5 Caltech students children

\$15

SATURDAY 10:00am OLD-TIME CLAWHAMMER BANJO WORKSHOP \$50

MUSICANTICA [www.musicantica.org]

Southern Italy, songs, various instruments Coffee Gallery Backstage

[www.gonewest.com/craigrecords/bws] San Juan Capistrano Library

NESHAMA: STORIES OF THE SOUL

[www.kcdancers.org/rep_neshama.htm] Keshet Chaim Dance Ensemble

7:30pm & 9:30pm KELLY JOE PHELPS[www.kellyjoephelps.net]\$17.50 McCabe's Guitar Shop

SUNDAY APRIL 3 MARY Z. COX[www.nettally.com/infocon]

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FRANK HEINKEL [www.yidakifrank.com] \$12 adv Didgeridoo & Throat singer /510 students adv Folk Music Center /\$14 door, \$12 student

RONSTADT, RAMIREZ \$17 & THE SANTA CRUZ RIVER BAND[www.ronstadt.com]

SATURDAY APRIL 9

ROBBY LONGLEY[www.robbylongley.com] Coffee Gallery Backstage

SCOTTISH FIDDLERS OF LOS ANGELES

24th Annual Spring Concert Hermosa Beach Playhouse 710 Pier Avenue, Hermosa Beach scottishfiddlers@juno.com • Chris 310-266-8080

7:30pm & 9:30pm LOUDON WAINWRIGHT III [www.lwiii.com]\$22.50

WEDNESDAY APRIL 6

FRIDAY APRIL 8

VANCE GILBERT [www.vancegilbert.com] Acoustic Music San Diego

VANCE GILBERT [www.vancegilbert.com] SoHo Restaurant and Music Club

1221 State St., Santa Barbara 805-962-7776 • www.sohosb.com

THE SMOTHERS BROTHERS

McCallum Theater

Coffee Gallery Backstage

McCabe's Guitar Shop

MOLLY'S REVENGE

Caltech Folk Music Society HIGH HILLS [www.highhills.com]

Bluegrass, country band Noble House Concerts

VANCE GILBERT

BEAUJOLAIS

Keith Barbour's Group Coffee Gallery Backstag

Caltech Dabney

San Diego Folk Heritage (SDUMC)

MARY Z. COX[www.nettally.com/infocon]

Bright Moments in a Common Place 978 Kent Street, Altadena • 626-794-8588

SUNDAY APRIL 10

Song Tree Concert Series 820 N. Fairview Ave., Goleta • 805-403-2639

SUSIE GLAZE [www.susieglaze.com] BASC Bluegrass Nite Stargazer Restaurant

TUESDAY APRIL 12

Stargazer Restaurant 6501 Fallbrook Ave., West Hills • 818-704-6633

WEDNESDAY APRIL 13

\$20/\$15 Students, Alumni /\$10 Calarts Students, Faculty, Staff

BORDER RADIO[www.border-radio.com] Park admission Descanso Gardens
1418 Descanso Dr., La Canada • www.desca

SPRING INTERNATIONAL DANCE FESTIVAL Free Veterans Park • 4117 Overland Avenue, Culver City

LAURIE LEWIS & TOM ROZUM[www.laurielewis.com]

DR. JOHN [www.drjohn.org] House of Blues, Anaheim

7:00pm & 9:00pm SUSAN CRAIG WINSBERG and BLACKWATERSIDE

Banjo class Coffee Gallery Backstage

DEBRA DAVIS & Friends

Coffee Gallery Backstage

CHOYING DROLMA [www.choying.com] \$25 & STEVE TIBBETTS \$20 Skirball members [www.frammis.com] \$15 Students Skirball Cultural Center

THE LOCKE BROTHERS and SEVERIN BROWNE and JAMES COBERLY SMITH [www.severinbrowne.com][www.jamescoberlysmith.com] Kulak's Woodshed

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	WEDNESDAY MARC	H 2	7:00pm	STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com]	\$17
8:00pm	BEAUSOLEIL avec MICHAEL DOU plus THE SAVOY-DOUCET CAJUN [www.rosebudus.com/beausoleil][wwv	BAND	9:30pm	with Severin Browne and Tina Moyer Coffee Gallery Backstage	\$15
8:00pm	Cerritos Center for the Performing Art B.B. KING [www.bbking.com] with A	s	7:30pm	BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com]	
	Grove of Anaheim 2200 East Katella Ave., Anaheim		7:30pm	Hilltop Center 331 E. Elder, Fallbrook • 760-723-7255 PAT HUMPHRIES [www.pathumphries.com]	
8:30pm	714-712-2700 • www.thegroveofanahe OSTAD MANOOCHEHR SADEGHI Persian Music \$12		, isopiii	St. Matt's After Dark St. Matthew's Ecumenical Catholic Church	
		arts Students, Faculty	8:00pm	1111 W. Town & Country Rd., Orange • 714-647 tbomkamp@adelphia.net or www.saint-matthew. TAIKO CENTER OF LOS ANGELES	
6:00pm	NORTH INDIAN CLASSICAL MUS Students of master Indian musicians S	IC	8.00pm	[www.taikocenter.com] /\$15 Studen Schurr High School	
	and Abhiman Kausha UCLA FOWLER MUSEUM OF CUL W. Sunset Blvd. & Westwood Plaza, I		LIS'	820 Wilcox Ave, Montebello • 626-307-3839 FING UPGRADE NOW AVAIL	ABLE
8:30pm	310-825-4361 • www.fowler.ucla.edu CHRISTOPHER WESTFALL [www.		Have	your Special Event listed in larg and highlighted in BOLD FACE.	
	Coffee Gallery Backstage FRIDAY MARCH	\$12.50 4		ONLY \$20 per event.	
8:00pm	LOS LOBOS, PERLA BATALLA [www.loslobos.org][www.perla.com]	\$28-50 \$15 UCLA Students	or ei	Call 818-785-3839 mail - mail@FolkWorks.org for de	etails.
8:00pm	UCLALive! Royce Hall NOCHE FLAMENCA[www.nochefla Cerritos Center for the Performing Art		8:00pm	LIMELIGHTERS [www.limeliters.com]	\$20
8:00pm	RANDY SPARKS AND FRIENDS as in MinstrelsRandy, Clarence Trea	\$22	8:00pm	PETE HUTTLINGER [www.petehuttlinger.com] \$15
	[www.thenewchristyminstrels.com] Coffee Gallery Backstage			Fingerstyle Guitar Boulevard Music	
8:00pm	ERIC HANSEN [www.erichansen.net SEVERIN BROWNE [www.severinb JAMES COBERLY SMITH [www.jar	rowne.com] and	10:00am	SUNDAY MARCH 13 L.A. COUNTY IRISH FAIR AND MUSIC FES' see March 12	TIVAL
	Kulak's Woodshed SATURDAY MARCH		6:00pm	MOSCOW NIGHTS [www.russianfolk.com] Coffee Gallery Backstage	
*	RICK SHEA and the LOSIN' END The Buccaneer	[www.rickshea.net]	7:00pm	TOM RUSSELL [www.tomrussell.com] McCabe's Guitar Shop	\$18.50
9:00am	70 W. Sierra Madre Blvd., Sierra Mad CALIFORNIA INDIAN STORYTELI [www.cistory.org/springfestival]		7:00pm	LUCY KAPLANSKY [www.lucykaplansky.com San Diego Folk Heritage (SDUMC)	
	Palm Springs Public Library 300 S. Sunrise Way, Palm Springs		8:00pm	STEVE GILLETTE \$12 & CINDY MANGSEN [www.compassroser Noble House Concerts	(donation) nusic.com]
4:00pm	760-778-1079, extension 105 festival@ LeROY MACK & FRIENDS[www.le	roymack.com] \$20	8:30pm	BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com]	
6:30pm	see March 5 Bluegrass Gospel Concer Blueridge Pickin' Parlor BONNE MUSIQUE ZYDECO			Live at the Bloomfield North Hollywood 8 818-487-0608	
огоори	[www.bonnemusiquezydeco.com] Metro Pointe Mall		10:00am &	moon MARIA DEL REY [www.mariadelrey.com Legends And Music Of Latin America	i] \$10
7:00pm &	949 South Coast Drive, Costa Mesa 9:00pm RANDY SPARKS AND FRIED see March 4	NDS \$22		THOUSAND OAKS CIVIC ARTS CENTER (Fred Kavli Theatre)	
7:00pm &	Coffee Gallery Backstage 9:00pm KIM ANGELIS[www.skysong.	com] \$10	8:00pm	KEB MO [www.kebmo.com] Coach House	\$35
	Violin virtuosoo San Juan Capistrano Library	/\$3 12 and under	7:30pm	THURSDAY MARCH 17 DERVISH [www.dervish.ie]	\$20
7:00pm	MARK SPOELSTRA & PEGGY WATSON [peggywatsonsongs.com]	\$15 /\$12 SDFH member	7:30pm	Cerritos Center for the Performing Arts GOLDEN BOUGH [www.goldenboughmusic.cc Palmidala Playbourg	om]
8:00pm	San Diego Folk Heritage (SDUMC) KOKO TAYLOR & HER BLUES MA		8:00pm	Palmdale Playhouse 38334 10th Street East, Palmdale • 661-267-568- KEB MO [www.kebmo.com]	\$35
	Luckman Fine Arts Complex, Cal Stat 5151 State College Dr., L.A. 323-343-6611	e University		Coach House FRIDAY MARCH 18	
8:00pm	JOHN FLYNN [www.johnflynn.net] and ERIC HANSEN[www.erichansen	\$15 (donation)	*	GOLDEN BOUGH [www.goldenboughmusic.co Curtis Theatre	om]
8:00pm	Bernie Pearl and Mike Barr	Y \$12	* 🚣	1 Civic Center Circle, Brea • 714-990-7723 TEADA [www.teada.com] St. Andrew's Episcopal Church	
	plus Bob Jones and Mr. Pete Blues night Boulevard Music		7:30pm	409 Topa Topa Dr., Ojai • 805-646-5163 ST. PATRICK'S DAY	
8:00pm	VISHTEN [www.vishten.ca] French Canadian women's group Caltech Public Events	\$22-14/\$10 children		INTERNATIONAL FOLKDANCE PARTY West L.A. Folk Dancers Brockton School, W.L.A. • Beverly Barr 310-20	02-6166
8:00pm	Caltech Folk Music Society LeROY MACK & FRIENDS[www.le	roymack.com] \$20	7:30pm	DERVISH [www.dervish.ie] Cerritos Center for the Performing Arts	\$20
•	Original Kentucky Colonel with Herb Hillman, Bill Bryson and Tony Recup Blue Ridge Pickin' Parlor		8:00pm	The BYRON BERLINE BAND [byronberlineband.com]	\$17.50
2,20,	SUNDAY MARCH		8:00pm	McCabe's Guitar Shop PAT HUMPHRIES[www.pathumphries.com] First Unitarian Univ. Church of San Diego	\$10 adv /\$12 door
2:30pm	GOLDEN BOUGH [www.goldenboug Glendale H.S. 1440 E Broadway, Glendale	giinusic.comj		4190 Front Street, San Diego 619-298-9978 • mail@FirstUUSanDiego.org	·
3:30pm	818-248-3133 CHRISTOPHER WESTFALL [www.	chriswestfall.com]	8:00pm	JOHN STEWART [www.folkera.com/jstewart] Coffee Gallery Backstage	\$22
	Richard Nixon Libary 18001 Yorba Linda Blvd., Yorba Linda www.nixonfoundation.org/family_con	• 714-993-3393 certs.shtml	8:00pm	TEADA[www.teada.com]	\$15
7:00pm	THE ROBIN NOLAN TRIO Gypsy guitar [www.carbonize.	\$12.50 com/clients/robinnol]	8:00pm	Caltech Dabney /\$5 Caltech studen Caltech Folk Music Society JAKE ARMERDING [www.jakearmerding.com	
7:00pm	Coffee Gallery Backstage SAVINA YANNATOU \$28-40, Greek singer [www.savinayannatou.cc	\$15 UCLA Students	олоори	Lobero Theatre 33 East Canon Perdido St., Santa Barbara • 805	-963-0761
7:30pm	UCLA LIVE! Schoenberg Hall TAIKO CENTER OF LOS ANGELES		7:30pm	Sings Like Hell Music Series www.singslikehell STEVE GILLETTE & CINDY MANGSEN [www.compassrosemusic.com] /\$10 TL	\$12 Tmembers
*	[www.taikocenter.com] Folk Music Center	/students \$8adv, \$10	8:00pm	The Living Tradition /Free childre MARY BLACK [www.mary-black.net]	
11:00am	The SUNSHINE SISTERS Matinee Kids' Show McCabe's Guitar Shop	\$6	•	California Center for the Arts Concert Hall 340 N. Escondido Blvd., Escondido 800-988-4253 • www.artcenter.org	
7:00pm	TUESDAY MARCH CASTLEBERRY CREEK [sandiicastl		11:00am	TEMECULA BLUEGRASS FESTIVAL The Byron Berline Band, The Silverado Bluegra	
7.00pm	with Sandii Castleberry and band Bluegrass	coory.comj Tree		Sidesaddle, Susie Glaze and the Eight Hand Strir Andy Rau Band, High Hills, Donner Mountain E Band, The Burnett Family, Antonio Pontarelli an	ng Band, The Bluegrass
	Rancho Mirage Public Library 42520 Bob Hope Dri., Rancho Mirage 760-341-7323			Old Town Temecula [www.temeculacalifornia.co 1 Front St., Temecula	
8:00pm	WEDNESDAY MARC MOSCOW NIGHTS [www.russianfol		8:00pm	951-678-1456 • mnadolson@dslextreme.com KATIA MORAES [www.katiamoraes.com]	\$15
о.оориг	Lancaster Performing Arts 750 W. Lancaster Blvd., Lancaster	Riconij	7:00pm	Brazilian singer Boulevard Music TAKAKO UEMURA	\$15
	661-723-5950 • www.lpac.org THURSDAY MARCH		11:00am	Coffee Gallery Backstage BONNE MUSIQUE ZYDECO	
8:15pm	ALISON KRAUSS & UNION STATI featuring JERRY DOUGLAS [wv Universal Amphitheatre	ON \$48.97 vw.alisonkrauss.com]		[www.bonnemusiquezydeco.com] Los Angeles Harley-Davidson 13300 Paramount Blvd., Southgate	
	100 Universal City Plaza, Universal C 818-622-4440 • www.hob.com/venues		8:00pm	NATHAN JAMES [www.nathandjames.com] & BEN HERNANDEZ	\$15
*	FRIDAY MARCH 1 STEVE GILLETTE & CINDY MAN	GSEN	Q.00	Acoustic blues Fret House	t - 019
0.20-	Marie & Ken House Concert [www.cc Los Angeles 310-836-0779	ompassrosemusic.com]	8:00pm	PAT HUMPHRIES[www.pathumphries.com] Trinity Backstage Coffeehouse 1500 State St., Santa Barbara	\$10 adv /\$12 door
9:50am, 11	:30am & 7:30pm MOSCOW NIGHTS Victor Valley College Performing Arts 18422 Bear Valley Rd., Victorville CA		1:00pm	805-962-2970 • www.trinitybackstage.com SEVERIN BROWNE [www.severinbrowne.com	n] \$40
8:00pm	760-245-2787 • www.victor.cc.ca.us/c LUCY KAPLANSKY [www.lucykapl	offices/performing_art		"Song starting" workshop sevman@severinbrowne.com	
	McCabe's Guitar Shop SATURDAY MARCH	12	*	SUNDAY MARCH 20 CHRIS SMITHER / JEFFREY FOUCAULT [www.smither.com] [www.jeffreyfoucault.com]	
10:00am	CALAVERAS CELTIC FAIRE Dervish, Golden Bough, Teada, Temp Molly's Revenge, Black Irish and mor		11:00am	House Concert, Lakeside • 619-443-9622 ASHEBA [www.asheba.net]	\$6
	Frogtown Fairgrounds Angels Camp, Sonora • www.calaver	ascelticfaire.com		Matinee Kids' Show McCabe's Guitar Shop	
10:00am		\$10 Students, seniors e Children (under 11)	11:30am - 3	3:30pm MICHAEL D. McCARTY Storytelling inspired by Francis Harwood's Bust Getty Center	Free of a Man
	The Kissers, Mac Clear, Irish Spirit Ba Des Regan Band, Wrath of McGrath,	and, The Knackers,	1:00pm & 4	4:00pm DAN ZANES and FRIENDS [www.danzanes.com]	\$17.50
	Dublin 4 and more Fairpley at the Pomona Fairgrounds			Pepperdine Univ. (Smothers Theatre)	

12:30pm & 2:00pm PATRICK BALL

Dublin 4 and more Fairplex at the Pomona Fairgrounds 1101 West Mc Kinley Avenue, Pomona 310-537-4240 • www.la-irishfair.com/2005

[www.patrickball.com][www.wickedtinkers.com] Music Center Concert Hall (W.M. Keck Foundation Children's Amphitheatre)

and THE WICKED TINKERS

Free

E **TUESDAY MARCH 22 THURSDAY APRIL 14** BOB DYLAN and MERLE HAGGARD see March 21 TONY WAAG'S TAP CITY Pepperdine University GHAZAL ENSEMBLE \$
Persian and Indian Improvisations
Skirball Cultural Center 8:00pm \$30/\$25 Skirball members ons /\$15 Students **WEDNESDAY MARCH 23** BOB DYLAN and MERLE HAGGARD see March 21

FRIDAY APRIL 15 FRIDAY MARCH 25 RONNY COX[www.ronnycox.com] Coffee Gallery Backstage BOB DYLAN and MERLE HAGGARD see March 21 SATURDAY, APRIL 16 BLACK TONGUED BELLS \$15 11:00am & 1:00pm MERMAID THEATRE OF NOVA SCOTIA Coffee Gallery Backstage ROBERT MIRABAL [www.mirabal.com] \$25-45 [www.mermaidtheatre.ns.ca] Guess How Much I Love You & I Love My Little Storybook Native American music and storyteller Cerritos Center for the Performing Arts Children – puppetry Pepperdine University DENNIS ROGER REED 2:00pm & 3:30pm MUSIC OF INDIA ENSEMBLE F & AFRO-CUBAN ENSEMBLE UCLA Ethnomusicology Dept. Festival of World Music Hammer Museum Alta Coffee 506 31st St., Newport Beach • 949-675-0233 SATURDAY MARCH 20 BOB DYLAN and MERLE HAGGARD 7:00pm PHIL CHRISTIE & STEVE STAPENHORST

7:00pm

Coffèe Gallery Backstage

BORDER RADIO(www.border-radio.com) \$15
San Diego Folk Heritage (TH) \$12 SDFH members

JEZ LOWE (www.jezlowe.com) \$12/\$10 TLT members

The Living Tradition /Free children 12 & under MOIRA SMILEY & VOCO[www.moirasmiley.com] \$15 Coffee Gallery Backstage DOUGIE MACLEAN [www.dougiemaclean.com]
Neighborhood Church
301 N. Orange Grove Blvd., Pasadena • 626-791-0411
Acoustic Music Series • www.acousticmusicseries.com 7:30pm THE GOLD RING
Celtic Music at its best /\$12 FG
CTMS Center for Folk Music
16953 Ventura Blvd., Encino
818-785-3839 • www.FolkWorks.org DON McLEAN plus STEPHEN BISHOP Legendary singer/songwriter [www.don-mclean.com][www.stephenbishop.com] Cerritos Center for the Performing Arts

SPECIAL EVENTS continued on page 27

VENUE LOCATIONS

ACOUSTIC MUSIC SAN DIEGO 4650 Mansfield Street, San Diego 619-303-8176 www.acousticmusicsandiego.com

BLUE RIDGE PICKIN' PARLOR

17828 Chatsworth St., Granada Hills 818-282-9001 • www.pickinparlor.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

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 HAMMER MUSEUM

10899 Wilshire Blvd., Westwood 310-443-7000 hammerinfo@arts.ucla.edu www.hammer.ucla.edu HOUSE OF BLUES® ANAHEIM

1530 S. Disneyland Dr., Anaheim 714-778-BLUE www.hob.com/venues/clubvenues/anaheim KULAK'S WOODSHED (check website...members only!)

5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.KulaksWoodshed.com THE LIVING TRADITION

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

McCABE'S GUITAR SHOP

3101 Pico Blvd., Santa Monica 310-828-4497 • www.mccabesguitar.com MUSIC CENTER PERFORMING ARTS CENTER W.M. Keck Foundation Children's Amphitheatre Walt Disney Concert Hall

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

NOBLE HOUSE CONCERTS Van Nuys • 818-780-5979

PEPPERDINE UNIVERSITY 4255 Pacific Coast Highway . Malibu

310-506-4000 • www.pepperdine.edu/arts REDCAT (Roy and Edna Disney / CalArts Theatre)

Walt Disney Concert Hall 631 W. 2nd St., L.A. • 213-237-2800 • redcat.org

RUSS AND JULIE'S HOUSE CONCERTS Oak Park (Agoura Hills/Westlake Village area) 818-707-2179

 $www.jrp\hbox{-}graphics.com/houseconcerts.html\\$ SAN DIEGO FOLK HERITAGE

(SDUMC) San Dieguito United Methodist Church 170 Calle Magdalena, San Diego (TH) Templar's Hall, Old Poway Park 14134 Midland Rd., Poway 858-566-4040 • www.sdfolkheritage.org

SAN JUAN CAPISTRANO LIBARY 31495 El Camino Real, San Juan Capistrano 949-248-7469 • www.musicatthelibrary.com SKIRBALL CULTURAL CENTER

2701 North Sepulveda Blvd., Los Angeles 310-440-4578 • www.skirball.org THOUSAND OAKS CIVIC ARTS PLAZA

2100 Thousand Oaks Blvd. 805-449-2787 • www.toaks.org/theatre

UCLALIVE! 310-825-2101 • www.uclalive.org WALT DISNEY CONCERT HALL 111 S. Grand Ave., L.A.
323) 850-2000 • musiccenter.org/wdch

FOR UP-TO-DATE INFORMATION

Javanese Gamelan REDCAT Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html Jav and Judy Michtom - Folk Dance Scene Calendar Indicates Editor's Picks -368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.