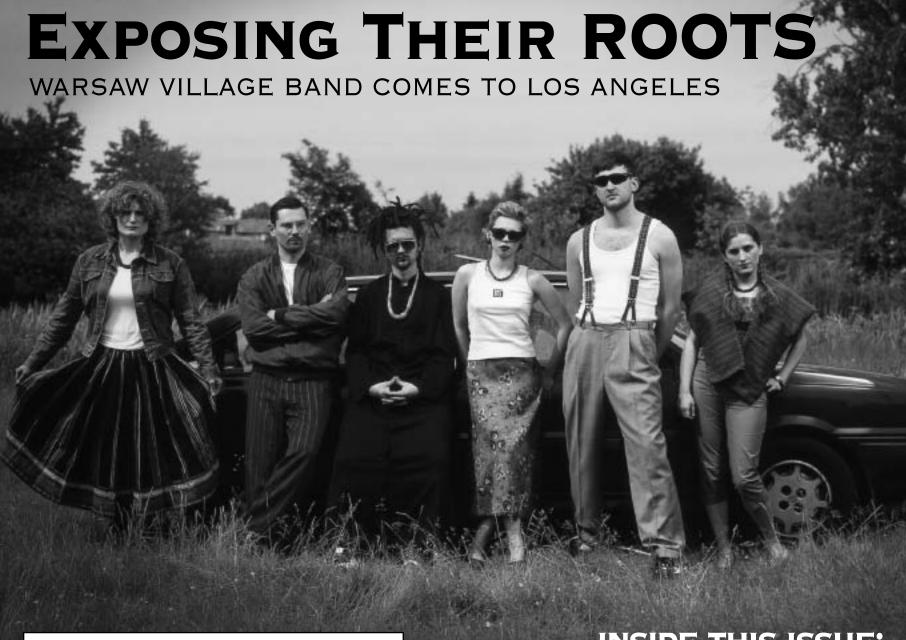
FREE BI-MONTHLY Volume 5 Number 4 July-August 2005

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 CÁIT REED

© 2005

"The most important things for us are emotions connected with old Polish music; wildness and the truth which comes from the roots" -Wojtek Krzak, Warsaw Village Band



arsaw Village Band is a raw "roots" band presenting the rich and archaic music of Mazovia, the heartland of Poland.

When you first hear Warsaw Village Band, you are immediately drawn in by the truth and power of a music that has grown out of the ground. Besides the obvious Eastern or, you are also reminded of other musical tra-

European flavor, you are also reminded of other musical traditions: European music from the Middle Ages, East Indian, Native American, African, American mountain music, and blues.

Their second album *Uprooting* (World Village 468036) is aptly titled. The band uses an active verb, stating their intention to do more than just expose their roots and we feel this uprooting as an act of loving cultivation. Each piece is multifaceted and evocative of strange and magical times. Hypnotic acoustic lines, layer upon layer of ancient and modern strings are in the mix along with vocal solos and choruses, polyrhythmic percussion and some surprising live-dub effects.

WVB utilizes recording tools in ways that are more akin to techno-pop than to anything else. Yet at the center of this CD is a commitment to the unfiltered field recording that couldn't be further from the value system of the techno genre. The tracks are recorded using acoustic instruments with a live, non-studio presence, and yet are mixed, arranged and manipulated in a "cut and paste" manner with sophisticated

WARSAW page 18

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LAW TALK
& MUCH MORE...



BY LEDA & STEVE SHAPIRO

URGENT NOTICE

Dear Readers:

For almost five years, FolkWorks has been publishing this newspaper, presenting concerts, and producing FROG, our annual contradance weekend. The newspaper has grown from 16 to 28 pages and distribution has grown from 10,000 to 13,000 printed copies. As we had envisioned, FolkWorks has become a valuable resource for the Folk/Traditional community. In many ways, it has been very successful, in others not so. Most folks involved in the community know about and love the paper. Because we've been available to many people where they hang out, at coffee houses, music stores, concerts and festivals, we've gained name recognition and respect in the community. We fill a void that is sorely needed in the greater Los Angeles area.

But, success brings its own set of problems. We have arrived at that point where we either have to find more resources for the growing workload (filling those 28 pages, distributing those 13,000 copies every two months), or we stop printing this newspaper. Our problem, to put it simply, is we do not have enough money to pay a staff person to do the work, — and we do not have enough volunteers to do the work or to help get grants, advertising and memberships. So it is UP TO YOU. We cannot continue to do this hard copy newspaper without your donations of time and money. If you want the newspaper, you can do one or more of the following:

- Volunteer to find articles
- Volunteer to distribute papers
- Volunteer to sell advertising
- Volunteer to assist with content
- Become a member (details on page 27)
- Donate online
- Mail a check

Whether or not we can continue to have the FolkWorks newspapers in those coffeehouses, at events and mailed to members, dear readers, is entirely up to you. So what will it be? The time is now. Email to Mail@FolkWorks.org and let us know what you want to do.

Sunset Concerts

at the Skirball

Thursdays July 21-August 25

8:00 p.m. Doors open at 7:00 p.m.

Free No reservations necessary Limited seating available on a first-come, first-served basis

Parking: \$5 Carpooling encouraged!



Thursday, July 21 JANE BUNNETT AND SPIRITS OF HAVANA

Flutist, saxophonist, and pianist Jane Bunnett embraces and explores Afro-Cuban rhythms and melodies.

Thursday, July 28 MARIA DEL MAR BONET

MARIA DEL MAR BONETS TOUR INTERNATIONAL STATE WAR BONET STOUR SUPPORTED BY THE poetry of Majorcan writers in her widely celebrated music.

Thursday, August 4 FIAMMA FUMANA

Fiamma Fumana offers an intriguing blend of old Italian songs

played to new dance grooves.

Thursday, August 11 VIAJEM

Sevillan singer and dancer Marta Santamaria and Brazilian bassist and arranger Antonio de Sant'anna lead their ensemble, Viajem, in a fusion of joyful, romantic music.

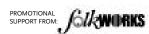
Thursday, August 18 WARSAW VILLAGE BAND

The Warsaw Village Band's vibrant repertoire showcases Polish roots music, folk dance melodies, haunting ballads, and rural songs.

Thursday, August 25 YASMIN LEVY

Jerusalem-born Yasmin Levy brings to life the most beautiful and romantic songs of Judeo-Spanish/Ladino heritage.

Note: No outside alcoholic beverages permitted.



Promoting Folk/Traditional Arts www.FolkWorks.org



2701 N. Sepulveda Blvd., Los Angeles 405 Freeway; exit Skirball Center Drive (310) 440-4500 • www.skirball.org

Making Connections



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<u>www.Fol</u>kWorks.org

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Tim Steinmeier

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1/16 pg +	3 x 2"
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Ads accepted in the following formats:

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

CAMERA READY B&W line art with photos

(must be suitable for scanning to grayscale)

DESIGN SERVICES

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

FREE SUMMER FOLK CONCERTS

SKIRBALL SUNSET CONCERTS

2701 N. Sepulveda • 310-440-4500 • www.skirball.org

THURSDAY, JULY 21 - 8:00PM

Jane Bunnett and Spirits of Havana

Flutist, saxophonist, and pianist Jane Bunnett has earned the respect of critics and audiences around the world for her creative integrity, improvisational daring, and courageous artistry. She warmly embraces and explores Afro-Cuban rhythms and melodies as a way to expresses the universality of music and showcase the life and culture of Cuba.

THURSDAY, JULY 28 - 8:00PM

Maria Del Mar Bonet

A native of Majorca, one of Spain's Balearic Islands, Maria del Mar Bonet defiantly sang in her native tongue, Catalan, before a ban on the language was lifted with the death of Franco, in 1975. A champion of Majorcan and Catalonian culture who often draws upon the poetry of Majorcan writers, Bonet is as celebrated in her homeland as Bob Dylan is in the United States. Largely overshadowed by the political implications of her recordings is the fact that Bonet is considered one of the finest vocalists in Europe. With Bonet's velvety, lithe voice and the classical edge to her sound, her music defies any folk or world-music categorization.

THURSDAY, AUGUST 4 - 8:00PM

Young musicians from Italy with diverse backgrounds and a deep, shared love for the music of Northern Italy. Paying tribute to the female vocal traditions of their land, they perform an intriguing blend of traditional ballads and old Italian dance tunes played to new dance grooves

THURSDAY, AUGUST 11 - 8:00PM

Viaiem

Sevillan Marta Santamaria takes the stage with her ensemble Viajem, led by Brazilian bassist and arranger Antonio de Sant'anna. The ensemble incorporates flamenco, sevillanas, boleros, Spanish songs, Brazilian bossa nova, and samba into a seamless fusion of joyful and romantic music. The combination is a unique, innovative blend of Old-World seduction and the raw passion of Carnival

THURSDAY, AUGUST 18 - 8:00PM Warsaw Village Band

Warsaw Village Band was founded in 1997 by six young Polish musicians who play violin, suka (unique Polish fiddle from the sixteenth century), cello, and traditional polish drums. Their vibrant and dynamic repertoire consists of Polish roots music consisting of folk dance melodies, haunting ballads, and rural songs, performed using a special, old technique of singing.

THURSDAY, AUGUST 25 - 8:00PM

Yasmin Levy

Born in Jerusalem, Yasmin Levy's deep, spiritual and moving style of singing preserves and revives the most beautiful and romantic songs from the Ladino/ Judeo-Spanish heritage, mixed with Andalusian flamenco.

GRAND PERFORMANCES

350 S. Grand Avenue • Los Angeles • 90071 213-687-2159 • www.grandperformances.org

FRIDAY, JULY 1 - 8:00PM

Ozomatli

"Music is the key to every culture, the beginning of an understanding." - Ozomatli. These insightful words go to the core of what this L.A. based Afro-Latin-and-beyond style world music band is all about. The 10-yearold ensemble kicks off our 19th season with a return to the venue that gave them their first non-club concert appearance. Bring a warm smile, open heart and happy feet!



FRIDAY, JULY 8 - 8:00PM

Khaled, The King of Rai and Friends

For millions of people worldwide, rai musician Khaled is not just an artist, he's a phenomenon The Algerian-born, Paris-based musician has led the rai music movement ever since his 1992 Don Was produced hit single Didi. He is an artist who has blended various western styles into raï - a form of music originally birthed on the streets of the Algerian port city of Oran. His new CD, a return to rai's traditional roots, is hailed by critics as his best work. Grammy award winning producer Don Was, Was Not Was and other guests join Khaled on stage for an evening of extraordinary music.

SATURDAY, JULY 9 - 8:00PM SUNDAY, JULY 10 - 8:00PM Na Lei Hulu I Ka Wekieu

The hit of our 2001 and 2002 seasons, the Bay Area's award winning Hula company led by the charismatic Patrick Makuakane, returns for two evenings of spectacular performances. This company has been hailed for its commitment to the traditions of Hawaii while creating a new look for Hula - Hula Mua. This distinctive new style builds on Hula's traditional founda



tion but is danced to a full range of non-traditional music forms from Opera to techno. Grand Performances annual benefit takes place on Saturday evening. Benefit ticket hold-

Sunday evening's performance is honor of Japanese American Cultural & Community Center's 25th anniversary. Check our website for info

ers receive priority seating.

FRIDAY, JULY 15 - NOON

Jeune Choeur D'Ile de France (Youth Choir of Greater Paris)

Established in 1999 and conducted by Francis Bardo, this 48 voice choir will fill the Watercourt with well known chanson Francais, opera classics, 19th century sacred music and master works from the classical cannon.

FRIDAY, JULY 15 - 8:00PM

Ladysmith Black Mambazo

Over the years this 10-man ensemble released over 40 recordings including seminal work on Paul Simon's Graceland. The Grammy award winning group from the town of Ladysmith, outside Durban, South Africa. has managed to survive, thrive, and even outlive the dark days of South African apartheid. The acapella aroup blends elements of traditional Zulu music (called isi-



cathamiya) with mesmerizing dance moves. Join us for an evening of wondrous, melodic music and dance.

SATURDAY, JULY 16 - 8:00PM

Les Choristes - Film Series

France's official Oscar nominated entry for this year's Best Foreign Language film is an irresistible, inspirational tale that celebrates the redemptive power of music.

FRIDAY, JULY 22 - NOON The Mojo Triage

Mojo (n/slang) intangible energy of human nature. Triage (vrb) sorting out or meditative prioritizing. New Orleans drummer Marc "Marcus" Joseph brings his eclectic, groove minded, dream-funk improvisers, The Mojo Triage to lunch. Expect a mix of exotic and standard instruments in a jazz hip, modern fusion vibe - progressive yet traditional...and ALL Heart.

FRIDAY, JULY 29 - NOON

Maria de Barros

The Queen of the Coladeiras and god-daughter of Cesaria Evora steps onto our stage to present an hour of sultry songs flavored with African, Portuguese and Cuban influences — Cabo

FRIDAY, JULY 29 - 7:30PM

Waldemar Bastos and Maria de Barros

Maria de Barros returns to the warm summer evening's performance with Zairean-born, Angola-raised and Portugal-based singer/songwriter Waldemar Bastos. The evening air wil be filled with a foundation of gently urgent rhythms, timelessly beautiful melodies and Bastos' lyrics that can only be described as poetry. His is a message that could only be forged by war, one emphasizing the value of all life, the beauty and abundance of this world and the profound need for hope.

SATURDAY, JULY 30 - 6:00PM

World Music Electronica with TransGlobal Underground (TGU), Issa Bagayogo, and MIDIval PunditŽ

Like a flock of mad crows, TGU gathers the brightest, most brilliant musical gems for their artistic nest in order to create innovative and intoxicating dance music. Witness the spectacle of this multi-ethnic group as they create a near perfect balance of live instrumentation and

Issa Bagayogo described by Billboard Magazine as having "...a dusky vocal style that creates a hypnotic sound," continues the evening with a fusion of traditional Malian music and modular mus ern electronic programming while MIDIval PunditZ brings their mystical mix of classical Indian vocalizing, swirling electronica and adrenalized drum 'n' bass. Don't miss the biggest global dance party in Los Angeles!

SUNDAY, JULY 31 - 3:00PM

10th Annual Marcia Berman Family Sing-a-Long with Jacki Breger Jacki and her band — featuring guitar, banjo, fiddle, bass, dobro and mandolin — return for another fun-filled afternoon of singing, clapping, dancing and jumping for joy! Kids (ages 2 to 10), bring your friends and family.

SUNDAY, AUGUST 7 - 3:00PM

C.J. Jones

Internationally known deaf entertainer C.J. Jones has been delighting audiences young and old with his unique style of visual imagery and storytelling. His voiced and signed performances are riveting blend laughter, mime and education to delight all. (ASL symbol)

THURSDAY, AUGUST 11 - 8:00PM

Onirico ("Dreamlike")

Mexico City's dance/mime/movement artists Onirico employ gestural (facial and body) work to create magical worlds and experiences. Gilberto González formed the company in '98 after university studies and 10 years making street theater. Speaking a universal movement language, he creates humorous, clever and dreamlike worlds with enchanting characters and stories for himself and company members Juan Ramírez and Ramón Solano. This work is deceptively sophisticated bringing out the child in each adult and opening the eyes of children to new and wondrous possibilities.

FRIDAY, AUGUST 19 - NOON

Warsaw Village Band

This six member ensemble's masterful musicianship is injected with an almost punk-like eneray that turns their scrupulously researched traditional music into a mesmerizing and memorable addiction. Both beautiful and breathtaking, you will hear ballads and dance music from the countryside played by some of Poland's finest young musicians.

FRIDAY, AUGUST 19 - 8:00PM

Warsaw Village Band and Charanga Cakewalk

If you are expecting the Mexican/Polish musical common denominator to be polka, you'll be disappointed. The Warsaw Village Band's astounding interpretations of Poland's rapidly disappearing traditional music (see noon performance) will be complimented by the pan-Latin American Charanga Cakewalk cocktail. Michael Ramos' intoxicating musical recipe blends all of the traditional instruments you want (classical quitar, accordion, horns and more) with deceptively potent Latin rhythms.

SATURDAY, AUGUST 20 - 8:00PM Conga Masters featuring Carlos "Patato" Valdez,

Francisco Aguabella and Milton Cardonas

The conga or tumbadora originated as a musical instrument in 19th century Cuba and was part and parcel of Havana's inner-city parties they called rumbas. In fact, the Cubans had many terms for parties: Tumbas, changüí, guateques. bembé, macumbas and mambos - but the words make no difference - these masters will make this concert un gran baile!

FRIDAY, AUGUST 26 - NOON

Hsiao Hsi Yuan Puppet Theater

One of Taipei's oldest and most revered puppet theaters presents a series of performances that reveals the mastery a delicate traditional Chinese art form.

SATURDAY, AUGUST 27 - 8:00PM SUNDAY, AUGUST 28 - 8:00PM

Hsiao Hsi Yuan Puppet Theater

The Hsiao Hsi Yuan Puppet Theater returns for two more performances. Both presentations will feature the 9 -12 inch tall Chuanchow-style wooden puppets performing to traditional peikun music. The hand puppets, in elaborate costumes, adapt Peking Opera mannerisms and singing styles. Adults and children alike will be enchanted the music colorful history and the wondrous

CULVER CITY SUMMER SUNSET MUSIC FESTIVAL

9770 Culver Blvd. (at Duguesne) • Culver City 310-253-5689 • www.culvercitymusic.org

THURSDAY JULY 7 - 7:00PM

Ricardo Lemvo and Makina Loca

A dynamic 10 piece band that can literally burn up the dance floor by capturing all of the elements of African and Cuban music. The World Music ensemble blends African soukous and rumba with Cuban salsa and son. A native of the Democratic Republic of the Congo (formerly Zaire) Ricardo sinas some of the material in Spanish and some material in the African tonques of Kikongo and Lingala. Making Loca features a dazzling array of attacking horns, mesmerizing percussion, and a rolling piano that floats along. Grab a window seat on the rumba route dancing to Afro-Caribbean groove

THURSDAY JULY 14 - 7:00PM

Alasdair Fraser and Friends

One of the finest fiddlers Scotland has ever produced (considered by many the finest of this generation) with his dancing sense of pace and sparkling humor. His performance is electric, beguiling, and mesmerizing. Don't miss the man considered to be the finest Scottish Fiddler on the planet today

THURSDAY JULY 21 - 7:00PM

The Gospel Hummingbirds
The Grammy Nominated 7 piece Gospel Hummingbirds have performed worldwide since the early 1960's. They are synonymous with tight harmony, creating outstanding inspirational and gospel music with urban rhythm and blues overtones. James Gibson, Jr. vocalist in the group coined their style as "Rhythm & Gospel or R & G for short." They have successfully taken their music to rock, blues, and R & B fans in nightclubs as well as blues and jazz festivals around the world. Their music is "Not just for sacred music lovers, but for anyone with an abiding interest in great roots sounds."

THURSDAY AUGUST 11 - 7:00PM

Laurie Lewis and Band

Singer/fiddler/guitarist/songwriter Laurie Lewis has established herself as one of the finest, most diversely talented artists in traditional music. She has left an indelible impression in the hearts and minds of festival audiences, concert goers, and music lovers in general. A two time Californina State Woman's Fiddle Champion, she was twice voted International Bluegrass Music Association female vocalist of the year.

THURSDAY AUGUST 18 - 7:00PM

Katia Moraes and Sambaguru

A vibrant ensemble of 6 musicians from Brazil, Sri Lanka, and the U.S.performing a repertoire of Brazilian music with Asian and African influences. The fabulous Brazilian singer Moraes with her electrifying performance and the band's tropical rhythms will turn City Hall into a Samba dance experience like you've never seen before.

THURSDAY AUGUST 25 - 7:00PM

John Jorgenson Quintet

Jorgenson, one of the original Rhythm Brothers, is also known for his work as guitarist in the Desert Rose Band and the Hellcasters whose album was voted guitar album of the year for Guitar Player magazine in 1993. John was voted Academy of Country Music Guitarist of the Year for three consecutive years. Elton John asked John to join his band in a stretch that lasted 6 years with Jorgenson playing guitar, mandolin and sax. The quintet made up of great Nashville players also features hot viola and upright bass.

BOULEVARD MUSIC SUMMER FESTIVAL

Veteran's Park (4117 Overland) in Culver City

SUNDAY JULY 17 - 11:00AM TO 4:00PM

Gary Mandell's 30th year producing a free outdoor music festival featuring an All Star Lineup including superb singer/songwriters and instrumentalists performing various styles of Folk, Country, Blues, Jazz and Classical Music. Twenty acts in all featuring L.A.'s finest. special guests: Robby Longley, Bernie Pearl, Bob Jones, Frank Giffen, Claire Day, Harris Levey, Bruce White, Trailmix, Doug Whitney, Ed Munter, Dawn Hummer, Matt Cartsonis, Rick Shea, Andy Manoff

SANTA MONICA PIER TWILIGHT DANCE SERIES

Santa Monica Pier West Parking Deck

310-458-8901 • www.twilightdance.org

THURSDAY JULY 7 - 7:30PM

LITTLE JOE Y LA FAMILIA with CANNIBAL AND THE HEADHUNTERS

Little Joe & La Familia has been one of the most popular Tex-Mex bands in the music industry. Little Joe has been entertaining for more than 40 years and has also helped pioneer Tejano" music, a mix of traditional "norteno" music and country, blues and rock styles. Opening the show is a legendary band in the history of chicano rock. Best known for the smash hit "Land of a Thousand Dances". Cannibal and the Headhunters celebrates their 40th anniversary this year.

THURSDAY JULY 14 - 7:30PM

Tinariwen & Ramatou Diakite

Tinariwen is a Touareg group from the southern Sahara whose music is close to the blues of Ali Farka Toure. The songs of Tinariwen mourn the passing of the epic golden age of the Saharan tribes, while endeavoring to map out a future for the generations who must survive beyond it and live with the modern world. Ramatou Diakite's beautiful, soaring voice is punctuated by her rhythmic phrasing and unique vibrato. She grew up in one of Africa's richest musical environments, the Wassoulou region of southern Mali. Renowned for its ancient spiritual traditions, magic, and hunters' lore, Wassoulou has also produced the bluesiest, funkiest traditional pop music in modern Mali.

THURSDAY JULY 21 - 7:30PM

Chicago Blues Reunion with Barry Goldberg, Harvey Mandel,

Nick Gravenites, Tracy Nelson, Sam Lay, Corky Siegel and others! A collaboration of Chicago music legends who defined the sound of their generation in the

1960s. These players helped create the historic transition in popular music from acoustic folk to electric blues-influenced rock. A revolution in rock and a cultural legacy showcased live! The band is a who's who of blues lovers' household names: Barry Goldberg, Nick "The Greek" Gravenites, Harvey "The Snake" Mandel, Tracy Nelson, Sam Lay, Corky Siegel, with backing by band of top flight pros including Gary Mallaber, Rick Reed and Zach Wagner.

THURSDAY JULY 28 - 7:30PM Suzanne Vega and Marc Cohn

One of music's most distinctive female singer/songwriters, Grammy-nominated Suzanne Vega ushered in a female, acoustic, folk-pop singer-songwriter movement that would include the likes of Tracy Chanman, Shawn Colvin, and Indian Girls as well as the Lilith Fair phenomenon A samewhat elusive and infrequent performer Marc Cohn will close the evening with a reprise of his catalogue of hits including the multi-platinum "Walking in Memphis" and possibly throwing in songs from his upcoming fourth album, due in the fall of 2005.

THURSDAY AUGUST 11 - 7:30PM

Plastilina Mosh and Nortec Collective

The latest and greatest in Latin Alternative music graces the Twilight Dance Series stage for the third amazing year, this time featuring funky Plastilina Mosh and Nortec Collective, a fusion of Northern Mexican styles and percussive techno.

THURSDAY AUGUST 25-7:30PM

Buckwheat Zydeco

Kermit Ruffins' Barbeque Swingers & Topsy Chapman

In New Orleans, music isn't just legendary - it's an ever-evolving art form. Jazz trumpeter/vocalist Kermit Ruffins and his quintet, the Barbecue Swingers, mixes the city's vibrant brass-band jazz with bebop and hip-hop for a sound that's a little black tie, a little Bermuda shorts. Special Guest Topsy Chapman, from the off-Broadway hit One Mo' Time, is a ROGER

GOODMAN

CAN MUSIC THEORY EXPLAIN THE ENTIRE UNIVERSE?

A PHILOSOPHICAL DIGRESSION

As we studied music theory we have been able to extract some underlying rules that hold true across all fields of music. But can these rules be applied elsewhere? Could it be that music is the key to the Universe? Read on and see what you think.

ONE WITH EVERYTHING

You must have heard the one about the East Indian mystic that walks up to the hot dog vendor and says, "Make me one with everything." The more I learn about things, the more I'm convinced that we really are "one with everything." Everything seems to be interconnected and bound together by a network of underlying common rules. History may just be the story of different people's journeys as they chose different paths to move them closer to an understanding of these rules. For some the path is called spirituality and for some it is science but for all it is really the same journey. What we have been learning about music may only be one part of the journey but this knowledge will help us to notice the underlying rules as we continue upon other parts of our journey.

ONE TO MANY AND MANY TO ONE

Science can be used to understand and describe music but ultimately the experience is part of our spiritual journey. The ancients made fewer of these separations then we do today. Philosophy, science, math, music, nature, God — everything was intuitively felt to be interconnected. As their understanding of the world around them grew, the detail and complexity of the different fields of knowledge swelled exponentially and ultimately warranted their separation into discrete fields of study. Even so it was still possible for one individual to

fields of study. Even so it was still possible for one individual to know all there was to know about the world in which they lived. This age of the Renaissance scholar came to an end in the mid-nineteenth century. At that time the global store of knowledge was growing so fast that it forced people into the age of specialization. Scholars today know a lot but in ever narrowing fields of specialization. In opposition to this is a movement by scientists, especially cosmologists, to find the underlying set of rules that bind all the separate fields together as one. This has gone by many names: the Gauge Theory, The Unified Field Theory, The Theory of Everything and more recently String Theory, Super String Theory and Super Symmetry. Throughout history others have pursued the quest for a set of unifying rules in various fields. These discoveries may actually be the same as ours.

BODE'S LAW

In 1766 Titius of Wittenberg stated that—very roughly speaking—each planet was about twice as far from the Sun than that of its predecessor. In 1778, building upon that observation, J. E. Bode published a method that appears to define the relationship between the mean distances of the planets from the sun in Astronomical Units (where 1 A.U. is the mean distance between the Sun and the Earth) and it works like this. Write down a zero, then a three, then double that and write down a six, double that and so on like this: 0, 3, 6, 12, 24, 48, 96, ... Then write a four below each number, do the addition and then mark off one decimal place so it looks like **Figure 1.**

Mercury	1	Earth		????		Saturn Nep			е	< Planet
	Venus		Mars		Jupiter		Uranus		Pluto	< Names
0	3	6	12	24	48	96	192	384	768	
4	4	4	4	4	4	4	4	4	4	
0.4	0.7	1.0	1.6	2.8	5.2	10.0	19.6	38.8	77.2	< Bode
0.39	0.72	1.0	1.52	2.77	5.2	9.54	19.19	30.1	39.5	<— Actual

Figure 1. Bode's Law appears to predict the planet's distances from the sun.

THE PLANETS

At that time, 240 years ago, only six planets (Mercury, Venus, Earth, Mars, Jupiter, and Saturn) were known and Bode's Law made very close approximations of their actual positions. But there was a gap in the sequence and this led Bode to predict the existence of another planet between Mars and Jupiter. This turned out to be the location of the (then unknown) asteroid belt that may in fact be the remnants of a disintegrated planet. Then in 1781 Uranus was discovered and it also was just about where Bode's Law predicted it to be. The next two planetary discoveries, Neptune in 1846 and Pluto in 1930, were pretty far off the mark. But it is believed that they are no longer in their original locations due to their great distance from the Sun exerting less gravitational pull and their possible gravitational deflection due to passing comets.

OCTAVES, STANDING WAVES AND NODES

What does all of this have to do with music theory? You might recall that octaves were found by doubling the frequencies for each new octave. Bode's Law incorporates an initial offset of four but, other than that, each value represents a doubling of the previous value — just like octaves. The question is, what is holding these planets into just these places? Remember that any musical note is a result of resonance and that resonance is a result of standing waves, which have nodes that remain stationary. The planets may be taking the path of least resistance by forming and residing along these resonance nodes.

MUSIC OF THE SPHERES, GRAVITY WAVES AND BLACK HOLES

What is it that is resonating? In ancient Greece the Pythagoreans talked of the Music of the Spheres. They actually believed that each planet produced its own note and that they all resonated together. They felt that at some level we should be able to hear this celestial music. In more modern times Albert Einstein predicted the existence of gravity waves. Scientists now believe these to be more than just a mathematical construct and are searching for ways to detect and measure them. Black holes, it is now

believed, each "ring" with their own unique frequency at its fundamental mode of vibration. The gravity wave formed by this resonance will be able to tell us much about the otherwise unobservable black holes.

A QUANTUM WORLD

When quantum physics began to enter the mainstream it was difficult for people to accept the idea of a discontinuous physical world. Quantum mechanics wanted us to accept that something could exist here and here and here but not in the spaces between. Music theory offers examples of this same idea with standing waves and with the harmonic-overtone-series.

STRING THEORY

Now there is String Theory that says that everything can be explained as energy vibrating like little pieces and loops of string at various frequencies and in different modes. The latest evolution of this is Super Symmetry replacing the loop of string with little surfaces called *branes* that vibrate in 11-dimensional space. This is pretty difficult to visualize for those who

live in a three-dimensional world, but just as quantum mechanics offered many breakthroughs once it was accepted, Super Symmetry might be the opening door to our next brave new world.

Music may, in fact, be the secret of the universe. Everything we think of as reality is made up of vibrating energies all resonating and humming away. The interactions of these energies may define the nodes where we are allowed to view this energy as matter. The music goes 'round and 'round and, for the time being, comes out here. So, enjoy the music and please 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 sometimes 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



WARMING UP BY TUNING IN

he singing voice, created invisibly within the body, is often considered to be the most sensitive, expressive instrument of music. Because singing feels so personal and natural or instinctive, folkies may deny their voices the care and discipline they routinely devote to other instruments.

There are ways to protect and improve your voice without sounding unnatural. Here is one basic warm-up sequence. (Southern California warning: singing in the car is NOT enough!)

FOCUS

First, find a place where you can concentrate. Away from home, find a restroom, hallway, or spare office if you don't have an actual dressing room. Bring some water, juice, or tea with you.

Turn your mind inward toward your body and emotions and do a quick internal check-in.

Have you had a good day or a stressful one? Try to notice, label, and then set aside any mental distractions. This is what theater-folk call "returning to neutral," and it will help you develop vocal awareness and project a strong stage presence.

GET PHYSICAL

Next, do a few minutes of light aerobics to increase blood circulation and energy. Use simple dance steps, wave your arms like the top half of a "jumping jack," or just wriggle and shake all over. If there are mental preoccupations you haven't yet shaken off, getting physical will help.

Pay attention to your breathing. Over time, you may recognize certain breathing patterns accompanying the emotional states you're in. Don't stop to figure them out, just notice how immediately your mind and body connect through the breath.

Once your body feels warm, do some stretching. Circle your chin, head, shoulders, and hips. Reach one arm overhead and stretch toward the opposite wall, letting your ribs expand on that side for a few breath cycles; repeat on the other side. Keep your knees unlocked; it makes a huge difference in your breathing! Exhale completely so that you don't get dizzy.

Yawn deeply a few times, and shake out your arms and legs again... Begin to connect breath to sound by letting your voice engage as you stretch. This is NOT SINGING, just groaning, sighing, letting the body make noise as it moves into a state of greater freedom. Sip water or tea whenever you feel dry.

SING OUT

Now you're ready to work the vocal muscles themselves. Slide up and down a few times on "hmm," or while trilling your tongue (rolled R) or lips (trumpet buzz). Switch to short scales or a fragment of melody that you can transpose throughout your range, still humming or using neutral syllables such as "mah" or "la."

Start in the middle of your range and at soft to moderate loudness. Repeat the mini-phrases down into your low range, then go into your upper range. Always warm up to a note or two higher than you actually sing, but stretch up there gradually, and slide/glide/sigh back down to your mid- range at the end.

DON'T judge the sound at this point, let it be easy and even breathy. Instead, keep checking in with how your body FEELS. Knees still unlocked? Neck still tall, shoulders far below ears? Emotions flowing more easily than when you started?

Try some longer phrases, and play a little with resonance or tone quality. If your voice tends toward a dull, throaty or muffled quality, use nasal syllables like "mi" and "ni" to brighten the tone. (This is like playing a stringed instrument closer to the bridge.) On the other hand, if you tend to sound thin or shrill, yawn some more and bring out throatier tones by singing on "lo," "go," or "golly."

Finish this part of the routine by singing a favorite song at normal pitch and moderately strong intensity. Check that your body is still relaxed and balanced, breath moving in your ribs and belly rather than high in your chest.

Finally, use a familiar set of lyrics as tongue-twisters, speeding through to warm up your articulation muscles. Review the beginnings of any songs you haven't fully memorized, or the introductory "patter" for new material.

FINAL NOTES

All of this can be done in about twenty minutes. If you don't have that much time right before a gig or rehearsal, do it early in the day, then a quickie version backstage. When you have more time, use it — but always spend the first half just with body and breath. If you sing with an

VOICES continued on next column

MUSIC INSTRUCTION

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



DAVID BRAGGER

David Bragger teaches traditional fiddle and banjo to students of all ages and levels. He teaches music by ear, so no musical background is necessary! His students have won awards at festivals from Topanga, California to Galax, Virginia. More importantly, he shows you how to have a foot-stomping ruckus of a



good time! You'll be learning the technique, bowings, and styles of traditional Appalachian musicians so you can play at local jam sessions, bang away on your front porch, or saw like mad at local festivals and contests. For lessons call David at 818-324-6123, or email him at davidbragger@yahoo.com.

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VOICES continued from previous column

ensemble, make warming up part of your group routine. And when you're ill, a careful warm-up is more important than ever.

Tune up your voice regularly, and you'll feel it get stronger, freer, and more reliable. Then, when fans tell you how wonderfully "natural" you sound, just smile.

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

POST-FOLK AND THE "ACOUSTIC RENAISSANCE"

nce I arrived in radio, with LAs only acoustic Americana show, it didn't take long to begin seeing things with a wider view. Radio people receive ballots within their musical genres. When I received mine for Americana album and artists of the year, I didn't know some of the names. How many of these folks do you know? Tom Gillam, Clay DuBose, The Melroys, The Believers, Mark Jungers and the Whistling Mules, The Skeeters, Wade Jacoby, Otis Gibbs, Slant 6 Cowboys, Iris DeMent, Todd Thibaud, The Woodys, Stuart Rosh and the Geniuses.

For some readers, this topic won't be news. I suspect that isn't so for many others, so here we go For starters, it isn't simply about learning

we go. For starters, it isn't simply about learning the names and hearing the music of a few new artists.

It's deeper. It made me realize that many speak of "the folk era" as a bygone singularity, though no one seems to have any trouble finding their own favorite shade of folk music performed by still-living artists in what should presumably be, for those music lovers, a post-folk musical museum.

So, what's the folk era that those fans cite? Usually, it's the early 1960s, the beatnik-gone-straight coffee house scene that gave rise to Bob Dylan, Joan Baez, the Chad Mitchell Trio, the Limeliters, Peter Paul & Mary, and in the next half-generation, Joni Mitchell, Arlo Guthrie and John Denver.

Note that others now get included as classic folkies of that era, though they were seen as rockers at the time, like James Taylor, Judy Collins, Simon & Garfunkle, Carly Simon, Carole King, Jim Croce and more recently, Gram Parsons and Crosby, Stills & Nash.

But wait. Older folk fans take issue with those who look at the 1960s as the folk era or a golden age, often asserting that the icons of that time certainly were not carrying the traditions of 1950s-era stars like Pete Seeger, The Weavers, Woody Guthrie, and a dozen others.

Then comes the term, "post-folk." But it's fluid and contextual. Want to view, say, the 1930s as the time of founding fathers? Is Jimmy Rogers now a posthumous inductee to the folk pantheon of that earlier era? Are Charlie Patton and Lightning Hopkins? Would that, en masse, make the 1960s folkies post-folk?

For some, Jimmy Rogers' being proclaimed as "the father of country music" keeps him in another pasture. Others will say the blues giants are in a different genre, one unto itself, and (gasp) jazz – even string jazz – is many miles farther afield. Yet some who cast-out the music of the Mississippi Valley incongruously accept Cajun music as a folk category. Others require Appalachian connections to get interested, or even to regard any music as American folk.

What about new acoustic music, that which is not pre-electrification or overtly rootsy? Maybe it's a good place to test that term, "post-folk." Perhaps that moniker is a two-way street, given the later acceptance of those held at arm's length at the time. Moira Smiley, creator of the exciting group, VOCO, markets the world-influenced vocal band / cello combo as "post-folk," yet what folk music aficionado would pass-up the chance to see them? Still, do they emulate traditional Americana roots music? Well, sometimes.

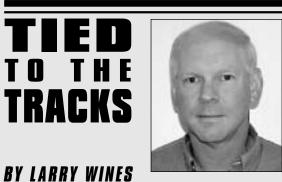
That mention of VOCO's inclusion of the cello illustrates another point. A year ago on this page, I cited a Seattle rock radio deejay who, surveying last summer's tuneful crop, proclaimed it "The year of the mandolin," after she had awarded the previous year to the banjo. Seems rather remarkable, given LA radio, that anyone could credibly do that, but she did, and it was. In that impromptu tradition, I'll proclaim 2005 as The Year of The Cello.

Strings or not, it's not a traditional folk instrument, but one usually associated with chamber music and classical symphony. (Okay, among folk/roots groups with cello, there are Fiddlers 4, and yes, the Putnam String County Band with Jay Unger had a cello 30 years ago, and there are cellists Abby Newton from New England and Natalie Haas who plays with Alasdair Fraser.)

Yet listen to the raft of new CDs that skillfully employ the cello, and look at the CD release parties that have prominently advertised the inclusion of a cellist in the musical festivities. Two are especially memorable, the sold-out release events for Kat Parson's *No Will Power* and Marina V's *Simple Magic*. Kelda Nelson's release of *Detour* also brought a cellist, and she's on a national tour with her new release.

If those are unfamiliar names, your listening has likely been limited to more traditional spheres. Welcome to the Acoustic Renaissance.

We are well along with a third wave of new folk, or post-folk. Call it what you will. It is, in fact, a rising tide of music written for acoustic instruments, and even some that's been previously recorded as full-electric rock, now rediscovered or reinvented as acoustic music.



Let's take the latter. John Batdorf and James Lee Stanley's release this year of *All Wood and Stones* is a fine example and a good album. The "wood" is the pair's acoustic guitars, the "stones" is the music of the Rolling Stones, presented in fine acoustic arrangements. Don't cringe. Think of all those "Pickin' On..." albums, where music from other genres is reinterpreted as bluegrass.

There's much more. Take the group Tesla, a heavy metal rock band who scored so big with their album, *Five Man Acoustical Jam*, that they're out again this year with an all-acoustic tour. And not all the lyrics are of mainstream rock sensibility – the old song, *Signs*, is social

commentary in the best folk tradition.

The advent of CD technology, together with digital recording-studioquality programs for home computers and laptops, added to easy and cheap duplication, allows any musician with aspirations to make and pitch an original CD to their audience. The web is overflowing with offerings of indie music. And it's especially noteworthy that much of that music is acoustic, bearing no resemblance to commercial radio and major label offerings.

Commercial music defies the notion of a free market economy, where the better mousetrap is supposed to prevail. Instead, it's all big money capitalism, where corporate radio and big record labels create and perpetuate an assembly line of American Idol clones, always, inevitably, someone who isn't a songwriter and isn't accomplished. And, Songsalive! founder Gilli Moon recently echoed roots-label Rounder's Robert Lefsetz, who asked in a recent essay, "Who can sing anything in the top ten now?"

That's also a thought cowboy star Don Edwards often shares with his audiences.

So, at least two artists, from different musical landscapes, voice the same observation. Gilli Moon operates in the modern world of some acoustic, some electric, some guitar and other strings, and a lot of piano. Don Edwards is the archetype roots musician, a standard bearer for 150-year-old classics that have stood the test of time: indeed, his discography includes a project with Peter Rowan that was the first traditional Western music album nominated for a Grammy in the folk category.

Other genres sometimes have shared responses to mandated pop culture. It's been 15 years since Kirkwood Station recorded the chorus, "I'm going back to bluegrass, because country music sucks," and that's a thought that resonates more now than ever, as Nashville perpetuates its own conventions of "sing-en them sahngs with thet fahke ahk-a-sent." Amazing that authentic Southerners don't start a new Civil War.

Some folk fans seek solace in traditional music, not unlike classical fans who revere only dead composers. Others are reveling in the newest expression of new folk / post-folk / third-wave Americana, or call it simply the Acoustic Renaissance. Get to a club or coffee house and learn why. Check the schedules of Kulak's Woodshed, Coffee Gallery Backstage, Room 5, Hallenbeck's, McCabe's or any of the more than 200 acoustic-music-friendly venues in the LA area. Yes, there are that many. Count 'em yourself in the directory at www.acousticrootsla.net.

Some of LA's best Acoustic Renaissance musicians, in no particular order, are Kat Parsons, Sean Wiggins, Rick Shea, Marina V, Pete Hopkins, Kelly Fitzgerald, Anny Celsi, James Hurley, Denise Vasquez, Ashley Maher, Vertigo Road, Matthew Lee, Sally Zito, VOCO, Brian Joseph, Julie Gribble, Hunter Payne, Lily Wilson, Duff, Al Polito, and Garret Swayne. Most fit the title of Samantha Murphy's new CD, *Somewhere Between Starving and Stardom*.

And there are a pack of others, like Ric Taylor, Craig Lincoln, Lorie Doswell, Joan Enguita, Charlie White, Cyhndi Mora, Linda Geleris, emith, Daniel McFeeley, and others who are rising fast.

Some of these artists just played the Kerrville Folk Festival, establishing inroads with the traditionalists. Any of them could join the timetested giants in this town, like Lowen & Navarro, Wendy Waldman, Freebo, Harriet Schock, Jack Tempchin, James Lee Stanley, John Batdorf, Severin Browne, James Coberly Smith, Dave Alvin and Michelle Shocked. Some of them are accomplished performing songwriters with small multi-artist record labels, like Aussie transplant Gilli Moon (Warrior Girl Records) and Mark Humphreys (Trough Records).

Some have fans everywhere and tour constantly, like Kat Parsons (with sold-out CD release parties in NY, LA, Chicago and DC), Janet Robin, Bob Malone, and Amilia K. Spicer (who also produces records for others and played the main stage at Kerrville). They, also, are among LA's best.

One caution with many of these artists: they are multitalented versa-

- INTERVIEW-

LOWEN & NAVARRO: PLAYING LIKE THERE'S NO TOMORROW

BY LARRY WINES

riters of the worldwide top five hit We Belong, and successful before being embraced as touring folk artists, Eric Lowen and Dan Navarro sat down together for the first time to discuss the battle with the dreadful disease that has stricken one of them. They spoke openly and with the same passion that characterizes their music.

And such music! Their songs have been recorded by artists as diverse as Pat Benatar, the Bangles, the Four Tops, Dave Edmunds, the Temptations, and a host of others. For more than a decade, they've written, recorded, and toured to growing national acclaim. They're active and popular participants in the North American Folk Alliance and the Far West conference. Lowen & Navarro emphasize their live shows and they always deliver emotional, dynamic, uplifting performances to their fiercely loyal audiences.

They've made nine full-length CDs since 1990, plus an EP. Their limited-release debut

album commands huge prices on eBay, while others appear on some all-time-best lists, including *Pendulum* from 1995, and *Scratch at the Door* from 1998.

They tour constantly, in defiance of the ALS—Amyotrophic Lateral Sclerosis—that Eric is battling. In a very real sense, the two are battling it together. The days of stormy partnership appear gone, replaced by a friendship rivaling Damon and Pythias. Dan quietly confirms Eric's close-in parking, the schlepping of his gear, anything else to minimize surprises. Eric keeps a cheerful disposition, insisting on walking as much as possible, though requiring a cane and a lot of time.

Eric's dexterity with his string instruments—guitar and mandolin—hasn't yet diminished, though he always plays seated now, and sometimes can't lift his guitar without assistance.

LW: I know you both have a very strong commitment to ALS research.

Dan: We're asking people to make a contribution to the Greater Los Angeles ALS Association, at www.alsala.org to help fight this ridiculous disease, for which there is no cure, and no effective treatment. It's the most heartbreaking disease I've ever heard of.

Eric: And I'm sick of having it. I've only been diagnosed for a year, and I'm just tired of it. I'm ready to get over it. But anyway, I love to say that about incurable diseases.

LW: You did a benefit show at Kulak's Woodshed in North Hollywood, in April. It featured a remarkable first-time reunion of your band from 1990-93. All have gone on to huge careers in the music business. That show raised money with a live web cast, and you donated DVDs of the show, taped on the Woodshed's five-camera system, for the contributors. Tell us about the beneficiary.

Eric: It's the ALS Association, Los Angeles Chapter, which is out in Woodland Hills. Wonderful people, they'd already given me a brand new shiny red scooter, to get around. I can go to the mall again.

Dan: For those who don't know, ALS is also known as Lou Gehrig's Disease. Lou Gehrig, the baseball player, the famous Yankee.

Eric: It's my most real connection to baseball. LW: I understand you often watch the old movie with Gary Cooper, Pride of the Yankees.

Eric and Dan: Yeah, Pride of the Yankees.

LW: Eric, you and I had chatted before the broadcast a little bit, that even though you were familiar with that film and you watch it now, it really doesn't allow anyone to appreciate the day-to-day realities of all this. Would you like to speak to some of that?

Eric: Yes. They call the disease the glass coffin, because it's totally paralyzing but it doesn't affect your mind. Two things it doesn't affect: your mind and sexual function. A cruel cosmic joke.

I just recently learned a strange little connection. There's a guy named Jason Becker who was a hotshot guitar player in the late 1980s, early 1990s. He landed a gig with David Lee Roth, and played on Dave's record, *A Little Ain't Enough*, and he's got ALS. He didn't actually make it to



the tour, because he was starting to have challenges during the recording of the record. I just found that out recently. The irony is, Dave recorded a song on that record that I wrote with Preston Sturgis. I've e-mailed Jason. It's kind of a funny thing, a couple guitar players, you know, with the same disease and stuff.

So, yeah, it's a horrible disease. It was identified in 1869, and they still haven't figured out what causes it or how to cure it. It's hereditary between five and ten percent of the time. It's just pretty debilitating.

There's some great support for it, but it's rare enough that it doesn't really get the kind of public outcry or public support that a lot of other diseases get. It's well-served by the Muscular Dystrophy Association. I'm one of the older members of Jerry's Kids. And the ALSA is just a wonderful support organization, as well, and they do an awful lot for the patients with the disease.

The stem cell research initiative that passed in California is going to mean a lot to people of my ilk, I suppose, even though, you know the cure is probably a long way away. But, still, stem cell research is probably the brightest hope there is on the horizon.

LW: The last election, I think a lot of us feel the only progressive thing on the entire ballot that passed was stem cell research.

Eric: There you go. We have a song about the

momentous occasions in our lives. And there're lots of different ones. Mine happens to be getting diagnosed with an incurable illness, but it could be many other things. You know, when you get bad news, sometimes when you get good news, you know, it actually happens with a great deal of silence. Almost in a vacuum. You just hear something, and there's no bands playing. You know those big moments happen to us in relative solitude and in quietude. The song is called *How Mighty is the Silence*.

LW: Sometimes, it's better to use other's words that express the meaning, probably with more immediacy than I would struggle to do. Your ten CDs really do showcase, and here's the quote, 'self-penned songs of experience, colored by supple acoustic-based arrangements, centered around intertwined voices.' I think that captures the essence of a lot of what you do.

Dan: We hope so.

LW: Let's talk about the title track from the new album, All the Time in the World.

Eric: This song was actually a find. This is a chosen song, not a written song. My son's third grade teacher at Eagle Rock Elementary was a guy named Link Richards and, believe it or not, my son probably did better in school because his teacher happened to be a Lowen & Navarro fan. Link gave me a copy of a record by a guy name of Dave Moore from Iowa City, Iowa that he'd heard on, uh, I think he heard it on 'All Things Considered,' or something like that. So, he gave me this CD and there was a song on there that just popped-out. It was right around the time I was getting diagnosed with ALS, and I was thinking about mortality and all that kind of stuff. The song's called All the Time in the World, as in 'not.' Dave wrote it about his daughter who died in infancy. And, it felt so personal that I actually contacted him and said, y'know, would it be alright with you if

we did this song, it seems so— And he said, 'I recorded it for my wife and myself, and I'm done with it, and I'd be honored to have you do it.'

Dan: It wasn't quite like doing *Johnny B. Good*, or something like that.

Eric: No. It's not, exactly. We've become friends, since. We did a show with him in Fairfield, Iowa recently, and just love the guy. But it wasn't intended that we were going to do any outside songs on this record, much less ever, ever, ever title a record after an outside song. But, this song was just too powerful for us to ignore, and, in spite of its gentle nature, it's actually gotten some play on some radio stations across the country, so we're real pleased about it.

LW: Obviously, there's a lot of poignancy and personal meaning in that song and some inescapable irony just in the titling of it, All the Time in the World. But more than that, do you end up feeling that it's a positive affirmation, as well?

Eric: Absolutely. Absolutely, yes. I think, um—I don't have much use for anything that's not, to tell you the truth. But, um, yeah, absolutely, there's definitely a positive message there. And I think Dave would agree.

LW: Family is important to both of you. Eric, you have a fascinating blended family, with a set of twins and a set of triplets?

LOWEN & NAVARRO page 24

DAVE'S CORNER



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

'm very happy to be, for the second time in a row, starting off this column out with a rave. In this case it's about **Peter Himmelman**, though his new record, *Imperfect World* [Majestic Recordings, Inc.] (!!) is only part of the reason. I guess you'd have to refer to him as a singer/songwriter, and he's certainly superb at both of those tasks, but he's also musically and lyrically diverse and consistently interesting. His new CD features his rich voice and guitar playing (he plays all the guitars on the CD) and backup by, among others, **Pete Thomas** from Elvis Costello's Attractions on drums. The solid playing sometimes has the relaxed feel of a late-night blues session, but the lyrics offer an emotional directness and blend of sexuality and spirituality worthy of **Leonard Cohen** or **Marvin Gaye**. A minor-keyed, soulful *Kneel Down* name-checks **Johnny Rivers**, *Wet Matches* has an impossibly catchy slide intro and the album closer, *Another Day*, manages to be simultaneously mournful and celebratory.

But the rave is actually about his live show. Specifically the CD release party at the Mint on March 31st, one of the greatest live shows I've ever seen. Himmelman can give most any other performer a lesson in engaging the audience. At the Mint he chatted and joked with them both on and offstage, and entertained the capacity, industry-heavy crowd with Pete Townshend imitations, romantic advice to couples out on their first date, and best of all, songs- good songs- improvised on the spot. His excellent backup band keeps up with all the changes admirably, but the most impressive feat is that all the wackiness doesn't detract at all from the occasional weightiness of the lyrics, probably because he does such an impressive job making friends with the audience. Buy the CD to experience the songs, but definitely see him live for an experience like no other. Go to www.peter-himmelman.com to find out where and when.

Meanwhile, **Martha Wainwright**, daughter of **Loudon Wainwright III** and **Kate McGarrigle** and sister of **Rufus**, has two CDs out, one a 5-song EP (The title of which can't be printed here, but its initials are *BMFA*, and the first word is "bloody") (!) and one a full-length CD, Martha Wainwright (!) [both Zoe dist. by Rounder]. Both are good though not spectacular. Wainwright has a nicer voice than either of her performing male relatives, and an eclectic style probably more similar to her brother's than either of her parents. The songs are somewhat hit and miss, but the best of them, like the title cut of the EP (which also appears on the full-length CD) transcend their surface shock value with emotional release and musical attractiveness. This Life, which starts out with the words "this life is boring," is deeply sober and lightly pop-ish simultaneously. Musically, a touch of the torch-song blends easily with acoustic-based contemporary rock, and the lyrics hit the target most of the time, though an occasional loss of impact occurs when ideas are overstated or repeated too often. Nonetheless there's something winning

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

FAMILY STORYTELLING
Saturdays/Sundays

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

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

GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm

2235 43rd Place agrees from Le

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

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

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

LONG BEACH STORYTELLERS

1st Wednesdays • 7:00 pm Los Altos United Methodist Church 5950 East Willow, Long Beach 562-961-9366 SUNLAND-TUJUNGA STORYSWAP 2nd Saturdays • 8:00 pm Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • 818-541-9449

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CoCo's Restaurant

15701 Roscoe Blvd., North Hills 818-541-0950 • rudeutsh@earthlink.net

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COSTA MESA SOUTH COAST

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

Saturdays & Sundays • 2:00-3:00 pm Bowers Kidseum 1802 North Main St., Santa Ana

714-480-1520 • www.bowers.org/link3c.htm MISSION VIEJO STORYTELLING Wednesdays • 7:00 to 8:00mm

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

BY LAURA BEASLEY Wednesdays • 10:00 am South Coast Plaza • 949-496-1960 about her eclecticism, experimentalism, and even her cursing. Keep an ear out for the proverbial future developments.

I'm also happy that, the first time I've ever had the job of reviewing a recording by a fellow columnist, it turned out to be a good one. I've run into **Dennis Roger Reed** at a few *Folkworks* functions, and always thought he was a nice guy. His *Cowboy Blues* (!) [Plastic Meltdown Records] also shows he's a relaxed, melodic singer as well as an excellent guitarist. Though blues based, he's more than proficient on an impressive variety of guitar styles, from folky strum to intricate blues picking to **Ry Cooder**-like eclecticism. About half of the songs are originals, good showcases for Reed's playing on acoustic, electric, and slide guitar. Covers include **Sleepy John Estes**' *Goin' to Brownsville*, and a live version of **Smokey Robinson**'s *Don't Look Back*. Guests include former **Kaleidoscope** member **Chris Darrow**, who lends his haunting fiddle and singing to the traditional *Dark Hollow*.

Finally, a couple of Celtic releases, one from Ireland and one from Scotland. The first one is a simple enough concept, basically a new supergroup formed by the always upbeat **Sharon Shannon**, along with **DeDanann** fiddler **Frankie Gavin**, guitarist **Jim Murray**, and whistler **Michael McGoldrick**. The fact that it's basically a recorded instrumental session, (rather straightforwardly called *Tunes* [Compass] (!!) should not lend one to believe it's at all ordinary. The players are top-notch, and the tunes, including some originals, avoid the obvious and are always exciting. Compass Records (I don't think I can ever get tired of saying what a great label they are) has also re-released several of Shannon's old CDs, some with bonus tracks and remixes. Check out www.compassrecords.com for more info.

Finally, from Scotland, it's **Old Blind Dogs** whose *Play Live* [Green Linnet] (!) is possibly their best record yet, with a selection of their greatest songs, including *Battle of Waterloo*, original lyrics from the perspective of a Scottish soldier fighting Napoleon set to a traditional melody, and **Robert Burns**' *A Man's A Man for A'* That, as well as several instrumental tunes led by **Rory Campell's** spry whistle and pipes, and **Jonny Hardie's** graceful fiddle. The songs feature **Jim Malcolm's** committed and communicative singing, and it's all capped off by the tasty rhythms of new bassist/bouzou-ki player **Aaron Jones** and **Fraser Stone**, whose dynamic hand drumming is unique among Celtic percussionists.

Next time we'll take a look at some new Celtic releases as well as some classics reissued.

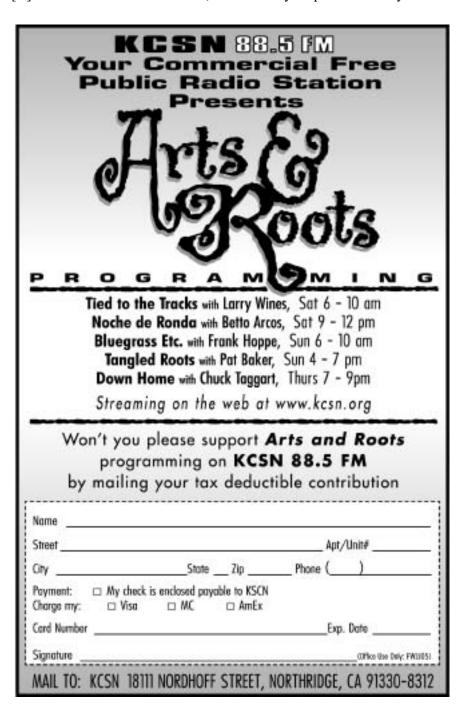
RATING SCALE:

[!!!]—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.



RADIO, RADIO

ousekeeping: Last issue in my column on capos, the last two paragraphs of my column went on vacation. If they would've lingered a bit longer they would have read like this:

But beware, partial and multiple capo use is dangerous. For one thing, it's addictive, and it requires dependency on these capos. Perhaps one of your buddies is doing a coffee house gig and asks you to step up and play that new song you played him last week, but you don't have your partial capo with you and he's one of the uninitiated and doesn't have one either. Trouble in paradise. Also, capos can have problems. Sometimes clamping them down too tightly will cause tuning issues. Clamping them down too loosely causes buzzes and thuds. And the placement of partial and multiple capos can be daunting. I recently did a show where among my 45 minute set, I did 4 songs with partial and multiple capos. I somehow managed to do the songs with the partial capo in the wrong place twice, adding misplacing the "banjo" capo when I really needed a full capo. And the one time I got the two capos in the right place, I didn't tighten one enough and had a thudding string as a result.

However, when one takes the time to actually put them in the right place and tighten them correctly, multiple and partial capos add a nice element of open tuning sound without the hassle of changing tunings. For songwriters, using partial capos may spark a wave of creativity. For most guitarists, it might be just the thing to spice up an old arrangement. It's a fairly inexpensive way to try something new. And for much more sophisticated use of partial capos, look to artists like Willy Porter and David Wilcox. They're both master guitarists who really explore the poten-

Now to this issue's topic:

A few months back I talked about why someone might make a CD. This time I'm going to deal with the specifics of promoting your CD to radio.

For me, recording a CD is great fun. So is mixing. I love hearing that magical mastered final copy, and I even like dealing with art directors to get the artwork accomplished. But once those boxes of CDs arrive, I enter the part I like

least. Promotion. Promoting folk music is different than promoting pop music. For one thing,

most of us folksters aren't on major labels, and most of us can't afford to hire someone to do promotion. So the result is the ability to stare at oneself in the mirror and say "Congratulations, you're our new promotion maven. Get to work!"

So let's start with radio. There are a lot of folk/roots/blues/Americana radio shows all over the world. So your new job as the radio promotion person is to find as many of those shows as possible, and get that CD to them. And what do they want and/or expect from your submission? There are quite a few people out there with opinions on how to submit your work. They don't agree on too much, but most agree that the CD needs to be clearly marked with the artist's name and contact information. The song titles and times of each song should be clearly visible, legible AND with readable, clear language. Save that psychedelic lettering and those "in-jokes" for elsewhere in the CD booklet, and put those titles and times on the back where they're easy to find. Include a ONE PAGE bio with your CD submission. Don't include all the great reviews you've gotten, or expect radio people to look up your website for information. Don't include fun extras, like an ounce of glitter that falls out when you open the packet. Today, it costs about \$1.06 to mail a single CD with jewel case and that one pager anywhere in the USA. Factor in the cost of the padded mailer, and you've got an investment that makes that idea of using the cardboard case instead of the jewel case pretty darn sensible. The cardboard CD case can often double as the mailer, and the lesser weight translates to less postage. If you're planning on sending out quite a few, this adds up. My promotion budget for mailing my CDs to radio approaches my budget for CD duplication. Seriously.

It's not too hard to find local shows, and do the contact work. But what about other states and other countries? If you're a Folk Alliance member, they provide a big fat database with all kinds of info about radio. Or you can do your own legwork. Hurray for the internet. Locate a few websites that have to do with the type of music you've recorded. Check out www.folkradio.org, which is an electronic discussion group for DJs and other people interested in all folk-based music on the radio. With over nine hundred subscribers from all corners of the earth, you can join or just lurk and pick up info. If you join, you can post something like "Hi, I'm Folk Musician, and I have a new CD that features folk music that may remind you of (fill in the blanks with someone that you think plays similar music) and I would love to send a copy to any interested DJs." You'll get quite a few responses. Or you can check out the posted playlists and email the DJs that are playing "your kind of music." Keep scrupulous records of who you sent it to, not just for the IRS but also so you don't bother people too often, or spend your hard earned promotion dough sending 6 copies to the same station. There are other sources out there, like www.thebluehighway.com/ for blues or www.101proof.net/101proof americana radio or www.americana-music.com for Americana. Even if your music doesn't fit in those slots, stations that play blues or Americana often also play folk. Check their websites. Also, do a search on the kind of music you play, and tack on "radio" on the end. Find the station's website, locate the program guide, note if the shows are locally produced or are syndicated. It's dumb to send a CD to a little station in the Midwest that only has folk music shows that are syndicated. Send that CD to the DJ of the syndicated show. Find the contact info on the website. Some stations want ALL the CDs to go the program director or the music librarian, not to the individual DJs. Plus, if there are multiple shows that might play your CD, it's much more economical to send in one to the program direc-

tor and let them put it in the right hand or hands.

Remember that for the most part you're going

REED'S RAMBLINGS

CD REVIEWS BY DENNIS ROGER



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.

to be dealing with public radio stations, or college stations, where the staff and DJs are most often unpaid music lovers. Appreciate them, don't waste their time by not doing your homework. Don't send your rootsy blues CD to a DJ that only plays Celtic music. And if the website contains submission guidelines, follow them.

Here's another important point: if your music has controversial words in the lyrics, let the radio station know. Make sure you know. The FCC has taken a nice swing into the censorship mode, and your great song with the "f" word mentioned three times could cost that little public radio station their license. If you have "questionable" language, note it. Or even if you don't, make sure that that live CD doesn't have someone in the audience shouting out one of the FCC nasty words in an audible manner. Whoever said that all publicity is good publicity hasn't been fined by the FCC or caused someone else to be fined.

I sent out 441 CDs to radio in the last couple of months. Finding most of these took some time and some effort. It's also has to be important to you to have radio play. Sadly, there is very little evidence that radio play translates to sales. Although this has been the case for many years, the technologies of the 21st century has made it more so. With digital quality, streaming radio, a consumer can just record/download that one song of yours he liked when he heard it on his local favorite folk show. Heck, he can come back and record it tomorrow when he has time, off the archived shows. But for those people that hear your great stuff and want to buy it, make sure that you have someplace easy to find for them to make that important purchase. When someone Googles your name, a place to buy that new CD should come up on the first page. Otherwise, why are you sending out 441 of the darn things?

One last hint: if you're sending out CDs to other countries (and you should) it seems to be a universal truth that when you fill out the postal "Customs Declaration CN 22" form that you label that your CD is a commercial sample with "0" dollar value. And make sure that you address these overseas submissions clearly and legibly. Don't abbreviate country names. And be prepared to pay a lot of dough to get them over the ocean. But folk music is revered in places like Australia, and they'll play your CD if it's good.

Go for it, and sometime soon I'll talk about the next steps you might take to get your music heard, and hopefully purchased.

Artist THE MAMMALS **ROCK THAT BABE** Title:

Label: SIGNATURE SOUNDS RECORDINGS/

HUMBLE ADOBE MUSIC

BY BEN ROTENBERG

he Mammals describe themselves as subversive acoustic traditionalists. What an apt label! They use acoustic instruments and a folk-music mindset to create a wonderfully original sound. The studio production makes the traditional folk instruments sing richly, yet The Mammals stay in character with a glorious combination of folk, Americana, and wellwritten folk-pop tunes. Their second studio album is a treasure; a fascinating blend of traditional songs and originals.



The songwriting is even stronger than on their previous albums, Evolver and Born Live.

To say that The Mammals have music in their blood would be a gross understatement. Tao Rodriguez-Seeger is the grandson of folk-song legend Pete Seeger. Ruth Ungar is the daughter of Grammy-winning composer/fiddler Jay Ungar and folk guitarist and singer Lyn Hardy. Michael Merenda has been writing songs and playing in rock bands for years. All three have released or are working on solo albums. Between them, they play an amazing variety of stringed things: violins, banjos, mandolins, ukuleles, and guitars. This impressive trio is joined on Rock That Babe by Ken Maiuri, Pierce Woodward, Aoife O'Donovan & Chris Merenda. Chris is a permanent member of the band now, as is drummer Dan Rose.

Highlights of the CD include Chan Chan, a Compay Segundo song (Buena Vista Social Club) that The Mammals have been performing for several years, but never recorded for release. The most-requested song on the album is Michael Merenda's scathing political commentary on our president, The Bush Boys. Other gems include Bad Shoes Blues, a banjo-centric tune of Tao's with Ruth's soulful lyrics, and Lay Down Yr Mountain, an Allen Ginsberg poem set to Michael Merenda's music.

However, the best part of the album for me comes near the end. The Mammals play a slow, beautiful version of Pete Seeger's Quite Early Morning. "....You know it's darkest before the dawn/This thought keeps me movin' on/If we could heed these early warnings/The time is now/Quite early morning...." It didn't hurt that the first time I heard it, I was driving across the desert in the wee hours of the morning, before dawn. If you grew up with Pete Seeger's music playing around the house, like I did, this track will likely bring tears to your eyes.

The Mammals will be touring with Arlo Guthrie for the second half of 2005, and plan to be in Southern California in November. Keep your eyes open for details in upcoming issues of FolkWorks, or check out the Mammals' website at www.themammals.net.

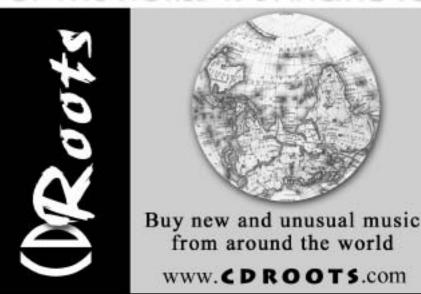
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HEAR THE MUSIC THE REST OF THE WORLD IS DANCING TO!



DAVE VAN RONK **Artist:**

THE MAYOR OF MacDOUGAL STREET (CD) Title: Label: **MULTICULTURAL MEDIA MCM 4005**

Release Date: APRIL 2005

BY DENNIS ROGER REED

his is a companion CD to **Dave Van Ronk**'s *The Mayor of* MacDougal Street, his memoir of the Greenwich Village folk scene. The CD is produced by Elijah Wald, who was the "with" in the author category in Da Capo Press's book, and he features the same attention to detail on this compilation as he did with that fine book. The CD captures

tracks from 1957-1969, and includes live tracks, studio cuts and some interesting "apartment recordings.' There's a few jazz standards, some of Dave's ragtime instrumental work, an a cappella British ballad or two, a live full electric band cut from his Hudson Dusters, and even a short W.C. Fields routine by Dave. The sound quality ranges from excellent to



acceptable. Overall, many of the phases of Van Ronk's long and varied career are present, some of which feature forays into areas never commercially recorded.

Van Ronk started out playing traditional jazz (he even played the four string banjo for awhile) but is best known for his eclectic, outside of the boundaries repertoire. An early proponent of singer-songwriters like Leonard Cohen and Joni Mitchell, Van Ronk's versions of Bird on the Wire and Both Sides Now are included. Both Pete Seeger and Mitchell have stated that they felt Van Ronk's version of Both Sides Now is the ultimate, and a solo version graces this recording. There's plenty of ragtime and blues, including Two Trains Running and Buddy Bolden's Blues, and one political satire, Way Down in Lubyanka Prison. The liner notes are extensive, informative and humorous. All in all, a nice tribute and a good starting point to anyone interested in Van Ronk's career, and due to the fact that only one of these songs was released prior, a good recording for the Van Ronk completeist as well.

1:3

Book Title: THE MAYOR OF MacDOUGAL STREET (CD) Author: DAVE VAN RONK WITH ELIJAH WALD

Publisher: DA CAPO PRESS

Release Date: MAY 2005 BY DENNIS ROGER REED

et's sort this out at the start: Do you like history? Any curiosity about or fond memories of the Greenwich Village folk scene in the 1950s and 1960s? Partial to folk music of all kinds? Do you enjoy acerbic wit and humorous asides? A fan of Dave Van Ronk? If you answered yes more than twice, then you're going to love The Mayor of MacDougal Street. This is Van Ronk's memoir, touching on how a Brooklyn boy fell in love with traditional jazz, discovered blues and folk music, and made a career of it.

Van Ronk died before this project was finished, and Elijah Wald has done a Herculean job of assembling the pithy ram-



blings and wisdom of one of folk music's truly original artists. Driven by a strong attack of fingerstyle ragtime guitar and a gravelly voice that could moan the blues, deliver an a cappella Celtic ballad or sing a sweet singersongwriter confession, Van Ronk managed to massage a career out of folk music, performing up until his death in 2002.

It's all here: stories of the young **Bob Dylan** sleeping on Van Ronk's couch, and how the Greenwich regulars laughed behind Bob's back at the tall tales of his youth, and how Big Joe Williams sat them all on their behinds by corroborating one of Bob's stories of hoboing down to New Orleans. There's memories of Joan Baez, and how Van Ronk says he learned a lot from her singing, even though he thought he was technically a better vocalist.

There's the story of Van Ronk's rock band, the **Hudson Dusters**, who put out the only record of Van Ronk's that he listened to with satisfaction during his whole career. There are tidbits about Fred Neil, David Blue, **Joni Mitchell** and **Tom Paxton**. There's the real poop on the different political factions, and the famous coffeehouses and clubs where a dozen artists a night played for beatnik seeking tourists, passing the basket for tips and playing until their fingers bled. Van Ronk doesn't lighten the dark side too much through the rose colored glasses of reminiscence. He touches on the starving musician's weight loss program, political infighting, the ascension of some folksters to the big time and their resultant big heads, but it all makes for a tome that captures a magical time that sadly ceased to exist

Artist: CELTIC FIDDLE FESTIVAL Title: PLAY ON

GREEN LINNET Label:

BY LINDA DEWAR

For those not into the Celtic genre, don't get confused—Celtic Fiddle Festival is a band, not an event. The group got its start in 1992 when Irish fiddler Kevin Burke and Scottish fiddler Johnny Cunningham decided it might be fun to tour



together. They added Christian Lemaitre, Breton fiddler and a founding member of the group **Kornog** to the mix, and took to the stage for what was to be a one-time-only series of concerts called the Celtic Fiddle Festival. The music was so well received, and they had such a bang-up good time that they decided to keep the ensemble intact to record and tour.

In December of 2003, the unthinkable happened—Johnny Cunningham passed away, leaving the world of Scottish music in general, and Celtic Fiddle Festival in particular, with a void that would not easily be filled. Eventually, Burke and Lamaitre came to believe that Cunningham would have wanted them to carry on, so they invited French-Canadian Quebecois fiddler Andre Brunet to join them, along with guitarist Ged **Foley** from England. *Play On,* named in honor of their belief that it's what Johnny would want them to do, is the first recording by the new lineup.

No one can replace Johnny Cunningham. Fortunately, the members of Celtic Fiddle Festival understand that, and so they haven't tried to replace him. Instead, they've opted to do something new and different without him, and they've succeeded brilliantly. Traditionally, we tend to think of Celtic music as Scottish, Irish, or some muddled mixture of the two. But the predominance of the Breton and Quebecois influences brings a completely new sound and spirit to their music. It's still Celtic, but with a much broader scope; lively, complex, intriguing, and, well... different.

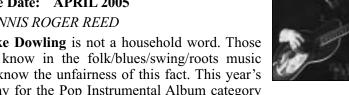
Right from the start, the first track lets you know that this isn't the Celtic Fiddle Festival you've heard before. It's a set of traditional Quebecois dance tunes, with the distinctly "crooked" rhythm that is the hallmark of the French-Canadian style. There's also a traditional Yiddish tune, a set of fascinating modal marches from Brittany, and a very Irish set of O'Carolan tunes. Certainly the most poignant track is *Leaving Brittany*, written by Johnny Cunningham and first recorded on the album *Relativity* when he was a member of the band of the same name along with his brother Phil. It's a beautiful melody, made even more so by the arrangement and by the quote in the liner notes, written by Johnny several years before his passing.

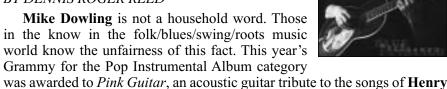
There is certainly an air of sadness; of mourning for Johnny Cunningham, about *Play On*, but the surviving members of the band have kept it respectful without venturing into the maudlin. The album can easily stand on its own as a wonderful collection of music that really shouldn't be missed. Surely the decision to "play on" was the right one, and somewhere, Johnny is no doubt enjoying the craic and tapping his (ectoplasmic?) foot along with his old mates.

Artist: MIKE DOWLING Title: **BLUE FANDANGO**

Label: WIND RIVER GUITAR WRG-05

Release Date: APRIL 2005 BY DENNIS ROGER REED





Mancini. Dowling was among the dozen performers on that recording, so now as a Grammy winning performer, perhaps he can say *Things is 'Bout* But there's no reason to quote Tampa Red or the Mississippi Sheiks

when you can quote Mike Dowling. In the world of folk/blues/swing/roots. a record like Blue Fandango is all that is needed to further establish his credentials as one of the top artists in this/these genres. Dowling sets out this time to provide a solo recording of both instrumentals and vocal songs. Some of the tunes may be familiar, like his remarkable version of *Maria Elena* or the Reverend Gary Davis' *Trying to Get to Heaven*.

As has been the case with all of Dowling's recordings, taste is foremost. There is no flash for flash's sake. Dowling can be a blistering soloist on the guitar, but more often than not, his style is restrained, economical, and his execution subtle but to the point. In Blue Fandango, Dowling isn't limited by the solo format, he is showcased by it. Whether playing bottleneck blues, ragtime fingerstyle, or flatpicking hot swing lead lines, Dowling's style is

There's an appealing quality to both Dowling's vocal and instrumental prowess. He sounds relaxed, casual and centered. Even on the up tempo numbers, he's taking his time. Every note seems placed in the optimum spot. It's more about sensitivity, not flash.

Dowling's originals are fine tunes, and he has a way of playing well known numbers like Marie Elena in a manner that makes them fresh and new. This CD has a nice mix of instrumentals and vocal numbers. The title tune showcases his touch with Latin influenced pieces, and his vocals on I Hope Gabriel Like My Music, I Hate Myself for Being So Mean to You and Steamboat Bill feature Dowling's way around a complicated lyric.

A nice summer day, back porch approach to recording. Now let's all get to work on that household work thing, okay?



BY RON YOUNG

Well known in the Scottish-American community, John Taylor is a much sought after musician who loves to play, whether it's for dancers, with singers, with a band, or as a solo. This is the second album he has produced in collaboration with **Brian**



McNeill, the great Scottish fiddler, multi-instrumentalist, singer-songwriter, founding member of the Battlefield Band, and now the Director of Traditional Music at the Royal Scottish Academy of Music and Drama in Glasgow.

As he did on his first album, After the Dance, Taylor has included various members of his talented family on *The Road Ahead*, with son **Stuart** on bagpipes, and daughter Lesley with son-in-law Cameron on drums and percussion. Also featured are members of John's band Hamewith including Pamela Laine on fiddle, and Lawrence Drummond on trump and acoustic upright bass. Even recording engineer Joe Weed is featured on fiddle. (You may ask, "what's a trump?" Nothing to do with The Donald-it's the Scottish word for the instrument known as the Jew's Harp, the Jaw Harp, and several other names.)

In all, the album contains 12 tracks ranging from slow airs to jigs and reels. All are good, particularly the Retreat marches Heights of Dargai and The Battle of the Somme – Lochanside. In live performances, John talks about these marches, and wonders aloud why there are so many of them, and also why they are not played any faster than they are-wouldn't one who felt the need to retreat want to move rather quickly? As it turns out, Retreat marches were traditionally played in the afternoon when the troops were standing down from the day's activities—not when they were rushing backwards at a high rate of speed or making what is now referred to in military terminology as a "strategic advance."

Mull of the Mountains is a slow air that's about as good as a slow air can get. Very evocative; if you've ever been to Mull, you'll see it in your mind's eye as you listen to this tune, which is paired with a set of three jigs to bring you back from your reverie. Taylor even sings on one track, the title song The Road Ahead, about Scotland's traveling people who choose a life on the road over the security of a steady job. The following comment from the liner notes is a good summary of the feel and content of the album: "...one of these days I will take great delight in ceasing to be a 'human resource' and taking to the road, literally or figuratively, as an actual person."

THE DUHKS **Artist:** Title: THE DUHKS

SUGAR HILL SUG-CD-3997 Label:

Release Date: FEBRUARY 2005

BY DENNIS ROGER REED

Everyone that writes about the Winnipeg based band the **Duhks** feels compelled to provide their own label of the style of music they play. I think I'll coin it "Old Timey New Timey Music" and apply



for a patent. The truth is that the **Duhks** are pretty hard to categorize. They incorporate the instrumentation of many Celtic or old time bands, but they bring a fresh rock and roll sensibility to all they perform. The band consists of Tania Elizabeth on fiddle; vocalist Jessee Havey; Jordan McConnell on guitar, pipes, whistles and vocals; Leonard Pololak on banjo and vocals; and percussionist Scott Senior. Together this youthful aggregate possess remarkable energy and devotion to their music. The amalgamation of old time, Celtic, rock, Latin and more create a whole that is both vastly more than its parts, but also an enjoyable experience for the listener. Their "major label" debut, eponymous CD is not only a compelling listening experience, but also a nice compendium of styles that define the **Duhks** sound.

The material performed by the **Duhks** is almost as important as how they perform it. Contemporary writers like Paul Brady, Leonard Cohen and Sting provide songs, as does Ruth Ungar, from the Duhks' "fiancé" band the **Mammals**. Ungar's contribution is *Blue*, a remarkable song about incest that manages to shock, inform and provide a strong musical theme as well. The band also covers traditional numbers, and The Wagoner's Lad is one example of how they craft an arrangement that doesn't diminish the traditional aspect of the tune, but enhances it.

The **Duhks** don't have a bass player, so the percussion carries a heavy weight. Senior does a fine job of integrating Latin influences and other nontradition percussion styles into the mix. The instrumentals, particularly, have strong rhythmic components, and although the string band style is not totally subverted, the overall impact is one that is far hipper than any string band that comes to memory.

The CD is produced by Bela Fleck and Gary Paczosa. Paczosa is a top drawer Nashville cat, with credits that include producing, engineering or mixing projects from Jeff Black, Tim O'Brien, Mark O'Connor, Kelly Willis, the Dixie Chicks, Altan and Nickel Creek. Whew! The overall sonic landscape of the disk is clean, clear and tasty. The result is polished without being too slick. The **Duhks** have an inside track on being the next big thing, and they deserve it. Soon, Old Timey New Timey music will be all the rage.

CD REVIEWS

Artist: ALTAN

Title: LOCAL GROUND Label: NARADA (VIRGIN)

BY LINDA DEWAR

The music of **Altan** is the music of Ireland's pubs and informal seisiuns. They have done what is necessary to adapt it for recording studios and concert halls, but the traditional flavor and laid-back feel of the local pub is still there. Of course,



this means that there is not a great deal of difference from one **Altan** album to the next, but there's something to be said for the comfort of predictability. *Local Ground* is typical of its predecessors: solidly performed with a variety of memorable songs and tunes.

Lead singer **Mairead Ni Mhaonaigh**'s voice is one of the best in the Irish genre, with a quality that falls somewhere between ethereal and earthy. There's a sincerity in her delivery that leads you to believe that she's lived with her lyrics for a long time before deciding to perform the song. Six of the thirteen tracks on *Local Ground* are songs; the standout among them being *Amhran Pheadair Bhreathnaigh* in which the words of the Donegal poet Peadar Breathnach are sung to a familiar traditional tune.

The instrumental offerings are varied in type but consistent in quality. I particularly liked *Is the Big Man Within? / Tilly Finn's Reel*, a combination of jig and reel that's enhanced with a guest appearance by Galician piper **Carlos Nunez** on whistles and gaita.

The liner notes are useful and readable (an important consideration for those of us who have entered the "bifocal years.") Lyrics are given in Irish with English translations, and each song or tune's provenance is presented in some detail. On the down side, I've never seen so much text on a CD insert devoted to haranguing the purchaser with dire warnings about the consequences of illegal duplication. The disc is also copy-protected, and there is a three-paragraph explanation of how to get it to play on your computer. As a musician, I fully support efforts to control the theft of recorded music, but this is a bit over the top.

Dear Friends of FolkWorks Readers:

As the Director of Grand Performances (Downtown Los Angeles' free, summer performing arts presenter), I have had a number of opportunities to speak from the stage about cuts in public funding for arts program. Each time, I have received considerable supportive feedback from our audiences. With my roots in the folk arts and knowing that "folkies" share many of the same values as my audience, I am writing to let you know how important adding your voice is to the statewide effort to re-build the California Arts Council's program and remind the Governor, the Legislature and the Council (on which I sit as the Assembly's appointee) that there is broad support for public funding for the arts.

The California Arts Council once had a broadly focused folk arts program that provided support for traditional artists from many backgrounds to participate in festivals, teach younger generations of artists and continue to practice their crafts. Today, the only significant state support for the folk arts is a grant to the Alliance for California Traditional Arts – the Fresno-based service organization that provides all sorts of assistance to the State's folk and traditional artists.

Following is information that you might find helpful in your efforts to communicate with your elected officials (particularly on the State level) about public support for the arts.

California Arts Advocates was organized as the unified voice of State's arts community and now has links to a project that easily allows us to contact our legislators about arts issues. You can check out the California Arts Advocates website at www.CaliforniaArtsAdvocates.org for more information on current legislation with a link that allows you to immediately contact your State Senator and Assembly member. You can also use this site just to find out who your representatives are and write to them in general terms about support for the arts. By the time this gets to you some of the bills of great concern at this writing may have been passed, defeated or tabled. It's best to check the website for up-to-date information.

California now ranks 50^{th} among the states in per capita support for the arts (52^{nd} if you add in Guam and Washington, D.C.). A whopping 3ϕ per person is coming from the general fund. The total gets to 9ϕ per person when a grant from the National Endowment for the Arts and a portion of the revenues from the sale of Arts license plates (earmarked for arts education) are added. Nationally, states average \$1.00 per capita in support of their arts councils. California is the creative capital of the country and yet there are industries in our state that need artists and are recruiting out-of-state just to meet their staffing needs. We now have a new generation of teachers working in the schools who, themselves, did not have quality arts educations. Folk and Traditional Artists continue to sit on the fringes hoping for crumbs from the few programs left.

Arts professionals know that we need more letters and more calls from the general public to elected officials if we are going to see a reversal in the trend to de-fund arts programs. Checking out the California Arts Advocates website will make this easy for you to do (www.CaliforniaArtsAdvocates.org).

Thanks to all who join this effort.

Michael Alexander Executive Director Grand Performances Downtown Los Angeles Artist: HANK WILLIAMS

Title: THE ULTIMATE COLLECTION Label: MERCURY NASHVILLE

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BY TOM SCHULTE

This is a double-CD box set with a DVD documentary celebrating the great man of country music that was Hank Williams. I immediately knew what to do when I received it. I took it to the most serious and scholarly Hank Williams fan I know; my mother. Together we watched the DVD, which she validated for accuracy, completeness and revelation. Together we agreed it is all entertaining and just the thing the serious Hank Williams fan must have. The booklet gives recording data on 42 tracks across two CD albums, including Luke the Drifter material as well as classics like *Lost Highway* and *Your Cheatin' Heart*. (5) Ratings are (1) = (5) www.outsight.mu

Artist: JOHNNY MADDOX
Title: DIXIELAND BLUES
Label: CRAZY OTTO MUSIC

BY TOM SCHULTE

This album originally came out in 1959 but none of the passing decades has dampened the infectious enthusiasm or dimmed the bright energy that shines from each ragtime piano track. *Dixieland Blues* is the favorite record of Maddox himself from his 50-plus-year career of over 80 titles. The album includes such rare and known pieces as two W.C. Handy numbers: *Beale Street Blues* and *St. Louis Blues*. The Dixieland feel comes from the presence of a horn section of 1930s jazz greats like Matty Matlock (clarinet and co-arranger with Beasley Smith), Mannie Klein (trumpet), Moe Schneider (trombone), and more. This enhanced CD includes images of the original sheet music covers, audio commentary from Johnny for each track, and a video of Johnny performing *Friday Night Stomp*. (4.5) Ratings are (1) = (5) www.outsight.mu

Artists: U. UTAH PHILLIPS

Title: STARLIGHT ON THE RAILS: A SONGBOOK

Label: DAEMON RECORDS/AK PRESS

BY TOM SCHULTE

This box set contains the songs of Utah Phillips: union ballads, protest songs, hobo tunes, and more folk songs with stories and morals. Utah introduces and explains each track, its history and meaning. This set is four CDs of masterful and moving storytelling from this living historian of the people. Here is entertainment; here is education on a compelling scale. (4.5) Ratings are (1) = (5) www.outsight.mu

Artist: CHARMING HOSTESS Title: SARAJEVO BLUES

Label: TZADIK www.CharmingHostess.us *BY TOM SCHULTE*

Charming Hostess is a three-voiced female vocal group that uses Balkan poetry, klezmer and more. The music is exciting, vital and compelling. I dare you to find anything based on harmonies and a small string section that is more energetic. This particular opus from the trio of singers (Jewlia Eisenberg, Marika Hughes, and Cynthia Taylor) is also a triptych. The first part is song sketches of war-torn Sarajevo from text by Bosnia poet Sem Mehemedinovic and delivered with the group's trademark vocal acrobatics as found with many *a cappella* groups. There are also two Jewish traditional songs separating from the Sarajevo sections a section of three songpoems thus comparing and contrasting through music and text "the Jewish, African, and Bosnian Diasporas." (5)



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MUSIC, MUSIC AND MORE MUSIC

HOUSE CONCERTS, ETC.

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

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NOBLE HOUSE CONCERTS 5705 Noble Ave., Van Nuys • 818-780-5979

noblehouseconcerts@acn.net MARIE AND KEN'S • Beverlywood • 310-836-0779

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CALTECH FOLK MUSIC SOCIETY California Institute of Technology, Pasadena

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concerts@FolkWorks.org

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

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

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

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ASK SESSION LEADER IF IT'S OK TO JOIN IN!

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Third Saturdays - 7:00pm - 9:00pm Linda Kraemer JPFLinda@aol.com www.JPFolks.org 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

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1st Sundays - 3:30pm-6:00pm Eagle Rock Mary Rose Ogren O'Leary 323-354-7707 • www.fasola.org
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FOLK HAPPENINGS AT A GLANCE

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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
	Constant of the last of the la	following OGM: On OGD: On	ENINGS AT A ck out details by the page referent a-going Music - page a-going Dance - page cial Events - page 2	SALSA with SONO-LUX (SE) BRIAN JOSEPH (SE) KENNY EDWARDS (SE) The DITTY BOPS (SE) BLANCHE (SE) OZOMATLI (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Bluegrass (OGM)	RICK SHEA & THE LOSIN'END (SE) LISA HALEY and the ZYDECATS (SE) BLUES PIRATES (SE) LUNALOKA (SE) THUNDER RIDERS (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)	
RED GRAMMER (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	LISA HALEY and the ZYDECATS (SE) LOST CANYON RANGERS (SE) 4TH OF JULY FOLK DANCE PARTY (SE) THE KINGSTON TRIO (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scontish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	SONS OF THE NEVER WRONG (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	KARAVAN DANCE GROUP (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)	LITTLE JOE Y LA FAMILIA with CANNIBAL AND THE HEADHUNTERS (SE) SONS OF THE NEVER WRONG (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	BLUE STEP MAMA (SE) IAN WHITCOMB (SE) ROY BOOK BINDER with SONS OF THE NEVER WRONG (SE) CIUNAS (SE) KHALED (SE) Cajun (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	DAVE STAMEY (SE) TIMBERLINE (SE) MOJÁCAR FLAMENCO (SE) CHRIS BRASHEAR & PETER MCLAUGHLIN (SE) DENNIS ROGER REED, ANDY RAU AND DONN CUNNINGHAM (SE) NA LEI HULU I KA WEKIU (SE) THE CHRISTINA ORTEGA BAND (SE) ROY BOOK BINDER (SE) THE IRON MOUNTAIN STRING BAND (SE) GROOVELILY (SE) BALLET NACIONAL DE GUATEMALA (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM)
DAN CROW (SE) DESERT SAGE (SE) CASTLEBERRY CREEK (SE) NA LEI HULU I KA WEKIU (SE) HOBO FRED STARNER, Z. CLARK BRANSON (SE) JAMES LEE STANLEY & JOHN BATDORF (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	WICKED TINKERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	SANDII CASTLEBERRY TRIO (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)	NORTH AMERICAN TAIKO CONFERENCE (SE) WORLDFEST (SE) ALASDAIR FRASER (SE) HOT FAB DJAZZ CLUB (SE) TINARIWEN & RAMATOU DIAKITE (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	JEUNE CHOEUR D'ILE DE FRANCE (SE) TAIKO 10 CONCERT (SE) LISA FINNIE & THE NICE GUYS (SE) THE STAGEROBBERS BLUEGRASS BAND (SE) LADYSMITH BLACK MAMBAZO (SE) HOT CLUB QUARTETTE (SE) PERLA BATALLA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	SANTA BARBARA FRENCH FESTIVAL (SE) LILA DOWNS (SE) LOS POCHOS (SE) LOST CANYON RANGERS (SE) BORDER RADIO (SE) THE PALM WINE BOYS (SE) LES CHORISTES (SE) TAIKO JAM '05 (SE) KENNY EDWARDS & WENDY WALDMAN (SE) PERLA BATALLA (SE) ANDREW YORK (SE) RICHARD GREENE & THE BROTHERS BARTON (SE) JOHN HIATT with NORTH MISSISSIPPI ALLSTARS (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
SANTA BARBARA FRENCH FESTIVAL (SE) BARNEY SALTZBERG (SE) BOULEVARD MUSIC SUMMER FESTIVAL (SE) TAIKO JAM '05 (SE) FOWLER SUMMER SUNSET SERIES (SE) WITCHER BROTHERS (SE) SUSIE GLAZE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (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)	LOS POCHOS (SE) THE SPIKEDRIVERS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	TOMMY EMMANUEL (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)	SANDII CASTLEBERRY (SE) SUZANNE TENG AND MYSTIC JOURNEY (SE) JANE BUNNETT AND SPIRITS OF HAVANA (SE) CHICAGO BLUES REUNION (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	THE MOJO TRIAGE (SE) FERINTOSH (SE) ADRIAN LEGG (SE) JACK WILLIAMS (SE) RICK SHEA & THE LOSIN'END (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	FERINTOSH (SE) GULISTAN DANCE THEATRE (SE) JANET KLEIN & HER PARLOR BOYS (SE) DOUG MCLEOD (SE) RASHID KHAN ANANDOGOPAL BANDOPADHYAY and JYOTI GOHO (SE) BILL TAPIA (SE) BANDIDOS DE AMOR (SE) J. D. CROWE & THE NEW SOUTH PI
TENOR GUITAR WORKSHOP (SE) PETER ALSOP (SE) FERINTOSH (SE) FEMI KUTI with MOS DEF, DAARA J (SE) MOIRA SMILEY & VOCO (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) SANTA BARBARA GREEK FESTIVAL (SE) SOUTHERN CALIFORNIA INDIAN CENTER POW WOW (SE) MARCIA BERMAN FAMILY SING-A-LONG with Jacki Breger (SE) LISA HALEY and the ZYDECATS (SE) WATERSON:CARTHY (SE) HARRIET SCHOCK & TRACY NEWMAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Shape Note (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	FERINTOSH (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	ROBERT MORGAN FISHER (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)	ROSS ALTMAN (SE) MARC COHN / SUZANNE VEGA (SE) MARIA DEL MAR BONET (SE) BLUEHOUSE (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	FOY WILLING'S RIDERS OF THE PURPLE SAGE (SE) MARIA DE BARROS (SE) SOUTHERN CALIFORNIA INDIAN CENTER POW WOW (SE) BHANGRA / DJ REKHA (SE) WALDEMAR BASTOS and MARIA DE BARROS (SE) RICK SHEA & THE LOSIN'END (SE) STEPHEN MICHAEL SCHWARTZ (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) SCOTTISH (OGD) OPEN MIKE (OGM) Bluegrass (OGM)	SANTA BARBARA GREEK FESTIVAL (SE) SOUTHERN CALIFORNIA INDIAN CENTER POW WOW (SE) INCA, THE PERUVIAN ENSEMBLE (SE) LISA HALEY and the ZYDECATS (SE) TRANSGLOBAL UNDERGROUND (TGU), ISSA BAGAYOGO MIDIVAL PUNDITZ (SE) SMOKEWOOD (SE) OZOMATLI with LOS LONELY BOYS (SE) QUETZAL (SE) BLUEHOUSE (SE) MARC COHN / SUZANNE VEGA (SE) RICK SHEA & THE LOSIN'END (SE) SILVERADO BLUEGRASS BAND (SE) CONTRA (OGD) Bluegrass (OGM) Group Singing (OGM)

FOLK HAPPENINGS AT A GLANCE

A U G U S T

2 0 0 5



SUNDAY	Monday	TUESDAY	WEDNESDAY	Thursday	FRIDAY	SATURDAY
	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	LISA HALEY and the ZYDECATS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	FIESTA MERCADOS, OLD SPANISH DAYS (SE) LAZARE HOUETIN (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)	FIESTA MERCADOS, OLD SPANISH DAYS (SE) FIAMMA FUMANA (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	FIESTA MERCADOS, OLD SPANISH DAYS (SE) LISA HALEY AND THE ZYDECATS (SE) SOURDOUGH SLIM (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Bluegrass (OGM)	FIESTA MERCADOS, OLD SPANISH DAYS (SE) RANGOLI DANCE COMPANY (SE) GETTY FAMILY FESTIVAL (SE) LISA HALEY AND THE ZYDECATS (SE) CHRIS HILLMAN & HERB PEDERSEN (SE) CHRIS WALL (SE) THANIA SANZ (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
AMERICAN CULTURAL ROOTS FESTIVAL (SE) C.J. JONES (SE) YO-YO MA AND THE SILK ROAD ENSEMBLE (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 Eession (OGM) Open Mike (OGM)	LAURIE LEWIS & TOM ROZUM & THE GUEST HOUSE BAND (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (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)	LAURIE LEWIS & TOM ROZUM (SE) PLASTILINA MOSH & NORTEC COLLECTIVE (SE) VIAJEM (SE) ONIRICO ("DREAMLIKE") (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	NORTEÑO/TEJANO / Conjunto Los Pochos (SE) INCENDIO (SE) IAN TYSON (SE) GIPSY KINGS (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	MULTI-CULTURAL DANCE & MUSIC FESTIVAL (SE) ON ENSEMBLE (SE) GIPSY KINGS (SE) FRANCISCO AGUABELLA (SE) BELLY DANCE LIVE! (SE) IAN TYSON (SE) LINDA TILLERY & THE CULTURAL HERITAGE CHOIR (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM)
MULTI-CULTURAL DANCE & MUSIC FESTIVAL (SE) HEART OF 'GRASS (SE) LINDA TILLERY & THE CULTURAL HERITAGE CHOIR (SE) GIPSY KINGS (SE) BANSHEE IN THE KITCHEN with FOXFIRE (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	THE HARRIS'S (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (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)	WARSAW VILLAGE BAND (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	HOLLY NEAR (SE) WARSAW VILLAGE BAND & IAMMA FUMANA (SE) WARSAW VILLAGE BAND, CHARANGA CAKEWALK & FIAMMA FUMANA (SE) MARY GAUTHIER (SE) DE TANGO A CHACARERA (SE) HOT CLUB QUARTETTE (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	ASHA'S BABA (SE) CONGA MASTERS (SE) LILIES OF THE WEST (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
WITCHER BROTHERS (SE) TRIO! (SE) GOLD RING (SE) SUZY WILLIAMS, NICK ARIONDO & KAHLIL SABBAGH (SE) MARIA MULDAUR (SE) DAVID GRIER (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	JAMES TAYLOR (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	JOHN JORGENSEN (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (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)	ORQUESTA CHARANGOA (SE) JOHN JORGENSON QUINTET (SE) BUCKWHEAT ZYDECO (SE) YASMIN LEVY (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	DENNIS ROGER REED (SE) HSIAO HSI YUAN PUPPET THEATER (SE) MARIACHI DIVAS (SE) SUMMERGRASS SAN DIEGO (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Bluegrass (OGM)	SUMMERGRASS SAN DIEGO (SE) THE ANDY RAU BAND (SE) HSIAO HSI YUAN PUPPET THEATER (SE) WICKED TINKERS (SE) ROLADO MORALES (SE) KOREAN DANCE FESTIVAL (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
SUMMERGRASS SAN DIEGO (SE) HSIAO HSI YUAN PUPPET THEATER (SE) TAJ MAHAL & THE JOHNY CLEGG BAND (SE) CALIFORNIA COWBOYS (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)	BOB BAKER MARIONETTES (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)	Ch following OGM: OGD:	PENINGS AT eck out detail g the page ref On-going Music On-going Dance Special Events - p	ls by erences: - page 13 - page 16

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE 310-475-4440

yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

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

BALKAN DANCING

CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm

at Café Danssa 11533, Pico Blvd., West Los Angeles Mady 310-820-3527 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

626-293-8523

hometown.aol.com/worldance1/CafeDanssaHomePagephoto.html

SAN PEDRO BALKAN FOLK DANCERS

Mondays 7:30-9:30pm Dalmatian American Club

17th & Palos Verdes, San Pedro Zaga Grgas 310-832-4317 • Pauline Klak 310-832-1074

BELLY DANCING

Call for schedule/locations

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

AJUN / ZYDECO DANCII

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

1822 W. 162nd St., Gardena • 562-427-8834

Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5 Joe's Crab Shack

6550 Marina Dr., Long Beach LALA LINE (626) 441-7333

For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE

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

435 S. Fair Oaks Ave., South Pasadena Dennis 626-282-5850 • dennis@southpasadenacontra.org

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

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

1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm All Saints 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 Contact Lance Little 909-624-9185 lancel@securitygaragedoor.com

3rd Fridays - Lesson 8:00 Dance 7:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Contact: Marie 626-284-2394 mbsim69@earthlink.net

3rd Saturdays

Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact John Rogers • 626-303-4269 joda_rogers@altrionet.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 Contact Kathy 818-989-1356

THE LIVING TRADITION

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 \$5.00

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

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) 8:00nm-9:00nm 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

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

SIERRA MADRE FOLK DANCE CLASS

Mondays 8:00-9:30pm Sierra Madre Recreation Building

611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942

SOUTH BAY FOLK DANCERS

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

TUESDAY GYPSIES Tuesdays 7:30-10:30pm

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

TROUPE MOSAIC Tuesdays 6:30-8:30pm

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

Thursdays, Fridays 7:30-10:30pm (intermediate class)

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

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or \$40/10-wk session Westchester United Methodist Church

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

WEST HOLLYWOOD FOLK DANCERS

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

WEST L.A. FOLK DANCERS

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

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

WESTWOOD CO-OP FOLK DANCERS

Thursdays 7:30-10:45pm 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

The Columbian Fathers

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

2600 North Vermont Ave., Los Angeles O'CONNOR-KENNEDY SCHOOL

OF IRISH DANCE THOMPSON SCHOOL OF IRISH DANCE

Cecily Thompson 562-867-5166 • rince@celtic.org ISRAELI DANCING

ARCADIA FOLK DANCERS

Free

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

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

MORRIS DANCING

Anisa's School of Dance

PENNYROYAL MORRIS Mondays 7:00pm

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

\$2

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

WEST COAST GAMMELDANS CLUB Wednedsdays 7:30 - 9:30pm

5361 Vallecito Ave, Westminster Allan 714-875-8870 allan@hansen-family.us Shirley 714-932-2513 shirley@hansen-family.us VASA JUNIOR FOLK DANCE CLUB

First, third and fifth Wednesdays from 7:30-9:00pm Skandia Hall, 2031 E. Villa St., Pasadena - Armand and Sharron Deny 626-798-8726 sadeny@sbcglobal.net Carol Goller 714-892-2579 carolgoller@yahoo.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

Wednesdays 7:30-9:30pm (All levels) Westminster Presbyterian Church, 2230 W Jefferson Blvd

PASADENA

Doug Macdonald 909-624-9496 damacdonald@juno.com REDONDO BEACH Sundays 7:00 - 9:00pm (Intermediate/Advanced)

American Legion Hall, 412 South Camino Real Carol Johnson 310-372-8535 • conrdj@sprynet.com SANTA PAULA

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

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

SOUTH PASADENA Sundays Beginner - 6:00-7:00pm Intermediate 7:00-9:00pm

War Memorial Hall, 435 Fair Oaks Ave. Ann McBride 818-841-8161 McBrideA@cshs.org THOUSAND OAKS Tuesdays 7:30-9:30pm (Experienced)

Hillcrest Center for the Arts, 403 W. Hillcrest Dr. Robb Quint 805-498-2303 volleyballjerry@aol.com TORRANCE Fridays Beginner - 7:00-8:15pm Intermediate - 8:30-9:45pm

Between Torrance & Madrona Jack Rennie 310-377-1675 jackrennie@aol.com

TUSTIN Wednesdays 7:00-10:00pm Columbus Tustin Activity Center, 17522 Beneta Way

Torrance Civic Center, Cultural Building, Studio 3

Shirley Saturnensky 714-557-4662 VAN NUYS

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

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

Mary Brandon 818-222-4584 / Frank Ibbott 805-373-9905 **BEFORE ATTENDING**

Ventura College, Dance Studio, 4667 Telegraph Road

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

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

Please send corrections to:

CORRECTIONS

\$5

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

GODS OF OLD-TIME

his is the first of a two-part series presenting a wide variety of old-time resources, such as sound recordings, websites, performance/instructional videos, books, and instrument-makers. The first part, Gods of Old-Time, will list some available CD reissues of commercial 78 recordings and field recordings of traditional musicians. These recordings can give us a glimpse into what homegrown American music sounded like before mass media and marketing caused the musical

landscape to mutate. On the flipside you'll hear traditional artists who, inspired by the popular music of their time, began to experiment with new sounds and techniques. These artistic inventions, working in concert with the old tunes, gave birth to some of the greatest recordings of all time. (Part two, The Preservers of Old-Time, will focus on the newer generation of old-time musicians that are currently recording, touring, teaching, innovating, and competing in old-time contests.)

RECORDINGS

Watson Family – The Doc Watson Family, Smithsonian Folkways Kentucky Mountain Music (7-CD box set) – Various Artists, Yazoo *Altamont* – Black Stringband Music, Rounder

Down Home – The Roan Mountain Hilltoppers, Ivy Creek Puncheon Camps – Clyde Davenport, Berea College

The Harry Smith Anthology of American Folk Music - Various, Smithsonian Freight Train & Other North Carolina Folk Songs and Tunes - Elizabeth Cotten, Smithsonian

Echoes of the Ozarks, Volume 1 & 2 - Various, County

Uncle Wade-A Memorial to Wade Ward: Old Time Virginia Banjo Picker, 1892-



1971 – Wade Ward, Smithsonian Black Banjo Songsters of North Carolina and Virginia - Various, Smithsonian The North Carolina Banjo Collection – Various, Rounder

Times Ain't Like They Used To Be, Vol

1-8 – Various, Yazoo The Legacy of Tommy Jarrell, Volumes

1-4 – Tommy Jarrell, County Old-Time Fiddle Tunes and Songs from North Georgia – The Skillet Lickers, County Records

Old Time Songs from 1925-1930 -Charlie Poole, County

Stop and Listen – The Mississippi Sheiks, Yazoo Old Time Texas Fiddler 1922-1929 -

Eck Robertson, County Skillet Fork: The Southern Illinois

Tunes of Mel Durham – Mel Durham, WMP American Fiddle Tunes - Various, Rounder Folks, He Sure Do Pull Some Bow! Vintage Fiddle Music 1927-1935: Blues, Jazz, Stomps, Shuffles & Rags – Various, Old Hat Family Tradition – Joe Thompson, Rounder

Traditions of a West Virginia Family & Friends – The Hammons Family, Rounder Select

High Atmosphere – Various, Rounder

Old-Time String Band – Camp Creek Boys, County

Home Recordings 1941-1942 – John Salyer, Berea College

Country Blues: Complete Early Recordings – Dock Boggs, Revenant Records On the Banks of a Lonely River – Darby & Tarlton, Rebel

Kitty Puss: Old-Time Fiddle Music from Kentucky - Buddy Thomas, Rounder Marcus Martin - Marcus Martin, Field Recorders Collective

Forked Deer Vol. 1 & 2 – Ed Haley, Rounder

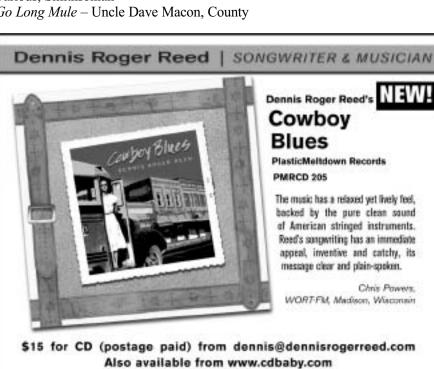
Black Appalachia: String Bands, Songsters And Hoedowns - Various, Rounder Blue Ridge Legacy - Hobart Smith, Rounder

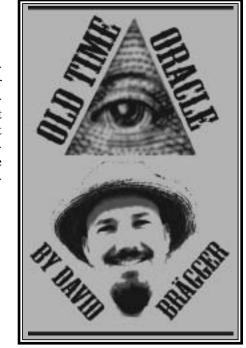
Clawhammer Banjo, Vol. 1-3 – Various, County

Traditional Fiddle Music of Kentucky, Vol. 1 & 2 – Various, Rounder *The Edden Hammons Collection, Volume 1 & 2* – Edden Hammons

Close To Home: Old Time Music From Mike Seeger's Collection 1952-1967-Various Smithsonian

Go Long Mule - Uncle Dave Macon, County





Norman Edmonds and the Old *Timers, Vol. 1 & 2* – Norman Edmonds, Field Recorders Collective Joseph Won a Coated Fiddle -Dwight Lamb, Rounder Old-Time Fiddle Tunes from the Elk River Country - Ernie Carpenter, Augusta Heritage

Hannah at the Springhouse –

Melvin Wine, Marimac

Fiddling of Burl Hammons: The Diller Collection Vol. 1 – Burl Hammons, Augusta Heritage

Banjo Tunes and Songs – Pete Steele, Smithsonian

Milk 'Em in the Evening Blues – McGee Bros and "Fiddlin" Arthur Smith, Smithsonian

Old Time Mountain Guitar - Various, Rebel

Grand Dad of the Country Guitar Pickers - Sam Mcgee, Arhoolie

Nashville-The Early Stringbands, Vol. 1 & 2 – Various, Rebel

Walnut Gap – Owen "Snake" Chapman, Rounder

Uncle Charlie Higgins, Wade Ward & Dale Poe - Uncle Charlie Higgins, Wade Ward & Dale Poe, Field Recorders Collective

Fiddle Tunes from Central West Virginia – Wilson Douglas

WEBSITES

The Old-Time Music Home Page - www.oldtimemusic.com Roots of American Fiddle Music - www.1001tunes.com Mike Seeger's Website - mikeseeger.info

Fiddle Tunes of the Old Frontier: The Henry Reed Collection -

memory.loc.gov/ammem/hrhtml Old Time Kentucky Fiddler Clyde Davenport -

www.stg.brown.edu/projects/davenport/CLYDE DAVENPORT.html

Old-Time Herald - www.oldtimeherald.org

Digital Library of Appalachia - www.aca-dla.org

County Sales - www.countysales.com

Elderly Instruments -

www.elderly.com Folk Music Index, useful index for traditional fiddle tunes -

www.ibiblio.org/folkindex WeenieCampbell.com, devoted to old-time country blues weeniecampbell.com/mambo Yazoo Records

www.yazoorecords.com Document Records -

www.document-records.com North American Tradition

Series - www.rounder.com/series/nat

Sugar in the Gourd - internet streaming old-time music, www.sugarinthegourd.com

Field Recorders' Collective - www.traditional-music.com

DVD/VIDEO

Legends of Old Time Music - Features performances by Pete Steele, Tommy Jarrell, The Walker Family, Jean & Edna Ritchie, Sam McGee, Doc Watson, and more. VEST-DVD13026

Sprout Wings and Fly – Tommy Jarrell, Flower Films 1111

Alan Lomax's American Patchwork- Appalachian Journey: From the Original Ballad of Tom Dooley to the Origins of Bluegrass, VEST-V13079

Melvin Wine: Old Time Music Maker by Robert S. Boles

Shady Grove - Old time music from N. Carolina, Virginia, and Kentucky featuring Kilby Snow, rare footage of Dock Boggs and more, VEST-DVD13071 Traditional Music Classics - Doc Watson, Kilby Snow, Roscoe Holcomb, and Buell Kazee, YAZ-DVD516

Elizabeth Cotton: In Concert 1969, 1978, & 1980 - VEST-DVD13019 Legends of Traditional Fingerstyle Guitar - Merle Travis, Elizabeth Cotten, Mance Lipscomb, Brownie McGhee, Doc & Merle Watson, Rev. Gary Davis, and more, VEST-DVD13004

Legends of Country Blues Guitar, Vol. 1, 2, & 3 - Mississippi John Hurt, Son House, Reverend Gary Davis, Big Bill Broonzy, Mance Lipscomb, and more, VEST-DVD13003, VEST-DVD13016, VEST-DVD13037 Shades of Clyde - Clyde Davenport, Cedar Glade 007

David Bragger is a Los Angeles-based instructor and player of old time fiddle and banjo music. He also photographs, films, and collects the lore of traditional artists, from puppeteers in Myanmar to fiddlers of Appalachia.

ELAINE'S BANNERS FLY

nce upon a time, a long time ago, there were no banners flying over the Summer Solstice Festival. It was young then and lived on the elegant, pastoral grounds of Greystone Mansion. It was called the Dulcimer Festival and it was rich with the music of instruments and the glad voices of happy people. It was perfect. It needed nothing more.

It grew bigger though and, on its sixth birth-day, it moved to Cal State Northridge. Festival-goers, used to locating workshops by sight and

sound, couldn't always find the classrooms. The Festival's mother, Elaine Weissman, said, "hmmm, I think we need a sign maker!"

She voiced this need at the de-briefing, but no one stepped forward.

"Maybe," she tried, "we need a group of sign makers!" and she let this idea linger in the air awhile.

Now Elaine had many gifts that made her not only well loved but really good at producing a festival. She was happy, enthusiastic, and energetic. She liked people and they liked her in return. When she talked about the Festival, they always wanted to help with it and Elaine, always willing to share the fun, would let them. She was savvy, too, and knew that people would work on almost anything if they were with friends. So, while the audience digested the thought of making signs, she searched the room for a group of new friends she had seen earlier, obviously bonding. Sure enough, they were still together.

"You," she said in the tone of an MC announcing a winner, "will you be the new sign committee?" Were they horrified at being fingered for a tough job? Not at all. They were thrilled, for it gave them an excuse to see each other often and, of course, to help.

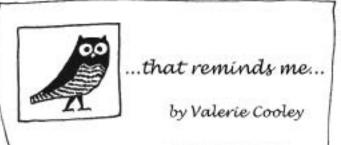
Another of Elaine's gifts, without which the banners may never have come to be, was that, when she saw something she liked, she acquired it immediately. She could do this because, installed permanently in her brain, was a multi-dimensional structure of the entire Festival that updated itself constantly. If she heard a good singer or met a willing volunteer, she could instantly find a spot for them, then ZAP! She'd sign 'em up.

When her new sign committee brought her samples of clear, bright signs, neatly laminated, she was delighted and gave them a long list to work on. Then she spied a bit of colorful fabric poking out of someones tote bag. "What's that?" she asked.

"A humble reject," said the owner, apologetically handing her a tiny quilt appliquéd with the word "sing."

Elaine stroked it thoughtfully while consulting the structure in her head.

"You know the concrete wall behind the stage?" she asked. "Could you make something to hide it, like this, only really big?"



Astounded by her good luck, the now-proud seamstress stammered, "Uh, yeah," and that exchange, short as it was, was the birth of the banners. No sooner did Elaine see the new stage banners, than she wanted more. Volunteers came by the score to fill the central courtyard with banners and to cover every bare spot Elaine found. They sewed hurdy gurdys, dancers, storytellers, and songs, and Elaine praised them so highly that they came back every year to do more.

One day Elaine and Clark, the Festival's father, seeking a new home for the Festival's eleventh birthday, found it at SOKA University in the beautiful Santa Monica Mountains. SOKA had hundreds of trees and the banner makers gleefully decorated their branches. There were dozens of light poles, too, and brilliant Renaissance men emerged from the throng to devise ways of hanging banners on them.

One day the Banner Committee – now separate from the Sign Committee – was sorting fabrics under the oak trees when someone remarked that the Blue Ridge Pickin' Parlor logo would sure make a pretty banner. Elaine's eyes lit up and it was clear that something major was happening inside.

Within days she was offering to make banners for sponsors if they'd just up the ante a little bit. They loved the idea and orders were sent out to the banner makers. Springtime became a time of frantic sewing and last minute allnighters, but Elaine got every banner she'd promised, for no one would dream of disappointing her.

One year a donation came in at the last minute but the banner makers were up to their ears in fabric and couldn't help. Elaine stood by her door at the end of a house concert and asked each departing guest "Could you sew me a banner?" Finally a busy volunteer, heard Elaine's desperation and said, "I'm so sorry, Elaine; I'd help, but I can't sew."

Elaine's despair vanished. "Thank you," she said. "You've saved my life." Before the woman could even say "huh?" Elaine added, "Can you glue?"

"I suppose so," the volunteer said, and went home to produce one of our brightest and liveliest banners.

That was so typical of Elaine. A sincere offer of help made the two of you a team and a team could do the impossible. Such a woman she was – so lovable, so bright, so quick, so thrilled by the things people did for her. May the beautiful Festival banners wave long and joyfully for Elaine Weissman!

Valerie Cooley is living in Coos Bay, Oregon. When she's not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens, and contra dances once a month

WARSAW VILLAGE BAND continued from page 1

taste and restraint. There is also an over-all trance quality which is another similarity to the techno genre. As WVB violin and hurdy-gurdy player, Wojtek Krzak says: "Trance is very important for Mazovia area Polish Music. You can hear the dances which could be very long, based on very simple rhythms..."

The resulting music sounds groovy and unprocessed without any overt gimmicks or adornments. The whole project is infused, almost haunted, with the grit of the band's mentors. These senior musicians are credited with keeping the music and folklore traditions alive in the face of the intense westernization that occurred so recently in Poland. We hear short "roots" clips from these esteemed guests from which the band's performances sprout. One might call this approach bio-techno, as techno techniques and effects are applied to live acoustic music.

Warsaw Village Band presents their music in a refreshing way, unsullied by folk revival ideas of other decades and generations. With the industrial revolution came a powerful kind of homogenization to all folk culture. Folklore and folk music began to disappear and as this happened, revivalists set to work to preserve the music so that it would not be lost forever. Each era has put its unique stamp on the music it sought to revive and preserve.

You can hear this in the music of the American and British Isles folk revival of the 1950's and '60's, when the rough edges of these folk traditions were smoothed over in order to make the music more marketable to the average listener. In Poland and the rest of Eastern Europe during that same period, a similar phenomenon was taking place. There were world touring communist statesponsored folkloric ensembles that also had gotten rid of the edginess of their folk traditions in a similar effort to make the music more appealing to a wider audience. This was the era when many of us

in America fell in love with folk music. Later we discovered, through our own and other's efforts in the making and distributing of live field recordings, that the world's music was so much more untamed than we had originally thought.

Warsaw Village Band has managed to introduce these field recordings in all their potency through this fresh, non-apologetic approach. There is not a whiff of the bored smugness that I sometimes pick up on when I hear young people in a particular tradition seeking to reach a wider audience with their music.

The first track is a short "roots" clip of a field recording of Jozef Lipinsky performing a highly syncopated archaic sounding song. This segues into one of my favorites called *In the Forest*. It is a hypnotic, many-layered piece with lots of strings and drums playing counter melodies and rhythms as an intro. The 3-voice unison vocals utilize the strident "white voice," a near-screaming technique using glottal stops which will sound familiar to fans of other Eastern European vocal traditions. Weaving throughout the piece and adding surprising dynamic and rhythmic interest are performances by two live-dub guest artists: FeelX doing turntable scratch effects and Mario Activator on siren.

Track eight, *Let's Play, Musician* is another favorite. It features The Lipsk Women's Choir doing some very interesting harmonies that sound medieval at times and remind me again of other Eastern European women's choruses. This is a sparse piece in some ways, and the hurdy-gurdy adds the drone. Fiddles and hammered dulcimer come in for an instrumental break. There are wonderful dynamics in this piece.

Track nine, *The Owl*, has an exciting bowed string intro with interesting modal harmonies. This piece is in a complex, compound rhythm similar to other Eastern European music. The song is accompanied by rhythmic bowed strings and percussion.

Track ten starts with a scratchy live "roots" field recording of hot fiddling which melds into a vocal solo called *Grey Horse*. Fiddle and cello provide the main accompaniment.

I've highlighted a few of the tracks but the whole CD is great, including the booklet. These guys go deep and they go wild. They call their music "hard-core folk" and it is an approach that I hope catches on with other bands.

WVB will be in L.A. this summer and we are all being treated to three FREE concerts by this amazing band. This is a band that any lover of world music won't want to miss. The first is at the Skirball Cultural Center as part of their outdoor Sunset Concert series on Thursday, August 18th at 8pm (go to www.Skirball.org for more info). They will also be performing twice at California Plaza in downtown L.A. as part of the Grand Performances series: Friday at noon and again at 8pm (go to www.grandperformances.org for info). All of the details are in the calendar/special events section of this paper. (Thank you Yatrika Shah Reis and Michael Alexander!)

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

THE ALAN LOMAX ARCHIVE GOES ONLINE

he Alan Lomax Archive is pleased to announce the culmination of its seven-year effort to preserve and disseminate the work of one of the 20th century's foremost folklorists and musicologists, Alan Lomax. Lomax recorded and nurtured the careers of Lead Belly, Woody Guthrie, Muddy Waters, and other legends; his recordings of many more obscure artists have been featured in works such as *O Brother Where Art Thou?* Alan Lomax believed in a principle he called "cultural equity," the need for all cultures to be equally represented in the media and in the classroom. Through years of comparative research on folk song style, he drew a convincing parallel between natural and cultural ecology which underscores the importance of preserving our intangible oral heritage.

Alan Lomax thought it was important to return traditions to their home sources and artists, a strategy he called "cultural feedback." In that spirit, on April 22, 2005 **The Alan Lomax Database** went online; also, over the following ten months, the **Association for Cultural Equity**, which administers the Alan Lomax Archive, will be sending digital copies of audio and video recordings and photographs by Alan Lomax to a number of libraries and archives in the US, the Caribbean, and Europe so that they will be available locally to people in or from the regions in which they were originally made.

The Alan Lomax Database, www.lomaxarchive.com, is a multimedia catalog of the audio and video recordings and photographs made by Alan Lomax from 1946–1994, as well as of recordings made by few of his colleagues. It will also ultimately include some of the older collections of audio recordings made by Lomax on behalf of the Library of Congress, which have been transferred and remastered using cutting-edge technology. Developed and built by personnel and consultants of the Alan Lomax Archive, the Database features 25 collections and thousands of recordings, which have been preserved, digitized, and cataloged over the past several years with funds from the Rock, Concordia, Rockefeller, Richmond, and Grammy foundations, the Save America's Treasures Program, and the National Endowment for the Arts, among others.

The Alan Lomax Database is designed to be an inclusive record of Lomax's recordings of music and the spoken word; it thus documents all recordings, including interrupted tracks and false starts. It can be searched by performer, song title, geography, culture, genre, subject, instrument, collection, session, and recording date. Users can print out single-page reports of their search results. Photographs taken by Lomax during the field trips are linked to the appropriate sessions and also available in a separate searchable catalog. Every audio recording in the catalog can be heard in samples of forty seconds (music, spoken word) to two minutes (radio! shows, discussions, lectures).

Alan's daughter, Anna Wood, turned on a laptop recently at the home of an old friend, diminutive Raffaela De Franco, longtime immigrant from Calabria. Thirty years before, she and some of her co-villagers recorded songs for Dr. Wood, which were eventually published on an LP by Folkways. A few seconds after logging on to Smithsonian Folkways new Globalsounds site, Wood downloaded an example of Mrs. De Franco's favorite genre, a villanella called Tears of Blood. The overlapping polyphony, high-pitched drone and exquisite lyric texts, mournful yet wild, came from the near-untamed backwoods of the Apennines, where the tape recorder could once have been regarded as an instrument of witchcraft. The villanella is now a dying art. It was after midnight. Mrs. De Franco refused to sit as she listened, and asked for another, then another, apparently forgetting the pain of her leukemia. "We must be the only two people on earth who are listening to these," she said. "The whole world can hear them now," was Wood's answer. Soon, Mrs. De Franco will be able to go to the Alan Lomax Database online and browse through its collections of Calabrian, Abruzzese, Genoese, Neapolitan, Sicilian, and Georgia Sea Island songs, whose styles she had grown to love after being exposed to them in the US

The first seven collections to go on line are: Texas Gladden & Hobart Smith 1946; Calypso Concert 1946; Mississippi Prison Recordings 1947 and 1948; Big Bill Broonzy 1952; Southern Journey US 1959 and 1960; Hally Wood 1960; and Central Park Concert 1965.

CONGRATULATIONS
TO BOB BROWN
ON HIS 85th BIRTHDAY!
WISHING YOU MANY MORE YEARS
OF THROWING POTS!
Leda & Steve Shapiro • Mikela & Grant Swanson

DISSEMINATION "BLITZ"

The Alan Lomax Archive is also in the process of donating digital copies of selected collections to some 20 libraries and archives in the U.S. and abroad, largely in the regions in which the recordings were made. Donation agreements have been signed with fifteen of these institutions. By the end of 2005, a total of 4,500 hours of audio recordings and 2,014 hours of video recordings will have been disseminated.

Recipient institutions include: the Adams Music Research Institute of Center for Black Music Research, St. Thomas; the Alabama Center for Traditional Culture, Montgomery; the Ruby Pickens Tartt Collection at the University of Western Alabama; the Avery Research Center for African-American History and Culture, College of Charleston, Charleston; the Blue Ridge Institute and Museum, Ferrum College, Virginia; the Ethnomusicology Archives at the University of California at Los Angeles; the Folk Research Centre, St. Lucia, West Indies; the Hunter College Libraries, Hunter College, New York; the Ibiza Cultural Archive, Ibiza, Spain; the Irish Traditional Music Archive, Dublin; Mediatheque Caraibe, Guadeloupe; the Robinson Library, Newcastle University, UK; the Royal Scottish Academy of Music and Drama, Glasgow; the School of Scottish Studies, University of Edinburgh, UK; The Blues Archive, University of Mississippi Library, Oxford; The Hogan Jazz Archive, Tulane University, New Orleans; the Music Library of the Performing Arts Library, New York Public Library; The Schomburg Center for Research in Black Culture, New York Public Library; and the University of Louisiana at Lafayette.

In 2004, the American Folklife Center at the Library of Congress acquired Alan Lomax's original recordings and papers, bringing seven decades of his work together under one roof. The Association of Cultural Equity and the Alan Lomax Archive in New York continue to administer and disseminate the work of Alan Lomax.

The Alan Lomax Collection on Rounder Records is a multiseries, 100+ CD collection of folk music and narrative drawn from Alan Lomax's international field recordings. For more information go to www.rounder.com/series/lomax alan

In FolkWorks we have often mentioned/reviewed CDs from the Rounder collection. You can be assured that every one is exceptional and we recommend them without reservation. You can also visit www.alan-lomax.com for more information about the Alan Lomax Archive and the Association for Cultural Equity.



THE OLD TEACHER, MARIO

When I moved to California in the early fifties, my best friend was a funloving ball of fire named Leah. She worked with teenagers at the Westside Jewish Community Center till ten at night, after which she would stop by our house and wake up my 14 month old baby just to hear his rendition of the words, "doggie," "kitty" and "elephant." "Asa GOGGIE", he would yawn, as Leah pointed to pictures in a huge book, "Asa KIKAQUA," and, her favorite, Asa ANIMOMO!" One day he told her, "Asa ELEEFANT" and she never woke him up again.

Leah liked the songs I wrote and told her brother André about me, who told his music composition teacher about me and arranged for me to study with him.

Leah died of cancer two years later, leaving a year old baby girl, her brother, André Previn, and a broken-hearted best friend. One of her many gifts to me was my music teacher, Mario Castlenuovo Tedesco.

You have probably heard of Mario Castlenuovo Tedesco, a prolific composer who wrote symphonies, concertos, opera, oratorios, Jewish music, settings of Shakespeare songs and music for movies.

The first time we met I was terrified as I knocked on the door of his modest home on Clark Drive in Beverly Hills. I was greeted by two of the kindest faces I have ever known. They belonged to Mario and his wife, Clara.

"I am the old teacher, Mario," he smiled." (He would, from that moment on, always refer to himself in that way.) "I have heard about your songs from André. Would you like to let me hear some of them?"

I sat down at his piano and butchered two or three of my children's songs as I thought to myself, "Oh My God, I Am In The House of Mario Castlenuovo Tedesco And I Am Sitting At His Grand Piano Playing My Stupid Little Songs."

He was such a kind man. "They are charming little songs," he said, "Now, tell me what you would like to learn from me."

I was totally awed and shaking a little. "I would like to study composition with you and I would like to be a better pianist."

And that is what I studied, for ten dollars a lesson, one hour a week, with my beloved Mario.

He taught me the rules of Bach harmony and counterpoint. Each week he would write me an eight bar melody and my "homework" was to complete it with harmonies in the Bach style. I would work for hours on these little melodies and when I would bring them to Mario, he would always praise my efforts and then, very gently change a note here, change the direction of a contrapuntal line there (or create one), and I would sit at the piano, amazed at the transformation of my little melody.

He told me my strength was in writing melodies. One day he asked me if I knew which American composer wrote the most beautiful melodies

"Gershwin?" I offered, "Copeland?"

"No," said Mario, "Stephen Foster! His melodies are exquisite!" I went home that night and played every Stephen Foster song I knew (and I knew a lot of them), and when I was able to move beyond words like "Massa" and "Darkies," I had to admit that Mario was, indeed, correct.

Often, at my lesson, I would meet some of Mario's friends and former students. One was the talented and delightfully eccentric composer Leon Levitch, who is still my dear friend, and whose music I often use on my radio show. The other was an intense and exciting curmudgeon named Herman Stein who wrote music for films. He introduced me to a new musical form called a "Chase" a form usually involving visually, horses or cars. Once, I fell in love with one of his little compositions which was called *French Waltz*. He made me a vinyl recording of it. I wrote words for it and still use it in my music classes. I renamed it *Rainbow, Come Down* and it involves a big rainbow cloth moving up and down above a child:

Rainbow come down, come down, come down,

Rainbow float down from above,

Rainbow come down; down on my town,

Down on the one that I love

Marco I love—'Marco I love.

Herman was always telling me that he hated music. He said this over and over. One day I asked Mario, "Why does Herman Stein always say he hates music?" And Mario answered, "Because he loves it!"

Sometimes I would attend the very avant-garde Monday Evening Concerts at Schoenberg Hall with Herman, or Leon, or occasionally, both. We would always see Mario in the lobby at intermission and he would always pull my head toward him and whisper in my ear, "Wasn't it terribly dull?"

I've lost touch with Herman Stein—perhaps just as well—I probably owe him a fortune in royalties!

Often we would attend performances of Mario's compositions. One occasion stands out. He had composed his oratorio, *The Fiery Furnace*, and we were attending its premier performance. It was really wonderful, but Mario, at intermission was devastated. "It's a comedy!" he moaned, 'It's supposed to be funny! Why didn't they *laugh*?" He was inconsolable. It was, indeed, a funny oratorio, but I guess it's hard for serious composers to be taken humorously!

As our friendship grew, I began to show Mario some of my poetry. He liked it a lot and told me, "You are a better poet than musician!" (I already knew that.) But when he and Clara came for dinner one night and I prepared

all my specialties, he whispered to me, as we said goodnight, "And you are a better *cook* than *poet!*"

One composer, who often wrote rather atonal music, was Mario's friend, Lucas Foss. Foss had actually started an *improvisation* group of chamber musicians. They were not easy to listen to

One Friday, as I arrived for my lesson, I found Mario laughing hysterically, Clara with him.

"What's the joke?" I asked and Mario chuckled, "We invited Lucas for dinner this Sunday, and he said he couldn't make it because his improvisation group was performing on Monday and they needed to *rehearse!*" That night I wrote Mario a poem:

Awake, awake, my stagnant love, from passive pleasures ,rise! We'll have a ball at Schoenberg Hall, and learn to Improvise!, Follow me, love, to Freedomville. Where flounders Lucas Foss. Feel free to do his bidding, love, he knows the score, he's boss! Oh, would you were an Eagle, love; and would I were a gull! From Freedom's fetters we would fly—the music's rather dull!

Mario said it was an excellent poem and said he would have to show it to Lucas Foss some day, but I know he never did. Mario was the kindest of men

Except one time, when he won a prize in a contest, for his opera, *The Merchant of Venice*. He traveled to Florence, Italy, as a guest of the Italian government, to receive his award, and I have a thick packet of wonderful letters he wrote to me during that time. They were all signed, "The Old Teacher, Mario." In one special letter he told me how, when he arrived, he was given an already prepared speech of acceptance. He tore it up, he said, and when he received the prize, he told the assembled crowd of musicians and dignitaries that he was returning to Italy under much friendlier conditions than those which had necessitated his departure in 1939, when he and his family were forced to flee for their lives, from the Fascists. It was a gracious speech with a heavy overtone of anger.

Mario Castlenuovo Tedesco, my beloved friend and teacher has been gone many years. I hear his music more and more on the radio and occasionally it is performed live; though not often enough. When my husband, sculptor Stan Schwartz and I were married five years ago, there was music by Leon Levitch, played by Disney Hall organ Curator Phil Smith, and Cantor Steve Puzarne sang a wedding song in Hebrew by Mario Castlenuovo Tedesco. As we stood beneath the Chupah, I could almost hear Mario's voice, and see his dear face!

I just hope that Mario, up there in Music Heaven, isn't reading this column and whispering to the nearest angel, "Isn't this terribly dull?!"

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.









Sunday, August 7 2:00-7:00 p.m.

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American Roots Music Festival

Celebrate the cultural and historical diversity of the music of North America at this daylong festival, featuring outstanding live performances, an energizing musical workshop for the whole body, and hands-on family art projects.



concerts

LOUISE TAYLOR

Folk

2:15 p.m.

Louise Taylor is a critically acclaimed folk singer/songwriter and guitarist whose voice has been hailed by reviewers as smoky, buttery, and rich. Her vivid and poetic lyrics are complemented by her Appalachian, country blues, rock, jazz, and Celtic influences, creating for the listener an emotionally resonant and sonically fascinating musical universe.

"She tugs the listener as surely as Ariadne held the string in the labyrinth."

RICHARD GREENE AND THE BROTHERS BARTON, WITH JEFF PEKAREK Bluegrass

3:15 p.m.

Grammy-winning fiddler Richard Greene joins forces with the brilliant bluegrass duo Paul and Loren Barton and master bassist **Jeff Pekarek**. Together they deliver fresh readings of old-time classic fiddle music and exciting original compositions.

"With Richard Greene you get the complete bluegrass package: great technique, daring invention, sensitivity to the music's inner soul, and a fiery presentation."—Bluegrass Unlimited



THE HOLMES BROTHERS

Gospel/Blues/Soul

For more than twenty-five years, the Holmes Brothers featuring bassist Sherman Holmes, guitarist and keyboardist Wendell Holmes, and drummer Popsy **Dixon**—have been bringing their brand of gospel/blues/soul-inflected music to audiences around the world. With heartfelt passion, they deliver breathtaking harmonies and inspired musicianship.

"The undisputed masters of blues-based American roots music." —Chicago Tribune



GENO DELAFOSE AND FRENCH ROCKIN' BOOGIE

Zydeco

5:50 p.m.

The son of influential zydeco accordionist John Delafose, worldwide festival favorite Geno Delafose expertly carries on his father's musical legacy. Backed by his band, French Rockin' Boogie, Delafose blends the traditional sounds of zydeco with the thrill of modern dance music.

"One of zydeco's rising young stars."—CBS Saturday Morning News

workshop

CROSSPULSE BODY MUSIC WORKSHOPS

2:45-3:30 p.m. and 4:20-5:00 p.m.

Ages 7 and up with an adult Play fun, funky original and traditional rhythms on the oldest instrument on the planet, the human body. Percussionist and rhythm dancer Keith Terry teaches participants to use their hands, palms, fingers, feet, belly, cheeks, and voice to generate a symphony of sound. Wear comfortable clothing and clean sneakers or jazz shoes.



gallery talk

AMERICA AND THE PURSUIT OF LIBERTY

This gallery talk explores how, in struggling to survive in a new land, Jewish immigrants created opportunity and contributed to the economic, social, political, and educational development of America from the late 1800s to the early 1900s.

for the whole family

BALLOON FLUTES

Drop in anytime, 2:00-6:00 p.m.

Ages 7 and up with an adult

Create a wild-sounding flute with artist Robert S. Hilton. Combine plastic pipes, colorful balloons, and decorations to make an instrument that changes pitch with the touch of a finger.

BITS-AND-PIECES MEMORYWARE

Drop in anytime, 2:00-6:00 p.m. Ages 7 and up with an adult

Assemble a miniature wall hanging inspired by the early-1900s American folk craft of memoryware with artist and art educator **Marta Feinstein**. Bring a small lightweight memento—a snapshot, a piece of fanciful jewelry, even a favorite old button—to incorporate in your artwork.



Promoting Folk/Traditional Arts





othing in this column is meant to constitute legal advice. If you wish to act on anything discussed in this article, please consult a qualified legal professional. I now have a new website, www.gee4law.com, as well as a new email address: rgee@gee4law.com.

I'm setting up a website to promote my music. What are the legal issues?

There are a number of legal issues that a musician will confront when establishing a website for his or her music.

Initially, the question is your website's domain name. If it consists of simply your name, and that

domain is available, then there are probably no legal issues involved.

If the proposed domain name is not your own name, but rather one such as your band's name, legal issues arise. For example, even if your preferred domain name is available for registration, the name you choose may already be a registered trademark. If so, your band's use of the name on a website may infringe on the rights of the trademark owner or may subject you to a claim of "cyber squatting."

Assuming, however, that this is not the case, the next question is what will you put on the website? Many musicians today use the World Wide Web as an advertising medium, full of downloadable samples of their music, links to retail sites where their albums can be purchased, videos, mailing lists and press kits. How you use your website will depend mostly on your goals.

At the outset, make sure to include a general copyright notice on each page of the site. Although not required under the 1976 Copyright Act, it is still a good idea to let the web world know that you claim copyright on your works.

As with any normal advertisement in the non web world, statements made on the internet can subject the musician to liability under applicable federal and state truth in advertising laws. If you're not giving people what they paid for, you subject yourself to liability.

Make sure that you quote any sources from whom you obtain your copy. For example, if you include a long quote from the Los Angeles Times about your band, you will need to get their permission to reprint it. Similarly, excerpts from a book or poem will require a license from the copyright holder.

Defamation laws also apply. You should always review any copy for your web pages carefully, to make sure that the written content of the site is not defamatory. Generally, truth is an absolute defense to a defamation claim.



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Additionally, privacy laws apply. Will your website request the names, addresses, phone numbers or email addresses and/or credit card information of any your visitors? Will any third party to whom your site links do so? If so, you are required to explain in a written privacy policy what information you collect, what you use it for and whether you sell or trade the information with third parties. Further, you'll need to provide your visitors with the ability to "opt out" of any mailings or third party communications and provide a mechanism for visitors to receive notice of changes to your privacy policy.

If your site will also provide a blog or some

sort of public discussion board, I recommend that you include terms of service on the website. These are the rules under which an individual is permitted to participate in the service and use the website. They also typically contain a number of disclaimers meant to protect the site's owners from liability.

Make sure any stock photographs or clip art are duly licensed. If you are using the works of any individual artist or photographer, make sure to get a written license allowing use of the work on the website. Any band or personal logo should bear either the "TM" symbol or the "®" symbol depending, respectively, on whether the logo is an unregistered or registered trademark.

If your music consists of your arrangement of public domain music or originally composed works, no relevant legal issue exists. However, if you've arranged a third party's copyrighted work, legal issues arise. For example, if you wish to include the lyrics on your website, you will need to get the permission of the author's publisher and give proper credit as in the liner notes for an album. If your site includes features such as internet radio, how you handle the downloading of the song may raise royalty issues under the Digital Millennium Act.

These are only some of the issues that can arise from the musician's commercial use of the web. While the web has obvious commercial appeal, it operates in the same legal world as any business enterprise. Understanding this to the planning of your website

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

Ever wonder what the world's shortest song might be? My thanks to the clever folks on the Mudcat Cafe forum for the following suggestions:

> We set sail on one fine day, And we sank to the bottom of the sea.

Matty Groves he was a prat He took Lord Arnell's wife. Lord Arnell caught him on the job And Matty lost his life.

Oh, I walked my Collie dog, Over hills and dales and bowers, But she would'na squat nor piddle Tho'we walked for hours and hours. Will ye go, Lassie, go...

Know any others? Email them to me at briagha@earthlink.net and I'll include some of the best in future editions of this column.

And speaking of The Mudcat Cafe, if you're not already aware of this great internet resource for folk and trad music, then you may want to pay it a visit at www.mudcat.org. The *Digitrad* section contains lyrics for hundreds of folk and folk-ish songs. The Forum is one of the best managed on the web, and it's a great source of information about playing, getting gigs, finding the best places to hear good music, and anything else related to traditional and folk music. You can "lurk" without ever signing on and participating, or you can join the group (no fee, and no spam) and enter into the exchange.

Last year, fans of Mary Travers (of Peter, Paul and) were saddened by the news that she had been diagnosed with a type of leukemia and was undergoing chemotherapy. The prognosis was good at that time, but just a couple of months ago the announcement was made that the treatment had not worked and that a suitable donor was being sought for a bone marrow transplant. As of the time I'm writing this, a donor has been found and the transplant surgery is being scheduled. Mary writes: "I'm getting as ready as I can for the transplant that we will do in another two weeks. We found a match-well, almost. Nine points out of ten. I hate to say this but it's close enough for folk music."

By the time you read this, there will no doubt be updated information on the PP&M web site, www.peterpaulandmary.com. You'll also find information there on how you can be tested to become a bone marrow donor, along with email and postal mail addresses for sending good wishes to Mary.



ang Top That a Marie Program II

BY LINDA DEWAR

John Prine has a new CD out; always good news for his many fans. If you didn't catch his recent interview on NPR radio with Melissa Block, it's worth a visit to NPR's archives on the web to hear it. My favorite quote: "I can write on a steering wheel as well as I can write on a guitar. Sometimes a guitar is—imposing. It kind of means 'yes, I am writing a song.' Where, if you got a steering wheel in your hands, you start humming something, next thing you know you see something or you think of something and it sounds good to your ear, and one thing leads to another."

Folk music is supposed to evolve, but sometimes evolution goes a bit astray. If you ever have occasion to watch the film *The Nephew* starring Pierce Brosnan, listen for the old Irish standard *Whisky in the Jar* being performed as a rap song.

Looking for some light reading? Pick up a copy of Lost In The Grooves: Scram's Capricious Guide to the Music You Missed, edited by Kim Cooper and David Smay (Routledge, 2005). Cooper and Smay, the co-editors of Scram magazine, have compiled an amazing collection of over 250 essays in praise of the music you probably never heard—those songs that had their 15 minutes of fame and faded into oblivion in spite of being worthy of a second listen. The essays are written by 75 different contributors including Brooke Alberts, columnist for, and Board member of Folkworks. Much of the attention is given to pop or rock songs, but the less commonly heard genres are also represented, including Reggae and Latin.

The Smithsonian Center for Folklife and Cultural Heritage has announced the launch of its new web site, *Smithsonian Global Sound*, at www.smithsonianglobalsound.org. Long awaited and eagerly anticipated, the site is a source of downloadable world and folk music in mp3 format, at a cost of 99 cents per track. The site is easy to navigate and offers a huge selection of tracks that is searchable either by key words or by country. You can listen to clips before you buy, which makes this a great place to sample and find sounds that are new to you. Just scanning for the fun of it can bring all sorts of surprises; I arbitrarily chose Macedonia from the list of countries, and found a rather melancholy tune with the intriguing title *I Curse You, Mother*.

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

NOT ALL KATTYWOMPUS

hen fellow FolkWorks writer and board member Mimi Tanaka mentioned that I might like to meet "the Dollmaker People from Monrovia" I was intrigued, particularly when I heard that they also dealt in music, dance, education, recording and publishing all with folk arts as

the axis. I met with Jennifer Ranger in her family store on Myrtle in Old Town, Monrovia (a street so evocative of the 1950s that it was used as the setting for parts of the movie *Back To The Future*) which is separated into the doll-oriented sector in front and the music teaching studio in the back. She ushered me to a splendidly comfortable black leather wingback chair where I was moved to take out my pen and notebook and ask her, "...and how did this madness first come upon you?"

Jennifer Ranger had been a professional belly dancer since the age of seventeen, and traveled with the Guy Chookoorian Revue, an Armenian dance troupe. After that, she performed at clubs and cabarets and taught for many years at the West Covina YWCA, and the Inglewood and Pasadena YMCAs, among other places. Having married and had children and no longer touring and performing as much she became interested in learning to play the piano. Her personal philosophy includes Not Doing Things Halfway (so as to have no regrets), and she put much time and effort into her piano studies. A few years later when the need for a church pianist came up, she was able to step in, beginning her publicly musical life.

When Jennifer's children were roughly 10 and 15 the possibility of opening a business arose. While considering what sort of business it might be, her cousin, Sharon Howard (a well-known doll artist) suggested a doll store. Her immediate reaction (not being initially interested in dolls) was lukewarm, but the notion of having a store in Old Town, Monrovia was appealing. "The people in the stores in Old Town get to talk to people all day, and make connections." Having decided that this should be a family run business, the Rangers adopted a stated policy that "If Anything Is Wrong, Fix It". There is a huge amount of pressure in entering any enterprise with one's

family, and the ups and downs of retail can be stressful. Luckily having the store, she says, has only strengthened their familial bonds.

The doll portion of the store includes collectable dolls, Raggedy Anne dolls, art dolls, a series of American Presidents (some with actual sound clips of their voices), fashion dolls, handmade clothing for the American Girl dolls, shoes, clothing, and doll making accessories

and equipment, and art dolls by Shelly Niemerow. Jennifer and her sister are also commercial designers, involved in designing toys (a Batman figure from the first movie and "The Jester Who Lost His Jingle" doll from the book of the same name) doll clothes, and logos (such as the green-haired girl on the PBS commercials).

The Dollmakers had been known ten years ago as the only recommended doll hospital in Southern California, and after a feature about their doll repair services aired on CNN they were inundated with nationwide business. They were good at what they did, and handled a tremendous amount of doll repairs, but after Jennifer survived a health crisis, they decided that it would be best to begin teaching people how to do repairs themselves. They still teach doll repair in addition to doll making with Super Sculpey and cloth.

One day while working in the store Jennifer started playing her hammered dulcimer, hoping she wouldn't be disturbing the customers. Quite on the contrary, people came up to her saying, "Oh! That music makes me feel so happy! What is it?" She soon began taking her hammered dulcimer out onto the sidewalk and people responded positively. "Music is communication." she says. "I like to look people in the eyes to see if there's a friend smiling back." People started asking if she taught classes, and she began to teach hammered dulcimer, mountain dulcimer, finger cymbals (zils), ukulele, Appalachian style autoharp, and her daughter teaches violin. At The Dollmakers' original location on Lemon Ave. there was no room for it, but in the current location at 412 S. Myrtle she was able to set up a teaching studio in the back of the shop.

On Fridays from March to December, Old Town Monrovia has a "Family Festival" from 5:00 pm to 9:00pm, and from 8:00 to 10:00pm in









front of The Dollmakers their family band, Kattywompus String Band, has a free concert and jam. This began when Jennifer would set up her hammered dulcimer on the sidewalk and play. Her daughter was learning the violin and she started to play along with her. Her son thought it looked like fun, so he started to play mountain dulcimer to join in. Now her niece (on guitar) and nephew (guitar, electric and acoustic bass, doumbek and clarinet) also play with them. Jennifer says that "music should be inclusive of people of all ages and skill levels. Music is as natural as a heartheat"

Once, while playing outside with her family, they were contracted to play at a Chamber of Commerce function. When she accepted, her family

was amazed- they hadn't thought of themselves as a band. "We know five songs. Five songs and you have a band," she stated, and the rest is Kattywompus history. They have recorded three CDs recorded and produced by Scott Ranger in his "Syncap8 Sound Lab": *The Kattywompus Experience*, (traditional American and Celtic and including a Belly Dance Routine), *Pleasant Journey: An Eclectic*



Blend of Life's Music, (which has a mix similar to the above as well as some hymns), and a CD of "traditional and international kid-friendly music" called *The Ants Go Marching*. The latter arose from Jennifer's teaching music to first-through third-grade students at Monroe Elementary School.

By this point in the article you might have discerned that Jennifer has an active mind. One night she lay awake wondering if she could publish a magazine on the eclectic mix of her favorite subjects. Sure, there are publications dedicated to Middle Eastern Dance, or dulcimers, but nothing with both. From this late-night rumination was born the new quarterly, *Studio*, *Quarterly Journal of Folk and International Music and Dance* with its first issue published in January 2005 and its second this April. There are articles on mountain and hammered dulcimer, music theory, belly dance, resources (including clubs, events and news), and a section of tunes to learn. For the next issue there will be articles on henna painting techniques by a well-known practitioner, and an article by a woman who studied Gawazi or the Gypsy/outsider style of belly dance in Egypt.

"My customers have learned to expect surprises," says Jennifer, and that is part of what has helped to build community goodwill around The Dollmakers and their family enterprises. As they sing in *Tafta Hindy* (a "traditional Arabic song describing merchant trade along the old caravan routes from India to China" on *The Ants Go Marching*), "There's enough for everyone."

The Dollmakers: 412 S. Myrtle Avenue, Monrovia, CA 91016 626-357-1091 www.mydollmakers.com

Kattywompus String Band: www.kattywompus.bigstep.com toll-free 877-365-5744

Syncap8 Sound Lab: syncap8@earthlink.net

Studio published by The Studio (at the Dollmakers address). Subscriptions are \$22/year.

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

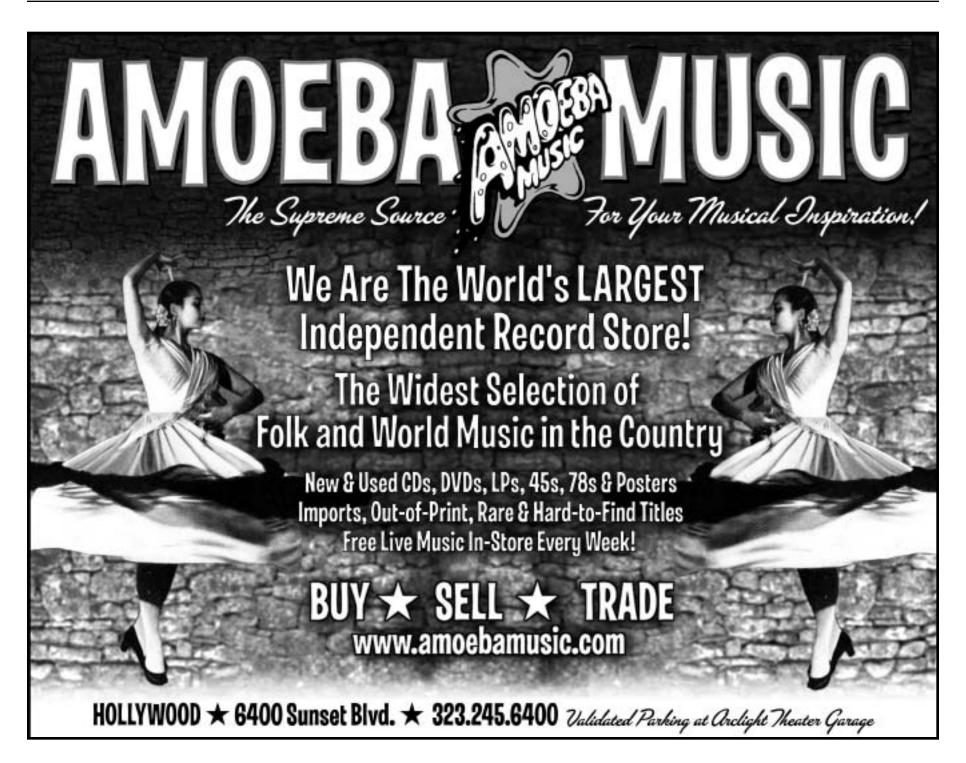


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LOWEN & NAVARRO continued from page 7

Eric: I have the strange circumstance of having five eleven-year-olds, two boys and three girls. If you have multiples already, don't go to the Mothers of Twins Club looking for a date. We do have five eleven-year-olds. And the five of them are a new band that's been seen by the public very little. They're called Furlow, and they sing *Walking on a Wire*. It's spectacular. Three girls singing up front, and two boys singing in the back, and me playing guitar with 'em. It's great.

LW: One of the things that just amazes me is how much you tour. Granted, everybody does that in this business to make a living, but your never ending 'Oh-Five Live' Tour is truly nationwide. Everything from Annapolis with the Cowboy Junkies to headlining the Kerrville Folk Festival. Then, next January, there's your eighth annual cruise to Grand Cayman and Cozumel. Tell us what that's like.

Dan: That is a complete kick. We spend five days on a Carnival Cruise ship. We're kind of a private tour group inside a ship. Usually about a hundred of our fans come. We eat dinner in the same place at the same time. We usually hang out in the evenings. We'll spend days sitting by the pool, we do shore excursions together. You wind up spending real human time with people, which is one of the things that we can't do touring. We do take a lot of time with our people after shows, but when you're touring, you're there, you spend ten minutes with them and it's over. This way, we get to spend a concentrated amount of time, and become friends with the people that support what we do. It's real gratifying, and it's a growing trend. The particular group that does this, we were their first experiment, back in autumn of 1998.

Eric: It's called Fan Club Cruises.

Dan: Fanclubcruises.com, and we were their first one. They've now done like thirty of these things. It's a growing trend, because of the fact that high-end media doesn't really allow for mid-level and small-level groups to really hit critical mass, artists are finding new ways to communicate with their people, and this is one of them. It's been a lot of fun. It's January 2nd through 7th, 2006, five days and nights.

LW: Just recently, across Canada, was the annual folk music train in one direction, singer-songwriters, and then the cowboy music train going the other direction. There are some opportunities out there, despite the homogenized lowest-common-denominator of mass media.

Eric: Right. Same kind of thing, exactly. We should check out that train. Dan: You can always check our own web site, www.lownav.com, and you'll get information on anything else we're up to.

The second part of the Lowen & Navarro interview in which they discuss how they began playing to folk crowds and how to get along as a duo will be published in the next issue.

TRACKS continued from page 6

tile musicians, and if a gig is listed as a "full band show," it might be very electric and very percussive, rather than acoustic (ask Anne McCue's audience from her McCabe's show!) So catch their solo and duet shows.

And there are LA's great Acoustic Renaissance guitar instrumentalists, like Robby Longley, Toulouse Englehardt, and newcomer Adam Werner.

These music-makers share one more thing with the perplexing multiplicity of great roots musicians. The mere fact that all these artists, and so many others, can always find gigs, draw audiences and sell CDs, defies the mass-marketed sound-alike corporate pop music culture and its generic, ubiquitous and annoying overdubbed and fake-looped sameness. The artists named here play real music. So, get out there and experience the Acoustic Renaissance, the unfolding of a new chapter of Americana music and the folk process, one as distinct and fresh and valid as the emergence of reinvented, reinvigorated folk music of the 1960s.

The other Tied to the Tracks, Larry's acoustic Americana radio show, often features live in-studio performances. It airs Saturdays, 6-10 am on KCSN 88.5 FM in Los Angeles, simulcast at www.kcsn.org. You can contact Larry at larrywines@hotmail.com.

"...She stretched a long, bare leg onto the chair he had just vacated. He pondered his feeling of involvement like it was some kind of an obscure hobby. Legitimate, but strange, like folk dancing."

Anxious, lonely people... who kept snakes as pets or entered ballroom dance competitions."

Lee Child, TRIPWIRE book - Contributed by Harry Brauser

"We realize

you may well

feel that your

favorite song

butchered!"

-Winds of the People

bas been

REVISED UP SINGING

ne of Woody Guthrie's minor gems is a reworking of the outlaw ballad Jessie James into a song about Jesus Christ, placing him in the context of an outlaw of his time. He takes the listener back two thousand years into Jesus' world: Jesus Christ was a man/who traveled through the land/a carpenter true and brave/He said to the rich give your goods to the poor/so they laid Jesus Christ in his grave. Then the chorus completes the parallel with "Jesse James," so instead of that dirty little coward they called Mr. Howard/has laid poor Jesse in his grave, Woody writes, That dirty little coward called Judas Iscariot/Has laid Jesus Christ in his grave. Then—after pulling you back into the world of 2,000 years ago— Woody reaches his great last verse, where he turns the premise of the song upside down, and says, This song was written in New York City/Of rich men, preachers and slaves/If Jesus was to preach what he preached in Galilee/They would lay Jesus Christ in his grave. In other words, instead of our being in Jesus' world, Jesus is placed in our world...and he suffers the same fate. It is a brilliant, sudden reversal that ends the song with a bang,

The song appears in *Rise Up Singing*, but with a brand new chorus. Woody died on October 3rd in 1967, so he could not have written the following: *Jesus was a man/A carpenter by hand/His followers true and brave/But the cops and legislators called them dangerous agitators/So they laid Jesus Christ in his grave.* This chorus preemptively destroys the illusion that Woody had created—Jesus is already in our world, where political activists are accused of being "dangerous agitators," (one automatically reads into the line the buzzword accusation "outside agitators") and so, by the time we get to the last verse there is no similar feeling of delight at seeing what Bob Dylan once called, *A Simple Twist of Fate*. In effect, whoever wrote that substitute chorus, violated the most elemental rule of good storytelling, "don't give away the ending." What do you make of it?

Ten years ago I wrote to Bob Dylan's publisher to ask for permission to change one of Dylan's songs, to substitute my lyrics for his on my new album. I got back a letter from Jeff Rosen, the head of his publishing company, who said in no uncertain terms that Mr. Dylan did not permit anyone to substitute their own words in the music to his songs. I quietly shelved my

song idea and went back to writing my own songs—words and music—and never looked back. Until the day I started looking through Sing Out!'s flagship publication Rise Up Singing, and found many examples where they had done just that: printed the words to my favorite songs, but with words I had never heard before. What gives? I wondered. How did this happen? Did Sing Out! deliberately rewrite these songs, to conform to some misguided attempt to make them politically correct?

Truth is stranger than fiction, we are told, and the truth of how this happened is more fascinating than any conspiracy theory I could have concocted. But first, some more examples: According to my personally inscribed (by Marjorie Guthrie) first (and only) edition of *The Nearly Complete Collection of Woody Guthrie Folk Songs*, in *Hard Traveling*, Woody wrote *I been walking that Lincoln Highway/I thought*

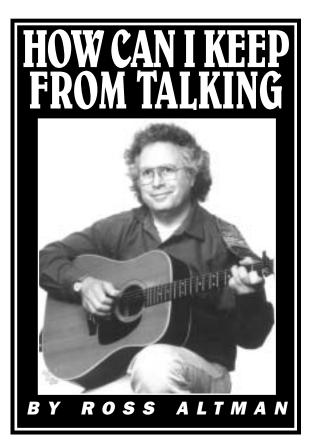
you knowed/I been hitting that 66/Way down the road/Heavy load and a worried mind/looking for a woman that's hard to find/I been hittin' some hard traveling, Lord. In the official Woody Guthrie Songbook (Grosset and Dunlap), Woody is also looking for a woman, on Highway 66. In Alan Lomax's classic collection, Folk Songs of North America, published in 1960, Woody is still looking for a woman, and in Hard Hitting Songs for Hard-Hit People, published in 1967 (Oak Publications), God knows Woody hasn't found her yet—he is still looking for a woman.

On every known recording of the song, from Woody's best performance on the American Folksay series (released on Stinson Records), to Cisco Houston's lovely rendition on Vanguard Records (Cisco Houston Sings Woody Guthrie), to Ramblin' Jack Elliott's brilliant record of Guthrie songs on Reprise Records, Woody is—may he rest in peace—still looking for a woman. In short, everywhere on God's green earth Woody Guthrie is looking for a woman—except for one place—and that place is *Rise Up Singing*. Here, on page 233, Woody Guthrie is "looking for something..." What do you make of it?

According to my first edition of Joe Glazer and Edith Fowke's classic text of labor songs, Songs of Work and Protest, Florence Reece, the wife of coal miner and labor organizer Sam Reece, wrote in her great song Which Side Are You On?, Oh workers can you stand it/Oh tell me how you can/Will you be a lousy scab/Or will you be a man? Florence Reece asked the same question in her song as printed in John Greenway's classic collection American Folk Songs of Protest: Will you be a lousy scab/Or will you be a man? Florence Reece asked that powerful question when her song appeared in Pete Seeger's basic collection American Favorite Ballads, and Florence Reece asked that eloquent question—as bullets from deputy gun thugs were ricocheting off the walls of her Harlan County home, mind you—when her song was reprinted in Tom Glazer's book Songs of Peace, Freedom and Protest: Will you be a lousy scab or will you be a man? And she was still waiting for an answer to her memorable question when the song was reprinted in the aforementioned Hard Hitting Songs for Hard-Hit People: Will you

be a lousy scab or will you be a man?

On Alan and Lomax's Elizabeth groundbreaking recording of her song for the Library of Congress Florence Reece demanded to know the answer to her passionate question of American workers: Will you be a lousy scab or will you be a man? On the Almanac Singers classic recording Talking Union she insisted that they answer her vivid question: Will you be a lousy scab or will you be a



man? And on this author's live recording of a labor song concert he gave at the University of California at Riverside entitled, *Live At the Barn—Songs of Labor and Liberation*, Florence Reece's bullet-ridden desperate cry of a question remained unanswered: Will you be a lousy scab or will you be a man?

In short, in every text and recording—with one exception—of a definitive song of the American labor movement, a song written by a great woman as an earth-shaking challenge to anyone who has ever crossed a picket line, and an inspiration to everyone who has refused to cross a picket line, a song that has been used as the title for a modern book on the labor movement, a song that was further immortalized in Bob Dylan's classic song of despair, *Desolation Row*, Florence Reece stood up bold and beautiful and proud and calmly asked once and for all time, *Will you be a lousy scab or will you be a man?* That exception would be *Rise Up Singing*. Here, on page 260,

Florence Reece is reduced to asking, Will you be a crummy scab or lend us all a hand? What do you make of it?

According to my first edition of *Phil Ochs Songs*, published in 1964, in the last verse he writes, *Now the labor leader's screaming as they close the missile plants/United Fruit screams at the Cuban shore/call it peace or call it treason/Call it love or call it reason/But I ain't marching anymore.* In the songbook put together by his brother Michael Ochs and others in 1968, *Chords of Fame*, Phil Ochs still points his finger at the labor leaders as well as the multinational corporations for supporting the Vietnam War. You will find the same language in Tom Glazer's *Songs of Peace, Freedom and Protest*, and in every other published source for the song, except for one—that would be *Rise Up Singing*, where the word "congressmen" is substituted for Phil Ochs' word, "labor leaders." Do they footnote the change? No. You

are left to assume that Phil Ochs wrote it. After all, it's not going to cost a folk singer any bookings by criticizing Congress.

But to point your finger at some of the very people who might actually be in your audience—well suddenly you're not just preaching to the choir. Suddenly you're saying not just what your audience wants to hear, but what they need to know—the truth. That was Phil Ochs' greatness as a songwriter—he was not afraid to speak truth to power and let the chips fall where they may. I would argue that what raises Phil Ochs' song above the mass of protest songs is precisely his willingness to take on not just the "masters of war," as Bob Dylan called them, but even those on the left with whom he most strongly identified. Anyone can criticize Lyndon Johnson; it took real courage for Phil Ochs to take on the labor leaders too. You would never know it from reading *Rise Up Singing*. What do you make of it?

Or consider the case of John Lennon, whose masterpiece, the song for which he will be cherished two hundred years from now (and incidentally number three on Rolling Stone's list of the 500 greatest rock songs of all time) similarly appears to have been tampered with. That song of course is Imagine. According to my John Lennon record, Imagine, he wrote in the third verse, Imagine no possessions/I wonder if you can/No need for greed or hunger/A brotherhood of man... John Lennon could not have imagined what Rise Up Singing would print in lieu of his dream of a universal "brotherhood of man:" Imagine no possessions/I wonder if you can/No need for greed or hunger/Nor folk with empty hands. "Nor folk with empty hands"? With that one politically correct bowdlerization someone ripped the heart out of Imagine, because the entire song slowly builds to a conclusion that Rise Up Singing's version never realizes. "Nor folk with empty hands" adds nothing to the song, it only subtracts, and what it subtracts is the scaffold the internal logic—upon which the final line rests: "Imagine all the people living life in peace." That ideal of peace doesn't come out of the blue for Lennon; it presupposes the supporting ideal—that which makes peace pos-

TALKING continued from page 25

sible—of "a brotherhood of man." What do you make of it?

Some might make of it that I overdraw the matter—they're only songs, after all, not serious literature. If that is how you feel about songwriting then you shouldn't care, but if you think of song as a form of literature, as I do, then you do care, whether you know it or not. If you care that Russia's greatest living author, Alexander Solzhenitsyn was exiled to a gulag in Siberia for what he wrote, if you care that John Steinbeck's masterpiece, The Grapes of Wrath, was banned in his home town of Salinas, where they have now even closed the public library named after him, if you care that our erstwhile Secretary of Education, Lyn Cheney, is still in the business of burning books, then you will care that to all appearances the voices of your generation have had their voices mangled as surely as the castrati did by priests in the Middle Ages.

As always, the devil is in the details, and appearances can be deceiving. When I saw these revised versions of some of my favorite songs I jumped to the conclusion that Sing Out! put them there and that their editorial board was therefore responsible for changing the lyrics. That is, I assumed that they began their book with clean texts for the songs, taken from any number (only a few of which I enumerated above) of previous publishers, every one of whom had managed to get it right. I concluded—mistakenly, I am happy to admit— that any changes I was seeing would have to have been added after the fact. Remarkably, what really happened is exactly the oppo-

According to Sing Out!'s Executive Director, Mark Moss,

"The core of the idea for Rise Up Singing came from a "fake book" called Winds of the People, developed organically in the mid-1970s (but without any copyright clearances or permissions) by group singing leaders in the southeastern PA area. Winds was a collection of about 800 songs drawn from notebooks, xeroxes and songsheets filled with handwritten notes, guitar chords and snippets of background. In 1985, Peter Blood and Annie Patterson came to us with the idea of doing a version of that book "above ground" ... securing the permissions of the composers and publishers so that it could reach a wider audience.

Peter and Annie convened small groups of friends (including a few Sing Out! board members and me, at the time Sing Out!'s only employee) to make a broader selection of songs for the book, acting on the assumption that we wouldn't be able to get permission for a lot of the material. In the end, the number of songs for which we got "no's" was actually pretty small, which is why the book grew another 500 entries from the source inspiration.

We knew that Winds included a LOT of "politically corrected" lyrics... which is why we specifically adopted a policy of printing the original, author-approved lyrics ... with any "alternate lyrics" included in brackets and in italics. Every effort was made to find original sources of lyrics where we could ... but 1986/7 — when we were working on the book — was a very different world than today's Internet-resourcing capabilities. Relying on print research was difficult and sometimes unreliable.

Over the 16 or so years the book has been out, we've found misprinted lyrics, wrong guitar chords, even incorrect attribution. Literally hundreds of corrections — big and small — were made for the new edition of the book we released last November. There were still some errors that have slipped through ... but now that the book has been completely retypeset on contemporary computers, we will be able to make those corrections on an ongoing basis. As we get them, they are fixed in the very next edition of the book."

In short, they began with a corrupted manuscript, Winds of the People, and have been cleaning it up ever since. You can't make a silk purse out of a sow's ear? That is what Sing Out! has been slowly doing over the sixteen years that Rise Up Singing has been in print.

But don't take my word for it—here are a few choice lines from the introduction to Winds of the People, the worst songbook ever assembled:

"...you will find minor changes (or in a handful of cases major changes) in the words to some songs. In the great majority of cases, changes were made to eliminate sexist language (e.g. using "Man", "brother", or "he" to refer to people in general). Coming up with a creative solution was hardest in the spiritual section. It's clear to us that God isn't male, but what do you sing without being awkward? (We compromised: some songs use "She" to shake up our stereotypes, others are left as "he", and others try to creatively avoid gender.)

Other changes involved hopelessness, "blaming the victim," playing on guilt, or some kind of stereotype about a group that's oppressed other than women. These changes were suggested by various people working on this (e.g. the typists, layout people, etc.)"

And then they come to the punch line:

"We realize you may well feel that your favorite song has been butchered!'

Here we are, in 2005, and the fruit of this poisoned tree is still lining our bookshelves, and teaching butchered versions of classic songs to folk clubs across the country.

Folk songs are living history; at least they used to be. In recent years the Folk Police have been busy rewriting history, bringing the wayward and unorthodox temperament of the artist into line with a perceived code of acceptable behavior and "appropriate" language. But I take my cues from Lillian Hellman, who told the House Committee on Un-American Activities, "I refuse to cut my conscience to fit this year's fashion."

When I see Florence Reece's name on a song that has stood the test of time I want to know what Florence Reece wrote in 1931, not what some "typesetters and layout people" decided would not offend a hypothetical audience in 1988, 1992, or 2004.

When I see Phil Ochs' name on a song that helped to define protest music

and the antiwar movement in 1964, and that appears as the title song of his landmark second album in 1965, I damn well want to know what Phil Ochs said, not what some summer campers thought might go down easier now that the war was over.

When I see Woody Guthrie's name on a song I want to know what Woody was looking for when he was bound for glory out on the fabled road he took with 100,000 others to get to California in the midst of the Dust Bowl and the Great Depression, not what some ideologues thought as they were sitting around a campfire roasting marshmallows in 1975.

When I see John Lennon's name on a song I want to know what this great poet thought and said, not what some editors thought he should have said, or would have said if he had not been assassinated.

And when I see Sing Out!'s name on a songbook I want to know that what is inside reflects every artist's honest attempt to tell it like it is and give shape in words and music to their best dreams, their deepest fears, and their permanent hopes, not some shortsighted, misguided desire to adhere to a temporary fashion in language or thought.

Is that too much to ask?

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

FAR-West ANNOUNCES "BEST OF THE WEST" AWARDS

Folk Alliance Region West (FAR-West), the western regional chapter of the North American Folk Music & Dance Alliance (Folk Alliance), is pleased to announce the inaugural Best of the West Awards. These awards, one to a performer and one to a non-performer, will be given annually at the FAR-West conference. The criteria used in selecting the award recipients are:

- 1. Excellence in one's craft.
- 2. Enduring presence in the western Folk community for a decade or
- 3. Embodies or builds upon Folk values and traditions.
- 4. (Non-performer): Promotes, nurtures, fosters, expands the audience and opportunities for folk music and musicians.

The recipients of the 2005 Best of the West Awards are:

PERFORMER: LOWEN & NAVARRO

Songwriters of notable cachet, Eric Lowen and Dan Navarro's works have been recorded by artists as diverse as Pat Benatar (We Belong), The Bangles, The Four Tops, Dave Edmunds, The Temptations and a host of others. Out of their success as songwriters came the impetus for forming Lowen & Navarro: They wanted to sing their songs themselves.

Through the years, Lowen & Navarro continue to document humanity's dignity and frailty, to examine life's losses and lessons. Their songs are all conveyed with an urgency and immediacy that is the hallmark of their commitment to their music and their audience.

NON-PERFORMER: ROZ & HOWARD LARMAN for their

long-running radio program FOLKSCENE

Since 1970 Roz & Howard Larman have hosted and produced the radio program FolkScene, a program of traditional and contemporary music. The program features live music, interviews, remote recordings and the finest in recorded music. In 35 years of broadcasting, FolkScene has featured well over 3,000 musicians. Some of the performers who have been featured on the program are Randy Newman, The Chieftains, Ricky Skaggs, Tom Waits, Jennifer Warnes, Pete Seeger, Shawn Colvin, Richard Thompson, Iris Dement, Vince Gill, Jackson Browne and Willie Nelson. FolkScene can presently be heard on KPFK Los Angeles; WUMB Boston; KPFZ Lucerne, CA; WYOU Virginia Beach, VA; and in New Zealand: Plains FM Christchurch; Fresh FM Nelson and Radio Southland, Ivercargill.

The awards will be presented during the 2005 FAR-West conference at the Warner Center Marriott Hotel, Woodland Hills, CA, on Saturday, October 29, during the noon luncheon. For further conference information see our web site at www.far-west.org.

FAR-West exists to foster and promote traditional, contemporary and multicultural folk music, dance and related performing arts in the Western United States including but not limited to California, Oregon, Washington, Nevada, Arizona, Hawaii, and Alaska. FAR-West seeks to strengthen and advance organizational and individual initiatives in folk music and dance through education, networking, advocacy, field and professional development.

FOLKWORKS FOLK

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:00pm	FIAMMA FUMANA [www.fiamma.org] Free Skirball Cultural Center (Sunset Series)	8:00pm	GIPSY KINGS [ww.gipsykings.com] \$39.50-115.50 Greek Theatre	7:00pm	SUZY WILLIAMS, NICK ARIONDO \$15 & KAHLIL SABBAGH
	FRIDAY AUGUST 5	8:00pm	FRANCISCO AGUABELLA [www.franciscoaguabella.com]	7.00	Coffee Gallery Backstage
	FIESTA MERCADOS, OLD SPANISH DAYS See August 3		Afro-Cuban Levitt Pavilion for the Performing Arts	7:00pm	MARIA MULDAUR [mariamuldaur.com] \$\$20 McCabe's Guitar Shop
:00pm	LISA HALEY AND THE ZYDECATS [www.bluefiddle.com] Levitt Pavilion for the Performing Arts	8:30pm	BELLY DANCE LIVE! \$19-34 Ford Amphitheatre	8:00pm	DAVID GRIER \$15 Boulevard Music
:00pm	SOURDOUGH SLIM [www.sourdoughslim.com] \$15	7:30pm	IAN TYSON [www.iantyson.com] McCabe's Guitar Shop		MONDAY AUGUST 22
	Coffee Gallery Backstage SATURDAY AUGUST 6	4:00pm	LINDA TILLERY & THE CULTURAL HERITAGE CHOIR [www.culturalheritagechoir.com]	7:30pm	JAMES TAYLOR Hollywood Bowl • 2301 N. Highland Ave., Hollywood 323) 850-2000 • www.hollywoodbowl.com
	FIESTA MERCADOS, OLD SPANISH DAYS See August 3		Getty Center • 1200 Getty Center Dr., Los Angeles 310-440-7300 • www.getty.edu		TUESDAY AUGUST 23
0:00am	DRUM DOWNTOWN! FREE		SUNDAY AUGUST 14	8:15pm	JOHN JORGENSEN Gypsy Jazz
0:00am	Drum Circle RANGOLI DANCE COMPANY Children Free/ Adults \$5	*	MULTI-CULTURAL DANCE & MUSIC FESTIVAL Oak Park, Santa Barbara • 805-966-6950		Redlands Bowl Summer Music Festival
	[www.rangoli.org] • Punyakoti Ford Amphitheatre	2:00pm	HEART OF 'GRASS Free Topanga Banjo Fiddle Concerts	7:00pm	THURSDAY AUGUST 25 ORQUESTA CHARANGOA [www.charangoa.com]
0:00am	GETTY FAMILY FESTIVAL	4:00pm	LINDA TILLERY & THE CULTURAL HERITAGE CHOIR	,,,oopiii	Salsa, Cuban Son, and traditional Charanga music Levitt Pavilion for the Performing Arts
*	Holland's past including gamelan music of the Spice Islands (present-day Indonesia and Malaysia),	-	[www.culturalheritagechoir.com] Garden Concerts for Kids	7:30pm	JOHN JORGENSON QUINTET
	Spanish flamenco, traditional Chinese music, and Sephardic chants. The Getty Center Museum Courtyard		THE GETTY CENTER 1200 Getty Center Dr., Los Angeles		Hot Gypsy Jazz Culver City Summer Sunset Concert Series
	1200 Getty Center Dr., Los Angeles 310-440-7300 • www.getty.edu		310-440-7300 • www.getty.edu	7:30pm	BUCKWHEAT ZYDECO [www.buckwheatzydeco.com]
:30pm	LISA HALEY AND THE ZYDECATS [www.bluefiddle.com] Olivas Adobe Summer Concert	7:30pm	GIPSY KINGS [ww.gipsykings.com] \$39.50-115.50 Greek Theatre		Santa Monica Pier Twilight Dance Series 310-458-8901 www.Twilightdance.org
	Ventura • 805-658-4726	7:00pm	BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] with FOXFIRE	8:00pm	YASMIN LEVY [www.yasminlevy.net] Skirball Cultural Center (Sunset Series)
:30pm	CHRIS HILLMAN [www.chrishillman.com] \$20 & HERB PEDERSEN [www.herbpedersen.com]		Coffee Gallery Backstage		FRIDAY AUGUST 26
:00pm	McCabe's Guitar Shop CHRIS WALL [www.chriswallmusic.com]	8:00pm	TUESDAY AUGUST 16 THE HARRIS'S2	8:30pm	DENNIS ROGER REED [www.dennisrogerreed.com] ALTA COFFEE
	Boulevard Music	0.00pm	BASC Bluegrass Night	None	506 31st St., Newport Beach • 949-675-0233 HSIAO HSI YUAN PUPPET THEATER
:00pm	THANIA SANZ [thaniasanz.com] Venezuelan guitarist	8:00pm A	THURSDAY AUGUST 18 WARSAW VILLAGE BAND [www.warsawvillageband.net]	Noon	Grand Performances
	Levitt Pavilion for the Performing Arts		Skirball Cultural Center (Sunset Concert Series)	8:00pm	MARIACHI DIVAS \$16-30/\$12 Children Ford Amphitheatre
	SUNDAY AUGUST 7 AMERICAN CULTURAL ROOTS FESTIVAL	*	FRIDAY AUGUST 19	3:00pm	SUMMERGRASS SAN DIEGO
*	with GENO DELAFOSE & FRENCH ROCKIN' BOOGIE, RICHARD GREENE & THE BROTHERS BARTON Skirball Cultural Center	*	HOLLY NEAR [www.hollynear.com] Song Talk The Will Geer Theatricum Botanicum		with THE NASHVILLE BLUEGRASS BAND, FRAGMEN' LOST HIGHWAY, HIT & RUN BLUEGRASS, FIDDLE EXTRAVAGANZA, BROTHERS BARTON & OVERDRIV.
:00pm	C.J. JONES	Noon	1419 N. Topanga Canyon Blvd. • www.theatricum.com WARSAW VILLAGE BAND [www.warsawvillageband.net]		Antique Gas and Steam Engine Museum 2040 N. Santa Fe, Vista
:00pm 🛦	Grand Performances YO-YO MA AND THE SILK ROAD ENSEMBLE	★	FIAMMA FUMANA [www.fiamma.org] Grand Performances		www.summergrass.net tickets@summergrass.net
	Hollywood Bowl MONDAY AUGUST 8	8:00pm	WARSAW VILLAGE BAND [www.warsawvillageband.net] & CHARANGA CAKEWALK [www.charangacakewalk.com]	10:00am	SATURDAY AUGUST 27 SUMMERGRASS SAN DIEGO
0:00am	LISA HALEY AND THE ZYDECATS [www.bluefiddle.com]	★	FIAMMA FUMANA [www.fiamma.org] Grand Performances	7:00pm	See August 26 THE ANDY RAU BAND [andyrauband.com]
	Madrid Theater 21622 Sherman Way, Canoga Park	8:00pm	MARY GAUTHIER [www.marygauthier.com] \$16		Me & Ed's 4115 Paramount Blvd., Lakewood
	818-347-9419 • www.madridtheatre.org TUESDAY AUGUST 9	8:00pm	McCabe's Guitar Shop DE TANGO A CHACARERA \$26-40	8:00pm	562-421-8908 HSIAO HSI YUAN PUPPET THEATER
:15pm	LAURIE LEWIS & TOM ROZUM	огоори	Esther Segovia (singer), with Nativa (band) Ford Amphitheatre		Grand Performances
	& THE GUEST HOUSE BAND Redlands Bowl Summer Music Festival	8:00pm	HOT CLUB QUARTETTE \$15	10:00am	WICKED TINKERS Children Free/ Adults \$5 Ford Amphitheatre
	THURSDAY AUGUST 11		With Billy Steele (guitar), Benny Brydern (violin) Dave Jones (bass) and Tom Marion (rhythm guitar, banjo, mandolin)	8:00pm	ROLADO MORALES Latin jazz, flamenco-samba, Afro-Cuban grooves and more
:00pm	LAURIE LEWIS & TOM ROZUM [www.laurielewis.com] Culver City Summer Sunset Concert Series		Coffee Gallery Backstage		Levitt Pavilion for the Performing Arts
':30pm	PLASTILINA MOSH AND NORTEC COLLECTIVE Santa Monica Pier Twilight Dance Series	10:00am		8:30pm	KOREAN DANCE FESTIVAL [www.koreandanceacademy.com] \$16-40
:00pm	VIAJEM [www.martasantamaria.com]		African Music, Stories Ford Amphitheatre		Ford Amphitheatre SUNDAY AUGUST 28
:00pm	Skirball Sunset Series ONIRICO ("DREAMLIKE")	8:00pm	CONGA MASTERS Free featuring Carlos "Patato" Valdez, Francisco Aguabella and	9:00am	SUMMERGRASS SAN DIEGO
.oopm	Grand Performances	*	Milton Cardonas Grand Performances	8:00pm _	See August 26 HSIAO HSI YUAN PUPPET THEATER
:15pm	FRIDAY AUGUST 12 NORTEÑO/TEJANO / Conjunto Los Pochos	8:00pm	LILIES OF THE WEST [www.liliesofthewest.com] \$12/		Grand Performances
	DANCE DOWNTOWN		25th Anniversary Party and Concert \$10 TLT members The Living Tradition	8:00pm	TAJ MAHAL & THE JOHNY CLEGG BAND House of BluesAnaheim
:00pm	INCENDIO [www.incendiomusic.com] Flamenco guitar		SUNDAY AUGUST 21	2:00pm	CALIFORNIA COWBOYS\$20/\$15 WMA and Autry member Dave Stamey, George Dickey, Rodger Maxwell, Paul Hendel,
:00pm	Levitt Pavilion for the Performing Arts IAN TYSON [www.iantyson.com] \$24.50	12:30pm	WITCHER BROTHERS [www.witcherbrothers.com] \$5/ Mud Mania \$3 children	*	Justus & the Montanas Museum of the American West (Autry Museum), Griffith Parl
	McCabe's Guitar Shop		Rancho Los Cerritos 4600 Virginia Rd., Long Beach • 562-570-1755		Western Music Association Benefit
:00pm	GIPSY KINGS [ww.gipsykings.com] \$71-98 The Grove of Anaheim	6:00pm	JVC Jazz		818-725-2996 or 818-566-8312 WEDNESDAY AUGUST 31
	SATURDAY AUGUST 13		With TRIO! (Stanley Clarke, Bela Fleck [www.belafleck.com] and Jean-Luc Ponty) and others	7:00pm	BOB BAKER MARIONETTES [BobBakerMarionettes.com]
	MULTI-CULTURAL DANCE & MUSIC FESTIVAL Oak Park, Santa Barbara • 805-966-6950	3:00pm	FOWLER SUMMER SUNSET SERIES Free		Children's puppet show Levitt Pavilion for the Performing Arts
0:00am	ON ENSEMBLE Children Free/ Adults \$5\ The Story of Japanese Taiko Drumming	± 5.00pm	With GOLD RING with Maire Clerkin Fowler Museum Courtyard		
	The Story of Japanese Taiko Drumming Ford Amphitheatre		1 Owier Museum Courtyalu		

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Claddagh, The Irish Rover
Liz Carroll, Lake Effect
Kris Delmhorst, PeterMulvey,
Jeff Foucault, Redbird
Lila Downs, One Blood
For Old Times Sake, Swing Cat
Susie Glaze, Home on the Hill
Jim Lauderdale & Ralph Stanley,
I Feel Like Singing Today
Pat McSwyney, A Pint of Stout
Pat McSwyney, The Hop Blossom

Mozaik, Live from the PowerHouse

Old Mother Logo, Branching Out
Nightingale, Three
Kristina Olsen, The Truth of a Woman
The Privy Tippers, Under the Crescent Moon
Dennis Roger Reed, Little King of Dreams
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Round the House, Keep This Coupon
Chris Stuart & Backcountry, Mojave River
Teada, Give Us a Penny and Let Us Be Gone
Various Artists, Back Roads to Cold Mountain
Various Artists, Stars of Mali
Various Artists, Borderlands—
from Conjunto to Chicken Scratch
Wicked Tinkers, Banger for Breakfast
Yuval Ron Ensemble, Under the Olive Tree

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	S	Р	E	С	I	Α	L		E	V	E	N	T	S		
7:15pm	FRIDAY JULY 1 SALSA with SONO-LUX			Culver City Sum	mer Sunset]	10:00am	[home.earthling	k.net/%7Egulis	TRE Children fr tan/gulistan.html ss and her might]	*	FIESTA MERCA	SDAY AUGUST 3 ADOS, OLD SPANISH DAYS	
8:00pm	DANCE DOWNTOWN BRIAN JOSEPH [www.brianjosephmusic.com]	\$15	7:00pm	HOT FAB DJAZ Gypsy jazz Levitt Pavilion fo		•		7:00pm	Ford Amphith JANET KLEI	eatre N & HER PARI		\$20	7.00	805-962-8101 • 1	za & Mackenzie Park, Santa Barbara www.oldspanishdays-fiesta.org	a.
8:00pm	KENNY EDWARDS [www.kennyedwards.com] Coffee Gallery Backstage The DITTY BOPS [www.thedittybops.com]	\$15		TINARIWEN & Santa Monica Pi				8:00pm	DOUG McLE Boulevard Mu	OD [www.doug	g-macleod.com]	\$12	7:00pm	LAZARE HOUR Children's Djo-C Levitt Pavilion for	Gbe drumming for the Performing Arts	
	The DITTY BOPS [www.thedittybops.com] BLANCHE [www.blanchemusic.com] McCabe's Guitar Shop		Noon	JEUNE CHOEU		E FRANCE		8:00pm	RASHID KH.	AN [www.ustad	rashidkhan.com] ADHYAY and J	\$25-75 YOTI GOHO	*		DAY AUGUST 4 ADOS, OLD SPANISH DAYS	
8:00pm	OZOMATLI [www.ozomatli.com] L.A. Afro-Latin Band Grand Performances	Free	7:30pm	[www.jeunechoe Grand Performar TAIKO 10 CON	nces	nj	Free		Indian vocal, 1 Occidental Co	abla, and harmo llege (Thorne H Rd., Los Angel	onium Iall)		CDE	See August 3	ITC4:4	- 27
10:00am	SATURDAY JULY 2 DRUM DOWNTOWN!	FREE	7.5 0 pm	[www.taikoconfe Japanese Americ	erence.com/t an Cultural	& Community Cen		8:00pm	BILL TAPIA Fret House	Ku., Los Aliger	cs	\$20	SPEC		NTS continued on page	e 27
1:30pm	Drum Circle LISA HALEY and the ZYDECATS		8:00pm	244 S. San Pedro LISA FINNIE & Viva Cantina • 9	THE NICE		8-845-2425	8:00pm	Argentinean f	olklorica, Jamai		nor.com]	BEAN	TOWN	e LOCATIONS	
7:00nm &	[www.zydecomusic.com] Hillside Village Independence Festival, Palos Ver 9:00pm BLUES PIRATES [www.bluespirates.org]		7:00pm	THE STAGERO [www.stagerobbe	BBERS BL ers.com]	UEGRASS BAND		8:00pm	J. D. CROWE	for the Perform & OUTH [www.jde		\$24-30			e., Sierra Madre www.beantowncoffeebar.com	
	Coffee Gallery Backstage	3 children	8:00pm		LACK MA	ant • 1266 Sartori A MBAZO [www.ma			plus THE LA	MPKINS FAMI nsfamilyband.co	LY BANĎ		Bra	aemar Country	IATION OF SO. CALIFORNIA Club, Grille Room	A
7:30pm	San Juan Capistrano Library THUNDER RIDERS [www.thethunderriders.com	n]	8:00pm	HOT CLUB QU	ARTETTE	nny Brydern (violir	\$15	8"00pm	(Bluegrass As		ithern Californi)	\$19.50	BODIE	01 Reseda Blvd E HOUSE CON		
	Kava Dume 5653 Kanan Rd., Agoura 818-865-8602 • www.kavadume.com			Dave Jones (bass	s) (rhythm gu	itar, banjo, mandoli			Coach House	NDAY JU		, , , , , , , , , , , , , , , , , , ,	818		www.bodiehouse.com	
10:00pm	RICK SHEA & THE LOSIN'END [www.rickshe The Buccaneer		8:15pm	PERLA BATALI Redlands Bowl S	LA [www.pe	erla.com] sic Festival		*	TENOR GUI' with Mark Jos	FAR WORKSH ephs [www.tend	OP		431		lvd., Culver City	
	70 W. Sierra Madre Blvd., Sierra Madre • 626-35. SUNDAY JULY 3		11:00am	SATUI SANTA BARBA		ULY 16 CH FESTIVAL		11:00am	mark@tenorg Boulevard Mu PETER ALSO	isic		\$8	BOSTO	ON COURT	ww.boulevardmusic.com	
11:00am 1:30pm	RED GRAMMER [www.redgrammer.com] The Will Geer Theatricum Botanicum LISA HALEY and the ZYDECATS	\$8		Oak Park • 805-5	64-PARIS • www.liladov	www.frenchfestiv	al.com. \$29-45		The Will Geer	Theatricum Bo	tanicum d. Topanga	**	626	No. Mentor, Pa 6-683-6883 • w CH HOUSE	ww.bostoncourt.com	
	[www.zydecomusic.com] Laguna Sawdust Festival		*	LOS POCHOS [Festival De Los A Barnsdall Gallery	Angelitos Pe	ehos.com] erdidos		2:00pm	310-455-3723	www.theatrice www.ferintosh		Free	331	157 Camino Ca	pistrano, San Juan Capistrano ww.thecoachhouse.com	5
4:00pm	LOST CANYON RANGERS [www.thelostcanyonrangers.com] 2900 Community Ave., La Crescenta		5:30pm	LOST CANYON	RANGER	S					oy@mtnmusic.co	om	COFF	EE GALLERY 29 N. Lake Ave	BACKSTAGE	
7:30pm	4TH OF JULY FOLK DANCE PARTY with W. L.A. Folk Dancers			[www.thelostcan Paramount Studio 5555 Melrose Av	os Back Lot		tion.org	7:00pm	with MOS DE Hollywood Be		netj		626		stage@earthlink.net	
8:00pm	Brockton School 1309 Armacost, W. L.A. 310-202-6166 THE KINGSTON TRIO [www.kingstontrio.com]	1 \$72 404		BORDER RADI Coffee Gallery B	lackstage		\$15	7:00pm	MOIRA SMII Coffee Galler	EY & VOCO Backstage		\$15	Cu	ulver City City		RIES
о.оорш	With Pacific Symphony Verizon Wireless Amphitheater, Irvine • 714-755-	5799	7:30pm	THE PALM WIT [www.palmwinel The Living Tradi	boys.com]	\$12/\$10 TL	T members	8:15pm	FERINTOSH	SDAY JU [www.ferintosh			310		ww.culvercitymusic.org	
	www.verizonwirelessamphitheater.com/losangeles			LES CHORISTE Film Series	ES [www.les	choristes-lefilm.cor	m]			l Summer Mus			Mu	E DOWNTOW usic Center Plaz	ra	Α
8:00pm	SONS OF THE NEVER WRONG [www.sons.co Genghis Cohen 740 N Fairfax Ave., Los Angeles	om]\$12.50		Grand Performar TAIKO JAM '05 [www.taikoconfe	5	aikojam html ¹	\$25-30	8:00pm	ROBERT MC	NESDAY A RGAN FISHEI norganfisher.con	R	\$20 with CD	ww	vw.musiccenter.	w. First St. and Temple St., L .org/dancedowntown.html lance@musiccenter.org	J.A.
	www.genghiscohen.com WEDNESDAY JULY 6		*	The George & Sa 244 So. San Peda	akaye Japan ro St., L. A.	America Theatre • 213-680-3700			Coffee Galler	Backstage RSDAY J	•		DRUM	I DOWNTOWN usic Center Plaz	N J	
7:00pm	KARAVAN DANCE GROUP Children's International, folk, and traditional danc Levitt Pavilion for the Performing Arts	ce	8:00pm	& WENDY WAI Bodie House Cor	LDMÀN [w	kennyedwards.com ww.wendywaldmar] \$15 n.com]	5:30pm		ries of the Grea	t Depression	Free	Gra ww	and Avenue bet vw.musiccenter.	w. First St. and Temple St., L org/calendar/hp_197.html	
	THURSDAY JULY 7		8:00pm	PERLA BATALI Latin	LA [www.pe	-		7:30pm		Rd., Long Beac	eh • 562-570-175 ohn.org] / SUZA			3-972-3660 • m • AMPHITHEA	usicmakers@musiccenter.org TRE	5
7:30pm	LITTLE JOE Y LA FAMILIA with CANNIBAL AND THE HEADHUNTERS Tex-Mex		8:00pm	ANDREW YOR The Fret House			\$15		[www.suzanne Santa Monica	evega.com] Pier Twilight D	-		323	3-461-3673 • w	lvd., East, Hollywood ww.fordamphitheatre.org	
8:00pm	Santa Monica Pier Twilight Dance Series SONS OF THE NEVER WRONG [www.sons.co	om]\$12.50	8:00pm	RICHARD GRE [www.richardgre	ene.net]	E BROTHERS BA	RTON	8:00pm	[www.joandua	MAR BONET arte.arrakis.es/m ral Center (Suns	ariacast.html] set Series)	Free	UC	CLA North Cam		
6.00	Coffee Gallery Backstage FRIDAY JULY 8	,	8:30pm	Boulevard Music JOHN HIATT with NORTH MI		[www.joh	nhiatt.com]	8:00pm	BLUEHOUSI Coffee Galler	E [www.bluehou Backstage	ise.net]	\$12.50	FRET	HOUSE	ww.fowler.ucla.edu	
6:00pm	BLUE STEP MAMA [www.dennisrogerreed.com featuring Dennis Roger Reed ST. ANDREWS BY-THE-SEA	1]		House of Blues		lywood • 323-848-	5100	*	FOY WILLIN		OF THE PURPLI	E SAGE	626	9 N. Citrus, Cov 6-339-7020 • w Y CENTER	ww.frethouse.com	
8:00pm	UNITED METHODIST CHURCH 2001 Calle Frontera, San Clemente • 949-492-25	537				NOW AVAIL		Noon	Levitt Pavilion	thepurplesage.c		oml	120	00 Getty Center 0-440-7300 • w		
8:00pm	IAN WHITCOMB [www.picklehead.com] Tin-Pan Alley ukulele virtuoso Levitt Pavilion for the Performing Arts		Have			listed in larg 1 BOLD FACE.	er font	2:00pm	Grand Perform SOUTHERN	nances CALIFORNIA		\$3-7	GRAN	D PERFORMA O S. Grand Ave.	ANCES	
8:00pm	ROY BOOK BINDER [www.roybookbinder.com With SONS OF THE NEVER WRONG [www.so McCabe's Guitar Shop			_	' \$20 pe 818-78			•	CENTER PO Los Angeles C 714-962-6673	W WOW County Fairplex • www.indian	center org		213		ww.grandperformances.org	
8:00pm	CIUNAS [www.ciunas.net] Coffee Gallery Backstage	\$15	or e			rks.org for d	etails.	7:15pm	BHANGRA / Dance lesson	DJ Rekha to live dhol drur	nming by Ravi J	akhotia	220	00 E Katella Av		
8:00pm	KHALED The King of Raï and Friends		11:00am	SUN SANTA BARBA	DAY JU			7:30pm	WALDEMAR MARIA DE E	BASTOS [ww	w.waldemarbasto	os.com]and	230		Ave., Hollywood	
	Grand Performances SATURDAY JULY 9			See July 16 BARNEY SALT	ZBERG [w	ww.barneysaltzberg	.com] \$8	8:00pm	Grand Perform	nances & THE LOSIN'	END [www.rick	shea.net]	HOUS	E OF BLUES®		
7:00pm	DAVE STAMEY [www.davestamey.com] West Hills House Concert • 818-887-0018 TIMBERLINE [jimcurrymusic.com/timberline.ht		11:00am-	The Will Geer TI BOULEVARD N	heatricum B MUSIC SUN	otanicum\ MER FESTIVAL		8:00pm	STEPHEN M	ICHAEL SCHV	Dr., Burbank • 8 VARTZ	318-515-4444	714	4-778-BLUE	nd Dr., Anaheim nues/clubvenues/anaheim	
7.00рш	The Underground (basement of Bethel Congregational Church)	,		Day, Matt Cartso Veterans Park • 4	nis, Dawn F 117 Overlar	l, Bob Jones, Trailm Hummer and more and Ave., Culver City	y	8:30pm	DENNIS ROG ALTA COFFE	GER REED [wv	vw.dennisrogerre	ed.com]	HOUS	E OF BLUES®	SUNSET STRIP ., West Hollywood • 323-848-	-5100
7:00pm &	536 North Euclid Avenue, Ontario 9:30pm MOJÁCAR FLAMENCO With Stephen Dick (guitar), Katerina Tomás (flan	\$18 nenco	3:00pm	TAIKO JAM '05 [www.taikoconfe	5	citymusic.org/boul	\$25-30		506 31st St., N	Newport Beach			ww	vw.hob.com/ver	nues/clubvenues/sunsetstrip	
	dance) and Johnny Sandoval (percussion) Coffee Gallery Backstage		3:00pm	See July 16 FOWLER SUM			Free	*	SANTA BAR Oak Park, Sar	BARA GREEK ita Barbara • 80:	FESTIVAL 5-683-4492		523	30 1/2 Laurel C	anyon Blvd., North Hollywoo ww.KulaksWoodshed.com	
8:00pm 8:00pm	CHRIS BRASHEAR & PETER MCLAUGHLIN Boulevard Music DENNIS ROGER REED [www.dennisrogerreed.		7.00	With ASHLEY M Fowler Museum	MAHER [wv Courtyard	ww.ashleymaher.com		9:00am	SOUTHERN CENTER PO see July 22	CALIFORNIA W WOW	INDIAN	\$3-7		NA SAWDUST 5 Laguna Canyo	FESTIVAL on Rd. Laguna Beach	
	ANDY RAU AND DONN CUNNINGHÂM Bean Town		7:00pm	Old Town Music	Hall	ww.witcherbrothers 310-322-2592 • ot	-	10:00am	INCA, THE PERUV	IAN ENSEMBI		ree/Adults \$5	LEVIT		FOR THE PERFORMING AF	RTS
8:00pm 8:00pm	NA LEI HULU I KA WEKIU [www.naleihulu.or Grand Performances THE CHRISTINA ORTEGA BAND	rg]	•	SUSIE GLAZE CD Release Part Coffee Gallery B	y	glaze.com]	\$15	noon	Ford Amphith	nedia.com/inca] eatre and the ZYDE	CATS		62		ww.levittpavilionpasadena.org	g
о.оорш	[www.christinaortega.com] Mexican cowboy, American cowboy, bluegrass, a	ınd		TUES	DAY JU				[www.zydeco Laguna Sawd	music.com] ust Festival			110	01 W. McKinley	NTY FAIRPLEX y Ave., Pomona	
8:00pm	Rancheras music Levitt Pavilion for the Performing Arts ROY BOOK BINDER [www.roybookbinder.com	1] \$15	4:00pm	LOS POCHOS [Armory Center F 145 N. Raymond	or The Arts	•		6:00pm	[www.t-g-u.co	m/] ISSA BAG	ROUND (TGU) AYOGO aBagayogo/issaIr		THE L	IVING TRADI		
8f:00pm	The Fret House THE IRON MOUNTAIN STRING BAND	\$20	8:00pm	THE SPIKEDRI Bluegrass Associ	iation of Sou		Free	7.00	MIDIVAL PU Grand Perform	NDITZ [www.p nances	ounditz.com]		250	wntown Comm 0 E. Center St., 9-646-1964 • w		
8:00pm	Boston Court GROOVELILY Russ and Julie's House Concerts	5 donation	8:00pm	TOMMY EMMA		JULY 20 vw.tommyemmanu	el.com] \$25	7:00pm 7:30pm	SMOKEWOO Coffee Galler		coml	\$15 \$40	MADR	RID THEATRE		
8:30pm	BALLET NACIONAL DE GUATEMALA \$2. Children • Guatemala's premier folkloric dance co	20-16/\$12 ompany	N			ULY 21	,		With LOS LO Greek Theatre	NELY BOYS			818		w.madridtheatre.org	
	Ford Amphitheatre SUNDAY JULY 10		Noon	with Paul McInti Laguna Beach Sa	re awdust Festi		rry.comj	8:00pm	Latin	ww.quetzalmus				01 Pico Blvd., \$ 0-828-4497 • w	Santa Monica ww.mccabesguitar.com	
11:00am	DAN CROW [www.dancrow.com] The Will Geer Theatricum Botanicum		7:00pm	935 Laguna Can 949-494-3030		guna Beach, /STIC JOURNEY		8:00pm	BLUEHOUSI Boulevard Mu	isic		luehouse.net]	Vai	E HOUSE CON n Nuys • 818-73	80-5979	
2:00pm 6:00pm	DESERT SAGE [www.desertsageband.com] Topanga Banjo Fiddle Concerts CASTLEBERRY CREEK [sandiicastleberry.com	Free	7.00pm	[www.suzanneter Traditional sound	ng.com is and belly	dancing		8:00pm		N [www.marcco EGA [www.suz Anaheim		\$41	Ora	ange Street and	Redlands Blvd., Redlands	L
	CASTLEBERRY CREEK [sandiicastleberry.com Gospel, Western Swing, Folk & Bluegrass Salvation Army Church Outside Patio 10200 Pioneer Rd., Tustin • 714-832-7100	,	8:00pm	JANE BUNNET [www.janebunne	T AND SPI	RITS OF HAVANA	Λ	8:00pm	See July 29		END [www.rick		RUSS	AND JULIE'S	www.redlandsbowl.com HOUSE CONCERTS	
8:00pm	NA LEI HULU I KA WEKIU [www.naleihulu.or Grand Performances	rg]	7:30pm	Skirball Cultural CHICAGO BLU	Center (Sur ES REUNIO	ON		8:00pm		BLUEGRASS lisrecords.com/s	4 4 4 7	\$15	818	8-707-2179	Hills/Westlake Village area) .com/houseconcerts.html	
7:00pm	HOBO FRED STARNER [home.earthlink.net/~fs CLARK BRANSON Boston Court	starner/], Z. \$20		with Barry Goldl Tracy Nelson, Sa Santa Monica Pie	ım Lay, Corl	/ Mandel, Nick Gra ky Siegel and other Dance Series	venites, s!	*	SU	NDAY JU BARA GREEK			SAN J	UAN CAPISTR	RANO LIBARY Real, San Juan Capistrano	
7:00pm	JAMES LEE STANLEY & JOHN BATDORF Coffee Gallery Backstage	\$15	Noon	FRI THE MOJO TRI	AY JU			9:00am	See July 30 SOUTHERN	CALIFORNIA		\$3-7	949	9-248-7469 • w	ww.musicatthelibrary.com ER TWILIGHT DANCE SER	RIES
6:00pm	TUESDAY JULY 12 WICKED TINKERS\$12 Zoo members / \$16 non	-members	2:00pm	Grand Performar FERINTOSH [w	ww.ferintosi	h.com]	Free		INDIAN CEN See July 29	ITER POW WO		<u> </u>	310		www.twilightdance.org	
o.oopin	World Music Night L.A. Zoo • 323-644-6042 • www.lazoo.org			and David Ogder with Sabra MacC	n (guitar) Billivray (Ca	e), Abby Newton (c ape Breton Stepdano	cer)	3:00pm	[www.marcial Grand Perform	permanfund.org] nances	Y SING-A-LON with Jacki Breg		270 310	01 North Sepul 0-440-4578 • w	veda Blvd., Los Angeles ww.skirball.org	
Noon	WEDNESDAY JULY 13 SANDII CASTLEBERRY TRIO		7,20-	Bear Valley Sprindebby@mtnmusi	ngs Oak Tre ic.com	e Country Club, Te	hachapi	5:00pm	[www.zydeco	and the ZYDE music.com]	CATS hattan Beach • 3	10-802-5400	Pet	ter Strauss Rand		
	[www.sandiicastleberry.com] with Don Reed & Kevin Hamby Laguna Beach Sawdust Festival		7:30pm	ADRIAN LEGG Dana Point Com 24642 San Juan	munity Hou St. Dana Poi	se	\$20	8:00pm	www.Citymb.	Info/Parksrec/C CARTHY [www	ultural_Arts/Con w.folkloreproduc	certs.html	Sar	nta Monica Mo		5 btms1
	935 Laguna Canyon Rd., Laguna Beach • 949-49 THURSDAY JULY 14	4-3030		Tim Johnson 949 or Claire Woodru www.trjohnsonho	ıff 949-244			8:00pm	McCabe's Gu HARRIET SC	itar Shop CHOCK [www.h	narrietschock.con		WILL	GEER THEAT	e.org/summer_concerts_2005. *RICUM BOTANICUM Canyon Blvd. Topanga	.nuill
*	NORTH AMERICAN TAIKO CONFERENCE Japanese American Cultural and Community Cen 244 S. San Pedro St., L.A.	ıter		JACK WILLIAN Boulevard Music	MS [www.jac	ckwilliamsmusic.co			TRACY NEW Coffee Galler		GUST 2		310		ww.theatricum.com	
*	213-680-3700 www.taikoconference.com WORLDFEST		10:00pm	The Press • 129 I	Harvard Ave	l'END [www.ricksl ., Claremont • 909-		6:00pm	LISA HALEY	and the ZYDE music.com	CATS			•		
	Ladysmith Black Mambazo, Mariachi Los Camp Cano, The Waifs, Jake Shimabukuro, Linda Tille Gerber John Jorgenson Quintet, Adaawe, Jackie C	ry & Nina	10:00am	FERINTOSH [w see July 22		ULY 23 h.com]	Free				• 310-318-063	1	Mary K	atherine Aldin	- DATE INFORMATION 1 - Alive and Picking Calendar - Alive and Picking Calendar - Alive and Picking Calendar	
	Fiamma Fumana Tiempo Libre, Alasdair Fraser Fairgrounds, Grass Valley 530-891-4098 • www.californiafestival.com			Workshops • de	bby@mtnm	usic.com		<u> </u>	India	atas E-	ditor's	Diolea	Jay and	Judy Michtor	om/calendar.html n - Folk Dance Scene Calenda htom@Juno.com	lar
	m. m.cantonnatest/val.com								marc	aits E(IIIOI S	1 IUKS			r folks for providing information	on.