

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

## THE TILT OF THE KILT



Wicked Tinkers Photo by Chris Keeney

BY RON YOUNG



he wail of the bagpipes...the twirl of the dancers...the tilt of the kilts—the surge of the waves? Then it must be the Seaside Highland Games, which are held right along the coast at Seaside Park in Ventura. Highly regarded for its emphasis on traditional music and dance, this festival is only in its third year but is already one

of the largest Scottish events in the state.

Games chief John Lowry and his wife Nellie are the force behind the rapid success of the Seaside games. Lowry says that the festival was created partly because there was an absence of Scottish events in the region and partly to fill the void that was created when another long-standing festival was forced to move from the fall to the spring.

With its spacious grounds and variety of activities, the Seaside festival provides a great opportunity for first-time Highland games visitors who want to experience it all. This year's games will be held on October 7, 8 and 9, with most of the activity taking place on the Saturday and Sunday.

The origins of Scottish Highland Games are a bit vague. The Braemar Games, held each year in Scotland, claim a pedigree that dates to the year 1057. Originally, they were only athletic competitions, organized by clan chiefs for the purpose of choosing warriors and pipers and for keeping fighting men fit.

Scottish life changed forever after the Battle of Culloden in April of 1746, where the Highland Scots, under the inept leadership of Bonnie Prince Charlie, were slaughtered and decimated by the forces of the English Crown. A way of life that had existed in Scotland for centuries came to a screeching halt as the clan system was dismantled. The wearing of

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OLD-TIME ORACLE
CD REVIEWS
UNCLE RUTHIE
LAW TALK

& MUCH MORE...

Dear Readers

Our last editorial was a plea for help, and although we still have opportunities for volunteers, the response has been gratifying. We want to take a moment to tell you about the people who have stood up and said "Here I am!"

One of our requests was for someone to pick up the papers from the printer and deliver them to our house. It was answered by not one, but two good men: Roy Wells and our regular columnist, Ross Altman. They picked up the last issue and delivered it to our garage in record time (though it took two

men to replace our Stan Smith).. James Daginger volunteered to deliver papers to the West Valley, Sharon Gates to Long Beach and Milt Rosenberg to some yet to be determined other places. We always need more people for distribution. David King and KZ will distribute at concerts - a great idea that we'd love others to emulate.

On the writing end of things, we were also successful. We have some new writers and you will see some of their names in the CD Review section. In addition, many of our regular writers have come to meetings and taken on additional writing commitments. And, in order to encourage those of you who are interested in writing, but unsure of your skills, Dennis Roger Reed will be leading our first Writers Workshop at the end of August (with more to follow). It is available for all skill levels; our experienced writers as well as the new ones will be contributing their



BY LEDA & STEVE SHAPIRO

ideas There is limited space, so if you are interested, please let us know We plan on doing more writers workshops in the future, as well as forums such as performer promotion, Balkan singing for the novice, and other fun skills and useful tools. Join our FolkWorks online group and get up-to-the minute information about our workshop schedule. If you have an idea for a workshop, please let us know. To join, go to our (www.FolkWorks.org), website scroll to the bottom, click on the Yahoo Groups. It's quick and easy.

On the concert front, due to readers' requests, FolkWorks will be

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producing more concerts. Two are coming up in November/December, so plan ahead! Instrumental in this decision has been our new volunteer, Michelle Nosco. Her handiwork can be seen in the nifty concert ad she created for our Liz Carroll and John Doyle concert on November 12th. So SAVE THE DATE. It will be at the Neighborhood Church in Pasadena. Get tickets online or by sending in an SASE.

We are thrilled that so many folks have come out to our meetings. We plan to spend more Sunday afternoons discussing ideas, figuring out what the content for future issues will be, and making FolkWorks more of a collective effort. We are looking to a future that will involve many more folks from diverse communities around Southern California. Be on the LOOK-OUT...we may be coming to a library or coffee house near you! And if there is somewhere you hang that you think MUST have FolkWorks, let us know!

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FEATURE WRITERS

Brooke Alberts, Lookaround Ross Altman How Can I Keep From Talking David Braggar, Old-Time Oracle

Uncle Ruthie Buell Halfway Down the Stairs Joanna Cazden

The Voices in my Head Valerie Cooley, That Reminds Me... Linda Dewar, Grace Notes

> Richard Gee, Law Talk Roger Goodman Keys to the Highway Dennis Roger Reed

Reed's Ramblings Dave Soyars, Dave's Corner Larry Wines, Tied to the Tracks

#### **EDITORS**

David Ascher • Marie Bruno Mary Pat Cooney • Britt Nicole-Peterson Diane Sherman • Chris Stuart

#### CONTRIBUTING WRITERS

Marie Bruno • Donald Cohen Ellen Friedman • David King Michelle Nosco • Ben Rotenberg Michael Stone • Ron Young

#### DISTRIBUTION

Brooke Alberts • Ross Altman Beverly/Irwin Barr • Jim Cope James Daginger • Mary Dolinskis Marge Gajicki • Sharon Gates Cliff Gilpatric • Scot Hickey Sue Hunter • Julie James Nan McKinley

Bea Romano • Milt Rosenberg Daria Simolke • Mimi Tanaka Roy Wells • Lynn Worrilow

#### LOGO DESIGN Tim Steinmeier

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#### CONTACT INFORMATION

P.O. Box 55051, Sherman Oaks, CA 91413 Phone: 818-785-3839  $mail@FolkWorks.org \bullet www.FolkWorks.org$ ©2005 FolkWorks All Rights Re

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## BECOME A JOHNNIKS MEMBER SEE PAGE 28

#### Music

## at the Skirball





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## MAKING SCOTTISH WHISKY: THE ART, SCIENCE & TRADITIONS

#### HISTORY OF SCOTTISH WHISKY

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dram (small glass) of whisky is traditionally an important part of Scottish hospitality and conviviality. Today, whisky-making is also a significant component of the Scottish economy and an international icon of Scottish-ness.

"Whisky" – spelled without an "e" in Scotland — comes from the Scots

Gaelic term uisga beatha (water of life), which was shorted to "uiskie" in the 17th century. It is unclear when whisky first appeared in Scotland, but in 1494, records show that King James IV of Scotland ordered half a ton of malt for whisky-making purposes. Many Scots distilled whisky at their homes and farms until the 18th century, when British authorities began to regulate and tax domestic production. Domestic whisky production eventually was declared illegal and home stills were gradually replaced by larger commercial distilleries. (A few home distillers continued illegally, however, and Scottish immigrants brought this tradition with them to Appalachia.)

Whisky-making is still as much of an art as a science. Distillers begin with barley seeds, which are soaked in clear water for 2-3 days, then drained and spread out on a smooth "malting floor." As the damp barley begins to germinate, it generates heat and must be turned regularly. After about a week, the "green malt" is transferred to a kiln house, where it is spread on a mesh drying floor above a fire. The fire is often fuelled with peat, which gives the barley — and the resulting liquor — a smoky or "peaty" flavor.

Next, the barley is ground into "grist" and mixed with hot water in large metal tubs called "mash tuns." The resulting sweet liquid is drained off, cooled, and pumped into huge wooden vats or "washbacks," and yeast is added. After two days in the washback, the yeast cells have converted the barley's sugar into alcohol and carbon dioxide. This slightly alcoholic mixture is carefully heated in the "wash" or "low wine still." Since alcohol boils at a lower temperature than water, it separates or "comes off" first as a vapor. The vapor is channeled through a spiral copper tube or "worm," where it condenses and is run through a "spirit safe." The spirit is heated and re-condensed several times until it is 94% alcohol. Then it is diluted to a 68.5% alcohol level, put into specially prepared oak casks, and placed in a bonded warehouse. Legally, Scotch whisky must be matured for a minimum of 3 years, but most malt whiskies are not transferred from cask to bottle until they are at least 10 to 12 years old.

#### WHISKY-MAKING REGIONS OF SCOTLAND

Every Scottish distillery produces a whisky with a unique taste, color, body, and aroma. When the whisky of a single distillery is bottled and sold, it is referred to as "single malt." When whiskies from more than one distillery are skillfully mixed and balanced, the resulting liquor is called "blended whisky." Both types of whisky have their devotees.

Since the 1870s, most of the whisky sold and drunk throughout the world has been blended, but in the 1960s, single malts began to make a comeback

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when William Grant & Sons started to promote the product from their Glenfiddich Distillery as a single malt. Other distilleries soon followed suit, and recent years have seen a rebirth of interest in single malts.

Although each Scottish single malt has its own taste, many also share regional characteristics. Historically, there were four distilling regions: Highland, Lowland, Islay, and Campbeltown. The Highland whisky region has been subdivided into Central, North, East, and West Highland and Speyside. The last area, on the banks of the River Spey in northern Scotland,

is home to more than half of the malt whisky distilleries in Scotland. The Speyside community of Dufftown, boasts seven distilleries and in known as "The Malt Whisky Capital of the World."

An entire language has evolved to describe malt whiskies, which can be peaty, fragrant, nutty, spicy, peppery, smoky, toffee-like, malty, grassy, light-bodied, medium-bodied, or hefty, or have citric or medicinal notes. Distinctive flavors come from a number of factors, including the water and barley used, the fuel used to heat the drying kiln (especially peat), and the wooden barrels in which the whisky is matured.

A "Malt Whisky Trail" leads visitors through the single malt distilleries of the Speyside region in northern Scotland as well as Scotland's other traditional whisky making regions. Although a trip to Scotland is the best way to see whisky in its natural habitat, many U.S. liquor stores now import a wide variety of Scotland's "best of the barley."



## STRING THEORY

#### LOST IN SPACE

The subject matter in the previous column may have gotten a little too spacey — literally. I somehow managed to touch on Black Holes and String Theory while professing to cover Music Theory. In this issue, however, I will try to be a bit more "down to earth" although I will still talk about String Theory. The difference is that the "String Theory" this time refers to techniques that may be applied to stringed instruments.

#### WHAT'S YOUR TECHNIQUE?

Have you ever been to a recital where a violin teacher is showing off a half dozen of her young Suzuki method students playing together as a group? If so you may have been amazed that such young children can read and play music so well. At that age or stage, though, it is enough that the students are able to find and play the correct notes. Now think about the same tune (perhaps *Twinkle Twinkle Little Star*), being played by a concert violinist such as Itzhak Perlman. It's the same song, the same notes, but it sounds completely different. What is the difference? It's actually a whole collection of things that—simply stated—can be referred to as "technique." In this column we will review some of the standard techniques that you may already know and use or may wish to include in your own bag of musical tricks.

#### FEEL THE VIBE

One of the techniques used by the more experienced violinist to sweeten the sound of a note is vibrato. By comparison, the young students' notes sound blunt and flat. It may seem that the purest, cleanest notes would sound the best, but the use of vibrato actually improves the sound of the note by distorting it. The violinist usually produces vibrato by rolling the fingertip back and forth, keeping the arm still and bending the wrist to produce the back and forth motion. Other, less standard methods include the use of arm motion instead of, or in addition to, the wrist motion or just varying the pressure on the fingertip to give the notes a slight waiver. Guitarists can also get a vibrato by bending the string side to side, though this works better on an electric guitar where the extra sustain provides more time to vary the note before it dies off.

#### IF I HAD A HAMMER

There are other methods that may be used to vary a note that is already sounding. The two most common of these are "hammer-ons" and "pull-offs." Guitarists often use these two methods as an embellishment. A hammer-on starts by sounding a note that is one or two frets below the note desired and then slamming down on the desired fret position in such a way that the resulting new note is left sounding. The finger of the left hand lands on the fret board like a hammer, hence, this is called a hammer-on.

#### I THINK WE CAN PULL IT OFF

The opposite of the hammer-on is a pull-off and it is just what you would think it to be. A fretted note is sounded and then the fretting finger is pulled-off in such a way as to pluck the string sounding the next lower note, be it fretted or open. These two techniques may be used as embellishments as well as melodic tools. For example, old-time frailing or claw hammer banjo uses a very structured right-hand technique. Unlike the alternating up-and-down picking that enables rapid note changing on the guitar or the plectrum banjo, frailing banjo uses only a downward picking action. To be able to play very melodic passages on a frailing banjo necessitates the heavy use of both hammer-ons and pull-offs. If you watch a melodically ornate old-time banjo player you will see a minimum of right-hand movement producing a multitude of notes thanks largely to the use of these techniques.

#### THE TRILL IS GONE

If you combine hammer-ons and pull-offs in rapid succession, alternating between the same two notes, you get a "trill." Trills have been an acceptable

classical music technique for so long that they have their own musical shortcut notation. The initial note is shown on the musical staff and above it is written "tr" or sometimes a heavy jagged saw-toothed line is used. This tells the musician to start on the written note but then alternate rapidly between that note and the note a half step above. Trills can impart a Baroque feeling in some classical pieces and are effective punctuation in rock and roll as evidenced by the airguitar in the movie Bill and Ted's Excellent Adventure.



ROGER GOODMAN

#### **SLIDERS**

Another way of affecting a note that is already sounding is the slide. It consists of sounding a fretted note and then sliding it up to a higher pitch. It makes a nice embellishment and is a good technique for repositioning the left hand in preparation for a passage to be played up the neck. Texas style fiddling seems to use the slide to produce a drone by playing a double stop (bowing on two strings at once) and sliding the lower string's note up until it matches the open note of the higher string. Modal tunes on the banjo also take well to this slide up to a drone on the lower strings.

#### ON A BENDER

A bent note most typically finds a home with blues or rock-and-roll guitar playing. Bending a note begins by playing a fretted note and then squeezing or sliding the string sideways to raise the pitch. When played along with an adjacent string whose pitch does not change, it is sometimes called a "choke." A really nice technique is to start with a choke and then un-bend the string, resolving the two notes to be part of the tonic triad. This effect is similar to the sound of a pedal steel guitar chord where the sharping-pedal is released to resolve to the sound of the tonic chord. To complete the pedal steel effect on an electric guitar, work the volume knob with the pinkie of your right hand while un-bending the choke. This emulates the sound of the dwell-pedal that pedal steel guitarists use to control the volume, helping to give the instrument its characteristically mournful and plaintiff sound.

#### HARMONIC DIVERGENCE

Harmonics on stringed instruments encompass an entire set of their own techniques. I won't cover them here because they've already been discussed in their own column available at www.folkworks.org, Archives, Vol. 05, No. 03, page 4.

There you have it – more goodies for you to take along on your musical journey. I hope to see you back here for the next issue and until then, 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, CA

#### LETTERS

#### WE ARE ALL FOLKS [Re: Tied to the Tracks]

I just read your article in FolkWorks. I was excited by your article. I have always felt so strongly that there is no other musical truth truer than folk music. We are all folks and this is the genre of our collective wisdom. Classical music is based 90% on folk music. The words of folksong are the experience of history and life in music. Therefore, folk music is truth! I value what you said about the canned prefab untruth of pop music and the negative narrow useless untruth they provide for limited minds. FOLK music and song then is also about freedom of expression and rebellion that are true American values. I was a Philosophy major in college in the early 70s and played and sung in all the folk clubs I could. I have been waiting for the re-valuing and re-vival of folk music. I have predicted it's coming for a long time. So my angle is folk music of the 60s done with a "new age" harp instrumental gentleness to help bring peace and healing to this war-torn weary world. This is why I signed up for the Music for Healing and Transistion Program and have become its area coordinator.

Thank you. Rachel Brill, via email

#### CELLOS RULE [Re: Tied to the Tracks]

A cello student of mine posted part of your article on an Internet chat board, where I caught it. I am a multi-instrumentalist from Long Beach and I will be coming home next week after a year in Germany where I have been studying the cello. My background in folk music is very strong. I was a singer-songwriter in the late 60's, I took a degree on guitar In 1977, and all through the 80's and 90's I led a string band, playing hammered dulcimer and mandolin. More recently I have been playing Arab music, using Middle Eastern scales. I used to tour with singers as a side-man, playing whatever instruments they wanted.

I have been enjoying your Internet postings about musical events, and they have helped me stay in touch with the local music scene there while I was away. When I come back I will be looking for work again. I really like to play cello (or bass) with singers. I'll make it a point to look you up when I get back.

Ken Shaw, via email

#### SHE GOT ME AGAIN

Normally, when I'm laying out the latest issue of FolkWorks, I don't have the time to stop and read all the articles (Leda is such a slave-driver). But, every once in awhile one particular continuing column will grab my eye and before I know it I've stopped working and found myself absorbed in another beautiful story.

So, Uncle Ruthie, here I sit again with a tear in my eye and a tug in my heart after getting caught again this month. Your story about your relationshop with the kids at Frances Blend School (pg. 22) struck me in a personal way because my wife and I have child who has ADD and LD and throughout his school years he attended special ed schools not unlike Frances Blend. Each school was private and, unfortunately, not one had a music program, something I believe was a serious lack of planning and understanding.

I hope you continue to bring joy, hope and a creative learning experience to these special young children.

Alan Stone Galaxidi, Greece

# THE VOICES IN MY HEAD BY JOANNA CAZDEN



#### TOPICAL TROUBADORS

eems like yesterday I wrote a piece on topical songmaking for a women's music magazine called Paid My Dues. Basic stuff like how to pick a tune to parody; the value of literary tricks like metaphor (example: Joni Mitchell) and alliteration (Malvina Reynolds). The importance of a chorus that is affirmative rather than depressing, of leaving people hooked on a message of courage and hope.

But golly, that was 25 years ago, 1979. The slogans were No Nukes and Pass the ERA. The protest-folk movement of a decade earlier had faded from the radio; the closest thing to a rock star at a political rally was the occasional Jackson Browne or Peter Yarrow.

Joan Baez was singing more in Latin America than at home, and Dylan was raising his kids. Bob Marley had changed a few corners of consciousness, but Devo and synth technology were conquering more. When I described my songs to DJs, even the kindly ones would say things like "Oh yeah, topical music, like that stuff that used to be popular." (ouch!)

Then disco was answered by grunge, heavy metal sent the anger of the working class into no particular direction, and country music shined its shoes and image for the still-hopeful poor. It was left to Willie Nelson to represent Rebel America in the headline-making Live Aid concerts, now 20 years past.

This summer's Live 8 concerts, direct descendants of Live Aid, have just run simultaneously in London, Toronto. Moscow, Berlin, Johannesburg, Tokyo, Paris, Philadephia, Rome, and Cornwall, and were webcast everywhere else via chips not dreamt of by the 1960s troubadours. The notion of musicians impacting world affairs has returned from faded fad to front page, e.g. the *LA Times* July 2<sup>nd</sup> praise that "Pop stars' tenacious commitment to alleviating Third World poverty has become increasingly politically sophisticated."

That's cool, that's fine, they're doing good work. Organizing the idealism of youthful rock-fans while educating them about world economics is fine. The occasional star-laden rock fundraisers have created a more humane money stream than the festivals (like, um, Woodstock) that just buy producers another vacation home.

But I don't want to forget all the other ways that music helps to move civilization along. I've played too many church basements, picket lines, and nearly-rained-out rallies for that. Music has a role in social change even when it's not produced on a global scale.

Musicology pundits usually say that political songs become popular only as the voice of a larger populist movement. Country Joe and Jimi Hendrix rode the wave of Vietnam War protests; they were part of its stream but not its main tributary.

Nevertheless, music has a place in social change movements that remain below the popular radar. Work songs make it possible for oppressed laborers to tolerate the backbreaking effort that keeps their families alive. Parodies lift spirits as their lyricists risk execution for treason. Campfire songs with hidden messages have kept unnumbered soul-embers from fading.

When I was touring, protesting, active on different front lines than today, I never really thought that my songs would make a direct difference in the world. At best I could comfort and entertain the radicals whose marches, petitions, neighborhood rganizing, and envelope-stuffing WOULD make a difference. Like the drummer-boy I once played in a theater-piece about revolutionary Tom Paine, sometimes the best musicians can do is accompany history while trying not to get shot in the process.

The deepest well-spring source of American protest music, however, will always be the Civil Rights movement, when a few word changes turned familiar hymns into fear-defying anthems. When a desegregation march was planned and folks needed walking songs, *I'm gonna sit at the welcome table* (in heaven) became *I'm gonna walk the streets of Greenwood* (Mississippi). Walkin' and Talkin' With my mind/ Staid on Jesus became ...Staid on Freedom.

The less-known verses of *We Shall Overcome* such as *We'll walk hand in ha-a-and* and *We are not afra-a-aid* helped thousands of ordinary people face police dogs, jail cells, and billy-club beatings with no other armor than their songs. Those long, hot Freedom Summers were a far cry from this year's high-chic festivals.

That movement returned to the headlines recently, with the 40-year-delayed trial and conviction of a Mississippi Klan leader for the murders of activists Goodman, Chaney, and Schwerner. One of the simplest, most heartfelt protest songs ever written was first sung at their memorial: *They say that Freedom is a Constant Struggle... Oh Lord, we've struggled so long/ We must be free, we must be free.* 

When I was about 13 years old, my parents took me to a rehearsal of a young people's "Freedom Choir" in Boston's Roxbury neighborhood.

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



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 david-bragger@yahoo.com.

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#### **VOICES** continued from previous column

I watched girls my age practicing harmonies (and, this being a gospel district, dance steps) for the new songs. They were precise in their practicing, guarded with their white visitors, and dedicated to their task.

Bono's good works will never match their glory.

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!

## FESTIVAL PLANNING **FORUM**

here are plenty of places to learn dates of events after it's too late to change them. But until now, there was no place for festival planners to meet on common ground while they still have wiggle room for scheduling.

Enter the Festival Planning Forum (festivalforum@yahoogroups.com). It's a place to post, exchange information, discuss & coordinate dates for music festivals and other major events in Southern California. Now, festival planners can avoid unknowingly scheduling events that seek the same audience on the same dates, and be aware of the status and content of other events.

In a single weekend this past June, there were no fewer than eight music festivals, four street fairs with live music, two significant music showcase events, and a major arts and music conference.

"EVERYTHING is happening this weekend!" said an exasperated caller to my radio show. "Weeks go by with nothing interesting, and now it all happens at once."

Obviously, that June weekend resulted in tough choices for attendees. And musicians, once booked, were forced to decline other events. Some festivals struggled without recruiting enough volunteers, risking burnout of those needed next year. The clutter of competing events hurt chances for media coverage and radio sponsorships. Ultimately, attendance and revenues were below expectations at several fine events.

I didn't get to the Irish Fair or five other fes-

tivals, including the Etudes Festival, which was simultaneously held near the Long Beach Bayou Festival. Over in Calabasas, there was the Summer Solstice Festival, key annual event of the California Traditional Music Society. Attending the Bayou Festival and the CTMS festival, I saw a few of the same stalwart dancers.

The previous weekend, folkies had to choose between strong lineups at the Huck Finn Festival and the Live Oak Festival. Before that, the new Walnut Grove Bluegrass Festival had wisely chosen Memorial Day Monday to avoid conflicts with the Cajun Creole Festival, a Saturday-Sunday affair.

But eight local music festivals the same weekend? Even for the diehard festivarian, daunting choices, myriad of expenses, travel time, gate admissions, parking and shuttles, food costs (even when it's as wonderful as Bayou Fest cuisine), those CDs you really want to buy from that band you just heard, dividing your focus and the stamina for multiple events in one weekend. Few will consider it. Many more are frus-

Numerous music festivals annual productions to benefit charities. Chatting with Harold Rudnick, board member of the Child Development Center - the benefiting charity at the Bayou Festival - I had an epiphany. Obviously, no one intended to compete for the same audience as other wonderful festivals. Right there, the web forum was born.

Anyone can join the new Festival Planning Forum. It's free, with the hope that both nonprofit and professional music and other festival and event planners will participate. Primarily for those planning and scheduling events, its accessibility invites cooperation and participation.

> Planners can interact with counterparts on scheduling. Beyond that, details usually pursued in isolation are of mutual interest. Content, presentation and continued viability of events should benefit. Artists booked to play festivals, technical support and logistics vendors and prices, and contacts that can be taken off-line for performance evaluations, recommendations, and more are possible here.

> So, spread the word about this new place to

#### MUSICIANS' HANDS ACROSS THE WATER

Check-out the story below on singer-songwriter Hunter Payne's upcoming all-star CD

tsunami relief CD. Given FolkWorks lead time to reach print, we may not be the first with the news, but we were the first to get it. Next issue, we'll bring you tell you about Gary Allegretto's Harmonikids project, which brought some badly-needed joy to 1,000 tsunami orphans, teaching them to sing and play folk tunes from their own and other cultures.

Both projects seek continued support for tsunami victims, not the one-time outpouring we saw six months ago.

Larry Wines also hosts & produces the other Tied to the Tracks on KCSN 88.5 FM Los Angeles / simulcast at www.kcsn.org, Saturdays, 6-10 a.m. It's the only acoustic Americana show on LA radio. Contact him at larrywines@hotmail.com.





BY LARRY WINES

## MUSIC LEGENDS FEATURED ON TSUNAMI RELIEF

BY LARRY WINES

■ hat does LA-based singer-songwriter Hunter Payne have in common with Willie Nelson, Alanis Morissette, Bonnie Raitt, Sarah McLachlan, Shawn Colvin, Norah Jones, Beth Nielsen Chapman, and even Paul McCartney, Eric Clapton, Ray Charles and others?

For months, Payne told me it had to be kept der wraps, while he quietly recruited key participants.

Now, Payne is achieving a milestone. Last December's tsunami-earthquake claimed more lives than any natural disaster in human history. Many contributed help, and some relief efforts didn't end when the headlines moved elsewhere. Payne had a vision: to create broad-based and continuing help from the music industry for tsunami victims.

For a time, TV was full of benefit performances. Locally, restaurants chipped-in, and workers donated wages and tips. Favorite acoustic artists played benefits. A memorable one at Kulak's Woodshed saw Jackson Brown join his brother Severin. While the desire to help wasn't limited to musicians, some, like Hunter Payne and local bluesman Gary Allegretto (profiled next issue) are playing extraordinary roles.

For the first time, Payne's negotiations with artists, record labels and publishing houses are complete enough to allow him to "go public." He speaks with FolkWorks about his project, revealing key players and details.

LW: What is the name of your project or the organization doing this?

Payne: Ain't got one. Right now it's just All Star Tsunami Relief CD Compilation.

LW: Can we name participants?

Payne: I think so. Paul McCartney, John Lennon, Sting, Eric Clapton, Ray Charles, Norah Jones, Willie Nelson, Alanis Morissette, Bonnie Raitt, Elvis Costello, Avril Lavigne, Sarah McLachlan, Shawn Colvin, Beth Nielsen Chapman, Phantom Planet, The Blind Boys of Alabama. You can also say, "several other major artists coming aboard."

LW: Who, besides yourself, is producing this? Payne: Right now there's no label. It's just me and about 200 others who have helped in one way or another. I was advised to assemble a killer roster first and then find a label, so we're just starting our label search. I'd prefer we leave that part out right now. Maybe the angle is that this is just a singer/songwriter guy with no lofty connections who had an idea that the music community supported full-on.

LW: I know you envision multiple CDs, or

Payne: We do envision more than one CD - in fact this one may be a double.

LW: Perhaps a concert?

Payne: The concert thing may happen, but not planned for now.

LW: What's the intended release date?

Payne: The CD should have a Fall release, in time for Christmas and the anniversary of the tsunami, which is December 26th.

LW: Have you picked a place or planned a release event?

Payne: Not yet.

LW: Discuss your motivation in all this, why vou're doing it.

Payne: The idea came out of taking a class at Landmark Education. I went there because I heard about a course... I thought [it] would help me market my new record. Instead it was about community projects. So, my girlfriend and I [developed] the tsunami idea and, after a few referrals...

About a week into the project, Kofi Annan appointed President Clinton as Special Envoy to "ensure the world doesn't forget the needs of those devastated by the December 26th disaster." Read: People have shot their wads and billions more dollars will be needed over the next 10 years. As the UN letter [we received] states, the CD serves the purpose of raising money and keeping the relief effort in the public eye.

LW: Some negotiations for rights to use particular songs are still in progress. A lot may happen quickly, so where can we look for news?

If you go to my site, www.hunterpayne.com,

**RELIEF** page 20

## FADO: THE SOUL OF PORTUGAL

BY DONALD COHEN

ado was born in Lisbon. As was true of tango, rebetika and jazz in their own lands, fado was born in the bars and bordellos of the poorest districts of the city, where it could be heard everywhere, even on street corners. It came into full flower in the 19th century, although its roots are far older, as old perhaps, as Portugal itself.

Only about two centuries old, traditional fado is based largely on a poetic theme of mournfulness and yearning. Accompanied traditionally by the haunting strains of one or two twelve-stringed Portuguese guitars and a classical guitar, fado could be described as pathos set to music.

I first heard fado as a young man over four decades ago, and recall exactly how I first experienced its impact. I was en route to teach a guitar class at UCLA. Already a collector and performer of music from many parts of the world, I used to keep the car radio tuned to a small Inglewood station that on Saturdays aired various ethnic programs, *The Ukrainian Hour, The Armenian Hour*, etc. Between sermons and advertisements sometimes I would be lucky enough to pick up some really fine music.

That morning I turned my car radio on to hear this haunting, deeply moving melody delivered through a truly captivating voice. I was so blown away that I had to pull to the curb. I could just make out the words "Portuguese" and "fado." I had never heard the language spoken previously and had no way of knowing that the singer was Amália Rodrigues, Portugal's greatest fado singer, or "fadista." I had heard only one song and believe I actually physically ached to hear more.

As soon as my class was over, I began my search and, in the third record shop, was incredibly fortunate to find, in those times of relative musical insularity, a really fine fado album, one with three particularly fine singers.... a 33 rpm recording that I treasure in my collection to this day.

Fado has traditionally been sung by either men or women, both of whom are referred to as "fadistas." The women traditionally wear a black shawl in memory of the greatest early fado singer, Maria Severa. Though the music is predominantly sad, expressing as it does the concept of "saudade," a largely untranslatable Portuguese word that can only be loosely rendered as "a nostalgic, soulful longing for what may or may never have been," not all fados are mournful. There are some that are whimsical and occasionally even humorous.

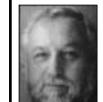
There is considerable dispute on the subject of fado's birth. The roots of the music are to be found in several sources: ancient Provençal balladry, the songs and chants of Lisbon's early Moorish and Jewish populations as well as in the musical influences brought back by Portugal's mariners during its Golden Age of Discovery. It was this same Maria Severa, however, a singer of Gypsy birth, who is largely responsible for fado's move from the streets and bars of the lower class neighborhoods into the drawing rooms of the rich, and into the salons of the nobility.

This flamboyant and tempestuous lady was involved in a highly publicized love affair with a prominent nobleman. Their scandalous relationship stimulated much interest both in the singer and in the fascinating new music she performed. The middle and upper classes wondered, "What was going on down there?" and began traveling to the colorful Mouraria district where Severa could be heard.

Fado's Golden Age took place in the first half of the 20<sup>th</sup> century, but it fell into a deep decline in the late 1960s, after the fall of the Salazar dictatorship in Portugal. The young people refused to listen to it or sing it as, in their minds, it was linked, somehow, to the dictator's fascist regime. On my visits to Portugal during that period, there were few younger people listening to fado; no new young singers emerged and I greatly feared for the future of this enchanting music.

In the last two decades, however, there has been an explosion of interest

## Fado Português: Songs from the Soul of Portugal



is collection of 26 of the greatest fado classics and a history of fado, together with musical transcriptions, guitar chords and lyrics in Portuguese with English translations. There are extensive annotations about each song and performer. The

book contains many beautiful historic photos of Lisbon, the fado clubs and performers. Postcript materials describe the best places to hear fado and other valuable information. Best of all, the



book comes with a great CD containing every song in the book performed by the original artists that made these songs classics.

The book is available from Amazon and through all major bookstores; it may be ordered from publisher at:

800-431-7187 • fax: 800-345-6842 • Email: info@musicsales.com

in fado on the part of young Portuguese, who have come to realize that it represents a significant part of their musical heritage. With the Internet has come a surge of interest in world music with clubs opening world - wide.

With this revival of interest in fado has come an array of outstanding new fadistas, such as Mafalda Arnauth, Mariza, Misia, Ana Moura, Cristina Branco and Dulce Pontes, to name just a few. Mariza, an exotic, Mozambique



born, top recording artist and dramatic performer with a great voice and style, will be appearing at UCLA's Royce Hall on October 19<sup>th</sup>. Another great Portuguese singer, Dulce Pontes, who performs wonderful fado but has extended her talents and radiant voice to other music forms as well, will be appearing at the same venue on November 5<sup>th</sup>.

Many of these singers have begun to sing newly composed fados and added new arrangements and accompaniments using a wider array of instruments, such as piano and woodwinds. These young singers have made fado popular with music lovers in other parts of the world and the Portuguese devotion to this gift from their musical past has risen to even greater heights. Recently fado has been acclaimed as a UN world cultural heritage. If you are already a fan of fado or if these ramblings have piqued your interest, then the UCLA concerts are a rare opportunity not to be missed.

Donald Cohen, a retired attorney and college history and music professor, guitarist and folklorist has spent his life studying, researching and collecting music from Europe and the Americas. One of his particular fields of interest during a large portion of this period has been the Portuguese fado. During these studies Mr. Cohen developed an extensive understanding and deep affection for the history and culture of Portugal and the Portuguese people. He has lectured extensively on the subject of fado on radio, TV and various educational institutions. Donald Cohen is the author of Fado Portugês: Songs from the Soul of Portugal.

#### FREE CONCERTS

#### **GRAND PERFORMANCES**

350 South Grand Avenue – Los Angeles 213-687-2159 – www.grandperformances.org FRIDAY, SEPTEMBER 16 @ NOON

#### Mariachi Divas

Founded in 1999, this all-female ensemble is an amalgam of talents from Mexico, Cuba, Samoa, Central America, Japan and Europe. Rooted in traditional mariachi style, the addition of congas, timbales, bongos, cajón and tambora gives the group a distinctive sound. FRIDAY, SEPTEMBER 23 @ NOON

#### I See Hawks in L.A.

"Twist through the high hills of bluegrass gospel, down into the deep valley of hillbilly rock then across a one lane bridge and into a meadow of surrealist country." This is how one reviewer describes the music of this alt-country ensemble. I See Hawks in L.A. features some of the best players in the California country music scene.

FRIDAY, SEPTEMBER 30 @ NOON

#### **Orchestre Surreal**

Ross Wright a.k.a Elvis Schoenberg is the Chief Instigator and Mad Scientist behind this 25-member menagerie lovingly called Orchestre Surréal. The classically trained composer and jazz bassist formed this outfit in 1997 and the L.A music world has not been the same since. Join us for a fun-filled hour of tongue-in-cheek classic rock, pop and European classical covers all composed in ways you've never imagined. SATURDAY, OCTOBER 8 @ 3 PM

#### **Ex-Centric Sound System and Rocky Duwani**

Ambient, trip-hop, African-dub mixed with traditional and contemporary sounds from Africa, Latin America, and the Caribbean. This is the heady mixture that defines **Ex-Centric Sound System**. LA-based Ghanian **Rocky Duwani**'s roots based reggae is tinged with contemporary elements and fueled by his spiritual, social and political lyrics.



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.

'd like to start off this column with a celebration of some great work currently being done by the folks over in Washington (DC). And before you ask who I am and what I've done with your regular columnist, I should specify that I'm simply talking about an excellent batch of new CDs released by the fine folks over at Smithsonian/Folkways. The following three are much-needed examples, in these trying times, of actual important, worthwhile (and non-lethal) products being bankrolled by our federal government. And all for a small fraction of the cost of a Stealth Bomber.

The first of them was actually recorded before many of us, including me, were born, but is taken largely from a long out of print vinyl LP. Luiz Bonfá's Solo in Rio 1959 (!!!) is major cause for celebration, one of the best archival releases ever in any form of music. And yes, you read that right; I really have given this one my first ever highest-possible rating. Brazilian guitarist and composer Bonfá is possibly best known as the co-composer of Black Orpheus, but he's so much more. It understates the matter considerably to call him a virtuoso; such is his complete command of and expressiveness with his instrument. Listening to him you will swear there must be a second guitarist, or at least overdubs, but it's just Bonfá by himself, playing full strummed or arpeggiated chords with just his thumb while simultaneously maintaining both perfect rhythm and complex melodies (often in harmony) on top. The songs are mostly original, many improvised on the spot, featuring moody minor-keyed instrumentals, sambas, boleros (as well as a cross between the two called Sambolero, and a stunning version of Cole Porter's Night and Day in which Bonfá's guitar is basically a one-man orchestra. There's also lots of material- with outtakes included in addition to the original album, there's 31 tracks in all, totaling over an hour. He even sings on a few tracks, and his voice is charming albeit not as uniquely impressive as his playing. A major release for fans of Brazilian music, jazz, or just the ultimate in guitar playing. I can't imagine I'll hear anything better this year.

Much of the same could be said of Los Camperos de Valles' El Ave de mi Soñar:--Mexican Sones Huastecos (!!). Although not an archival recording, but rather a recent one, it is an expression of the traditional form of Mexican music known as son, an often regionally-specific form, in this case from the gulf states of Northeastern Mexico. The son is marked, according to the excellent, comprehensive (and bilingual) liner notes by recording co-producer Daniel Sheehy, by "rhythmic drive, worldly rather than sacred lyrics, and...alternation of short segments of sung poetry and instrumental sections." The trio features hard-driving violin, quick strummed chords on the huapanguera (a deeply-pitched 8-string guitar) and jarana (higher-pitched, 10 strings), and energetic, often falsetto vocals. The lyrics are indeed poetic and

#### **ON-GOING STORYTELLING EVENTS**

#### LOS ANGELES COMMUNITY

STORYTELLERS

2nd Thursdays • 7:30 pm Temple Beth Torah 11827 Venice Blvd., Mar Vista

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

FAMILY STORYTELLING Saturdays/Sundays

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

LEIMERT PARK

GRIOT WORKSHOP 3rd Wednesdays • 7:00 pm

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

SAN GABRIEL VALLEY STORYTELLERS

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

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

5909 Blairstone Drive, Culver City 310-943-4242

STORYTELLING & PERFOMING ARTS TOASTMASTERS

A Toastmasters Storytelling Group

2nd Mondays, 7:00pm CoCo's Restaurant

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

#### COSTA MESA SOUTH COAST

STORYTELLERS GUILD 3rd Thursdays • 7:00 pm

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

SOUTH COAST STORYTELLERS

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

1802 North Main St., Santa Ana

714-480-1520 • www.bowers.org/link3c.htm

MISSION VIEJO STORYTELLING Wednesdays • 7:00 to 8:00pm

Borders Books and Music

25222 El Paseo • 949-496-1960 COSTA MESA STORYTELLING

BY LAURA BEASLEY

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

beautiful, with great nature imagery and emotional celebrations of love gone right or laments of it gone bad. My only complaint is that while the liner notes are in both English and Spanish, the lyrics are only in English (although full translations are available in PDF format) on the Smithsonian website). Not as brain-bending the Bonfá, perhaps, but certainly more than worth a listen.

Inching ever northward, we at last come to the last of the three, *Classic* Bluegrass Vol. 2 (!). This one ranks a bit lower simply because it doesn't have the same wonder of discovery, being a compilation of various artists and recordings from the Smithsonian collection, lacking any rarities or previously unreleased tracks. As such it only touches on the most famous performers of American bluegrass, but what great ones! Among those featured, many represented by their most famous tracks, are Hazel Dickens, Doc Watson, Bill Monroe and John Hartford. The liner notes are, as is almost always the case with Smithsonian/Folkways, informative and entertaining. It may be a mere introduction, but it's a good starting point. For those wishing to explore further, check out some of the original CDs from which these tracks originate. Which brings up another positive point about the label: being that they're aligned with our national museum, everything they put out stays in print.

Finally, since I've provided such a good example of a label that does it right, a bit on Putumayo, the label that often does it wrong. The various artists compilation North African Groove (—) features many internationally respected artists, including Algerian Rai stars Khaled and Cheb Mami. But for my taste, it all sounds a little superficial, which is a problem I often have with Putumayo's releases. I've heard some great and inventive music from Northern Africa, but unfortunately this particular compilation leans more heavily toward modern dance beats than it does the more traditional, acoustic elements. I found it rather boring, but that just might be a matter of personal taste. Of course my suspicion is that most *FolkWorks* readers would likely feel the same way as well. Again, not a bad way to get an introduction to some artists with major international reputations, but I hear nothing here that makes me want to explore further. And even if I wished to, the equally superficial liner notes don't really help much, although they are in three languages.

Anyway, thanks for dropping by my part of the world. It'll be back to Ireland next time, I suspect, as many great Celtic releases are either newly out, or forthcoming. Have a happy autumn.

#### **RATING SCALE:**

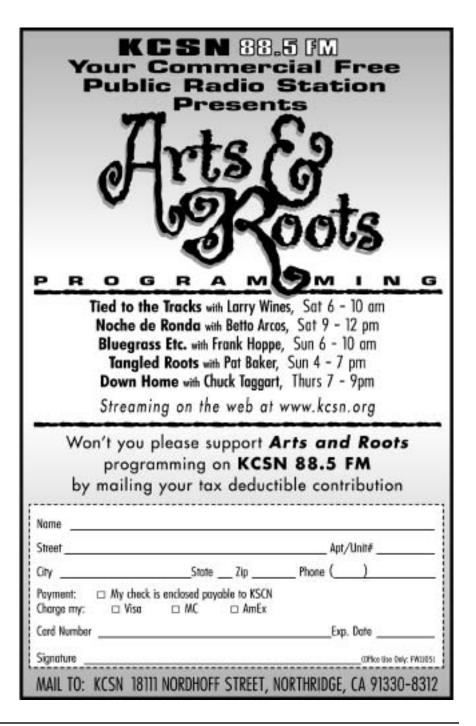
[!!!]—Classic, sure to be looked back on as such for generations to come.

[!!]—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.



#### - INTERVIEW-

## LOWEN & NAVARRO INTERVIEW - PART 2

BY LARRY WINES

[Successful songwriters and touring folk artists Lowen & Navarro spoke with Larry Wines in the first part of this interview in the previous issue.]

LW: Guys, let's talk about the early days. Way back in 1988, you began a weekly residency at the Breakaway in Venice. You played what you pleased, didn't actively promote the shows or invite music business friends. Yet, within a year, crowds were growing, and a buzz had started that coincided with the emerging new folk scene in Los Angeles. By the end of 1989, you were recording your first album. Combined with that, you've also got the fact that a lot of other people have recorded your songs. Talk about that for a moment.

Eric: Well there's a lot to talk about, Larry. Actually, at the time we did that, we were kind of recovering professional songwriters. We had gotten into it sort of backhandedly. We really never intended to push songs on other poor, unsuspecting artists. We were writing for ourselves, we had bands, we tried to get record deals, we tried to part

our hair this way, and part it that way, comb it straight up, and do all kinds of things to get attention as a record company thing, you know, but it just didn't work. Somebody told us, at one point, it wasn't completely discouraging, they said that if we lived anywhere else, we'd probably get a record deal. And it was like, 'Oh, great.' So, we did live here and—

Dan: LA was kind of known at that time, I mean that was the tailend of the hair-band era, of the hard rock bands that were doing songs about girls and partying. It also coincided with the rise of my cousin's band, Jane's Addiction, which was a hard rockin' band that had some fairly intelligent lyrics, and it was considered thinking man's metal. So the whole point was, basically, LA was not looked at as the place

with the talent. They were looking to Atlanta or Seattle or Tulsa or Austin or—

Eric: Or anywhere. The heartland.

Dan: New England.

Eric: So, we were up against it. We got really discouraged. I think I read an article in a magazine, 'You're stymied on what to do? Get a publishing deal.' So I took our tape around to a bunch of publishers. It took quite a while, but we finally got a bite with *We Belong*, much to our surprise.

Eric: That was the one, Dan and I both felt we had a hit song the moment we wrote it. We wrote it in an hour and a half one evening. But a hit song's not really a hit song until it becomes a hit song. So we were surprised and gratified when our weird demo made it into Pat Benatar's hands and came out as a big hit. After that, we did follow that route for awhile, then we got really tired of trying to make up stuff that other people were gonna want to do. You know, 'I don't really want to say that, I want to say this,' and so we'd have to try to tailor stuff to other people. It really wasn't fun. And I characterized it once as trying to be somebody else's idea of a good time.

Eric: We didn't enjoy it, and we thought pretty seriously about how many songs that we felt were very strong that we had that were just sitting around collecting dust. So, at a certain point, our rock band broke up and Dan and I started playing at 'no amp night' at the Central, before it became the Viper Room. Eventually, we did land that bit at the Breakaway and just started being ourselves.

We weren't trying to do anything, just goin' up and playing music. Eventually, all the record company people that we'd been trying to kiss the butt of for so long, the collective butts of, started to say, 'hey, what are you guys doing? How come you don't invite me down.' It's 'cause we don't want you to come. Of course, nothing made 'em want to come more than that! So they all showed up.

LW: A little reverse psychology, eh?

Eric: Yeah, exactly. We were all about playing, you know, about enjoying the music and playing and being acoustic and really featuring the voices and the harmony that we had been aware of for so long, but had not really made use of to its fullest extent. The acoustic element was very important to the whole thing. It's probably become more and more important to it, I think. We've become a part of the folk community, a community we were very little aware of at the time. Nowadays, we support the Folk Alliance, and the FAR-West, which is going to have a convention in Los

and to pair. Which is going to have a convention in Eos how for about, in

Angeles the end of October. With the folk community, we are really enjoying ourselves much more than we did.

Eric: We still have songs covered by other people. David Lee Roth did one of my songs, Dave Edmonds did one of Dan's songs. We've had some fun with that. There was an artist in Ireland named Tommy Fleming who did a whole bunch of our songs on his record, on his first record, and actually had kind of a hit with one of our songs, called *Through A Child's Eyes*. We've been very gratified with that. Apparently, they played it during what they refer to as 'The Troubles' over there, several years back. They played it once an hour, to calm people down, or to get people to feel more united. That was a big compliment. We've had others cover our songs who went big in Europe, too.

Dan: Yeah. It's wonderful, and there's nice money in it. It's gratifying when something works out like that. But we had always wanted to perform ourselves, so that's one of the reasons we tour so much, is we just plain like doing it. I have friends who would like to record and who make records, who are highly regarded, but they don't really enjoy the touring process. For us, if we just made records, we would get to be musicians every three or four years. So, for us, it's a way to keep it all going all the time.

LW: Undoubtedly, everybody has heard Pat Benatar doing We Belong,, top five worldwide hit. But I wonder how many of ou rreaders know that you originally wrote it as a bilingual song.

Eric: Actually, that wasn't original. For those three or four people who have the first issue of our first record, we did it all in English on the first record. The bilingual thing came up later. Dan's father, Gabriel Navarro from San Diego, did the translation probably about a year, two years after we wrote it.

Dan: About a year and a half after we wrote it. Eric: We started adding the middle verse in Spanish sometime after that, as soon as we started performing as Lowen and Navarro. So it's become part of it. Originally, we wrote it in English. Dan's native tongue is English, for sure. We enjoy doing that a whole lot.

Dan: I sing a lot in Spanish. But I don't think in Spanish. The interesting thing is, we kinda did it once, as a little bit of a goof, and said, let's do this, and kinda keep doing it until the joke wears off. Apparently, the people didn't take it as a joke. They loved it. So we've performed it that way now for about, I think it's been 17 years.

LW: With the incredible collaborative partnership that you two have had now for so many years, that song, We Belong, actually fits you in a professional, musical way.

Dan: It's pretty funny. Eric and I both. The song, the verses are about a couple that's not getting along particularly well. And I will stress, out loud, Eric and I are not a couple.

Eric: A coupla muhlooks.

Dan: We have not always

seen eye-to-eye.

LW: I was going to ask you about that, so please continue.

Dan: We're very different people and no two people really are necessarily going to see things eye-to-eye. Witness both of our first marriages.

Eric: Oh, thanks for bringing that up, Dan. That's just

great.

Dan: Maybe we'll edit that out. Maybe we won't. Anyway, regardless. I digress. Eric and I have distinctly different backgrounds, and really have had very different experiences in our lives and it brings us to different places. What we discovered is that we blended real well. Sometimes, those things can sit in suspension or they can make great solution. We're really lucky that, from the first time we sang together, we knew that we had something pretty unique.

Eric: They have pills for that.

Dan: We've been basically just hammering it out for years. We have gotten to a point, I'd say the last five or six or seven or eight years have been remarkably stress-free. Well, conflict-free. Relatively. Kind of.

Eric: Everybody else thinks I'm a little stupid for saying this. Dan and I didn't automatically get along. We never got along. From the first time we met each other, we didn't really like each other very much. And we are very different. But we realized that we had this professional advantage. We had something that we valued together, which was singing together, making music together. So we put personal differences aside and have figured out a way to get around them. Over the years, we've gotten better at it. In any situation you have a conflict, you resolve it, you have a conflict, you resolve it, you have a laways be the specter of the conflict that won't be

LOWEN & NAVARRO page 25

## **CULTIVATING THE MUSE**

hances are you're a folk music kind of creative person. You write songs, or maybe play an instrument. Or you may take traditional songs and give them your own sterling arrangements. Perhaps you play the mouth bow while reciting John Jacob Niles' vital statistics. But no matter how deep your creative well, there are times when it may seem like it's running dry. You get the first line of that new song started, you've got a title and an idea of how you'll work the chorus. Then: nothing. No new ideas. The old ideas seem flat and lifeless. What to do? Inspiration can be decidedly fickle. If you await that divine inspiration for everything you do, you may find yourself sitting silently for very long periods of time.

The creative spark likes to be fed. One can pretty much guarantee that delightful new arrangement for *The Water is Wide* that you came up with from out of the blue probably had really been sitting in a holding pattern for quite some time. What caused the chain reaction that led to the actual creation of the art? And how do you spark that creative process?

Okay, the first step is practice. Trial and error. Sitting waiting for a lightning bolt to provide the initiative can be a long process, so if you can practice your instrument as often as possible, that may help speed that bolt. If, in addition to practice, you can spend some time just noodling around with your instrument and having fun, there's always the chance a new melody or lyric may slip into your brain. And your lack of knowledge of your instrument may hold your creative juices back. Take some lessons. Buy an instructional DVD. Experiment with different tunings, different types of capos. And it's great to get a new angle on the music you play, so if possible purchase or borrow different instruments to spice

#### REED'S RAMBLINGS

BY DENNIS ROGER REED



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

up the stuff you already know, and hopefully lead to some stuff you don't. Make it a point to play with other musicians as much as possible, not only to keep your chops up, but to borrow other musician's ideas or expand on tunes they play. There's a special energy that comes from musical interaction with others.

Listening to recorded music is helpful in the creative process. Listening to different instruments than the ones you play may give you new ideas. That Coltrane intro may just be the chorus of your next Celtic tune. Depending on one's attitude, spinning that new CD from that hot new talent may provide inspiration to create some new work on your own... or it could depress you to the point that you retire to your room for the rest of the decade. Let's hope it's the former. It tough to recreate the past, but try to hone in on how great it was when you first started your creative process, and sat listening to records (or tapes, or Edison cylinders) trying to figure out just what the heck that artist was doing.

Catch some acts live. This may seem simple, but we all get busy and you may look at the calendar and realize that it's been months since you went out and saw some live music. A great live show can energize you and make you hungry to get creative, too.

There is also some particular benefit from "getting away from your craft." Many folks say that taking a break helps them in the creative process. A long walk may help either get your mind off the creative problem, or perhaps allow you to pick up a new insight. Too often it's easy to try to force the process, and pretend that you're doing long division homework instead of creating something artistic. Creative constipation can be painful. Take a week off. Go fishing. Play "Go Fish."

The creative process can be frustrating, but it can also be pretty darn fulfilling. Even if that spangled arrangement of *Louie Louie* for the solo bodhran is only going to be heard in your own living room, it's well worth all your effort.

#### CD REVIEW S

Artist: CASCADA DE FLORES Title: PUENTE A LA MAR

Label: N/A

BY BEN ROTENBERG

f you are you ready to be transported to a different time and place, this disc might be just what the doctor ordered. **Cascada de Flores** is a California-based group, but their music is a cele-

bration of history from points south. *Puente a la mar* celebrates Cuban, Mexican and Puerto Rican music of the last 100 years. Specifically, this album is dedicated to Maria Teresa Vera, the Cuban singer whose voice inspired so many. This CD is all about history: the connection between the music of Cuba and Mexico, and the far-reaching influence of Cuban trova ("song") on the music of large parts of Central and South America.

The songs vary widely in style & rhythm, ranging from slow boleros to fiery bambucos and catchy guarachas that won't let you sit down (or will make you get up and dance!). The songs are beautifully arranged, and pay homage to their creators, the performers of Cuba and Mexico. They are songs of love, and love lost. Particularly haunting is their rendition of the Oaxacan traditional song *La Llorona*. And the Puerto Rican guaracha *Mi Linda Casita* is equally delightful. On *Puente a la Mar*; there is significantly more variety than was evident in their previous album, *Mexico*, which focused exclusively on the song forms found in Mexico.

The three founding members of Cascada de Flores have in common a love of music and dance. Arwen Lawrence de Castellanos and Jorge Liceaga collaborated in 1999 to create regional dance music for a San Francisco Bayarea Folklorico group. They were joined by Sabra Weber to form the trio Cascada de Flores. Jorge was born in Mexico City, and has a background in Flamenco guitar. Arwen has a varied experience singing, playing, and dancing with mariachi troupes and Folklorico groups in Mexico and in the United States. Sabra Weber is a classical flutist, vocalist, and dancer who has studied in Cuba under some of the greats. The album also features guests on various percussion, horns, bass and vocals, which gives Cascada de Flores the flexibility to play traditional Cuban sexteto and septeto arrangements. Since the production of this album, Cascada de Flores has added a fourth full-time member, Jorge Mijangos, a multi-instrumentalist from Chiapas, Mexico.

To purchase *Puente a la mar*, or Cascada de Flores' first CD, *Mexico*, visit their website, www.cascadadeflores.com, where there are links to two online retailers which carry their CDs. If you like what you hear (and I suspect you will), keep your eyes open for upcoming live performances; one of their full-time members lives in Santa Barbara, and they do play Southern California dates from time to time.

Artist: MOKSHA
Title: AMJAD ALI KHAN
Label: REAL WORLD RECORDS, 2005
BY DAVID KING

oksha is the ultimate goal of Hindu religious life..." From the liner notes of Moksha, the CD. Everything about this CD was a pleasant learning experience for me. I found the CD a wonderfully

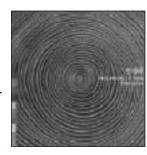
meditative background for almost all activities: not good for cleaning house or painting my home office, but excellent for writing, chatting with friends and bathing a squirming dog. I loved it for negotiating traffic, the more congested the traffic, the better. My friend did not; she said it made her jumpy. There's no explaining taste.

Although to the uninitiated, this may sound like a sitar, the instrument featured here, a *sarod*, is a smaller device, somewhat similar in size to a lute. Tonally and rhythmically it is played in the tradition of Indian music, usually backed by some Hindu drumming. The name, sarod, comes from the Persian word for "melody"; it probably is sized for portability because its playing was at one time banned and the musicians breaking the law wanted to be able to make good their escape with their instrument, which makes good economic sense. A sitar would have made escape nigh impossible.

The eight songs here, are not really "songs" as Westerners understand "songs." Each is based on a "raga" which are traditional music patterns of Hindu music. Amjad plays the sarod on six of the eight cuts of the CD and gives one cut each to his two sons, Amaan Ali Bangash and Ayaan Ali Bangash.

While the liner notes. like all liner notes, are eloquent exercises in hyperbole, these are also an education in and of themselves. A person can learn a lot about Hindu music traditions, the Sarod, Moksha and get a fair introduction to the man, Amjad, and his two sons just in the liner notes alone! Only one cut on the CD has vocals, which was fine by me, my preference is to hear the Sarod played by masters and relax into the unfamiliar rhythms and scales. It's meditative music.

This is CD is deftly produced and would well serve someone wanting to learn more about the music of India by introducing it at a level of expertise beyond average. If you want to explore some of this world's music, this would make a choice place to start.

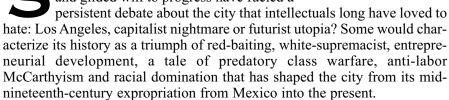


#### CD REVIEWS

Artist: RY COODER
Title: CHÁVEZ RAVINE
Label: NONESUCH
BY MICHAEL STONE

[Reprinted with permission: www.rootsworld.com]

outhern California's dream machinery and gilded will to progress have fueled a



Stirred by photographer Don Normark's recent book, *Chávez Ravine*, 1949 - a striking black-and-white portrait of the predominantly.

Mexican-American community shortly before its erasure - Ry Cooder scores a sordid saga. The CD is a flight of historical imagination that evokes the feel of the hilltop Mexican American neighborhood that LA's city fathers bulldozed in the early 1950s in the name of urban renewal, clearing the way for the Dodgers baseball club to build a new stadium in its place.

A less likely point of musical departure is hard to imagine, but Chávez Ravine - a conceptual project reflecting Cooder's astute political contrariness, his dogged LA street-corner and archival research, and eclectic musical inspiration - is the most idiosyncratic effort of a most singular career. Each of its 15 songs is a distinct musical vignette in the foretold destruction of a poor barrio the city's booster class summarily condemned as a nagging impediment to civic progress.

Chávez Ravine evolved organically out of Cooder's abiding interest in the city's hidden social history, in its older and more textured cultural contours. Far more than a superb musical creation, it reflects Cooder's tendency to think cinematically (his moody scoring of the Paris, Texas soundtrack comes to mind), and his calling to the musical path less traveled. Chávez Ravine is warm-blooded, polyvocal testimony to the power of memory, expressive culture, human sociability and creative resolve in the face of treacherous and unforgiving odds.

As a native son, Cooder couldn't have chosen a less exotic setting than Los Angeles for his latest outing. Walter Benjamin's epigrammatic observation comes to mind: "The superficial inducement, the exotic, the picturesque has an effect only on the foreigner. To portray a city, a native must have other, deeper motives - motives of one who travels into the past instead of into the distance."

This may help explain why Cooder detests the term "world music" and its casual application to his own work, antithetical as it is to the Western pop-star model of appropriating exotic musical trimmings to elevate one's own status as stage-front cosmopolitan artiste-savant. Although he enlists sundry standouts of Chicano, Latin, jazz and Hawaiian music (Lalo Guerrero, Don Tosti, Flaco Jiménez, David Hidalgo, Ersi Arvizu, Little Willie G., Gil Bernal, Chucho Valdés, Jackie Terrasson, Ledward Kaapana, Bla Pahinui), Cooder is no more out front than he was on his prior pursuits in Havana.

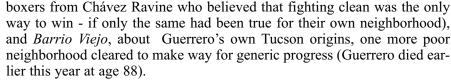
This is something quite different than the formulaic transposition of the Buena Vista Social Club model to Los Angeles. Listening globally and composing locally, Cooder has come home to a town whose changes - wrought behind closed doors in City Hall, the LA Police Department, the Chamber of Commerce, the high-rise suites of international financiers, and the seedy offices of real estate developers he repudiates with everything at his artistic disposal.

So, what about the music? For starters, it reflects the fact that Los Angeles is the second-largest city of a number of Latin American countries, first among them Mexico. (Mexicans didn't come to gringolandia, after all; the U.S. annexed the northern third of Mexican territory in 1848, setting into motion a relentless process of primitive capitalist accumulation that continues into the present.) And particularly since World War II, Los Angeles has become a multi-ethnic metropolis in which no group is numerically predominant (a recent survey found that city school children collectively speak some ninety languages).

Cooder's sonic palette is correspondingly diverse: a bilingual English-Spanish mix of R&B, jazz, blues, funk, Tex-Mex, 1950s pachuco dance hits, rock 'n' roll, surf sounds, classical snippets, Afro-Cuban son and mambo, Hawaiian, ersatz easy listening, faux Chinese, sampling (check out the Dragnet clips), in short, mongrel American music. But not a sound is accidental; this is a studio album, and a polished one it is. During post-production - fittingly enough in the Southern California dream factory of American car culture - Cooder drove around LA listening to successive demos, to hear the music the way his audience will, and to ensure its capacity to capture the listener.

The result is an epic, swinging period portrait of a community that lives on in memory, spirit and song, Cooder's own ever-curious creations mixed with the polished compositions of his many collaborators. William Garcia and David Hidalgo's *Onda Callejera* reflects on the so-called Zoot-Suit riots of 1943, when several hundred U.S. sailors were unleashed on downtown L.A. to beat and rip the clothes off the Mexican American pachuco hipsters, while the police looked the other way.

Lalo Guerrero sings on his smoky 1949 mambo, *Los Chucos Suaves* (the cool cats, which some listeners will recognize from the 1977 Luis Valdéz play and film Zoot Suit), *Corrido de Boxeo* (on two accomplished Chicano



Another postwar dance hit, popularized by the incomparable Don Tosti, is "Chinito, Chinito," a sassy take on a pidgin-Spanish-speaking Chinese laundry man who walks the street rattling his "malaca" (i.e., maraca, his wooden change box) while a couple of smart-ass Chicanas harass him. (Several Tosti and Guerrero originals can be heard on Arhoolie's superb Pachuco Boogie compilation.).

Ersi Arvizu (formerly of The Sisters and El Chicano, tracked down by Cooder in Arizona, working as a FedEx driver) sings her mother's conjunto classic *Ejercito Militar*. She is joined by Little Willie G (of Thee Midnighters fame) on the latter's *Muy Fifi*, a rocking mother-daughter dialogue about female respectability, fashion dictates and teenage love, with a grooving cameo by pianist Chucho Valdés. There's more of Little Willie G's suave, laid-back vocal style on the Lieber-Stoller hit popularized by the Coasters, "Three Cool Cats," with the inimitable tenor sax of Watts native Gil Bernal, who broke in with Lionel Hampton (Bernal's honking sax is integral to a number of tracks).

Cooder's compositions provide the project's noir-ish anchor, and he has an uncanny ear, channeling a miscellany of voices. One is Frank Wilkinson, the public housing activist whose reward for defending the neighborhood was to be called before the notorious McCarthyite House Un-American Activities Committee and imprisoned for refusing to testify (Cooder interviewed Wilkinson, found in a nursing home, and the song resulted). More chilling is the heavy equipment operator whose blues anthem, *It's Just Work for Me*, counsels locals, *Move your ass, all you taco benders. / We're gonna protect and serve you right on away from here. / It ain't none of my business.. / You got to go where they send you when you're a dozer-drivin' man.* As a belated response, *Third Base, Dodger Stadium*, with Bla Pahinui's plaintive vocals, reflects Cooder's discovery that old timers from Chávez Ravine still identify where their former homes stood by the coordinates of the baseball field that squashed their hilltop barrio.

The creepiest outing is Cooder's *In My Town*, which channels the mentality of "a secret deacon in the crypto-fascist Church of the Next Big Thing," who dreams big for his city of dreams: I want a town that's clean and I want a rule that's maintained. / If you're brown, back down. / If you're black, get back. / Better white than right. / Better dead than red. / Better keep it contained in my town. Jackie Terrasson lends a jazzy piano lope to a darkly prescient portrait of the compulsive psychosis that passes for economic rationality in LA as elsewhere. The most transcendental moment comes with El UFO Cayó, the sardonic legend of an extraterrestrial pachuco hipster who lands in the barrio, warning residents to hop into his spaceship and get away before the gringos send them all to "the biggest valley in Mexico, the valley of fools," to make way for a stadium. Cooder recruited Don Tosti, composer of the 1948 hit *Pachuco Boogie*, to craft the Caló slang-talking monologue against the ethereal vocals of Juliette Commagere, and the result is eerie and consummate. (This was Tosti's last recording; he died at age 81, late in 2004.)

There's more to be heard here, but think of Chávez Ravine as an operatic *Let Us Now Praise Famous Men*, [James Agee and Walker Evans' 1949 experimental prose/photo collaboration that chronicled the lives of three tenant farmer families in Alabama in the 1940s - communal testimony to an anonymous spirit of humanity that, defying gravity, appearance and cruel suppression, somehow lives on. Cooder goes beyond eulogizing a way of life, tapping the expressive currents that buoy those who come after. Chávez Ravine reveals an optimism of the will, antidote to all brutality, lies and hypocrisy that pass for reasoned discourse about progress and who calls the shots. It suggests that in the cultural polyglot that Los Angeles represents, as the future of us all, sometimes a different sort of synergy can ignite a clarifying flash of insight, a true human encounter, and when that happens, a rare and telling understanding may result. - Michael Stone

#### CD AVAILABLE FROM CDROOTS

Note: Chávez Ravine, A Los Angeles Story is a new PBS documentary that explores what happened, based on interviews with former residents and some of the officials who oversaw the community's destruction. Narrated by Cheech Marin and scored by Ry Cooder and Lalo Guerrero, the documentary combines contemporary and archival footage with Don Normark's evocative black-and-white photographs of a beloved community, gone but not forgotten. See: www.pbs.org

Also see: Don Normark (1999) *Chávez Ravine, 1949: A Los Angeles Story* San Francisco: Chronicle Books All images except CD cover are from the book, © 1999 Chronicle Books.

#### LATE BREAKING NEWS!

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#### CD REVIEW S

Artist: BUDDY SPICHER & CALVIN VOLLRATH

Title: AIR MAIL SPECIAL Label: BCCD-105 Release Date: JUNE 2005 www.buddyspicher.com www.calvinvollath.com BY DENNIS ROGER REED

www.calvinvollath.com
BY DENNIS ROGER REED

estern swing is by definition an amalgamation. In the late 1920s and 1930s, artists such as Milton Brown and Bob



Wills blended old time string band music, blues, country, pop and jazz into an appealing blend. The central instrument for this style is the fiddle.

Buddy Spicher and Calvin Vollrath are both highly talented fiddle players that have worked in the Nashville market for many years. They put together the session for *Air Mail Special* in Nashville, and asked some heavy hitters to function as their band. Taylor Coker covers bass; Billy Contreras adds fiddle and viola; Mike Dowling plays lead and rhythm guitar; Buddy Emmons plays his classic pedal steel style; Paul Kramer is on electric mandolin; and Jim White is on the drums.

The ensemble work on this all instrumental recording is seamless, with an emphasis on fiddle harmony. At times it's tough to believe that all you're hearing is only two or three fiddles, since both Spicher and Vollrath are often playing two parts each. As such, you could think that you're listening to a jazz string quartet or quintet.

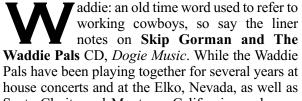
But this recording isn't about technical expertise; it's about <u>swinging</u>. Whether attacking a Benny Goodman tune like the title cut or *Slipped Disc*; a Thelonious Monk piece like *Straight No Chaser*; or the Lieber/Stoller *Bernie's Tune*, this band swings and swings heavily. There's a lightness of touch that epitomizes western swing, and the band owns this concept. In fact, they may just have a patent on it. And swing is a big enough genre to incorporate a nice Ray Price-like shuffle version of the pop standard *Mona Lisa* or a piece with a more straight ahead jazz format like Stuff Smith's *Skip It* or the aforementioned *Bernie's Tune*.

All the players are hot, but special mention must be made of pedal steel legend Buddy Emmons. Emmons' work is always tasteful and tuneful, but he really shines when placed in a supportive format like this project. Never a note out of place, never one note too many. For those of us that grew up listening to Emmons' *Buddy Emmons Sings Bob Wills* this project is a nice incentive to pull that old recording off the shelf.

This isn't to slight the other players, as every musician is top flight, and all are concerted to make this an ensemble project. If you enjoy instrumental swing, then look no further. Run, don't walk, and pick up a copy of *Air Mail Special*. Or order a copy air mail special.

Artist: SKIP GORMAN AND THE WADDIE PALS

Title: DOGIE MUSIC
Label: Old West
BY MARIE BRUNO





Santa Clarita and Monterey California cowboy gatherings, *Dogie Music* is their first recording endeavor together.

When Skip Gorman sings *Now come along boys and listen to a tale. I'll tell you 'bout the troubles on the Chisholm trail*, I get the feeling the man has been there and knows where of he sings. Skip Gorman is a wonderful cowboy balladeer who delivers his tales with a plaintive voice that makes you envision every image he sings about.

From the first fiddle intro on *Old Chisholm Trail* to the last notes of *Buddies in the Saddle*, I was completely taken. *Dogie Music* transported me back to some of my earliest musical memories. One of the first records I remember as a child was an album of cowboy songs that my mom picked up at the corner dime store for a whopping 99 cents. I have been a fan of cowboy songs and music ever since. I was delighted to find that two of my favorite songs from that early recording are on *Dogie Music*: the aforementioned *Old Chisholm Trail* and *Streets of Laredo*.

Dogie Music is a wonderful blend of cowboy ballads and some of the best old-time fiddle music you'll ever hear. Noches de Fiesta, (penned by John Miller of Seattle) is a tune that combines Tom Sauber's and Ruthie Dornfeld's fiddle harmonies with rhythms that make me feel like I'm standing on a corner in Santa Fe or El Paso in the 1800s. Then Skip's wonderful yodeling prominent on Ain't Got No Use for the Woman, Cowboy takes in a Square Dance and Windy Bill fills me with visions of cowboys sitting around the campfire at dusk sharing tunes and tales. Finally there is La Golondrina (The Swallow), a lovely traditional waltz, played by Ruthie and Skip on fiddle. With a southwestern lilt it is "played in both Spain and Mexico to honor a toreador's last fight," according to the liner notes.

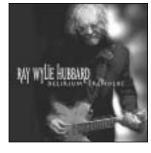
The musicianship on this CD goes right off the scale. Skip plays guitar, fiddle and slide guitar besides singing the lead vocals. There's local favorite Tom Sauber, on fiddle, banjo and mandolin; Patrick Sauber on mandolin and accordion; Ruthie Dornfeld also on fiddle and Mary Burdette providing her rocksteady bass. Mary, Tom and Patrick also sing the wonderful backup vocals.

*Dogie Music* is a wonderful tribute to the traditional tunes and songs of the cowboy and of the Old West.

Artist: RAY WYLIE HUBBARD Title: DELIRIUM TREMELOS Label: PHILO RECORDS, 2004

BY DAVID KING

hen I think of Ray Wylie Hubbard, I think 'country.' You cannot imagine my surprise when I was shopping in a major music store on Sunset in Hollywood, to find him listed under 'folk.' I guess, when I think it



through, country IS folk, but then wouldn't jazz and rock'n'roll be 'folk' as well? That answer escapes me, but the concept of Ray Wylie Hubbard as folk artist has grown on me. At its core, his music powerfully chronicles a segment of Americans bypassed by most. While some would like to see these people completely avoided, Ray Wylie is their minstrel, weaving their lives through his songs with dexterity and the craft of a master. I like Ray Wylie.

This is fine collection from one of America's premier storytellers, even though he didn't write the majority of songs on this CD. Here he chooses to sing songs by other songwriters and proves that he is a keen observer of human nature, especially of that middle-of-the-country-Bible-belt-human-nature that is the back bone of our American mid-West. He does not write to satirize or sanitize them; they come through his music, full of the irony and contradiction that is the substance of the human condition. Ray makes skillful use of these modes in constructing the lives of the subjects of his songs. He is an astute and sympathetic commentator. We feel a kinship with Ray and the people in his songs, no matter what they've done or are going to do. *Choctaw Bingo*, the song that sends us off at the end of this collection, is a rousing eight minute number that excels at quantifying this part of America most folks sweep under the rug.

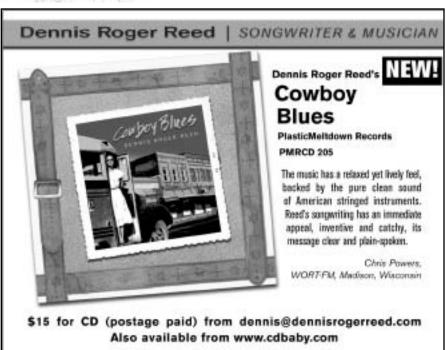
The musicianship and arrangements are first rate. Ray's band usually consists of drums, bass, mandolin, an acoustic and electric guitar. Fiddle, steel guitar and a Hammond organ make appearances and their use is always effective; the arrangements are often works of art in themselves. *This Morning I am Born Again* is a top drawer vocal arrangement, as strong as anything Ray Wylie has ever done. His song-writing is among the best being produced today. Not only does he bring some down and out scruffy characters to life (scruffians?), but Hubbard spins a fine tale.

One thing I missed in this album is Ray's own affectionate and sardonic view. For a more complete gander at an American original, discover his earlier albums where you are presented with Hubbard's original observations and are in for a treat. Still, songs like *Cooler-N-Hell, The Beauty Way* and *Drivin Wheel* are hum-able melodies that go with you without an iPod.

Here is a part of America that no one else talks about, well represented by this worthy troubadour. Pick up *Delirium Tremelos*. It is satisfying to get to know Ray and some of his more infamous friends.







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Oak Park Oak Park Library Russ & Julie's (house concerts)	Rockaway Records Silverlake Coffee Co
Palmdale Guitar Center	Soap Plant
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	Borders
	Central Library
	Equator Coffee House
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#### CD REVIEWS

**Artist: SYNCOPATHS** 

Title: ROUGH AROUND THE EDGES

Label: N/A

BY BEN ROTENBERG

he *Sycopaths*' first album is a live album, in more ways than one. It was recorded at three different contradances throughout Southern California in late 2004 and early 2005. And it is a LIVE! You can feel the energy of the dancers feeding off of the band, and the band surging with the energy of the dancers. The result is a driving album of dance tunes that make you want to, well, stand up and dance!



The Syncopaths came together in early 2003 for a rehearsal, and had so much fun playing together, the band re-formed six months later to play a contra dance. This June, at the 23<sup>rd</sup> Annual CTMS Summer Solstice Festival, the Syncopaths were one of the headlining bands, and the weekend also served as their CD release party!

The four members of the Syncopaths have a ton of musical experience between them. Ryan McKasson (fiddle) is a two-time U.S. national Scottish-fiddle champion, and has worked with Phillip Glass and Elvis Costello, among others. Bill Flores (mandolin, banjo, and guitar) is an incredibly talented multi-instrumentalist who has been playing music professionally for 25 years (he has performed with Bob Dylan and Stevie Ray Vaughn) and gives the band great musical versatility. Jeff Spero (piano) is a contra dance caller, composer, and musician who has put together a number of successful contra bands, as well as playing alongside some folk-music greats. Christa Burch (bodhrán, vocals) has a strong background in Celtic music (she has worked with Alasdair Fraser) and a beautifully expressive voice.

If you have spent any time on a contra dance floor, you will recognize many of the tunes on *Rough Around the Edges*. Nearly all are traditional (or at least recognizable) dance-tunes, and the Syncopaths have done a solid job of arranging. The transitions from one tune to another are mostly executed to perfection – pretty impressive for a live album. The first tune-set (*The Hut on Staffin Island/ Johnny Wilmot's Fiddle/ Frank's Reel*) delivers a rich, full sound that demands you get up and tap your feet. In the second set of tunes (*Julia Delaney/ Farewell to Chernobyl*), the Syncopaths live up to their name: Jeff begins building up a syncopated rhythym, and provides an excellent showcase for Ryan's fiddling. The highlights of the CD for me are track 4 (*President Garfield's Hornpipe/ The Scholar/ Fisher's Hornpipe*), and Christa's lovely vocals on *Wild Mountain Thyme*.

For more information on the Syncopaths, visit their website at www.syncopaths.com.



Title: STOP & LISTEN: LIVE AT THE FREIGHT

Label: ARHOOLIE CD 517 Release Date: FEBRUARY 2005 BY DENNIS ROGER REED

ive recordings can be a truly mixed blessing. Live music can have an élan that just can't be captured in the sometimes antiseptic studio environs. But live music recordings can also house instrumental and/or vocal clinkers, obnoxious audience noise and a myriad of other



stuff that can drag the listener's attention to places other than concentration and enjoyment. But most will admit when a live recording is done right, it can be both highly enjoyable and a good musical experience. Luckily, Stop & Listen: Live at the Freight is a close as live recordings get to perfection. Great material, great performers, great sound and a respectful audience that is quiet enough to be an example of auditory political correctness, yet loud enough to know that they were in attendance and were appreciative of the fine music being presented.

Suzy Thompson is a well-respected roots musician from the greater Bay area in California. She's recorded old time string band music, Cajun music, blues and bluegrass and excels at all. She's best known for her fiddle work but is an excellent vocalist and a fine guitarist as well. Her husband is flat picking guitarist extraordinaire Eric Thompson and he's front and center on the project along with the Thompson String Ticklers, consisting of Eric on guitar, tenor banjo and cuatro; Dan Kluger, banjo-uke; Dave Murray, mandolin; Ben Sigelman, cello; and Dan Warrick on guitar and vocal. Special guests include Seattle blues chanteuse Del Rey on resonator guitar, resonator ukulele and vocals on two cuts. Larry Hanks plays jew's harp and adds a bass vocal, and the wonderful Kate Brislin does one vocal.

The material, for the most part, harkens back to the 1920s and 1930s, with Memphis Minnie as a major cornerstone. This was in some artistic ways a kinder, gentler era before really big business decided that art could equate to real money. Hillbilly artists covered black blues tunes and vice versa, and the hit that a crooner scored with a Tin Pan Alley composition could easily drift into the repertoire of a rail hopping bluesman within months of release. The title tune is inspired by the The Mississippi Sheiks, though many may recognize a resemblance to Howlin' Wolf's *Smokestack Lightnin*'. The disk also features the hands down coolest version ever of *In the Pines*. Suzy says she learned the extra fine guitar accompaniment in open G tuning from John Miller. And more kudos for *No Mockingbird*, Suzy's own composition.

The venue where this was recorded was Berkeley's famed Freight and Salvage, and the warm hometown audience adds to the ambience of an already kindhearted and folksy project. Fine fiddling, super singing, funny repartee, and high quality music make this a "must own" CD for fans of roots music.







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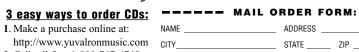
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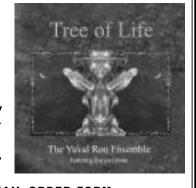
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CORRECTIONS FolkWorks attempts to provide current and accurate information on all events but this is not always possible. LIST YOUR EVENT!

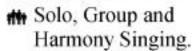
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## FOLK HAPPENINGS AT A GLANCE

## SEPTEMBER

**TUESDAY** 



**FOLK HAPPENINGS AT A GLANCE** 

**MONDAY** 

Check out details by following the page references:

**OGM**: On-going Music - page 15 OGD: On-going Dance - page 18 SE: Special Events - page 32



WEDNESDAY

STRAWBERRY FESTIVAL (SE) ODARA (SE) STRING PLANET (SE) MARTA GÓMEZ (SE) JUANA MOLINA (SE) JEN WOODHOUSE (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)

Cajun/Zydeco (OGD)

7

**THURSDAY** 

LABOR DAY DANCE AWAY (SE) KENNY SARA AND THE SOUNDS OF NEW ORLEANS (SE) JUANA MOLINA (SE) MICHAEL JOHNATHON (SE) SUSAN TEDESCHI with THE BLIND BOYS OF ALABAMA (SE) MIKE GARVEY, SEVERIN BROWNE & JAMES COBERLY SMITH (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD)Group Singing (OGM) Open Mike (OGM)

9

16

23

30

**FRIDAY** 

STRAWBERRY FESTIVAL (SE)

STRAWBERRY FESTIVAL (SE) THE LONG BEACH BLUES FESTIVAL (SE) HUAYUCALTIA (SE) THE DUO TONES (SE) SUSAN TEDESCHI with The Blind Boys of Alabama (SE) JEN WOODHOUSE (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)

SATURDAY

STRAWBERRY FESTIVAL (SE) THE LONG BEACH BLUES FESTIVAL (SE) **GAELIC STORM (SE)** International (OGD)

**SUNDAY** 

Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Contra (OGD)

LISA HALEY & THE ZYDEKATS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD)

5

Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Drumming (OGM)

NIGHTINGALE (SE)

International (OGD)

Armenian (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) Bluegrass (OGM)

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STEVE RILEY & THE MAMOU PLAYBOYS (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)

Cajun/Zydeco (OGD)

L.A. GREEK FESTIVAL (SE) **ROBBY LONGLEY (SE)** Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)

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TALL SHIPS FESTIVAL (SE) L.A. GREEK FESTIVAL (SE) KIM EUNG HWA KOREAN DANCE (SE) SAN FRANCISCO MARITIME MUSEUM FESTIVAL OF THE SEA (SE) KENNY ENDO TAIKO ENSEMBLE (SE) **ASHLEY MAHER (SE)** MARCIA BALL with DELBERT MCCLINTON (SE) KATIA MORAES, PURE SAMBA (SE) PACIFICO DANCE COMPANY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM)

10

17

RAJAN AND SAJAN MISHRA with RITESH AND RAJNISH MISHRA and KUMAR BOSE (SE) The BROMBIES (SE) VENTURA HILLSIDES MUSIC FESTIVAL (SE) WALTZ AND HAMBO WORKSHOP (SE CIUNAS (SE) KEALI'I REICHEL / NA LEO (SE) **BORDER RADIO (SE)** RAINWATER BLUEGRASS (SE)

L.A. GREEK FESTIVAL (SE)

Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Cajun/Zydeco (OGD) LEE TYLER POST (SE) TRACY NEWMAN (SE) 12

NIGHTINGALE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

Irish Session (OGM)

Group Singing (OGM)

Open Mike (OGM)

Bluegrass (OGM)

NIGHTINGALE (SE) Balkan (OGD) Irish (OGD) Israeli (OGD)

International (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)

TAMBURITZA EXTRAVAGANZA (SE) JAMIE LA VAL (SE) African (OGD) Belly Dancing (OGD) English (OGD)

International (OGD) Irish (OGD) Israeli (OGD) Contra (OGD) Scottish (OGD) Group Singing (OGM) Greek (OGD) International (OGD) Workshops (OGM) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Cajun/Zydeco (OGD)

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29

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TAMBURITZA EXTRAVAGANZA (SE) MILLPOND MUSIC FESTIVAL (SE) BERKELEY OLD-TIME MUSIC FESTIVAL (SE) MARIACHI DIVAS (SE) ALEX DeGRASSI (SE) RHYTHMS...MUSIC, POETRY & ART (SE JOEL RAPHAEL BAND (SE)

TAMBURITZA EXTRAVAGANZA (SE) MILLPOND MUSIC FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL & BANJO/FIDDLE CONTEST (SE) HARVEST FEST. OF DULCIMERS (SE) CONJUNTO JARDIN (SE) BOB BERKY (SE FALL EQUINOX FLUTÉ CIRCLE (SE) SACRED WORLD BENEFIT CONCERT (SE) FIESTA MEXICANA III (SE) KRIS KRISTOFFERSON / STEVE EARLE (SE) FOY WILLING'S RIDERS OF THE PURPLE SAGE (SE) LOU & PETER BERRYMAN (SE) Radicals, Helping Hands (SE) Andy M. Stewart/Gerry O'Beirne (SE) KIKI EBSEN / SUZANNE PARIS (SE) THE CACHE VALLEY DRIFTERS (SE) JONNY LANG (SE) Contra (OGD) International (OGD) Bluegrass (OGM)Group Singing (OGM

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TAMBURITZA EXTRAVAGANZA (SE) MII I POND MUSIC FESTIVAL (SE) JULIAN BLUEGRASS FESTIVAL
& BANJO/FIDDLE CONTEST (SE)
FESTIVAL OF DULCIMERS (SE)
FALL EQUINOX FLUTE CIRCLE (SE) SOUNDS OF THE SACRED. SONGS OF THE EARTH (SE) DRUMMING CIRCLE (SE) DONNA DE LORY, BILL HARNEY, JOHN VILLA (SE) FOWLER SUMMER SUNSET SERIES (SE) THE GUEST HOUSE (SE)

DUNAJ FOLK ENSEMBLE OKTOBERFEST (SE)

HUN LAKORN LEK PUPPET THEATRE

TROUPE OF THALLAND (SE)

LOS FOLKLORISTAS AND

DANZA FLORICANTOUSA (SE)

THE MACO BORD EN ORDS HOT PENIEW (SE) THE WACO BROS. BLOODSHOT REVIEW (SE) THE ALLEY CATS (SE)
International (OGD) Israeli (OGD)

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**DUNCAN SHEIK / DAVIS POE (SE)** Balkan (OGD) Armenian (OGD) International (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Morris (OGD) on Mike (OGN Scottish (OGD) Irish Session (OGM) Irish Session (OGM) Group Singing (OGM) Open Mike (OGM)

20 ZHENA FOLK CHORUS (SE) RODNEY CROWELL (SE) YUVAL RON ENSEMBLES (SE) Balkan (OGD) International (OGD)

Irish (OGD) Israeli (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)

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FLOR DE SERENA'S LADINO MUSIC IN I SEE HAWKS IN L.A. (SE)
THE AMERICAS (SE)

KIRTAN (SF) AMERICAN INDIAN DANCE AND NOH MUSIC AND DANCE LECTURE DEMONSTRATION (SE) SEBASTOPOL CELTIC FESTIVAL (SE) THE JEFFREY BARNES BAHÁ'Í CHOIR and TJIANGEUA AND FRIENDS with

INDIGO TRIANGLE (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Cajun/Zydeco (OGD)

KIRTAN (SE) SEBASTOPOL CELTIC FESTIVAL (SE) MOON OF THE SCARLET PLUMS (SE) WILLY PORTER (SE) ZAP MAMA (SE) IASON PETTY (S

YABAS/QUEENS (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)

24 WATTS TOWER DAY
OF THE DRUM FESTIVAL (SE)
SEBASTOPOL CELTIC FESTIVAL (SE)
GERI KEAMS AND GIT-HOAN DANCERS (SE) REDONDO BEACH LOBSTER FESTIVAL (SE) ALCHEMY HANDBELL ENSEMBLE (SE) AMERICAN SPIRITUALS (SE) SEBASTOPUL CELTIC PESTIVAL (SE)
SUZANNE TENG & MYSTIC JOURNEY (SE)
SIMON SHAHEEN & ALI JIHAD RACY (SE)
ZEN DANCING RITUAL (SE)
DESERT SAGE (SE) SID HAUSMAN (SE)
PHIL BOROFF & EVAN MARSHALL (SE) & JAMES COBERLY SMITH (SE)

SIMON RODIA WATTS TOWER JAZZ FESTIVAL (SE) SEBASTOPOL CELTIC FESTIVAL (SE) FESTIVAL OF SACRED MUSIC (SE) **NEVENKA & PHILIPPINE CHAMBER** SINGERS - L.A. (SE)

Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM)

Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)

AUM-SHO-NAMAH (SE) UKETOPIA (SE) SADDLE GRAMPS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM)

Bluegrass (OGM)

Open Mike (OGM)

SAN FRANCISCO WORLD MUSIC FESTIVAL (SE)

26

ADRIANNE (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

Bluegrass (OGM)

AZAM ALI. JACQUELINE FUENTES. LAZARO GALARRAGA, (SE) JOHN MAYALL & The Bluesbreakers with ROBBEN FORD and ERIC BIBB (SE) WILLIE NELSON & FAMILY with HOT CLUB OF COWTOWN (SE) SEU JORGE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD)

Open Mike (OGM)

Irish Session (OGM)

SIDI GOMA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD)

Group Singing (OGM)

Old Time Jam (OGM)

Open Mike (OGM)

African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Cajun/Zydeco (OGD)

APPEX Ensemble (SE)

JOHN MAYALL & THE BLUESBREAKERS, ROBBEN FORD and ERIC BIBB (SE) HANK AND MY HONKY TONK HEROES (SE) HOMAGE TO TOM JOBIM (SE) SACRED DRUMS OF INDIA (SE) BAMBOO AND SILK (SE) FOUR CORNERS OF THE ROUND TABLE (SE) JOHN M. + friends (SE) **DENNIS ROGER REED (SE)** Greek (OGD) International (OGD) Scottish (OGD)

Open Mike (OGM)

PERSIAN MUSIC & AFRICAN LUIS VILLEGAS (SE) HIGH HILLS (SE) THE ANDY RAU BAND (SE)
SEBASTOPOL CELTIC FESTIVAL (SE) SEVERIN BROWNE Contra (OGD) Bluegrass (OGM) Group Singing (OGM)

## FOLK HAPPENINGS AT A GLANCE



**TUESDAY THURSDAY FRIDAY SUNDAY MONDAY** WEDNESDAY SATURDAY TRAIN SONG FESTIVAL (SE) **FOLK HAPPENINGS AT A GLANCE** WORLD JEWISH MUSIC FEST (SE) TAIKO FOR FAMILIES (SE) MASANGA MARIMBA (SE)
GAGAKU: MUSIC & DANCE OF
ANCIENT ASIA (SE)
LISA HALEY & THE ZYDEKATS (SE) Check out details by following the page references: PETER CASE (SE) SOUTHERN CALIFORNIA
PLAYFORD BALL (SE)
JAI UTTAL AND THE KIRTAN LOVE
EXPERIENCE (SE) **OGM**: On-going Music - page 15 **OGD**: On-going Dance - page 18 SAN FRANCISCO WORLD MUSIC FESTIVAL (SE) SE: Special Events - page 32 WEHDA WORLD MUSIC (SE) EDDIE FROM OHIO (SE) BOHOLA (SE) ROBBY LONGLEY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) 5 8 3 4 6 7 2 SAN FRANCISCO WORLD MUSIC FESTIVAL (SE) SAN FRANCISCO WORLD MUSIC FESTIVAL (SE) **BOUBACAR TRAORE (SE)** GREG BROWN (SE) THE SEASIDE HIGHLAND GAMES (SE) KVRM Celtic Festival (SE) Armenian (OGD) AL PETTEWAY AND AMY WHITE (SE) SHUJAAT KHAN, ABHIMAN KAUSHAL (SE African (OGD) International (OGD) MOSCOW NIGHTS (SE) TOM BEGICH, TERRY HOLDER (SE) Balkan (OGD) Belly Dancing (OGD) LOCKE BROTHERS (SE) HONORING THE SEA (SE) Israeli (OGD) RICK SHEA & CHOJO JACQUES (SE) LISA HALEY & THE ZYDEKATS (SE) Balkan (OGD) Scottish (OGD) International (OGD) SAN JOSE TAIKO (SE) English (OGD) TIM McGRAW, LOS LONELY BOYS (SE) Irish (OGD) International (OGD) International (OGD) SAN FRANCISCO WORLD SAN FRANCISCO WORLD BERKLEY HART (SE) Open Mike (OGM) Irish (OGD) Israeli (OGD) NICOLE GORDON, SEVERIN BROWN & JAMES COBERLY SMITH (SE) MUSIC FESTIVAL (SE) MUSIC FESTIVAL (SE) Irish Session (OGM) Irish (OGD) DOC & RICHARD WATSON & Israeli (OGD) Scandinavian (OGD) **BILL BURNETT & THE BACKBONERS (SE)** Group Singing (OGM) Israeli (OGD) DAVID HOLT (SE) Morris (OGD) Scottish (OGD) Contra (OGD) International (OGD) Drumming (OGM) Scottish (OGD) RICK SHEA & CHOJO JACQUES BAND (SE) Scandinavian (OGD) Zydeco (OGD) Greek (OGD) Polish (OGD) Bluegrass (OGM) Group Singing (OGM) Scottish (OGD) International (OGD) Scottish (OGD) Cajun/Zydeco (OGD) DENNIS ROGER REED (SE) Irish Session (OGM) Open Mike (OGM) Scottish (OGD) Israeli (OGD) BILL KNOPF & KATHY CRAIG, TOM CORBETT BAND (SE) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM) Group Singing (OGM) Bluegrass (OGM) Open Mike (OGM) Old Time Jam (OGM) Contra (OGD) Bluegrass (OGM) Bluegrass (OGM) Group Singing (OGM) Group Singing (OGM) Irish Session (OGM) Drum Circle (OGM) Open Mike (OGM) Contra (OGD) 11 12 13 14 15 THE SEASIDE HIGHLAND GAMES (SE) SAN FRANCISCO WORLD TOBY FOYEH & ORCHESTRA AFRICA (SE) Balkan (OGD) SAN FRANCISCO WORLD LISA HALEY & THE ZYDEKATS (SE) LISA HALEY & THE ZYDEKATS (SE) MUSIC FESTIVAL (SE) MUSIC FESTIVAL (SE) A TASTE OF FOLK MUSIC (SE) International (OGD) TROUT FISHING IN AMERICA (SE) MONTE TOYON DANCE WEEKEND (SE) MARTIN HAYES & DENNIS CAHILL (SE) Balkan (OGD) African (OGD) TROUT FISHING IN AMERICA (SE) **OLD-FASHIONED HOOTENANNY (SE)** Irish (OGD) MONTE TOYON DANCE WEEKEND (S International (OGD) Belly Dancing (OGD) SAN FRANCISCO WORLD MUSIC FESTIVAL (SE) SAN FRANCISCO WORLD MUSIC FESTIVAL (SE) Israeli (OGD) STORYTELLING FESTIVAL (SE) TANGO FLAMENCO (SE) Irish (OGD) International (OGD) Morris (OGD) **LAURENCE JUBER (SE)** TANGO FLAMENCO (SE) Armenian (OGD) STORYTELLING FESTIVAL (SE) Israeli (OGD) Irish (OGD) Scandinavian (OGD) DAR WILLIAMS (SE) International (OGD) DEBBIE FRIEDMAN (SE) TROUT FISHING IN AMERICA (SE) Scandinavian (OGD) Israeli (OGD) Scottish (OGD) Cajun (OGD) Israeli (OGD) RICK SHEA & CHOJO JACQUES (SE) BLUESAPALOOZA (SE) Irish Session (OGM) Scottish (OGD) Scottish (OGD) Contra (OGD) ASHLEY MAHER & HER MINI GLOBAL BAND (SE) Scottish (OGD) UTAH PHILLIPS (SE) Zydeco (OGD) Bluegrass (OGM) Open Mike (OGM) Greek (OGD) Open Mike (OGM) Contra (OGD) International (OGD) Group Singing (OGM) Cajun/Zydeco (OGD) Bluegrass (OGM) Hungarian (OGD) DAVID FRANCEY (SE) Irish Session (OGM) Israeli (OGD) Polish (OGD) Open Mike (OGM) International (OGD) LAURENCE JUBER (SE) Old Time Jam (OGM) Scottish (OGD) Israeli (OGD) AMY KUNEY and NATHAN McEUEN (SE) Group Singing (OGM) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Contra (OGD) International (OGD) Open Mike (OGM) Bluegrass (OGM) Cajun/Zydeco (OGD) Group Singing (OGM) 19 21 17 18 20 22 16 CARIBBEAN CARNIVAL AND FOLK AND HERITAGE FESTIVAL (SE) Balkan (OGD) THE BUCCANEERS (SE) BANANA SLUG STRING BAND (SE) Armenian (OGD) MARIZA (SE) THE ANDY RAU BAND (SE) International (OGD) International (OGD) Balkan (OGD) MICHAEL CHAPDELAINE (SE) THE BUCCANEERS (SE) COUNTRY JOE McDONALD (SE) TROUT FISHING IN AMERICA (SE) THE BUCCANEERS (SE) Irish (OGD) Israeli (OGD) International (OGD) African (OGD) Contra (OGD) SAN FRANCISCO WORLD Israeli (OGD) Scottish (OGD) Irish (OGD) Belly Dancing (OGD) Greek (OGD) Contra (OGD) MUSIC FESTIVAL (SE) Bluegrass (OGM) Bluegrass (OGM) Israeli (OGD) English (OGD) International (OGD) Morris (OGD) AIMEE MANN (SE) Scandinavian (OGD) Open Mike (OGM) International (OGD) Scottish (OGD) Group Singing (OGM) Scandinavian (OGD) International (OGD) Scottish (OGD Scottish (OGE Irish (OGD) Open Mike (OGN Israeli (OGD) Irish Session (OGM) Group Singing (OGM) Zydeco (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Open Mike (OGM) Group Singing (OGM)

Open Mike (OGM) 23 COUNTRY JOE McDONALD (SE) BLUEGRASS AT THE PUMPKIN PATCH (SE) MARIACHI REYNA DE LOS ANGELES (SE) SUSIE GLAZE & HILONESOME BAND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) 30 FARWEST REGION FOLK CONFERENCE (SE)

Scottish (OGD)

Group Singing (OGM)

Irish Session (OGM)

Bluegrass (OGM)

Western Music (OGM)

CAMP HESS KRAMER INSTITUTE (SE) STACIE ROSE & HER BAND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass (OGM) Shape Note (OGM) Open Mike (OGM)

FESTIVAL OF AFRICAN AMERICAN MUSIC (SE)

Morris (OGD)

Bluegrass (OGM)

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)

31 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM)

24

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)

BALLET FLAMENCO JOSE PORCEL (SE)

Open Mike (OGM)

25

Old Time Jam (OGM)

**BALLET FLAMENCO JOSÉ PORCEL (SE)** CLAUDIA RUSSELL WITH CHRISTINA ORTEGA & TOM CORBETT (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)

Group Singing (OGM)

Workshops (OGM)

Bluegrass (OGM)

26

Cajun/Zydeco (OGD)

FARWEST REGION FOLK CONFERENCE (SE CAMP HESS KRAMER INSTITUTE (SE) MOIRA SMILEY & VOCO (tentative) (SE) **BALLET FLAMENCO JOSÉ PORCEL (SE)** KEB' MO' (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Cajun/Zydeco (OGD) Open Mike (OGM)

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FARWEST REGION FOLK CONFERENCE (SE) CAMP HESS KRAMER INSTITUTE (SE) STEPHEN MICHAEL SCHWARTZ (SE) MICHAEL COOPER (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)

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#### ON-GOING DANCE HAPPENINGS

\$5.00

#### DANCING, DANCING AND MORE DANCING

#### AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

#### ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS 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/CafeDanssaHome Pagephoto.html

SAN PEDRO BALKAN FOLK DANCERS

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

#### BELLY DANCING

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

#### CAJUN / ZYDECO DANCING

Thursdays- Lesson: 7:00-8:00pm (\$5). Dance to CD's: PCH Club

Best Western Golden Sails Hotel 6285 East Pacific Coast Highway, Long Beach 562-708-8946 karinovations@verizon.net

2nd Sundays - Live Band 5:30pm-9:00pm \$15 Elks Lodge 1735 West 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 DANCINO 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 Sundays - Lesson 3:30 Dance 4:00-7:00pm 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 33 E. Sierra Madre Blvd., Sierra Madre Frank 818-951-4482 • fhoppe@attbi.com

Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La Verne Contact Lance Little 909-624-9185 lancel@security garagedoor.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) Throon Memorial Church 300 S. Los Robles Ave, Pasadena Contact Kathy 818-989-1356

#### THE LIVING TRADITION

www.thelivingtradition.org

 $\textbf{2nd Fridays} \text{ -} Lesson \ 7:30 \ Dance \ 8:00\text{-}11:00pm$ Rebekah Hall, 406 East Grand Ave., El Segundo Rich DiMarco 714-894-4113 richdimarco@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 aterinatom as @earth link.net

LE STUDIO 100 W. Villa, Pasadena Tuesdays 6:30pm

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

#### **GREEK DANCING**

KYPSELI GREEK DANCE CENTER

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

#### **HUNGARIAN DANCING**

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

#### INTERNATIONAL FOLK DANCING

#### ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30am

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

ANAHEIM INTERNATIONAL FOLKDANCERS

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

CALTECH FOLK DANCERS Tuesdays 8:00-11:55pm

Throop Memorial Church 300 S. Los Robles, Pasadena Nancy Milligan 626-797-5157 • franprevas@yahoo.com

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

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

DUNAJ INT'L DANCE ENSEMBLE

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

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

#### INTERNATIONAL FOLK DANCE CLUB

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

La Canada Elementary School 4540 De Nova St., La Canada Lila Moore 818-790-5893

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center 384 Legion Ave & Glenneyre, Laguna

Richard Duree 714-641-7450 • dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS Tuesdays 8:30-11:00am Saturdays 8:30-11:00am

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

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

NARODNI FOLKDANCERS

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

NEWPORT BEACH Sundays (International/Israeli)

8:00pm-9:00pm Beginners

9:00pm-12 midnite Intermediate and Advanced Avant Garde Ballroom • 4220 Scott Dr., Newport Beach Avi Gabay 310-560-4262 • avi\_folkdance@yahoo.com

PASADENA FOLKDANCE CO-OP Fridays 7:45-11pm Teaching to 9pm

Throop Unitarian Church 300 S. Los Robles, Pasadena Marshall Cates 626-792-9118 • mcates@calstatela.edu

RESEDA INT'L FOLK DANCERS Thursdays 3:00-4:45pm

Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432 ROBERTSON FOLK DANCE

Mondays 10:00-11:30am 1641 Preuss Rd Los And

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 Torrance Cultural Center 3330 Civic Center Dr., Torrance

Beth Steckler 310-372-8040 TUESDAY GYPSIES

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

TROUPE MOSAIC Tuesdays 6:30-8:30pm

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

VESELO SELO FOLK DANCERS

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

WESTCHESTER LARIATS (Youth Group) Mondays 3:30-9:30pm \$30 or Westchester United Methodist Church 8065 Emerson Ave., Los Angeles

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

WEST HOLLYWOOD FOLK DANCERS

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

West Hollywood • Tikva Mason 310-652-8706

WEST L.A. FOLK DANCERS

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

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

WESTWOOD CO-OP FOLK DANCERS

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

WEST VALLEY FOLK DANCERS Fridays 7:30-10:15pm Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park

Jay Michtom 818-368-1957 • JayMichtom@juno.com

#### IRISH DANCING

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

CELTIC ARTS CENTER Irish Ceili

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

MAIRE CLERKIN

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

LOS ANGELES IRISH SET DANCERS

Mondays 7:30 - 9:30pm The Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank Thursdays 7:30 - 9:30pm The Columbian Fathers

2600 North Vermont Ave., Los Angeles 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 Saturdays (call for schedule)

Free

Shaarei Torah, Arcadia • Avi Gabai 626-445-0810

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** 7:30pm-Midnight WJCC 5870 W. Olympic Blvd, Los Angeles \$7 (\$6 for JCC Members) All ages welcome James Zimmer 310-284-3638 IsraeliDance@yahoo.com

www.geocities.com/IsraeliDance 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**

#### PENNYROYAL MORRIS

Mondays 7:00pm

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

SUNSET MORRIS

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

#### WILD WOOD MORRIS 6270 E. Los Santos Drive, Long Beach

Julie James 562-493-7151 wildwoodmorris@aol.com • wildwoodmorris.com

#### PERSIAN DANCING SHIDA PEGAHI Tuesdays 6:00pm • 310-287-1017

**POLISH DANCING** 

#### GORALE POLISH FOLK DANCERS

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

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

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

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

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

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

Fridays Beginner - 7:00-8:15pm Intermediate - 8:30-9:45pm Torrance Civic Center, Cultural Building, Studio 3

Between Torrance & Madrona Jack Rennie 310-377-1675 jackrennie@aol.com Wednesdays 7:00-10:00pm Columbus Tustin Activity Center, 17522 Beneta Way Shirley Saturnensky 714-557-4662

VAN NUYS Mondays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm Valley College, Ethel at Hatteras St

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

Aase Hansen 818-845-5726 AaseHansen(a)aol.com

Ventura College, Dance Studio, 4667 Telegraph Road

## **BEFORE ATTENDING**

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

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

#### CORRECTIONS FolkWorks attempts to provide current and accurate

information on all events but this is not always possible. Please send corrections to:

ongoing@FolkWorks.org or 818-785-3839 LIST YOUR EVENT!

#### To have your on-going dance event listed in FolkWorks provide the following information: • Indicate if it's an on-going or one-time event

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

· Contact Name, Phone and/or e-mail

· Cost · Event Sponsor or Organization · Location Address and City

ongoing@FolkWorks.org or 818-785-3839

## THE PRESERVERS OF OLD-TIME

#### (OLD TIME RESOURCES PART 2)

he living testament to old-time music can be found on this page! I am providing the reader with a small handful of resources that characterize today's living tradition of American old-time music. Here you will find recordings, websites, and instructional media from today's crop of old-time players. I have also included some reading material in addition to instrument-maker contact information for the more adventurous. Remember, this list is only a starting point.

#### RECORDINGS

There Ain't No Way Out - New Lost City Ramblers, Smithsonian Folkways Waitin' On the Break of Day - Dan Gellert

Five Miles of Ellum Wood - Bruce Greene

Mountairy.usa – Leftwich, East, Molsky, Alden, Snow, & McIntosh, Chubby Dragon

We'll Die in the Pigpen Fighting - Tom, Brad, and Alice, Copper Creek

Lost Boy – Bruce Molsky, Rounder

Old Roots & New Branches - Kirk Sutphin, County

Southern Banjo Sounds - Mike Seeger, Smithsonian Folkways Volume 1 & Volume 2 – The Dickel Brothers, Empty Records

Old Time Stringband with Vocal Accompaniment – The Volo Bogtrotters, Marimac

Travelin Shoes - Gail Gillespie, Buck Snort

Hell and Scissors - Rafe Stefanini, County

Time Again – Dirk Powell, Rounder

Reap What You Sow- Foghorn String band, Siren Music

Bangin' and Sawin' - Bob Carlin, Rounder

Going Back to Old Kentucky – Roger Cooper, Rounder

Hell Up Coal Holler - Gerry Milnes & Lorraine Lee Hammond, Shanachie

*The Young Fogies Vol. 1 & 2* – Various Artists, Rounder

La Pointe - Balfa Toujours, Rounder

Ways of the World - Rayna Gellert

Cross Ties- Gandydancer

Build Me a Boat - Hart & Blech, Voyager

Minstrel Banjo Style – Various Artists, Rounder

Too Old to be Controlled - Big Medicine, Yodel-Ay-Hee

Mississippi Square Dance - Jones, Miller & Nelson, Vigortone

#### INSTRUCTIONAL MEDIA

Southern Banjo Styles - Mike Seeger, Homespun VD-SB99 Doc's Guitar Fingerpicking and Flatpicking - Doc Watson with Pete Seeger, Mike Seeger, Jack Lawrence, Kirk Sutphin, Homespun DVD-DOKGT21

Learn To Play Old-Time Fiddle 1 & 2 - Brad Leftwich, Homespun DVDL-

Southern Old-Time Fiddle Tour - Bruce Molsky, Homespun DVD-

Slow Jam for Old-Time Music - Cathy Fink, Marcy Marxer, Bruce Molsky, CD and Book of Music and Chords Homespun CDFMMSJ01

Round Peak Style Clawhammer Banjo - Brad Leftwich, Book and CD Mel

#### INSTRUMENT MAKERS/VINTAGE INSTRUMENT DEALERS

Enoch Instruments - www.enochbanjos.com/

Sierra View Acoustic Music - www.gourdbanjo.com/

Bob Flesher Custom Banjos - www.flesherbanjo.com/index.html

Hartel Banjos - www.minstrelbanjo.com/

Jeff Menzies' Handmade Banjos - jeffreymenzies.com/

Jubilee Gourd Banjos - www.banjopete.com/

Wunder Banjo Company - www.wunderbanjo.com/

Bernunzio Vintage Instruments –www.bernunzio.com

Buffalo Bros. Guitars - www.buffalobrosguitars.com/

Vintage Instruments - www.vintage-instruments.com/ Stella Guitars - www.stellaguitar.com

Elderly Instruments - www.elderly.com

Timewarp Music - www.timewarpmusic.com

Smakula Fretted Instruments - www.smakula.com

Player's Vintage Instruments - www.vintageinstruments.com/index.html

#### WEBSITES

The Old-Time Music Home Page - www.oldtimemusic.com

The Old Time Herald - www.oldtimeherald.org

Dan Gellert - orphonon.utopiandesign.com

Mike Seeger - www.mikeseeger.info

Tom, Brad, & Alice - www.tombradalice.com

Kirk Sutphin- www.old97wrecords.com/kirksutphin

Steve Rosen's eccentric website - members.tripod.com/~NailThatCatfish

Bruce Molsky - www.brucemolsky.com

Rafe Stefanini - www.rafestefanini.com

Riley Baugus - rileybaugus.com

Balfa Toujours - www.balfatoujours.com

Foghorn Stringband - www.foghornmusic.com Dr. Horsehair - www.drhorsehair.com

Big Medicine - www.bigmedmusic.com

Ravna Gellert www.rayna.utopiandesign.com

#### **BOOKS**

Play of a Fiddle: Traditional Music, Dance, & Folklore of West

Virginia - Gerry Milnes Fiddling Way Out Yonder: The

Life and Music of Melvin Wine - Drew Beisswenger

Ring the Banjar! - Robert Lloyd Webb

Learned Pigs & Fireproof Women - Ricky Jay

African Banjo Echoes in Appalachia – Cecelia Conway

The Devil's Box – Charles Wolfe

Old-Time String Band Songbook - Cohen/Seeger/Wood

Old-Time Kentucky Fiddle Tunes - Jeff Todd Titon

The Fiddle Book - Marion Thede

The Art of the Mountain Banjo – Art Rosenbaum

Minstrel Banjo: Briggs' Banjo Instructor – Joseph Weidlich

*The Old-Time Fiddler's Repertory Volume 2 –* R.P. Christeson

The Complete Crumb Comics Vol. 16 - Robert Crumb

Strings of Life: Conversations with Old Time Musicians - Kevin Donleavy

Long Steel Rail - Norm Cohen

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

Help build a stronger folk music community on the west coast while advancing your career and gaining valuable contacts at the same time!

- Workshops Panels Seminars Exhibit Hall Showcases Reception
- Jamming · Sponsorships · Volunteer Opportunities · Performing Artists ·
- Presenters · Record Industry · Agents & Managers · Arts Administrators · Media Folk Societies Clubs Folklorists DJ's



#### Speakers including:

- Derek Sivers of CD Baby (www.cdbaby.com)
- Michael Laskow of Taxi (www.taxi.com)
- Mary Sue Twohies publicist, songwriter and folk DJ
- Mary McFaul Agent
- October 28-30, 2005 Par Humphries Woodland Hills, CA Singer/Songwriter and Activist
- & Venues
  - · Music in TV and Film
    - Business Management

Workshops including:

· Publicity for Music

- for Creative Minds
- Recording Boot Camp



#### www.far-west.org

2nd Annual

Conference

Saturday's luncheon will include the presentation of the 1st Annual FAR-West "Best-of-the-West" Awards presented to:

Performers: Lowen & Navarro Non-Performers: Roz & Howard Larman/FolkScene

Join the best of the west at the 2nd Annual Folk Alliance Western Regional Conference. Meet the people who are making things happen in folk music from all over the West. Learn how to build your community, career and contacts while making and listening to music with your peers. Showcase opportunities abound and it's very affordable. Visit www.far-west.org for more info.

## PASSING IT ALONG

here I go, my soprano recorder goes. Most recently we went to the Folklife Festival in Seattle. As I packed it, I saw an extra plastic one in the drawer and, on a whim, tossed it in, too. I don't know why. Whims are like that.

It was the Wednesday before Memorial Day and our first campground was nearly deserted. I warmed up with *Flow Gently Sweet Afton* and played through the gloaming and into the dark. Long ago, when my children were young, the

campgrounds were seldom deserted and music often drifted out of the woods, enchanting us. When we hunted down the woodland sprites responsible, we'd usually find a teenager playing a school-issued flute or saxophone, face rapt, revealing a secret enjoyment never admitted to parents. Now that I have the luxury of camping mid-week and off-season, I don't hear much music. I miss it, so I make my own.

Thursday's campground was almost deserted, too, until a large bus appeared, disgorged two-dozen eighth-graders, and chugged away.

"Bedlam," we thought dolefully, but the kids were seasoned campers at the end of a long school trip and set right to work on tents and dinner. Undisturbed, I played a medley of Elizabethan, German, cowboy, and camp songs, then *Greensleeves* and Ross Altman's *Dance the Moon*. I wondered what kids sang nowadays, if anything. When the dark and the quiet settled, I played *Goodnight Irene* and *Taps*.

In the morning three girls approached me, a delegation, it seemed, tightly elbow-to-elbow. The spokesperson, a slim Japanese-American girl, said, "We just wanted to tell you that we enjoyed your playing. It was beautiful. Thank you."

It's usually older people who comment and I was so thrilled to see teenagers that I babbled my thanks and asked questions all at once. I learned that two of them had taken guitar or piano briefly and I urged them to start again, immediately, while their fingers were limber and their brains quick and willing.

"Whatever you learn now," I said, "will stay with you forever. Here, take this recorder," I went on, handing my extra one to the girl who had spoken, "and get a Trapp Family book to help you."

I had much more to say and to ask but the bus had returned to take the kids back to Seattle. The girl thanked me prettily and ran off, waving her new recorder.

Seaside Highland Games Presents

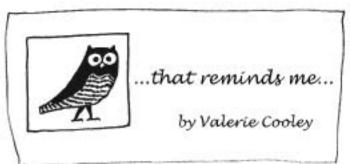
## Men of Worth



With special Guest Linda Dewar Saturday, October 8, 8:00 PM The Pavilion at The Pierpont Inn 550 Sanjon Road, Ventura, CA

Tickets: \$10.00 standard seating, \$12.00 premium seating
For advance tickets, visit www.seaside-games.com

or email briagha@earthlink.net or seasidechief@aol.com



The theme at Folklife — passing music on to the next generation – followed nicely on this interchange. There were thousands of young people there, almost as many performers as spectators. Displaying lurid hair streaks and much pierced skin, they were, nonetheless, playing music their parents had loved. A girl with a pierced eyebrow danced in a traditional folk costume while her great grandmother, Kristin Lavransdatter, rolled over in her grave.

I half-hoped my little eighth grader would

rush out of the crowd, saying, "How can I ever thank you?" Not that I wanted the thanks, just the chance to finish what I'd started to say.

"Play it always," I would say. "Take it wherever you go and play just to celebrate being there. Play for the trees and the flowers, for the sun and the rain, for being happy or sad."

"Learn to play the tunes and songs you love, then find more. Play with friends for the fun and the challenge. Someday get a fine wooden recorder and cherish it, but keep the old one."

"Play alone so you can fumble through new tunes as much as you need to. When you take it on trips, move just far enough away from other people so you don't disturb each other. Don't play in cars unless you're invited. Not everyone likes the high pitch. Your cat will hate it. But a little distance softens everything and people can always come closer. Your cat won't."

"Most of the music you play will be for yourself but some of it will be for those who see and hear you. They need to know that people make music for the joy of it. They need to know that making music gives a satisfaction iPods can never give."

"And someday, in about fifty years, you, too, may have the supreme pleasure of passing this on to a pretty girl with braces."

I never saw the girl, of course, but she'll figure it out for herself. We headed home in the holiday rush.

In a tidy park south of Portland, I played my usual evensong. Next morning an old man emerged from an RV smiling and said, "The flute was beautiful last night."

"Thank you," I said. "It wasn't a flute, though; it was a recorder."

His smile vanished. "Oh," he said flatly, "I thought it was real music. I thought you were playing it."

I quickly explained that the recorder was the ancestor to the flute and not a tape player. He cheered up and said, "My grandchildren are coming tomorrow. I wish you were staying."

I did too, and I made a note to always carry an extra recorder. You never know when you might need it.

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.

#### **RELIEF** continued from page 6

you'll see the letter from the UN, and you might find a little more on this [by press time].

The artists have been wonderfully forthcoming, in many cases donating brand new tracks. The record will stand alone as a great compilation. 90% of the people who buy it won't have heard at least 90% of the tracks.

LW: Say something about the lasting benefits you want to produce.

Payne: Lasting benefits? Well, the tsunami areas will definitely see that materially, but I think any time people get together for a cause there's lasting benefit in the community that creates. The buyers will not only have a fine record, but they'll also know they helped and they'll also think about the disaster more often. All this has lasting effects.

LW: What do you have to say about the people involved in the project, with or without names, as far as the feelings and expressions you've received?

Payne: Alanis [Morissette] has been particularly excited about the record and gave us a brand new and awesome song. [Sir Paul] McCartney has been terrific, even referring us places. Concord Records was the first place we went and they said "We want to accommodate you. What tracks do you want?" They donated the Ray Charles/Norah Jones duet, *Here We Go Again*.

Their generosity set the tone from the start. Beth Neilsen Chapman has been a tremendous source of referrals. Really, everyone's been a true delight, the managers in particular.

LW: What else can you share now about this?

Payne: Keep your Christmas lists open! This is a helluva record and I think a perfect gift, especially since it marks the anniversary of the worst natural disaster in human history. If you could add contact info -info@tsunamiCD.org, www.tsunamiCD.org, and also my site, www.hunterpayne.com, that would be cool.

Hunter Payne's devotion to the tsunami relief project caused him to postpone promotion of his own new CD, *Nailed*. It's a fine album, with contributions from many artists, including members of The Wallflowers. Payne's previous CD, *One Last Chance*, reached #1 on several Internet distribution sites. Both CDs are available through his web site.

#### - INTERVIEW-

## **DELICIOUS VARIATIONS**

#### AN INTERVIEW WITH LIZ CARROLL

BY MICHELE NOSCO

pon first hearing Liz Carroll play her fiddle you'll presume her Irish heritage has made her privy to an obscure archive of traditional Celtic tunes. She laces her music with delicious variations and delicately executed ornaments. Perhaps the archive is in her bones, for she is in fact the composer of these tunes. To hear a bit of her Irish heart, listen to her fiddle. To hear about her inspirations...read on.

MN: One of the most important aspects of your music is your tunes. You've written so many! Would you tell us a bit about your process and inspirations?

LC: I've used almost every possible inspiration for writing tunes. You know, when I was little, patches of a tune would come to me. Before I was playing the fiddle at all, I had a little accordion and would be figuring out pieces of this and that, writing little tunes. Irish music has always had a form that seems to work so well for me.

I remember Mick Maloney talking about the format of our tunes. You play a basic 8 bar patch of music, you repeat them, then you come up with a second part to go with it... and it's endless variation, unbelievably within this very short pattern. We think of it as the haiku of the musical world. The Irish music format is very small and yet it can be very powerful. For instance, I've always thought that you don't need to change a note of what Ed Reavy wrote, the tunes are perfect. Other tunes are more spare and leave themselves open to tons of variations. You hear a tune that touches you and say "oh you know what you could do." Or, sometimes it can be that you have one tune. It's absolutely beautiful and you want another tune to go with it. So, you write one....

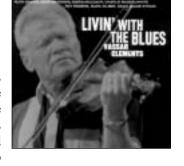
There's another fiddle player, Paddy Cronin, from Kerry. He came to Chicago, playing OUTSTANDING, just beautiful, beautiful melodies. He composed about over a hundred tunes. I was so totally impressed, it inspired

#### CD REVIEW

At press time, we have been informed that Vassar is quite ill. We hope for the

Artist: VASSAR CLEMENTS
Title: LIVIN' WITH THE BLUES
Label: ACOUSTIC DISC ACD58
Release Date: AUGUST 2004
BY DENNIS ROGER REED

assar Clements may be best known as the hippest old dude to jam with the hippies, based on his work with the "bluegrass band" **Old and In the Way**. His fiddle work with the Grateful Dead affiliated band definitely increased his profile in the pop



world. His real forte is hillbilly swing/jazz, and he's made a career out of playing the unexpected. He's finally got around to doing an album of all blues material on his buddy David Grisman's Acoustic Disc label, with Grisman and Norton Buffalo serving as co-producers.

Although this is Clements' recording, he almost takes a back seat to his (roots) star-studded cast of supporting musicians. Weighing in is a core band of Buffalo on harmonica and vocals; Bob Brozman on resonator guitars and vocals; Dave Mathews on piano; Ruth Davies on acoustic bass and Bobby Cochran on drums and vocals. Special guests include Elvin Bishop, David Jacob-Strain, Maria Muldaur, Charlie Musselwhite, Roy Rogers and Marc Silber. Fine players all. Clements chooses not to sing, although he has recorded quiet serviceable vocals in his past. This does allow for a broader sonic range, but the core band and Clements keep this from sounding like anything other than a crack acoustic blues band.

Highlights abound. Muldaur's two vocal turns, on Doc Watson's *Honey Babe Blues* and the traditional *I Ain't Gonna Play No Second Fiddle*, are among the strongest cuts on this strong project. Muldaur's pipes have matured over her 35+ year career, but in a most appealing manner. She can still sell folk-sex with the best of them, and does so again. Brozman's reso work is simply splendid. Brozman is a colorful and enigmatic solo performer, but in recent years some of his best work has been done in support of others. He fills the bill: although his leads are often percussive and splashy, they always serve the material first, the artist second and Brozman last. In other words, an ideal sideman. The other superstars anoint this project with just the right touch of their own styles, but still manage to leave Clements directly in the spotlight.

Clements, who is in his mid-seventies, has never sounded better. Although his forte leans more towards swing, blues is another cornerstone of his style. He and Brozman swing the heck out of one of their own instrumentals, *Fiddlin'* & *Faddlin'*, and his takes on theses blues tunes works because it sounds right. Clements is long past the stage of needing to impress his listeners. Solos serve the song, not a forum for all his licks. The quality of material and performance may sometimes allow you to forget this is a Clements' solo record for a second, but in the best possible way. This last year has seen a bumper crop of great fiddle recordings, and this one is near the top.

me to write a tune.

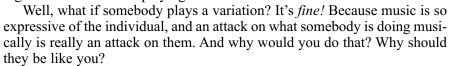
Then there's Finbar Dwyer, a composer and great accordion player with a wonderful sound and gentle lope to his tunes. He's a bit slower and introspective in his playing. You'd hear him and say "I want to compose and play in THAT style."

MN: Does your family play? LC: My dad plays the accordion and my moms' dad played the fiddle. He was a very fine player. We got to play together first when I went to Ireland in 1962 in West Limerick where my mom is from. That was a great inspiration when I was young.

MN: Are you a traditional player or would you say you have your own individual style as a player?

LC: I play tunes lots of ways with many variations. Sometimes, you'll meet musicians who play a tune one way and they would peg you as just being kind of out of order, say-

ing "when did we start playing about with Irish music?"



MN: We've heard you perform a tune the way it was written, then gradually fold in some of those lovely improvisations and ornaments that make your music so rich. You'll begin simply then improvise so beautifully. By the time you're at the end of something like Drunken Sailor's Hornpipe we're completely taken with the tune. (Liz' laughter has a twinkle and lightness in it, surpassed only by the glimmer in her smiling eyes. The sine qua non of Celtic music and humble as can be )

LC: You know who's a good influence there? Martin Hayes. He always does this really nice thing of presenting the tune. He'll play it a number of times as well...then begin to mess around with it. That way as the tune changes the listeners actually get what he's doing.

MN: Do you develop the overall progression of a tune ahead of time for performance?

LC: You try to think of something that's going to be really delightful. At one point while we were preparing before the Solstice Festival concert, John (Doyle) said "let's do a harmony there." "It's a very Frankie Gavin thing, really great to just finish up high like this...but maybe I should just really go lower than the guitar". Then he goes down lower and just hits the bottom note of the guitar and just mmmmmm. And the fiddle is just up here and then we both looked at each other and go 'YEAH'. The only thing is that we're doing that literally about ten minutes before we go on and perform it.

MN: Do you live in different towns?

LC: I'm in Chicago and John is in Asheville, North Carolina. He's such a dynamic guitar player. Before we got together, I saw him play with Chanting House, and then with Solas. He's someone who's constantly improving. Always better the next day than the day before. So, when I went to New York to make *Lost In The Loop* I met up with (Solas' fiddler) Winnie Horan and Seamus Egan, the producer, [and] they asked who did I want to have on the recording? "Well, I'd love to have John Doyle".

MN: It's a really fabulous CD.

LC: When it was complete we went off on a nine city tour in England. It was good music and a great time. John was ready to go. It's been 3 CDs and still going.

MN: Suddenly we looked at the clock. The Summer Solstice Festivals 'Irish fiddle class' <u>started that minute</u> the next hall over. She was gone in a blaze of light and puff of smoke. Brilliant insights and as electrifying to interview as it is to hear the tunes of Liz Carroll.

Liz Carroll and John Doyle will be in town November 12, 2005 at the Neighborhood Church of Pasadena to give you a taste of the Irish heart in music. Soulful, driving harmonies by two of the finest musicians this genre has to offer. Their new CD will be available along with their two previous releases together: Lost in the Loop and Lake Effect.

Michelle Nosco has painted murals throughout Southern California and plays fiddle with the contradance band Ruby's Dream. See Michelle's artwork at: www.noscofineart.com



## "I'M MOVIN' ON"

I'm movin' on, to a brand new school now, I'm movin' on, to a brand new place, There's a little teardrop in my heart now, And a big smile on my face!
I'm movin on—I'm movin' on,
I'm movin on, oh yeah, I'm movin' on!

ncluding rehearsals, I have played *Pomp and Circumstance* roughly seventy-five times in the last five years, here in the Multi-Purpose Room at Frances Blend School. What makes today special is that my talented partner, Brandon Mayer is also playing it on his violin, as nineteen children march in, some by themselves, some escorted by teachers or assistants.

It is my final day here at Frances Blend, and I am sad beyond belief. We have known, for a whole year, that this time was coming, that, after today, our exceptional music program would be no more. Because of some really wonderful administrators, the Blend Music has endured for five years. And, because of some really incompetent and uncaring administrators, the program has been destroyed. As the children and their families stand for the Pledge of Allegiance, my mind meanders back to the beginning.

Because their music teacher of many years is retiring, Blend's dynamic Principal, Dr. Joy Efron, has asked me to rejoin LAUSD as Blend's music teacher, sharing the position with another teacher-musician. (Let me, right now, impart to you a terrible truth—there is no such thing as a half-time position. There is only half pay!)

This Culmination presents a real challenge. Our nineteen children represent a wide range of skills and functioning levels. And during this program today, each child must be given his or her moment in the sun!

Marlena stands before us to open the program with my adaptation of a wonderful song by Mark Cohen and Dan Crow:

Wasn't it funny when the substitute teacher
Asked us to name a desert creature?
I raised my hand, but she didn't call on me—
She thought I couldn't talk, just because i couldn't see!
Walking with my cane—walking with my cane,
Walking in the sunshine, walking in the rain,
I can go 'round the world, and back again—
Watch me now, I'm walking with my cane!

Between the songs there are speeches by each child. Rosie, who does not speak, stands at the podium, as her teacher tells us that Rosie will miss us all, but will be happy at Widney. A special High School. Rosie makes us proud by standing quietly and not screaming.

Randi, a troubled but talented twelve year old, sings the next song as Rosie and four more non-verbal classmates sing my special song for them, *Waving Goodbye*:

Ellie stand up, I'll tell you why, It's time for Ellie to wave goodbye, Goodbye, Ellie goodbye, goodbye Ellie, goodbye!

Randi is wearing a beautiful new dress and sensational shoes, purchased for her by all of us on the staff.

More speeches, all pretty much alike: "I will miss all my friends, I will make new friends, I am sad to leave."

Our beloved Principal, Dr. Joy Efron, was sad to leave because she knew that disaster would follow. Not right away, thanks to Dr. Ed Sams, our delightful interim Principal, whose time with us was all too brief. He met the busses every morning, visited with the kids at every recess, and never missed a music event. We were all in love with him.

And then came the new principal, Janet, who had never worked in Special Education, or with the visually impaired. Her fear of our students was matched only by her fear of her tyrannical supervisor—and we were off and stumbling!

This Culmination is going so well that Brandon and I have forgotten our sadness, and are happily locked into the beauty of the moment. Mila plays her Bach minuet, flawlessly. Armondo sails through the piece I wrote for him—*Variations on a C Scale*. Brooke's class sings my *Yo Te Amo*, with lines of love for their teachers and their parents. We teachers and parents join together to sing the last verse to the children:

Yo te amo, yo te amo, Todo el dia yo conto con alegria (all day long, gonna sing this little song) Mis ninos, I love you!

Four more speeches: Mila thanks me for her piano lessons; Jimmy, the Prince of Temper Tantrums, informs those assembled that he plans to be a lawyer. Tania plans to be a music teacher.

I remember the day the music books were murdered. Jan comes into the music room and informs us that there are two many songbooks. "We're having an inspection," she declares, and this room is a disaster! You don't need 6 copies of Volume Two, or 4 copes of Volume 8. These are old books. Throw them out!" These are beautiful large print music books, with songs in them by people like Malvina Reynolds and Woody Guthrie.

"Jan, Please, I beg...Give me a few days to find some schools to share the extra books with! These are wonderful books!"

"They're out of date—Will you throw them out or shall I do it myself or get someone to do it for you?"

I can't answer. I'm in shock. Under the publication date of each book is

printed that these books are the property of the State of California, and a phone number to call to return the books if they are not needed.

I point this out. Jan says it is an old number—throw out the books. There are about fifty books. Most are thrown into a dumpster outside. Others are thrown into two plastic containers and dragged out of the room. I don't know where they have been put. When the big rains come, I discover them outside, uncovered, waterlogged and ruined. Dr. Efron asks my per-



mission to add this incident to the formal list of complaints she is helping the parents to file. She warns me that this might endanger my job. I tell her to go ahead, the kids are more important than my job.

Martin is giving his speech. (It is in English, but the cadences sound exactly like the way Hebrew is sung by the Cantor in my temple!) We are approaching the end of the Culmination. I think of all the shows and recitals we have done in the last five years. I think of all the adaptations we have made to semi-religious songs so we could still sing them. Songs like *Siahamba*, where we changed "marching in the light of God" to "marching in the light of Love." I think of all the "prescriptive" songs I have written, at teachers' requests, songs about "Opposites," "Long I," "Rhyming Words;" so many, many songs!

Mario and Evan are about to sing the special "country" song I have composed for them, *I'm Movin' On* 

Goodbye, goodbye, to all my teachers! Goodbye, goodbye, to all my friends! Goodbye, goodbye, to my dear school now, Goodbye, goodbye to Frances blend!

Brandon and I sing along with them. It's our goodbye song too.

Tania ends the program with the big song from *Annie* in English and Spanish:

Manana, manana, yo quiero manana, Solamente un dia pasando.

There is a group of parents out in the hall, gesticulating. The principal finally lets them come in, with their enormous bouquet of roses for Ms. Cuca (I feel like my horse has just won the Preakness!). They thank me and tell me they will miss me. They tell me they hope I will continue to teach piano to their children, perhaps in my own home. I am crying, they are crying.

Many people have tried to save this music program. The new Principal, Jan, claims she was only following orders—(where have we heard *that* before?)—that the present structure of the music program is illegal, that we are only entitled to a district music teacher, one day a week! This is not really true. What is true is that the farther an administrator is from the students, the worse the decisions will be. And LAUSD is filled to the brim with overpaid, incompetent administrators.

So this is a very sad time for me. As the kids say, I will miss my friends, the wonderful teachers, and wonderful students, more than I can ever say. I will still continue to do concerts and workshops at other schools, there is my show on KPFK, and of course, the joy of writing for *FolkWorks*. And if I accept a new teaching job, it will have to be a very special one, to even come close to matching my five years at Frances Blend—the hardest job I ever loved!

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 8:00 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.



#### **STRAW DRAWS**

The CAFAM (Craft and Folk Art Museum) is currently mounting a show that will continue through September 25<sup>th</sup> called *Feast of Straw: Harvest of Hope*. The curator is Morgyn Owens-Celli, who is the curator and director of The American Museum of Straw Art in Long Beach, and also the author of *The Book of Wheat Weaving: From Simple Plaits to Exquisite Designs*. It's an exhibition of straw masks and costumes used in harvest festivals throughout the year and around the world.

The American Museum of Straw Art was founded in 1984 "to preserve and promote the history, technique and folklore of straw craft." The museum's collection is organized into five categories: straw hats and bonnets, woven straw elements, straw appliqué, Swiss straw lace, and coiled straw technique. It runs the gamut from the utilitarian (bee skeps, fruit baskets, Japanese rice straw rain cape) to the decorative (the incredibly intricate Swiss straw lace, bands of dangling straw beads, straw appliquéd boxes, frames and crucifixes) and the supernaturally charged (fertility figures and house-blessing agents of various cultures, and Japanese Shimenawa- rice rope demarcations between sacred and profane space). Their website at www.strawartmuseum.org has a great visual overview of their holdings.

One of the highlights of the CAFAM show is the inclusion of The Whittlesey Straw Bear costume used in the British "Plough Monday Festival," which will be brought in for the exhibit. Plough Monday takes place the first Monday after January 6th (the end of the traditional 12 days of Christmas) and signifies the beginning of spring plowing season. There is a specially decorated plow that was taken house to house accompanied by men in wild costumes, many dressed as women, and requesting largesse. If none was forthcoming, the stingy party would find himself with a raggedly plowedup front yard. This was followed by folk plays and dancing throughout the week. On the Saturday, the Straw Bear would make his appearance. This was traditionally one of the confraternity of plowmen who was bundled up in a straw costume (resembling nothing so much as a walking haystack), herded down the street by his "drivers," and danced about soliciting tobacco, beef and beer from the public. The next day is "Bear Burning Sunday" when the costume was traditionally consumed by flames. The Plough Monday Festival, which had been outlawed around 1900, was revived in 1980 by the Fenland Whittlesey Society, and now the festival includes some 250 dancers, musicians and performers.

The Mexican Cultural Institute will be holding their yearly *La Guelaguetza* festival- a festival celebrated annually in Oaxaca with traditional dance, music, song and folk plays to celebrate the spirit of community reciprocity- on Olvera Street in downtown Los Angeles on October 8<sup>th</sup> from 5:00 to 9:00pm. There will be performances that evening by **La Nueva Antequera**, and as an educational aspect the folkloric dance master Miriam Lopez Ambrosio will be discussing the dances and costumes from the seven regions of Oaxaca and leading the participants in some of the traditional dance steps. Then on October 30<sup>th</sup> they will also be sponsoring a *Dia de los Muertos* 



program featuring *Danza de los Viejitos* from Michoacan as well as artisans, a conference, and traditional observances from 2:00 to 6:00pm. For information on this and the dance lecture, call the Institute at 213 624-3660.

Over at UCLA's Fowler Museum of Cultural History "Carnaval in Africa: Photographs of Guinea Bissau by Doran H. Ross" opens September 7th and runs through October 29<sup>th</sup>. The year these photographs were taken the West African Carnaval featured hundreds of papier mâché masks created to support the two themes of "Agricultural"

Development" and "Vaccination for Health." It should also whet the public's appetite for their upcoming exhibit *Carnaval!* – a traveling exhibit in collaboration with Santa Fe, New Mexico's Museum of International Folk Artwhich will run from November 6<sup>th</sup> to April 23<sup>rd</sup> 2006. More on that in a future column, but if you're interested in finding out about it right away there is a website to go to: www.carnavalexhibit.org.

If the idea of Carnaval has got you wanting to experience it before spring-time, consider attending the Brazilian Street Carnival and Independence Day Celebration September. 17<sup>th</sup> in downtown Long Beach at 100 N. Promenade. It's \$15.00 before the event, \$20.00 at the gate, 12 and under, free. For more information, 562-438-3669.

Alternatively (or additionally) there's the Caribbean Carnival and Folk and Heritage Festival sponsored by Caricabela (an LA based business and cultural organization) culminating their Caribbean Heritage Week on Saturday October 15<sup>th</sup> (Folk and Heritage Festival, 11:00am to 7:00pm) and Sunday October 16<sup>th</sup> (Caricabela LA Carnival, with a celebrity ribbon-cutting, a parade and a band competition, 11:00am to 6:00pm) at the Westchester Recreation Center, 7000 Manchester Ave., L.A.. Free.

The Craft and Folk Art Museum (CAFAM) is open Wednesday through Sunday, 11:00am to 5:00pm. \$5.00 for adults, \$3.00 for students and seniors, children 12 and under, free. There is also free admission on the first Wednesday of the month. 5814 Wilshire Blvd., L.A. 90036 – 323-937-4230. The Fowler Museum is open Wednesday through Sunday, noon to 5:00pm, and Thursday from noon to 8 pm. Closed Monday and Tuesday. Located in the north part of the UCLA campus. Free, parking on campus (Lot 4) is \$7. - 310-825-4361 - www.fowler.ucla.edu

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









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MAIL@ FOLKWORKS.ORG 818-785-3839 s always, please remember that this column is provided for informational purposes only and is not legal advice. If you would like to act on any of the information you read in this column, please seek the advice of qualified counsel. Your comments and suggestions are appreciated and I will do my best to make sure that I respond to each letter in a subsequent column.

I recently received a letter from a reader concerning a comment I had made in a previous article about the ability to copyright choreography. The reader was a contra-dancer who questioned the ability of a folk dancer to copyright variations of a folk dance.

Just to set the record straight, a "folk dance" by itself is not the subject of copyright. Choreography, however, *is* the subject of copyright.

What does that mean? Essentially, the difference lies in the ability of an individual to claim original ownership of the choreographed dance. Hence, it is a matter of degree whether a particular form of a reel, for example, could be choreographed. The closer the step is to the "folk dance," the harder it is going to be to assert a copyright.

For example, elements of *Riverdance*'s choreography would certainly be considered "choreography" and capable of copyright protection. But the basic movements of a ceili dance probably would be considered "folk dance" and not be protected. On the other hand, it may be possible to argue that the several unique steps in Irish step dancing created by various Irish dance schools could each be the subject of copyright, given the originality of the dance step.

The whole issue of the ability to copyright choreography is somewhat new by copyright standards. Hence, the case law on the subject is still in its formative years and it will probably take some time before hard and fast rules are formulated by the courts.

That should not stop original authors of dance steps from claiming copyright. It just means that the author runs the risk of not being able to protect her dance step through the copyright laws.

I just set up a website for my band. Is my band name protected because it's included in the name of my website?

No. The fact is that the Internet is very much akin to the Wild West where intellectual property legal rights are involved.

When you registered your domain, you simply received the right to use the domain for the period of registration. At the end of the registration period, your domain could be given to a third party unless you timely renew the domain.



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Recently, I have seen a rash of "hijacking" incidents, in which domain names are simply stolen from their rightful owners. In other instances, internet registrars have established services whose sole purpose is to scoop up expiring domain names for the benefit of customers. This can cause tremendous headaches.

For this reason, if you are a full time touring band and will be using the Internet to market your music throughout the U.S. and abroad, I strongly suggest that you obtain a trademark. With a trademark comes several rights, including a stronger right to obtain relief from a "cybersquatter" as well as treble (triple) dam-

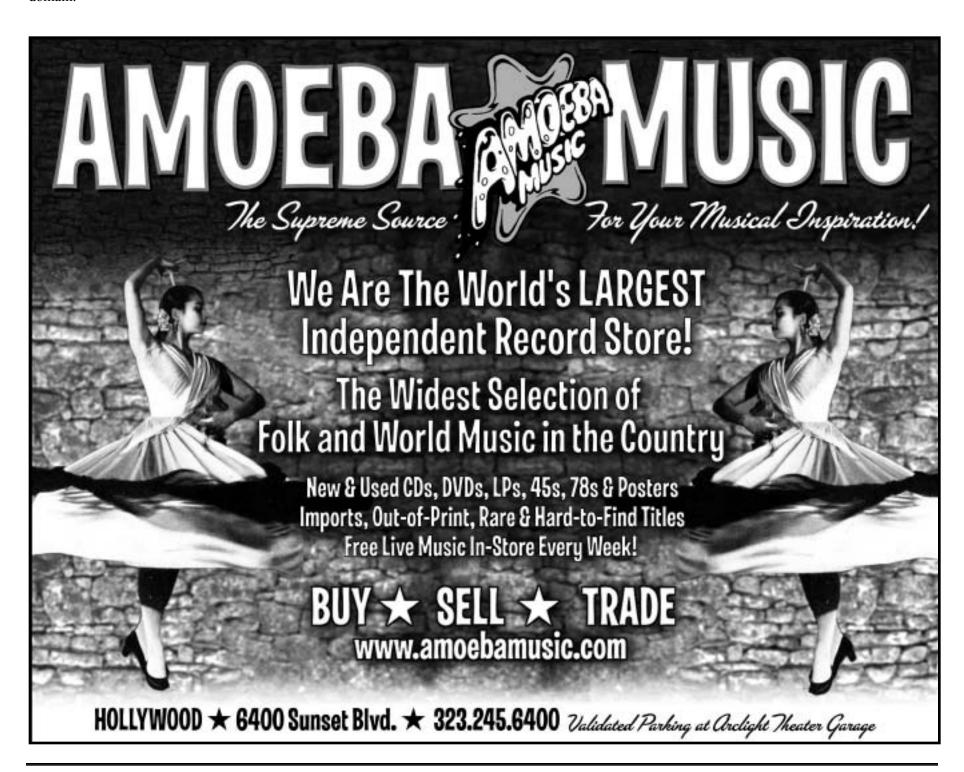
ages in hijacking incidents. Although this may cost some money, and I would recommend having an attorney draft the appropriate documents, the savings down the road will more than justify the expense.

For a far less expensive alternative (and especially for local bands that will not be touring outside the state), California allows registrations of state trademarks. Although these do not appear on the Federal trademark register, they are, nevertheless, evidence of your prior right to the use of the name of the band, which could be an asset in prosecuting an action against a hijacker or "cybersquatter." You can obtain the forms for a California state trademark from the California Secretary of State's website at www.ca.ss.gov.

The least expensive alternative is to file a fictitious business name statement with the county clerk, also known as filing your "dba." For those who have separate checking accounts for their band, you will be familiar with this form, as banks require this to be filed prior to opening up a business account for a sole proprietorship or a partnership.

To start the "dba" process, one files the statement with the county clerk, after which the statement must be published in a newspaper of general circulation for a number of weeks with a final affidavit by the newspaper being filed with the county clerk. The dba only protects the use of your business name within the county in which it is filed. Hence, its use to protect your band name is highly limited and you should consider using at least a state trademark to protect your rights.

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 rgee@gee4law.com



Here's an interesting bit of trivia, complements of www.didyouknow.com: The dog on the RCA "His Master's Voice" label is **Nipper**, a stray fox terrier found in 1884 by the brother of the guy who painted the picture of the dog listening to a gramophone, Francis Barraud. Barraud inherited Nipper from his brother and was busy painting a phonograph when Nipper sat down next to it. Barraud later sold the paintings to The Gramophone Company for \$160.

#### \*\*\*\*\*\*

Good news for fans of **Mary Travers** (of Peter, Paul and)... in the last issue, I mentioned that Mary had been diagnosed with a type of leukemia and was awaiting a bone marrow transplant. As of the time I'm writing this,

it has been 60 days since the transplant and all is going well. Mary says that the donor's cells have been doing their intended job. She's gaining strength and is now at home with her husband.

#### \*\*\*\*\*\*

And while we're on the subject of folk legends, can you believe that **Pete Seeger** turned 86 in May? Concerts were held all over the country to celebrate his birthday and benefit an assortment of non-profit organizations. Here in Los Angeles, the festivities were held at Sunset Hall retirement home, and included performances by *FolkWorks* columnists **Uncle Ruthie** and **Ross Altman**. Sunset Hall, which was also the beneficiary of the proceeds, is a self-described retirement home for "freethinking elders." For more information, visit their web site at www.sunsethall.org, or for more information on the **Pete Seeger** birthday celebrations, go to www.seegerfest.com. Happy birthday, Pete!

#### \*\*\*\*\*\*

Anyone want to hazard a guess as to which instrument has experienced the greatest increase in sales over the past 5 years? If you said the ukulele, give yourself a prize. The lowly uke has become a hot trend, and northern California is one of the places at the center of the "ukes are in" craze. Walk into a music store up there, and chances are you'll see as many ukes hanging on the walls and ceiling as there are guitars. In Santa Cruz, there is a ukulele club with over 200 members who meet once a month at a restaurant for fun and a giant uke jam.

If it's happening in the north, can LA be far behind? I hope not... the ukulele is easy to learn and fun to play. You can get a good quality one for about \$200 and a good-enough one for a lot less. It's a great first instrument for the non-musician, and those who already play other stringed instruments need less than an hour to pick up the basic chords and patterns.

\*\*\*\*\*

# **GRACE NOTES**

249 Tr TTU 29 TO PG - TVD

BY LINDA DEWAR

Spangled Banner became the U.S. national anthem in 1931. Prior to that, it was My Country 'Tis of Thee, which had the same melody as Britain's national anthem God Save the Queen, based on music written by John Bull in 1619. Bull's melody has been used more than any song in national anthems. The British anthem was performed the most times in a single performance. In 1909, while waiting for King Edward VII who was getting dressed, a German band played the anthem

\*\*\*\*\*\*\*

I'm writing this on the fourth of July, and just

stumbled on the following factoid: The Star-

In the last issue, I mentioned that the Smithsonian is now making a large database of folk and traditional music available for downloading. Here are a couple of additional suggestions: Music from independent artists isn't always carried in stores or by the big online retailers. And independent musicians can't always manage sales via their own web sites. If you've heard someone you like at a festival or concert, and you wish you'd bought a CD at the time, try logging on to www.cdbaby.com. This web site specializes in the music of independent artists, and it's likely that you'll find what you're looking for there.

17 times.

Lately, some genre-specific download sites have begun to appear, which makes the search for downloadable music much easier. For Celtic and British traditional music, check out www.tradtunes.com, where complete albums can be downloaded for \$9.99 or individual tracks for just 99 cents. If you are an iTunes member, go to www.hanksville.org and click on the iTunes listing—you'll find all of the Native American music that's available on iTunes.

#### \*\*\*\*\*\*\*

Next time you're looking for entertainment on a budget, pick up your copy of *FolkWorks* and look for a music session or an open mic to attend. If they're held in a pub or a restaurant, these events are usually open to listeners as well as participants; call ahead or check the venue's web site if you're unsure. You probably won't need to pay an admission fee, though you will be expected to buy food and/or drink, and you'll hear plenty of good quality entertainment.

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 production for release in the fall of 2005.





## Monday, September 12, 2005 CONTRADANCE to Nightingale

*Throop Church* – 300 N. Los Robles-Pasadena- 7:30pm \$12 Admission • Call Kathy 818-989-1356

#### Tuesday, September 13, 2005

Nationally known band, **NIGHTINGALE**, is performing a concert in Los Angeles

Here is your **ONE CHANCE** to hear them in **CONCERT!** 

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This is an intimate venue & we expect it to sell out well in advance.

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#### LOWEN & NAVARRO continued from page 9

resolvable. There's also a certain amount of confidence you get because you think, 'okay, I want to kill him, but I do realize it's against the law, and gosh, I'd really screw up my kids' lives if I got sent to prison for the rest of my life.'

Dan: Thanks, kids. Whew!

Eric: So, maybe we'll find a way to work around it. One thing about maturity, also, luckily we've lasted until we've gotten a little bit of life under our belts. I think that as life goes on, you realize, okay, gettin' mad about stuff, that requires a lot of energy.

Dan: It really does.

LW: All students of songwriting know that one of the principles is tension and release, and work that in a cycle. I guess you guys have really lived it in order to produce all this great music.

Dan: The part that we've learned better in the last few years is the release part.

Eric: The fact is that this is a business we have chosen for ourselves, because creating an artistic way of life involves doing business. There's no way around it. And there's plenty of tension in that. We have the whole music business to fight. We have a lot of friends who are solo artists. We have realized that having the other person to take up the slack, when you're having a problem or in lots of ways, there's so many good things to having two of us. Having someone else to lean on, and also having someone else to maybe motivate you a little bit or something like that.

There's a lot of advantages we've come to realize, and so you have the advantages, you have the differences. You solve the differences to take advantage of the advantages. It's a simple equation that doesn't always work out so simply.

LW: It's been observed about you that, through the years and your many CDs, Lowen and Navarro continue to document humanity's dignity and frailty, to examine life's losses and lessons. Your songs are all conveyed with an urgency and an immediacy that is the hallmark of your commitment to your music and your audience. I hope our readers have been able to appreciate a bit of that.

Dan: That part about the immediacy and the urgency, that's 'cause we don't rehearse.

Eric and Dan: (laughter.)

## ART AND PROPAGANDA

hy did Pete Seeger change the words to Yip Harburg's lyrics to *Over the Rainbow*?

They are already perfect. That is why the U.S. Post Office has just immortalized the song with a first class stamp. That is why it won the Oscar for the best song of 1939. And that is why it was chosen "Song of the Century" in a nationwide survey by the NEA.

As Yip Harburg wrote it—and Judy Garland sang it in *The Wizard of Oz*—it ends with a particularly moving question: "If happy little bluebirds fly beyond the rainbow, why O why can't I?" This last impassioned cry expresses Dorothy's longing, her frustrated yearning for something just beyond her reach.

So why did Pete Seeger change the line? Why did he deny Dorothy her feelings? Why did he even falsify them by universalizing her quest? He has told us himself—over and over. He would introduce his own final line to the song in concerts by pretending to be talking to the song's author, Yip himself. "But Yip," he would say, "don't you see that Dorothy's problem is that she can't get there alone—we all have to go together—or none at all. You gotta ask that question for everybody, thus: 'Why can't you and I?'"

Why indeed.

And that is how the line appears in the new edition of *Rise Up Singing* (2004) alongside the author's own wording.

Nor is this the only time Seeger has insisted on a one-size-fits-all message. Over and over he has given a new meaning to a song that originated from a very different sensibility. A case in point is his new last verse to Joni Mitchell's masterpiece *Both Sides Now*, a wistful, plaintive exploration of how at different times in our lives we may view the same experience from very different perspectives and infuse different meanings into it. Pete took issue with the song's apparent resignation and decided, once again, he had a solution to the alleged problem.

You can almost hear him say, "But Joni...," as he begins his new final verse to *Both Sides Now*: "Daughter, daughter, don't you know / You're not the first to feel just so...We've all been living upside down and turned around with love unfound / Until we turn and face the sun / Yes all of us, everyone" (Rise Up Singing, p. 28).

Here again, the artist's personal vision is unacceptable to Pete Seeger. It must be universalized to include "all of us, everyone."

Seeger's determination to impose his collectivist ideology on other songwriters is seen not only in his changes to copyrighted works but to traditional songs, whose authors, as Yip Harburg in fact did, can no longer complain. Look at *The Water is Wide* (in *Rise Up Singing*, p. 15), a song about the transience and impermanence of love. Now take note of Pete's new last verse: "... *The mountain stands beside the sea / The world we know turns round and round / And all for them and you and me.*" No longer is the song about how "love fades away like the morning dew." In Seeger's version love is as permanent as the mountain he imports into his new last verse.

The fragility of the morning dew has become the stability of the mountain so fast that it makes your head spin. Seeger turns the song upside down and inside out, giving it his own collectivist theme of "all for them and you and me."

No good song needs Seeger to make it universal. The individual experience is already universal. Bob Dylan did not write, "Hey, Mr. Tambourine Man play a song for all of us, everyone." But everyone who hears the song feels its striking words, images, and sentiments as their own.

Even a black American spiritual like *Jacob's Ladder* can find a universal resonance in particular religious symbols. When I listen to Paul Robeson or Marian Anderson sing: "We are

climbing Jacob's ladder...soldiers of the cross," I don't think of Onward Christian Soldiers. I think of the cross in a more metaphoric, universal sense, as in "We all have a cross to bear." The song gives me hope, because "Every rung goes higher, higher," and I feel like I can make it in my own struggle. This Jewish atheist has no problem singing "soldiers of the cross." It is a symbol to me of something larger.

But I do have a problem singing Pete Seeger's rewritten refrain (*Rise Up Singing*, p. 210): "Brothers, sisters all." I prefer Paul Robeson's original version, the version that rose out of the souls of black slaves. Robeson didn't have to sing "brothers, sisters all." You knew that he was a nonviolent soldier climbing towards freedom, and a better world where peace and justice were possible. And you were climbing with him.

What is the difference between Paul Robeson's traditional version of *Jacob's Ladder* and Pete Seeger's version? It is the difference between art and propaganda. "Soldiers of the cross" is art; "brothers, sisters all" is propaganda.

What is the difference between the traditional version of *The Water is Wide* and Pete Seeger's version? It is the difference between art and propaganda. "Love...fades away like the morning dew" is art; "The world we know turns round and round and all for them and you and me" is propaganda.

What is the difference between Joni Mitchell's original version of *Both Sides Now* and Pete Seeger's version? It is the difference between art and propaganda. "It's life's illusions I recall—I really don't know life at all" is art; "Until we turn and face the sun, yes all of us, everyone" is propaganda.

What is the difference between Yip Harburg's original version of *Over the Rainbow* and Pete Seeger's version? It is the difference between art and propaganda. "Why O why can't I?" is art; "Why can't you and I?" is propaganda.

What is the difference between art and propaganda?

It's the difference between Judy Garland showing me how *she feels* and Pete Seeger telling me how I *should* feel.

It's the difference between Joni Mitchell showing me how *she feels* and Pete Seeger telling me how I *should* feel and *what* I should do about it.

It's the difference between Paul Robeson showing me *his struggle* and Pete Seeger telling me what *my* struggle should be.

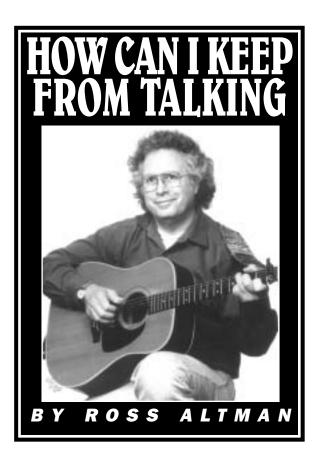
It's the difference between an anonymous lover showing me how she was betrayed and Pete Seeger telling me she was wrong to feel that way.

It's the difference between showing and telling, and the man who wrote *Where Have All the Flowers Gone?* knows the difference.

On whose authority, you may ask, does Pete Seeger rewrite other people's songs so that we find his versions next to the real thing in *Rise Up Singing*? The answer is at your fingertips. Just look at his introduction, where he tells readers, "When a song seems inappropriate to you...change a word. Add a verse. This is known as 'the folk process.'"

Ay, there's the rub.

This is not the folk process, which as I understand it refers to unconscious changes wrought over many years in the oral tradition due to poor memory, bad pronunciation, faulty listening, and often time minor mistakes that are passed on from one performer to another until they become a part of the song's transmission from one generation to another. Here is an example of the folk process, again from *Rise Up Singing*, which—no surprise—is chock full of them. On page 204, in the third verse of Stan Rogers' *The Mary Ellen Carter*, it says, "And the laughing drunken mates..." Stan Rogers wrote, "And the laughing drunken rats who left her to a sorry grave..." I



doubt very much that *Rise Up Singing* (or those who submitted the song to them) deliberately changed Stan's word, which is the kind of intentional change for reasons of political correctness I condemned in my last column, *Revised Up Singing* (in *FolkWorks*, July/August 2005). I think rather that someone simply misheard "rats" and transcribed it as "mates." *That* is the folk process, which has been likened to the old parlor game of "ghost."

Another example of the real folk process at work is on page 222 of *Rise Up Singing* in Phil Ochs' song *Changes*. In the first verse the editors write, "Wander in my world..." Phil Ochs wrote, "Wander in my words..." I am sure that no one deliberately changed "words" to "world"; someone simply misheard it—and since it makes sense in the context of the opening verse, no one caught it in the editing stages.;

Similarly, at the beginning of the fifth verse they write: "Movements of magic..." Phil Ochs wrote; "Moments of magic..." In each case, you will notice, Stan Rogers' and Phil Ochs' choice of words was better than the mistakes that crept in as a result of the folk process.

But no one was deliberately trying to change what Ochs wrote, as was clearly the case in the song—I Ain't Marching Anymore—I wrote about in my last column, where a politically correct alteration made in Winds of the People, the source for Rise Up Singing, is still retained in the new book. There Phil Ochs' words: "labor leaders screaming as they closed the missile plant") were changed to: "congressmen screaming...." No one misheard the phrase "labor leaders" as "congressmen." Someone just thought that it was, in Pete Seeger's word, "inappropriate" and so deliberately changed it.

That is a very different thing from the folk process. That is *censorship*, pure and simple.

It has everything to do with propaganda, and nothing to do with art.

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. You can reach Ross at Greygoosemusic@aol.com.

#### TILT OF THE KILT continued from page 1

the kilt was banned, the Gaelic language was forbidden, and the bagpipes were declared an instrument of war and banned accordingly. In an effort that came to be known as the Highland Clearances, wealthy landowners brutally removed the people from their farms to make room for sheep. Displaced Scots by the thousands were forced to emigrate to the New World. They brought the tradition of Highland games with them, and over time events like piping and dancing were added to the mix. Eventually, under the reign of Queen Victoria at the turn of the 20<sup>th</sup> century, Scottish culture came back into favor in Great Britain, and the games were restored to popularity in their native country. Scotland is a small country, with a population of around four million, yet their games are popular throughout the world, wherever the children of the Gael have settled.

In Scotland today, Highland games are much the same as they were a hundred years ago. Their primary focus is on competition, with emphasis on athletics, piping and Highland dancing. In the United States, Canada and Australia, where populations include many people of Scottish descent, the concept has been expanded to include traditional music performances, vendors, and "clan tents" where visitors can meet and exchange information with others who may share a common ancestry.

The Seaside Highland Games will feature all of that, and even a bit more. The Athletics competition will include traditional heavy events for both men and women, including putting the shot, throwing the hammer, and tossing of the caber, a unique event in which has athletes attempt to chuck a tree trunk the size of a telephone pole across a field.

Bagpipes—the Great Highland Pipes—will be featured in competition as well as for entertainment. Individual pipers and drummers perform before judges who grade them and award prizes within various skill divisions. Pipe bands are divided into four grades, 1 through 4, according to their skill level and performance in previous competitions. They are judged on their piping and drumming skills and on their overall presentation, and prizes are awarded in each grade. It takes a lot for a pipe band to reach Grade 1 status; in fact, there are only three such bands in the United States and at least one of them, the **LA Scots**, will be performing at Seaside. One of the most moving moments in piping is not a part of the competition at all—it's the closing ceremony of the games, where all of the pipers combine to form one huge massed band.

Musical entertainment will be featured on three stages this year. For those who want high energy, the **Wicked Tinkers** will perform their unique brand of earthy, powerful—and loud—music rooted in the Scottish tradition. The Tinkers are fronted by piper **Aaron Shaw** who is joined by drummers **Warren Casey** and **Keith Jones** along with any of several guest didgeridoo players. Also playing on the same stage will be **Eric Rigler and Bad Haggis**, a Scottish fusion band whose sound has been described as "cutting edge Celtic." It's not jazz, and it's not pop, but it's not exactly traditional either—it's just good. Rigler's piping has been heard on movie soundtracks including *Braveheart* and *Titanic*.

Singer-guitarist **Alex Beaton** is a native of Glasgow, Scotland who has been performing at Scottish festivals here and abroad for a number of years. His repertoire is almost unlimited, and more than a few traditional ballad singers have learned songs from his recordings. He will share the stage with **The Browne Sisters and George Cavanaugh**, also perennial favorites at Scottish games throughout the US. Joined by guitarist/piper **John Allan**, the Brownes offer a combination of traditional and composed songs with themes of Scottish history and culture.

Jigs, reels and the occasional waltz are the specialty of **Celtic Spring**, a family of five children who fiddle and dance (yes, both at the same time!), joined by their father on the traditional Irish drum, the bodhran.

Joining the entertainment at Seaside for the first time this year will be **Men of Worth**. The duo, made up of Ireland's **James Keigher** and Scotland's **Donnie Macdonald**, have been entertaining audiences at Celtic venues for almost 20 years with their upbeat tunes, melodic vocals and unconventional humor. From County Mayo and the Hebridean Isle of Lewis respectively, both James and Donnie were raised with traditional music and stories, and their music reflects their respect for their heritage.

On Saturday night, the Seaside Games will present **Men of Worth** in concert at the Pierpont Hotel in Ventura. The concert will open with singer **Linda Dewar**, who will also join Men of Worth for a song or two during their sets at the festival.

There are two types of dancing that are generally associated with the Scottish tradition. The first is Highland Dancing, which dates back to the 11<sup>th</sup> century. These dances were originally performed by men only, and each has a specific purpose or story, much like Native American dances.

Today at Scottish festivals, Highland Dancing is a competitive event with participants judged on their athletic and artistic performance in any of several specific dances. The Highland Fling, a dance many people have seen before, is a dance of joy that is performed to the music of a strathspey. The Hornpipe originated with sailors and depicts an assortment of tasks that might have been a part of life on board ship. One of the most fascinating dances is the Sword Dance, which is performed over a pair of crossed swords laid out on the ground. It represents preparation for battle, with the dancer's feet landing dangerously close to the blades without touching. Designed to simulate the dexterity that would be required of warriors running over the rugged Highland terrain, it was once believed that if the dancer's feet touched a sword it was a bad omen for the upcoming hostilities.

Scottish Country Dancing is similar to American square dancing and Contra dancing. It is the pleasure dancing of the common people, and reflects the good humor and high spirits of a culture that knows how to celebrate life. Country Dancing is a non-competitive event, and the audience is encouraged

to learn and join in a variety of set dances with such incongruous names as *Strip the Willow, Gay Gordons*, and *The Dashing White Sergeant*. This year at the Seaside games the Scottish Country Dancing venue will have a special treat—live music.

With the exception of the Saturday night concert, the above activities will be happening all day Saturday and Sunday. There will also be vendors galore (a word, by the way, that derives from the Gaelic *gu leor*, which means "plenty" or "enough") selling Celtic wares, a Children's Glen with games and activities, sheepdog herding demonstrations, a display of classic British cars, and of course great ethnic food and drink. On Friday evening there will be a Single Malt whisky tasting featuring whisky expert Ray Pearson, who offers samples of rare and exotic whiskies from the various distilleries in Scotland. There will also be a Scottish Evening and Fashion Show, which will include a buffet dinner, entertainment, and a show of Scottish fashions including traditional and nouveau kilts. Sunday morning will include a Scottish-themed non-denominational service called the Kirkin' of the Tartans, to which clan representatives may bring bits of their clan's tartan to the service to be blessed.

The popularity of Scottish festivals has grown in leaps and bounds over recent years, and hardly a weekend passes without a Scottish function happening somewhere in California. Affordable and family-friendly, the games offer a chance for Americans of Scottish descent to encounter their ethnic roots. And for those with not a drop of Scots in their lineage, there is the opportunity to experience some of the reality of Scottish culture that is often obscured by Brigadoon and the myth of the tightwad highlander.

The Seaside Highland Games are easily accessible by car, and there is also an Amtrak station right at the fairgrounds. For festival details or information about tickets, you can visit their web site at www.seaside-games.com, email seasidechief@aol.com, or call 818-886-4968. For information and tickets for the Saturday evening concert with Men of Worth and Linda Dewar, email briagha@earthlink.net, or phone 626-284-7453.

Ron Young had the good fortune to grow up in rural Scotland, surrounded by the traditions of Scottish music and dance. He would like readers to know that whatever you heard about that sheep, it's not true. Ron has spent the better part of thirty years involved with various Celtic and Scottish cultural organizations in southern California, where he has continued to pursue his love of traditional music.

#### PASSINGS

#### THE PASSING OF TWO GREAT WOMEN OF AMERICAN MUSIC

HEDY WEST
ON JULY 3 AT THE AGE OF 67.
HELEN BONCHEK SCHNEYER
ON JULY 16 AT THE AGE OF 84.

BY ELLEN FRIEDMAN

edy West was born in Cartersville, Georgia in 1938. Her father, Ton West, was a well-known trade union organizer and poetshe set many of his poems to music. Although her repertoire includes balladIs, broadsides, industrial songs, dance tunes, and original compositions, her emphasis was on traditional American folk music, which she acquired primarily from her maternal grandmother. In 1959 she went to New York to study music at the Mannes College and drama at Columbia University, but quickly became involved in the folk movement there. Pete Seeger, who was a friend of her father's, invited her to participate in several performances, including a Sing Out! hoot at Carnegie Hall. By the mid-1960s she had sung at most of the major festivals in the United States and had also given concerts all over the country. She made numerous recordings, on Vanguard, Folk-Legacy, etc. She had stopped performing in recent years because cancer had affected her voice and she did not want to play the banjo without being able to sing.

elen Bonchek Schneyer was a Jewish woman from New York who was known for singing traditional Baptist spirituals. Over the course of her 60-year career she worked with many artists, including Woodie Guthrie and Pete Seeger (she was in the Almanac Singers). She had a number of albums on Folk-Legacy and other labels and her album *Ballads, Broadsides and Hymns* is one of Folk-Legacy's top sellers. In a recent Prairie Home Companion broadcast, even though it was a repeat, Garrison Keillor inserted a moving memorial to Schneyer, who had been a frequent visitor on his show up to about 10 years ago.

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#### PASSINGS

#### JOHN HERALD: THE LONELINESS OF THE LONG-DISTANCE SINGER

BY ROSS ALTMAN

A lot of kids were inspired to sing by hearing Pete Seeger at a summer camp in the 1950s, and John Herald was one of them. But that's where the resemblance ends. To folk guitarists, there is Doc Watson and there was John Herald, and it's a long way down to whoever was number three on that list.

When John Herald died this past July, America lost an original and

irreplaceable musical treasure. For he was more than the Greenbriar Boys lead guitarist—he was their lead singer. Bob Dylan, who is not known for overstatement, called him "The country Stevie Wonder." With Bob Yellen on banjo and Ralph Rinzler on mandolin, Herald's high tenor voice was the spine of the premier bluegrass group of the 1960s, and its heart and soul.

Faster than a speeding bullet, his flat-picking guitar style mesmerized audiences at Ed Pearl's folk club *The Ash Grove*.

Once you heard John Herald sing his song *Alligator Man*, you didn't have to go to Louisiana to see gators in person—you couldn't avoid seeing them in your imagination.

And once you heard John

Herald sing Marty Robbins' At the End of a Long Lonely Day, you never had to hear it again—you knew what a long lonely day felt like forever.

If you are not a bluegrass fan you can still appreciate John Herald—in fact you grew up on him perhaps without even realizing it. Go back to your early Joan Baez and Ian and Sylvia records and discover what made them so good—why you prefer them to the more commercially produced and fuller arrangements that came later. Take a look at the back—read the fine print and you will see the following credit: lead guitar, John Herald.

Playing folk music with John Herald was like playing jazz with Louie Armstrong—he made you sound great.

You never heard John say, "Close enough for folk music." His guitar playing was as clean and precise as Isaac Stern on the violin, or Ted Williams with a baseball bat.

At sixty-five he was too young to die, and it is sad beyond words that he took his own life. His personal demons gave him little peace and the folk community moved on to embrace newer acts and better self-promoters who couldn't carry John Herald's flat pick, let alone his Martin D-45.

Toward the end, with a voice that was still angelic and a guitar style that was as sweetly tender as it could be awe-inspiring, he was reduced to taking \$100 bookings down in the Greenwich Village he had grown up in, for which the train, bus. and taxi expenses getting there from his cabin in the woods outside of Woodstock ate up any hope of actually earning a living. His song *Moneyland* was more than a diatribe against capitalism—it was a heart-wrenching tale of personal desperation, as he sings with bitter humor, *It's not sot funny if you ain't got the money, living in Moneyland*.

The official New York Times obituary says he left no survivors—but that is not entirely true. Though he was an only child, son of an immigrant Armenian poet, and died unmarried without children, he is survived by his long time childhood friend and one time sweetheart, whose heart was broken by news of John's death.

She was wearing John's shirt when I spoke with her the other day,

and on his official web site he is wearing the shirt she gave him when she last saw him in Woodstock a year ago. He was in a methadone treatment program then, and trying to kick a long-standing drug addiction.

She put up with his druginduced schedule as long as she could—which often included going out in the middle of the night to the local Wal-Mart for no other reason than to mitigate his loneliness with the presence of an anonymous crowd of shoppers but at some point had to get back to her life as a high school teacher in Los Angeles.

Leaving John to his demons and his dwindling fan base, she returned home and continued to exchange phone calls, love notes and a personally compiled CD of

John's best songs, including the newest about his only true live-in companion, his cat named "Immaculate Conception," who gave him the title for this still unreleased last CD, *A Guy and His Cat*.

She showed me the pictures she has saved for half a century—since long before John became a public figure—of John at the Pennsylvania private school, Manumit, they attended together, including one of him standing on his head and making faces.

When she last saw him he was still thin and gaunt as in his youth, which she was afraid may have been due to his inability to afford food as much as from his addiction. After giving him \$3,000 to enable him to get his teeth fixed, she was tapped out. In the end it was easier to love him from a distance, which she continued to do.

The most moving of all her mementos was one she created herself, with an illustration from the 1939 (the year John was born) forgotten children's classic, *The Lonely Dwarf*. Its combination of winsomeness and sadness bore an eerie resemblance to John, which she underscored by placing it just above his cover photo from the unfinished CD he sent her.

No survivors? She is driving back to her lonely house this evening, after our conversation, her tape playing in her car of John Herald singing his classic memorial to *Martha*, the Last Passenger Pigeon on Earth, in which he says: She went as soft as she came, so shy til the last song, and the passenger pigeon was gone.

The heartbreaking chorus may be his own epitaph: On and on, til dreams come true, you know a piece of us all goes with you.

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



#### Another folkworks Concert Linda Dewar & guests Saturday - December 3, 2005 - 8:00pm Concert & CD Release Party

Linda Dewar's rich voice, distinctive guitar styling, and engaging stage presence have made her a popular and familiar favorite among fans at ceilidhs, Burns nights and festivals as well as the more intimate environments of pubs and house concerts throughout the western states.

Raised with roots firmly planted in both classical and traditional music, Linda began her performing career as a singer of American folk music, eventually finding her musical "home" in the melodies of her Scottish ancestors. Today, her repertoire includes both contemporary and traditional Scottish, Irish and American songs, from lyrical ballads to spirited, toe-tapping favorites

Place: CTMS Center for Folk Music-16953 Ventura Boulevard, Encino Info: Mail FolkWorks.org - 818-785-3839 Admission \$12 advance - \$10 FolkWorks.members



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#### PASSINGS

#### DOROTHY CHASE'S THREE CHORD SYMPHONY

BY ROSS ALTMAN

ne by one they came, Dorothy Chase's old students, friends and family, to pay homage to the woman who first put a guitar in their hands and taught them how to play itor a banjo, or a mountain dulcimer. They came to sing for her who had so often sung for them—who put music in their lives so they could make it themselves. They came to thank her, to tell stories about a woman who had welcomed them with open arms when others had closed doors in their faces and hid behind walls of prejudice. They came to say goodbye to a woman with passion in her heart and music in her soul, to remember what she gave them, and to hold each other's hands in their loss.

Dorothy was 18 years old when she married Charles in 1938, just in time to see his brother Homer join the Abraham Lincoln Brigade that fought in the Spanish Civil War and to be grateful that he was one of the lucky ones who—as

his name perhaps foretold—came home. Dorothy wore the mantle of this legacy proudly until she died—last June 11<sup>th</sup>—at midnight at her home in Claremont, after a seven-year battle with the same rare disease that struck down actor Dudley Moore—progressive supra-nuclear palsy, an irreversible attack on the central nervous system that eventually robs its victims of the capacity for movement and speech.

If you missed the LA Times obituary, Dorothy and Charles built the most amazing shrine to folk music west of the Smithsonian—the Claremont Folk Music Center and Museum. Dorothy also founded the Claremont Folk Song Society and the Claremont Folk Music Festival, now in its 26<sup>th</sup> year, which began when some dulcimer players got together one day in Memorial Park in Claremont. Dorothy was a painter as well as a musician, and her paintings filled the Folk Music Center where her students, family and friends gathered for "an open mike memorial" last Thursday.

Dorothy had not been able to speak for two years before she died, but that did not stop others from singing and talking to her. Doug Thompson, her Claremont Folk Festival co-producer until he and his wife Cheryl retired last year after the 25<sup>th</sup> annual festival, told me how he came to her home to sing for her just weeks before she passed away, and after an hour of serenading her she squeezed his hand in appreciation. It was the most eloquent *thank you* he could have received. In public he told a story about how Dorothy rescued the first festival from disaster when they got to the park and discovered all of the sprinklers had been left on and there was no one to turn them off. "Let's just put the garbage cans over all the sprinkler heads," she said, and so they did. The show went on!

Her oldest daughter, Sue Chase also sang for her mother, making three trips out here from her home in Virginia during the last three months to do so. Since her mother's illness she has made a special point of remembering the songs her mom first taught her as a little girl, to sing for her now. Her mother would try to sing along even though it was a struggle for her, and she was always right on cue. And when, because of the illness, her mom could no longer sing at all, she would still be "following every word and every note." Five years ago, when Dot could still get out a bit, Sue and her and her mom's old friend Molly Miller dedicated an entire set of songs at the Claremont Folk Festival to her. At the memorial Sue and Molly sang one of Leadbelly's favorite spirituals, *Mary and Martha*, and the song's "charming bells" never sounded sweeter, nor its line about "undying love" more true.

Dorothy's niece Harriet Aronow sang *Go and Dig My Grave* from a sing-along sheet she made up of some of her aunt's favorite songs, including such titles as *Amazing Grace, Will the Circle Be Unbroken* and *The Storms Are On the Ocean*, the last of which storyteller Angela Lloyd sang in a heartfelt tribute.

KPFK's inimitable Uncle Ruthie recalled how Dorothy's young grandson Peter Harper designed her first business cards—with such flair that even then she predicted an artistic future for the boy. He became an extraordinary sculptor, and knowing his background it is not hard to see why. His brother Joel is a poet whose book *Eyes of a Child* is illustrated with some of his grandmother's paintings and drawings, and her social conscience is reflected in his upcoming children's book, *All the Way to the Ocean*.

"Everything she touched turned to art," Dorothy's daughter Ellen Chase told me, whose quiet presence graced the entire service. Perhaps her greatest work of art is the Folk Music Center itself, which has evolved into a museum during its 47 years at the heart of the downtown village in "the



land of trees and Ph.D.s." Another of Dorothy's grandsons, Grammy-winning singer-songwriter Ben Harper, put it best when he said, "What better way to enter the afterlife than that all of us gather to carry on the music that was Dot's tradition?

To those of us who looked to Ben to fill her shoes, he proudly and humbly said, "There are no shoes to fill—that door is closed. Dot is the only person I know who is as beautiful as the music she loved." Building on what he called, "Dot's three chord symphony," he added, "The way I hope we can all carry on a piece of her is by trying to embody her beliefs." That meant, "Peace first," adding with his quiet elegance, "What's the use of even living if we are not trying to personify a dream?"

How personally meaningful that dream was became apparent when Clabe Hangan spoke toward the end in the most moving tribute of all: When he and his family moved to the Inland

Empire many years ago they found that the Civil Rights Movement had not yet gotten to Claremont, with one exception. The only people in town who would rent to them, who looked not at the color of their skin but at the content of their character, were Charles and Dorothy Chase. And they eventually made it possible for them to own their own home. In other words, they lived their beliefs, without a second thought to the consequences. To hear Clabe talk about what that meant to him, and how their embracing him and his family gave them the chance of a life, made you hear the songs he performed in a different way—"Follow the Drinking Gourd," told his life story, not just someone's from two hundred years ago. The love he felt for Dorothy for standing by him during those hard times filled the room, and inspired everyone there.

Clabe also read a letter from folk singers Keith and Rusty McNeill, who paid tribute to Dot in a lovely reminiscence—repeated many times throughout the memorial—of how, way back in 1962, Dot Chase taught Rusty to play guitar, and more ominously gave them the idea they could make a living in folk music. When they decided to strike out on their own in the profession Doc Watson warned you should pursue only "after you have failed at everything else," the only people who encouraged them to give up security for folk music were Dorothy and Charles and Clabe.

Another of Dot's former students, Lief Frederick, said that that's what made Dorothy a great teacher—she did not just teach music, she taught life, and made people believe in themselves as well as the music.

Ben, Joel and Peter's mother, Ellen (who now manages the Folk Music Center) told me later about what made Dorothy a wonderful mother to a headstrong young girl, "She used to let me skip school a lot and just the two of us would walk down to the sea wall by our house in Weymouth [when they lived in the Boston area] and watch the tide come in."

When asked how the idea of the Folk Music Center was born, she said it was simply that they had collected so many instruments in the house that there was no longer any place to sit down: "My folks said, 'let's start a store." Dorothy herself played guitar, banjo, mountain dulcimer, hammered dulcimer and a little bit of piano. Thousands of her students throughout Southern California carry on her musical legacy.

But with Dorothy, the legacy was more than music—it animated her vision of life, which her daughter put into a few simple words when asked what were the most important things she learned from her mother: "First, guitar; second, love and appreciation for all living things; and third, to continue the struggle for peace and justice."

That struggle was not an easy one to carry on, Ellen pointed out, and left me with a story about how her mom stuck to her guns even when it cost her a place to live: "When we first got to Claremont in 1958 a landlord refused to rent to my mother when we (I just happened to be with her, skipping school again) were looking for a house for the family because they thought she was Mexican. When they found out she was Jewish they said, 'Oh, Jewish is okay.' My mother told them to go to hell."

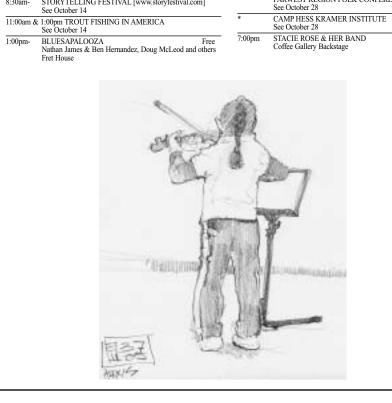
To her students, to her friends, and to her family, Dorothy Chase was an example and an inspiration, and if there is a Heaven, she is now up there—a damsel with a dulcimer, sitting under a tree playing *Shady Grove*, and planning next year's festival.

<u>Postscript</u>

Ellen Chase and her co-producer Alyssa Archambault are now indeed carrying on the Claremont Folk Music Festival. For anyone who wants to get involved in next year's festival (in May, 2006), all of the information is on the web site, or at the Claremont Folk Music Center and Museum, 220 Yale St., in Claremont. 909-624-2928.

00pm-	REDONDO BEACH LOBSTER FESTIVAL With Benny and the Swamp Gators, Coco Montoya Seaside Lagoon 200 Portofino Way, Redondo Beach www.redondochamber.org/lobsterfestival/entertainment.html	8:00pm	SACRED DRUMS OF INDIA \$15, \$25, \$50 Pandit Swapan Chaudhuri (tabla), Vidwan T.H. Subash Chandran (Ghatam (clay pot) and vocal percussion master) With Ganesh Kumar (kanjira (tamborine)) and Jim Santi
45pm, 4	:30pm, 5:15pm ALCHEMY HANDBELL ENSEMBLE Free Workshops		Owen morsing (jaw harp) Irvine Barclay Theater • 4646 Campus Drive, Irvine 949-854-4646 www.thebarclay.org; www.ektaacenter.org
00pm	PERSIAN MUSIC & AFRICAN AMERICAN SPIRITUALS Gwen Wyatt Chorale and Liän Ensemble	8:00pm	World Festival of Sacred Music  BAMBOO AND SILK \$10 / \$5 srs.,students
*	Westminster Presbyterian Church 2230 W. Jefferson Boulevard, L.A. 323-292.9227 ext2 www.gwenwyattchorale.com;		Bill Shozan Schultz, /Free Armory members Honkyoku (shakuhachi, Japanese Flute), Qi-Chao Liu (bam boo pipes, silk stringed violin-like erhu) Traditional Music from China and Japan
0pm &	www.lianrecords.com World Festival of Sacred Music  9:00pm LUIS VILLEGAS \$10/\$3 Children under 12		The Armory Center for the Arts 145 North Raymond Avenue, Pasadena 626-792-5101 x117 www.armoryarts.org
)pm	Night of 1000 Guitars San Juan Capistrano Library THE ANDY RAU BAND [andyrauband.com]	8:00pm	World Festival of Sacred Music  FOUR CORNERS OF THE ROUND TABLE \$15 featuring Adam Carroll, Beaver Nelson, Jud Newcomb and
0 pm &	Me & Ed's Pizza 4115 Paramount Blvd., Lakewood • 562-421-8908 2 9:30 pm HIGH HILLS [www.highhills.com] \$15	8:00pm	Steve Poltz McCabe's Guitar Center  JOHN M. + friends
0pm	Bluegrass Coffee Gallery Backstage ALCHEMY HANDBELL ENSEMBLE	8:00pm	Coffee Gallery Backstage  DENNIS ROGER REED [www.dennisrogerreed.com]  Alta Coffee
	concert Barnsdall Junior Arts Center Gallery and Gallery Theater 4800 Hollywood Boulevard, Los Angeles 323-644-6275 323-644-6295	10:00pm	506 31st St., Newport Beach • 949-675-0233  SATURDAY OCTOBER 1  TRAIN SONG FESTIVAL Free
5pm	World Festival of Sacred Music SEBASTOPOL CELTIC FESTIVAL With Andy M. Stewart & Gerry O'Beirne, Chariel To Lodice	10:00am-	[www.powaymidlandrr.org/songfest.htm] Old Poway Park, Poway, San Diego 858-668-4576 • San Diego Folk Heritage KVRM CELTIC FESTIVAL
0pm	Cherish The Ladies See September 22 SUZANNE TENG & MYSTIC JOURNEY [www.suzanneteng.com]	10.00411	With Eileen Ivers & Immigrant Soul, The Tannahill Weave The Cottars, Liz Carroll & John Doyle, Christine Bonner, Molly's Revenge,
	With Gilbert Levy (percussion), Prince Diabaté (kora, vocals) and Lexi Pearl's MoMomentum Dancers Ford Amphitheatre		The Celtic Wonder Band Nevada Valley Fairgrounds, Grass Valley kvmr.org/celticfestival/index.html
0pm	World Festival of Sacred Music  ZEN DANCING RITUAL \$20 adv/\$25 door	Noon	WORLD JEWISH MUSIC FEST Stefani Valadez, Klezmer Craze, traditional Jewish folk dancing
	with Craig Kohland, Micheline Berry, Shaman's Dream World Groove Ensemble Bergamot Station Writers Boot Camp 2525 Michigan Avenue, Bldg. I	*	Santa Monica Pier 200 Santa Monica Pier, Santa Monica 310-434-3431 www.smc.edu/madison
	Bergamot Station Arts Center, Santa Monica 310-281-7738 -or- www.zendancing.com World Festival of Sacred Music	1:00pm	World Festival of Sacred Music  TAIKO FOR FAMILIES Japanese American National Museum
0pm	DESERT SAGE [www.desertsageband.com] Free Bean Town	2:00pm	MASANGA MARIMBA Sepulveda Unitarian Universalist Society (the "Onion") 9550 Haskell Ave, North Hills
0pm	SID HAUSMAN [www.bluebhikku.com/hausman.html] Noble House Concerts \$12 (donation)	3:00pm	SI8-894-9251 www.webcom.com/onion World Festival of Sacred Music GAGAKU: MUSIC & DANCE OF ANCIENT ASIA
0pm	SIMON SHAHEEN [www.simonshaheen.com] AND ALI JIHAD RACY \$20/\$15students/srs Getty Center (Harold M. Williams Auditorium) World Festival of Sacred Music	3.00рш	Senshin Temple Courtyard 1311 W. 37th Street, L. A. • 323-731-4617 World Festival of Sacred Music
00pm	PHIL BOROFF & EVAN MARSHALL Boulevard Music	6:00pm	LISA HALEY & THE ZYDEKATS[www.zydecomusic.com] Santa Clarita Street Art Festival San Fernando Rd, Newhall
00pm	SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH [home.flash.net/~sevman/jcs] Bodie House Concerts	7:00pm	www.santa-clarita.com/arts  PETER CASE [www.petercase.com] \$15  Coffee Gallery Backstage
:00am-	SUNDAY SEPTEMBER 25 SIMON RODIA WATTS TOWER JAZZ FESTIVAL Free Including gospel and blues Watts Towers Arts Center 1727 E. 107th St., L.A.	7:00pm	SOUTHERN CALIFORNIA PLAYFORD BALL \$23 adv. Gary Shapiro, dance master with Interfolk (Kriss Larson, James Garner, Mary Ann Sereth and Bob Brooks) Bethany Lutheran Church 4644 Clark Ave., Long Beach • sbecd1@yahoo.it 310-793-745
00am	213-847-4646 www.culturela.org/events World Festival of Sacred Music SEBASTOPOL CELTIC FESTIVAL With Eric Bogle, Llan de Cubel, Le Vent du Nord, Crasdant, bohola, Dervish	7:00pm	JAI UTTAL AND THE KIRTAN LOVE EXPERIENCE Golden Bridge - A Spiritual Village 6322 De Longpre Avenue, Hollywood 323-936-4172 www.goldenbridgeyoga.com
on-	See September 22 FESTIVAL OF SACRED MUSIC With On Ensemble, The Carpetbag Brigade, Capoeira	8:00pm	World Festival of Sacred Music  SAN FRANCISCO WORLD MUSIC FESTIVAL ROSS DALY with Kelly Thoma, Periklis Papapetropoulos
*	Angola Center, Adaawe's Talking Drums, Malathi Iyengar & Rangoli Dance Company, Paul Livingstone & Arohi Ensemble Madrid Theatre World Festival of Sacred Music	8:00pm	and Pejman Hadadi www.sfworldmusicfestival.org WEHDA WORLD MUSIC Zaman Takht Ensemble and Salaam Suite Occidental College (Thome Hall)
00pm	NEVENKA (EAST EUROPEAN FOLK ENSEMBLE) & PHILIPPINE CHAMBER SINGERS - LOS ANGELES St. James Presbyterian Church 19414 Ventura Blvd., Tarzana * 818-345-2057	0.00	1600 Campus Road, Los Angeles 323-258-1424 www.inhouseticketing.com World Festival of Sacred Music
0pm	World Festival of Sacred Music  AUM-SHO-NAMAH \$20 adv/\$25 door Shakti Dance Company, SHO, NAMAH	8:00pm 8:00pm	EDDIE FROM OHIO [www.flemingartists.com/eo.html] McCabe's Guitar Shop BOHOLA [www.bohola.com] \$15/\$5 youth
	Dance & Music of India, Persia and Japan Torrance Cultural Arts Center (James Armstrong Theatre) 3300 Civic Center Drive, Torrance 310-839-2890 www.shaktidancecompany.com	8:00pm	Caltech Beckman Caltech Folk Music Society ROBBY LONGLEY Madrid Theatre
0pm	World Festival of Sacred Music  UKETOPIA \$16	10:00am-	SUNDAY OCTOBER 2 KVRM Celtic Festival
	Jim Beloff [www.fleamarketmusic.com] McCabe's Guitar Shop	11:00am	See October 1 SHUJAAT KHAN [www.shujaatkhan.com]
0pm	SADDLE GRAMPS Coffee Gallery Backstage  MONDAY SEPTEMBER 26		ABHIMAN KAUSHAL [www.ethnomusic.ucla.edu/people/kaushal.htm] sitar and tabla
0pm	SAN FRANCISCO WORLD MUSIC FESTIVAL NOWRUZ LECTURE www.sfworldmusicfestival.org	3:00pm	UCLA Schoenberg Hall 626-449-6987 • www.musiccircle.org HONORING THE SEA
30pm	ADRIANNE [www.adrimusic.com] Room 5 • 143 N La Brea Ave., L.A. • 323-938-2504	*	World Festival of Sacred Music Closing Ceremony With African (Ayo Adeyemi, Francis Awe, Iddi Saaka and Olivier Tarpaga), Brazilian (Swing Brazil with Viver Brasi
80pm	TUESDAY SEPTEMBER 27  AZAM ALI, JACQUELINE FUENTES, \$18-25  LAZARO GALARRAGA, GEORGIANNE COWAN,  ANALITA AND LAUBEL METERAL LISA PAEL		and Capoeira Batuque), Hawaiian (Kumu Hula Association of Southern California), Italian (led by Alessandra Belloni) and Native American (led by Cindi Alvitre) Santa Monica Beach (at the end of Ocean Park Boulevard)
	ANAHATA, AND LAUREL KITTEN, LISA RAFEL Middle Eastern, Afro-Cuban and Chilean sacred sounds Malibu Pueblo's indoor/outdoor setting—6mi north of Santa Monica along PCH	4:00pm	World Festival of Sacred Music  LISA HALEY & THE ZYDEKATS[www.zydecomusic.com Santa Clarita Festival
0pm	Address provided upon reservation • 310-456-8300 World Festival of Sacred Music JOHN MAYALL	7:00pm	see October 1  SAN FRANCISCO WORLD MUSIC FESTIVAL NOWRUZ PROJECT
opin   ★	& THE BLUESBREAKERS [www.johnmayall.com], ROBBEN FORD [www.robbenford.com], ERIC BIBB [www.ericbibb.com]	7:00pm	www.sfworldmusicfestival.org  BILL BURNETT & THE BACKBONERS \$15 [www.billburnett.com]
00pm	Lancaster Performing Arts Center  WILLIE NELSON & FAMILY \$60-90 [www.willienelson.com]		Coffee Gallery Backstage  MONDAY OCTOBER 3
*	with HOT CLUB OF COWTOWN [www.hotclubofcowtown.com] McCallum Theatre	7:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL ROSS DALY LECTURE DEMONSTRATION & WORKSHOP www.sfworldmusicfestival.org
0pm	SEU JORGE \$20 Knitting Factory LA 7021 Hollywood Blvd., L.A.	7:30pm	TOM BEGICH [www.terryholder.com] \$10 TERRY HOLDER [www.terryholder.com] Listening Room Concert • Aztec Hotel, Mayan Room
0pm	SIDI GOMA \$25/\$20 Skirball Members/\$15 Students African-Indian Sufis of Gujarat Skirball Cultural Center		Steining Room Content Vace Flote, Wayah Room 311 W. Foothill Blvd, Monrovia www.brettperkinspresents.com/bpp WEDNESDAY OCTOBER 5
0pm	World Festival of Sacred Music  THURSDAY SEPTEMBER 29  APPEX Ensemble	7:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL RESIDENCY PROGRAM www.sfworldmusicfestival.org
	Japanese American National Museum World Festival of Sacred Music FRIDAY SEPTEMBER 30	8:00pm	THURSDAY OCTOBER 6 BOUBACAR TRAORE
0pm	JOHN MAYALL \$37-45 & THE BLUESBREAKERS [www.johnmayall.com], ROBBEN FORD [www.robbenford.com], ERIC BIBB [www.ericbibb.com]	*	\$25/\$20 Skirball Members/\$15 Students African-Indian Sufis of Gujarat Skirball Cultural Center FRIDAY OCTOBER 7
	CARPENTER PERFORMING ÅRTS CENTER 6200 Atherton St., Long Beach (Cal State Long Beach) 562-985-7000 • www.carpenterarts.org	* <del>*</del> 7:30pm	GREG BROWN [www.gregbrown.org] Getty Center  AL PETTEWAY AND AMY WHITE [www.alandamy.con
00pm	HANK AND MY HONKY TONK HEROES \$25 [www.jasonpetty.com] Live show, sounds of Hank Williams	8:00pm	AL PETTEWAY AND AMY WHITE [www.aiandamy.com \$20 Lord of the Strings Concert Series RICK SHEA [www.rickshea.net]
0pm	LANCASTER PERFORMING ARTS CENTER  HOMAGE TO TOM JOBIM \$45, \$35, Brazilian Bossa Nova \$12 Children	<u></u>	& CHOJO JAČQUES[www.chojo.net ] Boulevard Music
	With Armandinho (mandolin and Bahiana guitar), Yamandu Costa (guitar), Paulo Moura (clarinet) and Marcos Suzano (percussion)	8:00pm 8:000pm	SAN JOSE TAIKO [www.taiko.org] \$25-42 Cerritos Center for the Performing Arts BERKLEY HART [www.berkleyhart.com] \$15
	818-566-1111 • www.BrazilianNites.com		Coffee Gallery Backstage

	SATURDAY OCTOBER 8		7:30pm & 9	9:00pm ASHLEY MAHER \$20 & HER MINI GLOBAL BAND [www.ashleymaher.com]
	THE SEASIDE HIGHLAND GAMES Scottish Games - see Page 1 Seaside Park		7:30pm	Coffee Gallery Backstage DAVID FRANCEY [www.davidfrancey.com] \$12
	Ventura County Fairgrounds, Ventura www.seaside-games.com		8:00pm	The Living Tradition /\$10 TLT/Free Children under 18  LAURENCE JUBER [www.laurencejuber.com]
7:00pm &	9:00pm MOSCOW NIGHTS \$10/\$3 Children u San Juan Capistrano Library	nder 12	8:00pm	McCabe's Guitar Shop  AMY KUNEY [www.amykuney.com]
7:00pm &	9:30pm LOCKE BROTHERS Coffee Gallery Backstage	\$15		and NATHAN McEUEN[www.nathanmceuen.com] Bodie House Concerts
7:30pm	TIM McGRAW, LOS LONELY BOYS	\$35-105		SUNDAY OCTOBER 16
8:00pm	Hollywood Bowl MEN OF WORTH	\$10-12	11:00am	CARIBBEAN CARNIVAL Free AND FOLK AND HERITAGE FESTIVAL
	[www.menofworth.com]	, <u>-</u>		Westchester Recreation Center 7000 Manchester Ave., Westchester
*	The Pavilion at The Pierpont Inn 550 Sanjon Rd., Ventura		2:00pm	Caricabela www.losangelescarnival.com TROUT FISHING IN AMERICA [www.troutmusic.com]
	briagha@earthlink.net www.seaside-games.c	com	7:00pm	See October 14 SAN FRANCISCO WORLD MUSIC FESTIVAL
8:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL WOMEN SINGERS OF THE WORLD www.sfworldmusicfestival.org			CLOSING EVENT featuring CEMALI & GUESTS www.sfworldmusicfestival.org
8:00pm	DOC & RICHARD WATSON [www.docsguitar.com	m] \$30-62	7:00pm	AIMEE MANN [www.aimeemann.com] \$22-40 UCLALive! /\$15 UCLA Students
<u>*</u>	& DAVID HOLT [www.davidholt.com] Cerritos Center for the Performing Arts		7:30pm A	WEDNESDAY OCTOBER 19  MARIZA [www.ritmoartists.com/Mariza/mariza.htm]\$25-45
8:00pm	RICK SHEA [www.rickshea.net] & CHOJO JACQUES BAND [www.chojo.net]	\$15		UCLALive!
8:00pm	Fret House DENNIS ROGER REED [www.dennisrogerreed.cc	om]	7:00pm	THURSDAY OCTOBER 20 THE BUCCANEERS [www.buccaneers.ca] \$12 (donation)
8:00pm	Bean Town BILL KNOPF & KATHY CRAIG,	\$20	8:00pm	Noble House Concerts  MICHAEL CHAPDELAINE [www.michaelchapdelaine.com] \$15
o.oopiii	TOM CORBETT BAND [www.tomcorbett.net] Blue Ridge Pickin' Parlor	<b>\$20</b>	о.оори	Coffee Gallery Backstage
	17828 Chatsworth St. Granada Hills • 818-282-900	1	11:00am	FRIDAY OCTOBER 21 BANANA SLUG STRING BAND (Childrens show) \$7
*	SUNDAY OCTOBER 9 THE SEASIDE HIGHLAND GAMES		11.004111	Thousand Oaks Civics Arts Center (Janet and Ray Scherr Forum Theatre)
10,00-	See October 8	E	6:00pm	BANANA SLUG STRING BAND(Childrens show) \$10
10:00am-	A TASTE OF FOLK MUSIC CTMS Center for Folk Music	Free		Thousand Oaks Civics Arts Center (Janet and Ray Scherr Forum Theatre)
	16953 Ventura Blvd., Encino www.ctmsfolkmusic.org		8:00pm	THE BUCCANEERS [www.buccaneers.ca] \$15 Coffee Gallery Backstage
noon-	OLD-FASHIONED HOOTENANNY two stages of music and entertainment; square dance	\$5-15 ing; arts		SATURDAY OCTOBER 22
*	and crafts vendors; pony rides; juggling; face painti wraps; and more plus The Woody Guthrie Show	ng; hair	6:30pm	THE ANDY RAU BAND Me 'n Ed's Pizza Parlor
1,00,,,,,	The Will Geer Theatricum Botanicum SAN FRANCISCO WORLD MUSIC FESTIVAL		7:00pm A	4115 Paramount Blvd., Lakewood • 562-421-8908  COUNTRY JOE McDONALD [www.countryjoe.com/]\$20
1:00pm-	YOUTH WORLD MUSIC SHOWCASE			Coffee Gallery Backstage
2:00pm	www.sfworldmusicfestival.org  TANGO FLAMENCO \$32/\$30 Studen	its / Srs.	8:00pm	THE BUCCANEERS [www.buccaneers.ca] Russ and Julie's House Concerts
	With Compañía Talent Danza Haugh Performing Arts Center at Citrus College			SUNDAY OCTOBER 23
	1000 West Foothill Boulevard, Glendora 626-963-9411 • www.haughpac.com		<u>*</u>	COUNTRY JOE McDONALD [www.countryjoe.com] McCabe's Guitar
7:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL DONA ROSA & GULARE AZAFLI CONCERT		Noon-	BLUEGRASS AT THE PUMPKIN PATCH Live Oak Canyon Pumpkin Patch/Tree Farm
	www.sfworldmusicfestival.org	222.254		32335 Live Oak Canyon Rd., Redlands 909-795-8733 www.liveoakcanyon.com
7:00pm	DEBBIE FRIEDMAN Thousand Oaks Civic Arts Center (Fred Kavli Thea	\$22-254 tre)	3:00pm	MARIACHI REYNA DE LOS ANGELES \$24-104 Thousand Oaks Civic Arts Center (Fred Kavli Theatre)
7:00pm	RICK SHEA [www.rickshea.net] & CHOJO JACQUES [www.chojo.net]	\$15	7:00pm	SUSIE GLAZE & HILONESOME BAND \$15
7:30pm	Coffee Gallery Backstage UTAH PHILLIPS [www.utahphillips.org]		*	[www.susieglaze.com] Coffee Gallery Backstage
	McCabe's Guitar Shop		*	MONDAY OCTOBER 24 FESTIVAL OF AFRICAN AMERICAN MUSIC
3:00pm	TUESDAY OCTOBER 11 SAN FRANCISCO WORLD MUSIC FESTIVAL			[www.ethnomusic.ucla.edu/newsevents/upevents.htm] UCLA Schoenberg Hall
-	UCSF CHILDREN'S HOSPITAL CONCERT www.sfworldmusicfestival.org			WEDNESDAY OCTOBER 26
7:30pm	MARTIN HAYES & DENNIS CAHILL [www.martinhayes.com]	\$20	8:00pm	BALLET FLAMENCO JOSE PORCEL \$45 [chacena.es/espectaculos/joseporcel/pies-en-la-tierra]
	Cerritos Center for the Performing Arts			Pepperdine University Smothers Theatre
7:30pm	WEDNESDAY OCTOBER 12 TOBY FOYEH & ORCHESTRA AFRICA	\$20	8:00pm	THURSDAY OCTOBER 27 BALLET FLAMENCO JOSÉ PORCEL \$20-65
*	Nigerian traditional music, contemporary grooves Cerritos Center for the Performing Arts	7	p	[chacena.es/espectaculos/joseporcel/pies-en-la-tierra] Orange County. Performing Arts Center (Founders Hall)
	THURSDAY OCTOBER 13		8:00pm	CLAUDIA RUSSELL [www.claudiarussell.com] \$15
7:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL A CLOSER LOOK AT KURDISH MUSIC			With Christina Ortega [www.christinaortega.com] & Tom Corbett [www.chromcorbett.net]
	www.sfworldmusicfestival.org			Coffee Gallery Backstage FRIDAY OCTOBER 28
*	FRIDAY OCTOBER 14  LISA HALEY & THE ZYDEKATS[www.zydecom	isic.com]	*	FARWEST REGION FOLK CONFERENCE Warner Center Marriott
	Silverado Days Festival • Buena Park 310-318-0631 www.silveradodays.com	•		21850 Oxnard Ave., Woodland Hills
7:00pm	TROUT FISHING IN AMERICA [www.troutmusic Orange County. Performing Arts Center (Founders		*	www.far-west.org/conference_frame.htm  CAMP HESS KRAMER INSTITUTE
8:00pm	MONTE TOYON DANCE WEEKEND	. 1411)		International Folk Dance With Beverly Barr, Gary Diggs, James Hutson
	Contra and English Country Dance Aptos (near Santa Cruz) • www.bacds.org/camps/fa	llwk2005		11495 E. Pacific Coast Highway 310-202-6166; dancingbarrs@yahoo.com;
7:30pm	STORYTELLING FESTIVAL [www.storyfestival.c With Antonio Rocha, Carmen Deedy, Jim Cogan,	com]	*	us.geocities.com/FDFedSouthInc  MOIRA SMILEY & VOCO (tentative)
	Laura Pershin Raynor, and Baba Jamal Koram Historic Town Center Park		2:00	Coffee Gallery Backstage 8:00pm BALLET FLAMENCO JOSÉ PORCEL \$20-65
8:00pm	31806 El Camino Real, San Juan Capistrano  LAURENCE JUBER [www.laurencejuber.com]	\$20		see October 27
	Coffee Gallery Backstage		8:00pm	KEB' MO' [www.kebmo.com] \$48 Pepperdine University Smothers Theatre
8:00pm	DAR WILLIAMS [www.darwilliams.com] EL REY Theatre • 5515 Wilshire Blvd., L. A.	\$27	*	SATURDAY OCTOBER 29
	323-936-6400 www.theelrey.com SATURDAY OCTOBER 15			FARWEST REGION FOLK CONFERENCE See October 28
*	LISA HALEY & THE ZYDEKATS[www.zydecomu	usic.com]	*	CAMP HESS KRAMER INSTITUTE See October 28
9:00am-	See October 14  MONTE TOYON DANCE WEEKEND		7:00pm	STEPHEN MICHAEL SCHWARTZ Coffee Gallery Backstage
	See October 14 1:00pm TROUT FISHING IN AMERICA		7:00pm	MICHAEL COOPER \$18-22
vaii &	[www.troutmusic.com] See October 14			in "MASKED MARVELS & WONDERTALES" Children's show
8:00pm	SAN FRANCISCO WORLD MUSIC FESTIVAL			Thousand Oaks Civics Arts Center (Janet and Ray Scherr Forum Theatre)
	CHINESE & WORLD PERCUSSION www.sfworldmusicfestival.org		*	SUNDAY OCTOBER 30
8:30am-	STORYTELLING FESTIVAL [www.storyfestival.c See October 14	com]	T	FARWEST REGION FOLK CONFERENCE See October 28
11:00am &	1:00pm TROUT FISHING IN AMERICA		*	CAMP HESS KRAMER INSTITUTE See October 28



\$12.50

S P E C I A L E V	<u>-</u> IN	1 5
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k	THURSDAY SEPTEMBER 1 STRAWBERRY FESTIVAL SOLD OUT Camp Mather, Yosemite Brian Joseph, The Duhks, the subdudes, Greg Brown, Tim O'Brien with Dirk Powell and Riley Baugus,	7:00pm	KEALI'l REICHEL [www.kealiireichel.com] \$45 /NA LEO [www.naleo.net] Halau Keali'i O Nalani Hula Dancers Hula Halau O Kamuela 'Elua Hollywood Bowl
:00pm	Bela Fleck Acoustic Trio, Rhonda Vincent and the Rage 209-984-8630 www.strawberrymusic.com  ODARA • Afro-cuban music	7:00pm	BORDER RADIO \$15 Sierra Madre Playhouse 87 W. Sierra Madre Blvd., Sierra Madre
:00pm	Culver City Summer Concert Series  STRING PLANET [www.StringPlanet.com] Levitt Pavilion for the Performing Arts	7:00pm	RAINWATER BLUEGRASS Coffee Gallery Backstage  MONDAY SEPTEMBER 12
30pm :00pm	MARTA GOMEZ [www.martagomez.com] Colombian singer, songwriter Japanese American National Museum JUANA MOLINA [www.juanamolina.com] \$15	7:30pm	LEE TYLER POST [www.leetylerpost.com] \$10 TRACY NEWMAN [www.tracynewman.com] Aztec Hotel, Mayan Room 311 W. Foothill Blvd., Monrovia • www.aztechotel.com
:00pm	The Fold in Tangier 2138 Hillhurst Ave., L.A. • www.foldsilverlake.com  JEN WOODHOUSE [www.jenwoodhouse.com] \$12.50 with Adrianne [www.adrimusic.com] Coffee Gallery Backstage	8:00pm	Listening Room Concert  NIGHTINGALE [www.nightingalevt.org] \$12 Contradance with caller Susan Michaels Throop Memorial Church 300 S. Los Robles Ave., Pasadena Kathy Qualey 818-989-1356
	FRIDAY SEPTEMBER 2 STRAWBERRY FESTIVAL SOLD OUT See September 1 LABOR DAY DANCE AWAY • Contradance weekend	8:00pm	TUESDAY SEPTEMBER 13 NIGHTINGALE [www.nightingalevt.org] \$20 Coffee Gallery Backstage
	With The Reckless Ramblers, KGB Callers Mary Keith Cornett and Dan Pearl Cedar Glen Retreat, Julian 818-951-2003 • www.caldancecoop.org	7:30pm	WEDNESDAY SEPTEMBER 14 NIGHTINGALE [www.nightingalevt.org] \$20 (Sold Out) Cerritos Center for the Performing Arts THURSDAY SEPTEMBER 15
:00pm	KENNY SARA AND THE SOUNDS OF NEW ORLEANS New Orleans jazz, Cajun, Zydeco, and R&B Levitt Pavilion for the Performing Arts JUANA MOLINA [www.juanamolina.com] \$16	*	TAMBURITZA EXTRAVAGANZA 20 orchestras from the USA and Canada Los Angeles Airport Marriott
:00pm :00pm	McCabes Guitar Shop MICHAEL JOHNATHON \$12.50		5855 W. Century Blvd, Los Angeles Tom Yeseta 818-954-1597 zivila.tambura@earthlink.net www.zivilatambura.com
0:00pm	Coffee Gallery Backstage  MIKE GARVEY SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH [home.flash.net/~sevman/jcs]	8:00pm *	JAMIE LA VAL Coffee Gallery Backstage FRIDAY SEPTEMBER 16 TAMBURITZA EXTRAVAGANZA
:30pm	Kulak's Woodshed  SUSAN TEDESCHI [www.susantedeschi.com] \$42.50-45  With THE BLIND BOYS OF ALABAMA  [www.blindboys.com]  House of Blues, Anaheim	*	TAVIDUALIZA EATRAVAGANZA See September 15 MILLPOND MUSIC FESTIVAL The Mark Atkinson Trio, Ricardo Lemvo & Choro Famoso The Bills, Linda Tillery & The Cultural Heritage Choir,
	SATURDAY SEPTEMBER 3  STRAWBERRY FESTIVAL SOLD OUT See September 1		Elvin Bishop, Mamadou Diabate & Walter Strauss, The Biscuit Burners, Phil Salazar & Acadiana, David Jacobs Strain & Joe Craven, The Subdudes Millpond Recreation Area, Bishop
	THE LONG BEACH BLUES FESTIVAL with ETTA JAMES, LOS LOBOS, HOWARD TATE, BOBBY RUSH, CAFE R&B Cal State Long Beach 128 Nie Beld Long Beach	*	760-873-8014 www.inyo.org/millpond BERKELEY OLD-TIME MUSIC FESTIVAL with Mike Seeger, Rafe Stefanini Berkeley • 510-848-5018
:00pm &	1288 No. Bellflower Blvd., Long Beach • 213-80-3232 9:00pm HUAYUCALTIA [www.huayucaltia.com/] \$10 San Juan Capistrano Library /\$3 Children under 12 THE DUO TONES	Noon 7:30pm	MARIACHI DIVAS [www.mariachidivas.com] Free Grand Performances  ALEX DeGRASSI [www.degrassi.com] Dana Point Community House
:30pm	[www.pjmoto.com/specialty/duo_tones.php] \$18 Coffee Gallery Backstage SUSAN TEDESCHI [www.susantedeschi.com] Free with THE BLIND BOYS OF ALABAMA		24642 San Juan St., Dana Point 949-842-2227 or 949-244-6656 Lord of the Strings Concert Series www.trjohnsonhomes.com/concerts.htm
	[www.blindboys.com] Starlight Concert in the Park Palmdale Amphitheater at Marie Kerr Park 2723 Rancho Vista Blvd., Palmdale	7:00pm	RHYTHMSMUSIC, POETRY & ART \$5 With Joselyn & wild roots, Omar Torrez, Michael Datcher, Maylin, Don Barrozo, Slavin David, Downbeat 720 Youth Poets
0:00pm	JEN WOODHOUSE [www.jenwoodhouse.com] M Bar 1253 N Vine St., Hollywood * 323-856-0036 SUNDAY SEPTEMBER 4	8:00pm	Venice Center for Peace with Justice & the Arts 2210 Lincoln Blvd., Venice • www.insideoutca.org JOEL RAPHAEL BAND Coffee Gallery Backstage
	STRAWBERRY FESTIVAL Soc September 1 THE LONG BEACH BLUES FESTIVAL THE BLACK CROWES, BOBBY "BLUE" BLAND, JOHNNY RAWLS, GUITAR SHORTY, OTIS CLAY	*	SATURDAY SEPTEMBER 17  TAMBURITZA EXTRAVAGANZA See September 15  MILLPOND MUSIC FESTIVAL
:00pm	Cal State Long Beach 1288 No. Bellflower Blvd., Long Beach 1288 No. Bellflower Blvd. 1288 No. Bellfl	9:00am-	See September 16  JULIAN BLUEGRASS FESTIVAL & BANIO/FIDDLE CONTEST With Bluegrass etc., Lighthouse, High Hills, Kahuna Cowboys, The Brombies, Castleberry Creek, Connie Allen & Bill Dempsey,
00pm	MONDAY SEPTEMBER 5 LISA HALEY & THE ZYDEKATS [www.zydecomusic.com] Pier Labor Day Festival • Redondo Beach • 310-318-0631 WEDNESDAY SEPTEMBER 7	9:00am	The Patchwork Players, Grassology Frank Lane Park • 2645 Farmers Road, Julian 760-480-0086 • www.julianbluegrassfestival.com SCDH HARVEST FESTIVAL OF DULCIMERS [www.scdh.org/festival.html]
oon	TAIKO @ NOON Free Japanese American National Museum  THURSDAY SEPTEMBER 8		With Ken Kolodner, Neal Hellman, Mark Nelson, Patti Amelotte, Cyntia Smith, Richard Cook, Margie Mirken Dana Point Youth and Group Facility 34451 Ensenada Pl., Dana Point
00pm	STEVE RILEY & THE MAMOU PLAYBOYS Free [www.mamouplayboys.com] Culver City Summer Concert Series	10:00am 10:00am	CONJUNTO JARDIN [www.conjuntojardin.com] \$5 Ford Amphitheatre / Free for children FALL EQUINOX FLUTE CIRCLE [www.haramokngna.ov
:00pm	L.A. GREEK FESTIVAL  Music with The Hellenic Sounds and Charanga Latina Greek dance workshops and dancing St. Sophia Cathedral 1234 South Norgandie Avenue L.A.		With Bill "Elkwhistle" Neal, Carlos Reynosa, Gary Lemos and Sarah Thomson, Scot Cunningham, Manny Saenz, Eric Sevilla, and Erik Alvarado Haramokngna American Indian Cultural Center Angeles Crest Highway and Mt. Wilson Rd, La Canada 310-455-1588-or- 626-449-8975, katealls@aol.com
:00pm	1324 South Normandie Avenue, L.A. www.LAGreekFest.com ROBBY LONGLEY \$15	LIS	World Festival of Sacred Music STING UPGRADE NOW AVAILABLE
:00pm	Coffee Gallery Backstage  I SEE HAWKS IN L.A. The Press 129 Harvard Ave., Claremont • 909-625-4808	Have	e your Special Event listed in larger font and highlighted in BOLD FACE.
0:00am-	SATURDAY SEPTEMBER 10 TALL SHIPS FESTIVAL (www.tallshipsfestival.com) With Bill Dempsey & Connie Allen, When Pigs Fly, Tom Lewis, Foggy Dew, Polynesian Dance	or e	ONLY \$20 per event. Call 818-785-3839 mail - mail@FolkWorks.org for details.
:00pm	Dana Point Harbor, Dana Point  L.A. GREEK FESTIVAL See September 9	5:00pm	SACRED WORLD BENEFIT CONCERT\$35/\$25 Student Srs., UCLA Faculty/Staff, \$15 Children 5-15/Free under 5
0:00am 0:00am	KIM EUNG HWA KOREAN DANCE [www.kimeunghwa.org] • Folk Tales of Korea Ford Amphitheatre SAN FRANCISCO MARITIME MUSEUM Free	*	With Chirgilchin (Siberia), Gonja Dreams (Africa), KNUA Korean Traditional Performing Arts Troupe, Los Folklorists (Mexico), Jiri Pavlica & Hradistan Dulcimer Band (Czech Republic), Hun Lakorn Lek Puppet Theatre Troupe of
vaiil	SAN FRANCISCO MARITIME MUSEUM FREE FESTIVAL OF THE SEA With Alasdair Fraser, Andy M. Stewart, Gerry O'Beirne Hyde Street Pier, San Francisco 415-556-6435 • www.festivalofthesea.net	7:00pm	Thailand UCLA Sunset Canyon Rec. Center (Outdoor Amphitheater) III De Neve Drive, Los Angeles World Festival of Sacred Music BOB BERKY [www.dispeker.com/page/berky.html]\$18-22
00pm &	9:00pm KENNY ENDO TAIKO ENSEMBLE \$10 San Juan Capistrano Library /\$3 Children under 12 ASHLEY MAHER [www.ashleymaher.com] \$12	7.00рш	BUB BERKY [www.dispeker.com/page/berky.ntml]s18-22 Juggler, unicycle rider, trickster Thousand Oaks Civic Arts Center (Janet and Ray Scherr Forum Theatre) Performances to Grow On
:00pm	Noble House Concerts  MARCIA BALL [www.rosebudus.com/ball/] \$30-58  With DELBERT MCCLINTON [www.delbert.com]  Cerritos Center for the Perfoming Arts	8:00pm 7:00pm	ERIC BOGLE [www.windbourne.com/ebogle ] \$17.50 McCabe's Guitar Shop FIESTA MEXICANA III \$24.38
:00pm :30pm	KATIA MORAES, PURE SAMBA Boulevard Music PACIFICO DANCE COMPANY [www.pacificodance.com] Mexico: Many Faces/One Heart	7:00pm	With Mariachi Nuevo Cuicatlan, Conjunto Hueyapan, Hermanos Herrera , Ballet Folklórico Ollin and lxya. Ford Amphitheatre  KRIS KRISTOFFERSON / STEVE EARLE \$35-55
	Ford Amphitheatre  SUNDAY SEPTEMBER 11  RAJAN AND SAJAN MISHRA \$25  [www.banarasgharana.com] \$15 Music circle members	7:00pm	[www.stevecarle.com] UCLALive! Royce FOY WILLING'S RIDERS OF THE PURPLE SAGE \$20 Coffee Gallery Backstage
	with RITESH AND RAJNISH MISHRA /\$5 Students and KUMAR BOSE Occidental College (Herrick Chapel) 1600 Campus Rd., L.A.	7:30pm	KATHRIN SHORR [www.kathrinshorr.com] \$12 adv Song Tree Concert Series \$820 N. Fairview Ave., Goleta 805-403-2639 • members.cox.net/songtree
:00pm	Music Circle www.musiccircle.org  L.A. GREEK FESTIVAL See September 9	8:00pm 7:30pm	THE ANDY RAU BAND [andyrauband.com] \$15 Fret House  LOU & PETER BERRYMAN \$12/\$10 TLT members
:00pm	The BROMBIES [www.thebrombies.com] Free Topanga Banjo Fiddle Concerts  VENTURA HILLSIDES MUSIC FESTIVAL	7:30 pm	[members.aol.com/berrymanp] The Living Tradition FREE RADICALS, OTHERS \$7.50
:00pm :00pm	With Los Lobos, Donavon Frankenreiter and Hanna-McEuen. Arroyo Verde Park, Ventura • www.venturahillsides.org WALTZ AND HAMBO WORKSHOP Free Long Beach City College Fitness Center (Bldg. CC)		HELPING HANDS BENEFIT CONCERT with Dennis Roger Reed La Canada United Methodist Church 104 Berkshire Place, La Canada 818-790-3605, 818 353-2868
:30pm	1305 East Pacific Coast Highway, Long Beach Ted Martin 714-893-8888 TedMart@juno.com www.dancin-fool.com/scandia.html CIUNAS [ciunas.net]	8:00pm	ANDY M. STEWART [andymstewart.com] \$15  / GERRY O'BEIRNE [www.chivalry.com/gerry]  Caltech Folk Music Society Concert
- P-11	Dargan's • 593 East Main St., Ventura 805-648-3001 • www.dargans.com/ventura	8:00pm	KIKI EBSEN [www.kikiebsen.com], SUZANNE PARIS [www.suzanneparis.com]

7 o r	k s	
	E V E N	
8:00pm	THE CACHE VALLEY DRIFTERS Boulevard Music	
9:00pm	JONNY LANG [www.jonnylang.com] \$42.50-2 Blues • House of Blues, Anaheim	4:
*	SUNDAY SEPTEMBER 18 TAMBURITZA EXTRAVAGANZA See September 15	
*	MILLPOND MUSIC FESTIVAL See September 16	
9:00am-	JULIAN BLUEGRASS FESTIVAL & BANIO/FIDDLE CONTEST See September 17	
9:00am	HARVEST FESTIVAL OF DULCIMERS Dana Point Youth and Group Facility 34451 Ensenada Place, Dana Point 714-785-4957 • www.scdh.org	
11:00am	Southern California Dulcimer Heritage FALL EQUINOX FLUTE CIRCLE See September 17	
Noon	See September 17  SOUNDS OF THE SACRED, SONGS OF THE EARTH (Children 12 & Under \$10, Infants & Toddlers Fre	
*	Balinese, Flamenco, Tibetan and Sufi music, dance and theatre performances Topanga Community House & Sacred Grounds 440 North Topanga Canyon Blvd., Topanga 866-384-3060, 310-455-2765 www.soundsofthesacred.org World Festival of Sacred Music	g
1:00pm	DRUMMING CIRCLE From Front Property of the Pro	e
2:30pm	DONNA DE LORY (Singer/Songwriter) BILL HARNEY, JOHN VILLA (Australian storytelling, song and Didjeridu) Janet and Ray Scherr Forum Theatre Thousand Oaks Civic Arts Plaza (Countrywide Performing Arts Center) World Festival of Sacred Music	27
3:00pm	FOWLER SUMMER SUNSET SERIES With Blay Ambolley and his African Highlife Band Fowler Museum Courtyard	e
3:00pm	THE GUEST HOUSE \$7/\$5 Library assoc., studen With Robert Een and the Mystical All-Star Band Mark Taper Auditorium, downtown Central Library 630 W. 5th St., L.A. • 213-228-7025 www.aloudla.org World Festival of Sacred Music	nt
3:00pm & 3	5:00pm DUNAJ FOLK ENSEMBLE OKTOBERFES Traditional folk dances of Bavaria and the Tyrol Alpine Village 833 West Torrance Blvd., Torrance • 310-327-4384	ST
4:00pm	HUN LAKORN LEK PUPPET THEATRE FROUPE OF THAILAND Hanuman Captures Nang Benjakai and The Floating Lady Wat Thai of Los Angeles 12909 Cantara Street, North Hollywood 818-997-9657 www.watthaiusa.org World Festival of Sacred Music	
7:00pm	LOS FOLKLORISTAS AND DANZA FLORICANTO/USA Ruth B. Shannon Center for the Performing Arts Whittier College • 6760 Painter Avenue, Whittier 562-907-4203 • www.shannon.center.org World Festival of Sacred Music	20
7:00pm	THE WACO BROS. BLOODSHOT REVIEW \$: featuring Sally Timms, Jon Langford and Dollar Store McCabe's Guitar Shop	1:
7:00pm	THE ALLEY CATS \$2 Coffee Gallery Backstage	20
8:00pm	MONDAY SEPTEMBER 19 DUNCAN SHEIK [www.duncansheik.com] //DAVIS POE Ford Amphitheatre	
7.00	TUESDAY SEPTEMBER 20	
7:00pm	ZHENA FOLK CHORUS with Hradistan Folk Orchestra from Czech Republic Wayfarers' Chapel	2:
	5755 Palos Verdes Drive South, Rancho Palos Verdes	

5755 Palos Verdes Drive South, Rancho Palos Verdes World Festival of Sacred Music WEDNESDAY SEPTEMBER 21

RODNEY CROWELL [www.rodneycrowell.com] The Mint • 6010 W. Pico Blvd. L.A. • 323-954-9630 www.themint-la.com 7:30pm YUVAL RON ENSEMBLES 7:00pm \$15

Alfred Newman Recital Hall, USC University Park Campus Child's Way, L.A. 213-740-2167 www.usc.edu/spectrum World Festival of Sacred Music THURSDAY SEPTEMBER 22

FLOR DE SERENA'S LADINO MUSIC IN THE AMERICAS San Fernando Mission 15151 San Fernando Mission Boulevard, Mission Hills 818-361- 0186 www.flordeserena.com; www.vanessapaloma.com World Festival of Sacred Music AMERICAN INDIAN DANCE AND MUISIC WORKSHOP 7:00pm Torrance Cultural Arts Center (George Nakano Theater ) 3300 Civic Center Drive, Torrance 310-781-7171 www.torrancearts.com

7:00pm NOH MUSIC AND DANCE LECTURE DEMONSTRATION Shumei Arts Hall • 2430 E. Colorado BLVD, Pasadena www.shumeiarts.org/event.html World Festival of Sacred Music 7:30pm SEBASTOPOL CELTIC FESTIVAL

World Festival of Sacred Music

SEBASTOPOL LELLIC FESTIVAL With Martin Hayes & Dennis Cahill, Paddy Keenan & Joanie Madden Tent Pavilion/Large Ballfield, 390 Morris St., Sebastopol 707-829-7067 www.cumuluspresents.com/celtic

THE JEFFREY BARNES BAHÁ'Í CHOIR and TJIANGEUA AND FRIENDS with INDIGO TRIANGLE Los Angeles Bahá'í Center Rodeo Road, L.A.• 3 23-933-8291 • www.bahai.org

World Festival of Sacred Music FRIDAY SEPTEMBER 23 I SEE HAWKS IN L.A.[www.iseehawks.com] Noon Free Grand Performances 7:00pm KIRTAN devotional chanting Self-Realization Fellowship Temple 4860 Sunset Boulevard, Hollywood 323-661-8006; 323-225-2471 www.yogananda-srf.org World Festival of Sacred Music 7:30pm SEBASTOPOL CELTIC FESTIVAL Liz Carroll & John Doyle, Dervish See September 22 MOON OF THE SCARLET PLUMS 8:00pm Japanese Samurai culture /\$3 meets Native American warrior /\$31 youth, students & seniors

Torrance Cultural Arts Center (James Armstrong Theatre) 3300 Civic Center Drive, Torrance 310-781-7171 www.torrancearts.com World Festival of Sacred Music

8:00pm & 10:00pm WILLY PORTER [www.willyporter.com] 18.50 McCabe's Guitar Shop

8:00pm ZAP MAMA [hwww.zapmama.be] UCLALive! JASON PETTY (Hank And My Honky Tonk Heroes) \$35 8:00pm

Pepperdine University Smothers Theatre YABAS/QUEENSViver Brasil Dance Company \$27, \$22, /\$12 (full time students and children 12 and under) 8:30pm Ford Amphitheatre World Festival of Sacred Music

#### Indicates Editor's Picks

SATURDAY SEPTEMBER 24
WATTS TOWER DAY OF THE DRUM FESTIVAL
Watts Towers Arts Center • 1727 E. 107th St., L. A.
213-847-464 www.culturela.org/events
World Festival of Sacred Music SEBASTOPOL CELTIC FESTIVAL
With Crasdant, Le Vent du Nord, Llan de Cubel, bohola
See September 22 11:00am, 12:30pm & 2:00pm GERI KEAMS AND GIT-HOAN DANCERS Native American singing and dance Walt Disney Concert Hall (W. M. Keck Foundation Children's Amphitheatre) 135 North Grand Avenue, L.A. 213-972-4396 www.musiccente World Festival of Sacred Music

SPECIAL EVENTS continued on page 27

#### **VENUE LOCATIONS**

BEAN TOWN

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

BODIE HOUSE CONCERTS

Agoura Hills 818-706-8309 • www.bodiehouse.com

BOULEVARD MUSIC

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

CERRITOS CENTER FOR THE PERF. ARTS 12700 Center Court Dr. Cerritos 562-916-8501 • www.cerritoscenter.com

COFFEE GALLERY BACKSTAGE

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

CULVER CITY SUMMER SUNSET CONCERT SERIES

Culver City City Hall 9770 Culver Blvd., Culver City

310-253-5698 • www.culvercitymusic.org

FORD AMPHITHEATRE
2580 Cahuenga Blvd., East, Hollywood
323-461-3673 • www.fordamphitheatre.org

FOWLER MUSEUM COURTYARD

UCLA North Campus 310-825-8655 • www.fowler.ucla.edu

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

GETTY CENTER

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

GRAND PERFORMANCES

350 S. Grand Ave., L.A. 213-687-2159 • www.grandperformances.org HOLLYWOOD BOWL

2301 N. Highland Ave., Hollywood 323-850-2000 • www.hollywoodbowl.com

HOUSE OF BLUES® ANAHEIM 1530 S. Disneyland Dr., Anaheim 714-778-BLUE

www.hob.com/venues/clubvenues/anaheim

JAPANESE AMERICAN NATIONAL MUSEUM

369 East First St., L. A. 213-625-0414 • www.janm.org

KULAK'S WOODSHED (check website....members only!) 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.KulaksWoodshed.com

LEVITT PAVILION FOR THE PERFORMING ARTS 5 East Holly St., Pasadena 626.683.3230 • www.levittpavilionpasadena.org

THE LIVING TRADITION

Downtown Community Center

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

LORD OF THE STRINGS CONCERT SERIES Dana Point Community House 24642 San Juan St., Dana Point

949-842-2227 or 949-244-6656 www.trjohnsonhomes.com/concerts.htm MADRID THEATRE

21622 Sherman Way, Canoga Park 818-347-9419 www.madridtheatre.org

McCABE'S GUITAR SHOP

3101 Pico Blvd., Santa Monica 310-828-4497 • www.mccabesguitar.com

NOBLE HOUSE CONCERTS Van Nuys • 818-780-5979

ORANGE COUNTY. PERFORMING ARTS CENTER (Founders Hall) 600 Town Center Dr., Costa Mesa

714-556-2787 • www.ocpac.org

PEPPERDINE UNIV. SMOTHERS THEATRE

24255 Pacific Coast. Highway, Malibu 310-506-4522 • www.pepperdine.edu/cfa RUSS AND JULIE'S HOUSE CONCERTS

Oak Park (Agoura Hills/Westlake Village area) 818-707-2179 • www.houseconcerts.us

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

SKIRBALL CULTURAL CENTER

2701 North Sepulveda Blvd., Los Angeles 310-440-4578 • www.skirball.org

TOPANGA BANJO FIDDLE CONCERTS

Peter Strauss Ranch Mulholland Highway at Troutdale Drive

Santa Monica Mountains

topangabanjofiddle.org/summer\_concerts\_2005.html THOUSAND OAKS CIVIC ARTS CENTER

(Fred Kavli Theatre)

(Janet and Ray Scherr Forum Theatre) (Countrywide Performing Arts Center) 2100 E. Thousand Oaks Blvd., Thousand Oaks 805-449-2787 • www.toaks.org/theatre

UCLA Royce Hall

Westwood, L.A. 310-825-2101 • www.uclalive.org

WILL GEER THEATRICUM BOTANICUM 1419 N. Topanga Canyon Blvd. Topanga 310-455-3723 • www.theatricum.com

WORLD FESTIVAL OF SACRED MUSIC

Events in many locations, see listing 310-825-0507 •www.festivalofsacredmusic.org

#### OR UP-TO-DATE INFORI

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html Jay and Judy Michtom - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@Juno.com FolkWorks thanks these folks for providing information.