BI-MONTHLY Volume 5 Number 6 November-December 2005

THE SOURCE FOR FOLK/TRADITIONAL MUSIC, DANCE, STORYTELLING & OTHER RELATED FOLK ARTS IN THE GREATER LOS ANGELES AREA

"Don't you know that Folk Music is illegal in Los Angeles?" — WARREN CASEY of the Wicked Tinkers



ith music as hot as the blood of their namesake, The Mammals, a self-described "tradrad" string band from the Hudson Valley is raising musical and political hackles, which hearken back to the roots of the folk tradition. The five-member group is carving out a newold niche, melding intelligent and energetic

musicianship driven by stirring vocals, to a vibrant folkpop-rock sensibility.

Currently on an artistic and literal roll, they have been called in the press, the "Best hopes for the future and vitality of American folk music" and emerged as folk circuit favorites touring non-stop with gigs at venerable venues including the Newport and Philadelphia Folks Festivals. They delight in exploring the fertile territory created with an instrumental mix of fiddle, banjos, guitars, bass and drums applied to classic string picking, updated arrangements of traditional ballads, and their own original material.

They will be spending much of the remainder of 2005 touring nationally with folk legend Arlo Guthrie in his "Alice's Restaurant Massacree" 40th Anniversary Tour, a gig which lands them in Los Angeles on November 2 for a concert as part of UCLA Live's Roots series, at Royce Hall. The band will not only open the shows, but back Guthrie during his set.

Mammals, upholding the time-honored tradition of folk music and protest songs, have also been raising more than musical heat with guitarist, vocalist and songwriter Michael Merenda's ballad The Bush Boys. This cynical look at Capitol Hill and the Bush legacy, set to the *Hush Little Baby* lullaby tune, has inspired strong reactions even a request not

THE MAMMALS page 14

INSIDE THIS ISSUE:

NEW COLUMN: NOTES FROM

SSALAM ALAIKUM DANCE OF THE ENTAGLEMENT

<u>PLUS:</u>

MUSIC & DANCE HAPPENINGS CALENDAR OF EVENTS CD REVIEWS MUSIC ON THE RADIO

& MUCH MORE...

R

is time to celebrate. FolkWorks has made it through its first five years. Wow! We can't say that it's been easy but it sure has been fun. That is reason enough to party. But that is only one of the reasons. You are invited to join us in our annual membership and volunteer recognition party. We are thankful to all of you who have supported us and this is our fun way to say "Thanks!" There will be music, food and friends (new and old). If you are already a FolkWorks member (Friend level and above) you are invited. Is it too late to become a member and come to the



BY LEDA & STEVE SHAPIRO

party? No way. Just fill out the form and send a check before November 15th. The best news is that we are not only going to celebrate the last five years, we are going to drink a toast to the next five..

And we are excited. You may have read about The Craft and Folk Art Museum (CAFAM) in the Lookaround column. Maryna Hrushetska, is the new Director and her vision is to open the world of craft and folk arts to the community. Change is on the way and FolkWorks is part of it. FolkWorks and CAFAM have begun a "spirited collaboration." To kick it off, the aforementioned party will be held on site at CAFAM (across the street from the L.A County Museum of Art). If you've never been there, this is an opportunity to see what an extraordinary space it is. If you have been there, you will be amazed by the changes already underway. So please join us at CAFAM.

But wait, there's more. CAFAM has an intimate space for acoustic concerts. FolkWorks already has

some great shows lined up and more are in the works. High caliber folk musicians like Ashley Maher, Ciunas and VOCO are lined up.

wait, there's more. FolkWorks has plans for some larger concerts in other venues. Irish musicians Liz Carroll and John Doyle will be performing at the Neighborhood Church in Pasadena. Bruce Molsky, who has been jet-setting and jamming with great musicians at home and abroad, will be joining us again. Stay tuned.

As we have in the past, we continue to seek out interested, committed folks who can join us as we grow.

We have the start of a concert committee. We'd be thrilled to have you join in.

But wait, there's more. FolkWorks continues with the annual weekend contradance festival which we lovingly call Frog. And it is going to be high flying, fast paced weekend. With caller Sue Rosen from Boston and the swinging band, House Blend, feet will be moving like you've never seen before. Lynn Ackerson from the Bay Area will be assisting in the calling and our Frog Friends, For Old Times' Sake, will also be on hand.

But wait....ok ok enough's enough. We are really looking forward to the year ahead ... and, oh yeah, with your assistance; the hard copy paper will continue to be at concerts, dances and venues all around.

Wanna help? Call 818-785-3839 or email us at mail@FolkWorks.org.

Information on the upcoming concerts and Frog are up on our website: www.FolkWorks.org.

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EDITORIAL 2
ASSALAM ALAIKUM PEACE FOR ALL3 AFRICAN MUSIC AND ISLAM POST 9/11
KEYS TO THE HIGHYWAY 4 GUIDO OF AREZZO AND HOW IT ALL BEGAN
THE VOICES IN MY HEAD 5 PETE'S FOREHEAD
TIED TO THE TRACKS
MUSICIANS FOR HIRE 7
DAVE'S CORNER OF THE WORLD . 8
ON-GOING STORYTELLING
EVENTS
THE DANCE OF ENTANGLEMENT 9
REED'S RAMBLINGS 10 WRITING REVIEWS
BOOK & CD REVIEWS 11-12

MUSIC WHERE?13
ON-GOING MUSIC HAPPENINGS15
CALENDAR OF EVENTS 16-17
ON-GOING DANCE HAPPENINGS18
OLD TIME ORACLE
INCH BY INCH
MUSIC ON THE RADIO20
NOTES FROM POSSUM PIE INN 21 A FISH IN THE TUB
THE SONGS WE DARE NOT SING (IN PUBLIC)
AS BAZAAR AS YOU CHOOSE 23
CRUISIN' WITH THE BANJO23
LAW TALK 24
GRACE NOTES25
AMERICAN SOCIAL DANCE26 THE DANCE IS US
LETTERS 27
REMEMBERING MURPHY MATTHEWS28
HOW CAN I KEEP
FROM TALKING
FOLKWORKS MEMBERSHIP 31
SPECIAL EVENTS32

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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

Fron Heller,

Notes from Possum Pie Inn Dennis Roger Reed

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Thanks to all those who have supported and inspired us, especially Warren Casey of the Wicked Tinkers.

Published bi-monthly by FolkWorks a 501 (c)(3) non-profit organization an affiliate of Country Dance and Song Society (CDSS).

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AD RATES

Size	1 X	3X	6X
Full Pg	\$660	\$600	\$550
1/2 pg	\$385	\$350	\$300
1/4 pg	\$235	\$210	\$185
1/8 pg	\$150	\$125	\$100
1/16 pg	\$85	\$75	\$65

SPECIFICATIONS

Full Pg	9.5 x 15
	9.5 x 7.375
	4.625 x 7.375
	4.625 x 3.625
	2 x 3
	3 x 2

Artwork should be submitted for printing as B&W or grayscale, 300dpi.

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ASSALAM ALAIKUM PEACE FOR ALL

AFRICAN MUSIC AND ISLAM POST 9/11

BY RIC ALVISO

t was October 2001 and I had just asked a prominent master musician from Guinea if he might address the connection between African music and Islam in the lecture demonstration he was about to give to my world music class at Cal State Northridge. I saw his lips tighten and an almost imperceptible wince flash across his eyebrows. Looking around the room, as if checking to see if we were under video surveillance, he whispered, "I don't want to talk about that."

This musician, a celebrated master of the kora- a 21-string harp- had been a guest in my class many, many times before. On those occasions, he had often started with *Allah Lake* (Allah is great), a classic song of the West African griot (musician-historian). Yet, in the backlash against Muslims in the aftermath of September 11, 2001, I immediately understood his impulse to distance himself from his faith.

Islam has a stronger presence in Africa than most Americans realize. In 640 AD, within eight years of Muhammad's death, some of his Arabic followers had already established converts in Egypt. Over the course of the following millennium, through missionary work, trade, and wars, Islam established a powerful foothold in Africa. Islam is the principal religion in Africa by land area, and there are now over 350,000,000 adherents of the Muslim faith in Africa, making it a close second only to Christianity. Despite these numbers, Islam remains one the world's most misunderstood and misinterpreted religions.

Thus it is no small matter that one well-known West African pop musician released an album in 2004 that celebrates the ties between Africa and the

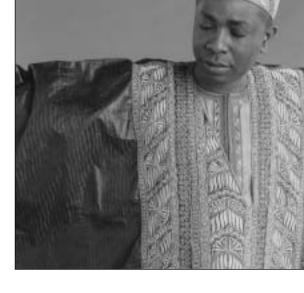
THE BEGINNER'S GUIDE TO AFRICAN MUSIC

BY RIC ALVISO

The following albums are personal favorites of mine and provide an excellent introduction to the astounding variety of popular music to be found on the African continent. These albums are essential for any CD collection and any one of them would also make for a terrific holiday gift. Africa oye!

- Salif Keita Best of: Golden Voice (Wrasse, 2004). Indisputably the most recognizable African singer, this 2-CD set provides an excellent introduction to the many-faceted career of the "Golden Voice of Mali."
- Orchestra Baobab Specialist in All Styles (Nonesuch, 2002). When I first heard the opening song of this album on the radio, I had to pull my car over to the side of the road. Afterwards I went straight to the nearest record store a veteran Senegalese band that mixes elements of African, Arabic, Latin and Caribbean music together with superb vocals, guitar and sax.
- Super Sweet Talks Hollywood Highlife Party (P.a.M., 2000). This album will have you moving within seconds a terrific brass and guitar powered band from Ghana that will remind you of classic American funk and soul
- Various Artists Rough Guide to Music Congolese and Soukous (World Music Network, 2000). Congolese music is the most infectious and best-selling African music on the planet- one listen to this compilation of the country's most famous singers and guitarists over the past 50 years and you will know why.
- Oliver Mtukudzi *Tuku Music* (Putamayo, 1999). Soulful vocals with heartfelt lyrics about the beauty and struggles of life in Zimbabwe-I never tire of this album!
- Various Artists *Guitar Paradise of East Africa* (Earthworks, 1995). Guitar bands that will make you jump out of your seat, this compilation of Kenyan pop includes the classic *Shuari Yako*.
- Various Artists *Rai Rebels* (Earthworks, 1995). Born out of the Algerian underground scene, rai describes sex, despair, and street life with passionate vocals and an irresistible beat not your typical subject matter from a Muslim nation.
- **King Sunny Ade** *Juju Music* (Mango, 1990). Some say this album of Nigerian juju music by its most famous exponent, originally released in 1982, launched the entire world music movement- still amazing after all these years!
- Various Artists Homeland: A Collection of South African Music (Rounder, 1990). A great introduction to the powerful music which kept the spirit of freedom alive in South Africa during the dark times of apartheid
- Miriam Makeba Welela (Polygram, 1989). Dubbed "Mama Africa," Makeba's career spans 50 years, and this album has some of her best-known South African hits.

Islamic faith. The Senegalese singer Youssou N'Dour explains that *Egypt* is an album that "praises the tolerance of my religion." He explains, "In this album I say



Islam is not a religion for Arabic people, [but] is also for Black people, for African people, for Asian people. When we finish praying we say, "Assalam Alaikum." "Assalam Alaikum" means "peace for all"— not for the Islamic people, but for all."

Egypt centers around a particular form of Sufi mysticism practiced in Senegal. The songs on the album praise prominent Senegalese mystics and saints. The album begins with a kora calling out a simple melody that is joined by an almost voice-like Arabic kawala flute. N'Dour's distinctive, sinuous voice soon enters singing, "Allah. Our Lord is One." On this album, and in much Islamic-tinged African music, the influence is most noticeable in the voice. Tight-throated, nasal voices and florid, ornamented melodies are common-think of the Islamic call to prayer being chanted from the top of a minaret and you begin to get a audio picture of that sound.

On the *Egypt* album, N'Dour went back to his childhood in Dakar, the capital of Senegal, for inspiration. His father would often play records of popular Egyptian music in their home. On *Egypt*, N'Dour is joined by the Fathy Salama Orchestra, led by a composer and arranger responsible for many Egyptian pop hits and soundtracks beginning in the 1980s. Over N'Dour's devotional singing, Salama carefully mixes string arrangements and other instruments that add a Middle Eastern character to the album, succeeding in an effective balance of African and Arabic elements, rarely crossing over into a sound that is banal or over-commercialized.

It may seem odd for an African pop musician, best known in the West for his collaborations with Peter Gabriel on songs such as *In Your Eyes* and *Shaking the Tree*, to release an album composed entirely of spiritual music. This might seem especially unusual when one considers the tenuous role of music in Islamic countries. After all, Muhammad warned against the corruption of society by "wine, women and song." Thus, a strict reading of the Koran means that all music must be used to praise Allah. In actual practice, however, there is considerable flexibility and all types of music, including the profane and popular, seem to be tolerated to some degree in most Islamic cultures. As N'Dour observes, "Dakar is a city where you can see Friday a lot of people go to the mosque and on Saturday a lot of people go to the clubs."

Despite Youssou N'Dour's passion for the *Egypt* project, and his popularity throughout the world, American politics have had a dramatic effect on his career recently. He had finished the *Egypt* album in 1999 and was about to release it when 9/11 happened, postponing the album release date for nearly three years. Then in 2003, the singer had to cancel what was to be his most extensive tour ever of North America due to the U.S.' imminent war against Iraq. At the time, N'Dour, also a UNICEF Ambassador, said, "It is my strong conviction that the responsibility for disarming Iraq should rest with the United Nations. As a matter of conscience I question the United States government's apparent intention to commence war in Iraq. I believe that coming to America at this time would be perceived in many parts of the world - rightly or wrongly - as support for this policy, and that, as a consequence, it is inappropriate to perform in the US at this juncture."

This is not to say that N'Dour was idle at all during this period. The year 2002 saw the release of **Orchestra Baobab**'s award-winning *Specialist in All Styles*, an album in which he sang and co-produced. Orchestra Baobab originally formed in 1970 in Dakar, but broke up before really hitting the big time. A favorite band of Youssou N'Dour's as a young man, he was able to arrange a reunion tour and album in the fashion of Cuba's Buena Vista Social Club. The resulting album ranks as one of the greatest African pop albums of all time (see accompanying feature on further suggested listening).

As for Youssou N'Dour and his music, it seems that in 2005 the tide has turned. In February, *Egypt* won the Grammy for Best Contemporary World Music Album. Now N'Dour is touring the U.S. with an ensemble that combines members of his longtime Senegalese band with Fathy Salama's Cairo Orchestra. When asked what he has learned from the *Egypt* project and what he hopes to accomplish on this tour, N'Dour says, "This project did me some good personally. It made me closer to my religion, to my God. In each religion there are extremists. There are people that get a little too deep. So if I can express to people-even to one person-through my music that our religion is one of peace and love, of respecting others, of tolerance, then I am happy."

Youssou N'Dour's *Egypt* featuring Fathy Salama's Cairo Orchestra will appear UCLA's Royce Hall on Saturday, November 12 as part of the World Music Series. Go to: www.uclalive.org for more information.

Ric Alviso is a Professor of World Music at California State University Northridge.

GUIDO OF AREZZO AND HOW IT ALL BEGAN

Here are a few musical questions for you to ponder:

- Why do we use the lower-case letter "b" to indicate that a note is flat?
- Why do we use the syllables, "Do, Re, Me ..." to represent a musical scale?
- Who came up with the staff lines and clefs that we use to transcribe music to paper?
- Who invented "Shape Notes" to assist people while sight-singing?
- Who was one of history's first official music educators?

The answers to all of these questions take us directly to a remarkable man: Guido of Arezzo (c AD 995-1050).

He was born Guido Aretinus near Paris and educated by Benedictine monks at the monastery of St. Maur des Fosses. Upon joining their Order, he began to observe the confusion that accompanied the teaching and performance of liturgical melodies. He felt that he could simplify and improve the process and began creating many clever innovations and improvements. Unfortunately his brother monks resented this and eventually had him removed to the monastery of Pomposa near Ferrara in Italy. His ideas didn't win him much support there either and he escaped the mounting intrigues by asking for and gaining admittance to the monastery of Arezzo. It was here that he was able to develop his new system of notation that was to bring order to the teaching of music. It was now clear to all that Guido's system was far superior to what had gone before. The total acceptance gave him no small amount of fame and his name eventually found its way to the Pope.

After receiving the third urging request letter from Pope John XIX, Guido came to Rome to demonstrate his system. The Pope was so amazed to find that he could easily read and learn melodies without the aid of a master that he invited Guido to reside in Rome and teach his new system to the Roman clergy. After coming down with "Roman Fever" (probably malaria), Guido felt he needed to leave Rome to protect his health. He returned to the monastery of Pomposa where he had earlier received such opposition to his ideas. Now he was welcomed, his ideas accepted, and he was invited to rejoin their brotherhood. His stay however was brief and he returned to Arezzo where he was the choir trainer for the Cathedral of Arezzo. His treatise, *Micrologus*, is the earliest comprehensive treatise on musical practice to include a discussion of polyphonic music and plainchant. Second only to Boethius' treatise, *De Musica*, it was the most copied and read instruction book of the middle ages.

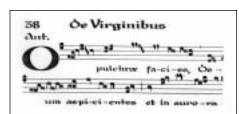
In Guido's time there were two different systems of musical notation in

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use. Boethius (c AD 470-525) in his 5 textbooks on music theory used the first 15 letters of the alphabet to represent the notes in use at the end of the Roman period. Gregorian chant on the other hand used a system of neumes (from meuma, a nod) which may have evolved from symbols used in the Greek language to denote pitch inflection. Neumes were meant to help the reader recall a tune that had already been

learned by ear, giving only hints to the general shape of the melody. These were memory aids for someone who already knew the tune, not an exact way of recording the melody on paper. In attempting to make the neumes more intuitively represent the movement of the melody, the marks came to be written closer and farther from the associated text. Eventually a line was

added as a reference level and the marks were written at various distances above or below this line. When Guido arrived on the scene he found a system that was using two lines. He added two more, a red one upon which F was placed, and a yellow one for C; four lines being sufficient for the ambitus, or range, of the average Gregorian



ROGER

GOODMAN

Fig. 1

melody of his day (see **Figure 1**). Once his system became widely accepted the four parallel lines evolved into our five line staff, the neumes became our modern notes and the practice of using a line to denote the location of F or C eventually became the clefs that we use today.

Guido developed a form of sight-singing based on the syllables: ut, re, mi, fa, sol and la. The syllables were taken from the hymn *Ut queant laxis* and represent the first word of each phrase, each phrase beginning on a different pitch. This is the basis for the solfegio or solmization system that we still use today. These six syllables were referred to as the hexachord system. When the hexachord system was replaced by the octave the French added "ti" as the final syllable and replaced Guido's "ut" with the more sing-able "do". The value of this system was that it generalized the musical scale and became the main tool available for teaching music.

The six-note-series hexachords began on C, G and F. The G hexachord

contained a B-natural which was written as a square b something like our modern natural sign. The F hexachord contained a B-flat and was written as a rounded b just like our current flat symbol. The G hexachord was recited as, "G - ut, A - re, B - mi, C - fa, D - sol and E - la." This also contains the answer to one of my favorite crossword puzzle clues, "Guido's high note," the answer being "ELA."

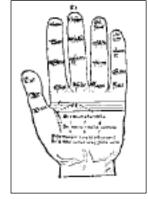


Fig. 2

Guido also came up with another teaching aid known as the Guidonian Hand (see **Figure 2**). He used different locations on the hand to represent particular notes and could then just point to these spots while directing his students. He carried this idea even further by giving written notes individ-

ual shapes. These shape notes made sight singing and solfegio accessible to everyone. Shape notes live on today mostly thanks to a hymnal called the Sacred Harp continuously in print since first published in 1844. Shape note hymns (see **Figure 3**) began in New England but took hold in the South when the North lost interest. Today there is a resurgence of interest and many communities have monthly gatherings for Sacred Harp shape note singing (http://fasola.org/).

As you can see, Guido of Arezzo was a oneman musical revolution. The body of musical knowledge before Guido could not exceed that which could be memorized and passed along through teaching. Guido provided a method whereby most anyone could sing a melody just by reading it from a page. This allowed the wealth of music to grow in both volume and



Fig. 3

complexity. Though most people will never know the name Guido of Arezzo they owe him a great debt for our rich musical inheritance. Hope to see you back here for the next column. 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 oldtime & 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.

BY JOANNA CAZDEN



'ETE'S FOREHEAD

fumbled with an unfamiliar guitar and fingerless gloves in a cold little house behind the studio, a converted barn. Pete Seeger perched on the opposite chair, lanky as the tall bare wintry trees outside, trying out recorders for the ballad we were about to play together, The Lass of Glenshee.

It was a grey, snow-mushy day in Woodstock, NY in March, 2000. A group of musicians had gathered to record traditional songs and tunes from the Catskill Mountain region, collected decades earlier by my musicologist father Norman Cazden and his colleague Herb Haufrecht (see Fathers of Folklore, FW Jan.02).

Pete didn't look at me, focusing on an alto recorder, then a tenor, then back to the alto. "What key are you in?" he asked. "E-minor," I said, playing the accompaniment that had fit my voice for years. He repeated the question several times until I humbly realized that he was just being polite. He knew what key he wanted and would persist until we landed

Pete was not just a musical hero to me. My dad had studied musicology with his dad (Charlie) in the 1930s, and had helped with music notation for the early People's Songs publications started by Pete and Mario Cassetta. During the "lean years" of the blacklist, when Pete couldn't get major concert gigs in the U.S. and toured on the cheap either overseas or to small events stateside, he occasionally stayed at our house.

My mother remembers him holding me on his knee as an infant. I remember the annual singalong concerts of my childhood, and the profound admiration with which his name was always mentioned.

As an adult trying to follow Pete's activist-troubador footsteps in the 1970s and early 1980s, I'd cross paths with him now and then. At a conference on political music, a large anti-nuke protest in Washington DC, or a benefit here in Los Angeles, he would acknowledge me with the tiniest nod. He knew who I was and I figured that I fit somewhere in his immense universe. There was no small talk, just work to be done.

The most memorable time I'd heard Pete play recorder was around 1974, at a private concert for friends in suburban Boston. He sat in front on a high school auditorium stage, surrounded by instruments, just playing his personal favorites. From the Catskills repertoire, he selected the Irish-flavored ballad *The Foggy Dew*.

He had seemed to draw the melody in the air as he lifted the alto recorder and spun out the wistful tune. The faded scarlet stage curtain, Pete's residual red hair and sunburned brow, and the recorder's caramelmaple color had glowed together in the spotlight.

But a different light had shone from his forehead as he played. It was as if the years of music and struggle had radiated out and then condensed into pure spirit. He was in a zone, one I hoped to enter with him, so many years later in Woodstock.

By then, of course, Pete had aged. He was forgetful, rough-voiced, subtly fragile. But Glenshee was a favorite song for us both. I quickly transposed into the key he wanted. An introduction and solo break were worked out and we trudged back across the snow to the studio. We were set up with mics and headsets and all, while Ronnie Gilbert, Jay Ungar, Eric Weissberg and Happy Traum waited their turns in the next room.

The melody lived in Pete's bones as clearly as ever, but his diminished air supply made him play in short phrases and pause a bit in between them. I really wanted to do well in the company of such legends and was afraid I'd never match his rhythm. I'd already abandoned my familiar left-hand guitar voicings to make the key change. Now my finger-picking ego dissolved into the simplest of strums.

Months later, when the CD was finished, I had to ask the producer what digital wizardry had been used to take out the uneven beats. He knew exactly what I meant, but laughed and said he hadn't done anything. Although Pete would hate this explanation, I knew that spirit had once again transcended matter. His solo sounded perfect.

The voices in my head have been chirping for a while that it's time to trim down some over-commitments. So, sadly, this will be my last column for FolkWorks. I'll stay around as a supporter, for sure.

I cannot thank Leda and Steve enough, as well as the rest of the volunteer writers and helpers, for the love and dedication that keep this publication and community going. May all our voices be heard!

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!

MUSIC INSTRUCTI

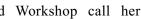
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Cáit Reed is currently taking students who are interested Traditional Irish Fiddle, Tenor Banjo, Tin Whistle, Mandolin, Bodhran, Transverse Flute and Celtic Song accompaniment. Cáit has over 30 years experience as a teacher and performer of Celtic 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.



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Sunday, November 6, 2005 - 10am-4pm Veteran's Memorial Auditorium 4117 Overland Avenue, Culver City • Admission: \$5 For more information, contact: Lita Greenberg 323-931-0497



LOCAL BLUESMAN'S "HARMONIKIDS" BRINGS SMILES TO TSUNAMI ORPHANS

BY LARRY WINES

he tsunami disaster of December 26, 2004, killed nearly 300,000 people. It left an estimated 5 million homeless, including 1.5 million children, most of them orphaned. Given its proximity to the epicenter, the province of North Sumatra suffered the most physical damage and human loss.

Gary Allegretto, acclaimed blues musician, songwriter and harmonica player and teacher, can tell you about the incomprehensible from first-hand experience. He took his talents, caring, and musical gifts to work in Sumatra with some of those orphans.

"It's hard to imagine the emotional trauma and agony that lingers in the aftermath," says Gary.

He explains, "Personally, I worried about the children. There were horrible reports of sexual abuse and child slavery. Other reports involved misdirection of relief funds and supplies as well as general suspicion of outside help. Like most people at the time, I felt helplessly overwhelmed and confused about what I could do to make a difference in their shattered lives."

The opportunity to help presented itself through interest in Gary's non-profit organization, *Harmonikids*. As originally envisioned, Gary's project brings special needs children harmonicas and the joy of music through therapeutic, entertaining, and stress relieving instructional sessions. Through the portable and child-friendly harmonica, kids are given the lasting gift of music, providing self-confidence, achievement, creativity and self-expression. *Harmonikids* has effectively reached thousands of kids with special needs, from learning disabilities to cerebral palsy to terminal cancer.

"When I received the phone call inviting *Harmonikids* to North Sumatra, naturally I pondered the effectiveness of my organization to provide aid to the child victims of such a tremendous catastrophe," Gary admits. "I concluded that, regardless of the many complications, obstacles, and dangers, it would be the ultimate challenge and a unique opportunity to make a difference in their lives. I eagerly accepted."

Months after the tsunami disaster, media coverage had considerably dwindled. "The public may have gotten the impression that things in the region had settled down. Nothing could be farther from the truth," he declares.

The earthquake that caused the tsunami stirred geologic instability in the region, triggering a "domino effect." Gary recalls. "On March 28, the day of my departure, a quake measuring 8.7 on the Richter scale flattened the villages on Nias Island, and over 1,000 more people were killed. Orphans from this disaster would become part of my *Harmonikids* sessions. Though I was determined in my mission, I cannot deny that a

healthy case of the jitters accompanied me."



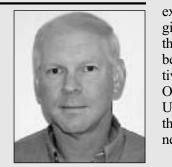
Politically, Indonesia has a reputation as one of the world's most corrupt countries. Bribery in many forms is commonplace. "During my trip, even though we carried the appropriate humanitarian aid paperwork," Gary explains, "customs officials continuously asked for more money to allow our 1000 harmonicas into the country. In many cases, this was averted by my impromptu harmonica performances to groups of uniformed officials who would laugh and wave us on. One baggage official

even asked if I would give him a harmonica - of course, I complied!"

In addition to the trauma the children had suffered, there was a cultural divide. Gary explains, "Many of the kids I taught had never seen or heard a harmonica before. Further, most had never had any interaction whatsoever with a Westerner and stared at me as if I were from another world. In fact, I was."

"Harmonikids primary mission was to help replenish, through the healing power of music, some things that had been cruelly taken away from these children: their ability to laugh, play and express themselves," Gary asserts.

He describes his approach to the daunting task. "I started each session



introducing myself in Indonesian. Then I explained through a translator that I was there to give them new harmonicas and play songs with them. Often, I noticed that the sessions would begin with many children looking somber, tentative, and even staring down in a depressed state. Others would fidget in excited anticipation. Upon telling them that I was there solely for them to have a good time, I would get spontaneous and unanimous applause."

Class facilities ranged from makeshift classrooms and refugee camps where the children sat politely, cross-legged on concrete floors on woven mats, to dingy schoolrooms with beat up

desks and benches. Rarely was there ventilation or fans. Temperatures soared to a steamy 105 degrees Fahrenheit.

"I began by performing an American blues song, backed by a portable recording of a band that I brought along on my iPod and speakers," he recalls. "Their response was that of curious delight. Though they had certainly never heard such music, they would tap their feet, clap their hands and snap their fingers in time."

Once, help came from a passing train. "I would do a train song that I wrote which involves a harmonica energetically whistling and chugging to imitate a train." Gary's lively song always brought eager smiles and bobbing heads in recognition of the sounds. "Universally, kids still love trains. Ironically, at one session of 200 kids, a nearby passing train actually rattled the building during my song, which brought uncontrollable laughter and delight."

When he had sufficiently "warmed up the audience," he began teaching the songs. "As an organization that provides musical therapy through the harmonica, the songs I choose to teach are very important. They must be positive, fun and simple songs that the children know by heart. As soon as I had landed in North Sumatra, I started asking people what songs the children know and love. I was delighted to find out that everyone in Indonesia, child and adult, knew two songs that I teach special needs kids in the States." So the first song he taught was the simple jingle, "Shave and a Haircut, Two Bits." Indeed, they have an Indonesian version. Gary already knew it's a song that kids can learn with lightning speed and enthusiasm.

This established the orphans' confidence to play the next song, *Happy Birthday*, also well-known in Indonesia. Gary says, "I would dedicate the song to whichever child had a birthday that day."

By far the most popular song he taught was an Indonesian nursery song called *Pontong Bebek Angsa*. "Children and adults alike adore it, and the mere mention of it inspires people to sing the lyrics. At each session, the children would gleefully sing the song for me," Gary recalls fondly. "Upon learning to play it on a harmonica, children would smile and beam with pride. This song has a literal translation – 'Slaughter a little duck, cook it in a pot, ladies choose dancers, turn to the left, turn to the right, la la la la la la la la la la.""

A bit of Gary's magic was pure Vaudeville, as when Gary played "by ear." He explains, "Before passing out the harmonicas, I told the kids that I was the only person in the world who could play the harmonica out of his ear. I said I must hold my nose tightly with my left hand to get pressure needed to blow out of my ear. Hidden in the palm of my left hand was a tiny harmonica. With my right hand, I held a regular harmonica against my ear. With much theatrical effort, I convincingly produced a note that indeed seemed to come out of my ear. I then slipped the tiny harmonica into my mouth and showed them that I had nothing in my hands."

Kids everywhere normally react with suspicious giggling and enthusiasm trying to figure out how he does it. "In the end, I always share the magic by exposing the tiny harmonica in my mouth and playing a tune on it. I never want to lose their trust as a teacher. Moreover, I don't want them to blow out their eardrums!"

Even after he shared the trick's secret, there were kids holding their harmonicas to their ears, trying it. That baffled him. Gary asked,, "How could they believe in such an impossible thing?" The reply was, "Gary, these kids believe in you. You showed up from far away to entertain them and gave them harmonicas. No one has ever done such a thing. The very fact that they have survived and are here today is a miracle."

Project Coordinator Natasha Phillips saw all the sessions, and explains some complex social dynamics. "The children were empowered with a visible sense of self worth and satisfaction upon receipt of the harmonicas. Adults in the room would try to snatch the harmonicas from the children in a beggar's mentality. [Gary] Allegretto would not stand for this and managed to enforce respect from the adults for his wishes."

TRACKS page 9

JOANNA CAZDEN TOP TEN SONGS

(alphabetical order)

- **1.** The Band –When I Paint My Masterpiece, on Best of The Band (Capitol). Great instrumentation suits Dylan's fine lyrics in a crazyhope message for the whole creative tribe.
- **2. Judy Collins** *–Whales and Nightingales –*(Elektra). Entire side 2 mingles sweet vocals, nature images, and Josh Rifkin's excellent chamber-music arrangements.
- **3. Joe Hickerson & Jay Unger** *Poor Man's Family*, on *Songs of the Catskills* (Cobs Cobble). I played & sang elsewhere on this album but this tune most haunts me: Anglo-American roots music from a singer who means every word.
- **4. Alison Krauss** *The Scarlett Tide*, on *Cold Mountain Soundtrack* DMZ (Columbia/Miramax). The bone-chilling sound of historymade-present that captured me for weeks.
- **5. Tracy Nelson** *The Sky's about to Cry & Seven Bridges Road*, on *Best of Tracy Nelson & Mother Earth* (Reprise). My first real inspiration as a singer: deep, warm and smooth as brandied honey.
- **6. Peter, Paul & Mary** *The Great Mandela*, on *Album 1700* (Warner). This song helped my generation link activism and spirituality (and got every guitar-picker to learn the same lick)
- **7. Seatrain** Out Where the Hills Seatrain (BGO). Richard Greene's fiddling conjures a rising flock of birds in this 1971 vision of folk-rock heaven.
- **8. Jevetta Steele** *Over the Rainbow, on Corrina, Corrina Soundtrack* (RCA). A stunningly pure voice with just enough ornamentation, one of many gems on this crossover collection.
- **9. Donna Summer** –*State of Independence*, on *The Journey* (UTV Universal). A great message of romance with integrity, and an early jewel of World Music.
- **10.Cris Williamson** *The Changer and the Changed Olivia. Bold*, sweet of heart and made entirely by women, this classic album opened a path that hundreds of female and gay/feminist artists have followed.

MUSICIANS FOR HIRE

CABAR FEIDH PIPE BAND

Wearing the Fraser tartan, the Cabar Feidh Pipe Band is led by Pipe Major Alan Weidlich and Drum Sergeant John Davis. Formed in 1976, the Cabar Feidh Pipe Band offers instruction in piping and drumming



and is a professional music organization with vast experience in the music industry. Band members have appeared in such feature films as the Onion Field and have performed for the soundtracks of L. A. Story and the Fugitive. The band has made recordings with Joan Baez, Kansas and the Bay City Rollers and has performed in concert with the Glendale Symphony, the Garden Grove Symphony Orchestra, Pacific Symphony Orchestra, The Claddagh Dance Company, The Browne Sisters, Golden Bough, Silent Planet, Eric Rigler and Rod Stewart. Members of the band have also appeared at private engagements for the Duke of Edinburgh and President Ronald Reagan.

Booking now: Concerts, corporate events, golf tournaments, private parties, weddings. The Caber Feidh Pipe Band is a 501(c)(3) Non-Profit Organization.

For further information, please contact Pipe Major Alan Weidlich at (818) 242-5802 or visit the band's web site at www.pipeband.org cabarfeidhpipeband@hotmail.com • aweidlich@earthlink.net

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Making Connections



LIZ&JOHN Saturday NOV.12



These fabulous Irish musicians, Liz Carroll and John Doyle, will be performing at the Neighborhood Church 301 N.Orange Grove Pasadena

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Advance tickets are \$18 or save \$3 if you're a FolkWorks mbr: \$15.

These two usually sell out, but if there are any tickets available the night of the concert, they'll be \$20 at the door.

Tix available by charge on Folkworks website www.FolkWorks.org or send checks with SASE to: p.o.55051 Sherman Oaks CA 91413 For info or to volunteer email: leda@FolkWorks.org call: 818-785-3839

n the service of being your friendly neighborhood columnist, the recordings I review fit into one of two categories- ones that I hunt down with the express purpose of reviewing because I'm familiar with the artists' work and/or reputation, and ones that I stumble upon, either by having them assigned to me, or by volunteering to review them because I think they look intriguing. While most of the reviews I've given have been from the first category, I always try to make sure a certain amount of them come from the second. Mostly because I love hearing new things and sharing my discoveries with others, but occasionally a real gem emerges this way. Case in point the recording I reviewed by Luiz Bonfa last issue, which I hope spurred some interest, and hopefully a few purchases. It's my "reissue of the millennium" so far, in fact. And that kind of discovery is why I love this job. That along with the big bucks and incredible fame that goes along with it, of course. So in honor of those glorious successes, I thought for this issue I'd mostly concentrate on recordings by artists of whom I, and presumably you, have little to no previous knowledge. Many of them are not likely to be heard of elsewhere, but all are enjoyable, occasionally gloriously so.

Chances are if you don't know who the **Peasall Sisters** are, you've at least heard their music. They are the trio of youngsters heard performing **Maybelle Carter**'s *In the Highways* on the soundtrack of *Brother Where Art* Thou. They're all teens now, the oldest of them all of 18, but they still retain the youthful charm of that performance. Their new recording, *Home to You* [Dualtone] (!!), is an acoustic-based recording, the family feeling reinforced by the production by John Carter Cash, and musical contributions from Randy Scruggs, Laura Cash, and Kenny Malone. Despite the star power, the trio holds their own, harmonizing telepathically as only sisters can, and with considerable output in both the writing and playing as well (the girls play mandolin, fiddle and guitar between them). The material is a mix of traditional and contemporary gems, the best of which includes the Irish chestnut Carrickfergus (being sung by minors, the line about being seldom sober is of course excised), and *Logtown*, a haunting song about a natural disaster befalling a small town in Mississippi that belies the age of the two sisters that wrote it. It's never played for cuteness, one never doubts for a second that these girls are 100% committed to the music and the performance of it. They may not last 50 years as did the Carters, but no doubt they will continue to update the traditions of acoustic music and harmony as adults.

Keola Beamer and R. Carlos Nakai's Our Beloved Land [Canyon Records] (!) is also an enjoyable record, one that works better than I expected for being a combination of two forms of native American music that, to my knowledge, have never before been crossbred. I'm familiar with Nakai's flute playing, which is usually best in a solo setting, but this is largely Beamer's record, featuring his soothing voice on a variety of songs in Hawaiian. Along with a few Nakai flute performances accompanied by Beamer's slack-key guitar, it's the kind of music that most would describe as new age, but really, it doesn't fit so comfortably into any genre- it is, however, the spiritual sounds of two cultures resonating together out of their similarities while maintaining their individual personalities. Not the place to learn about the native music of Beamer's Hawaii or Nakai's Southwest-turn to their individual solo records for that- but it's unique and enriching.

Also from Canyon Records- lots of Native American music passes through the offices of Folkworks, thanks to the great work being done by the Arizona label- is **Radmilla Cody**'s *Spirit of a woman*, (!) by one of the label's few women singers. Being that it is still, by and large, a male dominated field, Cody has a different point of view from the usual song album, comparing the making of songs to the tradition of Navajo quilt-making in the liner notes. Not just the estrogen balance to the drumming and chanting done by male artists, it's impressive in its diversity, with spoken parts, songs in both English and Navajo sung in a beautiful pure soprano, including a bilingual version of *My Country 'tis of Thee* given a native twist lyrically, and some bits of flute music by both **Robert Tree Cody** and **Miguel**

DAVE'S CORNER OF THE WORLD

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



Batista. More of the label's usual good work, and an artist with a broad spectrum.

Then there are **The Limelighters**, a band most readers have probably heard of, but might not have realized are an active, ongoing concern. They're still at it, with young banjo/mandolin player **Tom Sauber** on board, along with original member **Alex Hassilev** and two more recent additions. Their *Live! In Paradise* [Self-released, go to www.limelighters.com for more info] (!) is their first live album for twenty years, and an entertaining mix of folk-revival standards (*John Henry, The Strangest Dream*), long-time live standards (a medley of *America the Beautiful* and *This Land is Your Land*), contemporary songs (including a hilarious- and very Limelighters-like- *Generic Uptempo Folk Song*) and even a reprise of a Coca-Cola commercial for which they were the original voices. Proof that their original sound- which they do an admirable job of reprising- is timeless.

Finally, another fellow columnist has put out a CD, and once again reviewing it is, thankfully, more pleasure than chore. **Linda Dewar** has a beautiful voice, which she uses to full effect on a variety of traditional songs of Ireland, England and America on her *Where the Heart is* [self-released, check out www.lindadewar.com] (—). Though it tends to be a bit samey in tempo and arrangement, the singing is top-notch, and the musicians, featuring local Celtic duo **Men of Worth** and former **Jethro Tull** bassist **Glenn Cornick**, lend able support.

Next issue I'm thinking of going all-Irish, as I still need to get caught up with some of the better releases from 2005. Which I will be telling you all about just in time for 2006. All the best 'til then.

RATING SCALE:

[!!!]—Classic, sure to be looked back on as such for generations to come. [!!]—Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

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

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

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

ON-GOING STORYTELLING EVENTS

GREATER LOS ANGELES LOS ANGELES COMMUNITY

STORYTELLERS
2nd Thursdays • 7:30 pm

Temple Beth Torah 11827 Venice Blvd., Mar Vista Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING

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

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

LONG BEACH STORYTELLERS

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

SUNLAND-TUJUNGA STORYSWAP

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

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Last Saturday- 9am – noon 5909 Blairstone Drive, Culver City 310-943-4742

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

ORANGE COUNTY COSTA MESA SOUTH COAST

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

STORYTELLERS GUILD

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

LEDA/STEVE SHAPIRO - TOP TEN -

(No particular order)

- 1. Habib Koité & Bamada Foly: Live Around The World (World Village) Live at the Skirball Cultural Center February 24
- **2. Warsaw Village Band -** *Uprooting* (World Village) Live at the Skirball Cultural Center Concert August 18, 2005 & Grand Performances August 19
- **3. Abigail Washburn -** *Song of the Traveling Daughter* (Nettwerk America) Hotel Café August 23
- **4. Taraf de Haïdouks -** *Band of Gypsies* (Nonesuch) UCLA Live concert May 1
- **5. Yuval Ron Ensemble -** *Tree of Life* (Self Produced) Live at Bahai Center August 13
- 6. Lila Downs One Blood (Una Sangre) (Narada) Live at the Vanguard July 16
- **7. VOCO -** (with Moira Smiley), Live at Genghis Cohen January 5
- **8. Cíunas** *Up at the Crack of Noon* (Self produced) Live at the John Anson Ford Amphitheatre, September 3
- 9. Various Back Roads to Cold Mountain (Smithsonian Folkways)
 10. Various The Silk Road: A Musical Caravan (Smithsonian Folkways)

THE DANCE OF ENTANGLEMENT

BY MICHAEL MENDELSON

K, you all knew that 2005 has been designated "The Year of Physics", right? This year is the centenary of the year that Albert Einstein published many important papers, including his Theory of Special Relativity (remember E=mc²). OK, did you know that Einstein was also a fiddler? Well, not exactly a *folk fiddler*, but he was actually a fairly accomplished

amateur violinist who enjoyed playing chamber music with friends. So if you're the editor of an international physics journal with a sense of humor and an interest in folk music, what do you do to help celebrate this important event? Commission an original fiddle tune of course!

Physics Today is an international journal of theoretical and applied physics. This is serious stuff most of the time, but there are exceptions. Last year Stephen Benka, editor-inchief of the journal, decided to do something special for this special year. It seems that in addition to his editorial duties. Steve is also a musician and contradancer. So Steve solicited contributions from a number of physicist/mathematician/lyricists like Tom Lehrer (of Vatican Rag fame who contributed parodies of Gilbert & Sullivan songs with physics-related lyrics) and others to fill out the special section. He was familiar with my tune as well as the fact that I have a degree in physics. I guess it seemed like a natural combination to him to see if he could coerce a tune from me. He emailed me with a request for an original composition for the special edition of the journal. The final result of Steve's work is five pages of fun and music amongst technical articles about quantum mechanics and biological physics in the July 2005 issue of Physics Today.

The tune of mine Steve chose to publish is a tango El Baile de los Entrelazados (The Dance of Entanglement). The title alludes to the concept of "quantum entanglement," a hot topic in the field of physics these days. Steve suggested the title and actually consulted his colleagues in Argentina to make sure we were using the proper term in use by physicists down there. So far, so good.

Now I'm sure you're asking yourself "What does quantum mechanics have to do with the tango?" Not much really, and the connection here is admittedly

pretty tenuous (we mainly went with the title because it sounds cool), but here goes. Briefly, quantum entanglement is a phenomenon wherein two particles (e.g. electrons) can be separated by an arbitrary distance, yet a change to one particle will instantly affect the other; they are "entangled" or entwined by their quantum mechanical properties. The tango on the other hand is often perceived

as a dance and music of intense emotional connection. Picture in your mind the smoldering intensity of a couple dancing the tango in a smoky, dimly-lit Buenos Aires night club. There are few dances where the dancers are more closely intertwined than this! The two dancers are in tight synchrony with each other. So, a couple of entangled particles and an entangled couple of people. Makes sense doesn't it?

I suppose I should here offer a disclaimer and apology to any ethnomusicologists out there. I can't really claim that El Baile de los Entrelazados is based on a formal knowledge of the tango form. Like many of my compositions, the melody just "appeared" one day and I wrote it out. But it certainly mirrors my impressions of the tango. It is a lot of fun to play with violin and accordion (bandoneón?), late in the evening with the lights turned down low. Put some emotion into it! Some

You can find El Baile de los Entrelazados along with many other original tunes, (jigs, reels, waltzes, rags, etc.) on my web site: www.SlidingScaleMusic.com. Just follow the links to "Compositions" section and you'll find lead sheets for the tunes. You can also hear tunes clips and/or midi-based performances of many

intensity! It's that kind of tune! of the tunes there. Have fun!

Michael Mendelson is a fiddler, gui-

tarist and composer who lives in the Santa Barbara area. He currently plays in a number of contradance bands including Chopped Liver, The Fiddle Tunas and Key Ingredients, and the legendary old-time band The Gap Tooth Mountain Ramblers. He has recorded a CD of original tunes entitled A Fiddlers Notebook.



TRACKS continued from page 6

She continues, "I saw the children accepting, perhaps for the first time in their lives, that they were worth something. They were important enough for this American to come all the way over to give them a harmonica and teach them how to play it. This proved as important as any other aid that would keep them alive. Harmonikids resuscitated their failing spirits. It was validated."

Phillips recalls, "There was a session in a Refugee Camp in Aceh where the children inside were segregated from those playing in the streets. Allegretto insisted that no children be left out." The leaders of the refugee camp did not want the children outside to participate. But "Gary insisted," she said, "they begrudgingly invited the other children to join in music. When the children began to play 'Shave and a Haircut,' all differences and barriers separating them were instantly dissolved. Suddenly they were just a room full of happy children playing songs together. When we departed, we traveled down the road to the priceless sound of music and children's laughter that had clearly been missing from the village since the Tsunami. Harmonikids gave them the vehicle to be children again. They had forgotten how."

Phillips talks of a session with several teachers and principals from other areas in attendance. "Obviously there was a buzz going around about Harmonikids activities," she says. "Allegretto got in amongst the children and interacted with human touch and emotion. His accessibility and commitment brought the kids together in song. The principals said that they had learned a new and unique way of teaching from him: rather than teach at the children learn with them."

Miracles were abundant. Phillips tells of another episode. "Forty orphans had been together in the recent devastating Nias Island earthquake that had

killed so many. Their orphanage had been leveled, three stories crumbled to the ground. Tentatively, we asked how many were lost. Miraculously, they replied, 'None. You are teaching them all today'."

Phillips offered this parting tale. "In a touching moment before we left, the children insisted on saying a prayer for our health and safety. I was moved to tears that in the aftermath of the unfathomable turmoil they had faced, they were concerned with our well being."

Gary has additional perspective. "Often, giving to special-needs children brings gifts to your own life. The children I reached in North Sumatra reminded me to never take life for granted. In turn, I believe that we nurtured their spirits through the joyous gift of music. True, I had given them harmonicas, not food, shelter, or medical care. However, having received those necessities, they desperately needed to return to being children again. Harmonikids gave the children an opportunity to recover some of the childhood joy and dreams that had been swept away and lost under the endless rubble of the tsunami disaster."

Larry Wines is a writer, songwriter, journalist and columnist, mountain climber, museum founder and former political pundit. He has restored steam locomotives and enjoys long train rides, good music festivals, moonlight on water, riverboats, Shakespeare and great songwriters. His work has appeared "in lots of obscure places" throughout America. He writes a column with weekly entertainment picks and concert and CD reviews, including lots of acoustic music offerings, available www.medianetworkgroup.com/index.html. You can e-mail him at larrywines@hotmail.com

WRITING REVIEWS

o you read CD/DVD/book/concert reviews? Why? The assumption is that you are interested in the artist/author and may want to obtain the piece of art being reviewed. So what are the important things you need to know as a reader when you sit down to read a review?

First of all, there have been some very famous and some very good reviewers in the music field: Lester Bangs, Leonard Feather, Ralph Gleason, Greil Marcus... what did these folks do that made their work readable, enjoyable and valuable?

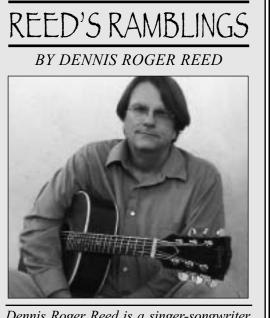
Most of us read reviews in hopes that the artist/project being reviewed will appeal to us. We want to spend our hard earned money to buy that product, and we want to enjoy it. Most of us don't really want to read negative reviews. It may be humorous to read a well written put down of a project that the reviewer feels is lacking in value, but most of us don't have the time to spend reading lots of reviews, so wouldn't we really rather read something well written about a well done project? That doesn't mean that deficiencies need not be pointed out or that every project reviewed needs to be perfect. But it can be a delicate balancing act. If that famed instrumentalist decides to do a couple of vocals, but he can't really sing, it may behoove the reviewer to mention that aspect of the project. "The only real mis-step on this recording is Joe Trained Finger's decision to sing a couple of standards. His remarkable instrumental skills probably set such a high standard that anything less than Pavarotti is going to come up short. Understandably, Joe is no Pavarotti."

There are essentials in any good review. Of course, first the title, artist, release date and if it's an independent release, somewhere you can either purchase the product or find out more

information. The artist needs to be explored. Who is the artist? What have they done in the past? Have they been affiliated with any other artists? Is this work a new direction? Do they have an interesting twist, like a day job as a zookeeper or the owner of a six state chicken wing franchise? Research is required for a good review. In theory, the internet has made research a much easier issue, although fact checking is more imperative than ever. As hard as it to believe, not everything on the Net is true. But research is important. If at all possible, it's great to be able to contact the artists and ask questions about the release. It's best to try not to lean too heavily on the artist's bio or website info, just because you can bet that every other reviewer is reading and digesting the same stuff. Look into alternative ways to learn about the artist and product. Performing rights societies have intriguing websites, and the ASCAP site has something called Artist's Profiles. You can listen to audio samples, but they also have recorded interviews with many writers/performers, and these make for some great quotes from artists who you may not be able to contact directly. But don't give up on seeking artists out. The ideal thing is to contact the artist or their management directly and set up an interview, or do an email chat. Artists seem to really like the option of email, as they can do it from anywhere in the world while on tour, and it allows them to think a bit about their responses. And don't be afraid



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



Dennis Roger Reed is a singer-songwriter, musician and writer based in San Clemente, CA. He's released two solo CDs, and appeared on two CDs with the newgrassy Andy Rau Band and two CDs with the roots rockers Blue Mama. His prose has appeared in a variety of publications such as the OC Weekly and MOJO magazine. Writing about his music has appeared in an eclectic group of publications such as Bass Player, Acoustic Musician, Dirty Linen, Blue Suede News and Sing Out! His oddest folk resume entry would be the period of several months in 2002 when he danced onstage as part of both Little Richard's and Paul Simon's revues. He was actually asked to do the former and condoned by the latter. He apparently knows no shame.

to try a more personal approach with most folk artists. The vast majority of artists tour without staff, carry their own instruments and can be contacted politely after their sound check, or after the show when they're signing autographs and selling CDs. A lot can be accomplished in an "impromptu" five minute interview, especially if you've done your homework and have good questions.

When it comes to writing style, I don't mean to imply that a personal touch isn't appealing. A writer like Lester Bangs did about 90% personal taste and 10% information. He, however, was a very good writer who used a lot of humor and anger in his work, and he wrote in a different time. There have been critics/reviewers who primarily were "personalities" and their loyal audience read their work because of who they were rather than what they were writing about. But until you're established as that type of writer, you will only confuse the reading audience if you wax eloquent about your great aunt's cat or how your theory of global economics parallel the lyrical content of the piece you're reviewing.

Probably the most important aspect of a good review is the first few sentences. Capturing the reader's attention right off the bat is essential. There are a variety of ways to open a review. The intent is to draw the reader into the body of the review, so hopefully you have a fresh approach. Saying "There's been a myriad of new releases that plug into the whole "O Brother" popularity lately, and this is one more" will not draw most readers into the article. Something like "The popularity of the film "O Brother" has piqued great interest in old time music. This recording is indicative of the best of these releases" probably would capture the reader's interest better than the first example.

Although reviews are not "competition," if you are reviewing a project that has already seen a lot of print, one needs to either change the subject matter or really try to figure out a fresh new approach. Read some of the reviews that have been done. If you find yourself relying on your thesaurus heavily, you're just re-writing someone else's review. Back to the drawing board. Humor works, but is unequivocally the hardest thing to pull off. I once previewed a Steve Lawrence/Edie Gorme concert with a long winded segment about their early years working with the Weavers, their eventual blacklisting in the McCarthy era and their subsequent re-birth as lounge singers. The publication ran it verbatim, but for the most part readers were confused by my attempt at whimsy. God knows what Edie and Steve thought.

Some reviewers seem to think that "cataloging" the songs and musicians are enough, especially if they use a cover statement that they "really like this recording." There a big difference with what one likes and what is good. Until he was about five years old, my son really liked his Barney CDs. That didn't make them good recordings. Now he doesn't like them. That doesn't make them bad recordings. Of course, quality can be very subjective, but part of the process of reviewing art is being subjective. Being subjective is okay, especially if you have logical reasons for your view. You know, that old "I may not know much about art, but I know what I like" doesn't cut it in a well written review. Art has the quality to move us, and art that really moves us may not be technically good. A sentence like "The raw, untuned guitar work that Blind Lemon Pledge bases his original blues on may drive some mad, but I found it to be the epitome of the Delta sound" serves the reader better than a sentence like "Blind Lemon Pledge is the real Delta thing. I like his stuff." The reader may HATE raw untuned guitar work, so the BLP CD is not going to be for them. On the other hand, they may be a big fan of primitive blues and this may drive them to be interested in the recording.

Oh, and a word about editors. You know, the folks that clean up the mistakes. Some writers assume that editors will format everything, make sure all the odd foreign quotes you use are correct in grammar and syntax, and possibly polish your car as well. Editors LOVE writers who spell check, use the right format and make sure their quotes are correct. You may be the Hemingway of your block, but if you submit brilliant prose muddied by errors, omissions and mistakes, your brilliance will never see the light of print.

Good writing is an art in itself, and as a reviewer, one owes their readers the truth, some information about the artist and their art, and some opinions based on facts. Sounds simple, but it takes a lot of practice to approach the quality needed.

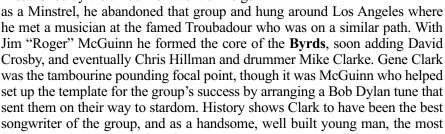
BOOK REVIEW

Book Title: MR. TAMBOURINE MAN
Author: JOHN EINARSON
Publisher: BACKBEAT BOOKS

Release Date: JUNE 2005
BY DENNIS ROGER REED

s a full length book warranted about a singer-songwriter who helped found arguably the archetypical folk rock band, even if he left this band prior to the release of their second record, and never garnered near that level of success again? The answer is yes when the subject matter is Gene Clark.

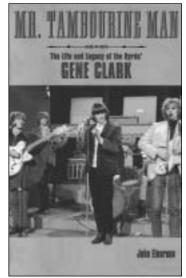
Clark was raised near Kansas City as part of a large family with rural values. He pulled off an almost "Schwab drug store" success story when he was hired from the stage of a St. Louis club to join the **New Christy Minstrels** and he never looked back. Dissatisfied by the amount of attention he got



likely Byrd to cause female teen hearts to flutter. But author John Einarson gathers a lot of info to support a diagnosis of mental problems for Clark that may or may not have been bi-polar syndrome. A tremendously talented but enigmatic songwriter, Clark was known for his poetic lyrics and minor key melodies, but became better known for his fears and idosyncrancies. Although his fear of flying was only one of his phobias, when he walked away from the Byrds prior to the release of their second album, his moments before flight departure from a jet bound for a big gig and photo shoot in New York sealed his fate as the "fear of flying Byrd."

Einarson jousts with theories that the Byrds management found Clark a fitting subject for an Elvis Presley-like solo career, but Clark never soared as high in his solo career as he had as a Byrd. Clark went on to help found the country rock genre with the highly influential but dysfunctional Dillard and Clark Expedition, supplied the Eagles with a great song for their debut, reformed with the Byrds for a less than stellar reunion record in the early 1970s that highlighted Clark's singing and writing but failed to generate sales or success. He also played with former Byrds McGuinn and Hillman in the law firm-like named McGuinn, Clark and Hillman and released a string of solo records that were uneven, but featured occasional brilliance. Sadly, he also took the path of drugs and alcohol, and became infamous for his highly uneven live performances and substance fueled antics than his music. He fronted a Byrds tribute band that featured members of the Band and the Beach Boys. facing legal action from Crosby. Hillman and McGuinn and being left uninvited to join their subsequent

This is a well written book that goes well below the surface. There are copious amounts of interviews with friends, peers and family that assist in providing substance to Clark's story, and insights into his music and life choices. A troubled artist that left life far too early at 47, Clark still has an impact on Americana and folk music today.



C D R E V I E W

Artist: THE KENTUCKY COLONELS/CLARENCE WHITE Title: APPALACHIAN SWING! EXTENDED CD & CLARENCE WHITE GUITAR WORKSHOP DVD

Label: SIERRA RECORDS SPR-717

Release Date: JULY 2005 BY DENNIS ROGER REED

ard to believe that this new expanded CD of the legendary Kentucky Colonels Appalachian Swing is a 40th anniversary re-issue. This record had a major impact on bluegrass in general, and served as the template for 99% of all west coast bluegrass since its original release. The story is that the Colonels had a limited amount of recording time, so they stripped the concept of doing any



vocals and rushed in to record instrumental versions of their stage show. The recording serves as an introduction of guitarist Clarence White's role as an archetype of bluegrass guitar. Influenced by not only traditional music but gypsy swing, rock and roll and seemingly any other style of music he had ever heard, White was one of the first to expand the role of guitar in bluegrass beyond a time keeping role. And the DVD of the Bob Baxter Guitar Workshop takes White to 1973, just a few months before his unfortunate death by a drunk driver. By then White had served as the lead guitarist for the folk rocking **Byrds**, became a sought after studio electric guitarist, and fully developed his style of playing that incorporated his fingers and a flatpick.

The DVD is great stuff, with several components. During the Bob Baxter Guitar Workshop segment, White is a somewhat intimidating presence, all shag-

LARRY WINES - TOP TEN -

Rather than rate events in order, one through ten, I've picked the best in each of ten different categories. CDs are 2005 releases. Venue and event picks are local, the best in the LA region in 2005. Noticeably absent: a single pick for "Best Acoustic Renaissance CD." That was impossible, because there are too many deserving artists. (Maybe next year, we'll offer ten picks in that category.)

- **1. Best Folk CD**: Arlo Guthrie (www.arlo.net), Live in Sydney. Two CDs, a big booklet with lyrics, all the favorites and lots of stories.
- **2. Best Western Americana CD**: Border Radio (www.border-radio.com), Golden State.
- **3. Best Celticana CD**: Banshee in the Kitchen (www.bansheeinthekitchen.com), *Even Hotter Water*. Honorable mention to the young 'uns of Ciunas (www.ciunas.net), *Up at the Crack of Noon*.
- **4. Best Bluegrass CD**: Susie Glaze and Hilonesome (www.susieglaze.com), *Blue Eyed Darlin*'.
- 5. Best Acoustic Music Venue (small, medium, large). Evaluated for acts booked, sound quality, atmosphere, comfort: Coffee Gallery Backstage (www.coffeegallery.com), Altadena (small); McCabe's Guitar Shop (www.mccabes.com), Santa Monica (medium); Cerritos Center for the Performing Arts (www.cerritoscenter.com), Cerritos (large).

EVENT PICKS:

- **6. Best Open Mic**: Kulak's Woodshed (www.kulakswoodshed.com), North Hollywood. Every Monday night, performers wait hours to do one song for a packed house and the five-camera web simulcast to the world. Hosted by Kiki Wow.
- 7. Best Weekly Event: Main Street Songwriter's Showcase (www.garretswayne.com); every Tuesday at Café Belissimo, Woodland Hills, two recording artists each do 30 minutes, followed by an open mic. Produced/hosted by Garret Swayne.
- 8. Best Monthly Event (tie): Brett Perkins' Listening Room (www.listeningroomconcerts.com), first Mondays, Aztec Hotel, Mayan Room, Monrovia; and, Americana Song Circle (americanacircle@yahoo.com), third Sundays, Room 5 (above Amalfi Restaurant), Hollywood. Honorable mention: Bluegrass at Braemar Country Club (contactbasc@earthlink.net), third Tuesdays, Woodland Hills; new venue, the best they've ever had.
- **9. Best Every-Other-Month Event**: LA WoMen in Music's Performing Songwriter Soiree (www.lawim.com), at Wyndham Bel Age Hotel, Ten20 Supper Club. \$15 buys dinner, parking AND the show.
- 10.Best Annual Event (tie): CTMS Summer Solstice Festival (www.ctmsfolkmusic.org), Soka University, Malibu; and, Long Beach Bayou Festival (www.longbeachfestival.com), Queen Mary events park; both in June. Honorable mentions to Santa Clarita Cowboy Festival (www.cowboyfestival.org), in March or April, saved by compromises with movie-ranch venue's contractual conflicts; and, new in 2005, Walnut Grove Bluegrass Festival (www.walnutgrovebluegrassfestival.com), Memorial Day Monday.

gy hair and beard, with eyes to the floor and mostly monosyllabic answers to the host's questions. Baxter mugs outrageously and fills the silences with snappy patter that can wear thin, but does coax Clarence to articulate a few of his techniques, and provides a forum for White to shine. After a few duet numbers with Baxter, brother Roland White joins in on mandolin, and Byron Berline and Alan Munde add fiddle and banjo to a couple of tunes as well. Sadly, Clarence doesn't sing (for those of us who are fans of his clenched teeth vocal delivery) but the guitar sparks easily make up for this omission. The DVD also includes a photo album set to music, both of the Kentucky Colonel's appearances on television's Andy Griffith Show and a clunky "B" movie appearance (The Farmer's Other Daughter) backing up country artist Ernest Ashworth. Essential stuff for Clarence fans, but arguably dull stuff for the uninitiated, with that being their loss.

Appalachian Swing is expanded with a few more tunes, and once again shows that well recorded traditional music never seems dated. The original dozen Kentucky Colonels instrumentals are crisp, full of energy and although the majority fall into the category of bluegrass standards, they have a freshness that doesn't allow boredom. And Clarence isn't the only major player. Brother Roland has a tremendous tone, and banjo player Billy Ray Latham had not vet fallen victim to some of the histrionics that marred his later playing. The three bonus tracks all come from a somewhat later session backing up DobroTM player Tut Taylor. Often the addition of material from a different project causes some difficulty with continuity, but most of the Colonels were involved in the Taylor sessions and the material is handled in the same ingenious manner as the parent recording.

Now, hopefully the kind folks at Rounder Records will come to their senses and release The Whites Live in Sweden on CD. For my money, this record done just before Clarence's death is his shining hour, with not only his adept guitar work, but a number of his most comfortably recorded vocal performances. In the meantime, this CD/DVD package can soothe your eardrums for a few hours and make a great addition to any bluegrass collection.

CD REVIEWS

CD REVIEW JOELLEN LAPIDUS IN CONCERT BY ROBBIE LONG

[Editor's note: This CD is a live performance and includes audience response as well as song introductions]

lternatingly rapturous, raucous, poignant and just plain fun, *Joellen Lapidus in Concert* is a truly uplifting spirited live spontaneous musical adventure. It features Joellen's uniquely unorthodox fiery 4 string dulcimer style and earthy natural vocals, morphing traditional and original songs into satisfying genre bending happy new creations. Also sharing the



spotlight is exceptional violist Novi Novog. And together they fly!

Well known as a master dulcimer maker since the 1960s, Joellen has taken the traditions of dulcimer players Jean Ritchie and Richard Farina to a whole new dimension. Trained as a percussionist in East Indian and Middle Eastern music, she brings wild rhythmic propulsion to her dulcimer improvisations, at once holding down a deep groove while exploding in high speed textures and flourishes reminiscent of a Greek Bouzouki, a Russian Balalaika or an American bluegrass mandolin.

Folk songs like *Shady Grove*, *Boil Them Cabbage Down*, *Goin' to Boston* and *The Fox* are given their respect and then transmuted into playful driving romps; dancing, changing tempos, and finding wry new meanings to their stories. Farina's *Children of Darkness* is powerfully re-born from a Vietnam war era cry to an eerily relevant song of today, with Joellen's surging back beat and honest-in-the-moment vocal surrounded by Novi's lamenting electric viola.

Joining Joellen and Novi on several tunes with whimsical background vocals are Cyntia Smith, an exceptional dulcimer player in her own right and Suzanne Schwetz and Gail Hill.

My favorite performance is the haunting timeless original piece *What Do You Know of Me?*. Joellen and Novi take this simple modal melody and a lyric that is both autobiographical and metaphysical, from absolute delicate silence to a sublime climax of mystery and magic that is reminiscent of both the intense dissonant folk sounds of Bela Bartok and the sheer joyfulness of the Beatles. Their spontaneous melodic and rhythmic interplay reveal the joyful workings of the creative moment that is all over this concert.

Joellen Lapidus In Concert can be purchased at: www.Lapidusmusic.com, www.CDbaby.com, McCabes Guitar Shop.



Artist: SYLVIA HEROLD
Title: LOVELY NANCY
Label: TUXEDO RECORDS

BY CAIT REED © 2005

ylvia Herold is a rare singer. Not only has she been blessed with a golden voice, but she also possesses an ear for the great song. She has a knack for finding songs with both compelling stories and strong melodic content. On this, her third solo album, entitled Lovely Nancy, she gives fresh interpretations to some fine old songs from the Celtic, British and American tradition. Herold has picked gems from among gems. These are songs and settings that have been heard and recorded



perhaps less frequently than some, making this album all the more interesting and a must-have for any fan of traditional singing. She also adds her unique guitar accompaniment that is the perfect balance to her singing. Her vocal and guitar chops are legendary, having played and sung swing, Americana, and Anglo-Celtic folk with some of the San Francisco Bay Area's best musicians, including such bands as **Cats and Jammers, The Hot Club of San Francisco** and **Wake the Dead**. On this album she teams up with **Euphonia**, a café style trio featuring Charlie Hancock on accordion, and piano, Paul Kotapish on mandolin, and Brian Rice on percussion. Together, Sylvia and her band present arrangements that are dynamic, crisp and soulful and always do justice to the story being told.

Lovely Nancy was recorded (mostly live) in Alameda, California at the Adelphian Club. The acoustics of this fine old wooden theater, built in 1908, lend a warm grace to the music. There is a presence to the performances that can only become manifest when brilliant musicians sit around in a circle and play for each other. The recording is enhanced by Danny Carnahan's vocal harmonies, which were added later.

One of my favorites, though not traditional, is adapted from the Robert Service poem *The Bohemian Dreams*, (from *Collected Poems by Robert Service*), which was set to music by Marla Fibish. It is a wistful song containing the hilarious musings of a café sitter who thinks and drinks while the world, and all its complexities, happily pass through his imagination. The poet wrote this during his Parisian days in the early 1900s and yet the sentiments are contemporary. We all know characters like this. Perhaps we are very much like him ourselves.

The Laird of Udny is sung in the Scottish dialect. However, we still get the gist of this seduction song involving a drunken lord and a young maiden. Who says there are no happy Scottish love songs?

You must buy this album (and her previous albums) immediately. They can be found by going to www.cdbaby.com and www.sylviaherold.com. On Sylvia's home site you can also find the lyrics to the songs and a schedule of her performances. Happy listening.

TOM CHEYNEY

[contributor to LA Weekly; long-time freelance global/roots music and culture journo]

PLANETARY ROOTS TOP TEN (SO FAR)

(List in alpha order, not in order of preference; CDs unless otherwise noted; also, a few of 'em are dated 2004 but either didn't really come out in the US til 2005 or made their impact this year...)

- **1. Amadou & Mariam feat. Manu Chao**, *Dimanche a Bamako* (Nonesuch) Live at Knitting Factory LA, Sept. 12
- 2. Ry Cooder et al., Chavez Ravine (Nonesuch)
- 3. Danu, One Night Stand DVD (Shanachie)
- 4. Grey DeLisle, Iron Flowers (Sugar Hill)
- **5.** The Knitters, Modern Sounds of the Knitters (Zoe)
- 6. Edgar Meyer and Chris Thiele, Live at Disney Hall, January 24
- **7. Oliver Mtukudzi**, *Nhava* (Head's Up); Live at Temple Bar, June 26
- **8. Niyaz,** Niyaz (Six Degrees); Live at Grand Performances/California Plaza, July 30
- 9. Warsaw Village Band, Uprooting (World Village)
- 10.Savinna Yannatou and Primavera en Salonico, Sumiglia (FCM)

YOU HEARD FOLK MUSIC WHERE?

BY NICK SMITH

ave you encountered the joys of hearing live Irish music at your local Italian deli? Heard cowboy music at an old bandshell in the park? Or seen an old folk venue arise from oblivion by total accident? If not, then gather 'round and I'll tell you a tale of places to hear a song or two...all to be heard within walking distance in a single neighborhood.

Back in the olden days, when Starbuck's only referred to the belongings of a character on *Battlestar Galactica*, there was a coffeehouse in the Old Town part of Pasadena. It wasn't a trendy area back then, but there was a lot of music, at pubs, bars, outright dives, and a place called The Espresso Bar. It was an odd little place, and to get into the coffeehouse, you had to go down an alley and sort of around a corner, which kept out the tourists and trendy folks [as well as anyone with an overly-developed sense of safety]. So of course, when the area turned bright and trendy and a bit more expensive, The Espresso Bar went away. It moved to a different part of town, less pricey but also without the same clientele, and quietly expired.

Years later, and without fanfare, a "Theatrical Boutique Café" called Sisters of Bubik opened in Pasadena. They found, much to their surprise, that their building had a history, as the back half of their shop had once been The Espresso Bar. Since the dividing wall had been removed, it now faced an actual street, with the address of 34 S. Raymond Ave. Now, they had the advantage of another business to help draw in people [they sell wonderful clothing and jewelry in the front half of the place] as well as a front door that was actually...visible.

What Sisters of Bubik is hoping to achieve is seven nights a week of music or spoken word entertainment, as eclectic as possible. Some of is classical, jazz, light rock or just about anything, but much of it is folk, either

traditional or singer-songwriter. There are still nights when there isn't a show, but most nights there is something going on. It's generally a tip-jar venue except for special events, so it's easy to drop in, eat and drink while listening to the music, and then venture on in your trip through Pasadena. On weekends the music doesn't start until 9 at night, after early movie shows have let out. On weeknights, including the Monday open mike night, music starts at 7:30 pm.

The food and drink at Sisters of Bubik is a wonder to behold. In addition to the normal coffeehouse menu, they are the kind of place where you can get your ice tea custom-made from any of the teas they stock, and they stock a lot. They also have a wide variety of interesting pastries, large and small, as well as the most unusual confections and snack items. You can buy wild huckleberry gummy bears, fruit taffy, or a blend of popcorn, almonds and white chocolate. That's all in addition to the "regular" coffeehouse fare of pastries and drinks, with a surprise extra or two if you're lucky. [They have a limited supply each day of sandwiches and salads, also very good...]

The store itself is a wonder to behold...its motto is: "Bejeweled, be clothed, be fed, bedazzled!" and that's a fair assessment, especially on the first visit. One of the two "sisters" creates beautiful jewelry out of various semi-precious or non-precious stones, and has quite a local following. Clothing for men and women, gift items and other interesting things fill the front of the store, and even the chairs for the audience have an artistic sense to them, wrought metal with designs rather than generic coffeehouse chairs. Next to the coffee bar is a rack where you can buy recordings of people who have played on their stage.

So far, you won't hear the "big names" of folk playing there. You will hear some good music, though, from songwriters who have multiple CDs available, ones who have a Thursday night open, as that is their official singer-songwriter night. You'll also



Jeff Stehney at Sisters Bubik

hear some music on the comedy nights, including the hilarious "one man band" called Throwing Toasters. Saturdays also includes folk, folk-rock and blues. Fridays are comedy, both spoken word and musical. Other nights vary. Their website is http://www.sistersofbubik.com, and there is a calendar there, but be aware that they're making it up as they go along...

If you go two blocks north from Sisters of Bubik and turn west on Holly Street, you will find a carefully concealed group of nice little restaurants and stores on both sides of that block. Across from a Tibetan/Nepalese restaurant, and next to a trendy Thai place, you'll find That's Amore, an Italian deli and coffee house at 27 E. Holly. In addition to offering Italian lessons one night a week, this venue has music on the weekends. Recent shows have included Anny Celsi, Darryl Marini and, yes, Banna Meag Mall playing

Irish music on most Sunday afternoons at 2 pm. Unusually for a coffee house, That's Amore has no interest in late night hours. Their weekend shows start at 7 pm and end at 8:30, then they close and go home. They close earlier on weeknights. Sunday matinees are their style, and they even have an occasional jam session on Saturdays at 10 am...According to Perla Batalla, they also have the best coffee for miles around. Not being a connoisseur of coffees, I can only attest to the quality of their sandwiches, which are outstanding.

So, you can go to That's Amore, eat a sandwich and drink coffee, catch a full show, and then still have time to walk the short distance to Sisters of Bubik for dessert and another full show, without even having to move your car...

In the summer [over now, but this gives you time to prepare for next year] there is a concert series at the Levitt Pavilion in Pasadena. Where, you ask? Well, that is the new name for the old bandshell in Memorial Park, which is at the corner of Raymond and Walnut in Old Town Pasadena. Mr. Levitt, recently deceased, paid to refurbish the place and underwrite five years of summer concerts in the park. The third of these five has just been completed as you read this, and each year has included several folk acts, especially ones with any relation to world music or Latin music. For instance, this year's series included concerts by Perla Batalla [formerly Leonard Cohen's backup singer, and a talented songwriter on her own], Prince Diabate, the west African kora player, and local singer Christina Ortega. In the past, this series has also included Irish, Russian, middle-eastern and other types of folk and world music, so keep an eye out for season four. A nice place to visit, about 3 blocks north of Sisters of Bubik.

Nick Smith is coordinator of the Caltech Folk Music Society and on the board of directors of the California Traditional Music Society, as well as being a performing story-

RON YOUNG - TOP TEN -

- **1. John Taylor -** *The Road Ahead* (Indie) Another fine album, again produced by Brian MacNeill, demonstrating Taylor's virtuosity.
- **2. R.D.Lunceford** *Cotton Blossom*(Ceilidh Brothers) A compendium of 19th century American tunes by a master of the fretless banjo.
- **3. Linda Dewar -** *Where the Heart Is* (Ewe) Turn. Celtic songs featuring stories of lost love and emigration, forced and otherwise, by a fine singer. (In the interest of truth in journalism she's also my wife, but I'd buy this album anyway.)
- **4. Various** (compiled by Robin Laing)- *Gentle Giants* (Greentrax) Wonderful songs about the Clydesdale Horse in rural Scotland during the last century.
- **5. Planxty** *Planxty* 2004 (Sony) Reunion concert by this legendary Irish band, which proves why they were at the forefront of Irish traditional music, and demonstrates that they still have what it takes. If you can get your hands on the DVD, it's well worth it.
- **6. Rig the Jig -** *Passing Through (*Indie) A wonderful collection Irish and contemporary music played with verve using traditional instruments
- **7. Men of Worth -** *The Pattern Dance* (Indie) Another fine Celtic album, well worth a listen, with their version of *Christmas in the Trenches* being worth the entire purchase price.
- **8. The Tannahill Weavers -** *Arnish Light* (Green Linnet) The latest album in the Tannies fine tradition with driving instrumentals and tight three part harmonies.
- **9.** The History of Scottish Rock & Pop by Brian Hogg The line between folk and pop can be fine in Scotland, and in this book covers the entire territory with lots of information and great photos.
- **10.Django Reinhardt**, by Charles Delaunay He was a genius with a guitar, but not until I read this book did I understand what a complex person he was—vain, generous, opinionated, and absolutely fascinating.

THE MAMMALS continued from page 1

to repeat the tune from the Festival International in Louisiana. The sticky situation also has a strangely ironic twist, since the Mammal's banjo player is Tao Rodriguez-Seeger, grandson of Pete Seeger, the godfather of folk protest, who was once blacklisted for his political activism. And doubly ironic, is the story that it was Pete Seeger who tried to pull the plug during Bob Dylan's famous electric set in 1965, to preserve the sanctity of folk music.

The Mammals came together in early 2001 after fiddler and lead vocalist Ruth Ungar met Merenda met at a local bar in New York City. Ungar, who's the daughter of famed fiddler Jay Ungar and folksinger Lyn Hardy, briefly flirted with a career in acting, but returned to her original musical calling. She and Merenda balanced day jobs around western Massachusetts, including one where, as a music shop staffer, Merenda met Rodriguez-

Seeger over mandolins and guitar strings. After the three jammed over *Sail Away Ladies*, the band was born. The line-up has since come to include Chris Merenda (brother of Michael) on the drums, and newest member on bass, Jacob Silver, of Carmel, California, but living in Brooklyn.

Between Ungar's folk roots, Rodriguez-Seeger's connection to his grandfather, and Merenda's rock sensibilities, it was natural for the Mammals to create a soundboard of their own. In 2002, the Mammals self-released their debut album, *Evolver* Two years later, they signed to Signature, a label friendly to acoustic acts, and issued the current *Rock That Babe* which includes a

double-banjo workingman's epic *John Henry*, the daydreamy *Pearls*, and a string version of the Cuban classic *Chan Chan*. The band also spent the early part of the summer in the studio recording a still untitled third studio album, scheduled roughly for an early 2006 release.

Rodriguez-Seeger, Unger and Merenda, who form the loose leadership of the Mammals, were reached on a cell phone on the road between Chautauqua and Cleveland. Rodriguez-Seeger, who seems to have inherited his family's skills as a spokesperson as well as the musical talent, spoke about the recent hype they've been experiencing and the "best hopes" comment. "That's stretching it," he says. "People get wrapped up in this whole legacy bit. We are pretty busy, but no more than any self-respecting musician. It's important to just keep playing. Otherwise, you forget the taste of what it's like to play in front of an audience. We have made a tradition of Philly and Newport – it's an achievement."

While the success of the band is based on their undeniable talent, energy and adventurous approach to repertoire, the Mammal's lineage has certainly had an influence. Folks roots run deep. Ruth Ungar learned top-notch fiddling from Jay Ungar and Lyn Hardy, but has come up with a lively style and soulful voice all her own which is a driving force behind the band. Her style is reminiscent of the rough-edged Appalachian singers, immortalized by Harry Smith in his classic *Anthology of American Folk Music*.

The influence was not only with music. She explains, "My parents and family are very open with their opinions. My mom was in the group The Rude Girls – and they were politically outspoken. It's a good tradition to carry on."

Rodriguez-Seeger, who composes energetic instrumental melodies on the banjo and often sings in Spanish, also has an undeniably interesting history. He lived in Nicaragua from 1980 to '89 where he was influenced by the country's culture. His mother Toshi is Pete's daughter, and his father Emilio is a Puerto Rican war correspondent, filmmaker and photographer. He remembers, "When my folks split, my mother and I stayed there. I came back at 15 to find out what my country was all about. I didn't feel like an American, a Puerto Rican or a Nicaraguan. But music was a part of daily life. We all sat around during holidays singing songs. The first show I played when I came back was with Pete on a family trip to Japan. I gave Pete a hard time about his Spanish, and he said 'Why don't you come up and help me?"

Merenda began his career as a drummer, guitarist and songwriter in rock bands before learning claw hammer banjo and gaining an enthusiasm for folk traditions. He still enjoys Ska music and bands like the rock-edged Sublime and the Morphins, and included an adapted tune of theirs on the new album. His lyrics are charming, yet offer bare-knuckled attacks on hypocrisy. Merenda, still sounds like a rocker at heart and says, "I try to carry some of the youthful naïve concept that there is a revolution around the corner."

The Mammal's independent thinking and political conviction are demonstrated in songs like *The Bush Boys* and others about a priest's affair, factory "slave" labor and genetically tweaked tomatoes. But *The Bush Boys* usually raises the most reaction, especially during the May Festival International in Lafayette, Louisiana. When they did the anti-presidential-ode as an encore, the performance generated enough negative responses that Festival organizers, in a questionable at best, approach to free speech, asked them not to repeat it on the second night.

The tune also led to a series of for and against letters in the local Lafayette Daily Advertiser. One pro-reader, John Pierce, wrote "Festival International has a long tradition of bringing world class "folk" groups to the Lafayette stage. ... some of these groups have been singing about very political themes, which folk groups on occasion have been known to do ...

and some would have gotten the artists arrested had it been sung in their own country. Protest music speaks out against what the artist perceives as the injustices of the day."

Another reader, John Sharp, apparently unaware of the Festival organizer's cease and dissent request, wrote, "Thanks for treating festival goers with respect in allowing a dissenting voice among the line-up. Some other organizations would have felt the need to censor or steer entirely clear of a group with direct lineage to one of America's premier protest singers. It would have been easy to settle on another (surely less talented) band with no political or social stance. Thanks for letting us experience The Mammals for what they are—an authentically modern traditional band with songs that matter."

The Mammals seem concerned about the reaction, but not apologetic.

Merenda commented, "I thought at first that maybe we shouldn't have done that song in Lafayette-but now that I have some distance on it, I feel it was exactly what we should have done. We want to generate commentary and feed a message. That's what makes us unique. We're not just a good time party band—we have something to say."

Rodriguez-Seeger added, "What's going on right now is very tragic from a political view and our songs are about this. We've gotten a lot of flak for it and were threatened in Louisiana. But others said they appreciated it. It was really exciting to get people talking – this is what democracy is all

about. And last night we played *Bush Boys* at Chautauqua for 4000 people and the whole place exploded in applause. So you never can tell."

Merenda, who writes many of the Mammal's original songs, says, "I wouldn't have the courage to put out that stuff if I didn't understand the history of Tao and Ruth. It's a powerful outlet to express ideas and build community and running into these cats allows me to explore that side of communication."

When asked if he was worried about being on someone's list, Merenda says, "That crosses my mind—but I'm sure that the Seeger family is already on the list and given that, we're in pretty damn good company. I feel like I'd be a fraud if I tried to be anything else. People who accuse us of being unpatriotic, I think, have it backwards."

But Merenda is not blasé about the experience, and says, "Ideas are romantic when you're young and nonconformist, but the whole Louisiana experience was really uncomfortable."

But the Mammals are on the roll and moving constantly, not dwelling on one particular episode. Rodriguez-Seeger says with the upcoming Arlo Guthrie 40th anniversary of Alice's Restaurant tour, "I've come full circle. Arlo saw me at the very beginning and I played with my grandfather and Arlo at the Greek Theater in Berkeley. Arlo wanted to make spectacle out of it all. He woke me up early one morning and asked 'How'd you guys like to come on the road with me?' And the other guys said, as long as they feed us."

Merenda says, "It's a really great honor. Arlo is not just a legend, but he has an incredible amount of talent and I'm awed by his ability to communicate with an audience. We're also close to Sara Lee Guthrie and her husband. It feels like a family with folk music – when you're on the circuit people take care of each other."

Self-described as hard working folk artists, in addition to the summer and the Arlo tour, the band says the new album is literally finished, just needing vocals. Rodriguez-Seeger says, "It's the most out there record we have. It is political yet poppy at the same time. It mixes banjo and fiddle elements with hooky melodies – and very intense lyrics. There is also a song in Spanish by Leon Greco from Argentina called *Solo le Pido a Dios*, an anthem for peace in South America which means a lot to me."

Unger describes it as a more focused album. "The writing is really solid, ranging from emotional to intellectual. We're all really excited about it right now." Their experience with "The Bush Boys" has not made them shy away from politics. "Every song on the new album has a slight political message," she adds, "and in the long run that's the most effective way to let your perspective be known."

When asked about next steps, Rodriguez-Seeger lets out that Michael and Ruth are getting married, although the idea still seems fresh to the two engages, and the talk quickly reverts to the original passion, music.

"Our mission has always been to get better music to a broader audience," Merenda says. "We try to put meaningful and powerful music back in the light, hold on to our integrity and still be popular. You can reach more people quicker if they're having a good time." He says he would love to reach more young people, if they could just get over the stigma of the word 'folk.'

Rodriguez-Seeger, like a good spokesperson, offers some parting words to live by, "If you can't beat them, outlive them. My grandfather went from reviled to revered in one lifetime. The thing is you can't have a movement by yourself. And the waters are right for fishing; it's a good time to be an artist."

Karen Nelson is a writer, musician, roving music fan, and a public relations specialist who currently promotes the performing arts at UCLA Live

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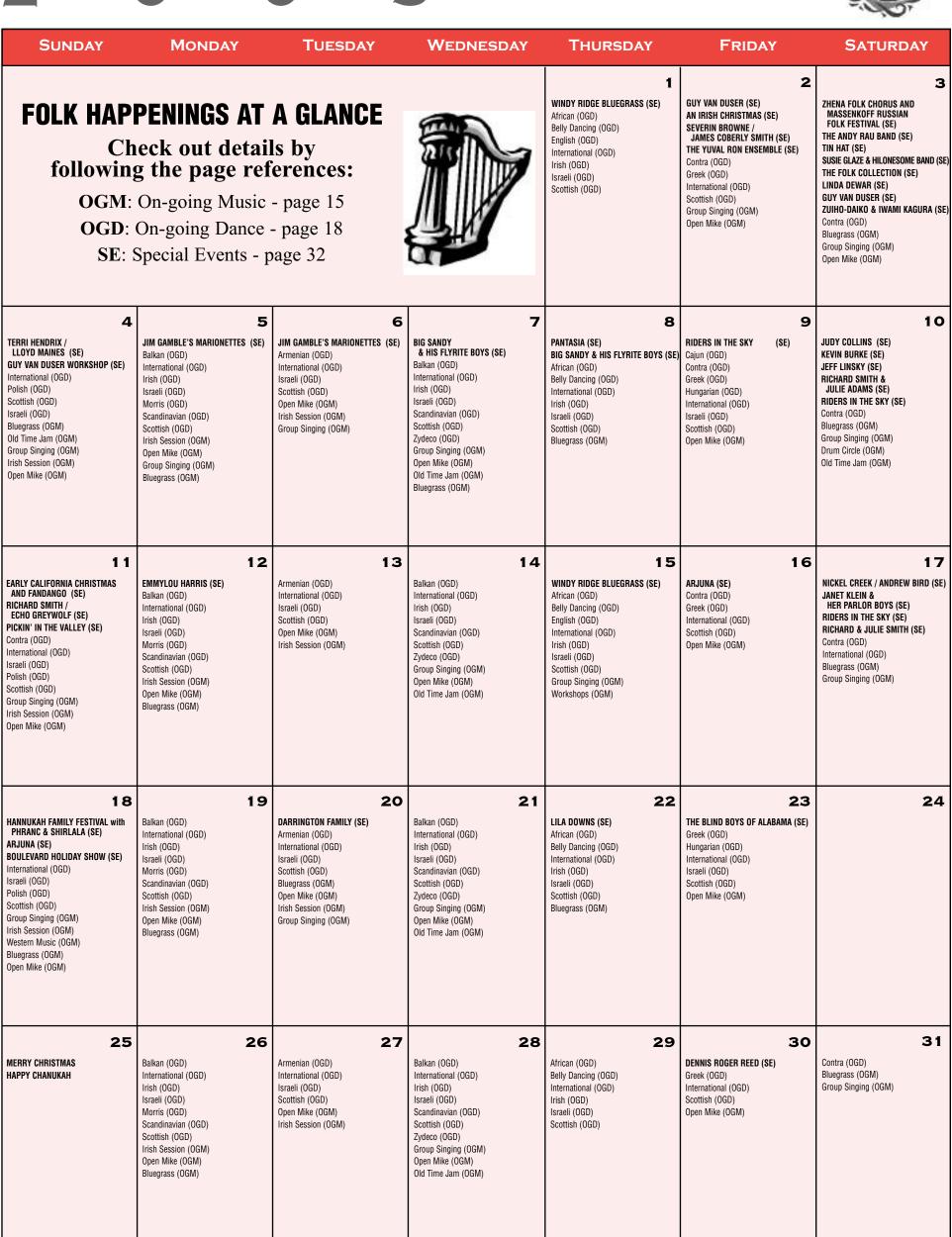


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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		VINCE GILL (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	VINCE GILL (SE) ARLO GUTHRIE (SE) BAIkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	ARLO GUTHRIE (SE) WOMAN'S HEART TOUR (SE) WINDY RIDGE BLUEGRASS (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	ALICE'S RESTAURANT MASACREE 40TH ANNIVERSARY TOUR (SE) JAKE SHIMABUKURO (SE) BRUCE COCKBURN (SE) PATRICK BALL (SE) The WAILIN' JENNYS (SE) SEVERIN BROWNE (SE) JAMES COBERLY SMITH (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	LOST CANYON RAMBLERS (SE) JOURNEY OF THE DANDELION (SE) THE ANDY RAU BAND (SE) PATRICK BALL (SE) DAN KEDING (SE) ALICE'S RESTAURANT MASACREE 40TH ANNIVERSARY TOUR (SE) JUNIOR BROWN / THE WORKING COWBOY BAND (SE) KEN O' MALLEY (SE) NA PALAPALAI (SE) BRUCE COCKBURN (SE) BATTLEFIELD BAND (SE) A WICKED SAMHAIN CONCERT (SE) DULCE PONTES (SE) BERKELY HART (SE) VINCE GILL (SE) JOHN BATDORF & JAMES LEE STANLEY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
6	7	8	9	10	11	12
BILL BURNETT & THE BACKBONERS (SE) ISRAELI FOLK DANCE IN JEWISH EDUCATION (SE) JUSTIN ROBERTS (SE) AN EVENING IN THE HIGHLANDS (SE) GIANMARIA TESTA (SE) GORDON BOK (SE) AMY RIGBY (SE) PETER BRADLEY ADAMS (SE) DRUM CIRCLE BENEFIT (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM) Bluegrass (OGM)	RIDERS IN THE SKY (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	COMMUNITY STORYTELLING MEET-ING (SE) CHAPIN SISTERS (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	BILL BURNETT & THE BACKBONERS (SE) JAMES "SPARKY" & RHONDA RUCKER (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	SALAAM ENSEMBLE AND DJANBAZIAN DANCE COMPANY (SE) INDIAN MUSICAL CULTURAL PROGRAM (SE) LIZ CARROLL & JOHN DOYLE (SE) L.A. STORYTELLING FESTIVAL (SE) YOUSSOU N'DOUR & THE EGYPTIAN ORCHESTRA (SE) GUY CLARK / JOE ELY / JOHN HIATT / LYLE LOVETT (SE) TOM BALL & KENNY SULTAN (SE) HABING SAYAWIT (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM) Old Time Jam (OGM)
BUDAPEST ENSEMBLE (SE) WHEN PIGS FLY! / SUGAR MOUNTAIN MAMAS (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	SUSIE GLAZE & HILONESOME BAND (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	LINDA ARNOLD (SE) DJANGO REINHARDT FESTIVAL (SE) SEOUL PERFORMING ARTS COMPANY (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scandinavian (OGD) Scydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	LINDA ARNOLD (SE) KENNY ENDO (SE) WINDY RIDGE BLUEGRASS (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	LELAND FAULKNER (SE) PETE HUTTLINGER (SE) BROCELÏANDE (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	BRIAN PETERS / CIUNAS (SE) LONG BEACH STORYTELLERS TELLABRATION (SE) ROBY LAKATOS ENSEMBLE (SE) BONNIE RAITT / MAIA SHARP (SE) BELA FLECK & EDGAR MEYER (SE) GERRY O'BEIRNE (SE) BROCELIANDE (SE) RHYTHM BROTHERS (SE) LAWRENCE JUBER (SE) TELLEBRATION (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)
PETE HUTTLINGER (SE) KENNY ENDO (SE) SUSIE GLAZE & HILONESOME BAND (SE) BORDER RADIO (SE) HIGH HILLS (SE) DAN ZANES AND FRIENDS (SE) GYPSY JAZZ WORKSHOP (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	BONNIE RAITT / MAIA SHARP (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	BONNIE RAITT / MAIA SHARP (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	24 HAPPY THANKSGIVING	MARK HUMPHREYS (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	Contra (OGD) Bluegrass (OGM) Group Singing (OGM)
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FOLK HAPPENINGS AT A GLANCE

DECEMBER

2 0 0 5



ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

voruba@primenet.com • vorubahouse.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

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

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

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

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

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org • Hotline 818-951-2003

1st Fridays - Lesson 8:00 Dance 8:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena

Dennis 626-282-5850 • dennis@southpasadenacontra.org 1st Saturdays - Lesson 7:30 Dance 8:00-11:00pm Brentwood Youth House

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

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

2nd Saturdays - Lesson 7:30 Dance 8:00-11:00pm Sierra Madre Masonic Temple 33 E. Sierra Madre Blvd., Sierra Madre

Frank 818-951-4482 • fhoppe@attbi.com

2nd Sundays Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran's Hall, 1550 Bonita Ave., La Verne Contact Lance Little 909-624-9185

lancel@security garagedoor.com3rd Fridays - Lesson 8:00 Dance 7:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena Contact: Marie 626-284-2394 mbsim69@earthlink.net

3rd Saturdays Throop Memorial Church 300 S. Los Robles Ave, Pasadena

Contact John Rogers • 626-303-4269 joda_rogers@altrionet.com 4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm

Brentwood Youth House 731 South Bundy Drive Peter 562-428-6904 • pbergonzi@rocketmail.com

5th Saturday - Dance 7:00-11:00pm (Experienced) Throop Memorial Church Contact Kathy 818-989-1356

THE LIVING TRADITION www.thelivingtradition.org

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Diane 310-322-0322 • diane_gould@yahoo.com 4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm

Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Rich DiMarco 714-894-4113 richdimarco@yahoo.com

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org

1st & 3rd Thursdays 8:00-10:00pm

First United Methodist Church 1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.0.com

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO Saturdays & Thursdays

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

LE STUDIO 100 W Villa Pasadena

Tuesdays 6:30pm

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

GREEK DANCING

KYPSELI GREEK DANCE CENTER

Fridays 8:00-11:30pm Skandia Hall 2031 E. Villa St., Pasadena \$5.00 Dalia Miller 818-990-5542 • demotika@earthlink.net anne.ags@verizon.net

Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030 **HUNGARIAN DANCING**

HUNGARIAN CLASS (BEGINNING)

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30am

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

ANAHEIM INTERNATIONAL FOLKDANCERS

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

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

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

CONEJO VALLEY FOLK DANCERS

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

DUNAJ INT'L DANCE ENSEMBLE

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

FOLK DANCE FUN 3rd Saturdays 7:30-9:30 pm

8648 Woodman Ave., Van Nuys Ruth Gore 818-349-0877

INTERNATIONAL FOLK DANCE CLUB

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

LA CANADA FOLKDANCERS

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 Ang

SIERRA MADRE FOLK DANCE CLASS

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

611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942 SOUTH BAY FOLK DANCERS

2nd Fridays 7:45-9:45pm Torrance Cultural Center

3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040 TUESDAY GYPSIES

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

Tuesdays 6:30-8:30pm

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

VESELO SELO FOLK DANCERS

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

WESTCHESTER LARIATS (Youth Group)

Mondays 3:30-9:30pm \$30 or Westchester United Methodist Church 8065 Emerson Ave., Los Angeles Diane Winthrop 310-376-8756 • wclariats@aol.com

WEST HOLLYWOOD FOLK DANCERS

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

WEST L.A. FOLK DANCERS

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

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

WESTWOOD CO-OP FOLK DANCERS

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

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

WEST VALLEY FOLK DANCERS

Irish Ceili Mondays 8:00-9:00pm (ex. 1st Mondays) **Wednesdays** - 7:30-9:00pm 4843 Laurel Canyon Blvd., Valley Village

MAIRE CLERKIN

818-752-3488 • www.celticartscenter.com 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

Free

ARCADIA FOLK DANCERS

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

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

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

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

ISRAELI FOLK DANCING AT UCLA

Mondays 9:00pm UCLA Ackerman Union 2414 James Žimmer • IsraeliDance@yahoo.com 310-284-3636

ISRAELI DANCE WITH JAMES ZIMMER

Tuesdays 8:00-11:00pm West Valley JCC, Ferne Milken Sports Center 22622 Vanowen Street, West Hills 1st Fridays 8:30pm Free

University Synagogue, 11960 Sunset Blvd., Brentwood **Thursdays** 8:00-9:30pm Sundays 2:00-3:00pm Encino Community Center, LA Recreation & Parks

4935 Balboa Blvd, Encino 818-995-1690 IsraeliDance@yahoo.com 310-284-3638

UNIVERSITY OF JUDAISM Wednesdays 7:30-10pm 5600 Mulholland Dr., Los Angeles

Natalie Stern 818-343-8009 VINTAGE ISRAELI

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

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

SHIDA PEGAHI

Tuesdays 6:00pm • 310-287-1017

POLISH DANCING GORALE POLISH FOLK DANCERS

Sundays 6:00-8:00pm Pope John Paul Polish Center

3999 Rose Dr., Yorba Linda Rick Kobzi 714-774-3569 • rickkobzi@worldnet.att.net

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB Wednesdays 7:30-10:00pm

Lindberg Park • 5401 Rhoda Way, Culver City Sparky 310-827-3618 Ted Martin tedmart@juno.com led by Cameron Flanders & John Chittum

SKANDIA SOUTH Mondays 7:30-10:30pm

Downtown Community Center 250 E. Center, Anaheim Ted Martin 714-533-8667 • tedmart@juno.com

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

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

VASA JUNIOR FOLK DANCE CLUB

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

SCOTTISH DANCING

AGOURA HILLS

Sundays 1:00-3:00pm Beginner

Agoura Hills Performing Arts Center, 5015 Cornell Rd. Frank Ibbot 805-373-9905 frankibb@aol.com

ANAHEIM

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

CHATSWORTH

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

CULVER CITY

Tuesdays 7:30-10:00pm (All levels, beginners call) Lindberg Park, 5041 Rhoda Way Marsden MacRae 310-391-3052 mmacrae@earthlink.net EAGLE ROCK Thursdays 7:30-10:00pm (All levels) St. Barbanabas Episcopal Church, 2109 Chickasaw Ave. Becky Green 626-351-5189 bgreen4@earthlink.net

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

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

Tuesdays Beginner - 7:00pm • Intermediate - 8:15pm Knights of Columbus Hall 224-1/2 S. Sepulveda Blvd.

Wilma Fee 310-546-2005 feewilma@mattel.com Rosemary Abend 310-373-1985 RAbend7731@aol.com NORTHRIDGE Thursdays - Intermediate - 8:00-10:00pm Sonia's Dance Center, 8664 Lindley Ave., Northridge

Deanna St. Amand 818-761-4750 • dgsa@pacbell.net PALMDALE / LANCASTER

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

Wednesdays 7:30-9:30pm (All levels)

Westminster Presbyterian Church, 2230 W Jefferson Blvd Doug Macdonald 909-624-9496 damacdonald@juno.com REDONDO BEACH Sundays 7:00 - 9:00pm (Intermediate/Advanced)

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

SIMI VALLEY

Mondays

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

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

SOUTH PASADENA Sundays

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

THOUSAND OAKS

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

Fridays Beginner - 7:00-8:15pm

Intermediate - 8:30-9:45pm Torrance Civic Center, Cultural Building, Studio 3

Between Torrance & Madrona Jack Rennie 310-377-1675 jackrennie@aol.com TUSTIN Wednesdays 7:00-10:00pm

Columbus Tustin Activity Center, 17522 Beneta Way Shirley Saturnensky 714-557-4662

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

Aase Hansen 818-845-5726 AaseHansen@aol.com

VENTURA

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

BEFORE ATTENDING ANY EVENT

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

FolkWorks attempts to provide current and accurate

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

Steve@FolkWorks.org or 818-785-3839 LIST VOUR EVENT!

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

• Category/Type of Dance (i.e., Cajun, Folk)

- Location Name Event Day(s) and Time · Cost · Event Sponsor or Organization
- · Location Address and City · Contact Name. Phone and/or e-mail

Steve@FolkWorks.org or 818-785-3839

EXHIBITION OF WEIRD FIDDLE TUNES

t was about 3am after an intense day of grinding out fiddle tunes and I found myself listening to some of the stranger tunes in my old-time library. Tradition, creativity, virtuosity, and serendipity will occasionally unite into a surreal aural experience that begs one to wonder, "What in Zeus' name did I just listen to?" The flatulent, gurgling rhythms of Butter Boy's *Old Aunt Dinah* and the canine choir of Ted Gossett's fiddle in *Fox Chase* nearly convinced me that I was hallucinating. In fact, I was spell-bound by some very weird music.

The following day, I decided to contact some master old-time musicians and collectors in hopes of discovering their favorite musical oddities. My idea was to present a freak show of fiddle tunes...a sideshow of sounds. The response was overwhelming. In this article you'll find the strange tune picks and musings of Illinois fiddler Lynn "Chirps" Smith, Tom Sauber and Brad Leftwich of Tom, Brad, & Alice, old-time banjo/ guitar guru Christopher Berry, and musician/collector Pat Conte of the Canebreak Rattlers and Yazoo Records' Secret Museum of Mankind. Enjoy the exhibition and seek out these bizarre recordings!

Katy On Time — Harmon Clem & Prince Albert Hunt (Okeh 45230). What happened here in San Antonio, in March of 1928? The Katy is a railroad line rather than Casey (Jones) as misheard by a label copyist. It's a train ride, all right, except something is desperately wrong. Some say it's the fluctuations of the current in the studio recorder, some say a drunk and playful technician dicking with the speed controls. Others yet claim mad genius for modulation. The result, like Eck Robertson's Sallie Gooden, is a remarkably irreproducible sound but for very, very different reasons. It takes you on some bluesy sidetrack with a "12-tone serialist" composer as the engineer, but in the end, gets you there on time as promised. But you shake your head clear when it's over. (Contributor: Pat Conte)

Calliope Schottische - The Lewis Brothers (Victor V-40187). The Lewis Bros were from around New Mexico way. Their masterpiece quadrille of Sally Johnson is just as maniacal, but this is more of the Two-Step variety and borders on a Tequila Hop binge. Mellow and deceptively spooky. When it's over, it's "What just happened anyway?" (PC)

Brown Skin Gal - Fiddling Jabe Dillon, Champion Fiddler Mississippi (Echo Records, Hollywood CA c.1949). Jabe himself is a mystery. Why he had to come to the west coast to record is unknown. In fact he is just about completely unknown and signed aboard a label with an otherwise forgettable roster of country talent. He seems to fall exactly mid-way between two disparate schools of Mississippi fiddling: the facile and pretty side on Leake and the ugly and wonderful Carters side, more close to the Ozarks. He comes up with his own train piece on the flip side, but this one is unique and has it all. Modal and danceable, slurry, blues tidbits thrown in, jailhouse groans and delta-esque moans. Crooked and you can still dance. Some o' these days/I'll lay down/rake your straw/all night long/lawd lawd. (PC)

Jericho - From Violet Hensley, the "whittling fiddler from Yellville, Arkansas.". Violet is still alive, in her 80s, playing music and carving fiddles. Jericho has the fiddle tuned in AEAC#, has a really unusual structure, and involves a lot of string-plucking. (Contributor: Brad Leftwich)

Devilish Mary - From Fate Morrison of Fox, Arkansas. Fate was the guardian of a trove of unusual tunes handed down through generations of his family (which included Abie and Absie Morrison, the Ozark Twin Fiddlers). Devilish Mary is neither major nor minor, full of neutral tones and extra beats, and apparently unrelated to the tune that usually

goes by that name. (BL)

Bath House Blues - Ashley's Melody Men, Echoes of the Ozarks Vol. 1 (County). I always thought it was one of the strangest little tunes I ever heard. (BL)

Dandy Jim – Clyde Davenport (On volume 1 of the Field Recorders' Collective set FRC103) Why have only eight beats when you can have ten? (Contributor: Tom Sauber)

Hell Among the Yearlings – Old-Time Music on the Air Vol. 1 (Rounder). A crooked version from the late Ralph Blizard (TS)

Rockingham Cindy – Tommy Jarrell, June Apple (Mountain Records). It's crooked the way it's supposed to be crooked.

Old Red Barn - I learned this from Alan Woodard of Vergennes, IL. It is an irregular tune that he played on a tenor banjo-lute (wood top- not skin). (contributor: Chirps Smith)

Four & Twenty Blackbirds Dancing on a Fawn Skin - This one is right up there for weird titles. I learned this from Harvey "Pappy" Taylor of Effingham, IL. He, in turn, got it from a fellow named Joe Dixon who was a circus fiddler. It's a lovely, archaic modal tune that uses a gapped scale (6 tones). Another in this vein (from the same source) is Wolf Creek. This is in The Phillips Collection of Traditional Tunes and I recorded it for the Fiddle-L Anthology CDs. (CS)

Little Brown Jug - Not the usual one. I got this from Hurley Bennet of Bridgeport, IL. It's modal and kind of spooky. It's on my Midwestern Harvest CD (Marimac 9059). (CS)

Shag Poke - This one's from Dwight Lamb of Onawa, IA. The first part has a fairly bizarre phrase in it. I'm not sure if I play it just like Dwight, but close enough I suppose.

The title is a corruption of the German phrase shite poke (meaning

shit bag) and referring to large water birds, such as, herons. They seem to crap oftentimes when taking off. (CS)

Sales Tax Toddle - Recorded by the Nations Brothers in Jackson, MS 10/13/1935 (Vocalion 03184). (CS)

Tail of Halley's Comet - The Happy Hayseeds. Reissued on Times Ain't Like They Used to Be, Vol. 1 (Yazoo). If there were a Warner Bros. cartoon of gypsies on acid trying to kill Daffy Duck on uppers, this would be the soundtrack. (Contributor: Christopher Berry)

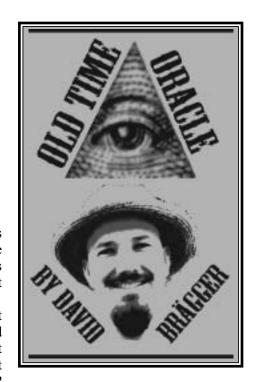
Digging Potatoes — Edden Hammons. The Edden Hammons Collection, Vol. 1 (West Virginia University Press). A very non-melodic tune made out of simple little phrases that keep looping back on themselves over and over again. (CB)

Warm Wipe Stomp — Macon Ed and Tampa Joe (Reissued on Atlanta Blues, JSP). How cool is a record on which the musicians carry on a conversation that may or may not be related to the tune? Maybe something more interesting was going on in the studio. And how can you not enjoy a group who had just recorded a tune called Tantalizing Bootblack? (CB)

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



- **1. Various Artists -** *Women of Africa* (Putumayo) Music so full of hope and joy you can't help but be inspired.
- **2.** Aly Bain & Phil Cunningham Spring the Summer Long (Whirlie) Each of them is great, but together they are magic.
- **3. McCalmans** *Tangled Web* (Macs) Thirty years of McCalmans and they're still amazing—no one else can create vocal harmony like they do.
- **4. The Original Carter Family -** *Can the Circle be Unbroken* (Sony) Remastered tracks from 1935 & 1940, these are timeless classics from the best ever in the genre.
- **5. Various Artists -** *Bayside & Benside* (Indie) Recorded as a benefit to raise money for a northern California shinty team, it features the piping genius of Aaron Shaw and the only two recorded tracks ever from John Taylor's brilliant band, *Hamewith*.
- **6. Padraig Stevens -** *Puddles & Rainbows* (Indie) Fascinating lyrics and distinctive vocals—why isn't this amazing singer-songwriter better known outside Ireland?
- **7. Dougie McLean** *Live concert at the Neighborhood Church* What a way to close out the Acoustic Music Series; he captured the audience with his dry humor and beautiful songs, and left me wanting more.
- **8. Bluegrass, A History** by Neil V. Rosenberg Everything you could possibly want to know, in just under 400 pages read it all, or use it as a reference.
- **9. Fergie, Memoirs of a Musical Legend**, by Fergie MacDonald. No modesty in the title, but he's right—Fergie MacDonald, Scotland's premier ceilidh band accordion player, has led an extraordinary life that really is worth reading about.
- **10.The Saw Doctors -** *everything they've ever done!* They may sound like an 80's rock & roll band from Ireland (which is just what they are), but their melodies and lyrics are as trad as you can get.



INCH BY INCH

BY VALERIE COOLEY

nch by inch, row by row, I sang, tearing parsnip-sized dandelion roots from my yard, gonna make this garden grow. Someone . . . uh, something . . . oh, rats!

I went inside for my Rise Up Singing to relearn the words of Dave Mallet's Garden Song but my eye fell instead on Eric Kilburn's parody: Slug by slug, weed by weed, my garden's got me really teed . . .

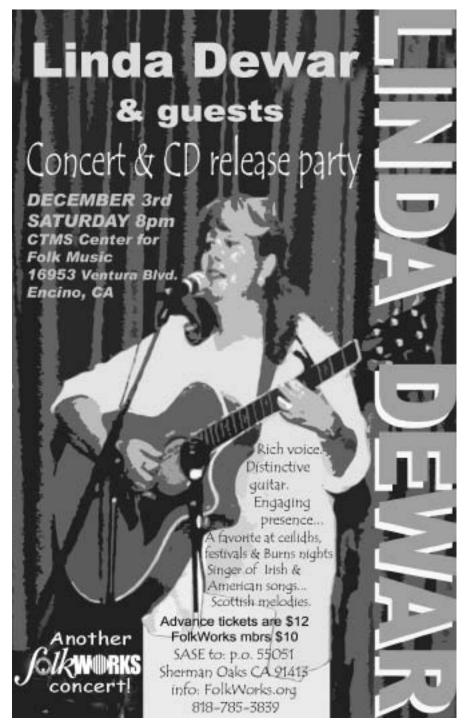
I sang it with gusto as I attacked the dandelions – do you know that some dandelions have, not only bedrock-seeking taproots, but spreading, grasping roots as well? – and vowed to sing it at the next weed-pulling party.

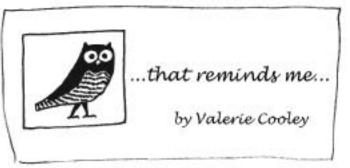
You may wonder who goes to weed-pulling parties. I'd have wondered too before I enrolled in the Master Gardener class last January. This is a program run by university extension offices across the country. It's based on the premise that, if good gardening practices are taught to a few people, they will spread throughout the community. And, because osmosis and generosity aren't usually sufficient, we are asked to pay back the sixty hours of class time by doing educational volunteer work. "Easy," I thought. "Talking's fun. Volunteering's fun." I just wasn't so sure about gardening.

In fact, I felt like an imposter. When the Extension rep greeted us as "people who like to get their hands dirty," I cringed. I hate getting my hands dirty. I always wear gloves and try to avoid unsafe weeding practices.

It got worse. Our weekly class abounded with veteran Master Gardeners teaching and mentoring. Dozens more came for monthly meetings. It was obvious that everyone but me was a Real Gardener. The Real Gardeners were nurturers. They sacrificed anything for their plants. They got up twice a night to adjust the temperature and circulation in their greenhouses. In December, while ordinary people celebrated the holidays, they planted seeds by the thousand. They put shelves in front of windows, sacrificing views so their seedlings could catch the light. When it was 37 degrees and rainy and I was enjoying my fire, they were building raised containers to protect their plants from weeds, gophers, and the native soil. Between rains, the Real Gardeners dashed out to check the *tilth* of their soil, but all I ever did was prune the ivy. I knew from living in L.A. that, if I didn't, I would be swallowed up.

When winter faded, the Master Gardeners potted seedlings for the May





plant sale. When they weren't talking about seedlings, cuttings, and divided clumps, they were complaining about losses from insect and goat attacks as well as from California's hijacking of our winter rains. Still, their productivity was formidable. Our president, alone, donated two thousand plants. Her husband, wearing a tee shirt that read "STOP ME NEXT TIME I VOLUNTEER!" helped us

schlep them to the sale. I took home six leftover tomato plants and left them by the old vegetable garden.

By mid-June, it was definitely summer. My daughter-in-law, another Real Gardener, filled her new containers and planted a "grazing garden" where the kids could nibble freely upon nasturtiums, corn, herbs, lettuce, beans, snow peas, and carrots. She gave me her leftover topsoil. I continued to prune ivy and sing my own parodies: *Inchworm, cutworm, caterpillar r/who's that on my Dusty Miller?*

The other Real Gardeners transplanted seedlings and dug compost into their zucchini beds. I just mounded up the leftover topsoil, stuck my tomato plants into it, and flew to Los Angeles for the Solstice Festival.

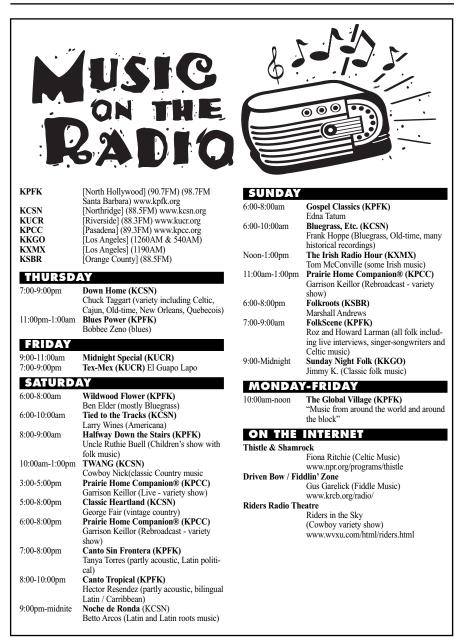
I'd love to say that my tomato mound outdid their gardens but I can't. It got no water while I was gone and I'd forgotten to install the little cage things that help tomatoes escape from slugs (Did you know that garter snakes eat slugs?). But the rest of the garden, completely untended, bloomed merrily: fruit trees, white puff balls, red orange sprays, wild irises, dogwood, rhododendrons, and cascades of yellow wisteria-like flowers. Raspberries came early, followed by blueberries, then blackberries.

We graduated and started paying back time. We've taught container gardening at housing projects, pruning and potting at the county fair, and insect eating habits at the children's summer camp. We've worked at the new community garden, answered gardening questions for the newspaper, and helped people at the Plant Clinic. Oddly enough, we're not only spreading what we've learned but learning more as well.

I found a little project of my own when a dance studio leased our abandoned elementary school. I couldn't resist visiting their bouncy new wooden floors nor could I resist the strange urge that came over me as I left. "Please," I begged the nice ladies, "May I re-plant these old planters?"

I wasn't even horrified by what I'd committed to. Maybe this gardening stuff is catching. Maybe I'll start singing the real garden song. Maybe I'll sell garter snakes at the farmers' market. Maybe, in a year or so, I'll do something besides pruning the ivy.

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



A FISH IN THE TUB

never knew my maternal grandmother from Poland, but my aunt told me about her wonderful Jewish cooking. One of my favorite stories is about how she made gefilte fish for the Friday night dinner each week. Since the fish had to be fresh, it was bought live on Thursday, and swam in the tub until my grandmother knocked it on the head on Friday morning.

So, do you really know what gefilte fish is? In German and Jewish "gefilte" means stuffed. No, this does not mean that the balls of fish are squeezed into a glass jar or can. Originally, the whole fish was carefully cut across into sections about two inches thick. Then

it was scooped out, keeping the bones and skin intact. It was my aunt's job to chop the fish by hand until it was very fine. Egg, matzo meal, and a little salt and sugar were added to the mixture before it was stuffed back into its skin. My grandmother would carefully set each piece into simmering water with onions and rounds of carrots. The head of the fish was included, since that helped the broth to form a jelly when chilled. It was served with a slice of cooked carrot on top of each piece. In other families the fish was reformed, not in the religious sense, to create the whole fish again.

Gefilte fish is usually made from freshwater fish, such as carp, whitefish, and pike, but I remember my mother making it with some kind of white fish and salmon, giving it a beautiful pink hue. Of course, we always ate it with horseradish. My "goyishe" husband decided that the horseradish should be homemade for Passover, and took it upon himself to grate it by hand, sweating and slaving over the fibrous root as it sprayed and stung his skin and eyes. He mixed it with a little vinegar and for color sometimes added beet juice.

Gefilte fish originated for two important reasons. First of all, no work was to be done on the Sabbath, which starts at sundown each Friday. Even remov-

ing fish bones was forbidden. Therefore, by preparing the fish ahead of time, no bones had to be removed at the dinner table. Secondly, by adding other ingredients, the fish was able to provide more servings for the family

Since Jews settled in all parts of the world, their cooking took on the influence of each country in which they lived. A teacher of Jewish studies

described a "gefilte fish line" that ran through Eastern Poland. Jews living west of this geographic line liked to put a little sugar in their fish. Those in Russia, Latvia, Lithuania, and the eastern part of Poland cooked it with pepper. Also, the further south you traveled in Poland, the sweeter the fish was. In the Ukraine parsnips and carrots were added to sweeten the dish. In Lithuania beets were sometimes used. Tomato sauce provided the broth in Latin America, and the English made fish patties that were fried on both sides.

Nowadays there is a myriad of recipes for making gefilte fish, including such ingredients as cucumber, cilantro, nutmeg, celery, and even fennel wine broth. For the best gefilte fish, make your own. You may not want to buy a live fish to swim in your tub, but some fish markets will clean and grind it for you. At least, buy it freshly made from a Jewish deli. Whatever you do, don't buy the stuff in jars, like I do.

Fron Heller retired as a psychiatric social worker and adoption worker over three years ago. She's now attempting to find time for some of her main interests such as exploring ethnic foods, writing, old time fiddling, studying art, traveling, and spending time with her husband.





THE SONGS WE DARE NOT SING (IN PUBLIC)

e are in a small examining room of the Century Veterinary Clinic. Godot is lying on the floor, his head cradled in my lap, Seated on the floor around Godot are also my husband and our Veterinarian, Dr. Jeff Werber, He is holding a needle and waiting for me to tell him when to end Godot's life.

"First, I want to sing him one of his songs," I say, "and then I would like you to say a prayer before you begin."

Dr. Werber is an Orthodox Jew, and a magical human being. He nods and

Mr. Godot, from Kokomo,

Kokomo, Indiana,

Mr. Godot, from Kokomo,

Kokomo, Indiana,

Mr. Godot, from Kokomo,

What will you sing at your second show?

Mr. Godot, from Kokomo,

Kokomo, Indiana.

Dr. Werber kisses Godot on his nose and says a short prayer in Hebrew. Then he gently releases the fluid into Godot's vein as we watch Godot relax and grow still. Dr. Werber leaves us alone with Godot for a while, and then we go home to our still, silent house where the sight of Godot's bed and toys start us weeping afresh.

My next radio show is a memorial to Godot, and to all my listeners' beloved, departed pets. I read books like Dog Heaven, and The Tenth Good Thing About Barney. And, in a vulgar display of courage, I perform all the meaningless, dumb songs that I have sung to Godot for nineteen years:

Godot, Godot, Godot Godot (Clap, Clap)

Godot, Godot, Godot Godot (Clap, Clap)

Godot, Godot, Godot Godot (Clap, Clap)

Godot, Godot, Godot Godot (Clap, Clap

and:

He's Godosha from Kenosha

He's Godoi fom Illinois

He's Godago from Chicago

And Godoo from Timbuctu

A few very sad months go by. Not enough. Against our better judgment we are pressured, nay, tricked into adopting a big multi-colored rescue dog with a comical underbite. It is the only humorous thing about this dog who is, actually, very mellow (read, sleeps 23 hours a day), and passionate about only two things: eating and walking.

I have a great deal of trouble relating to this boring animal, who my husband has named, "Muttl." He came too soon. Everyone else loves him, and calls him a real character, just because after he eats (in the far corner of the bathroom), he always leaves the bathroom walking backwards, even though he has plenty of room to first turn around. Neighborhood children knock on the door, saying, "We've come to watch Muttl leave the bathroom backwards!" I tell them he used to live at Buckingham Palace. I tell my husband I don't really feel anything for this cur, who follows me everywhere and blocks every doorway. And, when no one is listening, I growl at Muttl, "You're no Godot!" (I'm not proud of this).

But worst of all, I'm unable to come up with even one little song for this poor rescue dog who has bad knees and an extra vertebra, even when he puts his head on my lap and nestles there till I tell him to go play with his toys, (which he totally ignores, except when he can take them away from a visiting dog).

Maybe singing to dogs is not normal. Maybe I'm the only one that sings

It turns out I'm not the only one. It turns out that all my friends sing to their animals.

Friends in Rockford, Illinois, a rather staid Unitarian minister and his wife, upon request, share this with me:

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Chelsea, Chelsea, she's some Dog

If she were green, she'd be a

My adopted daughter, Tiana Marquez, a professional singer, is eager to record the following elaborate opus on my phone:

Look at Ms. Rae-rae

Pretty Mms. Rae-rae

Lookin' out the windo

Lookin'at the birdies

Pretty kitty wants to

Go out and play

Kirsten Cowan, Assistant Director of the Los Angeles Workmen's Circle, owns Tovah, an enormous Newfoundland, and the innocent recipient of the following musical sacrilege:

Tovah, Tovah, Tovah, (read 'Torah')

Tuva, Tsiva, Lanu, Moshe'

(The Tovah that Moses brought us)

Kirsten exonerates herself by saying of Tovah, "She's way more religious than I am!'

Even Dr. Werber, while he doesn't actually sing to his three dogs, makes up rhyming chants from their names.

My best friend, Marjorie, and her husband Frank, have just acquired a timid rescue dog, an abused Border Collie.whose new name is "Tess.' Marjorie is not one to compose songs for dogs, or so I believed, until I heard:

Tessame, Tessame Poocho

followed by:

Bei mir bist du 'Tess'

I love you no less

So, what does it all mean, this singing of songs to cats and dogs? I'm not really sure, but I think I am trying to talk about one of the deeper meanings of music. We dance, when walking is not enough. And we sing, when talking is not enough. And I think we sing to our pets, because they can best hear our love through the sometimes really silly songs we sing to them.

I don't know—you tell me! All I know is that it took a really, really long time for me to sing to Muttl. Then, one day, while he was backing out of the bathroom, I heard someone singing in my voice:

Muttl, Muttl, Muttl,

You have no rebuttal.

Muttl, Muttl, Muttl,

You're the dog for me

Followed quickly by: There once was a doggie named muttl

Who never had any rebuttal

He went to the stars

And Venus and Mars

And came home inside a space shuttle

There are lots more Muttl songs, but I have to go now and take "Boods" for a walk! Who is "Boods?" Oh, that's just another name I call Muttl. ("Boods" is short for "Boodley Boo." Oh God, please don't print that!)

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.





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AS BAZAAR AS YOU CHOOSE



ot everybody jumps for joy at the thought of ferreting out gifts for the traditional holiday exchanges. Perhaps some of these alternatives to the more run-of-the-mall solutions will strike some of you as *FolkWorks*-style fun.

The Southwest Museum is hosting their annual Intertribal Marketplace November 5th and 6th from 10:00 to 5:00. There will be over 100 artisans as well as traditional dancing, music, food, and a children's craft village. Admission is \$10 general, \$8 for members, and if you get there by MTA Gold Line, show your ticket stub for a \$2 discount. The Southwest Museum and the Museum of the American West also have a series of history-related craft workshops (for children between the ages of 5 and 12) called, "Let's Make History". One of these will be held at the Intertribal Marketplace on Saturday November 5th from 1:00 to 2:30, and children will learn about pictographs (paintings on stone) and produce one of their own. There will also be a children's workshop of "Toys Across Cultures" (Sunday November 20th, 1:00-2:30) and "Ornaments" (Sunday December 18th 1:00-2:30), both at the Museum of the American West. (4700 Western Heritage Way, L.A. 90027, by the Zoo) 323 667-2000

The Contemporary Crafts Market will take place at the Santa Monica Civic Auditorium from 10:00-6:00 Friday November 4th through Sunday November 6th. There will be a vast array of exquisite high-quality artistic examples of contemporary ceramics, jewelry, basketry, glass, fiber arts, wearable art, furniture and other items. www.contemporarycraftsmarket.com

I try never to miss the Pasadena Waldorf School's Elves' Fair, which is held on the school's idyllic grounds at the Scripps Mansion (209 E. Mariposa Street, Altadena). This year it will be Saturday November 19th .It is worth going if only to take in the aroma of wool and beeswax that typically pervades each Waldorf School. Apart from the vendors of marvelous clothing and magically evocative toys and dolls handmade from wood and natural fibers, there are game booths, craft tables (such as rolling beeswax candles, decorating picture frames, and making brass rubbings), food, and musical presentations throughout the 3?-acre premises. For times, call 626 794-9564.

If the idea of a "punk craft fair" appeals to you, the Bazaar Bizarre will come to the Shrine Auditorium Expo Center in L.A. Sunday December 11th. This travelling show was concocted in 2001 by Greg DerAnanian in the spirit of DIY cool fun. Items you might find here could include knitted beer cozies (to keep your hand from getting too cold) sporting the noble skull and crossbones, cross-stitched units bearing irreverent phrases, wineglass-dan-

gles decorated with vintage ephemera, notebooks made from album covers... you get the picture. These are made by people whose websites bear slogans like, "No Toilet Paper Covers Without Irony" and "Rock is Dead. Long Live Scissors and Paper".

Let us stop for food, shall we?

The First Annual International L.A. Tamale Festival kicks off this year November 11th-13th from 11:00-9:00. It will include a petting zoo, rides, a tamale-eating contest, and booths from at least a hundred tamale-makers from Mexico, Honduras, Nicaragua, El Salvador and elsewhere. Valley Blvd. L.A. 90031 323 223-7469

Here's another angle...say you've always wanted to learn how to make jewelry, polymer clay, fused glass or lamp worked beads, or work with the new craft medium Precious Metal Clay. You *could* go to the San Gabriel Bead Company at 325 E. Live Oak , Arcadia - 626 447-7753 (www.bead-company.com) and sign up for classes, thereby learning a new skill and producing earrings, bracelets and necklaces for the deserving on your list. Alternatively, if the one you appreciate is the craftier one, you could sign *them* up for one of the Bead Company's many workshops. Then they could make *you*, say, a fabulous beaded cabochon pendent or a lamp worked bead resembling a psychedelic Martian cactus- or something- in gratitude. If you prefer fiber fun, yarn shops like La Knitterie Parisian on Ventura Blvd. in Studio City will guide you through knitting projects if you purchase the materials there.

Don't forget the majestic museum shops. It enables you to say to yourself, "Well, I might as well go in and see the exhibit while I'm here". On the other hand, if you're not feeling particularly rich in time or funding, you don't have to pay to get into the shops, in general. Once I got a bright and shaggy recycled silk purse from the Pacific Asia Museum that is the Most Commented Upon item I have ever owned (positively, that is. Folks like it.). The UCLA Fowler Museum of Cultural History has a well-chosen and affordable array of items from many cultures available, including some furniture. CAFAM (Craft and Folk Art Museum) carries Indonesian Shadow Puppets, Zulu telephone wire baskets from South Africa, wearable art, and jewelry. The Southwest Museum and the Museum of the American West are especially rich in books germane to their holdings and mission.

Have a pleasant Winter,

Brooke

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

CRUISIN' WITH THE BANJO

BY MONIKA WHITE

ome things just don't seem to go well together like "cruise" and "banjo." But that's the combination offered last year on the first annual Banjo Cruise, a delightful trip to the Caribbean with a hundred or so fellow bluegrass and old timey musicians. Sponsored by banjoteacher.com under the direction of Ross Nickerson, the cruise featured workshops for all levels of players with top-notch teachers. Jamming between workshops and into the night was interrupted only by trips to the dining room for incredible food, brief shore excursions and sleeping to the gentle rock of the giant ship. The impressive faculty included bluegrass banjo masters like Tony Trischka, Janet Davis and Ned Luberecki, old-time banjo favorite Bob Carlin and national flat-picking guitar champion, Peter McLaughlin. The four-day cruise ended with a whopping performance by the faculty (and a few brave students) for a thrilled audience of musicians and lucky passengers.

The 2nd Annual Banjo Cruise will be held February 13 - 18, 2006 and will offer an equally talented array of well-known teachers and performers. Think of it as a music festival with luxurious accommodations and fun for the whole family. Visit www.banjoteacher.com or call 866-322-6567 for details.



Getting in some reading on the Banjo Cruise are Bob Carlin and Tony Trischka with Monika White, FolkWorks Board Member and banjo enthusiast.

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 am putting together a compilation album that will be used to raise money for our nonprofit organization. One group now located in Oregon did a great song that I really want to include in the album. However, the band does

not have any information on the writer, except for the fact that they think the song was written by someone in New Zealand. I have looked and looked and searched sites concerned with folk music there and elsewhere for that matter and have been unable to find the song anywhere, though I used many variations on the name. The group has warned me that they are afraid that we could be liable for some portion of the proceeds of the sales of the CD if this writer were to show up and demand her share. I don't want to screw any artists but because of our limited funds I really need to know what we are liable for.

In any sound recording there are two copyrights; the copyright to the sound recording and the copyright to the underlying song. The copyright in the sound recording is usually held either by the recording artist or the recording company. The copyright in the underlying song is usually held by the writer or the writer's publishing company. In the event the copyright on the song has expired, the song enters the public domain, and can be recorded by anyone without fear of copyright infringement.

In an earlier article, I discussed the reasons for the use of mechanical royalties. Suffice it to say that, once a song has been distributed by way of a tangible medium (i.e., a CD), anyone else may record the song by following the provisions in the Copyright Act for the payment of compulsory, or "mechanical" licenses.

The distributor of the CD (presumably you) will be responsible for paying mechanical royalties on each and every album sold for those tracks that are not in the public domain. These royalties are paid to the music publishers that own the rights to the underlying songs. That's different from the right to reproduce the actual sound recording on the compilation.

You will probably be required, along with the money, to provide a writ-



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ten accounting to the publisher or writer, as the case may be, at least quarterly for the number of CD's sold. Further, you will be required, at least 30 days prior to the date the CD is released, to give notice to the writers or publishers (again, as the case may be) on the form found at www.copyright.gov/forms/form112-114nou.pdf. If you don't have the name and address of the writer or her publisher, you can send the notice directly to the Registrar of Copyrights.

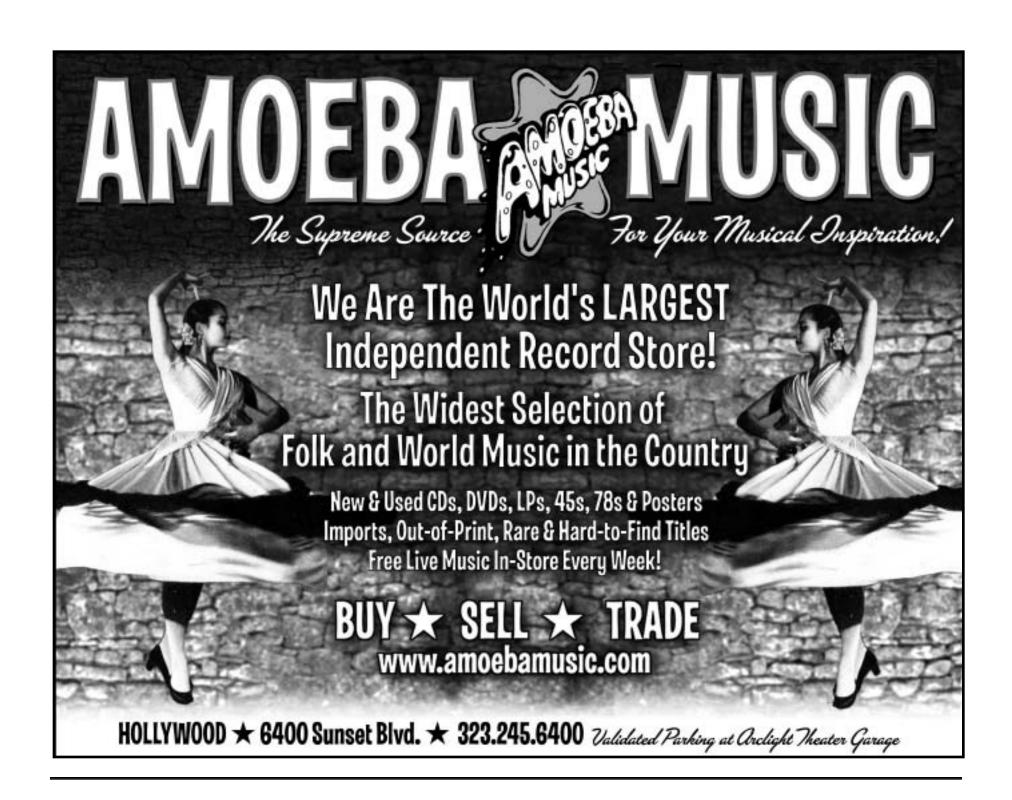
I would have the artists themselves get you the publisher information. It's really their job if they are offering you a sound

recording for use in the compilation album. The mechanical license is a statutory license (currently, 8.5 cents or 1.65 cents per minute of playing time or fraction thereof, whichever is greater). Many publishers will accept less than 100% of the statutory fee (usually no less than 75%), but this requires a separate written agreement with the publisher. Please see www.copyright.gov/carp/m200a.html for more information on this royalty rate. Remember that a mechanical royalty does not have to be paid for works that are in the public domain, but only for songs that continue to be protected by copyright. Legally, it also does not have to be paid to artists whose works are not registered with the Registrar of Copyrights, although payment of a mechanical royalty will probably suffice to keep you out of trouble.

If all else fails, I would do two things:

- 1. Keep a reserve for any mechanical royalties due to this or any other writer for whom you do not have publishing information; and
- 2. Contact the Harry Fox Agency at www.harryfox.com/index.jsp. They are the authority on mechanical rights, and can probably get you the information you need as well as granting you negotiated mechanical licenses. For example, the writer may be part of a writer's organization similar to ASCAP or BMI that also collects mechanical royalties for their members in New Zealand. If that is the case, Harry Fox might have reciprocal royalty agreements with these entities and, as long as your payment goes to the Harry Fox Agency, you've done what you need to do.

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



'm writing this column in the first week of September, while we are all still coming to grips with the tragedy that has occurred on our gulf coast in the wake of hurricane Katrina. Normally, it's not a good idea to write about current events in a magazine that's only published every other month, but I feel sadly certain that by the time you're reading this the news will still be filled with stories of devastation, need, rescue and hope.

Musicians from the affected area have been hard hit, and many have lost not only their homes, but their instruments. For example, I've just learned that O'Flaherty's Irish Pub, which was located just off the French Quarter

in New Orleans, was severely damaged, and that owner **Danny O'Flaherty** (a brilliant Irish musician) and his family are OK but without a home or livelihood

If you'd like to help New Orleans musicians who need housing and instruments, visit the Tipitina's Foundation web site at www.tipsevents.com. You can also call them at 1-828-686-8742. Radio station WWOZ in New Orleans is keeping track of musician survivors. Visit their site at www.wwoz.org/music.php.

So you think you've got it bad: Kenyan musicians were once forced to play gigs while locked inside metal cages! Why? Nairobi nightclub musicians often don't have enough money to buy their own instruments—the equipment is instead provided by club owners. Some owners literally imprisoned the musicians on stage to make sure they didn't steal or damage the equipment. (From Malm, Krister and Wallis, Roger: Big Sounds from Small Peoples, Constable, London, 1984.)

OK... the following has nothing to do with folk music, but I found it on a web site while I was researching another item for this column, and it was just too good not to share. Ready? At age 47, the Rolling Stones' bassist, **Bill Wyman**, began a relationship with 13-year old Mandy Smith, with her mother's blessing. Six years later, they were married, but the marriage only lasted a year. Not long after, Bill's 30-year-old son Stephen married Mandy's mother, age 46. That made Stephen a stepfather to his former stepmother. If Bill and Mandy had remained married, Stephen would have been his father's father-in-law and his own grandpa.

Music expresses that which cannot be put into words and that which cannot remain silent

—-Victor Hugo

GRACE NOTES

are The Walance May Tala.

BY LINDA DEWAR

Want to get away for a weekend and hear some great folk music? San Diego is close and convenient, and the gas to get there won't cost you an arm and a leg. The San Diego Folk Heritage Society offers a great series of concerts and dances, with something happening almost every weekend. Their upcoming schedule includes **Men of Worth, Terri Hendrix and John McCutcheon**, among others. For details, see their web site, www.sdfolkheritage.org.

The 2002 movie *Breaking the Silence* is now available on DVD. Under the Taliban regime in

Afghanistan musical instruments were confiscated and destroyed, and the only music allowed was unaccompanied Taliban chants. *Breaking the Silence* was shot in Kabul just after the fall of the Taliban regime. Available from amazon.com and several other Internet stores, the film tells the story of the reemergence of music in Kabul and portrays, among other things, the first concerts in the bombed-out city.

The song *When Irish Eyes Are Smiling* was written in America by George Graff, who was German, and was never in Ireland in his life.

If you're into Internet radio, here's a suggestion for you: the BBC broadcasts live from its web site, and also has lots of archived shows you can listen to at your convenience. For folk music, go to BBC's Scotland page, and find the show called "Traveling Folk." This show is hosted by Archie Fisher, one of Scotland's finest singer-songwriters, and features the best of British and American folk music. Each week's show is archived; just click on "listen again" to hear the most recent installment.

Nominees have been named for the 16th annual International Bluegrass Music Awards. The award ceremony is scheduled for October 27th, so by the time you're reading this you'll probably know the winners. The list includes some of the genre's most well known names—Alison Krauss, Ricky Scaggs, Del McCoury and others—but the biggest news may be the nomination of The Cherryholmes in both the Emerging Artist of the Year and the Entertainer of the Year categories, something that's never happened in the history of the IBMA. The Cherryholmes are a family bluegrass band, originally based here in southern California. And if making history with those two nominations wasn't enough, Cia Cherryholmes, daughter and vocalist with the band, was nominated for Female Vocalist of the Year.



AMERICAN SOCIAL DANCE

THE DANCE IS US

BY RICHARD DUREE

hy do we dance the way we do? Why does anyone dance the way they do? Why are the differences between the flamenco of the Spanish gypsies and the American Lindy so obvious and extreme? Or the Ukrainian Ahopak? Or the Greek "hasapiko?" Why, indeed, do people dance the way they do?

Indeed, why do we dance at all? And what is dance anyway? It's a bit like asking about the meaning of life. If we give it some thought, dance, and how we perform it, tells us a lot about ourselves. And not just ourselves; with a little insight, we can see the personal values of anyone who dances.

For centuries, dance served as the social center of polite society and the artistic release for the peasantry. Dance historians and ethnologists have an almost limitless supply of dance history upon which to ponder, though much of the dance that has been recorded has been that of the court and the upper class. The dances of the peasants, like their very lives, were not deemed worthy of record and we are dependent on tradition and memory to retrieve them.

America's own folk and social dance traditions date back well to the 18th century with the import of country dances from England, Ireland, Scotland and France, Germany and Scandinavia. Even the fandangos of early California are important.

George Washington loved to dance. His favorite, *Sir Roger de Coverly*, now known as the *Virginia Reel*, is a version of the Baroque minuet: dancers standing apart from partners, gentlemen supporting heavily-gowned ladies through the latest complex figures created by touring dance masters.

The formal polka and waltz from Europe became the popular ballroom dances of the 19th century, delayed at first by the reluctance of 18th century minds to accept the dangerous new closed dance position. They swept European society by storm, although the peasants had been dancing them for generations before. In America, the waltz and polka were a strong tie to the Old Country and were cherished as a reminder of a heritage left in the bitter-sweet emigration to America and the movement on to the frontier. America still looked to Europe for cultural inspiration and carefully followed developments from the continent. There is even record of the polka being danced in the California gold camps 17 years after it was first recorded in Bohemia in 1834!

DAVID BRAGGAR - TOP TEN -

- **1. Banjo Bill Cornett** *The Lost Recordings of Banjo Bill Cornett* (FRC304). These are recently surfaced field recordings of a driving east Kentucky banjo player/songster who played a variety of old-time styles with an arsenal of banjo tunings.
- **2. Buddy Thomas** *Recordings from the collection of Dave Spilkia* & *Ray Alden* (FRC303). A Kentucky legend in old-time circles, Buddy fiddles a powerful punch on these recordings.
- **3.** Clyde Davenport *Volumes 1 & 2: Recordings from the collection of Ray Alden* (FRC103). Smooth and crooked tunes from one of my favorite Kentucky fiddlers.
- **4. Dan Gellert** *Waitin' On the Break of Day* This CD is a chilling, dynamic, and groovy showcase of banjo and fiddle mastery.
- **5. Tom, Brad, & Alice** *Carve That Possum* (Copper Creek). It's the latest release by this awesome, old-time power trio.
- **6. Sidna and Fulton Myers** *Recordings from the collection of Peter Hoover* (FRC504). The Brothers Myers of Five Forks, Virginia grind out fiddle and banjo duets in these field recordings made at a local general store.
- **7. Santford Kelly** *Recordings from the collection of Peter Hoover* (FRC503). The first track, *Flannery's Dream*, is worth the price of admission.
- **8. Ernie Carpenter** Recordings from the collection of Brandywine Friends of Old Time Music (FRC204). Great renditions of family tunes from this Braxton County, West Virginia fiddler including Elk River Blues.
- **9.** Cecil Plum Recordings from the collection of Jeff Goehring (FRC404). An insightful blend of reminiscences and fiddle tunes by this West Virginia-born fiddler.
- **10.Lonnie Seymour** Recordings from the collection of Jeff Goehring (FRC403). Recordings of classic fiddle tunes by Ohioborn square dance fiddler and radio performer.

[FRC stands for Field Recorders' Collective – www.traditional-music.com

Copper Creek - www.coppercreekrec.com]



West Point cadets were expected to be proficient in dance as part of being an officer and a gentleman. Many an elegant waltz in the finest Viennese style was seen at military balls throughout the Civil War and subsequent Indian Wars on the frontier right up to the time it disappeared. Officers in European-style full-dress uniforms would not have been out of place in a Grand Victorian Ball on the continent.

Not all American ballroom dance was of the waltz and polka variety. New Englanders danced barely changed English country dances, performed in long-ways sets, called "contras," or in square "quadrilles," which were clearly descended from the previous century's minuet. Each dance had a set sequence of well-known figures and the dances were well and eagerly attended in the many small New England villages. A person's reputation and standing in the community was frequently enhanced or diminished on attendance and skill at the dance and the style of the dance was not universal throughout the area. The smooth gliding movements of one area would have been considered wrong in others – and vice versa.

From Tennessee to Georgia, Irish and English settlers brought their dances to their isolated Appalachian Mountains an interesting merge of styles. The Irish jig took on a different flavor, influenced not only by the wearing of heavy work boots, but by the freely expressive dance movements of African slaves. We know it now as the clog and it is a truly American folk dance, registering perfectly the origins and aesthetics of the Appalachian people. It was an earthy, grounded dance, powerful and intense as would be the character of a hardy and isolated people who wrested their livelihood from a reluctant soil.

To this mix of Appalachian aesthetics, add the country dances of the English. The evolution of the Big Circle Dance is an adaptation of one or more English dances, with the added element of called figures and clogging, danced in isolated hamlets in wooded hills and valleys for generations.

Following the Civil War, New England farmers began to abandon their rocky farms and Southerners left destroyed plantations to seek new land out west. Expansion into the Native American lands of the Great Plains from Montana to Texas began in earnest in a period of American history familiar to us all - the Old West. And the dance went with it. Like the people who went West, the dance took on new forms and new roles in the new society about to be born.

Imagine the scene: widely scattered small towns and ranches, populated with a mix of people from not only the North and South, but by newly-arrived immigrants from Europe - Czechs, Poles, Irish, Germans, French. In this vast land with few amenities, dances were eagerly anticipated and well attended by people from vastly different backgrounds that barely knew each other. The New England contras and quadrilles would not work here - no one knew the sequence of the figures. High-topped riding boots and lack of a wood floor made clogging impractical. Necessity created the quadrille with called figures and our national square dance was born; its complex figures required attentive teamwork and cooperation from everyone, perfectly reflecting the social climate and aesthetics of American culture that are still with us.

Richard Duree is a Professional dance ethnologist and historian with over 45 years of experience in dance research, choreography, teaching and performance. He is the Artistic Director of Dunaj International Folk Ensemble of Costa Mesa and has produced performances throughout California at public and private events. He has toured Hungary, Croatia and Serbia with performance of American Appalachian dance.

LETTERS

COULD THIS BE?

Hi there...Funny thing. I went to a McCabe's show a couple of weeks ago and picked up FolkWorks. I read editorial and saw the picture of the Shapiro's on the inside. I was sitting last night in section D at the Hollywood Bowl. I turned around and saw two people who looked similar to the two people I saw in the paper. Then, I saw a FolkWorks t-shirt on the gentleman. I thought, "could this be?" Just a funny game of chance, I'd say...or a work of some strange divine power. Who knows, maybe I'm being called to help in some way. I saw the request for help and wondered if there's anything I can do. I am a songwriter, guitar player and roots music enthusiast. I live in the Claremont area. If there's anything I can do from this end, I'd love to help. I like the idea of finding articles, but need to know more about that. I write lots of poems and stuff like that. Anything I can do..... I love the newspaper. It fills a much needed place in my life.

Take care, Terry Roland

A RESPONSE TO "TALKING"

OK. I get it. Ross Altman hates *Rise Up Singing*, hates *Sing Out!*, hates Pete Seeger. That's his right. But Mr "PHD in English" needs a dictionary to properly dispense his venom. "Censorship"? Come on. First of all, with the exception of those places where errors are made — and where Altman acknowledges that this is more about the folk process than intentional changes — the new, altered lyrics offered in our book are clearly shown as *additions* to the original words, included in brackets in small print and/or italicized NEXT TO THE ORIGINAL LYRICS. The simple facts are that those original lyrics are *not* "censored" as they appear in the book. The definition of censorship is the removal or suppression of material, language, etc. By his own admission, and the actual reality here, that's not happening. But while I have my American Heritage dictionary out, here's another one: lie n. 1. A false statement deliberately presented as being true; falsehood. Hmmm.

—Mark D. Moss/Sing Out! Via email

ROSS ALTMAN REPLIES

To my readers, a clarification: It seems that my last two columns have created a tempest in a teapot, and before it boils over I wish to state for the record: Neither SingOut!, nor Mark Moss personally, nor Pete Seeger personally has censored lyrics in the song book *Rise Up Singing*, nor did I accuse them of doing so. But in my view—unless one wants to assume immaculate deception—someone censored them, in all likelihood the various contributors to the sourcebook *Winds of the People*. After three separate editions there are at least twelve songs—enough to make a good album—still published in *Rise Up Singing* that contain these censored lyrics, not printed as alternate lyrics in italics and brackets, but in place of the real lyrics in copyrighted songs the authors of which are all known, some well known, and in three cases in the Rock and Roll Hall of Fame.

I discussed five of these songs in my first essay, Revised Up Singing: Jesus Christ, Hard Traveling, Which Side Are You On?, I Ain't Marching Anymore, and Imagine.

Here are the others (all citations are from the 2004 edition):

1) Pg. 219—*The Times They Are a-Changing*, Bob Dylan wrote, "He that gets hurt will be he who has stalled," *not* "Those who get hurt will be those who have stalled;"

2) Pg. 226—Passing Through, Dick Blakeslee wrote, "...Lord, a man is just a man/We're all brothers," not "...young and old in every land/We're all people..."

3) Pg. 144—*Coal Tattoo*, Billy Edd Wheeler wrote, "On dues or hospital plans," *not* "And lose my hospital plans,"

4) Pg. 6—What Did You Learn In School Today? Tom Paxton wrote "...dear little boy of mine," not "...dear little child of mine;"

5) Pg.161—Last Night I Had the Strangest Dream, Ed McCurdy wrote, "...the room was filled with men," not "...filled with women and men;"

6) Pg. 180, Banks of Marble, Les Rice wrote, "...knocking down his home," not "...knocking down their home;"

7) Pg. 185—Satisfied Mind, Red Hays and Jack Rhodes wrote, "One rich man in a hundred," not "A rich man or woman;"

Readers can make their own comparisons and draw their own conclusions

I should also emphasize that Pete Seeger would never use the word "censorship" to describe these changes, but rather "the folk process." After more than fifty years as America's (and my) favorite folk singer he has certainly earned the right to his opinion. I respectfully disagree.

In reply to Mark Moss: On Pete Seeger's banjo are the following words: "This Machine Surrounds Hate and Forces it to Surrender." I try to live by his words of wisdom, and so am offended that I would be falsely accused of hating *Rise Up Singing*, *Sing Out!*, and Pete Seeger. I do not. Indeed, my first copy of *Rise Up Singing* (I have three) was a prize from *Sin gOut!*, for having written the best letter to the editor during the year. And what was my letter on? It defended Pete Seeger against charges—published in *Sing Out!*—that he was singing too many "popular" songs and not enough "folk" songs. In my view, which won me the prize of my first copy of *Rise Up Singing*, if Pete Seeger sang them, they were folk songs, whatever their origins.

Now to the issue at hand: Mark Moss wants to have his cake and eat it too. The cake he wants to have is the assurance that *SingOut!* did not censor, does not censor, has no interest in censoring and has an editorial policy against censoring any songwriter's lyrics. Fine—in my clarification I have cheerfully supported that position. Let him have his cake.

But the cake he wants to eat comes straight out of Pete Seeger's introduction to *Rise Up Singing*: "When a song seems inappropriate to you...Change a word. Add a verse. This is known as 'the folk process."

Well, you can't have your cake and eat it too. For in my view what Pete Seeger is advising readers to do, in effect, is to act as their own censor. If you don't approve of what Bob Dylan wrote, change a word.

My problem with this advice is that you have not been nominated for the Nobel Prize in Literature. Dylan has. Until you have been nominated, you are unlikely to improve on his words. Which, by the way, are copyrighted.

And so are the words of John Lennon, *Imagine*, Woody Guthrie, *Hard Travelin'*, Phil Ochs, *I Ain't Marching Anymore*, and Florence Reece, *Which Side Are You On?*, all of whose words were changed for reasons of political correctness.

As I argued in my first essay, this is not "the folk process," this is censorship.

Now, to repeat my clarification so there is no misunderstanding, I do not mean that *SingOut!*, or Mark Moss, or Pete Seeger censored these lyrics. I am only saying they were censored.

My second essay, *Art and Propaganda*, addresses a very different theme from the first essay. I explicitly acknowledge at two key points in the essay that yes, *Rise Up Singing* does indeed print the original lyrics alongside the altered lyrics. *And I will add for the record that that is their stated editorial policy*. Moreover, the entire point of my essay was to contrast the original lyrics printed in *Rise Up Singing* with the altered lyrics in terms I chose to call art and propaganda. In my opinion, the original lyrics are preferable as art.

Even from this lowly perch, as a columnist for a free Los Angeles folk music magazine with a circulation of 12,000, I feel bound by the highest standards of journalism, as enunciated by H.L. Mencken 75 years ago, "to comfort the afflicted, and afflict the comfortable." And I would add, to speak truth to power, without fear or favor. That is what columnists have been doing in this country since Thomas Paine first published *Common Sense*. With all of its faults, I feel fortunate to live in a country that protects this right under the first amendment. Fifty years ago, as my new essay recounts, it protected Pete Seeger against the House Committee on Un-American Activities.

As Paul Robeson sang in *The House I Live In* (words by Lewis Allan and music by Earl Robinson), "The right to speak my mind out—that's America to me."

—Ross Altman



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Instrumental in keeping Zydeco music alive in Southern California, Murphy Matthews loved to dance so much that he always said he would dance until he died. On September 10, Murphy passed away doing what he loved best, dancing and helping raise money for charity. He collapsed from a heart attack at a hurricane relief benefit in Redondo Beach, where he was also spreading the word about his Zydeco dance in Gardena the following evening. He was 68 years old.

Born in Mallard, Louisiana, into a family of musicians, he learned to play the harmonica, sang in the church choir, and later became a member of a popular community quartet. When he was 18, Murphy moved to Los Angeles and sought out the Zydeco dancing and music that had been transplanted to the state in the 1940s when Cajuns, Creoles and Louisiana French migrated west after World War II for better-paying jobs. Murphy eventually organized his own Zydeco dances, a passion born out of his upbringing.

His nephew, Kenny Matthews, remembers visiting a country-music dance hall with him. "Dancers were on the floor doing the shuffle. Murphy watched them and proceeded to practice a few moves. Within seconds he was on the dance floor. Zydeco and Cajun music, however, were his love. Get in the car with him and CDs and cassette tapes were roaring with those sounds."

Connie Arizmendi of Comprehensive Child Development, Inc. (CCD)—a non-profit childcare organization and sponsors of the Long Beach Bayou Festival (its annual fundraiser)—met Murphy 19 years ago and recruited him to work on the festival. "Murphy represented unity—he strongly believed in uniting people and his tool to accomplish this was music. He had so much pride in our festival because it represented what he was trying to do— unite people of all cultures." A CCD board member, Murphy was always on the dance floor at the festival, sometimes charging a dollar a dance and donating that money back to CCD. This past year he recruited over 30 family members to help out with Murphy's Bayou Shack, a booth that provided food for artists, volunteers, and VIPs. And just for the occasion the family members had t-shirts made with Murphy's image.

WORKS

REMEMBERING MURPHY MATTHEWS

BY TERESA CONBOY



DISTRIBUT

Under the banner of DANCE! DANCE! DANCE!, he and Connie (Murphy & Connie Productions) organized monthly Zydeco dances in Gardena which attracted loyal attendees from Louisiana.

Murphy was in Louisiana for his monthly visit when news came of the approaching hurricane. He ended his trip early, visited family in Detroit, and then went to the Rhode Island **Rhythm & Roots Festival** that he had attended for several years. Worried about the families devastated by Hurricane Katrina, the moment he returned to Los Angeles he told Connie, "We've got a lot of work ahead of us to help them out." The Gardena dance subsequently became a hurricane relief benefit, and though Murphy passed away the day before, it still went on as he would have wanted, raising \$1500 in donations for the Dream Center.

I remember the first time I met Murphy nine years ago at the Golden Sails Inn when I was newly hired to handle the publicity for the festival (then named the Southern California Cajun & Zydeco

Festival). Promoter Franklin Zawacki gave me a history lesson in Louisiana culture and then briefly excused himself to dance. In between dances, Franklin brought over Murphy to continue the cultural conversation, saying, "You have to meet this man." He wore a huge smile and a cowboy hat, as he did every time I saw him after that.

Murphy's goodwill charm reached beyond his immediate friends, as evidenced by the recent media tributes that included a touching piece on a local TV news station that filmed his funeral and repast. At this repast, his family, in tribute, wore the Murphy's Bayou Shack t-shirts. When his sister Annie found out that I wanted one as a keepsake she changed into another shirt and gave me the one she had been wearing. She literally gave me the shirt off her back, just as Murphy would have done.

Though the local Zydeco events have struggled, the dances Murphy Matthews scheduled will continue and have inspired others to participate. As Connie says, "Murphy may no longer be with us in person, but his spirit and his work will be carried on by his family and friends who loved him dearly."

Borders

	Fol
Acton	Perkin Up Coffee House
Agoura	Kava Dume Coffee House
Agoura Hills	Agoura Hills Library
Altadena	Coffee Gallery Backstage Altadena Library
Arcadia	San Gabriel Bead Company
Baldwin Hills	Baldwin Hills Library
Bellflower	Bellflower Brakensiek Library
Beverly Hills	Beverly Hills Library
Bixby Knolls	It's a Grind
Burbank	Library Backside Records Mo's Restaurant Priscilla's Gourmet Coffee Q is for Quilts Viva Fresh
Canoga Park	Borders
Claremont	Claremont Folk Music Center Claremont Public Library Nicks Cafe Rhino Records The Press
Covina	Nick's Taste of Texas
Culver City	Boulevard Music
Downey	ACE Music Academy Downey High School Downey Library Downey Music Center Mambo Grill Nordic Fox Restaurant Sawday & Holmes Music Third Street Coffee Warren High School
Eagle Rock	Center for the Arts Dr. Music Swork's Coffee House
Encino	CTMS Center for Folk Music
Fullterton	Fullerton College CSU Fullerton Fullerton Library
Glendale	Borders Brand Libraries Eatwell Coffee Shop Gard's Music Glendale Central Library Sylvia Woods Tower
Granada Hills	Blueridge Pickin' Parlor
Hermosa Beach	Java Man
Hollywood	Amoeba Records Arons Records

	Highland Grounds Irish Import Shop Sam Ash Valdez Guitar
La Canada	Higley Coffee House La Canada Library Penelope's
Lakewood	It's a Grind
Lancaster La	Cedar Center Allied Arts Incaster Chamber of Commerce, Lancaster Library Marios Music
Lawndale	Gotham Guitars
Long Beach	Borders Curley's Café East Village Wellness Fendi's Café Long Beach Library - Alamitos
	Long Beach Library - Main Old Dubliner Portfolio Café The Library(Coffee House)
	Tower-Long Beach World of Strings
Los Alamitos.	Blue Mountain Bagels
Los Angeles	Bang A Drum Dave's Accordion Studio SHARE
Manhattan Bea	ch Santa Monica Folk Club
Mar Vista	Mar Vista Library
Marina del Rey	Sports Chalet Tower Records
Mid Wilshire	Craft & Folk Museum Molly Malones
Monrovia	Dollmakers Monrovia Coffee House
Montrose	Montrose newstand
Newbury Park	Newbury Park Library
North Hollywoo	d Celtic Arts Center Dutton's Hallenbecks
	KPFK Kulak's Woodshed
Northridge	Shamrock Imports Borders CSUN
	KCSN Tower Records
Oak Park	Oak Park Library Russ & Julie's (house concerts)
Palmdale	Guitar Center
Pasadena	Armory Northwest

	Central Library Equator Coffee House Folktree Gallery Gamble House Old Town Music
	Pasadena Museum of History PooBah Records Tower Records
Pomona	Buckingham 51 Club Styles Music
Redondo Beach	Go Boy Records
San Pedro	Global Gifts, (UN Shop) San Pedro Library Sacred Grounds Williams Bookstore
Santa Ana	Gypsy Den
Santa Monica	18th St. Complex All American Hero Anastasia's Asylum Bergamot Station Church in Ocean Park Dutton's Books Earth, Wind, & Flour Finn McCool Library Pub McCabes Guitar Shop Novel Café O'Briens Pub Ocean Park Library Palisades Library Santa Monica Library Unitarian Church UnUrban Coffee Varieties Internat'l Village Bookstore
Sherman Oaks	Baxter-Northrup Music Coffee Roaster Guitar Center Pane Dolce Second Spin Records Sherman Oaks Public Library Tower Records
Sierra Madre	Beantown
Signal Hill	It's a Grind Coffee
Silverlake	Coffee Bean & Tea Leaf Eastside Records Home La Belle Epoque Los Felix Theatre Nature Mart
	Rockaway Records Silverlake Coffee Co Soap Plant Uncle Jers

Simi Valley	Butler's Brew House
	Simi Valley Library Simi Valley Cultual Arts Center
	Cafe Valentino
	World Music
South Pasadena	
Oodin i asaaciia	Fremont Center Theatre
	Grassroots Market
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PETE SEEGER'S FINEST HOUR

n a dark time the eye begins to see," wrote American poet Theodore Roethke during the 1950's. What dark time could he have been talking about? The world according to situation comedies of the time had no problems that couldn't be solved in a half hour by the homespun wisdom of the show's father or mother.

Leave It to Beaver, Father Knows Best, and Ozzie and Harriet all existed in a Disneyland world in which everyone was white, middle class, had a good one income job that supported the family (though no one ever saw the fathers actually working), no one ever divorced, no one ever died, and no one had a political thought in his head.

Clearly Roethke wasn't referring to that world.

Behind that world lay another world, however, one that threatened the sanctity of the Nelsons and the Cleavers, a world of communists, 5th columnists, fellow travelers, labor organizers, the Soviet Union and a fledgling civil rights movement. These rebels had a cause, which made them far more dangerous than the motorcycle riders and disaffected teens Marlon Brando and James Dean came to represent.

On February 9 in 1953 Senator Joe McCarthy, the junior senator from Wisconsin, in a speech in Wheeling, West Virginia, declared war on them. He pulled out a list of names all of which he claimed were communist. Not only were they communists, they worked in the State Department. Eventually he argued that not only had they infiltrated the highest reaches of government, they had even infected the U.S. Army itself.

Thus the daytime world of sweetness and light was threatened by a nighttime world of un-Americans, people who believed in peace, marched in civil rights demonstrations, and belonged to unions.

This was the dark time of Roethke's poem, made even darker by the shadow of a mushroom cloud that floated overhead, by civil defense sirens that sent students diving under their desks at the command, "Drop!" only to wonder how their desk top was going to protect them from the nuclear bomb they were warned was imminent.

That world of the disaffected, the disenchanted, the disenfranchised and the disregarded needed entertainment too. They turned to screenwriters like Dalton Trumbo and Ring Lardner, Jr., radio humorists like John Henry Faulk, playwrights like Arthur Miller and Lillian Hellman, actors like John Garfield, performers like Paul Robeson, and folk singers like Pete Seeger and

The Weavers.

Every last one of them was blacklisted, by Hollywood (The Hollywood Ten), by CBS (John Henry Faulk and Pete Seeger), by Decca Records (The Weavers) and by Broadway (Arthur Miller and Lillian Hellman).

When she was subpoenaed to appear before The House Committee on Un-American Activities (HUAC) Lillian Hellman famously remarked, "I refuse to cut my conscience to fit this year's fashion." All of them refused to name names and implicate others in the witch hunt now sweeping the nation. Almost all sought refuge behind the constitutional protection of the 5th Amendment's right against self-incrimination.

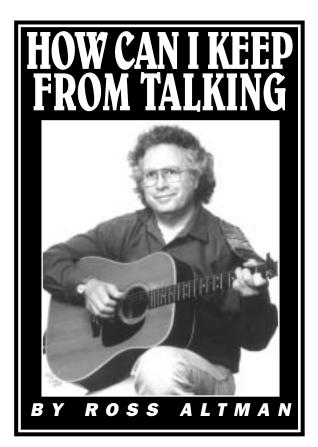
One artist, however, on August 18, 1955—fifty years ago this year—refused the legal sanctuary afforded by "taking the 5th," and that was—be proud folk music fans everywhere—Pete Seeger, who with his Yankee self-reliance cited the 1st Amendment as his protection against having to cooperate with HUAC. His explanation: "The 5th Amendment says essentially they do not have the right to ask me that question. The 1st Amendment—the guarantee of free speech—says they do not have the right to ask any American that question."

When asked to testify as to his own beliefs he described them as "the sum total of all the songs I sing," and offered to sing one of them—Wasn't That a Time—a left-wing patriotic hymn written by Walter Lowenfels and Lee Hays—from the witness stand. The committee wasn't interested. It was Pete Seeger's finest hour. Sentenced to two years in prison for contempt of congress his sentence was overturned by the Supreme Court in 1961.

Nonetheless, the real damage had already been done. The Weavers, whom Pete and Lee Hays had formed in 1949 with Fred Hellerman and Ronnie Gilbert, had been blacklisted in 1950, shortly after their number 1 hit song, Leadbelly's theme song, *Goodnight Irene*, had broken all records by staying number 1 for seventeen straight weeks, making it *Life Magazine's* choice for "the song of the half century."

Think of this, dear Readers, not the Beatles, not the Stones, not Elvis himself had a number one hit song longer than the Weavers, the group that created the folk scare. That *annus mirabilis* of 1950 was their first and last at the top of the hit parade. It was not, however, the end of the Weavers.

Five years later they reunited, on Christmas Eve, December 24, 1955—just four months after Pete Seeger was cited for contempt of congress—for a concert at Carnegie Hall. Their



comeback, sold-out concert was recorded by a small classical record company just venturing into the new market of folk music. Vanguard Records had the courage Decca Records so brilliantly demonstrated it lacked, by dropping not only the Weavers but Southern California's own folk music treasure Sam Hinton from its catalogue.

Vanguard released The Weavers at Carnegie Hall and, in a dark time, the eye began to see. In the meantime, Pete Seeger, banned from the commercial venues he and the Weavers had been able to command, began singing for summer camps, schools and colleges throughout the country, training a new generation of folk music fans and inspiring a new generation of musicians that would come of age during the 1960's when Pete, a generation older than the students of the 60's, commanded their respect as no other folk singer of his generation could. After all, he had literally brought them up on the real songs of the people, not the pap manufactured and mass produced in Tin Pan Alley for consumers who were looking for the musical equivalent of the Beaver, the Cleavers, Ozzie and Harriet and Father Knows Best.

Because of Pete students were introduced to the music of Leadbelly, of Woody Guthrie, and even "Woody's children," the new protest folk singers like Bob Dylan, Tom Paxton, Phil Ochs and Malvina Reynolds, many of whom reached a national audience for the first time at the Newport Folk Festival, which Pete helped launch in 1959.

In a dark time, the eye begins to see.





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The Scottish Rites Center 150 Madison Ave, Pasadena * 818-548-456 Trigony Performances to Grow On 7:30pm PETE HUTTLINGER [www.petehuttlineer.com] 7:30pm PETE HUTTLINGER [www.petehuttlineer.com] 7:30pm PETE HUTTLINGER [www.petehuttlineer.com]
Both Portuges singer UCLA Live! Lord of the Strings Concert Series Lord of the Strings Concert Series Lord of the Strings Concert Series Cerritos Center for the Performing Arts 3101 Pico Blvd., Santa Monica 310-828-4497 • www.brocebiande.org Noble Investment of the Performing Arts THURSDAY DECEMBER 8
Bodie House Concerts 8:00pm VINCE GILL [www.vincegill.com] \$70 LISTING UPGRADE NOW AVAILABLE NOW AVAILABLE 7.00pi FAN IASIA \$3-20 7.00
8:00pm JOHN BATDORF & JAMES LEE STANLEY \$15 and highlighted in BOLD FACE. 7:30pm BIG SANDY & HIS FLYRITE BOYS (W.M. Keck Foundation Children's Amphitheatre) 135 North Grand Ave. L. A
8:00pm JOURNEY OF THE DANDELION \$22-25 Yoko Fujimoto (KODO), Nobuko Miyamoto (Great Leap), A compiler medi@Fell/Morko over for details Soloppy PIDES NITHE SY Vivyavy identified by compiler to the property of the property
P! Hirabayashi (San Jose Daiko) Aratani/Japan America Theatre SUNDAY NOVEMBER 6 SATURDAY NOVEMBER 19 SATURDAY NOVEMBER 19 SATURDAY NOVEMBER 19 SATURDAY DECEMBER 10 SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com SUMM RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN THE SKY [Www.ndersintnesky.com] McCallum Theater for the Performing Arts www.mccallumtheatre.com RIDEKS IN
9:00am DRUM CIRCLE BENEFIT 10 hour circle of furums, percuession, singing, dancing Benefit: Children's Tumor Foundation Brian PETERS 12/S10 TLT members [www.harbour/corerds.com/peters.html] Kids under 18 free (CILINAS [www.cinnas.net])
Bang-a-Drum 1255 S. La Brea Ave., L.A. 110-621-8339 • www.bangadrum.com 1261 S. Waw.bangadrum.com 127.30pm 128 Dender 1. Children's funitor Pointed and in English traditional singer 129 S. La Brea Ave., L.A. 110-621-8339 • www.bangadrum.com 129 S. La Brea Ave., L.A. 120 S. La B
10:00am BILL BURNETT & THE BACKBONERS \$15 El Dorado Nature Center 7:550 E. Spring St., Long Beach • 562-570-1745 Fret House With Surve Williams Kabili Sabbash and Ginger Smith 949-248-7469 • www.musicatthelibrary.com
Santa Monica Farmers Market Main & Ocean Park, Santa Monica Gyps Fiddling (Folk based Classical) \$12/\$10 TLT members UCLA Live! [www.richardsmithmusic.com] Boulevard Music 2701 North Sepulveda Blyte, Los Angeles 310 440 457\$ a www.clkirbell.org
Skirball Cultural Center Skirball Cultural Center Presentled by the Israeli Dance Institute Keshet Chaim Dance Ensemble Thousand Oaks Civic Arts Center (Fred Kavli Theatre) Thousand Oaks Civic Arts Center (Fred Kavli Theatre) SUNDAY DECEMBER 11 THOUSAND OAKS CIVIC ARTS CENTER (Fred Kavli Theatre)
10:00am & noon JUSTIN ROBERTS
2:00pm & 7:00pm AN EVENING IN THE HIGHLANDS With Cabar Feidh Pipe Band [www.pipeband.org] 8:00pm GERRY O'BEIRNE [www.geryobeime.com] \$15 Russ and Julie's House Concerts Richard Duree will serve as 'et tecolero' Don Juan Bandini. UCLA LIVE! UCLA Royce Hall
The Browne Sisters and Silent Planet Luncaster Performing Arts Center Celtic Arts Center Tight Rood, Long Beach Westwood, L.A. Westwood, L.A. Tight Rood, Long Beach Westwood, L.A. Tight Rood, Long Beach Westwood, L.A. 10 students/S12 adv Westwood, L.A. 11 students/S12 adv Westwood, L.A. 11 students/S12 adv Westwood, L.A. 12 students/S12 adv Westwood, L.A. 13 long Beach Westwood, L.A. 14 students/S12 adv Westwood, L.A. 15 students/S12 adv Westwood, L.A. 16 students/S12 adv Westwood, L.A. 17 students/S12 adv Westwood, L.A. 18 students/S12 adv Westwood, L.A. Westwood, L.A. 18 students/S12 adv Westwo
Skirball members/\$15 Students 8:00pm LAWRENCE JUBER [www.laurencejuber.com] \$18
7:00pm GORDON BOK [www.gordonbok.com] \$20 With Michael McCarthy, Karen Rae Kraut, Nick Smith, Katie Nakamura and Scott Gates 3790 Wilshire Blvd., L.A Encino Community Center Patricia Snow, Suzanne Diaz Simi Valley Cultural Arts Center 213-388-1400 213-
818-817-7756 • www.cmsfolkmusic.org 300 Los Angeles Avenue, Smit Valley 300 Los Angeles Avenue, Smit V
ParkinSong Enerfit Concert [www.parkinsong.com] Folk Music Center ParkinSong Benefit Concert [www.parkinsong.com] Folk Music Center Wary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html
TUESDAY NOVEMBER 8 7:00pm RIDERS IN THE SKY [www.ridersinthesky.com] \$10-35