

FolkWORKS

FREE

BI-MONTHLY
Volume 6 Number 1
January-February 2006

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

BRIDGING APPALACHIAN, BLUEGRASS AND COUNTRY

O'BROTHER
WHERE ART
THOU PROPELS
FOLK ICON
RALPH STANLEY
INTO POPULAR
CULTURE

BY DENNIS ROGER REED



The fire lit group of white hooded, Klan-like figures has just spent several minutes in choreography owing equal parts to a Busby Berkeley cinematic spectacle and a Nazi rally, with a soundtrack borrowed from the evil monkeys of the *Wizard of Oz*. A hush falls over the assemblage, and a lone, unaccompanied voice seems to emanate from hell or some much colder place. Decker in a fiery red hood and robes, the leader of the quasi-Klan stands between two flaming torches, and sings *Oh Death*, an old Appalachian number where a mortal man begs death for a stay of time. Around him the hooded figures continue their "dance," and several of the racist henchman drag Tommy Johnson, a black bluesman, towards a gallows. It's quite a movie memory from *O Brother, Where Art Thou* the Coen Brother's tribute to the *Odyssey* and 1930's film noir. A fine film, and this scene is particularly effective.

And in many ways this scene was a Godsend to the true source of that haunting voice, Ralph Stanley. One can imagine that Dr. Stanley could not have fathomed that the single most rocket like impact on his career would be from providing a movie singing voice to a Klan-like buffoon. Stanley is a bluegrass music legend, arguably the remaining patriarch of bluegrass music since the passing of Bill Monroe and Jimmy Martin. Stanley was born in 1927 in Dickenson County, Virginia, where he still lives. Taught mountain style "clawhammer" banjo from his mother, he and his guitar playing and singing brother Carter formed the Stanley Brothers Band in 1946. The Stanleys were much more than just a bluegrass band. Members of the Primitive Baptist

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DYER-BENNET

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LARRY WINES'

TIED TO THE TRACKS

NOTES FROM POSSUM PIE INN

CALENDAR OF EVENTS

CD REVIEWS

& MUCH MORE...



E D I T O R I A L

Dear Readers

We at FolkWorks want to wish you all a HAPPY & HEALTHY NEW YEAR.

And we hope too see you at our benefit concert – *A World of Music, An Evening of Community*. In the FolkWorks tradition, we will be presenting both old favorites and new discoveries. Many of you experienced the Masanga Marimba Ensemble in the outdoor gathering in the fall of 2004. They will again welcome you with the ringing rhythms of marimbas filling the air. We will be introducing new bands Wiley Canyon Stringband, Moira Smiley & VOCO and the Dennis Roger Reed Band – as well as old favorites Nevenka and the Yuval Ron Ensemble. Masanga, Nevenka and Yuval Ron all performed in the World Festival of Sacred Music this past summer. The entire event demonstrated the diversity and energy in our community. We are fortunate to have all these musicians contributing their time to support FolkWorks. Please mark it on your calendar and join in the fun Sunday, January 22, 2006. FolkWorks needs your support.

As we mentioned in the last issue, January marks the beginning of our new concert series at the Craft and Folk Art Museum (CAFAM). We have booked more than six concerts already for the year – some local talent and some that we caught on tour. The museum will be staying open for the audience to see current exhibits and the unique items for purchase in the CAFAM store.

Alan Stone, our production manager, has designed for us a new “look” to our concert advertisements (as well as flyers, posters, etc). Hope you like it. Alan does production for this newspaper while living in Greece. He and his wife Terry have supported FolkWorks since



BY LEDA & STEVE SHAPIRO

PHOTO BY SONYA SONES

its inception and Terry helps out in the writing department as well (see her *Music of a Greek Street Market* in this issue).

Our front cover features Ralph Stanley, a living legend who bridges the world of old-time and contemporary bluegrass. He will be performing at UCLA with Laurie Lewis and Tom Rozum opening (did you know that Tom used to play for contradances?). UCLALive! this season presents an unprecedented number of exciting, traditional/roots music events. It is a pleasure to see so much good music happening in a large venue. We would also like to take

notice of the re-constituted CTMS folk music series as well as Caltech Folk Music Society (and Caltech Public Events), Boulevard Music, Fret House, Coffee Gallery Backstage, McCabe's, Folk Music Center and The Living Tradition, not to mention the variety of house concerts. Folk and traditional music is happening here in Tinsel Town. We realize that we now have an abundance of riches, and we all have to make choices. Getting around is increasingly frustrating, but take a deep breath and go anyway. If it is possible, go with a group and/or take the subway. But even if you have to fight traffic, what you get in exchange will enrich your soul. It will make the daily grind do-able. Think of it as your medication - or your meditation. Take it, and take it often. You cannot overdose.

FolkWorks tells you all about what is happening. By doing daily research and digging deep, our urban explorers figure it out and let you know in these pages and on our FolkWorks online Group. Please help us continue to pull all these fragmented pieces together. Come on out to the FolkWorks benefit. Come to as many concerts as you can. Each brings you different offerings, diverse as our city and as culturally rich.



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VISUALIZING HARMONIES THROUGH THE BEAUTY OF LISSAJOUS CURVES

What makes some musical intervals pleasing (consonant) while others are just plain annoying (dissonant)? Why do octaves, fifths, fourths and thirds (in that order) sound best to our ears and other intervals less so? What's the secret? It's not complicated—really—because the simpler the relationship between two notes, the more pleasing the interval sounds. This relationship could be visually demonstrated if we could draw pictures that represent the consonance of musical intervals. In this article, we will see that this is actually possible. And, it will not surprise regular readers of this column to learn that there is a mathematical relationship hiding within these musical questions and that there is a mathematical way to determine how pleasing a musical interval will be.

Let's start with the math. The most pleasant intervals can be expressed as the ratio of small whole numbers. If you double the frequency of a note (say, A-440) you get the same note name but an octave up (A-880). So the ratio here is two to one (2:1). This is about the simplest ratio you can get except for the unison (1:1). The simplest ratios are shown in Table 1.

Table 1 — The Simplest Ratios

Interval	Ratio	Notes & Frequencies
Octave	2:1	A-880 A-440
Fifth	3:2	E-659.26 A-440
Fourth	4:3	D-587.33 A-440
Major Third	5:4	C#-554.37 A-440
Minor Third	6:5	C-523.25 A-440

The octave, fifth and fourth are the intervals which have been considered to be consonant throughout history by essentially all cultures. The ability to visualize consonance patterns is possible through the work of Jules Antoine Lissajous (1822-1880), a French mathematician who was interested in studying waves. His studies resulted in the beautiful family of Lissajous Curves (see Figure 1). Dissatisfied with the problems introduced by the

existing methods of detection and measurement, Lissajous began by using a tuning fork to produce waves in water. In 1855 he described a way of studying acoustic vibrations by having a mirror attached to a vibrating object and reflecting a light beam from the mirror onto a screen. He was then able to devise a method of calibrating tuning forks, using two such mirrored forks (see Figure 2), one of a known frequency and another that was to be matched to the first. He would have the light beam reflect from a mirror on one of the tuning forks and fall onto the mirror of the other while it was vibrating at a right angle to the first. The resulting beam, now vibrating in two axes, would fall on a screen and the beautiful patterns that would come to be known as Lissajous Curves would appear. The patterns that appear are indicative of the ratio of these two frequencies. Today an oscilloscope is used to see these Lissajous figures which continue to be a common method of comparative frequency measurement.



BY
**ROGER
GOODMAN**

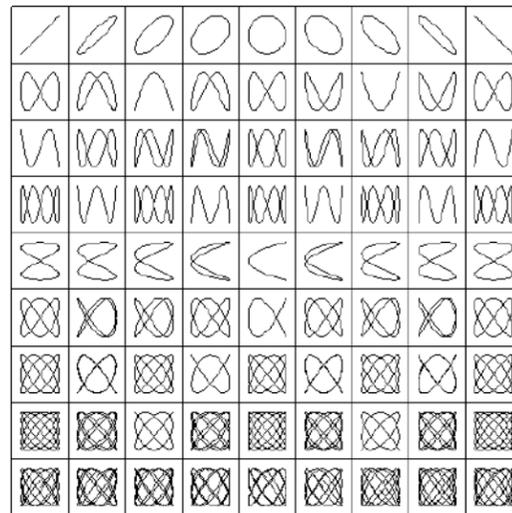


Fig. 1

Interpreting What We See

Now: to the art. **Figures 1 and 3** show the patterns. If the two frequencies are the same, there will be a simple figure, the shape of which depends upon the phase shift between them. If they are perfectly in phase with each other there will be a straight line at a 45°

angle (see Figure 3-a). If the two frequencies are not in phase, the line becomes an oval then a circle when the phase shift is at 90° (see Figure 3-c). At 180° out of phase the oval again becomes a straight line at 45° but now slanting in the opposite direction (see Figure 3-e).

If the frequencies are not an exact simple ratio of each other (but close), the Lissajous figure will appear to “move,” slowly changing orientation as the phase angle between the two waveforms rolls between 0° and 180°. If the two frequencies are locked in an exact ratio between each other, the Lissajous figure will remain stable on the screen.

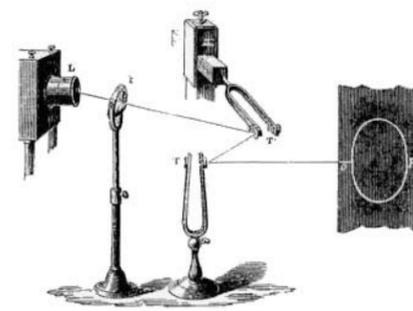


Fig. 2

All right, so maybe beautiful music and beautiful shapes aren't quite as simple as stated at the beginning of this article. But I still remember the first time I saw a Lissajous figure on an oscilloscope and how I was struck by its mesmerizing beauty as it appeared to rotate like a coin spinning slowly on a counter top. You can see this for yourself at www.people.nnov.ru/fractal/Lissa.htm. You may never

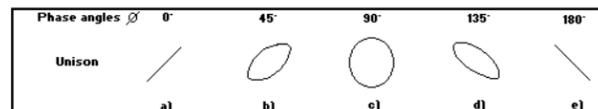


Fig. 3

“hear” harmonies quite the same again. So listen with your ears, and your eyes and, as always, stay tuned.

Roger Goodman is a musician, mathematician, punster, reader of esoteric books and sometime writer, none of which pays the mortgage. For that, he is a computer network guy for a law firm. He has been part of the Los Angeles old-time & contra-dance music community for over thirty years. While not a dancer, he does play fiddle, guitar, harmonica, mandolin, banjo & spoons. Roger has a penchant for trivia and obscure and sometimes tries to explain how the clock works when asked only for the time. He lives with his wife, Monika White, in Santa Monica.

*What's New at the
Craft and Folk Art Museum?*

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THE CELTIC KNOT OF COOKERY

ALL EYES ARE ON THE POTATO

Like a complex Celtic knot, traditional Irish fare is intricately tied to the history, traditions, and music of the land. At the center of this knot is the potato, also affectionately known in Ireland as praties, spuds, and poppies. The potato was brought from Peru to Europe by explorers in the mid 1500's, and this new staple of the Irish diet quickly took root. Digging up the exact history of the potato in Ireland is quite murky. However, we know that English landlords encouraged the Irish to eat potatoes, since they could be easily grown in a small plot, leaving the large fields available to raise wheat and other crops for export.

The simple food of the Irish at all levels of society is called cottage cooking. Since the potato was usually the main ingredient or the whole meal for many people, a variety of recipes developed around it, with unique names such as boxty, champ, poundies, coddle and colcannon. After reviewing several recipes, I came to the conclusion that some of the potatoes' appeal is due to a "secret" ingredient: lots of butter. For example, champ, also known as stielk, is made by first boiling green onions in milk, then adding mashed potatoes, and butter, and is served with a "pond" of more butter. Poundies are spuds mashed with gravy from County Tyrone. Coddle is a combination of ham, bacon, potatoes, onions, parsley, and pork sausage. And then there is boxty, a potato pancake made with grated potatoes, and fried in butter. An Irish rhyme goes:

*Boxty on the griddle
Boxty in the pan
If you can't make boxty
You'll never get a man*

Another popular potato dish is colcannon, cooked with cabbage or kale, onions, and butter. It's traditional for Halloween, and a plate of it was sometimes set out for ghosts and fairies. A familiar folk song leaves my mouth watering while making me nostalgic for a land I never knew.

*Did you ever eat colcannon
When 'twas made with yellow cream
And the kale and praties blended
Like the picture in a dream?*

*Did you ever take a forkful?
And dip it in the lake
Of heather-flavored butter
That your mother used to make*

*Oh, you did, yes you did!
So did he and so did I
And the more I think about it
Sure, the more I want to cry.*

Besides the ubiquitous potato, some of the other mainstays of cottage

cooking included pork, lamb, fish, dairy products, oats, and breads. However, to my surprise, I learned that corned beef is *not* traditional Irish fare, since beef was a luxury for most people. The Potato Famine of the 1840's was indirectly responsible for our practice of eating corned beef and cabbage on St. Patrick's Day. In Ireland people ate salted pork to keep it fresh, especially before there was refrigeration. This was achieved by the process of "corning" which has nothing to do with corn. Meat was cured in coarse "corns" of salt. During The Potato Famine over a million Irish immigrated to Canada and the U.S. Here they continued the practice of curing meat, but since beef was more plentiful, it was used instead of pork. And of course potatoes were still included in the dish. Although today the beef is soaked in a salt brine, the name "corned beef" has survived.

Another Irish tradition that we have adopted and changed is the jack o'lantern. Funny, I never noticed the obvious Irish lilt to this name. Originally, a turnip was carved out and a candle set in it. The practice is traced back to the story of Jack who fooled the devil into climbing up a tree. Then Jack put a cross on the trunk. The devil couldn't come down until he agreed not to tempt Jack any more. When Jack died he couldn't go to heaven because of his selfish ways, but neither could he go to hell since he had tricked the devil. So the devil gave him an ember in a turnip to light his way. Another source says that jack o'lantern is a name for night watchmen, but there is no story in this, is there?

Here in L.A. County we have a special Irish transplant. Geraldine Gilliland brought the dark wood interior of her father's pub here to Southern California, where it now resides at Finn McCool's Irish Pub, 2700 Main Street, Santa Monica. The name comes from a mythological hero who became the ruler of Ireland. A large bar dominates the center of the restaurant. Here you can sample the potato dishes and other traditional fare, or have something with a more contemporary twist. Boxty, a thin potato pancake, is offered with a choice of 8 different fillings. A group of us recently enjoyed everything we had there for dinner, including boxty, fish and chips, hamburger, Irish breakfast, and rich desserts. Check out the Irish music jams, usually open to all on Tuesdays at 8:00pm, or listen to the music on Sundays from 4:00pm to 7:00pm. Once more the Celtic knot of cookery, music, and history has been tied.

Ireland's wealth is in its food, stories, and traditions, which vary from region to region. Hopefully, I have whetted your appetite to learn more, as only a tiny taste of Irish food and culture could be explored here. After all, this is only the tip of the potato.

In 2002 Fron Heller retired as a social worker. Now she's attempting to find time for her many interests such as writing, attending festivals, playing old time fiddle, and studying art. She also enjoys traveling and sharing life in general with her husband, Bill Mason.



NOTES FROM POSSUM PIE INN

By Fron Heller



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A FOLKIE FOR GOVERNOR?

“Why not put the musicians in charge? We won't get a lot done in the mornings, probably, but we'll be honest.” So says Kinky Friedman, widely published writer, novelist, singer-songwriter, columnist, social and political satirist who doesn't like to be called a pundit. He's a recording artist who's written 23 novels, and jokes that it's “the index of an empty life.” He maintains fondness for drawing attention to himself as the only Texan folk musician Jew.

Kinky Friedman is bedecked in a black gun-fighter's coat and matching cowboy hat, his trademark fat cigar in hand (carried unlit in deference to California law). Kinky is running for governor of Texas, and the implications reach far beyond the Lone Star State.

When you first hear that news, you wonder if it's a Pat Paulsen candidacy. That would seem in character with Kinky's penchant for satire. But his campaign, like his song lyrics and his prose, are alternately irreverent and deeply respectful, poking fun at the powerful and honoring the sacrifices of those who have worked hard or bled to offer a better life for others.

I sat down with the Kinkster, as he refers to himself in his novels, when he came to L.A. to play the Skirball Cultural Center. He didn't disappoint.

LW: *Kinky, you bring a unique perspective to music and to writing, and now, to your latest venture. Tell us about it.*

KINKY: Awl-right! [speaking through a belch.] You know, you've got to fail at one thing before you can succeed at another. I'm running as an independent candidate for governor of Texas, and the latest Zogby poll shows that we're already polling almost 22 percent of likely voters. Which, if you know what that means, doesn't count the independent people. And I'm running as an independent. We're doing very well, and we're set to change the world, one governor at a time.

LW: *What do you bring to the plate that's different than other people who've entered politics?*

KINKY: As Ronnie Reagan once said, the other guy's got the experience, that's why I'm running. We want to get rid of the career politicians. I feel that musicians can better run Texas than politicians. Hell, beauticians can better run Texas than politicians.

LW: *Do you think you'll start a national trend? During your shows, you talk about another well-known independent governor who's come out and done something for you.*

KINKY: Yeah, Jesse Ventura came down for a big golf tournament that we had with Willie Nelson. I was there. I didn't play golf. The only two good balls I ever hit were when I stepped on the garden rake. But it was a financial pleasure and Jesse was great. He'll be back helping us campaign, and I'm a great admirer of Jesse. I think he just didn't realize that wrestling is real and politics is fixed.

LW: *Let's talk about your music. What do you bring to this that comes from your background as a folk musician, and what are you bringing back to your songwriting?*

KINKY: I think musicians are a pretty honest bunch, and they're a passionate bunch. And that's what I want, to appoint people because they're good people, and I want us to get the hell out of the way and let 'em work. And I'm serious about letting musicians run the state of Texas.

LW: *I know that politics, right now, are at the heart of what you're doing. But let's talk more about your music and your art. During your show, you include, you say, the first song you ever wrote, as a child. Is that part of the story value for the show, or were you writing songs as a child?*

KINKY: Yeah. I wrote it when I was eleven. It was my first song, and I recorded it. It's a little ridiculous that a 61-year-old-man is still performing, “Old Ben Lucas, had a lot of mucus, coming right out of his nose.” Nonetheless, it's a childhood song. That's what got me started. I think songwriting's very difficult. It's a lot harder than writing books, for instance. Writing novels is much easier. And running for governor is even easier. My life's a progression of sloth.

LW: *Another point you make during your show, and I don't know if it's for comedic value, or if you're trying to be more philosophic, when you talk about treating adults like children and children like adults.*

KINKY: That was my father's formula, and it works. It's just a good thing to do. I practice this all the time. You get along with them much better that way, they understand you much better, and have much better results. My father also said, always respect your superiors, if you have any. Of course, he said a lot of things. He also said, never say fuck in front of a c-h-i-l-d [spelling the latter]. So I do borrow a lot of material from him. He's also, of course, my consultant, even though he died three years ago, he's my chief consultant in this campaign.

LW: *You've mentioned things that are on a spiritual plane, in a couple of spots. You talked about communicating with God and communicating with your late father. How literally do you mean that?*

TIED TO THE TRACKS

BY LARRY WINES



KINKY: Well, I think my father's guiding the campaign. I think I'm blessed, too. As I always say, may the God of your choice bless you. It's a spiritual campaign, not a political one. So, it is a logical extension of the music and the novels. It's just another way of expressing myself. Hopefully, getting close to the truth. I mean, that's all I can offer. A little common sense, honesty, sense of humor, little bit of spirituality, and if I can offer all those, I will be a very unique elected official, indeed.

LW: *The sense of satire and irony that you bring to things, is that something that's ingrained in your outlook on life?*

KINKY: Yeah, prob'ly. A committee would not have put me together, for instance. But the country's ready for this now. The state of Texas is definitely ready. They're really tired of empty suits and empty dresses running the state. They don't like the choice of plastic or paper. I think Arnold had a chance here, for a while. It's very hard to run California. Jesus Christ prob'ly couldn't do it, couldn't be governor. But Texas is easier. The governor's just got to be passionate about doing something for Texas. With respect, I don't think the current governor is. It's just like Davy Crockett told the politicians, you can go to hell, I'm going to Texas. He told the politicians in Tennessee that. Now Texas is going to hell at the hands of those same politicians. I agree with Davy. I think Texas is worth fightin' for.

LW: *Let me ask you –*

KINKY: Yes! [through a belch].

LW: *You're known for that, and your longtime sideman, Little Jewford, does that, too, the belching.*

KINKY: Little Jewford learned how to belch from me. I learned from my father. I learned at the hands of the great one. Every Texan is an independent at heart. The music? Of course we'll keep playing. I'm finding when I perform, the songs are older than most of the people in the audience. I don't write new songs, haven't in about 20 years. So I keep rotating the crop of audiences, you know? Of course, right now, I won't be able to do much performing, I'll be working for the people of Texas.

LW: *Do you see opportunities to get your message across better in music, in an entertainment vein?*

KINKY: Absolutely. Politics should be entertainment. Honest entertainment. Pappy Leo Daniels was a singer who was elected governor of Texas. Jimmy Davis, who was governor of Louisiana, wrote, *You Are My Sunshine*. I think it's great to have some kind of artistic experience, some kind of human experience, to have some experience with the road, to know people like Willie Nelson and Bob Dylan and Waylon Jennings. That's much better than living your life entirely in the field of politics, 'cause politics is the only field in which the more experience you have, the worse you get. That's just the way it is. You get owned, you know, by the lobbyists and special interest groups and political parties themselves. A singer-songwriter's about as close to a poet as you can get. A poet's a good thing.

LW: *You've mentioned a lot of famous guys in Texas music. I noticed you didn't mention any of the women artists. I read a piece you wrote, probably two years ago, that you'd never marry a Texan woman. I don't know how much of that was satire and how much was really your outlook.*

KINKY: I'm not gonna marry anybody until I get a focus group together, y'see. I've waited a long time, and I'm old enough to sleep alone, and I'm married to Texas, anyway. If I find the right girl, y'know, then uh, we'll see about having a first lady. In the meantime, there are women who are great performers. Most of 'em are dead. Janis Joplin. But most of the great male performers are dead. Most of the great artists are dead. In fact, when I write books, I compete with the dead. I don't think of current writers, 'cause they're very derivative, most of them. I think of Charles Bukowski. I think of Hank Williams. People like that. Van Gogh, Mozart, buried in pauper's graves. Jesus didn't even have a grave. These are the people that reached us across the centuries.

LW: *Back to the subject of women. One of your songs admonishes, before you take care of anything else, take care of the dishes in the sink, that sort of message.*

KINKY: A sense of humor is essential, for me, to keep the campaign going. And I think the media tends to misunderstand it. They always will. So you write something like, “get your biscuits in the oven and your buns in the bed,” and they say, this is horrible, this is sexist. Of course, that's ridiculous. It'd be the best break for women, for young people, for old people, teachers, the outsider, if I'm governor. Gays and lesbians. No lesbian left behind, I say. I really want to represent the people. I want to take Texas off of eBay and give her back to the people. That means get her away from the rich fat cat corrupt politicians that have run Texas for so long, and get some new blood in there.

LW: *Tom DeLay's scheme, that resulted in a reapportionment midway through a census term, something that's never happened before, do you*

SWEET CALIFORNIA PRODUCE

THE CHERRYHOLMES FAMILY

BY YVONNE TATAR

Maybe it's the great weather or maybe it's the rich California soil. Whatever the reason, our state is a fertile hotbed for producing many talented bands. One such band is the Cherryholmes Family, recently chosen the International Bluegrass Music Association's 2005 Entertainers of the Year at the historic Ryman Auditorium in Nashville, Tennessee. They started their early roots right here in Southern California, folks, and now are one of the hottest new bluegrass bands touring nationally.

This remarkable family band is comprised of Mom and Dad and their three children - Jerry (Dad) on the upright bass, Sandy Lee (Mom) on the mandolin, Cia Leigh on the banjo, B.J. on the fiddle, Skip on guitar, and Molly on the fiddle. And they all share the singing and songwriting talents, too.

Back in 1999 while living in the urban Los Angeles area, the Cherryholmes Family attended the Norco Bluegrass Festival and became inspired to form their own family bluegrass band. A little later on and after lots of learning and practicing, their family band played in the parking lot at the Blythe Festival to a huge crowd late at night. The crowd loved seeing this family play together. Then after just a couple of years of local performances and gathering many fans in Southern California, they briefly moved to Arizona, before they headed east to pursue their bluegrass music passion of going national with their band.

Their dream has come to fruition. These days, they travel about 300 days a year and tour nationally in their Prevost touring bus. They have appeared on The Grand Ole Opry, The Ryman Auditorium, Ernest Tubb's Midnight Jamboree, Nashville Country Music Fan Fare, Branson, Dollywood, the International Bluegrass Music Association Fan Fest along with many radio and TV shows, festivals, and concerts throughout the U.S. And fans love them everywhere they go.

Within this short span of time the Cherryholmes are delivering their trademark sound of "bluegrass with drive and energy" to the music scene across the nation. In addition to being IBMA's 2005 Entertainers of the Year, they have also received a multitude of other industry nominations and awards, including the SPBGMA's "Entertaining Group of the Year, 2005," and "Banjo Player of the Year, 2005" (Cia Leigh). They were also nominees for IBMA's "Emerging Artist of the Year, 2005" and "Female Vocalist of the Year, 2005" (Cia Leigh).



"Bluegrass Vagabonds," their third and self-released CD was a great success in 2003. Their newest CD simply titled *Cherryholmes* is on Skaggs Records and was produced by Ben Issacs of the Issacs Family. This CD has just been released and is receiving rave reviews. Nine of the fourteen selections included on this latest effort are original songs written by member of the family.

Today, the Cherryholmes are thrilling audiences all over the country, bringing fans to their feet at just about every performance. You can see the Cherryholmes perform at SuperGrass 2006 - the west coast's newest indoor bluegrass festival happening February 2 - 5, 2006 in Bakersfield, CA at the Holiday Inn Select, the Convention Center and the Civic Auditorium. For ticket prices and all other information, please visit the SuperGrass website at www.supergrasscalifornia.org.

The Cherryholmes Family - sweet sounds from California originals. They are the real deal, folks.

Yvonne Tatar lives in San Diego, plays bass with the Virtual Strangers and enjoys teaching youngsters about bluegrass with the Tatar Patch Bluegrass Buddies.

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Welcome to 2006, folks and folkies. Instead of the promised all-Celtic issue, which will be held over for next time, a quick recap of a few releases from 2005, a good year, albeit not as good as the one before it. As of this writing, I've just returned from the Folk Alliance Far-West Regional Conference. I enjoyed the great showcases I saw there including **Berkley Hart**, (www.berkleyhart.com) who will have a new recording out early this year, and in *Folkworks'* own showcase room, our own **Linda Dewar**, and Celtic friends **Ciúnas**, whose *Up at the Crack of Noon* has been reviewed in these pages before, but let's just say I second all the nice things said about them elsewhere, and give 'em a (!) rating. Find them at www.ciu-nas.net. And mark your calendar to see them in concert. *FolkWorks* is presenting **Ciúnas** on March 25th.

Another showcase I enjoyed was by **Claudia Russell and Bruce Kaplan**, who've been mentioned in this column before, but now Claudia's *Ready to Receive* (!) has been released and is available. Making the song by former L.A. resident (now living in New Mexico) **Kyle Johnson** the title track is a bold move, considering Johnson's original (unfortunately still unreleased) features a classic singing performance. Russell definitely does it justice, though, and her sometimes gruff, sometimes smooth but always emotional singing, usually supported by Kaplan's mandolin, is the star of all thirteen tracks, which also includes a jaunty version of **Bob Dylan's** *Tonight I'll be Staying Here with You*. It's about half original songs, which, be they humorous (*Oh California*) or intense (like the touching *Just Like You*, a remarkable song that delves into the singer's- and likely a lot of people's- fear of cancer with stark honesty), have an ability to touch both head and heart. The gentle acoustic backing, also featuring keyboardist **Carl Byron**, lends able support. Check www.claudiarussell.com for when she's playing. They've moved up north but still play in the L.A. area occasionally.

The usual handful of CDs of Native American music has appeared from Canyon Records (www.canyonrecords.com), runners-up for my "label of the year" award for 2005. They're always responsible for a number of great releases each year, mostly of Pow-Wow songs, but they're also the home of such noble experimental works as **Alex E. Smith & Cheevers Toppah's** *Intonation*, (!) which advertises itself as the first ever blend of Southern Plains Singing and choral hymnody. Another equally interesting one from this batch is **Louie Gonnie's** *Sacred Mountains*, (!) meditation songs from the Diné tribe, which uses nature sounds alongside Gonnie's multi-tracked singing to create a peaceful meditation record of uncommon beauty. Both highly recommended above whatever's the new age's flavor of the month.

The winners of my "label of the year" award for 2005, however, would have to be Smithsonian/Folkways. Their releases, in addition to never going out of print (thanks to the Smithsonian for that), also never disappoint. The latest is **Los Pleneros de la 21**, whose *Para Todos Ustedes* (!) is as spirited, well-played and sung an example of Afro-Puerto Rican music as can be heard in their adopted hometown of New York City. With a ten-piece band it's hard to single out individuals for praise, but the relentless percussion and enthusiastic group vocals are a joy to listen to, as are the solos, mostly on cuatro and various horns. It's all danceable and fun, and as with all Smithsonian records, the liner notes (in three languages) are excellent. The instrumentation is all on acoustic instruments, though one song does feature an engaging rap in Spanish.

Lastly, and also sung in Spanish, is **Flor de Serena** [Flor de Serena Records] (!) a beautiful and evocative exploration of the Judeo-Spanish musical heritage, featuring the intricate nylon string guitar work of Jordan Charnofsky and the nuanced soprano of Vanessa Paloma. Flute and cello, among other instruments, color some of the tracks here, but it's mostly one guitar and one voice, perfect for the songs, rich with spiritual and nature imagery, which also read well as poetry. I was unaware of the tradition of Ladino songs, as Paloma refers to them in the liner notes, but if this record is any indication it's a rich one. Musically, I do hear traces of both Spanish traditional music and Klezmer, but it's unique, as well as enriching.

So that's it until the spring, and it will indeed be an Irish spring, as I talk

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*.



PHOTO BY MARIAN KATZ

about some of the great Irish music out now or coming soon. 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.

A READER'S LISTENING TIPS

I've just been listening to Mike Harding's folk music show on BBC Radio 2. This week's show has a really interesting feature. Harding got some of the best traditional musicians in England to do all new versions of all of the songs from the Beatles' Rubber Soul album. On the show a snippet of the original song by the Beatles is played and then the all new version. Waterson/Carthy, June Tabor and Martin Simpson are just a few of the performers doing these classic pop masterpieces.

Just go to BBC.co.uk/radio. Then click on the link for Radio 2 or for folk music programs and then to Mike Harding to listen. The show is archived for a week. There are lots of folk, roots and world music shows on the BBC. World Routes, Travelling Folk with Archie Fisher and Andy Kershaw are good ones to listen to.

—Michael McKenna

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

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

LEIMERT PARK GRIOT WORKSHOP

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

SAN GABRIEL VALLEY STORYTELLERS

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

LONG BEACH STORYTELLERS

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

SUNLAND-TUJUNGA STORYSWAP

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

STORY MASTERS

Last Saturday- 9am - noon
5909 Blairstone Drive, Culver City
310-943-4242

STORYTELLING & PERFORMING ARTS TOASTMASTERS

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

ORANGE COUNTY

COSTA MESA SOUTH COAST STORYTELLERS GUILD

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

SOUTH COAST STORYTELLERS

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

MISSION VIEJO STORYTELLING

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

COSTA MESA STORYTELLING BY LAURA BEASLEY

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

KPFK [North Hollywood] (90.7FM) (98.7FM Santa Barbara) www.kpfk.org
KCSN [Northridge] (88.5FM) www.kcsn.org
KUCR [Riverside] (88.3FM) www.kucr.org
KPCC [Pasadena] (89.3FM) www.kpcc.org
KKGO [Los Angeles] (1260AM & 540AM)
KXXM [Los Angeles] (1190AM)
KSBR [Orange County] (88.5FM)

THURSDAY

7:00-9:00pm **Down Home (KCSN)**
Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois)
11:00pm-1:00am **Blues Power (KPFK)**
Bobbee Zeno (blues)

FRIDAY

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

SATURDAY

6:00-8:00am **Wildwood Flower (KPFK)**
Ben Elder (mostly Bluegrass)
6:00-10:00am **Tied to the Tracks (KCSN)**
Larry Wines (Americana)
8:00-9:00am **Halfway Down the Stairs (KPFK)**
Uncle Ruthie Buell (Children's show with folk music)
10:00am-1:00pm **TWANG (KCSN)**
Cowboy Nick(classic Country music)
3:00-5:00pm **Prairie Home Companion® (KPCC)**
Garrison Keillor (Live - variety show)
5:00-8:00pm **Classic Heartland (KCSN)**
George Fair (vintage country)
6:00-8:00pm **Prairie Home Companion® (KPCC)**
Garrison Keillor (Rebroadcast - variety show)
7:00-8:00pm **Canto Sin Frontera (KPFK)**
Tanya Torres (partly acoustic, Latin political)
8:00-10:00pm **Canto Tropical (KPFK)**
Hector Resendez (partly acoustic, bilingual Latin / Caribbean)
9:00pm-midnite **Noche de Ronda (KCSN)**
Betto Arcos (Latin and Latin roots music)

SUNDAY

6:00-8:00am **Gospel Classics (KPFK)**
Edna Tatum
6:00-10:00am **Bluegrass, Etc. (KCSN)**
Frank Hoppe (Bluegrass, Old-time, many historical recordings)
Noon-1:00pm **The Irish Radio Hour (KXXM)**
Tom McConville (some Irish music)
11:00am-1:00pm **Prairie Home Companion® (KPCC)**
Garrison Keillor (Rebroadcast - variety show)
6:00-8:00pm **Folkroots (KSBR)**
Marshall Andrews
7:00-9:00am **FolkScene (KPFK)**
Roz and Howard Larman (all folk including live interviews, singer-songwriters and Celtic music)
9:00-Midnight **Sunday Night Folk (KKGO)**
Jimmy K. (Classic folk music)

MONDAY-FRIDAY

10:00am-noon **The Global Village (KPFK)**
"Music from around the world and around the block"

ON THE INTERNET

Thistle & Shamrock
www.npr.org/programs/thistle
Driven Bow / Fiddlin' Zone
www.krcb.org/radio/
Riders Radio Theatre
www.wvxx.com/html/riders.html
Folk Alley
www.wksu.org

UNSEEN POWERS OF THE SAINTS

ROMANIA'S GLASS ICONS

BY KATHLEEN HERD MASSER

In 1699, in a monastery in the village of Nicula, an icon of the Virgin Mary wept tears for 26 days. The monastery became a destination for the devout and the town became the site of the first school of glass icon painting in Transylvania.

Iconography is an art form born of piety and preserved through sheer determination.

The practice originated in ancient Egypt and found its way to Romania during the 18th century, by way of Bohemia. Icons were typically painted on wood until 1761, when an Austrian general by the name of Bukov ordered all Romanian churches and monasteries destroyed, and banned the schools that taught wood icon painting. (The Nicula icon had been created by Luca of Iclod, an orthodox priest.)

The icon trade underwent another interruption following World War II, when Romania became a Communist state. For nearly 50 years, the sale of glass icon paintings was forbidden, and the only ones produced until the regime fell in the 1990 revolution were painted by monks.

For Romanians, all of life's important moments — birth, baptism, marriage, and death — are closely tied to the church, as are their most important holidays. In large cities and small villages, the church is the site of traditional feasts and rituals based on the orthodox religion practiced by 90 percent of the country's residents.

In Romanian households, icons serve a purpose beyond mere decoration, and most homes have at least 10 on display, usually placed on the eastern wall or in the corner formed by the eastern and southern walls. Others are hung over the stove, close to the hearth.

"The abundance of icons in the world of Romanian villages has an explanation," says Paula Popoiu, Director of Bucharest's Village Museum. "Aside from its contemplative purpose, the icon [was also] used in the religious education of the illiterate and children.

"Furthermore, the icon acted as a mediator, because the unseen powers of the saint pictures by an art of divine inspiration and invoked during prayers may manifest themselves in a beneficial way, influencing the fate of the praying person. This function of the icon determined the existence in almost every peasant house of church-hallowed icons, traditionally exhibited in the sacred spot of the room — the icon corner, which also lodges the votive lamp and the basil left from Epiphany."

"The Romanian peasant's house is not designed as a functional, comfortable home," Popoiu adds, "but as an 'axis mundi' and 'imago mundi.' It is a holy place, sanctified through ancient rituals by the hearth and fire, by the icons and God."

Ion Blajan is Head of Collection at the Musuel Taranului Roman (Museum of the Romanian Peasant). Initially, he explains, "all icons had a religious theme. The power of Christ and the tree of life were common motifs. The most important icons were of Mary and the Child."

Some of the older icons are dated, but few are signed. The artists, Blajan says, didn't know how to write.

"It was about feeling," Blajan says. "The artist had to pray first, then fast. Today it's more about the money."

The technique, however, remains the same.

The artist creates a pencil drawing on a sheet of paper, which is brushed with oil to make it more transparent. Because the image is painted directly on the back of the glass (unlike a photograph that is positioned, gazing outward, behind the glass), the pencil drawing is placed face down beneath the pane. Using a pencil and brush, the artist traces the design onto the glass, then fills in the colors with a brush made of pig or boar hair. What he or she paints on that surface will ultimately become the back side of the finished icon.

Originally, the colors came from natural sources — tree bark, berries, onions, and leaves — and of course real gold. Today's painters use mostly commercially produced supplies. The uneven nature of the glass adds to the mystic quality of the finished work.

While it's true that a handful of tourist-conscious companies are beginning to produce icons en masse, and although themes have expanded to include secular objects such as flowers, most iconographers faithfully follow the old traditions.

Irinel Parasca and her husband Silviu Batariuc are contemporary glass icon painters whose work reflects their beliefs, focusing, says Parasca, "on the Virgin, on the Saviour and on the Saints."

The couple, like many present-day icon makers, seldom refer to themselves as artists. Neither do they sign their work, though these days it is done out of humility rather than illiteracy. Today's iconographers speak of "writing" icons rather than painting or making them. The finished products are "windows to heaven" and the iconographer an instrument of creation rather than the creator.

Protective saints are still popular subjects, particularly St. Ilie (protection from storms and thunder), St. Haralambie (plagues, epidemics and wars), St. George (assets), St. John (vines and harvests), St. Stelian (little children), and St. Nicholas, who brings good luck and in other parts of the world is known as Santa Claus. Nevertheless, the majority still represent the Virgin

Mary.

Romanian life, especially in peasant cultures, is bursting with ritual and tradition, some practical, others mystical. There are songs to invoke rain, rites to encourage fertility, and masks to drive away evil spirits. Even shepherds' cloaks are embroidered with religious symbols.

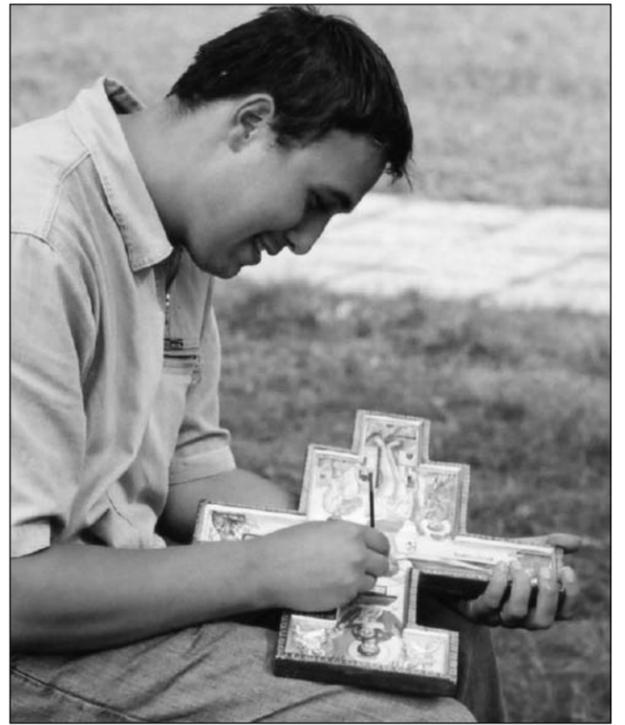
Icons are no exception. Some symbols, such as the cross, are obvious. Others are more subtle. A white pigeon on God's head represents the Holy Spirit. A tree of red wood represents Christ's blood leaking on the wooden cross.

And, Blajan points out, "depictions of the crucifixion will show the moon and sun in the sky at the same time to signify a special event."

Saints and symbolism notwithstanding, the icon's appeal extends to those of lesser religious devotion. Its intrinsic beauty, Parasca believes, is in "the crudeness of the drawing, the vivid chromatic scale, and a childlike perspective." Through such simplicity, she says, the icons "transmit emotion to the viewer's soul."

Author's note: My heartfelt gratitude to Ion and Mihaela Blajan for their extraordinary hospitality and for sharing their vast knowledge of all things Romanian. For a marvelous and comprehensive look at Romanian art and traditions, I strongly recommend Blajan's museum (<http://www.itcnet.ro/mtr>), which was resurrected in 1990 after the revolution and named Europe's best museum in 1996.

Kathleen Masser is a freelance writer and photographer based in Santa Monica



Four years of touring across North America and Europe, three critically-acclaimed albums, and a Canadian Juno Nomination, have established John Reischman and the Jaybirds as one of the top-flight bands in bluegrass music today. With a unique traditional sound, the mandolin master and his band are known for powerful original songs and instrumentals, soaring vocals, and refreshing interpretations of songs from the old-time repertoire presented with their own bluegrass twist. BASC is proud to present John Reischman and the Jaybirds for our 2006 kickoff concert. If you have never heard the John Reischman and the Jaybirds explosive bluegrass sound, hold on, you're in for one heck of a good time.

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This time I'm devoting my column to a couple of important new releases, one from our own backyard and one from a continent far away.

Artist: BORDER RADIO
Title: GOLDEN STATE
Label: OKIE PIE RECORDS OPR 405
Release Date: OCTOBER 2005

BY DENNIS ROGER REED

Local talent in Los Angeles has a hard row to hoe. L.A. is the "entertainment capital of the world," so there are lots of opportunities, but there is also lots of competition. This competition is particularly tough for musical acts in the Americana field, since L.A. has more than its share of fine country influenced artists.

All this makes Border Radio that much more of a success. Their new recording, *Golden State*, represents a darker, more mature project than their last, *Americana Brand*. Founding Border Radio member Kelly McCune handles vocals and guitar, and wrote the majority of tunes; co-founder Mike Stromberg returns on vocals, guitar and Dobro™; and slightly later arrival Robert Staron holds down the upright bass. Newest Border Radio member Mark Indictor plays fiddle and adds vocal harmony. *Golden State* also boasts an impressive list of local and national guest artists, including ex-Radio member Luke Halpin providing stellar mandolin and fiddle; drummer extraordinaire Don Heffington; Davis McCune singing harmonies; the talented David Jackson on piano and accordion; the inimitable Peter Rowan singing a duet with McCune; local Americana legend Rick Shea also sings a duet and adds guitar; and one of L.A.'s finest multi-instrumentalists, Fred Sokolow, plays the banjo.

But tons of talent can't make a silk purse out of a sow's ear, and luckily no porcine references need be made. The material and performances on *Golden State* are truly strong enough to overshadow the guest roster. McCune's writing has deepened, and although some of the "good old time" flavor of *Americana Brand* remains, it takes a back seat to tunes like *Misery Mile* where McCune casts some light on the darker side of our home town, but doesn't come up rosy. The lyrics are incisive, and the



musical arrangement is inventive, with solid musical performances. It's a strong tune, bringing to mind some of Carla Olsen's solo work following the Textones.

Mention must be made of the duet pieces, one with Shea and one with Rowan. Shea lends his vocal chords to compliment McCune on her *Lucky Roll*. The usual country duets aren't readily apparent in reference to the execution of this song, but that's high praise. When was the last time you heard a country duet that didn't clone Parsons/Harris or Jones/Wynette or Cash/Carter? Shea has done his share of excellent country duets with talent like Patty Booker, and on *Lucky Roll* he once again delivers a tasty, restrained performance that goes out in service of the song, not as a "hey look who I am" cameo. Well done.

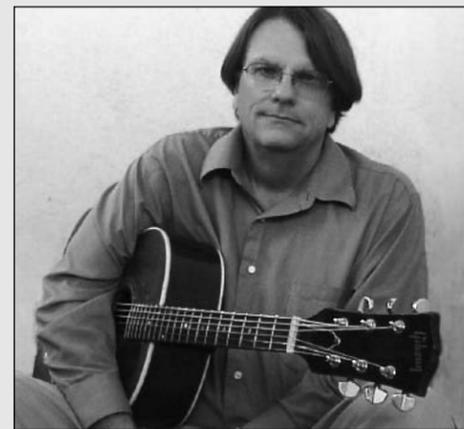
Much can be said about Rowan's pipes and performance with McCune on the title cut. His majestic air and tone suit the song seamlessly, yet Rowan never pushes fully center stage. It's McCune's song, and she delivers a vocal capable of being paired with a legendary bluegrass/world music singer of high renown. This one should be burning up the airways, and one hopes that at least late night public radio in Nashville can smuggle it in.

Border Radio is not just the Kelly McCune show, either. Michael Stromberg penned *Three Hours Past Midnight* and handles the lead vocals on his tune. He also brought *High Plains* to the band, and Border Radio acquaints themselves well with this catchy instrumental. Indictor's fiddle work is especially tasty on this tune, and as throughout the project, Staron's bass work is solid, never straying into wallpaper.

Production on *Lucky Roll* is credited to Jason Koornick and Border Radio. Sonically clean, it's never guilty of over sheen, sounding professional without excess lacquer and rouge. The package design lets you know that this isn't exactly the same Border Radio that you met with *Americana Brand*. The cover is a sepia, blurred shot of the band performing next to a chain link fence outside a border radio station. It's not the same bright nostalgic look

REED'S RAMBLINGS

BY DENNIS ROGER REED



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 new-grassy 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.

that the band used for their last motif. Since *Golden State* more than pulls it off, the look is just part of the whole package.

Border Radio has proven to be an entertaining live and recording act, and with the elements introduced in *Lucky Roll*, they could easily enter into national prominence.

Border Radio's *Golden State* is at www.cdbaby.com/cd/borderradio4

Artist: THUNDERBOX CARBUNKLE & THE LONELY COSMONAUTS
Title: THUNDERBOX CARBUNKLE & THE LONELY COSMONAUTS
Label: SELF RELEASED www.donmo.com
Release Date: OCTOBER 2005

BY DENNIS ROGER REED

Australia isn't necessarily the first place most people think of when ruminating on excellent Americana style music. *Thunderbox Carbunkle & the Lonely Cosmonauts* are out to change that.

We last saw a few of these characters in a DVD about the Adelaide roots music scene entitled *Damn Right I'm A Cowboy*. Their style of music may have been more Australiana than Americana, but the film showed a vibrant group of individuals, bound together by their love of American roots music, and the shared love of performance.

Thunderbox Carbunkle & the Lonely Cosmonauts is a group founded by resonator guitar luthier Don Morrison, and he adds various reso guitars and vocals. He's joined by Michael Saies on upright bass, a former bandmate from the Elmore, Adelaide's entry in the roots market in the late 1990's. Drums are the domain of Andy Przygonski; Phil Bray is the master of the accordion; Commie Trash sings; and John "Dingo" Van Bowman picks the guitar as well.

This is a debut EP with 6 songs. The sound is American roots music thrown through an Australian meat grinder. *John the Revelator* gets almost an acoustic rockabilly arrangement, and is the better for it. Although artists as diverse as country star Lee Roy Parnell and pop gospel group Ollabelle have done striking covers, this song

remains the property of Son House. But **Thunderbox** makes it their own with a "gangs-all-here" chorus and an appealing Dave Edmunds feel to the track. Next up is *You Got To Move* with Don playing evocative slide reso guitar and bending his Aussie voice in a manner that evokes Mississippi Fred McDowell, Mick Jagger, and perhaps a little Arthur Godfrey or George Gobel. Once again the whole gang joins in on the chorus, and turns this into some Aussie gospel with an acapella section prior to the outro. *Working on the Railroad* boasts a folk song arrangement with the group doing a call and response on the "Take this hammer to the captain" section. It should be noted that the liner notes state that all the **Lonely Cosmonauts** sing but that Don sings the loudest. The final three songs are all Morrison originals, but feature that same strong roots feel, and the group vocals. *No War* borrows the *Rollin' and Tumblin'* vibe to support an anti-



war sentiment, and *Happy Birthday to Me* deals with loneliness and alienation from a down and outer who realizes that his birthday is just another day of a tough life.

Thunderbox Carbunkle & the Lonely Cosmonauts probably won't make you forget Lucinda Williams, or the **Rolling Stones**, but they provide a primarily happy-go-lucky acoustic version of American blues, country and rock. They deliver a nice chuckle and yet their lyrics make the listener think. A strong debut from a rather unique band.

Thunderbox Carbunkle & The Lonely Cosmonauts is self-released and available at www.donmo.com.

Dennis Roger Reed | SONGWRITER & MUSICIAN



Dennis Roger Reed's **NEW!**

Cowboy Blues

PlasticMeltdown Records
PMRCD 205

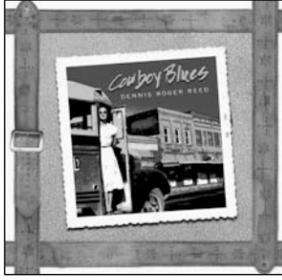
The music has a relaxed yet lively feel, backed by the pure clean sound of American stringed instruments. Reed's songwriting has an immediate appeal, inventive and catchy, its message clear and plain-spoken.

Chris Powers,
WORT-FM, Madison, Wisconsin

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

C D R E V I E W S

Artist: DENNIS ROGER REED
Title: COWBOY BLUES
Label: PLASTIC MELTDOWN RECORDS
 BY LINDA DEWAR



Don't be misled by the title of this new album from southern California singer-songwriter **Dennis Roger Reed**. *Cowboy Blues* is actually a delightful mixture of folk, roots, acoustic country pop and western swing, with the blues running through it as a common thread.

Reed has an unassuming way with a song that conjures up images of summer evenings spent sipping lemonade and playing tunes on the front porch. His easy-on-the-ears baritone voice settles comfortably into both the toe-tappers and the ballads, and his skill on the acoustic, resonator and bass guitars is right up there with the best. The instrumental side of *Cowboy Blues* is made even better by the inclusion of some fine backup musicians, including **Chris Darrow**, on fiddle, resonator lap guitar and backing vocals. **Mike Dowling**, and Reed's brother **Don Reed** add their talents on guitar, mandolin, and assorted other stringed things, and **Dan Fuller** provides just the right amount of percussion exactly where it's needed.

Of the sixteen tracks, six are traditional or covers and the rest are original. My favorite among the covers is Reed's arrangement of the **Blind Boy Fuller** roots/blues classic, *Step It Up and Go*, which is spiced up a bit by the addition of some western-swing-style rhythms and fiddling.

But the heart of *Cowboy Blues* lies in its original songs. Dennis Roger Reed has a knack for combining traditional-sounding melodies with lyrics that speak of longing and love in ways that make sense in a 21st century world. It's hard to choose one over another, but I'm a bit partial to *Murky Water*, the opening track, and *Color Blue*, a memorable and melancholy ballad that refuses to fit into any genre.

Cowboy Blues does what a good album is supposed to do. The music is a good mix of the familiar and the innovative, and the performance is top-notch. The lyrics catch your attention, tell you a bit about the singer, and reflect some of your own life and feelings. What more can you ask?

Artist: MASANGA MARIMBA ENSEMBLE
Title: MASANGA MARIMBA ENSEMBLE
 BY MARK GILSTON

As a young man I spent many many happy hours contentedly listening to the wonderful hypnotic patterns of the mbira music of what was then known as Rhodesia and is now Zimbabwe. If you took the time to search them out, you could find the marvelous field recordings collected by Hugh Tracey and as well as two entrancing albums of the music of the *Shona* people: *Zimbabwe: The African Mbira: Music of the Shona People* (Nonesuch Explorer Series 79703-2) and *Zimbabwe: The Soul of Mbira: Traditions of the Shona People* (Nonesuch Explorer Series 79704), both produced by ethnomusicologist Dr. later Paul Berliner released two entrancing albums of the music of the *Shona* people on the Nonesuch Explorer series..

Dr. Ric Alviso, a teacher professor at California State University Northridge, has been studying mbira music since 1994. In 2000, the Masanga Marimba Ensemble evolved from a class he was teaching. "*Masanga*" is a word in the *Shona* language meaning a coming together of roads or rivers and it is meant to represent "the coming together of Zimbabwean and American cultures."

The CD consists of nine songs of which five are traditional or based on traditional material from Zimbabwe, and two others are composed by Dumisani Maraire, a well respected *Shona* musician who also released an album on the Nonesuch Explorer label.

The music at times is exciting and full of energy. At other times it is introspective and hypnotic. Always the rhythms are strong; and the melodies are deceptive in their appearance of simplicity that hides a wonderful intricacy as the overlaying parts interweave in a marvelous interplay of melody and rhythm. The singing is rich with harmony and the voices are melodious.

I most enjoy the tracks where melody lines come in gradually and eventually build the to the rich polyphony and overlaid rhythms which are so characteristic of Zimbabwean music. This is beautifully illustrated in *Marenje* where the marimba skillfully captures the flavor of the interweaving of the individual mbira melodies. In *Chipindura*, the actual playing of mbira is delightfully presented in its pure form with understated singing which allows the instrument to shine through with its gossamer ringing tones. The one piece which is not from Zimbabwe, *Kapotso*, has a distinctive Caribbean flavor and could practically pass for Steel Drum music from Trinidad until it moves into a sweet harmonious chorus.

If I have any criticism with *Masanga*, it is that the sound is a bit too sweet and lacks the rough edge of the truly authentic traditional music of the region. The singing is a bit too pretty and the intonation of the instruments is so accurate to Western scales that it comes across as a bit glossy. I particularly found the use of a trap set somewhat disconcerting and would have wished for the more earthy drum sounds and rattles which I associate with the music of East Africa. However these are minor quibbles, and most American audiences, less familiar with the music, are likely to prefer the more polished sound which *Masanga* presents.

The Masanga Marimba Ensemble provides a wonderful and accessible introduction to one of the great musics of the world, and also presents a lively and enjoyable hour of listening.

Artist: KATE RUSBY
Title: THE GIRL WHO COULDN'T FLY
Label: PURE RECORDS (COMPASS RECORDS)
 BY RON YOUNG

Yorkshire's darling, **Kate Rusby** is back with another album, and this one is just as pleasing to the ear as the others have been. Some would say that's a flaw; that her recordings are almost interchangeably consistent, and it's certainly true that Rusby is not known for risky musical innovation. But there's something to be said for consistency and the comfort of knowing what you're going to get.

What you get from Kate Rusby begins with her voice, at once both innocent and sultry, which she uses more to weave a song than to sing it. *The Girl Who Couldn't Fly* includes seven songs that were written by Rusby, more than any previous album. While most of her lyrics are fairly rudimentary, they are also charming in their simplicity and remain true to the tradition of the English folk ballads that have been the mainstay of her repertoire. These days, when it seems like there's a competition among singer-songwriters to see who can write the most introspective and obscure lyrics, it's a breath of fresh air to find Kate Rusby writing verses like "*Out in the field where the lark it flies / Over the earth where my heart it lies / Oh how it sings when the west wind blows / Out in the field where no-one goes.*"

As were Rusby's other recent albums, this one was produced by her musician-husband, **John McCusker**, whose producing and arranging provide the spark of innovation that sets *The Girl Who Couldn't Fly* apart from its predecessors. A total of sixteen musicians and two singers are listed on the liner notes, and McCusker has utilized an improbable mix of instruments—tuba, euphonium, and harmonium, just to name a few. Yet the final product is not the cacophony you would expect, but an uncomplicated sound that stays true to the tradition of the music.

It's nice to see the lyrics included on the liner. Too many artists are omitting this, probably due to the high cost of printing, but I like seeing them.



Artist: SLIGO RAGS
Title: THE NIGHT BEFORE THE MORNING AFTER
Label: CELTHICK MUSIC
 BY LINDA DEWAR



Quick—name an Irish band from Orange County. OK, if you're at all into the local Celtic scene, that was probably pretty easy. Now name one that isn't called **The Fenians**.

If you found the second task a bit more difficult, it's no surprise. The Fenians and their signature brand of Irish trad-rock are certainly the dominant presence in O.C. Irish music. But they're far from alone; there's a short but sterling list of other, more acoustic Celtic bands who are based in the county to the south. One of the finest of these is a trio called **Sligo Rags**, who were named Best Folk Band at the Orange County Music Awards for the past two years.

I have to admit that I'd never heard Sligo Rags before this CD was given to me for review, but I'm definitely a fan now. *The Night Before the Morning After* is a collection of familiar and mostly-traditional Irish songs and tunes. My first take when I read the track list was dismay at the thought of having to listen to yet another version of *The Star of the County Down* or *Dirty Old Town*. But you can't, or shouldn't, judge a CD by its cover, and the old standards on this album are anything but boring.

Sligo Rags has absolutely captured the sound of a traditional Irish pub band; so much so, that you could book them to play in Dublin's Temple Bar and no one would be the wiser. Instrumentals are their strong point, particularly the fiddling of **Michael Kelly** and the guitar styling of **David Burns** supported by **Gordon Rustvold** on bass. Their songs have unusually long and complex instrumental intros, making the vocals seem almost incidental.

Having admitted to cringing at the thought of hearing *The Star of the County Down*, I must now confess that it's one of my favorite tracks on the album thanks to a brilliant intro and unorthodox tempo. I'm also partial to *Red is the Rose* for the same reasons, and to *The Irish Rover*, which features Burns on the banjo, Kelly on fiddle, and a great blend of voices.

The only thing I didn't love about *The Night Before the Morning After* was the insert. While it may not be necessary to include lyrics with an album of such well-known songs, I'd still like to see a bit of a message from the band members; maybe a blurb about each song or something witty about their music. The main feature of the insert is a full-page reprint of a review written by **Rob Williams** of The Fenians. Williams' praise is definitely a point of pride, but these guys don't need an endorsement to validate their album...the music speaks for itself.



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C D R E V I E W S

MUSIC INSTRUCTION

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



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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.

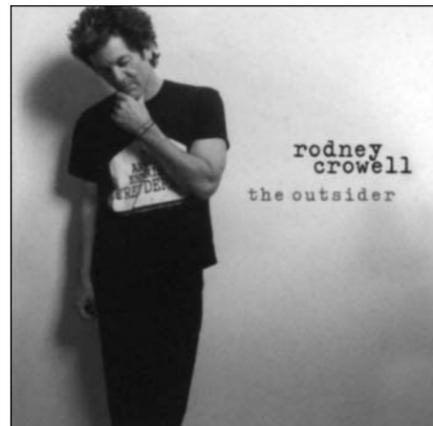
For further information, please contact Pipe Major Alan Weidlich at (818) 242-5802 or visit the band's web site at www.pipeband.org cabarfeidhpipeband@hotmail.com • aweidlich@earthlink.net

Artist: RODNEY CROWELL

Title: THE OUTSIDER

Label: COLUMBIA

BY WENDY WALDMAN



There are three things necessary in my book for a CD to be labeled a masterpiece: first, true musicality, that is, well realized musical architecture, memorable melodies and intelligent arrangements; second, great lyrics and stories, uniformly inspired throughout the project, achieving a real literary statement; and finally, the total conviction of a kick-ass performance. When all these elements come together in a package, it's a joyous and rare event.

Rodney Crowell's newest project, *The Outsider*, reaches these heights in a remarkably simple, humble, and yet quite searing manner. This album is truly an album in the best sense of the word, a collection of songs that makes a clear statement together, but in which each song stands on its own yet reflecting the stone from which it is carved. The music is excellent, the lyrics are brilliant, the musicians rock hard, and Rodney himself is stretching to some places as a performer that can only be reached with a whole lot of living and accumulated wisdom.

Within the vernacular of roots rock, his musical forte, Rodney has written and performed eleven pieces whose topics range from the completely universal to the painfully personal. There are interesting characters in this saga: desperate artists, angry rednecks, beautiful women, heartless over-achievers, and always himself right in there, sometimes as a witness, sometimes as a player. There is no pretense here—he tells stories and shares observations with an unflinching eye and a constant poetic touch. He's humorous, he's angry, he's comforting at times, he's philosophical, and he doesn't pull any punches. By the way, he doesn't spare himself either. His own foibles and contradictions are fair game to him as well, the mark of a true artist. One gets the feeling that Rodney is at last at the place in his life where there's nothing left but to lay his thoughts bare, and he does it with a fine and ruthless language that hits its mark on every song. I'm not going to pretend to interpret his songs or get inside his mind—but I will mention some of the tracks that laid me out cold, and share my impressions—not to exclude the others—with only the restrictions of space being my guide.

He starts off with *Say You Love Me*, a killer celebration of groove, a very fun, modern love song in a retro package, multilayered as all the songs are and foreshadowing the dry, incisive lyric style to follow throughout. After that, the gloves are off, with a brilliant, funny and dispassionate satire—*The Obscenity Prayer*, a song in which I decided that Rodney Crowell is the real Don Henley, having created a masterful take-no-prisoners piece without the self-absorption that has toppled even Henley himself at times. *The Outsider* says it all in plain and beautifully crafted language—it's a revealing self-portrait and a marvelous title track for this project.

Don't Get Me Started is one of my favorites here—he's managed to work on so many levels at once in what looks like such a simple package that I'm in awe. This song is angry, personal, universal, completely unpretentious, drunken, earthy, non-preachy yet cruelly observant—and he's done it all in a very cool tune with some great chord changes to boot!

There's a fine piece, *Ignorance is the Enemy*, which combines poetry and gospel, and with illustrious guest artists such as John Prine and Emmy Lou Harris contributing vocals. Interestingly enough, the "outside" tune here is Dylan's great *Shelter from the Storm*, sung as a duet between Rodney and Emmy Lou, and seen in a new light. *Dancin' Circles Round the Sun* is a graceful and wise song once again with a great groove. Not easy to do, folks!

I want to mention that the musicians are fabulous—I imagine everyone was pretty inspired to be playing on this project and it shows on every single track. The grooves and the melodies are infectious as good roots rock should be, and there are excellent musical twists, arrangement delights, and subtle details throughout. Superb simple production that is obviously done with great care and great abandon at the same time—another achievement. Rodney's vocals get to some places and rock out in ways that strike me as new, bolder, harder and yet subtler at the same time. Like Keith Richards has pointed out, you're supposed to get better as you get older, and man, this guy is hitting his stride now. It's wonderful to see the true character of an artist shine through—it takes a great deal of work and courage to write and perform on this level and he's done it. And it's fun on top of everything else!

Rodney writes in *Beautiful Despair*, a line that has gotten people's attention: *Beautiful despair is hearing Dylan when you're drunk at 3AM, knowing that the chances are no matter what you'll never write like him...* All I can say is, you could substitute the name Crowell for Dylan in that line, and it would be just as true.



AMERICAN SOCIAL DANCE-PART II

THE DANCE IS US

BY RICHARD DUREE

PART II

At the turn of the 20th century, ragtime music appeared fresh and new. Its syncopated sounds quickly became popular in spite of its disreputable origins as entertainment in the finer "sporting houses." The combination of African rhythms and syncopations produced a sound very different from the 19th-century ballroom music of Strauss.

One of those African-American brothel pianists, Scott Joplin, was discovered by music producer John Stark who, fascinated with the new music and able to see its possibilities, contracted Joplin to write new songs in his ragtime style. *Maple Leaf Rag* was published in 1898 and the rest is wonderful ragtime history. For two decades, ragtime was almost the only new music composed in America.

To high society, the black community's dance was vulgar and unsophisticated — the Grizzly Bear, the Bunny Hug, and the Turkey Trot. These weren't dances! They were the strutting and carryings on of the trashy lower class. Nobody would be caught dead dancing them, especially when one was striving to identify with polite society. So the middle class waited . . . and waited . . . for something new and elegant, more suited to its new status in life.

It came in the form of Vernon and Irene Castle, a young couple who, while seeking their place in the Paris spotlight, had created and performed a new form of ballroom dance - elegant, smooth and sophisticated. An instant hit in Europe, they were just what the folks at home wanted: fashionable, handsome, young, fresh, suave, wholesome, and married! Their new style of dance was perfect for ragtime music and a perfect match with the expectations of the new America. The Castles launched a dance craze that has not been equaled in this country before or since.

The One-Step, Castle Walk, Tango, Maxixe, even the polka seem quaint and archaic to us now, simplistic in their approach to the dance, but they are symbolic of the American personality of the first 20 years of the 20th century. They were danceable, fun, and elegant and everyone could dance them. The Castles became fabulously wealthy, giving performances across the country and giving dance lessons to the wealthy at prices that are unheard of even today.

Alas, it could not last. Vernon Castle's death in 1918 was painful for his

millions of fans, dampening the ragtime fever, and America was left seeking something to fill the sudden void. After only twenty years, the 20th century needed to be reborn.

Suddenly America realized something! We were a world power! We had conquered a mighty foe and brought American thought and values to the rest of the world! We were young and powerful and we could do anything we wanted. We had natural resources beyond imagining and we could build anything. The energy of it all was ready to explode into the Roaring '20s.

Suddenly jazz appeared and became the new craze of American society. Jazz had experienced a parallel development to ragtime, primarily in New Orleans, out of the mainstream of East Coast and Mid-Western society. Like ragtime, jazz pianists had entertained customers in the brothels of Storeyville, New Orleans' 28-block-long red-light district. Storeyville was shut down in 1917; the brothels were closed, the gambling halls were locked up, and all those wonderful musicians were suddenly out of work. Their exodus from New Orleans must have been a difficult one as they migrated to the big Eastern cities of New York, Chicago, Philadelphia, and elsewhere.

Jazz took up where ragtime left off and the Roaring 1920s were underway! The economy soared, Prohibition added its contribution to the mix and Americans began the great experiment of redefining America.

Many of us still living recall dancing the naughty Charleston in defiance of our parents' disapproval. The Charleston actually began in the African-American community over a decade earlier and became popular with the general population in the mid-1920s as an ideal expression of the exuberance in America's new power and wealth. For the first time, women took an equal and energetic part in the dance, celebrating suffrage as the law of the land. Mothers were aghast at their young daughters' short skirts and shameless antics, unthinkable under the 19th century standards of the great, dour Queen Victoria.

Interestingly, the foxtrot was the most popular dance of the 1920s, in spite of the Charleston's notoriety. The foxtrot evolved from the one-step; smooth, graceful, and sophisticated. Etiquette books of the day plainly state that this is the dance for those who would appear elegant. It is still the dance of sophisticated society and has been with us longer than the waltz and polka had been at the turn of the century. Its smooth yet bouncy style combines the elegance and dignified energy admired by Americans.

The Great Depression of the 1930s needs no description. All of us know what it did to our country and to the world, as the thoughtless excesses of the 1920s resulted in the bleakest period in American economic history. We know about the dance marathons, where dance emulated the grim, dogged struggle to survive. The carefree, sassy Charleston became the heavy, deliberate Shag, again adopted from the black community's prolific repertoire, because it satisfied the incessant urge to express the human condition in movement. Jazz and the blues became the voice of American music and we cherish it still as a major part of our traditional repertoire.

World War II, for all its horror and sacrifice, revitalized America. Thrust abruptly into a conflict of monumental proportions, Americans found new pride and energy in their ability to respond to the greatest threat ever to our values and way of life. Factories sprang to life, everyone worked for a common goal and the nation focused on one thing — victory.

And there in the midst of it all, Benny Goodman's bubbling, energetic, optimistic Swing appeared, perfectly defining America's mood. The dance that accompanied it, an evolution from the Shag, still rates as one of America's greatest folk/social dances, strongly affecting American popular dance to this day. Women were free to express sexuality and strength and femininity, an equal partner in the dance as they had been in the war effort. The Swing would have been sorely out of place in the ragtime years.

Many of us remember the music of the 1950s and what rock and roll did to it. This new music style revolutionized not only our music, but spread around the world as the symbol of America and what this country represents. The evolution of rock and roll — and the countless dances created for it — has been a mirror of rapidly changing social values and economic conditions, varying from gentle to frantic and beyond. Dancers abandoned the embrace and support of a partner, preferring to display their art from a viewable distance. Music and dance alike appear, flare brightly and disappear, to be replaced by something else. Disco appeared in the mid-1970s, emulating the 1960s fascination with newfound sexuality and gender competition, just as the Charleston did 50 years earlier.

Love it or hate it, rock-and-roll now has a 50-year history that must be recognized.

An interesting phenomenon awaits us in the not-too-distant future. Looking back over several hundred years of Western history, the beginning of every century has been marked by great social evolutions. The Baroque period emerged in the early 18th century and gave us the stately, proper minuet. The waltz and polka, with the embarrassing embrace, pushed their way inevitably into a reluctant 19th century. We have witnessed ragtime's role in the 20th century.

We have now begun a new century. A new millennium! What forces, what needs, what new aesthetic will emerge to shake off the hoary old 20th century and create new ideas and behavior standards. Dance will invariably be a visual expression of that change.

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.

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RICHARD DYER-BENNETT: A MINSTREL OUT OF TIME

BY ROSS ALTMAN

Author's note: This was my first published essay on folk music, written when I was a graduate student in English at the State University of New York at Binghamton in 1975. At the time Dyer-Bennett was a professor at SUNY-Stony Brook and, on a whim, I called him up one day and told him how much I had admired him since I first fell in love with folk music as a kid. I asked him if he would come to Binghamton if I produced the concert for the Department of English and he agreed. I carried his guitar and, for a day and a half, breathed the rarified air of his company. Then I wrote this essay for the student newspaper and it first appeared on March 18, 1975. This is the first time it has been reprinted. I am grateful to FolkWorks for the opportunity to let it see the light of day again.

There are many forms of art, popular in their own time, which, as time passes, and new forms enter the pubs of the popular imagination, gradually succeed to the throne of more aristocratic tastes, and acquire in specialness what they have lost in mass appeal.

What such art forms require, if they are to be made available again, to however few admirers, is someone who is able to recreate that tradition, that spirit, that feeling; to restore out of individual discipline and will, a life that was previously learned as easily as we acquire the basic skills of movement and speech.

Richard Dyer-Bennett is such an artist. A twentieth century minstrel, he enchanted his audience Friday night in Studio One of the College-in-the-Woods, with selections from his international repertoire of classic English ballads, traditional folk songs, and art songs.

Dyer-Bennett, now in his early sixties, is world famous for having revived the art of English minstrelsy as it was practiced in the Middle Ages on up to the mid-1700's, by which time his old oral tradition of poetry and song had nearly completed its collapse into the more self-consciously "literary" ballads and broadsides of the English professional poets.

There are scattered instances of minstrels surviving even into the 18th century, when Thomas Percy, Bishop of Dromore, made the first authoritative collection of the minstrels' songs under the title, *Reliques of Ancient English Poetry*.

These songs fill up only about a third of Dyer-Bennett's song bag, however; he is also a master of traditional folk music from many countries, and resists the purist's disdain for art songs, that is, songs the composers of which are known.

For the concert-demonstration Friday night, he selected a few songs from each kind of music, and charmed the audience with stories about the songs and the minstrels—old and new—who made them and sang them.

Dyer-Bennett sings in a pure, light yet radiant tenor voice, and accompanies himself on the Spanish classical guitar. When he was beginning his career he played the lute, but found himself growing fonder of the guitar as his chosen accompaniment. He has evolved a highly original folk guitar style, adapting classical techniques of guitar playing to the folk song idiom.

He performs a subtle but compelling blend of the singer, the instrumentalist, the storyteller, and the actor. Thus he is an interpreter in the full sense of that word—recreating the situation of the song in words, music and facial expressiveness, which is capable of evoking surprise, jubilation, sorrow, agitation and anger.

He began the concert by giving the audience Bishop Percy's definition of the minstrels: "They were a group of men who subsisted by the arts of music and poetry, and sang to the harp verses composed by themselves or others."

Among the songs he sang were the beautiful early lyric of Yeats, *Down By the Sally Gardens*, set to a traditional Irish tune; a Swedish shepherd's song; a 16th century German song of mercenary soldiers; *Plaisir d'Amour*, an international song written in French and set to music by a German composer masquerading as an Italian living in Italy; a song about threatened virginity which he translated from German, *The Ballad of Phyllis and her Mother*; an early American colonial song, *The Willow Tree*, to which he restored a couple of missing lines and added a final verse; *The Erie Canal*, a canal boatman's song, which he collected in Maine; and a song written by John Jacob Niles, *She Was a Lass from the Low Country*.

Dyer-Bennett also sang *Henry Martin*, which was originally known as *Andrew Barton*, a song with the theme of poetic, if not entirely heart-warming justice, about a nobleman who unwittingly becomes a pirate and is even-



usually hung for treason. Dyer-Bennett added two verses to this song, which he later discovered had been incorporated into the song by other performers. It was thus shown that the oral tradition—although reduced to a thin stream—still trickles on, two hundred years after its official demise.

After the regular program, Dyer-Bennett remained another ninety minutes for those who wanted to hear and know more. He said that he was born in England, but left when he was six, his family finally settling in Berkeley, California, where he grew up.

He decided to become a musician on Christmas Eve, 1933, when a relative told him, upon hearing him sing, that if he had the proper training he could make that his career. She told him, he said, about the great Swedish minstrel, Sven Scholander, who was then in his seventies, and who was at that time the only living master of this kind of music.

After five years of work, Dyer-Bennett finally went to Sweden to visit Scholander. "When I heard him sing," he said, "I knew I had never heard anything like it before; nor have I since."

He then went to Greenwich Village in 1941, and became friends with the other major singers responsible for the subsequent folk music renaissance—Burl Ives, Woody Guthrie, Huddie Ledbetter (Leadbelly), Josh White and Pete Seeger. They all became regulars at the famous nightclub run by Max Gordon, The Village Vanguard.

Since those early days, he said, he has made his living through concerts and recordings. Five years ago, however, he was asked by the Theatre Department at SUNY-Stony Brook if he would come there to teach. He agreed to try it for one semester, and has been there since. Aside from teaching an occasional course in "The Art of Minstrelsy," he is primarily interested in teaching voice, which he has divided into a rigorous and methodical semester-long courses, and which is now required of all theatre majors there.

He said, however, that he doesn't think of what he is doing as training actors, but rather training people to use the voice properly. "The human body," he said, "is rational, and wants to work properly if it is shown how." Anybody who is interested in learning is invited to take his courses. His concert schedule has thus been curtailed, but he has not altogether abandoned the life of the minstrel.

Thoroughly alive, Richard Dyer-Bennett is a man out of his time, on loan to us from an old past, and radiant with that ancestral glow which allows each new age to see from whence it has come.

Postscript: Richard Dyer-Bennett was born on October 6, 1913, and died on December 14, 1991. With one exception, his best recordings were made on his own label, Richard Dyer-Bennett Records, which are now carried on Smithsonian Folkways. That one exception is a ten-inch Decca LP entitled *Richard Dyer-Bennett: Twentieth Century Minstrel*.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals. You can reach Ross at Greygoosemusic@aol.com.

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JANUARY

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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY		
1 WE 5 (SE)	2 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)	3 SEVERIN BROWNE (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	4 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)	5 JAMIE LAVAL with ASHLEY BRODER (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)	6 SAWYER BROWN (SE) ODETTA (SE) SLACK KEY FESTIVAL (SE, SD) SEVERIN BROWNE / JAMES COBERLY SMITH WITH JAMES LEE STANLEY (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	7 SLACK KEY FESTIVAL (SE) ETH-NOH-TEC and LIKHA PHILIPINO FOLK ENSEMBLE (SE) STAN RIDGWAY (SE) JANET KLEIN & HER PARLOR BOYS (SE) OKINAWAN TAIKO WORKSHOP with ZAMPA UFUJISHI-DAIKL (SE) ZAMPA UFUJISHI-DAIKL (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)		
8 UKE MASTER CLASS (SE) SLACK KEY FESTIVAL (SE) The SUNSHINE SISTERS (SE) STAN RIDGWAY (SE) JOHN McEUEEN (SE) MATT CARTSONIS (SE) OSHOGATSU: NEW YEAR FAMILY DAY FESTIVAL (SE) ZAMPA UFUJISHI-DAIKO (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	9 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	10 SLACK KEY FESTIVAL (SE, SB) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	11 THE HOT BUTTERED RUM STRING BAND (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	12 THE HOT BUTTERED RUM STRING BAND (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	13 HARVEY REID (SE, SD) The DITTY BOPS (SE) JOHN McCUTCHEON (SE, SD) HOT CLUB QUARTETTE (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	14 HARVEY REID (SE) AL KOOPER (SE) GEOFF MULDAUR (SE) RICHIE HAVENS (SE, SB) CIÚNAS (SE) JAMES LEE STANLEY (SE, SB) BORDER RADIO with DAVID SERBY (SE) MURIEL ANDERSON (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM) Old Time Jam (OGM)		
15 ABIGAIL WASHBURN (SE) HARVEY REID (SE, O) AL KOOPER (SE) MURIEL ANDERSON (SE) SEAMUS KENNEDY (SE) THE CHRIS CAIRNS BAND (SE) MUSIC AND DANCE OF MACEDONIA AND THE MIDDLE EAST (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)	16 MUSIC AND DANCE OF MACEDONIA AND TURKEY (SE, SB) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	17 TOM CORBETT BAND (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	18 THE JOHN JORGENSEN QUINTET (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	19 NAMM SHOW (SE) LANGUAGE OF 3 (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)	20 NAMM SHOW (SE) THE BLYTHE BLUEGRASS FESTIVAL (SE) NORMAN FOOTE (SE) HARVEY REID (SE) ELIZA GILKYSON (SE, SD) TOMMY PELTIER AND THE PALS (SE) RODNEY CROWELL (SE, SD) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	21 NAMM SHOW (SE) THE BLYTHE BLUEGRASS FESTIVAL (SE) ELIZA GILKYSON (SE) HARVEY REID (SE) CHRIS PROCTOR (SE) BOB FRANKE (SE) THE DUO TONES (SE) BORDER RADIO (SE, SD) JIM ST. OURS AND FRIENDS (SE) CIÚNAS (SE) DAKOTA DAVE HULL (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)		
22 NAMM SHOW (SE) FOLKWORKS BENEFIT CONCERT (SE) THE BLYTHE BLUEGRASS FESTIVAL (SE) HARVEY REID (SE) ELIZA GILKYSON (SE, SB) PETER HIMMELMAN (SE) THE BOBS (SE) BOB BROZMAN (SE) ADRIAN LEGG (SE) plus PEPPINO D'AGOSTINO and STEF BURNS (SE) BOB FRANKE (SE) CIÚNAS (SE) JOHN McCORMICK (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)	23 DRY BRANCH FIRE SQUAD (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	24 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	25 CHERRYHOLMES (SE) YUVAL RON (SE) BELLYDANCE SUPERSTARS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	26 CHAVA ALBERSTEIN (SE) LES YEUX NOIRS (SE) DAVID "HONEYBOY" EDWARDS (SE, SD) MURIEL ANDERSON (SE, SD) BELLYDANCE SUPERSTARS (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)	27 JOHN REISCHMAN & THE JAYBIRDS (SE) MURIEL ANDERSON (SE) MICHAEL DART & THE FLATLANDERS (SE) DAVID "HONEYBOY" EDWARDS (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)	28 DAVID "HONEYBOY" EDWARDS (SE) JIM MALCOLM (SE) MURIEL ANDERSON (SE, SD) JOHN REISCHMAN & THE JAYBIRDS (SE) PO' GIRL and JAKE LA BOTZ (SE, SB) GRACE (SE) MARK GOLDENBERG (SE) EMITH (SE) STEVEN KING (SE) GREG GREENWAY (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)		
29 JIM MALCOLM (SE, SD) EMIL ZRIHAN (SE) JOHN REISCHMAN & THE JAYBIRDS (SE, O) BELLYDANCE SUPERSTARS (SE) DEL CASHER (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Shape Note (OGM) Open Mike (OGM)	30 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	31 Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)					<h2>FOLK HAPPENINGS AT A GLANCE</h2> <p>Check out details by following the page references:</p> <p>OGM: On-going Music - page 15 OGD: On-going Dance - page 18 SE: Special Events - page 32</p>	

FOLK HAPPENINGS AT A GLANCE

FEBRUARY

2 0 0 6



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<p>FOLK HAPPENINGS AT A GLANCE</p> <p>Check out details by following the page references:</p> <p>OGM: On-going Music - page 15</p> <p>OGD: On-going Dance - page 18</p> <p>SE: Special Events - page 32</p>			<p>1</p> <p>BELLYDANCE SUPERSTARS (SE, SD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass (OGM)</p>	<p>2</p> <p>SUPERGRASS BLUEGRASS FESTIVAL (SE) BELLYDANCE SUPERSTARS (SE, SB) WILLIE NELSON (SE) The CHERRYHOLMES (SE, SD) MOLLY'S REVENGE (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)</p>	<p>3</p> <p>SUPERGRASS BLUEGRASS FESTIVAL (SE) JORMA KAUKONEN (SE) MURIEL ANDERSON (SE) MATT & SHANNON HEATON (SE) DOYLE DYKES (SE) WILLIE NELSON (SE) SEVERIN BROWNE / JAMES COBERLY SMITH with JOHN M (SE) RIVERSIDE DICKENS FESTIVAL (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</p>	<p>4</p> <p>SUPERGRASS BLUEGRASS FESTIVAL (SE) RIVERSIDE DICKENS FESTIVAL (SE) MAURA SMILEY & VOCCO (SE) ROBERT BURNS NIGHT (SE) MURIEL ANDERSON (SE, SD) JORMA KAUKONEN (SE) ANA MOURA (SE) CIÚNAS (SE) TIM FLANNERY AND FRIENDS (SE) MOLLY'S REVENGE (SE, SD) WENDY WALDMAN (SE) IAN WHITCOMB (SE) FRED SOKOLOV (SE) JAMIE LAVAL with ASHLEY BRODER (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</p>
<p>5</p> <p>SUPERGRASS BLUEGRASS FESTIVAL (SE) RIVERSIDE DICKENS FESTIVAL (SE) BARNEY SALTZBERG (SE) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>6</p> <p>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)</p>	<p>7</p> <p>MICHAEL FLATLEY'S LORD OF THE DANCE (SE) MARTA TOPFEROVA (SE, SD) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)</p>	<p>8</p> <p>MICHAEL FLATLEY'S LORD OF THE DANCE (SE) MARTA TOPFEROVA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>9</p> <p>LEAHY (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) ALEX de GRASSI (SE) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)</p>	<p>10</p> <p>LEAHY (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) BRYAN BOWERS (SE, SD) DOYLE LAWSON & QUICKSILVER (SE) LAGUNA FOLKDANCERS FESTIVAL (SE) FRED WILHELM (SE) Cajun (OGD) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>11</p> <p>LAGUNA FOLKDANCERS FESTIVAL (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) BARRAGE (SE) DAVID LINDLEY (SE) TOM CHAPIN (SE, SD) HIGH HILLS (SE) DOUGIE MACLEAN (SE, SB) NATHAN JAMES & BEN HERNANDEZ (SE) ALAN THORNHILL and STEPHEN BENNETT (SE, SB) ROD PIAZZA & THE MIGHTY FLYERS (SE) BLUE STEP MAMA featuring DENNIS ROGER REED (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM) Old Time Jam (OGM)</p>
<p>12</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) TOM CHAPIN (SE) DAVID LINDLEY (SE) GARRISON KEILLOR (SE) EILEEN IVERS & IMMIGRANT SOUL With BURHAN ÜÇAL (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) LEAHY (SE, SB) FRANK HEINKEL (SE) MUSICÁNTICA (SE) ASHLEY MAHER (SE) DOUGIE MACLEAN (SE, SD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)</p>	<p>13</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) BONNIE RAITT with PAUL BRADY (SE, SB) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>14</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) RIDERS IN THE SKY (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE, SD) BONNIE RAITT with PAUL BRADY (SE, SD) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)</p>	<p>15</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) ZAK MORGAN (SE) MICHAEL FLATLEY'S LORD OF THE DANCE (SE) CONJUNTO PRIMAVERA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>16</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) CHERISH THE LADIES (SE) African (OGD) Belly Dancing (OGD) English (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Workshops (OGM)</p>	<p>17</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) RALPH STANLEY AND THE CLINCH MOUNTAIN BOYS (SE) LAURIE LEWIS AND TOM ROZUM (SE) THE DITTY BOPS (SE) DAVID LINDLEY (SE) LICKERISH (SE) TOULOUSE ENGELHARDT (SE) CHERYL WHEELER (SE) BERKLEY HART and STEPHEN BENNETT (SE) ALEX DE GRASSI (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>18</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) CHERISH THE LADIES (SE) DAVID LINDLEY (SE, SD) CHERYL WHEELER (SE, SD) MARY GAUTHIER (SE) WILLSON & MCKEE (SE) SMOKEWOOD (SE) EARL BROTHERS (SE) FRED SOKOLOV (SE) STEPHEN BENNETT (SE) Contra (OGD) International (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
<p>19</p> <p>2006 MEXICAN RIVIERA BLUEGRASS CRUISE (SE) MARY GAUTHIER (SE) PETER CASE (SE) MICHAEL SMITH (SE, SD) BOB CHEEVERS & JOHN TOWNSEND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>20</p> <p>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>21</p> <p>HIGH HILLS (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)</p>	<p>22</p> <p>JOHNSMITH (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Scandinavian (OGD) Scottish (OGD) Zydeco (OGD) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</p>	<p>23</p> <p>LAURA CORTESE BAND (SE) JOHNSMITH (SE, SD) African (OGD) Belly Dancing (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM)</p>	<p>24</p> <p>FROG CONTRADANCE FESTIVAL (SE) PERU NEGRO (SE) CHILDREN OF UGANDA (SE) THE MIGHTY ECHOES (SE) DENNIS ROGER REED (SE) Greek (OGD) Hungarian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)</p>	<p>25</p> <p>FROG CONTRADANCE FESTIVAL (SE) WATTS PROPHETS AND FUTA TORO (SE) KESHET CHAIM DANCE ENSEMBLE (SE) COLORS OF ISRAEL: A JOURNEY THROUGH DANCE (SE) TOM RUSSELL (SE) VALERIE TUTSON (SE, O) WILLSON & MCKEE (SE) PERU NEGRO (SE, SD) THE BLACK TONGUED BELLS (SE) CARL VERHEYEN (SE) ALISA FINEMAN (SE, SB) EARL BROTHERS (SE) Contra (OGD) Bluegrass (OGM) Group Singing (OGM)</p>
<p>26</p> <p>FROG CONTRADANCE FESTIVAL (SE) FROG CONTRADANCE FINALE (SE) FARMER JASON (SE) KESHET CHAIM DANCE ENSEMBLE (SE) COLORS OF ISRAEL: A JOURNEY THROUGH DANCE (SE) PERU NEGRO (SE) TOM RUSSELL (SE) BALL IN THE HOUSE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM) Irish Session (OGM) Bluegrass (OGM) Open Mike (OGM)</p>	<p>27</p> <p>GEORGE JONES / LUCINDA WILLIAMS (SE, SB) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</p>	<p>28</p> <p>MASTERS OF PERSIAN MUSIC (SE) Armenian (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)</p>				

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE
310-475-4440
yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

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

BALKAN DANCING

Café AMAN
2nd Saturdays 7:30pm-10:30 pm
at Café Danssa
11533, Pico Blvd., West Los Angeles
Mady 310-820-3527 madyentaylor@hotmail.com
Ian 818-753-0740 ianpricebey@hotmail.com

CAFE DANSSA
Wednesdays 7:30-10:30pm
11533 W. Pico Blvd., Los Angeles
Sherrie Cochran Worldance1@aol.com
626-293-8523
hometown.aol.com/worldance1/CafeDanssaHome
Pagephoto.html

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

BELLY DANCING

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

CAJUN / ZYDECO DANCING

Thursdays - Lesson: 7:00-8:00pm (\$5). Dance to CD's:
8:00-10:00pm
PCH Club
Best Western Golden Sails Hotel
6285 East Pacific Coast Highway, Long Beach
562-708-8946 karinovations@verizon.net

2nd Sundays - Live Band 5:30-9:00pm \$15
Elks Lodge
1735 West 162nd St., Gardena • 562 427-8834

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

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

CONTRA DANCING

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

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

1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm
All Saints Episcopal Church
3847 Terracina Drive, Riverside
Meg 909-359-6984 • rdhoyt@juno.com

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

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

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

3rd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm
Throop Memorial Church
300 S. Los Robles Ave, Pasadena
Contact John Rogers • 626-303-4269
joda_rogers@altrionet.com

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

5th Saturday - Dance 7:00-11:00pm (Experienced)
Throop Memorial Church
300 S. Los Robles Ave, Pasadena
Contact Kathy 818-989-1356

THE LIVING TRADITION
www.thelivingtradition.org

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm
Rebekah Hall, 406 East Grand Ave., El Segundo
Rich DiMarco 714-894-4113 richdimarco@yahoo.com

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

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE
www.CalDanceCoop.org

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

→Starting January 22
2nd & 4th Saturdays - Lesson 1:00pm Dance 1:30-4:00pm
Lindberg Park 5401 Rhoda Way, Culver City
Annie 310-837-3427 • ceced@aol.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 \$5.00
Skandia Hall 2031 E. Villa St., Pasadena
Dalia Miller 818-990-5542 • demotika@earthlink.net
anne.ags@verizon.net
Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

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

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

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

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

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

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

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

LAGUNA FOLK DANCERS
Wednesdays 8:00-10:00pm
Sundays 8:00-10:00pm
Laguna Community Center
384 Legion Ave & Glenneire, Laguna
Richard Duree 714-641-7450 • dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS
Tuesdays 8:30-11:00am Saturdays 8:30-11:00am
Club House 1, Leisure World, Laguna Hills
Florence Kanderer 949-425-8456

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

NARODNI FOLK DANCERS
Thursdays 7:30-10:30pm \$3
Dance America, 12405 Woodruff Ave., Downey
John Matthews 562-424-6377 • john@narodni.org

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

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

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

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

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

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

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

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

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

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

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

WEST L.A. FOLK DANCERS
Mondays Lesson 7:45-10:45pm
Fridays 7:45-10:45pm
Brockton School • 1309 Armacost Ave., West L.A.
Beverly Barr 310-202-6166 • dancingbarrs@earthlink.net

WESTWOOD CO-OP FOLK DANCERS
Thursdays 7:30-10:45pm \$4
Felicia Mahood Senior Club
11338 Santa Monica Blvd. (at Corinth), L.A.
Tom Trilling 310-391-4062

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

IRISH DANCING

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

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

MAIRE CLERKIN
310-801-5520 • mairclerkin@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
818-773-3633 • katekennedy@irishdancing.net

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

ISRAELI DANCING

ARCADIA FOLK DANCERS
Saturdays (call for schedule)
Shaarei Torah, Arcadia • Avi Gabai 626-445-0810

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

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

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

ISRAELI DANCE WITH JAMES ZIMMER
Tuesdays 7:30pm-Midnight
WJCC 5870 W. Olympic Blvd, Los Angeles
\$7 (\$6 for JCC Members) All ages welcome.
James Zimmer 310-284-3638 IsraeliDance@yahoo.com
www.geocities.com/IsraeliDance
1st Fridays 8:30pm Free
University Synagogue, 11960 Sunset Blvd., Brentwood
Thursdays 8:00-9:30pm
Sundays 2:00-3:00pm
Encino Community Center, LA Recreation & Parks
4935 Balboa Blvd, Encino 818-995-1690
IsraeliDance@yahoo.com 310-284-3638

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

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

MORRIS DANCING

RISING PHOENIX MORRIS
Mondays (Starts February) Santa Monica
Nora Jesch 714-771-2202 njesch@pacbell.net

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

PERSIAN DANCING

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

POLISH DANCING

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

SCANDINAVIAN DANCING

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

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

WEST COAST GAMMELDANS CLUB
Wednesdays 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
Sharon Deny 626-798-8726 sadeny@sbglobal.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, 5401 Rhoda Way
Marsden MacRae 310-391-3052 mmacrae@earthlink.net

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

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

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

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

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

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

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

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

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

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

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

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

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

TUSTIN
Wednesdays 7:00-10:00pm
Columbus Tustin Activity Center, 17522 Beneta Way
Shirley Satumensky 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 YOUR EVENT!
To have your on-going dance or music event listed in FolkWorks provide the following information:
• Indicate if it's an on-going or one-time event
• Category/Type (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

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

HELL ON THE EIGHT-STRING

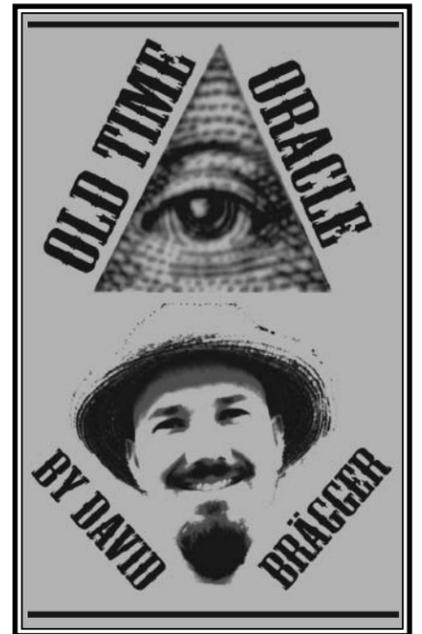
OLD-TIME AND COUNTRY BLUES MANDOLIN MUSIC

BY DAVID BRAGGAR

What a Cthulhu-esque nightmare! After purchasing a wonderful 1924 Gibson A-style "Snakehead" mandolin, I decided to seek out a few recordings for inspiration. I was hoping to discover a list of essential old time and blues mandolin recordings. Nothing online. Nothing anywhere. I started asking some influential musicians. Most were at a loss for words. Was the history of non-bluegrass mandolin music slipping through the cracks of time and space? I was suffocating in a swirling chaos of mandolin nothingness. I knew the stuff existed, but where? I needed to hear more music in the vein of Louie Bluiie, Doc Roberts, Camp Creek Boys and Charlie McCoy. Not

Ricky Skaggs or David "Dawg" Grisman!!

Currently in old-time music jam sessions, it's common to find the mandolin and fiddle play in unison. The mandolin blares over the fiddle like an obnoxious siren. That's not what I wanted either. Where were the sweaty syncopations and serpentine improvisations of mandolin-driven country blues or the chordal pounding of old-time rhythm mandolin? After a brief excursion into mando-madness and frustration, I return to these pages with knowledge. I offer you a list of fabulous mandolin recordings and a list of artists who used mandolin in the golden age of old-time.



ESSENTIAL MANDOLIN RECORDINGS

Rags, Breakdowns, Stomps, & Blues: Vintage Mandolin Music (1927-1946) - Various Artists, Document Records

Early Mandolin Classics - Various Artists, Rounder

Old-Time String Band - Camp Creek Boys, County Records

Complete Recordings 1928-1932 - Charlie McCoy, Document

Complete Recorded Works in Chronological Order Volumes 1 & 2 - James "Yank" Rachell, Wolf Records

Complete Recorded Works - Volume 6 (1934) - Skillet Lickers, Document

Vol. 1: What Would You Give in Exchange for Your Soul - Monroe Brothers, Rounder

Vol. 1 1929 - 1937 - Sleepy John Estes (features "Yank" Rachell on mandolin), Document

Vol. 2 1928 - 1930 - Fiddlin' Doc Roberts, Document

Band in Transition, Camp Creek Boys and Smokey Valley Boys, FCR

Crow Jane Blues - Carl Martin, Testament Records

Louie Bluiie: Film Soundtrack Featuring Howard Armstrong - Howard Armstrong, Arhoolie

Yank Rachell's Tennessee Jug-Busters: Mandolin Blues - James "Yank" Rachell, Delmark Records

Chasin' Rainbows - Robert Crumb and His Cheap Suit Serenaders 1927-1936 - Al Miller, Document

Old-Time Country Mandolin taught by Mike Seeger, Homespun (Instructional CD)

Learn To Play Blues Mandolin Taught By Steve James, Homespun Video (Instructional DVD)

Blues Mandolin Man: The Life and Music of Yank Rachell - Richard Congress (Book)

OLD-TIME ARTISTS WITH MANDOLIN

Vol Stevens

Memphis Jug Band

Monroe Bros.

Blue Sky Boys

Scottdale String Band

Three Stripped Gears

Ishman Bracey

John Salyer

Phebel Wright

Doc Roberts

New Lost City Ramblers

Matthew Prater/Nap Hayes

Johnson Boys

Doc Watson

Arthur McClain & Joe Evans

Howard Armstrong

James "Yank" Rachell

Carl Martin

Dallas String Band

Camp Creek Boys

Pine Ridge Boys

Al Miller

Charlie McCoy

Mississippi Mud Steppers

Skillet Lickers

Ted Hawkins

Aiken County String Band

Grinnell Giggers

Golden Melody Boys

Leake County Revelers

Floyd [Hoyt] Ming and His Pep Steppers

Roane County Ramblers

Roanoke Jug Band

Dupree's Rome Boys

Shores Southern Trio

H.M. Barnes & His Blue Ridge Ramblers

Pink Lindsey (member of Seven Foot Dilly and the Dill Pickles, etc.)

Martin Melody Boys

Larry Hensley

Walker's Corbin

Ramblers

Mumford Bean and His Itawambians

Elmer Bird and His Kentucky Corn Crackers

Jimmy Boa's Pine Cabin Boys

Cap, Andy and Flip

Uncle Willie's Brandy Snifters

Casey's Old Time Fiddlers

Jack Cawley's Oklahoma Ridge Runners

Chumbler, Coker & Rice (from GA)

Robert Cook's Old Time Fiddlers

The Coon Creek Girls

The Corn Cob Crushers (WV)

The Etcetera Stringband

The Crowder

Brothers

The Cumberland Ridge Runners (on WLS Barn Dance in Chicago)

Claude Davis

E.V. Stoneman's bands

Freeny's Barn Dance Band (Miss.)

Ganus Brothers

The Buckhannon Brothers

Gatwood's Square Dance Band

Gibson String Trio

Giddens Sisters

Grant Brothers and Their Music/aka

The Tenneva

Ramblers

Grapevine Coon Hunters

Hack's String Band

Theron Hale and Daughters

Fisher Hendley and His

Aristocratic Pigs

Jess Hillard and His Aces

Jess Hillard and His West Virginia Hillbillies

Alex Hood and His Railroad Boys

The Log Cabin Boys

Mac and Bob

Kirk and Sam McGee

Uncle Dave Macon and His Fruit Jar Drinkers

McVay and Johnson

Madisonville String Band

J.E. Mainer's Mountaineers

Wade Mainer and the Sons of the Mountaineers

Mississippi Possum Hunters

Moatsville String Ticklers

Morris Brothers (Zeke and Wiley)

National Barn Dance Orchestra

Newton County Hillbillies (Miss.)

Byron Parker and His Mountaineers

The Pelican Wildcats

Fred Pendleton and the West

Virginia Melody Boys, Basil Selvy

The North Carolina Ramblers

Poplin-Woods Tennessee String Band

Fiddlin' Powers Family

The Rainey Old Time Band

Cranford & Thompson

Ridgel's Fountain Citians

Riverside Stringband

Hugh Roden and His Texas Night Hawks

The Rustic Revellers



The Shamrock String Band

Foghorn Stringband

The Shelton Brothers

Matt Simmons and Frank Miller, with Posey Rorer on mando!

Smoky Mountain Ramblers

Arthur Tanner and His

Cornshuckers

Adam Tanner

Taylor-Griggs Louisiana Melody Makers

Taylor's Louisiana Melody Makers

The Three Tobacco Tags

Volo Bogtrotters

Paul Warmack and His Gully Jumpers,

The Watkins Band (Alabama)

Jimmy Wilson's Catfish String Band

The Wise String Orchestra, C.J.

Wise

Wyatt and Brandon

Special thanks to Kerry Blech



RISE UP SPLUTTERING

Granny – my father’s brother-in-law’s grandson’s first cousin once removed – is a great fan of Ross Altman but his last few columns in FolkWorks (and the letters to the editor that followed) had her spluttering.

“This feuding and complaining about *Rise Up Singing*,” she said, “grieves my heart full sore. To think that Ross Altman, that brilliant man with the beautiful blue eyes, would rant so about my favorite songbook is a sharp, burning pain in my soul. It’s like having two beloved children fighting. It’s like a civil war.”

“That bad?” I asked, smiling, but she didn’t answer.

“The only good come of it so far,” she went on, “is what Mr. Altman said about *Winds of the People* [the book that *Rise Up Singing* was based upon]. He said they got a lot of chords wrong. Now with my tin ear I always thought it was me that got the chords wrong and it was a great joy to hear from Mr. Altman that it wasn’t me, that it was that book, that *terrible* book that *Sing Out!* saw fit to put its good name to even though it was filled — downright packed — with specious errors and intentional reconstructions.”

“Ross said *that*?” I asked, but she was on a roll and ignored me.

“Yes! Intentional reconstructions! Misconstructions! *MALconstructions!* You tell me what it is when people take excellent songs that speak from the truest of hearts and deliberately change them to twist the meanings — not because they forgot the words — not because they didn’t understand them — but because they had the gall, the arrogance, the pomposity to think that they — non-gifted, ordinary people — had something better to say, that they could gild the lily, that they could make the world a better place by changing the words of masters!”

“So now you hate your favorite book?” I asked.

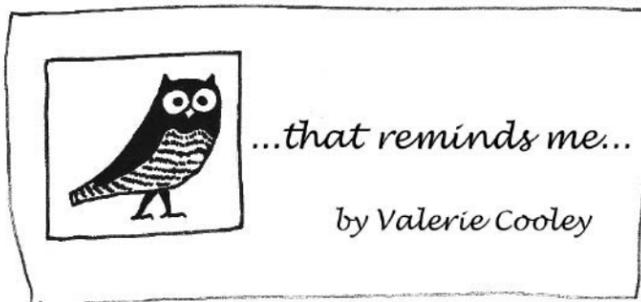
“Of course not!” she growled. “I couldn’t live without it.”

“Then you’re really mad at Ross Altman?” I prodded.

“Mad at Mr. Altman? Certainly not! How could I be mad at such a smart, ethical, righteous man?”

So I left her, emphatically ambivalent, to ponder my own position.

My own position is simple: I love singing. The more I sing — and the more people there are to sing with me — the more I love it. Two things can spoil it. One is when a song ends abruptly because everyone goes blank after the first verse. The other is when everyone knows a different set of words. That’s why Granny and I love *Rise Up Singing* (especially the large-print,



squint-free version), which provides verse after verse of our favorite songs. We may flinch occasionally at unfamiliar and “inferior” words but at least we can keep singing. Shy, hesitant voices become strong, knowing they won’t suddenly be singing alone. Big booming voices can relax. Verses flow right along in order, and harmonies keep weaving through melodies that don’t fade away for lack of words.

I hate to admit how reactionary I am but, even though I can appreciate how it comes about, I resent the changes in songs. I know that traditional songs have been changing with time, geography, and politics since the first day they were sung but that’s not even mildly interesting when I’m in a group trying to sing *Barbara Allen*.

Modern songs change, too, despite copyrights and copiers, which always surprises and annoys me. They’re not like books, which are comparatively immutable. We make books our own through absorption. Even if we interpret them incorrectly and write misleading reviews we don’t change the books themselves nor affect how other people absorb them.

Songs are another matter. We absorb them, too, but then spew them out again, over and over. We can’t help but interpret them and make them our own. Every time someone sings them, they’re a little different, even when sung by their writers. The singer forgets and changes a word or finds a new harmony when he hits an unintended chord. If he’s bored with the song he may start doing harmonies with the melody in his head. We who listen and sing along add new energy, new emphasis. We hear different things in songs each time, too, depending on the mood we’re in, how the song hits current events in our lives, how well we like the singer, whether or not the key suits our own voices, and how recently we’ve heard it — and we make our own subtle changes.

I don’t like the fact that songs metamorphose into other songs and I’ll never be gracious about it, but I do accept that it happens. Ross can handle the ethics and the eloquent complaints, but I’ll just go on depending on my songbooks — especially *Rise Up Singing* — to rein us all in when we stray too far.

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

TRACKS *continued from page 6*

think that energized people to oppose the good old boy network?

KINKY: Sure. Anytime you do anything that lessens a man’s or a woman’s vote, that’s a bad thing. But Tom DeLay’s a symptom of the Democrats and Republicans, what they’ve become. They’ve become the same guy admiring himself in the mirror. And a lot of these politicians, they use God as a marketing tool, which also makes me angry. So we’re just seeing if a little honesty translates, if magic can defeat money for once. I’m not sure if it can. Money often wins. But one good thing is, money doesn’t vote. People do.

LW: *Are your columnist colleagues from the Texas Observer, Molly Ivins and Jim Hightower, on your team?*

KINKY: Of course they are. And a lot of right-wingers, too. So it’s not just Molly Ivins, although she did give us the slogan, “Why the Hell Not?”

LW: *And you have the statement made recently by someone at a pig show?*

KINKY: The pig farmer at the Texas State Fair told me, “Kinky, you may not be worth a damn, but you’re better’n what we got.” And then there’s Willie Nelson’s slogan he gave me last week, which is, “Criticize me all you want, but don’t circumcise me anymore.”

LW: *Give us three of your songs that epitomize your philosophy, with or without regard to your bid for the governorship.*

KINKY: That’d be difficult. Nobody’s their own good editor. I can’t pick my favorites. I can’t do it with books, either. I say my favorite novel is always the next one. Songs? No, I don’t play favorites. My songs were never a financial pleasure for me. I was never a guy that had huge monstro hits, anything like that, I was never mainstream. I think the Tom Waits of the world, the Iggy Pops, the people like that, sometimes can be more important than these mainstream people who are kinda like hoola hoops. When they’re over, they’re over, and nobody really cares. So, I like to be on the outside looking in. We all feel like Lt. Columbo, y’know, we’re on the outside of the country club, looking in at all the rich people. I think that revolution’s in the air.

LW: *You mentioned Charles Bukowski. One of your fellow Texans, Tom Russell, recently did an entire album that’s devoted to Bukowski and the writers of his time. Do you think it’s a changing intellectual climate?*

KINKY: Sure it is! Bukowski sells more every year. Commercial success is almost the kiss of death for immortality. Bukowski has a much better shot at it than Danielle Steele or what’s his name, the guy that writes those military books? What the hell’s his name?

LW: *Tom Clancy?*

KINKY: Yeah. I asked Tom Clancy once if he’d ever heard of Bukowski. He said, no. I said, you know, the drunk poet, used to puke in the parking lot

before he spoke to the kids? He said, never heard of him. I said, well, maybe you should. Check him out. Yeah, I’m sure Tom Clancy rushed right out, and — but it’s not Tom Clancy’s fault. It’s the way of his people that he does what he does. It may be important, financially, but it’s not significant. Bukowski’s significant.

LW: *You obviously are concerned about education.*

KINKY: You ignore education at your peril. When you’re fiftieth in education that really says something. That means we just haven’t been dealing with education. We’ve been ignoring it. It has to be the centerpiece on the table.

LW: *If you make it to the governor’s chair, it sounds like you’ll bring back figures from America’s past, and maybe some who are up-and-comers, emphasizing things different than the back-to-basics approach that’s been plaguing us so long.*

KINKY: Yes. And a lot of musicians are gonna be coming down and doing concerts all through the year. That’s what we call the circus with a purpose. I expect to get Bob Dylan, and of course Willie, and a lot of others, Billy Joe Shaver, big Jerry Jeff Walker, Lyle Lovett, Robert Earl Keen, so it’s gonna be a real exciting time, these guys, like Ray Benson’s another one, they’re smart guys, and I’m not entirely kidding about musicians running the state. Or young people running the state. No reason why they shouldn’t. Let’s get rid of these old farts. Let’s do it. Except for a few when we bring back the Texas Peace Corps, guys like me. This-is-our-last-chance-for-romance kinda people. The old folks, the retired folks, have the most to give. They’ve got the most wisdom, and the most love. I want them back, so it’ll be the young and the old. We’ll get rid of the middle class middle age people, we’ll let the young people and the old people run the state. I’ll get out of their way, let ‘em work. I’ll go to Vegas. I’ll probably be in Vegas for most of my administration.

LW: *So, we can see you closer than Austin. It’s been a fascinating conversation.*

KINKY: Thank you! [delivered through another belch].

Larry Wines is producer and host of an acoustic Americana radio show in Los Angeles, also called Tied to the Tracks, offering in-studio performers and recorded music from Texas border squeezebox to Memphis harmonica, blues to bluegrass, cowboy to Cajun to Celtic to Quebecois, new old, trad, alt and post folk, and the acoustic Renaissance, with local, national, and international roots/Americana artists. It airs Saturdays, 6-10 a.m. on KCSN 88.5 FM, simulcast at www.kcsn.org. Larry is a writer, songwriter, journalist, mountain climber, museum founder and former political pundit. His work has appeared “in lots of obscure places” throughout America.

THE BONNIE, BONNIE SHORES OF VENTURA

FRIDAY MORNING, OCTOBER 7TH :

We are sitting on an Amtrak train bound for the city of Ventura and the Seaside Highland Games. Next to me is Marjorie, my best friend since kindergarten, and, wonders upon wonders, she is still speaking to me, after I insisted we be at the station an hour early and the train left an hour late.

As the old hymn asks, "How come we here?" It's all my fault. Marjorie and I wanted to go somewhere very special to celebrate our big birthday (don't ask!), and we decided on the Games.

Years and years ago, when my kids were very young, we attended some Highland Games in Los Angeles. All I remembered were kilts, bagpipes, and tree trunks sailing through the air, and the kids trying to chop down our big tree when we got home.

We'll have a great time, we told each other—we'll stroll about, listen to good music, watch the dancing, eat, and maybe hurl, haggis, and really relax! And then it happened. I began to remember all the Scottish songs and stories I knew and had played on my radio show, and I asked Marjorie would she mind if I did a couple of small performances at the games, if they wanted me. She didn't mind and they wanted me. And now we are rolling toward Ventura and I am asking myself, "What have I done!?"

"It suddenly feels like work!" I tell Marjorie, "Why didn't you tell me no?"

"It'll be fine" she reassures me, "You'll have a great time performing." I settle back and read about the games from my advance program. The Games are part of a Scottish tradition going back more than a thousand years. All through the centuries Scottish Clans gathered once a year, and spent the day in athletic competition, playing the bagpipes and performing traditional dances, Today the Scottish Games can be attended all over the world, and in the United States you can attend the Games somewhere, every week of the year. Friday, Noon

We are in the lobby of our hotel, the Bella Maggiore, an historical building which means it is not permitted to have an elevator. As we register, surrounded by suitcases, a heavy guitar, and various props, we are informed that our room is on the third floor. (I immediately promise myself that in my next life I will be a piccolo player in a classical orchestra!). A kindly gentleman carries everything upstairs, but politely refuses to carry us.

Friday Evening

After an incredible lunch in our hotel's restaurant, a nap, and a glass of wine at the hotel's amazing cocktail hour—(deviled eggs, cheeses, crackers, tomatoes, olives, and more, which we reluctantly resist), we are at the big opening banquet and fashion show, surrounded by hundreds of kilts, tartan evening wear, beautiful children with red hair, and an abundance of Walker's Shortbread, much of which makes its way into my purse for later.

The fashion show features both historical and present day "kiltwear," some bordering on punk—(picture tattoos on top and kilt below), plus tastefully off-color narration. There is a lot of laughter, and everyone is welcoming and warm. It feels like a homecoming.

We are thrilled by the music of the Browne Sisters and their cousin, George Cavanaugh, my favorite being *Black is the Color*. (They very generously give me two CDs for my radio show.) And then comes the "most popular and famous Scottish folksinger in North America," Alex Beaton. His songs transfix the audience, especially we two little old Jewish ladies from Chicago. He invites us all to join him in his closing song, *Loch Lomond*. Marjorie and I and everyone in the room have tears in our eyes. We are homesick for Scotland.

Saturday Morning, October 8th

The Bella Maggiore has almost immobilized us with its enormous complimentary breakfast, and we are now at Seaside Park, the Ventura fairgrounds, where we park my guitar and props in the Children's Glen and head for The Los Angeles Demonstration Team of Country Dancing, with audience participation. I am gently conscripted onto the dance floor where I realize I am about to work off my breakfast. I do not make even one mistake and realize I may be about to embark upon a new career, as soon as I lose twenty pounds. "Not bad" says Marjorie. "Dancing is my life!" I reply modestly.

Saturday, Noon

We are seated on the lawn watching the opening ceremonies. It is a wonderful spectacle as Clan after Clan marches down the street and into the gathering area. There are bagpipes and four year old towheaded drummers leading Clans; there are Clans of fifty and Clans of five. There are marchers in wheelchairs, marchers with one leg; the clans include people of color and Scotty dogs in tartans. We are welcomed, and we know we are in for a wonderful weekend.

In the Children's Glen we are about to partake of the magic of Men of Worth, Donnie Macdonald and Jimmy Keigher, who are also the featured performers of this evening's concert. A small group of parents and children sit entranced as Donnie and Jimmy, with no amplification, combine informal chatting with lively demonstrations of the bodhran, concertina, banjo,

and other instruments. Suddenly, while both are singing, Donnie eyes a young popcorn eater. He chastises her for not sharing and helps himself to a huge handful of popcorn, and resumes singing without missing a beat, as he chews and sings, the popcorn flying in all directions from his mouth and the audience convulsed with laughter.

Then it is time for Uncle Ruthie. There is a very nice crowd, including some KPFK listeners. With the help of audience volunteers I sing a song about Three Crows (crows) as five children hold up my husband's drawings of three crows, the fourth with just a bit of tail showing and the fifth, completely blank. I am holding a crow puppet who is noisily insisting we continue the song past the third crow:

The fourth crow, he was na there at all!

and

The fifth crow——

A droll song, but you have to be there.

I sing another song from Scotland about bananas and a 500 year old character called "Mr. Greedy Guts", and I tell one of my "generic" tales, *The Day it Rained Oatcakes* during which I toss real oatcakes into the audience.

On one side of me, as I perform, there is fencing, and on the other side, caber tossing for kids, with logs of all sizes for kids of all sizes. Miraculously, my audience does not drift away, often a hazard of outdoor performances.

Saturday, 4:00 P.M.

We are all invited to a traditional Scottish wedding—well, almost traditional! There are swords and bagpipes in the procession, but the couple have written their own non-traditional vows, and, at the close of the ceremony, the minister hesitates and then says, "I now pronounce you—uh—MARRIED!"

Back to the hotel where the restaurant serves us a delicious dinner, and then to the evening concert at another big hotel. Opening for The Men of Worth is the rich-voiced **Linda Dewar**, and then the Men of Worth sing both traditional and new songs, including a hilarious song about the ever-present vendors, at these festivals. An exciting bodhran player is called up several times to enrich the music, I can't hear his name, but I am now inspired to buy a bodhran and learn how to play. It is not easy!

Sunday morning, October 9th

The Bella Maggiore treats us to a beautiful brunch and, even better, to the perfection of Carlos Gonzales, a classical guitarist whose artistry matches that of the late Rey de La Torre. Then back to the games and my second performance, after which we are overwhelmed by a family of performers called **Celtic Spring**. The children range in age from six to twenty, and, accompanied by their father on the bodhran, they play fiddles and dance, occasionally both at the same time. They eagerly give me a CD for airplay, as **Men of Worth** also do. (March is going to be a great month on: Halfway Down the Stairs!)

There is so much that we do not see. We are too late for the groups **Bad Haggis** and **The Wicked Tinkers** - also for the Ranch Herding Dogs. Next time!

And there will, indeed, be a next time because Amy Masumiya, the warm and efficient chairperson of the Children's Glen has asked me to return next year!

Sunday Night

Marjorie and I are waiting for our train back to Los Angeles. We have explored downtown

Ventura and have eaten way too much at a great Italian restaurant across from our hotel. The train arrives, (on time!) and as I am struggling with my suitcase and guitar, I spot two young men in kilts ahead of us.

"Lads!" I call, "can you give this old lass a hand?" (My burr is perfect, and they help us to board.)

They are sitting behind us, We begin to chat, and I ask them if it is true about what Scotsmen wear under their kilts, because, I tell them, during the country dancing, I saw gentlemen in black underwear.

"That's just for dancing" they assure me. "Otherwise, nothing is worn under the kilt, That's the mark of a true Scotsman!"

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.



MUSIC OF A GREEK STREET MARKET

BY TERRY STONE

It starts with chug chug, clang clang, bang bang as the trucks pull into town and the vendors begin to set up their stalls. It used to wake me up at 4 am, but I'm now able to sleep through that part.

Chug chug as the old truck pulls into position, clang clang as the metal parts are dropped on the street.

Chug chug as the trucks roll away and bang bang as the stalls are hammered together. Mere metal skeletons to hold the boxes of lettuce and tomatoes, eggplant and zucchini, they are thrown together impatiently with mallets and cussing.

The cuss cuss turns into yell yell as the vendors greet each other and yell at their wives who can't seem to do anything right.

Cuss cuss, yell yell.

But in Greek, it is not just a curse, it is an epic poem: I screw you and your virgin mother and your ancestors. And neither is a yell a simple matter: kali mera sas? ti kanies? Kala! - each greeting sounds like the start of a comic opera.

Cuss cuss, yell yell.

Then, as the sun comes up over our little village, someone down below my balcony starts a whistled tune. Just a few notes. Maybe it announces the start of the weekly street market. Maybe it's just a remembered fragment from the previous night's sing-along. And between the call of the tune and the intrusion of the sunlight, I know it's time to roll out of bed and listen to the rhythms as I make a pot of coffee.

The whistled tune has reminded someone of another tune and a few verses are shared all around while the street fills up with women pulling noisy wire carts which they quickly fill with parsley and celery, potatoes and eggs, greeting friends they haven't seen for maybe a whole week: Pos esai. Kala. Ta pedia. The sopranos have arrived. Their voices rise and fall, their voices laugh and whisper.

Hum hum, rattle rattle, greet greet.

And then the vendors break into glorious voice celebrating the downright goodness of their wares: Fish, I have fish! Carrots and oranges and lemons! Here for your spinach, fresh today! Apples, crisp and sweet! Raisins, from my



personal garden! All the while weighing product, making change and stuffing vegetables into bright plastic bags.

Sell sell, clink clink, crinkle crinkle.

Coffee in hand, still in my bathrobe, I sit on my balcony and watch and listen and learn. This has been going on for hundreds of years, every Thursday, between 7 and 11 am. While I worked in an insurance company in New York in 1972; they were shopping. While I was going to high school, they were selling. While my great grandmother was crossing the Atlantic in 1917, they were humming. While Washington was crossing the Potomac, they were squeezing tomatoes. And now they perform for me.

Then, about ten thirty as the pace of the clink clink and the crinkle crinkle slows down, it all reverses. The women take their voices and their carts and disappear down side streets taking with them sun warmed tomatoes and enough gossip to hold them for a week.

Chatter chatter, rattle rattle.

The vendors slow down their sales pitches and start sorting through product, leaving on the ground that which can't be sold and packing the still good stuff.

Cuss cuss.

And they bang apart the stalls

Bang bang

Letting the pieces fall to the ground

Clang clang

Then they call in the trucks to take them back to their farms to prepare for tomorrow's market day which is in Itea, just down the road and over the hill.

Chug chug

And finally we are left with only a street sweeper who has to clean up after this never neat performance. Three blocks of green and white and red crud which she sweeps into piles and dumps into her metal trash can.

Swish swish, ka plop.

Terry Stone is an ex-contradancer nows lives in Greece and is part of the FolkWorks art department.

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Sunday, January 22 at 7:30 pm - **Harvey Reid**

Reid's skills and versatility on the guitar alone mark him as an important voice in acoustic music. He's a veteran musician with a long list of studio and band credits, a strong flatpicker, a versatile and engaging singer, a powerful lyricist, prolific composer, arranger and songwriter, a solid mandolin and bouzouki player, and a seasoned performer and entertainer. And he plays the 6-string banjo and the autoharp like you've never heard.



Saturday, February 4 at 8:00 pm - **Scottish Fiddler Jamie Laval**



One of the premier Celtic violinists on the international music scene today, Jamie consistently creates rapt audiences with his intensely passionate performances that run the gamut from tender and melancholy to wildly jubilant. Winner of the 2002 U.S. National Scottish Fiddle Championship, Jamie was recently heralded in Scotland as "A new star for the Old World" (FiddleOn Magazine). The Olympian newspaper reported, "A fantastic fiddler... Laval captures the essence of Celtic sentiment and yearning."

Coming on March 18, a St. Patrick day family celebration with **Colcannon**. And on April 22, the wonderful acoustic trio **Banshee in the Kitchen**.

Concerts are held at the CTMS Center for Folk Music,
16953 Ventura Blvd, Encino, 91316.

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Since my Top 10 didn't make the last edition of FolkWorks I thought I'd include them here, in the spirit of New Year's Resolutions:

TOP TEN — BROOKE ALBERTS

As one who was (albeit in 1981) voted her college dorm's "Living Tangent," and currently cranks out the eclectic column "Lookaround," I hereby present my Top 10 of the year:

1. Top Discovery at a Festival:

The fabulous **D'Gary** — a wildly creative guitarist from Madagascar and his accompanying vocalist/percussionist. They set up exciting counter-rhythms and had everybody at the Live Oak Festival on Fathers' Day weekend wishing they too could play the Squashed Can Full of Broken Bottle Glass Nailed to a Stick Like That. (There is a technical term for it, which I failed to note).

2. Top Video I Finally Got Around To Renting:

Latcho Drom (Safe Journey) directed by Tony Gatlif
An artistic travelogue/oral history of the Rom coming out of India to Egypt and across Europe, illustrated poignantly through music, song, and dance. Not to be missed for the presentations of intriguing rhythms, the emotional intensity of old-soul children singing, and the integration of music in gypsy life.

3. Top Folk-Art/Craft How-To Book That I Actually Used and Loved:

Stupid Sock Creatures: Making Quirky Lovable Figures From Cast-Off Socks by John Murphy, Lark Books. Paperback. Affordable.

Oh how far beyond reason do I love my strange little product, which (because of the single eye) I have christened "The Unigeezer". (see photo). Drags the noble sock monkey into the 21st century — and how! (And anyone who saw me this Halloween knows how I love sock monkeys...)

4. Top Certified Classic CD:

June Tabor *An Echo Of Hooves* (Topic)

She's in top form singing traditional ballads from the English-Scottish border region *a cappella* and with accompanists that complement her unique timbre and vocal style.

5. Top "Searing Indictment of the Current Administration's Hypocrisy" Song:

Eliza Gilkyson's *Man of God* from her CD *Paradise Hotel* (Red House Records)

You can hear a sample of the track at her website www.elizagilkyson.com; the music and lyrics are printed in the Fall 2005 issue of *Sing Out!*

6. Top New Good Habit-O-Mine:

Zippping to the marvelously intimate *Coffee Gallery Backstage* in Altadena: a) spontaneously to hear folks I know nothing of, save Bob Stane's emailed appreciations; b) midweek; and/or c) when musicians I know are playing.

7. Top East Coast Road Trip Discovery:

There are radio stations devoted to folk and contemporary acoustic music out there, and they can be accessed on the computer at home, should you be equipped for such reception. Two good examples are www.WUMB.org from Boston's WUMB FM 91.9 (which streams both "Contemporary Folk" and "Traditional Folk" 24 hours on their site) and www.WFUV.org for New York's Fordham University station FM 90.7, featuring Celtic music all Saturday.

8. Top Conflation of Musical Styles and Traditions:

A Hawk And A Hacksaw *Darkness At Noon* (Leaf)
Eastern European accordion, Flamenco violin, horses' hooves, sleigh bells, tree frogs, Steve Reich meets Messiaen for a drink with John Lennon... This CD is in heavy rotation *chez moi*. It would make a fine soundtrack for experimental animation.

9. Top Non-Sectarian/DIY Holiday I'd Never Heard Of Before:

International Talk Like A Pirate Day, Sept. 19th
Ahoy, matey... prepare to be boarded. This one's rated "Arrrrh". And last (but not least):

10. Top Cheap Thrill Musical Instrument:

Pennywhistle, naturally.
One of my favorite whistles was \$4.95 on St. Patrick's Day 1999, and it has been a load of fun, an obsession, and a passport to adventure.

Now on to **Lookaround**...

The Craft and Folk Art Museum (CAFAM) is displaying *Fibers on Fire: Textiles of Huamachuco, Peru, The World's First Exhibition of Huamachuco Textiles* from January 14th to April 9th. These tapestry blankets and woven belts come from a tradition emanating from the time of the Inca empire. It was a tradition thought to be lost until local women were found (by researchers Lynn Meisch and Joseph Fabish) to be weaving and wearing the belts once made for Inca royal women to wear at maize festivals. The style is known among its practitioners as "*colores incendidos*" (colors on fire).

Lynn Meisch, curator of the exhibition, will present a lecture Saturday, February 18th at 2:00 pm entitled "The Mystery of the Inca Belts and Other

LOOKAROUND

BY BROOKE ALBERTS



Tales of Huamachuco Textiles" at CAFAM.

Meanwhile at the Japanese American National Museum, *Oshogatsu* — New Year Family Festival — will be held **Sunday, January 8th** from 11:00 am to 4:00 pm. *Oshogatsu* is traditionally a time spent with family, lasting from December 28th to January 6th, when people do a cleaning ritual, *osoji*, and eat good luck foods *O-sechi* and *O-zoni*. The festival is free, and there will be arts and crafts for children the whole time (including rainstick making, percussion playing, and a chance to play *Taiko Drum Master* on a Sony Playstation 2).

At 12:00 there will be *Mochitsuki*. The **Kagami Kai Taiko** group from San Francisco will perform this traditional dramatic rice cake pounding, and at 2:00pm actor Rodney Kageyama will be telling the story of *The 10 Oni Drummers*.

The **Zampa Ufujishi-Daiko's** final Southern California performance will take place at 3:00 pm in the form of a mini-concert for families. This also serves as the closing for the exhibition, "Big Drum: Taiko In the United States" which has been running since July 14th. Group Taiko developed in postwar Japan. In the United States there were three original Nikkei groups — one each in San Francisco, Los Angeles, and San Jose — who built their own drums, composed their own material, and made and designed their own costumes. From these three groups - the only taiko ensembles active in the U.S. in 1973-and the influential tours of the Japanese group **Kodo** (founded in 1981) sprang the 250+ Taiko ensembles in North America today. The exhibition contains video presentations of performances as well as historical context, and some of the drums (made of wine barrels and furniture tacks), costumes, and photographs from American Taiko history.

If "outsider art" or environments are more your thing, there's always the Bottle Village in Simi Valley. It's a complex of 13 buildings concocted by Tressa "Grandma" Prisbrey (1896-1988) from the time she was 60 years old and wanted to build a shed to house her collection of 17,000 commemorative pencils. She went down to the dump and gathered materials. By the time she was done, she had fabricated a huge backyard paradise made of amber beer and blue milk-of-magnesia bottles, pinecones, TV tubes, car headlights, broken dolls, and a vast number of other recycled objects. Bottle Village is located at 4595 Cochran St. in Simi Valley. It's a California State Historical Landmark, on the National Register of Historic Places, and is open to the public by appointment: 805-584-0572. For you "mouse potatoes" out there who'd like to create your own virtual backyard paradise, allow me to recommend the following site: www.pbs.org/independentlens/offthemap.

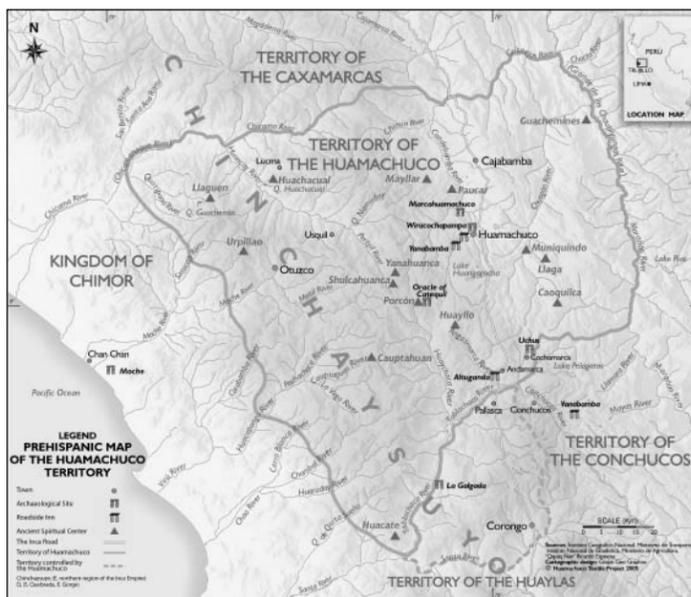
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Members and Children under 5 Free
Free Thursdays 5:00pm-8:00pm
and every 3rd Thursday of the month

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



Happy New Year! As always, please remember that his 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 wrote a parody of a familiar folk song. The problem is, I know it's not a public domain song. I don't think I can get permission from the songwriter to record it. Can I get a copyright on the song and record it without getting the permission of the songwriter?

Generally, you can. This is where the First Amendment meets the Copyright Act. Under the U.S. Constitution, Congress has the right to establish uniform rules for the protection of artistic works. However, Congress' right to legislate in this area is limited by the Bill of Rights and especially the First Amendment.

A parody of an existing work has always been allowed a special status under the Copyright laws. The reason for this is clear: like political cartoons or other social discourse, the framers intended that speech and especially politically speech be given the widest latitude and least regulation possible. Parody fits squarely within this theory. That's why people like "Weird Al" Yankovic and Spike Jones have been able to parody hit songs of their era. While there may be a factual question as to whether this is indeed a parody, once it has been established that your work is a parody of an existing work, you will not be liable for infringement for performing your parody of the work.

Having established this, let's analyze your question. Technically, your question can be broken down into a question of four separate components, each of which is the subject of copyright: (a) the lyrics; (b) the copyright to the music; (c) the copyright in the adaptation of the music, if any; and (d) the copyright in the recording of the song. Understanding your rights and liabilities requires us to review each of these components separately.

The first question here is whether you can copyright the lyrics. Parodies usually involve a change of the lyrics in the underlying work. Since the actual lyrics are an original work, you should be able to copyright the lyrics without incurring liability from the original owner. Once again, though, you will have to show that the lyrics are truly a parody and not an attempt to simply plagiarize.



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If the lyrics can be copyrighted, the next question is, can you copyright the music with the lyrics? The copyright in the underlying music in this case is held by the original author. Thus, should the music be an exact duplicate of the music of the original song, the owner of the copyright in the music could successfully claim that you have infringed on that author's copyright. On the other hand, you have the right to file a separate copyright on an adaptation of the underlying music. Assuming your adaptation of the music to the lyrics is not merely a note-for-note replication of the underlying work, you will be able to separate-

ly copyright your adaptation.

Now, what about recording the song. As discussed in previous articles, in the United States, once a song has been recorded and publicly released, any other person may record the same song after complying with the compulsory or mechanical license provisions of the Copyright Act. This includes the payment of a mechanical royalty to the underlying holder of the copyright for each copy of the song that is sold. However, assuming this is a parody to which you own the copyright to the lyrics and the adaptation of the music, you should be able to record the song without paying a mechanical royalty to the author of the original song.

A note of caution. It is always better to obtain the permission of the authors of underlying works when doing a parody. The steps outlined above, if applicable to your song, should result in a judgment favorable to you in a copyright infringement case. They are not, however, a guarantee that you will not be sued. However, obtaining the permission of the underlying copyright holder should neutralize the threat of such a lawsuit.

Moreover, your parody should not be defamatory, slanderous or libelous. Regardless of whether copyright laws have been broken, a defamatory, slanderous or libelous work is actionable by the victim and can subject you to liability. Again, although there may be several defenses to an action for defamation, slander or libel, why set yourself up for such an expensive exercise? Better to make your point without being caught in the snare of litigation.

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

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Some music just makes you smile and want to dance. For me, the music of **Ladysmith Black Mambazo** is one of the most joyful sounds in the world, so I was really pleased to hear that they will be releasing a new CD. Can you believe it's been 20 years since **Paul Simon** first introduced them to the world outside Africa? The new album will offer re-recordings of 12 classic LBM tracks, including Simon's *Diamonds on the Soles of Her Shoes*. And mark your calendars—LBM will be back in southern California in April for a couple of appearances.

Return of the Mondegreens: OK, here are some mondegreens you may not have heard. Most of these come from a dozen or so years of columns by Jon Carroll of the San Francisco Chronicle. Don't know about mondegreens? Here's an explanation from Mr. Carroll himself: "Back in 1954, a writer named **Sylvia Wright** wrote an article for the *Atlantic*. In it, she told about a song she had heard as a little girl in England. It was a Scottish ballad called *The Bonnie Earl of Murray*, " and one stanza went like this:

*"Ye highlands and ye lowlands
/Oh where hae you been
/They haeslay the Earl of Murray
/And Lady Mondegreen."*

Sylvia Wright identified with Lady Mondegreen, the faithful friend of the Earl of Murray. She died for her liege in the approved manner of courtly heartbreak. How romantic! How exquisite! How tragic! It was some years later that she learned that the last two lines of the stanza were really:

*"They hae slay the Earl of Murray
/And laid him on the green."*

Ready? See if you can identify the song and the correct lyrics:

*"Bells on bobtail ring, making spareribs bright..."
"There's a can of fish, all over the world, tonight..."
"Jane, Jane Jane.... Jane, the fool...."
"Lovely Rita needs a maid..."*

And then, there's the old Dolly Parton song, *Codependent Colors*

Some sad news... the world of American folk music has lost one of its pioneers, **Hamilton Camp**. If you don't recognize that name, you may have known him as **Bob Camp**, who partnered with **Bob Gibson** back in the 1960's to create the classic album *Gibson and Camp Live at the Gate of Horn*. Shortly after that album was recorded, he changed his name to Hamilton and recorded what I think was one of the most amazing albums to come out of the late 1960's, *Paths of Victory*. Both albums were eventually re-issued on CD, and are available from Amazon. By now, the word is out that just before he passed away, he finished recording a new album, produced by **James Lee Stanley**, just before he passed away. When you get

GRACE NOTES



BY LINDA DEWAR

yours, if you do, think about buying those two earlier albums, too.

"The trouble with real life is that there's no danger music"

- **Jim Carey** in "The Cable Guy"

Congratulations and wishes for a hugely successful venture go to Scottish singer-songwriters **Robin Laing, Ron Clelland, and Peter Nardini**. These three, who already had successful recording and performing careers, have gone out on a limb and formed their own record label. Whistleberry Music is a new Songwriters' Cooperative Record Label which has just released its first batch of 3 CDs, one from each of its founders. Laing's contribution, called *Ebb and Flow*, is the only one I've heard so far, and it's a definite winner. The first ever to include only his own songs, it's an intriguing departure from his previous offerings on the Greentrax label. So far, recordings from Whistleberry are hard to find in the U.S., but you can get them from Amazon U.K. or from MusicScotland.com.

Sixties Czech rock band **The Primitives** was known for its in-concert audience participation "celebrations" of the four elements. Especially attention-getting was their celebration of water, known as fishfest, in which they hurled buckets of water into the audience and then threw live fish over them (From *Rocking the State*).

At weddings in parts of North India, groups of women sing obscenity-laden "abuse" songs directed at the family of the groom!

I spend a fair amount of time surfing the Internet in search of those little "factoids" and quotes that you see scattered in this column. Some are funny; some are intriguing... I try to cull the best and save them to print in this space. But this morning I came across one that left me a bit at a loss for words. Ready??? Here it is: Most toilets flush in E-flat. I don't know who determined this, or how it was researched, but now I really want to know if it's true. And so, dear readers, let's pool our resources and try a scientific test. Try it out on your plumbing and let me know what you hear by email at linda@lindadewar.com.

*Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. If you missed her FolkWorks concert, you can pick up her solo CD, *Where the Heart Is* from www.cdbaby.com/lindadewar.*

CONCERT REVIEW

MASANGA MARIMBA ENSEMBLE

Director: DR. RIC ALVISO

Guest Artist: SHEASBY MATIURE

THE SEPULVEDA UNITARIAN UNIVERSALIST SOCIETY
(THE ONION)

BY SHERRI CANON

In many cultures, music is an active medium for crossing between the worlds of the seen and unseen, to connect those in the living world with their ancestors and spirit guides. For some, drums are the potent instrument, for others, it's a rattle, or the human voice. For the Shona of Zimbabwe, it's the *mbira dzavadzimu*, a hand-held wooden soundboard with 22-28 metal keys (a.k.a. "thumb piano") played inside a large calabash gourd, which acts as the resonator. At a traditional bira ceremony, when two or more mbira players produce overlapping, interlocking melodies, assisted by *hosho* gourd rattles, the music invites ancestral spirits to bring their advice or warnings.

To the delight of about two hundred guests, the World Festival of Sacred Music hosted a traditional Zimbabwean Bira Ceremony and Marimba concert by the Masanga Marimba Ensemble. Directed by Dr. Ric Alviso of California State University, Northridge, the ensemble consists of his current and former students, and today, features guest artist Sheasby Matiure of Zimbabwe.

Inside the "Onion," so called because of the bulb-like shape of the sanctuary, five mbira players sit, including Alviso, his wife, Lisa Richardson, and their young son, Andre. Dr. Alviso welcomes the crowd with a song, and asks the ancestors for help with the ceremony. Being a rite of remembrance, he invites the audience to remember, honor, and heal from any familial loss. The lovely, ringing tones of the metallic keys, the rhythmic buzzing of bottle caps attached to the resonators, and the texture of the seed rattles are the media for this spiritual connectivity. These sounds, along with the interlocking vocal lines, which seem to have no point of resolution, but could continue forever, create a swirl of sound in the circular room. The center of the Onion quickly fills up with people dancing, leaping, and swaying. The sincerity and skill of the performers affords us a glimpse of how an actual bira might feel in Zimbabwe.

After the bira ceremony, we convene outdoors, where the members of Masanga Marimba are now stationed under a canopy of trees with several long, wooden marimbas in various sizes from bass to soprano. Completing

the ensemble are a drum set, conga, djembe, and the hosho gourd rattles. The soprano marimbist starts the show with an upbeat syncopated phrase, while the bass drum pounds out the pulse beats. Then, all the marimbas and voices enter with a vibrant, full-voiced call-and-response melody. The warm, woody tones of the marimbas punctuated by the swishing hosho rattles bring a lively, celebratory feeling to the hot outdoor area. The ensemble keeps people dancing through nine blistering songs of overlapping marimba melodies. While some of the songs have been transcribed from sacred mbira tunes such as those presented during the bira ceremony, others come from folk tunes appropriate to lifecycle ceremonies, especially weddings.

From the looks of the tangle of people smiling, dancing, and clapping to the exuberant marimba music, it was apparent that Ric Alviso's mission to bring cultural understanding and peace through music was realized on this autumn day.

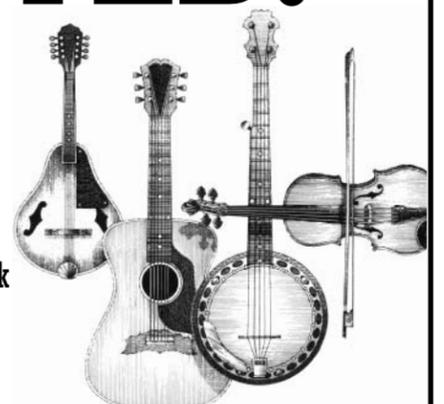
You can hear the Masanga Marimba Ensemble perform on January 22, at the *FolkWorks* benefit. Come down to the Neighborhood Church in Pasadena at 6:00pm and experience their music in person.

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STANLEY continued from page 1

Church, they incorporated the holiness sound of that faith, along with the mountain harmonies of groups like the Carter Family. Much has been made of “sibling” harmonies, and the Stanleys certainly provided credence to that discussion. Ralph and Carter continued to play as the Stanley Brothers with their band the Clinch Mountain Boys until 1961, and then as a duo until Carter’s death in 1966. Ralph revived the Clinch Mountain Boys shortly thereafter, and the Clinch Mountain Boys have served as a proving ground for a myriad of great musicians including Ricky Skaggs and the late Keith Whitley.

The Stanleys remain (Ralph’s son Ralph II performs in the Clinch Mountain Boys) a different flavor of bluegrass. Carter’s lead vocals and Ralph’s keening harmonies carried timelessness well beyond most of their peers. *FolkWorks* editor Steve Shapiro says that the Stanleys are the link between old time music and bluegrass. Truly, when Ralph plays his clawhammer style banjo and sings a pre-bluegrass ballad, one is privy to a remarkable example of American roots music. There is a decency and cleanliness to Ralph Stanley’s music that transcends genre category. And as a performer, Stanley has that rare quality of being able to pull the listener fully into his world and time. Ralph Stanley is revered among his peers, and even more so by the generations of bluegrass and country musicians that came up during his career. In 1992, Stanley and the Clinch Mountain Boys released a two CD set of bluegrass gospel music called *Saturday Night, Sunday Morning*. This recording featured an all-star cast including peers like Bill Monroe, George Jones, Tom T. Hall and Jimmy Martin and newer generation stars such as Emmylou Harris, Alison Krauss, Patty Loveless and Dwight Yoakam. In 1998, Stanley released *Clinch Mountain Country*, with an impressive cast including John Anderson, BR5-49, Junior Brown, Diamond Rio, Joe Diffie, Bob Dylan, Vince Gill, Vern Gosdin, The Isaacs, George Jones, The Kentucky Headhunters, Hal Ketchum, Alison Krauss, Jim Lauderdale, Laurie Lewis, Patty Loveless, Claire Lynch, Judy and David Marshall, Kathy Mattea, Tim O’Brien, Jeff and Marty Raybon, Ricky Skaggs, Connie Smith, Marty Stuart, Rhonda Vincent, Porter Wagoner, Gillian Welch, The Whites, and Dwight Yoakam. He’s also done two record-

ings with modern country genius Jim Lauderdale, 1999’s *I Feel Like Singing Today* and 2002’s *Lost in the Lonesome Pines*.

Although Ralph may not have reached the national prominence of Bill Monroe or Flatt and Scruggs, he has performed at inaugurals for Bill Clinton and Jimmy Carter, and in 1985, he was honored by President Ronald Reagan as the first recipient of the National Endowment for the Humanities’ Traditional American Music Award. He has garnered Grammy nominations, and won three: one for Best Bluegrass Album in 2002 for *Lost in the Lonesome Pines*; and two for the *O Brother* soundtrack, with one for Best Male Country Vocal Performance for his *Oh Death* and one for the *O Brother* soundtrack making Album of the Year.

Stanley seems a humble man, proud of his accomplishments but not prone to suffering from “the big head” as he refers to the result of actually believing your press accolades. Like Monroe, Stanley truly believes in bluegrass music and the family values that the music provides. And Stanley is aware that this music has created a fine career for him and the Clinch Mountain Boys. You’ll generally find him after one of his shows signing autographs and CDs and pressing the flesh with his myriad of friends and fans.

Ralph Stanley and the Clinch Mountain Boys will appear on Friday Feb 17 at 8 p.m. at UCLA’s Royce Hall. Opening will be the great bluegrass duo *Laurie Lewis and Tom Rozum* and their band.

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 newgrass 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

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P A S S I N G S

DON SPARKS

BY MIAMON MILLER

After a lengthy and ongoing battle with alcoholism, Don Sparks Jr. died last week at his apartment in Venice, CA. Don is survived by his wife Beata and son Jason (both living in Hungary), his father, Don Sparks Sr. and sister Dionne.

Don was well-known and respected as both a dancer and musician working with several folk music and dance ensembles including Bessarabia and Aman. In his years of service to Aman, he held many positions including that of director. In addition and because of his ballet training and athleticism, Don performed as soloist with many California ballet companies in their annual holiday presentation of the *Nutcracker*.

On first meeting Don, you knew he was an individual with exceptional talents and abilities. Over time, you came to know his humanity, his warmth and generosity of spirit and his unflagging good humor and boundless energy. He will be missed.

There will be a memorial dance/music party in Don's memory, at the once a month "Cafe Aman" which is hosted at Cafe Danssa located at 11533 Pico Blvd in West Los Angeles. The date is January 14th, and the evening, devoted to Don, will begin at 7:30PM. There will be a modest admission charge.

**FRITZ RICHMOND**

BY GEOFF MULDAUR

Fritz Richmond was the undisputed all-time king and world champion of the jug and the washtub bass; nowhere better demonstrated than by the Smithsonian Institute's inclusion of Fritz's instruments in its collection. Fritz was born John B. Richmond, Jr. in Newton, Massachusetts on July 10th, 1939. He attended local schools in Newton and graduated from Newton High School as a member of the class of '58.

Fritz's interest in homemade instruments started in late-1958 or early-1959 when, with friends John "Buz" Marten and John Nagy he went to Sears Roebuck to purchase his first washtub. Using a broom handle and a piece of rope, Fritz was almost immediately able to play and play well. The boys formed a folk group called The Hoppers (named because there were three Johns!), and performed in the local Boston-area coffee houses.

Fritz continued to play the washtub through his term of duty in the US Army (1959-61), during which he served as a helicopter mechanic in Germany and Korea. Of note, and certain interest to aficionados, is the likelihood that, to this very day, Fritz is the only member of the US Army to have ever "played" a Quonset hut.

During his early days as part of the Boston and Cambridge, Massachusetts folk music scene, Fritz provided his solid bass lines for Eric Von Schmidt, Geoff Muldaur, Tom Rush, The Charles River Valley Boys and many others. Fritz was a founding member of The Jim Kweskin Jug Band (1963) and it was with



Photo by John Byrne Cooke
© John Byrne Cooke
See www.cookephoto.com for more photos of Fritz Richmond and other musicians from the 1960s folk revival.

that band that Fritz began playing the jug. His unique talent was given nationwide attention on US tours and national television with the Kweskin Band (Steve Allen Show, Johnny Carson, Mike Douglas, Roger Miller, Pat Boone et al.).

After the Kweskin Jug Band disbanded in 1968, Fritz moved to Los Angeles. He continued his life as a musician in LA, but he primarily worked as a recording engineer with producer Paul Rothchild at Elektra Studios. He engineered sessions for The Doors, Jackson Browne, Bonnie Raitt, Lonnie Mack, The Everly Brothers et al. As a musician during that period, he recorded with Ry Cooder, Brown, The Doors and many more.

Since the late 1970s, Fritz lived in Portland, Oregon with his wife, Cynda Herbold. He worked as a legal assistant at the law firm Markowitz, Herbold, Glade and Mehlhaf and performed locally with his jug band, The Barbecue Orchestra. He played during this time with Bonnie Raitt, Bob Dylan, Ramblin' Jack Elliot, John Sebastian, Geoff Muldaur and others, with recent tours of Europe and Japan. He also performed several times on Garrison Keillor's A Prairie Home Companion, where he once astounded the audience with his jug performances, with The Turtle Isle String Quartet, of The Flight of the Bumblebee and Eine Kleine

Nachtmusik.

Fritz Richmond lost a year-long battle with lung cancer on November 20th, 2005.

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WHY BAD THINGS HAPPEN TO GOOD SONGS

About twenty years ago, before I started psychotherapy, I would occasionally make a public nuisance of myself in more demonstrative ways than by writing this column. In one such instance I was invited to attend a free Kingston Trio concert at the Santa Monica College Amphitheatre. The last song they performed before the intermission was *The Worried Man Blues*. They introduced it by saying, "Here is a song we wrote back in 1958 and it did pretty well for us." As soon as the last note died away I stood up and hollered like an idiot, "Mother Maybelle Carter would be amazed to hear that you wrote that song in 1958 when the Carter family recorded it in 1930."

From where I was shouting it never reached the stage, or if it did Bob Shane never acknowledged hearing it. But a few people in my section of the outdoor theatre looked at me in horror and wondered what I might do or say next. I sat down and started thinking maybe I could benefit from therapy and spent the next ten years learning to control such outbursts, or to channel them in a more constructive manner. Shortly thereafter I began to write my column, as an alternative to disturbing the peace.

Tasteless though I was, I was nonetheless right: The Kingston Trio rewrote that song, they did not write it, and how they could pretend they did was a mystery to me. So, like Sherlock Holmes I did a bit of detective work, and am happy that at long last I have a place to report my findings.

The Kingston Trio's version, which they retitled as *A Worried Man*, has nothing to do with either "the folk process" or well-meaning but misguided attempts to make contemporary and traditional songs conform to some perceived code of acceptable beliefs—the kind of changes I discussed in two previous columns.

But let me begin by acknowledging that there are times when songs are changed for the better, for legitimate artistic reasons that are best seen as either completing an artistic vision left unfinished by the original composer/lyricist, or fulfilling the internal logic of the song itself.

Pete Seeger, for example, turned a good song into a great song by changing one word, *will* to *shall*, in *We Shall Overcome*. Having sung this song now for forty-six years I would be the first to admit that yes, sometimes there are good reasons to change the words to a previously existing song and the proof, as they say, is in the pudding.

Joe Hickerson completed Pete Seeger's masterpiece, *Where Have All the Flowers Gone?* by adding the last verse and bringing the song full circle, "Where have all the graveyards gone... gone to flowers everyone..." No one who loves folk music would wish this last verse undone. But Joe Hickerson was not trying to change the song because a word was "inappropriate," or to add a verse that would undermine the intent of the author who wrote it; rather he simply completed the internal logic of the song.

Some of Stephen Foster's songs present a special case, where altering a bygone racial term essentially rescues the song from oblivion. For outside of a museum on minstrel show music no modern performer would feel comfortable singing "darkey" when he or she can substitute "people," so Foster's songs may be enjoyed in our own time as well as his.

I am prepared to deal with these sorts of revisions on a case-by-case basis. According to Leadbelly, for example, when he sang *Bourgeois Blues* in front of a black audience he sang, "I heard a white man say, 'I don't want no colored here,'" but when he sang it in front of a white audience he sang it the way he wrote it (and lived

it), "I heard a white man say, 'I don't want no niggers here.'" Clearly these are sensitive issues and good taste, as Leadbelly displayed, may be a better guide than hard and fast rules.

With these rare exceptions, my basic point from two previous columns remains: I am opposed to changing songs that have stood the test of time, that express an artistic vision and a point of view, and most of all, that represent the best work of a writer who has made a difference in his or her music. It is not my job as a performer to second guess them and arrogate to myself the role of rewriting their song to suit my specifications. I wouldn't do it to T.S. Eliot or Robert Frost and I won't let others do it without comment to such distinguished writers as Woody Guthrie, John Lennon, Joni Mitchell and Bob Dylan. To advise someone to feel free to change songs at will and at whim is bad advice—even from on high.

Which brings me to the real point of this essay, why bad things happen to good songs—the dirty little secret that I discovered only after considerable digging is that most songs are not changed for reasons of political correctness, or by the happenstance of the folk process, or to improve them for legitimate artistic aims. Rather they have been changed for no reason other than to make money. Why did the Kingston Trio rewrite the Carter Family classic traditional song *The Worried Man Blues*? Why did a chain gang song suddenly become a song about a Cadillac and an unfaithful girlfriend? Because, otherwise, the Kingston Trio would not have gotten songwriting royalties from their recording of the song, royalties which were substantial because the song became a hit.

In other words, the copyright law is the main culprit in explaining why songs are changed.

Copyright laws were not made to deal with traditional songs, or to assign or apportion credit and royalties to the folk song collector and traditional performer. Copyright laws were made to protect authors and publishers. Simply put, the available royalty pie for a recorded song is divided into four slices, two for the publisher (one each for words and music) and two for the songwriter(s) (again, one each for words and music). If a traditional performer says to his or her publisher or recording company, "This is a traditional song—no one knows who wrote it, so I can't claim any copyright as an author," the publisher says, "Thank you very much—then we don't have to split the royalties with you—we get the whole pie."

So many performers made a deal with the devil, and started rewriting traditional songs for no other reason than to collect songwriter royalties on their recordings. Look, for example, at a typical popular folk singer during the 1950's and 60's, Oscar Brand. In his songbook *Folk Songs for Fun* (it should have been titled *Folk Songs for*

HOW CAN I KEEP FROM TALKING



BY ROSS ALTMAN

Fun and Profit), every song in the book has the following credit: "New Words and Musical Arrangement by Oscar Brand." There are now dollar signs as well as musical notations on every staff in the book, because his name was on the song *as a songwriter*, not simply as a performer. And he earned every dollar, with such brilliant inventiveness as changing *The Big Rock Candy Mountain* from a land where you "sleep out every night" to a land where you "eat out every night." Haywire Mac McClintock, who wrote the original song, is nowhere credited, nor, I am sure, did he receive any royalties.

Utah Phillips once recounted his experience in recording the American hobo classic *The Wabash Cannonball*, only to receive a letter from Roy Acuff's lawyer saying that Utah owed them royalties on the song because Roy Acuff "owned the copyright on it." Utah Phillips, the old Wobbly, *sans* lawyer, wrote them back a two-word reply unprintable in a family folk music magazine.

Michael Cooney is another folk revivalist who appreciates the difference between folk music and fake music. On every one of his albums is the following notice: "Arrangements of all traditional songs on this record have been copyrighted by Michael Cooney to enable the 'author's' royalties to be donated to the Folk Song Archives at the Library of Congress."

"There are heroes in the seaweed," Leonard Cohen wrote, and those folk performers like Phillips and Cooney who must struggle to stay afloat out there amongst the seaweed have done more to keep real folk music alive than all the "pop folk" hit makers put together.

The so-called folk process, political correctness, copyright laws and human greed—good songs have a lot to contend with.

Ross Altman has a Ph.D. in English. Before becoming a full-time folk singer he taught college English and Speech. He now sings around California for libraries, unions, schools, political groups and folk festivals. You can reach Ross at Greygoosemusic@aol.com.

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Liz Carroll, <i>Lake Effect</i>
Kris Delmhorst, Peter Mulvey, Jeff Foucault, <i>Redbird</i>
Lila Downs, <i>One Blood</i>
The Duhks, <i>The Duhks</i>
For Old Times Sake, <i>Swing Cat</i> SOLD OUT
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Old Mother Logo, <i>Branching Out</i></p> | <p>Nightingale, <i>Three</i> SOLD OUT
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Round the House, <i>'til the wee hours</i>
Round the House, <i>Keep This Coupon</i>
Chris Stuart & Backcountry, <i>Mojave River</i>
Susie Glaze, <i>Home on the Hill</i>
Syncopaths, <i>Rough Around the Edges</i>
Teada, <i>Give Us a Penny and Let Us Be Gone</i>
Various Artists, <i>Back Roads to Cold Mountain</i> SOLD OUT
Various Artists, <i>Stars of Mali</i> SOLD OUT
Various Artists, <i>Borderlands - from Conjunto to Chicker</i> SOLD OUT
Wicked Tinkers, <i>Banger for Breakfast</i>
Yuval Ron Ensemble, <i>Tree of Life</i>
Yuval Ron Ensemble, <i>Under the Olive Tree</i></p> |
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SPECIAL EVENTS continued from page 32

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| 7:00pm MURIEL ANDERSON [www.murielanderson.com] \$40
Wine tasting with Richard Glick
Witch Creek Winery, 2916 Carlsbad Blvd., Carlsbad
619-720-7499 | 8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-80
[www.lordofthedance.com]
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McCallum Theatre for the Performing Arts |
| 7:00pm IAN WHITCOMB [www.picklehead.com/ian.html] \$15
FRED SOKOLOV [members.aol.com/sokolowmus]
Coffee Gallery Backstage | 8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-80
[www.lordofthedance.com]
McCallum Theatre for the Performing Arts | 7:00pm HIGH HILLS [www.highhills.com] \$15
Bluegrass Band
Coffee Gallery Backstage |
| 7:30pm & 9:30pm JORMA KAUKONEN \$24.50
[www.jormakaukonen.com]
w/ Barry Mitterhoff, mandolin
McCabe's Guitar Shop | 8:00pm MARTA TOPFEROVA [www.martatopferova.com] \$25
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Skirball Cultural Center | 7:30pm & 9:30pm DAVID LINDLEY [www.davidlindley.com] \$20
McCabe's Guitar Shop |
| 7:30pm MOLLY'S REVENGE [www.mollys-revenge.com] \$15
San Diego Folk Heritage /\$12 SDFH members | 7:30pm LEAHY [www.leahymusic.com] \$24-44
Thousand Oaks Civic Arts Plaza (Fred Kavli Theatre) | 7:30pm TOM CHAPIN [www.tomchapin.com] \$15
San Diego Folk Heritage /\$12 SDFH members |
| 8:00pm MAURA SMILEY & VOCO \$15
[www.moirasmiley.com] /\$12 FolkWorks & CAFAM members
Presented by FolkWorks | 7:30pm ALEX de GRASSI [www.degrassi.com] Acoustic Music San Diego | 7:30pm ALAN THORNHILL [www.alanthornhill.com] \$12adv
and STEPHEN BENNETT [www.harguitar.com] /\$15 door
SongTree Concert Series |
| 8:00pm TIM FLANNERY AND FRIENDS \$20-35/\$17-32 srs.
[www.timflannery.com] California Center for the Arts | 8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-80
[www.lordofthedance.com] McCallum Theatre for the Performing Arts | 8:00pm BARRAGE [www.barrage.org] \$38-46
California Center for the Arts |
| 8:00pm NEVENKA [nevenka.org] \$15/\$12 students
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818-907-7340 | FRIDAY FEBRUARY 10
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Cristian Florescu, Sonia Dion (Romanian), and Steve
Kotansky (Balkan)
2000 Cliff Dr., Newport Beach 714-893-8888
info@LagunaFolkDancers.com •
www.lagunafolkdancers.org | 8:00pm DOUGIE MACLEAN [www.dougiemaclean.com] \$15
Lobero Theatre
Presented by Sings Like Hell |
| 8:00pm WENDY WALDMAN [www.wendywaldman.com] \$15
Bodie House Concerts | 7:30pm BRYAN BOWERS [www.bryanbowers.com] Acoustic Music San Diego | 8:00pm NATHAN JAMES & BEN HERNANDEZ \$15
Fret House |
| 8:00pm JAMIE LAVAL [www.jamielaval.com] \$15-30
With ASHLEY BRODER
CTMS Center for Folk Music | 8:00pm LEAHY [www.leahymusic.com] \$26/\$24 Students/Srs.
Haugh Performing Arts Center /\$13 16 & under
at Citrus College
1000 West Foothill Boulevard, Glendora | 8:00pm ROD PIAZZA & THE MIGHTY FLYERS \$13.50
[www.themightyflyers.com]
BLUE STEP MAMA featuring
DENNIS ROGER REED [www.dennisrogerreed.com]
Coach House |
| SUNDAY FEBRUARY 5
* SUPERGRASS BLUEGRASS FESTIVAL
[supergrasscalifornia.org]
See February 2 | 8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-80
[www.lordofthedance.com] McCallum Theatre for the Performing Arts | SUNDAY FEBRUARY 12
* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
[www.bluegrasscruise.com]
Rhonda Vincent & The Rage [www.rhondavincents.com]
Larry Stephenson Band [larrystephensonband.com]
Nothin' Fancy [nothin'fancybluegrass.com]
William and Clark Expedition
[williamsandclarkexpedition.com]
Pine Mountain Railroad [pinemountainrailroad.com]
Long Beach to Cabo San Lucas, MX
800-593-8803 |
| * RIVERSIDE DICKENS FESTIVAL
See February 3 | 8:00pm DOYLE LAWSON & QUICKSILVER \$26.50
[www.doylelawson.com] McCabe's Guitar Shop | 11:00am TOM CHAPIN [www.tomchapin.com] \$15
Children's show
McCabe's Guitar Shop |
| 11:00am BARNEY SALTZBERG [www.barneysaltzberg.com/] \$6
Children's Matinee
McCabe's Guitar Shop | 8:00pm FRED WILHELM [www.fredwilhelm.com] \$12.50
Coffee Gallery Backstage | 2:00pm & 7:00pm MICHAEL FLATLEY'S LORD OF THE DANCE [www.lordofthedance.com] \$50-80
McCallum Theatre for the Performing Arts |
| TUESDAY FEBRUARY 7 | * LAGUNA FOLK DANCERS FESTIVAL
See February 10 | 3:00pm GARRISON KEILLOR ***SOLD OUT***
[prairiehome.publicradio.org]
Cerritos Center for the Performing Arts |
| 7:30pm MARTA TOPFEROVA [www.martatopferova.com] Acoustic Music San Diego | | 7:00pm DAVID LINDLEY [www.davidlindley.com] \$20
McCabe's Guitar Shop |

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is not as apt to get the dollars
as he who climbs a tree and hollers."**



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SPECIAL EVENTS *continued from page 30*

8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE
Door:\$14
[www.lordofthedance.com] /\$12 student
California Center for the Arts

9:00pm BONNIE RAITT [www.bonniearaitt.com] \$50-75
With PAUL BRADY [www.paulbrady.com]
★ Copley Symphony Hall
750 B St., San Diego

TUESDAY FEBRUARY 14

8:00pm RIDERS IN THE SKY [www.ridersinthesky.com] \$28
Lancaster Performing Arts Center

8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-75
[www.lordofthedance.com]
California Center for the Arts

8:00pm BONNIE RAITT [www.bonniearaitt.com] \$45-65
With PAUL BRADY [www.paulbrady.com] /\$25 UCSB Stud.
★ Arlington Theatre
1317 State St, Santa Barbara • 805-963-4408

WEDNESDAY FEBRUARY 15

* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
See February 14

11:00am ZAK MORGAN \$7
Children's Show
Thousand Oaks Civic Arts Center
Janet and Ray Scherr Forum Theatre

8:00pm MICHAEL FLATLEY'S LORD OF THE DANCE \$50-75
[www.lordofthedance.com]
California Center for the Arts

8:15 CONJUNTO PRIMAVERA \$55-90
Gibson Amphitheatre at Universal CityWalk
100 Universal City Plaza, Universal City

THURSDAY FEBRUARY 16

* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
See February 14

7:30pm CHERISH THE LADIES ***SOLD OUT***
[www.cherishtheladies.com]
★ Cerritos Center for the Performing Arts (Sierra Cabaret)

FRIDAY FEBRUARY 17

* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
See February 14

7:30pm THE DITTY BOPS [www.thedittybops.com]
With Abby DeWald (guitar)
and Amanda Barrett (mandolin/dulcimer)
Getty Center (Harold M. Williams Auditorium)

7:30pm ALEX DE GRASSI [www.degrassi.com] \$20
Lord of the Strings Concert Series

8:00pm RALPH STANLEY AND \$25-45
★ THE CLINCH MOUNTAIN BOYS \$15 UCLA Students
[dralphstanley.com]

* LAURIE LEWIS and TOM ROZUM
[www.laurielewis.com]
★ UCLA Live! Royce Hall

8:00pm DAVID LINDLEY [www.davidlindley.com] \$17.50
★ LICKERISH [www.lickerishmusic.com]
★ TOULOUSE ENGELHARDT [www.lostgrovearts.com]
Coach House

8:00pm & 10:00pm CHERYL WHEELER \$20
[www.cherylwheeler.com]
With Kenny White
McCabe's Guitar Shop

8:00pm BERKLEY HART [www.berkeleyhart.com] \$15
and STEPHEN BENNETT [www.harpuitar.com]
Coffee Gallery Backstage

SATURDAY FEBRUARY 18

* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
See February 14

7:00pm SMOKEWOOD \$15
Coffee Gallery Backstage

7:30pm CHERISH THE LADIES \$25-40/\$22-37 srs
[www.cherishtheladies.com]
★ California Center for the Arts

7:30pm CHERYL WHEELER [www.cherylwheeler.com] \$15
With Kenny White /\$12 SDFH members
San Diego Folk Heritage

7:30pm WILLSON & MCKEE [www.jigheads.com]
★ The Living Tradition

8:00pm MARY GAUTHIER [www.marygauthier.com] \$17.50
McCabe's Guitar Shop

8:00pm EARL BROTHERS \$15
Fret House

8:00pm FRED SOKOLOV and FRIENDS \$12
Noble House Concerts

8:00pm STEPHEN BENNETT [www.harpuitar.com]
Boulevard Music

9:00pm DAVID LINDLEY [www.davidlindley.com] \$17
★ With Buddy Blue & Jerry Raney
Belly Up Tavern

SUNDAY FEBRUARY 19

* 2006 MEXICAN RIVIERA BLUEGRASS CRUISE
See February 14

7:00pm MARY GAUTHIER [www.marygauthier.com] \$17.50
McCabe's Guitar Shop

7:00pm BOB CHEEVERS & JOHN TOWNSEND \$15
Coffee Gallery Backstage

7:30pm PETER CASE [www.petercase.com] Adv: \$12/\$10
★ Students Door: \$14/\$12
Folk Music Center

7:30pm MICHAEL SMITH [www.michaelsmithmusic.com] \$15
Dark Thirty Productions House Concert, Lakeside
www.darkthirty.com • 619-443-9622

TUESDAY FEBRUARY 21

8:00pm HIGH HILLS [www.highhills.com]
★ Bluegrass Assoc. of Southern California

WEDNESDAY FEBRUARY 22

8:00pm JOHN SMITH [www.johnsmithmusic.com] \$14
Coffee Gallery Backstage

THURSDAY FEBRUARY 23

8:00pm LAURA CORTESE BAND [www.lauracortese.com] \$12.50
Coffee Gallery Backstage

8:00pm JOHN SMITH [www.johnsmithmusic.com]
Meeting Grace House Concert, San Diego
meetinggrace.com • lizzie@meetinggrace.com

FRIDAY FEBRUARY 24

* FROG CONTRADANCE FESTIVAL \$123.58 weekend
★ Sue Rosen & Lynn Ackerson, callers
House Blend (Dave Langford (fiddle), Lise Brown
(Saxophone), Stefan Amidon (Percussion), Bruce Rosen
(Keyboard), Ginny Snowe (Bass) plus For Old Times' Sake
(Jim Mueller (fiddle), Amber Rouillard-Mueller (fiddle), W.B.
Reid (Guitar), Jerry Weinart (Bass))
200 S Euclid Ave, Pasadena
818-785-3839 www.FolkWorks.org/frog

8:00pm PERU NEGRO [www.perunegro.org] \$20-45
★ UCLA Live! Royce Hall /\$15 UCLA Students

8:00pm CHILDREN OF UGANDA \$17-25/\$10 youth
★ Caltech Beckman

8:00pm THE MIGHTY ECHOES [www.mightyechoes.com] \$18
Coffee Gallery Backstage

8:00pm DENNIS ROGER REED [www.dennisrogerreed.com]
Alta Coffee • 506 31st St., Newport Beach • 949-675-0233

SATURDAY FEBRUARY 25

* FROG CONTRADANCE FESTIVAL \$123.58 weekend
See February 24

11:00am & 12:30pm WATTS PROPHETS AND FUTA TORO
L.A. Music Center

7:00pm THE BLACK TONGUED BELLS \$15
Coffee Gallery Backstage

7:30pm VALERIE TUTSON \$10 adv./\$12 door
Storytelling
Oak Grove Pavilion
220 West Lomita Avenue, Ojai
Presented by Performance to Grow On

8:00pm TOM RUSSELL [www.tomrussell.com] \$20
★ McCabe's Guitar Shop

8:00pm WILLSON & MCKEE [www.jigheads.com] \$15
★ Russ and Julie's House Concerts

8:00pm PERU NEGRO [www.perunegro.org] \$20-45
★ Mandeville Auditorium /\$15 UCLA Students
UC San Diego, La Jolla

8:00pm CARL VERHEYEN \$15
Fret House

8:00pm ALISA FINEMAN [www.alisafineman.com]
Trinity Backstage

8:00pm EARL BROTHERS \$12
Boulevard Music

8:30pm KESHET CHAIM DANCE ENSEMBLE \$40-76
COLORS OF ISRAEL: A JOURNEY THROUGH DANCE
Thousand Oaks Civics Arts Center
(Janet and Ray Scherr Forum Theatre)

SUNDAY FEBRUARY 26

* FROG CONTRADANCE FESTIVAL \$123.58 weekend
See February 24

11:00am FARMER JASON [www.jasonringenberg.com] \$6
Children's show
McCabe's Guitar Shop

2:30pm KESHET CHAIM DANCE ENSEMBLE \$40-76
COLORS OF ISRAEL: A JOURNEY THROUGH DANCE
Thousand Oaks Civics Arts Center
(Janet and Ray Scherr Forum Theatre)

7:00pm FROG CONTRADANCE FINALE \$15
Pasadena Masonic Lodge
200 S Euclid Ave, Pasadena
818-785-3839 www.FolkWorks.org

7:00pm BALL IN THE HOUSE \$20
Coffee Gallery Backstage

7:30pm TOM RUSSELL [www.tomrussell.com] \$22
★ Acoustic Music San Diego

8:00pm PERU NEGRO [www.perunegro.org]
★ UCSD Mandeville Auditorium

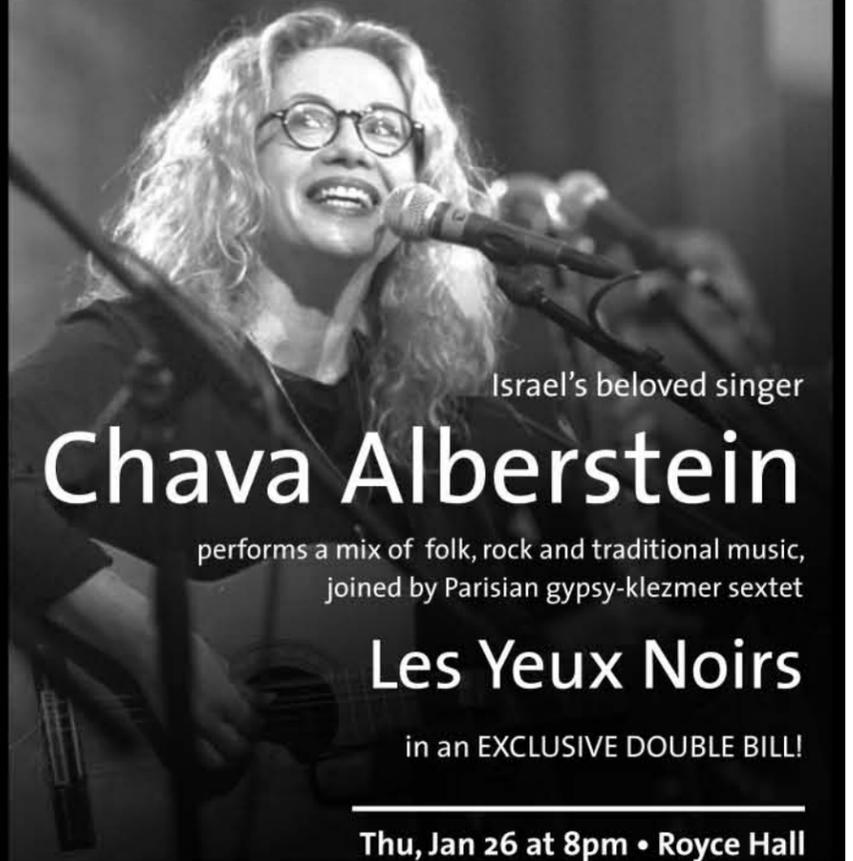
MONDAY FEBRUARY 27

7:00pm GEORGE JONES [www.georgejones.com] \$42-52
/ LUCINDA WILLIAMS [www.lucindawilliams.com]
Arlington Theatre
1317 State St, Santa Barbara • 805-963-4408

TUESDAY FEBRUARY 28

8:00pm MASTERS OF PERSIAN MUSIC \$40
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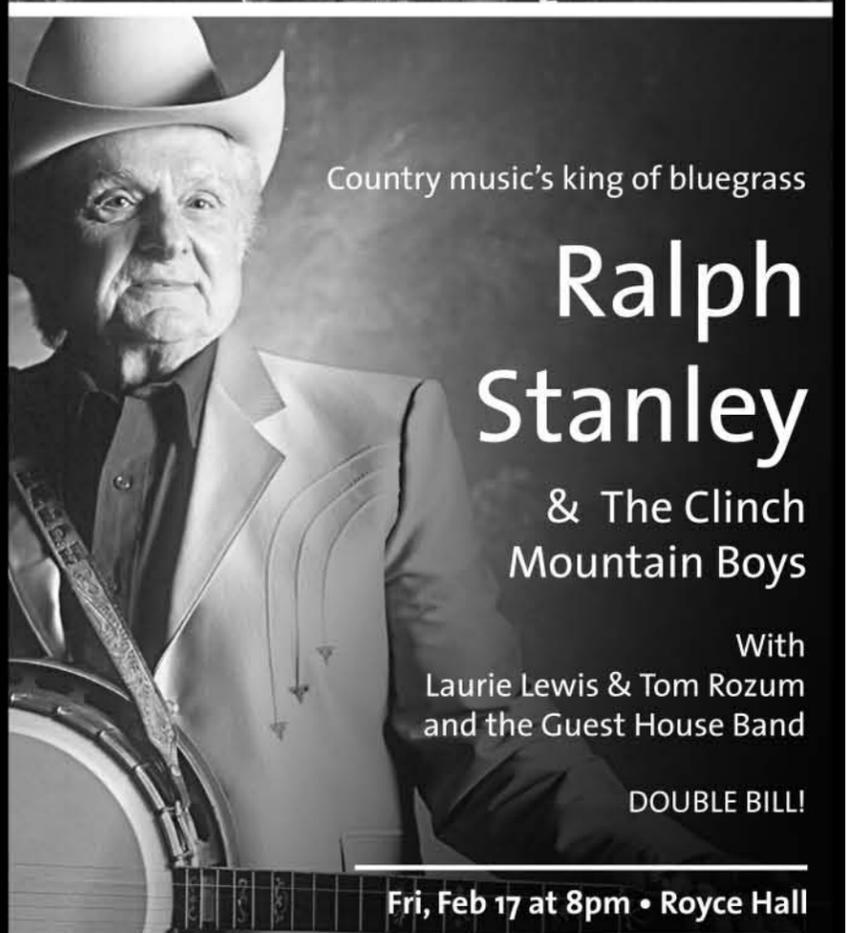
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SPECIAL EVENTS

SUNDAY JANUARY 1

7:00pm WE 5 Coffee Gallery Backstage \$22

TUESDAY JANUARY 3

7:30pm SEVERIN BROWNE [www.severinbrowne.com] Café Bellissimo (Mainstreet Songwriters Showcase) 22458 Ventura Blvd, Woodland Hills • 818-225-0026

THURSDAY JANUARY 5

8:00pm JAMIE LAVAL [www.jamielaval.com] with ASHLEY BRODER Coffee Gallery Backstage \$15

FRIDAY JANUARY 6

7:30pm SLACK KEY FESTIVAL [www.sharlenoshiro.com/alohawithstyle.html] With Daniel Ho [www.danielho.com], Herb Ohta, Jr [www.herbohtajr.com] and Keoki Kahumoku [www.kahumoku.com/keoki] Acoustic Music San Diego \$20

8:00pm SAWYER BROWN [www.sawyerbrown.com] \$35-62.50 Country Cerritos Center for the Performing Arts

8:00pm & 10:00pm ODETTA [www.vanguardrecords.com/odetta] \$22.50 McCabe's Guitar Shop

8:00pm SEVERIN BROWNE [www.severinbrowne.com] JAMES COBERLY SMITH [www.jamescoberlysmith.com] With JAMES LEE STANLEY [www.jamesleestanley.com] Kulak's Woodshed

SATURDAY JANUARY 7

10:00am-★ OKINAWAN TAIKO WORKSHOP With ZAMPA UFUJISHI-DAIKI Japanese American National Museum

11:00am & 12:30pm ETH-NOH-TEC [www.ethnohtec.org] and LIKHA PHILIPPINO FOLK ENSEMBLE [www.likha.org] L.A. Music Center

2:00pm SLACK KEY FESTIVAL [www.sharlenoshiro.com/alohawithstyle.html] With Daniel Ho [www.danielho.com], Herb Ohta, Jr [www.herbohtajr.com] and Keoki Kahumoku [www.kahumoku.com/keoki] Buena High School Auditorium 5670 Telegraph Rd., Ventura • 805-658-7458 \$20

7:00pm JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] Coffee Gallery Backstage \$20

7:30am ZAMPA UFUJISHI-DAIKI Japanese American National Museum

8:00pm STAN RIDGWAY [www.stanridgway.com] The Coach House \$15

SUNDAY JANUARY 8

11:00am The SUNSHINE SISTERS [www.sunshinesisters.com] \$6 Children's show McCabe's Guitar Shop

11:00am OSHOGATSU: NEW YEAR FAMILY DAY FESTIVAL ARTS and CRAFTS FOR CHILDREN Instrument making, Taiko Drum, Play with Percussion Plus ZAMPA UFUJISHI-DAIKO in concert Japanese American National Museum ★

11:30am UKE MASTER CLASS [www.sharlenoshiro.com/alohawithstyle.html] With Daniel Ho [www.danielho.com], Herb Ohta, Jr [www.herbohtajr.com] and Keoki Kahumoku [www.kahumoku.com/keoki] Dietz Bros. Music 240 S. Sepulveda Blvd., Manhattan Beach • 310-379-6799 \$35

4:30pm SLACK KEY FESTIVAL [www.sharlenoshiro.com/alohawithstyle.html] With Daniel Ho [www.danielho.com], Herb Ohta, Jr [www.herbohtajr.com] and Keoki Kahumoku [www.kahumoku.com/keoki] James Armstrong Theatre 3330 Civic Center Dr., Torrance • 310-339-7205 \$20

7:00pm STAN RIDGWAY [www.stanridgway.com] McCabe's Guitar Shop \$16

7:00pm JOHN McEUEEN [www.johnmceueen.com] MATT CARTSONIS [www.mattcartsonis.com] Coffee Gallery Backstage \$20

TUESDAY, JANUARY 10

8:00pm SLACK KEY FESTIVAL [www.sharlenoshiro.com/alohawithstyle.html] With Daniel Ho [www.danielho.com], Herb Ohta, Jr [www.herbohtajr.com] and Keoki Kahumoku [www.kahumoku.com/keoki] SoHo Restaurant and Music Club \$15

WEDNESDAY JANUARY 11

7:30pm THE HOT BUTTERED RUM STRING BAND \$20 [www.hobutteredrum.net] Cerritos Center for the Performing Arts (Sierra Cabaret)

THURSDAY JANUARY 12

7:30pm THE HOT BUTTERED RUM STRING BAND \$20 [www.hobutteredrum.net] Coach House

FRIDAY JANUARY 13

7:30pm HARVEY REID [www.harveyreid.com] \$17/\$20 adv. Acoustic Music San Diego /\$20 door

7:30pm JOHN McCUTCHEON [www.folkmusic.com] \$18 San Diego Folk Heritage /\$15 SDFH members

8:00pm The DITTY BOPS [www.thedittybops.com] \$16 McCabe's Guitar Shop

8:00pm HOT CLUB QUARTETTE Coffee Gallery Backstage \$15

SATURDAY JANUARY 14

7:00pm★ CIUNAS [www.ciunas.net] Coffee Gallery Backstage \$15

7:30pm★ AL KOOPER [www.alkooper.com] \$25 Acoustic Music San Diego

7:30pm JAMES LEE STANLEY \$12 adv /\$15 door Song Tree Concert Series

8:00pm HARVEY REID [www.harveyreid.com] \$15 Fret House

8:00pm★ GEOFF MULDAUR [www.geoffmuldur.com] \$18.50 McCabe's Guitar Shop

8:00pm★ RICHIE HAVENS [richiehavens.com] \$35-100 Lobero Theatre

8:00pm BORDER RADIO [www.border-radio.com] With DAVID SERBY Beantown

8:00pm MURIEL ANDERSON [www.murielanderson.com] Boulevard Music \$15

SUNDAY JANUARY 15

3:00pm★ SEAMUS KENNEDY [www.mcnote.com/seamus] Fitzsimons House Concert, Torrance 310-542-3478 • members.aol.com/seamusinla

7:00pm★ ABIGAIL WASHBURN [www.abigailwashburn.com] Crafts and Folk Art Museum Presented by FolkWorks \$17 /\$15 FolkWorks /CAFAM members

7:00pm HARVEY REID [www.harveyreid.com] Theater 150, Ojai www.theater150.org

7:00pm★ AL KOOPER [www.alkooper.com] McCabe's Guitar Shop \$24.50

7:00pm THE CHRIS CAIRNS BAND [www.fireheartpro.com/apchris.htm] Coffee Gallery Backstage \$15

7:30pm MURIEL ANDERSON adv:\$12/\$10 student door:\$14/\$12 students Folk Music Center

8:00pm MUSIC AND DANCE OF MACEDONIA AND THE MIDDLE EAST \$12 With Goran Alacki (Macedonia accordion) and Naser Musa (Jordan Oud) Plus Sue Rudnicki (lead drummer) Dance performances by Ljupco Manevski (Tanec, the National Folkloric Ensemble of Macedonia and Jatila van der Veen-Davis (UCSB Middle East Ensemble), Levantine Cultural Center Jatila 805-964-5591

MONDAY JANUARY 16

8:00pm MUSIC AND DANCE OF MACEDONIA \$12 AND TURKEY With Goran Alacki (Macedonia accordion) Plus Sonia Tamar Seeman (clarinet) and Sue Rudnicki (lead drummer) With dance performances by Ljupco Manevski (Tanec, the National Folkloric Ensemble of Macedonia and Jatila van der Veen-Davis (UCSB Middle East Ensemble), SoHo Restaurant and Music Club • Jatila 805-964-5591

TUESDAY JANUARY 17

8:00pm TOM CORBETT BAND [www.tomcorbett.net] Bluegrass Association of Southern California

WEDNESDAY JANUARY 18

7:30pm THE JOHN JORGENSEN QUINLET \$22 [johnjorgenson.com] Acoustic Music San Diego

THURSDAY JANUARY 19

* NAMM SHOW [www.thenammshow.com] Anaheim Convention Center • 800 W Katella Ave, Anaheim

8:00pm LANGUAGE OF 3 (Jim Goodin, Matt Richards and Adam Werner) Coffee Gallery Backstage \$15

FRIDAY JANUARY 20

* NAMM SHOW See January 19

* THE BLYTHE BLUEGRASS FESTIVAL [www.blythearchamberofcommerce.com/bluegrass/] With Dry Branch Fire Squad, Iird Tyme Out, Bluegrass Patriots, David Parmley & Continental Divide, Honi Deaton & Dream, Lord Highway, New Found Road, Perfect Strangers, Richard Greene & The Brothers Barton, Just N Time Colorado River Fairgrounds Blythe and Interstate 10 • 760-922-8166

11:00am & 6:30pm NORMAN FOOTE \$7(am) / \$10 (pm) Children's show Thousand Oaks Civics Arts Plaza (Janet and Ray Scherr Forum)

7:00pm HARVEY REID [www.harveyreid.com] \$20 Lord of the Strings Concert Series

7:30pm ELIZA GILKYSON [www.elizagilkyson.com] \$22 Acoustic Music San Diego

8:00pm TOMMY PELTIER AND THE PALS \$15 Coffee Gallery Backstage

9:00pm RODNEY CROWELL [www.rodneycrowell.com] \$20 adv. Belly Up Tavern /\$22 door

SATURDAY JANUARY 21

* NAMM SHOW See January 19

* THE BLYTHE BLUEGRASS FESTIVAL See January 20

7:00pm THE DUO TONES \$18 [www.pjmoto.com/specialty/duo_tones.php] (Paul Johnson & Gil Orr) Coffee Gallery Backstage

7:30pm HARVEY REID [www.harveyreid.com] With Scion & Anderson [www.scion-anderson.com] The Living Tradition

7:30pm BORDER RADIO [www.border-radio.com] \$10 Americana Music Series /\$5 children

7:30pm CIUNAS [www.ciunas.net] High Desert Center for the Arts 15615 Eighth St., Victorville • 760-243-7493

8:00pm ELIZA GILKYSON [www.elizagilkyson.com] \$20 McCabe's Guitar Shop

8:00pm CHRIS PROCTOR [www.chrisproctor.com] \$15 Caltech Beckman /\$5 Caltech students Caltech Folk Music Society

8:00pm BOB FRANKE [www.bobfranke.com] \$15 St. Matt's After Dark 1111 W. Town & Country Rd., Orange 714-792-3964 • www.saint-matthew.org

8:00pm JIM ST. OURS AND FRIENDS \$12 Noble House Concerts

8:00pm DAKOTA DAVE HULL [www.dakotadavehull.com] Boulevard Music

LISTING UPGRADE NOW AVAILABLE Have your Special Event listed in larger font and highlighted in BOLD type. ONLY \$20 per event. Call 818-785-3839 or email - mail@FolkWorks.org for details.

SUNDAY JANUARY 22

* NAMM SHOW See January 19

* THE BLYTHE BLUEGRASS FESTIVAL See January 20

* ELIZA GILKYSON [www.elizagilkyson.com] SoHo Restaurant and Music Club

11:00am PETER HIMMELMAN [www.peterhimmelman.com] \$10 Children's show /\$5 kids McCabe's Guitar Shop

2:30pm CIUNAS [www.ciunas.net] High Desert Center for the Arts 15615 Eighth St., Victorville • 760-243-7493

6:00pm-★ FOLKWORKS BENEFIT CONCERT \$25/\$50 VIP With Masanga Marimba Ensemble (African), Nevenka (Eastern European), Wiley Canyon String Band (Appalachian), Yuval Ron Ensemble (Sacred & Folk Music/Middle East), Moira Smiley and VOVO (Wild side of harmony and rhythm), Dennis Roger Reed Band (Soaring thru swing, country, folk, rock & blues) emcee Gary Mandell, Boulevard Music Neighborhood Church 301 North Orange Grove, Pasadena www.FolkWorks.org - mail@FolkWorks.org - 818-785-3839

7:00pm THE BOBS [www.bobs.com] \$22.50 With Bob Malone McCabe's Guitar Shop

7:00pm ADRIAN LEGG [www.adrianlegg.com] \$25 PEPPINO D'AGOSTINO \$20 Skirball members /\$15 students [www.peppinodagostino.com] Skirball Cultural Center

7:00pm JOHN MCCORMICK [www.mccormickjohn.com] \$15 Coffee Gallery Backstage

7:30pm HARVEY REID [www.harveyreid.com] \$20 CTMS Center for Folk Music

8:00pm BOB BROZMAN Adv: \$17/\$15 students Door: \$19/\$17 students Folk Music Center

8:00pm BOB FRANKE [www.bobfranke.com] \$15 Bodie House Concerts

MONDAY JANUARY 23

8:00pm DRY BRANCH FIRE SQUAD \$20 [www.drybranchfiresquad.com] Coffee Gallery Backstage

WEDNESDAY JANUARY 25

7:30pm CHERRYHOLMES \$18 adv./\$20 door [www.cherryholmesfamilyband.com] Bethel Congregational Church • 536 N Euclid Ave, Ontario 714-970-6652 • www.s-w-b-a.com Southwest Bluegrass Association

8:00pm YUVAL RON [www.yuvalronmusic.com] \$18 /\$16 FolkWorks/CAFAM members

★ With Master Drummers: Avi Agababa and Dror Sinai Middle Eastern Folk Music Recital Crafts and Folk Art Museum Presented by FolkWorks

★ Indicates Editor's Picks

8:00pm BELLYDANCE SUPERSTARS \$32 adv. / \$38 door [www.milescopeland.net/bellydance] El Portal Theatre 5269 Lankershim Blvd., North Hollywood 818-508-0281 • www.elportaltheatre.com

THURSDAY JANUARY 26

7:30pm DAVID "HONEYBOY" EDWARDS \$17-20 adv [www.davidhoneyboyedwards.com] /\$20 door Acoustic Music San Diego

8:00pm CHAVA ALBERSTEIN [www.aviv2.com/chava] \$22-38 LES YEUX NOIRS /\$15 UCLA Students [www.lesyeuxnoirs.net] UCLA Live! Royce Hall

8:00pm MURIEL ANDERSON \$18 adv. / \$20 door [www.murielanderson.com] Twigg's Coffee House • 4590 Park Blvd., San Diego 619-507-7223 • www.twiggs.org

8:00pm BELLYDANCE SUPERSTARS \$32 adv. / \$38 door See January 26

FRIDAY JANUARY 27

* DAVID "HONEYBOY" EDWARDS [www.davidhoneyboyedwards.com] Cozy's Bar and Grille 14058 Ventura Blvd., Sherman Oaks • 818-986-6000

7:30pm JOHN REISCHMAN & THE JAYBIRDS \$17-20 adv [www.johnreischman.com] /\$20 door Acoustic Music San Diego

7:30pm MURIEL ANDERSON [www.murielanderson.com] \$15 Fret House

8:00pm MICHAEL DART & THE FLATLANDERS \$15 With LUKE HALPIN (fiddle and mandolin) and DANNY CIARFALIA (guitar) Coffee Gallery Backstage

8:00pm DENNIS ROGER REED [www.dennisrogerreed.com] Acoustic roots music Alta Coffee • 506 31st St., Newport Beach • 949-675-0233

SATURDAY JANUARY 28

* DAVID "HONEYBOY" EDWARDS [www.davidhoneyboyedwards.com] See January 27

7:00pm & 9:00pm JIM MALCOLM [www.jimmalcolm.com] ★ San Juan Capistrano Multicultural Series

7:00pm & 9:30pm GRACE Coffee Gallery Backstage

7:30pm MURIEL ANDERSON [www.murielanderson.com] Borrego Springs Performing Arts Center 590 Palm Canyon Dr., Borrego Springs 760-767-5543 • www.bsapac.net

8:00pm JOHN REISCHMAN & THE JAYBIRDS \$20adv./\$24 door [www.johnreischman.com] /children-sr: \$18 adv./\$22 door Encino Community Center • 4935 Balboa Ave., Encino Bluegrass Association of Southern California

8:00pm PO' GIRL [www.pogirl.net] \$39.50 JAKE LA BOTZ [www.jakelabotz.com] Lobero Theater Presented by Sing Like Hell

8:00pm MARK GOLDENBERG [www.markgoldenberg.com] \$15 EMITH [www.emith.com] Russ and Julie's House Concerts

8:00pm STEVEN KING [www.kingofguitar.net] Boulevard Music

8:00PM GREG GREENWAY [www.greggreenway.com] Trinity Coffee House

SUNDAY JANUARY 29

3:00pm & 8:00pm EMIL ZRIHAN Free Israeli cantor bridges Jewish and Arab cultures Getty Center (Harold M. Williams Auditorium)

7:00pm DEL CASHER [delcasher.com] \$15 Coffee Gallery Backstage

7:30pm JIM MALCOLM [www.jimmalcolm.com] Holy Trinity Episcopal Church 2083 Sunset Cliffs Blvd., Ocean Beach, San Diego 858-689-2266 shb10@aol.com

7:30pm JOHN REISCHMAN & THE JAYBIRDS [www.johnreischman.com] St. Andrew's Episcopal Church 409 Topa Topa Dr., Ojai 805-646-5163 • www.billyates.com/ojaifolk/

8:00pm BELLYDANCE SUPERSTARS \$32 adv./\$38 door See January 26

WEDNESDAY FEBRUARY 1

8:00pm BELLYDANCE SUPERSTARS \$32 adv./\$38 door [www.milescopeland.net/bellydance] Joan B. Kroc Theatre 6845 University Ave., San Diego 619-269-1552 • www.kroccenter.org

THURSDAY FEBRUARY 2

* SUPERGRASS BLUEGRASS FESTIVAL [supergrasscalifornia.org] With Doyle Lawson & Quicksilver, Nashville Bluegrass Band, The Cherryholmes Family, Sawtooth Mountain Boys, Richard Greene w/Bros. Barton, Blue Highway, Marty Raybon, Lost & Found, Due West, Journey's End (featuring Leroy McNeese) and more! Holiday Inn Convention Center, Bakersfield Tom Lister 626-332-5865 t-clister@comcast.net

7:30pm The CHERRYHOLMES FAMILY \$15, \$7 for kids Americana Music Series

8:00pm BELLYDANCE SUPERSTARS \$32 adv./\$38 door [www.milescopeland.net/bellydance] Marjorie Luke Theatre (S. B. Junior High School campus) 721 East Cota St., Santa Barbara 805-884-4087 • www.luketheatre.org

8:00pm★ MOLLY'S REVENGE [www.mollys-revenge.com] \$15 Coffee Gallery Backstage

9:00pm WILLIE NELSON [www.willienelson.com] Canyon Club • 28912 Roadside Dr., Agoura 818-8795016 • www.canyonclub.net

FRIDAY FEBRUARY 3

* SUPERGRASS BLUEGRASS FESTIVAL [supergrasscalifornia.org] See February 2

* RIVERSIDE DICKENS FESTIVAL Downtown Riverside 951-781-3168 • www.dickensfest.com

7:00pm MURIEL ANDERSON [www.murielanderson.com] Hornbachers House Concert 760-941-3253 j.hornbacher@cox.net www.hornbacherconcerts.com

7:30pm DOYLE DYKES [www.doyledykes.com] \$20 Lord of the Strings Concert Series

8:00pm & 10:00pm JORMA KAUKONEN \$24.50 [www.jormakaukonen.com] with Barry Mitterhoff, mandolin McCabe's Guitar Shop

8:00pm MATT & SHANNON HEATON \$15 Coffee Gallery Backstage

8:00pm SEVERIN BROWNE [www.severinbrowne.com] JAMES COBERLY SMITH [www.jamescoberlysmith.com] With JOHN M [www.johnm.com] Kulak's Woodshed

9:00pm WILLIE NELSON [www.willienelson.com] Bridges Auditorium 747 N Dartmouth Ave., Claremont

SATURDAY FEBRUARY 4

* SUPERGRASS BLUEGRASS FESTIVAL [supergrasscalifornia.org] See February 2

* RIVERSIDE DICKENS FESTIVAL See February 3

3:00pm & 8:00pm ANA MOURA Portuguese Fado Getty Center (Harold M. Williams Auditorium)

6:00pm ROBERT BURNS NIGHT with The Wicked Tinkers Pasadena Scottish Rite Cathedral Knights of Saint Andrew 150 N. Madison Ave., Pasadena • 818-569-5425

VENUE LOCATIONS

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

AMERICAN MUSIC SERIES Hilltop Center 331 E. Elder, Fallbrook 760-723-2563 • JWM94@aol.com

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

BELLY UP TAVERN 143 S. Cedros Ave., Solano Beach 858-481-8140 • www.bellyup.com

BLUEGRASS ASSOCIATION OF SO. CALIFORNIA Braemar Country Club 4001 Reseda Boulevard, Tarzana 818-705-8870 • contactbase@earthlink.net

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

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

CALIFORNIA CENTER FOR THE ARTS 340 North Escondido Blvd., Escondido 800-988-4253 • www.artcenter.org

CALTECH FOLK MUSIC SOCIETY Caltech Campus Beckman Auditorium 888-222-5832 • folkmusic.caltech.edu

CALTECH PUBLIC EVENTS Caltech Campus Beckman Auditorium 888-222-5832 • events.caltech.edu

CRAFT AND FOLK ARTS MUSEUM 5814 Wilshire Blvd., Los Angeles 323-937-4230 • www.cafam.org

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

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

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

CTMS CENTER FOR FOLK MUSIC 6953 Ventura Blvd., Encino 818-817-7756 • www.ctmsfolkmusic.org

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

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

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

JAPANESE AMERICAN NATIONAL MUSEUM 369 East First St., Los Angeles 213-625-0414 • www.janm.org

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

LEVANTINE CENTER 5920 Blackwelder St., Culver City 310-559-5544 • www.levantinecenter.org

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

LOBERO THEATRE 33 E Canon Perido St, Santa Barbara 805-963-0761 • www.lobero.com

LORD OF THE STRINGS CONCERT SERIES Dana Point Community House 24642 San Juan St., Dana Point 949-842-2227 or 949-244-6656 www.trjohnsonhomes.com/concert