

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



Dear Readers,

If you scour the back pages of this newspaper/magazine you will undoubtedly realize that we have no shortage of great music to hear from Santa Barbara to San Diego to Riverside. Wherever you live, opportunities abound. As our columnist Larry Wines whips out "From blues to bluegrass, Cajun to cowboy to Celtic, Quebecois, new old, trad, alt, post folk, the best of acoustic renaissance," we cover it in these pages.

So why add another series to the mix? When it comes down to it, it was an opportunity that we could not pass up - a

chance to get folks to see a much overlooked treasure and a chance to share the music we love in an intimate space. Collaborating with the Craft and Folk Art Museum, has given us another venue (in the broad sense) to "get the word out."

What we have put together in this series reflects FolkWorks. If you look at the [www.FolkWorks.org], you will see musicians, mostly local, who are in-tune with the FolkWorks vision - high caliber, exciting and uplifting. And multi-cultural. The first three concerts that we produced were an amazing success - far exceeding our expectations. Abigail Washburn, the amazing banjo picking singer with the imaginative cellist Ben Sollee kicked it off. Yuval Ron with Avi Agababa and Dror Sinai, two master Israeli drummers, played to an overflowing crowd. This was followed 10 days later with another standing room only concert: Moira Smiley and VOCO, the local vocal wizards who just keep on getting better and better.

The March/April concerts promise to be just as exciting and fulfilling. In celebration of St. Paddy's day, we will feature, , the popular young Irish band, Ciúnas. They are interviewed in this issue, so you'll have an opportunity to get to know more about these fine players. Then, in April, Ashley Maher will be playing with her mini-Global Band. We would have booked the big band, but the space at CAFAM is intimate, seating is limited. If you



BY LEDA & STEVE SHAPIRO

plan on attending, purchasing tickets in advance - either online or by mailing in payment, is a good idea. Plan to come early. Have dinner on Fairfax, 3rd Street, Beverly or La Brea. See the exhibits in the museum. You will be amazed.

Here is a sneak preview of what's to come (in May, June, July): Conjunto Jardin, The Dennis Roger Reed Band and the Yuval Ron Ensemble. While the majority of concerts will be with our local treasures, we are also presenting a few new names that we were lucky to have caught on tour. The con-

certs are limited to once a month to help save what is left of our sanity. The good news is that we are getting lots of help, with new volunteers. Of course, we can still use additional help with promotion and getting out those press releases.

By the way, our benefit concert was a great success. We had an overwhelming response. People remarked about the excellence of the musicians, the diverse genres and the sense of community. Many of the bands that were featured will be performing at CAFAM. We had a great team of folks who made the event possible, including our amazing sound guys Dennis and Wayne. We can't thank them enough. We had such a great time that the very next day we were planning our next World Music Concert.

So, how can we keep juggling all these plates, you ask? There is only one answer that comes to mind, you, our readers, our writers, our researchers, our distributors, our listeners, our volunteers. The opportunities abound. We always need more volunteers, for both the paper and the concerts. We need more distributors (2 - 3) hours every two months), assignment writers, concert publicists, chair shleppers, clean-up crew. And, the only job that we can actually pay for: display ad salesperson (we will pay a 20% commission on ads sold!).

So it is your turn...come out to the concerts, bring your friends....and help out if you can. You will appreciate it as will we.

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EDITORIAL THESE SONGS ARE MADE FOR WAULKING. KEYS TO THE HIGHWAY ... NOTES FROM POSSUM PIE INN .. SWEET DREAMS OF GEORGIA TIED TO THE TRACKS .. THE SPRING ROUNDUI UKULELE VIRTUOSO KEEPS LEGENDARY HAWAIIAN BAND ALIVE .. DAVE'S CORNER OF THE WORLD 8 ON-GOING STORYTELLING EVENTS. MUSIC ON THE RADIO THE MUSIC OF ASHLEY MAHER ... REED'S RAMBLINGS THE BAND: THE MOST IMPORTANT ROCK AND ROLL BAND IN FOLK MUSIC TRUGS AND THE ROYAL FAMILY......11 LILA DOWNS RETURNS TO LOS ANGELES ON-GOING MUSIC HAPPENINGS......15 ENDAR OF EVENTS ON-GOING DANCE HAPPENINGS......18 OLD TIME ORACLE FACES OF OLD-TIME ..THAT REMINDS ME... WHERE ARE THOSE STINKING BADGES? UNCLE RUTHIE MICROPHOBIA LOOKAROUND LAWTALK ... GRACENOTES..... 25 LOWEN AND NAVARRO IN A MUST-SEE SHOW ALOHA SERIES ALIVE AND WELL IN WHITTIER..... 26 DYED IN THE WOOL: FUSING ART AND ALCHEMY 28 HOW CAN I KEEP FROM TALKING ... GIGS FROM HELL FOLKWORKS MEMBERSHIP INFOR-SPECIAL EVENTS....

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THESE SONGS ARE MADE FOR WAULKING

BY LINDA DEWAR

t's hard to find a culture that doesn't have a tradition of working songs in one form or another. Scandinavia, Britain and North America have their sea chanteys, the Balkans have a long tradition of songs to be sung while harvesting crops, and in Taiwan you can hear the Amis people sing of fishing and cultivating rattan.

There is something special about songs that are meant to be sung to the rhythm and sway of physical labor. Sometimes their lyrics tell us about the work that's being done; more often they tell us about the people who are doing the work and what they'd rather be doing instead. These songs are easily learned, and therefore easily handed down through generations, so that even when the

labor they once accompanied is no longer a part of daily life they often live on in the folk tradition.

In Scotland, the best known work songs are called "waulking" songs, named after the labor they accompanied. Performed primarily in the northern Hebrides islands off the west coast, waulking, or "fulling" was the final step in the process of making woolen tweed cloth, and was done to improve the material's resistance to wind and rain.

Urine (usually from the male members of the household) was collected and stored in vessels outside each home in the village. When the time came for waulking the newly-woven tweed, it was first "dressed" with fish oil. The length of material, which could be up to 70 yards long, was then sewed together at the ends to create a huge loop. Someone would then be dispatched to collect and combine the contents of each house's urine container, which was combined with water, and the cloth would be placed in the vat of combined liquid until it was well soaked.

Once saturated, the heavy circle of material was placed on a large wooden table, often a waulking board or a door that had been prepared specifically for the task at hand. A group of women—usually about six to twelve—would sit around the table and begin working the cloth by kneading it and beating it against the table top, moving it around the table as they did so. Although there were exceptions, the loop was usually shifted in the clockwise direction only, counterclockwise being considered unlucky. This would continue, sometimes for hours, until the thickness of the cloth was considerably reduced, the urine solution having softened the fabric and tightened the weave through shrinking.

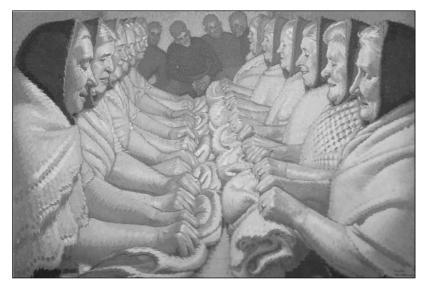
As the women worked, they would sing, both to entertain themselves and to keep the rhythm of their work. Their songs, sung only in the Gaelic language, were known as *Orain Luaidh*, from *luadh*, the Gaelic word for waulking and *oran*, the word for song. One woman would take the role of leader, and would begin by singing a verse of a familiar song. The others would join in the chorus, which usually consisted of vocables, or nonsense syllables. The song would continue in this call-and-response fashion, sometimes with each of the women adding a verse in turn.

The subjects of the songs reflected the topics of the women's conversations; gossip, love, domestic woes, dreams and desires. Although today we have static, standardized versions of most of the lyrics, in their own time they were fluid and transitory, often referencing events that were current in the everyday life of the village. A familiar line might be sung using the names of a local girl and the young man who the women believed ought to be wooing her. Or a particular woman might select a verse about a lazy husband and insert a description of her own mate.

There is often a satirical "tongue-in-cheek" humor in the lyrics of these songs. Women would invent tales of handsome young men who would carry them off to a life of leisure in a place where the weather was always sunny. Alan Lomax, the famed collector of traditional songs, once brought a series of field recordings of waulking songs to the School of Scottish Studies to be translated, only to learn that the ladies had improvised several verses about his prospects as a potential suitor!

The vocables in the choruses are a hallmark of the waulking songs. They made it easy for everyone to join in the singing, even those who might not contribute a verse. And they were versatile; vocables could be lifted from a love song and inserted in a song about the weather, with little concern for their meaning, making it easier to invent and teach new songs. Here's an example of a typical waulking song chorus:

Hill u ill I ill e ho (vocable) Horo 's tu mo chuachag (Horo, you are my darling) Hilli ill u ill e ho (vocable)



"Wool Waulking" by Keith Henderson, circa 1927-28.

Melodically, waulking songs are fairly variable. They are frequently pentatonic (play the black keys only on a piano to get an idea of what the pentatonic scale sounds like), but can have extra notes added as passing tones. Field recordings have shown that they were sung in a high register, and there was no attempt to make them sound "pretty," although modern recordings are usually sweetened to appeal to modern ears.

All waulking songs have similar rhythms, as their primary purpose was to keep the tempo of the work. The beat is a steady ONE-two, ONE-two that could be accelerated or slowed as needed to speed the process or accommodate fatigue. Words in the Gaelic language almost always have emphasis on the first syllable, which

makes it easy to fit lyrics into the standard beat.

Waulking was practiced in the Hebrides until industrial mills began taking over the finishing of Harris Tweed in the 1940s and early 1950s. Because the practice survived so far into the twentieth century, we have film records and field recordings to show us the process and let us hear the songs. Today, waulking songs are often performed by traditional and folk musicians in Scotland, and they are particularly popular among the growing number of people who are learning the Gaelic language and working to keep it from disappearing.

One of the best resources, if you'd like to hear field recordings of waulking songs, is a combination tape and booklet set called *Harris Tweed*, published by the Harris Tweed Association in 1986. Though it's not readily available in the U.S., it can be found from various sources on the Internet. Modern recordings have been made by a number of singers; to hear some of the best, look for recordings by **Christine Primrose** and **Cathy Ann McPhee**, who are fairly traditional singers, or by **Capercaille**'s lead singer **Karen Matheson**, whose versions are more contemporary.

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. You can find her first solo CD Where the Heart Is at www.cdbaby.com/lindadewar

The influence of waulking songs on American roots music is easy to find. Scots who came to our shores as "indentured servants" worked side by side with African slaves in the cotton and tobacco fields, and each learned from the other.

Take, for example the vocables that are found in the choruses of many waulking songs. They are the ancestors of the "E I E I O" in *Old MacDonald Had a Farm*, which is in turn a distant cousin of "Rama Lama Ding Dong."

As for the rhythms of the waulking songs, you can find them in a number of the working songs that originated in those cotton and tobacco fields. Here's a song that was sung by Harriet Tubman, the famous conductor of the Underground Railway, to let slaves know that she was nearby. Sing or recite the words, and you'll hear the rhythmic ONE-two, ONE-two that defined the beat of the cloth on the wooden table:

Dark and thorny is de pathway Where de pilgrim makes his ways But beyond dis vale of sorrow Lie de fields of endless days

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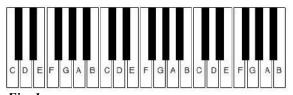
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THE CHURCH MODES & THE MODERN MODES - I'M CONFUSED.

BY ROGER GOODMAN

f you are anything like me, you've long been confused about Modes. There's good reason for that but read on (all the way through), and it will become clear as a church bell.

Modes, as we use them today, are essentially scales built on the successive white keys of the piano. The modes are referred to by their Greek names or by a numerical designation using Roman numerals. Look at the piano keyboard in **Figure 1** and notice that the spacing of the white keys is uneven, broken up by



the occurrence of black keys between some of them. Starting on the piano's C and playing each successive white key results in the note spacing that we recognize as the modern Major scale. That

same spacing is also known as Ionian or Mode-I (see **Table 1**). This mode covers most "normal" songs like Happy Birthday to You and Twinkle Twinkle Little Star. If you start on the next scale at D instead of C and, again, use only the white keys, the half-step whole-step spacing is in a different layout giving us the Dorian mode or Mode-II. Dorian mode has a sad, mysterious sound and is used for songs like What Shall We Do with a Drunken Sailor. Continuing this process

of starting each mode on the next white key will give us all seven of our modern modes as noted in **Table 1**.

To make it a little easier to compare the spacings shown in **Table 1**, they can be lined up as shown in **Table 2**. From this alignment we can see that four of the modes have a minor 3rd (b3) so that II-Dorian, III-Phrygian, VI-Aeolian and VII-Locrian are considered minor key modes. The remaining three, I-Ionian, IV-Lydian and V-Mixolydian have major 3rd intervals and are considered to be major key modes. The note spacing of each mode defines what chords it can produce. The I-Ionian mode—our modern day Major scale—is the only one that has a naturally occurring V7 (dominant 7th) chord. **Table 2** shows

more information about the intervals and chords for each mode. The rebel in this family is VII-Locrian mode. Locrian's lowered 5th (the dreaded tritone) produces a diminished tonic chord (i dim) which makes this mode almost unusable.

All of this seems pretty straight forward, so why then are modes always perceived as confusing? One explanation may lie in the use of the Greek names and their historical mis-application. The ancient Greeks had a system of modes. They named their modes after some of the regions and peoples of ancient Greece. The Greek system used only the diatonic notes, the white keys, and recognized only four keys: D, E, F and G. The Greeks did not yet think in terms of scales and keys. Instead each mode was defined by its *finalis*, the equivalent to our concept of key. The finalis was the tonal center of its mode, and melodic lines tended to resolve toward it. Then, like now, the final note of a melody usually indicated the key. The *reciting-tone* was the secondary tonal center and was roughly equivalent to our dominant note. The reciting-tone was usually, but not always, a fifth (or four diatonic steps) above the *finalas*. The *range* of a mode stipulated the bottom and top allowable notes for melodies in that mode. The

Mode Number	Ecclesiastical/ Liturgical/ Greek Name	Modern Name	Range	Ending- Note/ Finalis	Co-Finalis/ Tenor/ Dominant/ Reciting Tone	Authentic/ Plagal
1	Dorian	Dorian	d-d'	D	Α	Authentic
2	Hypodorian	Aeolian	A-a	D	F	Plagal
3	Phrygian	Phrygian	e-e'	Е	С	Authentic
4	Hypophrygian	Locrian	B-b	Е	Α	Plagal
5	Lydian	Lydian	f-f'	F	С	Authentic
6	Hypolydian	Ionian	C-C'	F	Α	Plagal
7	Mixolydian	Mixolydian	g-g'	G	D	Authentic
8	Hypomixolydian	Dorian	d-d'	G	С	Plagal

Table 3 - Medieval/Gregorian/Church Modes showing Range, Finalis & Reciting Tone

ranges of the four original modes were bounded top and bottom by their finalas (see Table 3).

The Greeks used a four-string lyre, and there is some speculation that the modes began as designations for the tunings that were popular in

various regions. This may also explain the Greek limitation of only four keys. The lyre evolved into an instrument with seven strings and the system of modes may have evolved with it. The four original modes were called the *authentic* modes. Each of these was then paired with another mode that was called *plagal*. The plagal modes kept the same finalis but had a different range and recitingtone. Here is another way to visualize this. If the melodies were consistently above the *finalas*, they were in an *authentic* mode; if they ranged both above and below the *finalas*, they were in a *plagal* mode. The eight resulting modes were numbered in order. Within each pair, the authentic was odd-numbered and the plagal was even-numbered (see **Table 3**). The plagal mode kept the name of its authentic pair but added the prefix, hypo (again see Table 3). The Greek word plagos apparently means side or oblique and plagal melodies can extend to either side of the *finalas*. This modal method of defining tonal centers came to be the system of Church Modes and provided a musical structure that was religiously (snicker) adhered to for quite some time. If all this seems overly complex and darkly mysterious, let me remind you that the Church Modes were also known as the Medieval Modes.

The Church Modes supported a system of liturgical chants and plainsongs. These had only horizontal melody and no vertical harmony. In modern times the harmony became just as important as the melody and required a different approach. The modern system of modes began with the same four modes: Dorian, Phrygian; Lydian and Mixolydian. Since there was no longer the restriction of the four key limit which had spawned the plagal overlay system, the three additional modern modes of Ionian, Aeolian and Locrian were added (see Table 1 and **Table 2**). The Ionian mode survives today as our Major scale and the Aeolian as our natural

minor scale. The fact that both the old and new systems use Greek names without a one-to-one correspondence is a major point of confusion. Also the original

assignment of the Greek names is lost in the haze of history and those that survived may be a matter of speculation or misinterpretation by music theorists of the past. The system of Roman numerals instead of Greek names may be less ambiguous but it is also less romantic.

BY

ROGER

GOODMAN

Having said all that, I hope that the Church Modes don't seem like Greek to you anymore. Now might be a good time to get your seven-stringed lyre out of the closet and, as usual, stay

Mode#	Greek Name	Key	C	D	EF	G	A	ВС	D	EF	G	A	ВС	Remarks - Applications & Examples
	Ionian	С	1	2	34	5	6	71						Present day Major, "Happy Birthday", "Twinkle Twinkle"
II	Dorian	D		1	23	4	5	67	1					"What Shall We Do With a Drunken Sailor"
III	Phrygian	Е			12	3	4	56	7	1				Spanish mode, Flamenco, "White Rabbit"
IV	Lydian	F			1	2	3	45	6	7	1			"The Simpsons" theme & "Danny Boy"
V	Mixolydian	G				1	2	34	56	7	1			"Norwegian Wood"
VI	Aeolian	Α					1	23	45	6	7	1		Present day natural minor
VII	Locrian	В						12	3	45	6	7	1	Considered unstable

Table 1 - Modes as used in the present day are scales built on successive white keys of the piano

Mode#	Greek Name	Key	C	D	EF	G	A	BC	Major/minor	Remarks - Intervals & Chords
I	Ionian	С	1	2	34	5	6	71	Major	The only mode where the V7 chord occurs naturally.
П	Dorian	D	1	23	4	5	67	1	minor	A raised sixth, makes a IV maj chord and a ii min.
Ш	Phrygian	Е	12	3	4	56	7	1	minor	A b2nd makes a bll maj and a v dim chords.
IV	Lydian	F	1	23	4	56	7	1	Major	A raised 4th makes a iv dim, vii min & a II maj chord.
٧	Mixolydian	G	1	2	34	5	67	1	Major	A b7th makes a I7, a v min, and a VII maj chord.
VI	Aeolian	Α	1	23	4	56	7	1	minor	A b6th & b7th makes a iv min and a v min chord.
VII	Locrian	В	12	3	45	6	7	1	minor	A b2nd. The b5th makes an almost unuseable i dim chord.

Table 2 - Modes from Table 1 aligned to allow comparison of half-step & whole-step spacings.

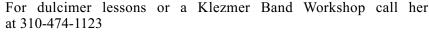
Roger Goodman is a musician,

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

MUSIC INSTRU

JOELLEN LAPIDUS

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





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



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SWEET DREAMS OF GEORGIA

BY FRON HELLER

nce again my husband and I were lost in rural Georgia sixty miles south of Atlanta. We were to going to visit family for Thanksgiving in 2003. The flat highway lined with red clay and pine trees held few landmarks for us to follow. We pulled into the town of Milner, and found a little wood framed building that had been a gas station. A big sign on top said

"Swint's." Stepping inside, we saw a glass counter full of candy. A short legged man trundled in from the back.

"We just need directions to Crane Road," I quickly said.

Without a word he plopped samples of candy on the counter. One taste of fried pecans dipped in white chocolate and we were converts. He then plied us with other sweets such as fudge, nougats, and pralines. A while later we left with the directions and two bags of candy.

We had just been introduced to Ken Grant and the candy store that has been in his family for three generations. For the past five years Ken and his wife Beverly have been running the store with help from their two daughters and three grandchildren. The candy that melted our hearts is called "Sweet Dreams". We had stumbled upon a true Georgia treasure. Two years later we visited again, this time to get the whole story of Swint's Pecans and Candies. Before we left, we had bought two more bags of sweets.

Ken invited us across the street to his home. We stepped on pecans strewn over the ground and passed two rocking chairs on the porch. It was a cool day, but Ken met us at the door wearing red Bermuda shorts, a red bandana, and a short-sleeved shirt. His feet were bare. A ceiling fan whirled slowly in the front room.

First, Ken showed us a picture of his grandparents in a wooden frame on the wall. His grandmother was the oldest of ten children, and she had nine of her own.



of them. In 1925 there was no rain until October, and the trees were in clover; they loved it. Everyone had pecans, so you couldn't sell them to your neighbor."

One day Ken's grandparents planned to make an all day trip to Atlanta. Ken's uncle was five years old at the time, and nicknamed "Inkspot" or "Ink"

because of a birthmark on his face. At Ink's request, he and his seven year old brother Jamey were given permission to sell pecans out of a pup tent while their parents were away. The only road from the North to Florida ran right by the house, and there were plenty of Yankee tourists kicking up dust as they traveled through. Ink and Jamey sold \$60 worth of pecans that day, greatly impressing their parents. After that, fourteen to seventeen people sat outside shelling the pecans, which were sold off the porch. Some of the nuts were sold to ice cream parlors in Atlanta.

One day, Ken's grandmother made up her own

recipe for maple pecan pralines, and sold it at the family gas station which had been built in 1927. That became the first candy sold at Swint's.

Slowly they added to their repertoire. Ken's grandmother, not wanting to waste anything, made candied orange peels from the Florida oranges. Later, she developed a recipe for orange coconut fudge. She also started frying the pecans in lard in a big black skillet, and lightly salted them. Some were seasoned with cinnamon and other spices. Crunchy glazed nuts were made by cooking them in corn syrup. Today Swint's offers twenty five kinds of nuts and candies, and Ken assured me that vegetable oil is now used instead of lard.

While Ken's Uncle Ink and Aunt Doodle ran the candy store, he was an insurance salesman for thirty five years. In the mid-sixties Aunt Doodle got the idea from a Swedish man to make white chocolate candy. Thirty years later Ken went on a business trip to Griffin ten miles away. He planned to deliver some white chocolate to a ninety six year old woman, and some

pecans to a man who "wanted them bad." After settling a claim, Ken found that the white chocolate had melted in the car. He was very hungry so he "borrowed three salted pecans and run it through the melted chocolate." They were so good he kept eating them.

When he asked his uncle if he liked them, Ink said, "Like 'em! Hell, I don't think we can make 'em fast enough."

But they hit a roadblock when Aunt Doodle refused to sell them. She was seventy five years old and "her brain couldn't hold anything more." So the family just made them for their own use. Because they were made with Kissy white chocolate and were "French fried," they called them "French Kisses." People who discovered them wanted the family to slip some out the back door.

Finally, Ken said to Uncle Ink, "We've been buddies a long time, and now I'm going to say something that will piss you off". He wanted to sell the "French Kisses."

Ink said, "I was just thinking about that this morning."

Aunt Doodle chimed in, "Well, I heard you all talking, and you're hell-bent on selling them." She agreed, but objected to thite Chocolate Nuts." and the first day they

the name. So they were called "White Chocolate Nuts," and the first day they sold twenty five gallons. One day a woman tasted them and threw her hands up in the air like she was in church.

"This is like a dream!" she cried. From then on they were called "Sweet Dreams" and it outsells all other candy at Swint's.

For the past five years the pecan trees have been infested by an insect, and the nuts aren't growing well. The pecans are bought from farmers in Southern Georgia, and they are shelled in Florida, but the candy business has survived.

If you can't make a trip to Georgia, some of the candy can be ordered by phone at 770-358-2608 or online at www.swintscandies.com. Excuse me while I buy a couple more bags. As Ken once said, "Lord A'Mighty, I sure wish I could stop eating these things." Sweet dreams, y'all.

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





Ken said, "My great granddaddy owned all of the land around for twenty five miles, and three miles wide. They grew cotton until the boll weevil came in the 1890s and destroyed the crop. He didn't know what to do about it and kept growing the cotton. It was in his blood, but the boll weevil kept showing up. One day the train from Virginia to Florida broke down right here in Milner, loaded with pecan (pronounced PEE-can) trees, so granddaddy got them for little or nothing. Those trees took eight to fifteen years to bear."

In the meantime, the family grew produce and ran a grocery store. Many farmers in the South started to diversify their crops during the Reconstruction period after the Civil War. Although Georgia is known for its peaches, pecans are another major crop. Peaches originated in China, while pecans are indigenous to the Mississippi Valley. They were known as "Mississippi nuts" or "Illinois nuts." Finally, they were called pecans, derived from the Native American name meaning "a nut so hard it needed a stone to crack it." In 1846 a Louisiana slave named Antoine was the first to graft and cultivate pecan trees.

"Pecan trees like a hot, dry climate with a little water," Ken explained. "So many things can plague them, like water and fungus. Birds eat the devil out

THE SPRING ROUNDUP

ep, that's an ol' cowboy term for gathering the cattle to see how they fared through the winter, and to drive 'em to spring pastures and fresh, tasty grazing. So, git yore yee haws ready, an' we'll mosey out to check those beckoning green pastures, and the Western music that'll soon fill 'em.

COWBOY FESTIVAL BRINGS A STAMPEDE OF MUSIC

This year's Santa Clarita Cowboy Festival is a great opportunity to find many of the best Western Americana and Western folk artists, from saddle tramp troubadours to Western Swing bands. The 2005 festival won the coveted National Cowboy Symposium's "Cowboy Culture Award" at September's National Cowboy Symposium and Cowboy

September's National Cowboy Symposium and Celebration in Lubbock, Texas.

That was after it was nearly cancelled, and kept alive by the innovation of Michael Fleming, leader of the landmark cowboy band New West – and a city and cadre of volunteers that wanted it to continue. Fleming's first chore as head of the festival was to find workable compromises with the venue, Melody Ranch Motion Picture Studio, and the HBO series, Deadwood, who wasn't inclined to interrupt its shooting schedule or see its location "home" invaded by festival goers. That meant going a month later, and moving all performance spaces outside. So longtime annual venues, like Gunsmoke's Long Branch Saloon, remained locked and off limits. An unseasonably cool weekend made everything delightful.

This year's lineup for the Cowboy Festival, April 26-30, may be the best ever. Music headliners include Don Edwards (nominated with Peter Rowan in 2002 for a Folk Grammy), 2005 Western Female Vocalist Juni Fisher, R.W. Hampton, Dave Stamey, Sourdough Slim, Sons of the San Joaquin, Brenn Hill, Whit Smith's Hot Jazz Caravan (descendants of Whit's previous group, Hot Club of Cowtown), youthful star Ginny Mac, favorites Sons of the San Joaquin, Lorraine Rawls, Kip Callahan, Syd Masters and the Swing Riders, Curly Musgrave, Sky Shivers, Davy Gravey and the Sour Duo, and Wylie and the Wild West (Wylie supplies Yahoo's yodel) and there are many other delightful performers.

The Festival's cowboy poets include 2005 Poet of the Year Larry Maurice, ever popular past champions Baxter Black and Waddie Mitchell, Central California's inimitable Pat Richardson, locals Gary Robertson and Joe Herrington, and the cowgirls are ably represented by quilter, antique quilt authority and poet Yvonne Holleneck.

Locally based festival performers include Border Radio, Kahuna Cowboys, Nancy Lee, The Lost Canyon Rangers, Buck Corbett & The Boys from Triple J, The Buckaroo Balladeers, "Deadwood" pianist Dave Bourne.

Among those I'll hear for the first time are Andy Nelson, Richard Elloyan and Whit Hadyn. Again, the best place to discover artists new to you is a festival.

The festival includes symposiums on violence in the Old West, Wyatt Earp, western art and more.

There are more dimensions, like the annual "Spaghetti Western" train ride on the Fillmore & Western Railway, and the charity trail ride for a riding program that helps handicapped and disabled children. And the Canyon Theatre Guild Playhouse will present a local-cast production of Oklahoma!, the high spirited musical set in Western Indian Territory just after the turn of the century. (Note that a national touring cast brings their Broadway-style revival of the 1943 Rodgers and Hammerstein musical to the Cerritos Center in May.)

RIDIN' HERD BEYOND THE COWBOY FESTIVAL

Whether or not you attend the festival, other local shows by outstanding artists in the Western genre are worthy of your attention, as well. Those known at press time follow.

Distinguished actor Ronny Cox is a lifelong roots musician with a deserved and growing following. His originals are steeped in the Southwest, with vivid imagery of the joys and sorrows of people today or 150 years ago. Performing with his acoustic string band, Ronny Cox is like Tom Russell meets the Sons of the Pioneers, with a social conscience and fine storytelling that touches something deep inside each of us. He's playing Saturday, March 4th at Boulevard Music in Culver City.

Coffee Gallery Backstage in Altadena was named best small venue of 2005 for acoustic music, and that title applies across the folk spectrum, including Western artists. On Saturday, March 4th, Eric Taylor arrives there from Houston's songwriting scene, having worked with the likes of Townes Van Zandt, Steve Earle and Guy Clark. Taylor is one of the most influential songwriters to come out of Texas, registering a profound effect on the evolution and development of Texas artists from Nanci Griffith to Lyle Lovett and Robert Earl Keen. Taylor's 1995 CD was voted Texas Album of the Year at the Kerrville Music Awards, and Resurrect, Taylor's 1998 release, was named among the "100 essential records of all time" by Texas magazine, Buddy. Taylor's TV and radio appearances include Austin City Limits, Late Night with David Letterman, NPR's Morning Edition and Mountain

TIED
TO THE
TRACKS
BY LARRY WINES

Stage, and BBC Radio Scotland.

On April 5th, the Cerritos Center presents Ruthie Foster. She grew up in the tiny town of Gause, Texas, and brings a voice rooted in Gospel, Blues and Folk, influenced by Sam Cooke and Curtis Mayfield. Foster has a powerful, unique, and compelling musical style all her own. She's been on Austin City Limits and broke the attendance records at the legendary Vancouver Folk Festival.

On April 7th, Coffee Gallery Backstage offers the longest-running Western Band, **Foy Willing's Riders of the Purple Sage**. Willing's name was reattached after many decades, following the 2004 retirement of Buck Page, the band's last founding

member. With Cody Bryant at the helm, the band continues to do motion picture soundtracks and play local and road gigs, playing new originals alongside classics that include a hit for them in 1947, *Ghost Riders in the Sky*.

Sourdough Slim has played all the prestigious venues, receiving rave reviews in the New York Times and Washington Post. On April 28, he brings his trademark act, 1930s movie cowboy sensibilities, great songs and comedy to Coffee Gallery Backstage.

Ronstadt Ramirez and the Santa Cruz River Band, based in Tucson, are seldom home these days. They've played most of the big festivals in Europe, and made an impressive swing through LA in January. They're due



Singin' cowboy Michael Tcherkassky is a favorite every year, uniquely performing on horseback

back after this issue arrives, so watch for them. They are all-acoustic multiinstrumentalists who serve up Southwestern folk music, and the originals in their repertoire are just as steeped in authenticity as the classics they bring from both sides of the border.

For those who don't aspire to horsemanship, a parting note on another "must-see." Lancaster Performing Arts Center offers Cape Breton master fiddler Natalie MacMaster on Thursday, April 27th. LPAC's seats are all comfy and the stage seems satisfyingly close, but avoid the first row on the balcony. It's very worth the drive to this venue. Also worth checking in the desert is the latest from the new house concert series in Lancaster hosted by singer-songwriter Joan Enguita. There is a growing presence for acoustic music in the high desert, north of Santa Clarita.

Whatever your favorite genre, support live music. If you head out to a festival or fun Western music show, be sure to say howdy, because I'm probably there. Meantime, see ya on the radio!

Larry Wines is producer and host of an acoustic Americana radio show in Los Angeles, also called Tied to the Tracks. Offering live in-studio performers and recorded music from Maine to Mexico, New Orleans to Nova Scotia, the Rocky Mountains to the rocky coasts, Texas border squeezebox to Memphis harmonica, it's 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. He has restored steam locomotives, enjoys music festivals, good company, a good story and hearty laughter. His work has appeared "in lots of obscure places" throughout America.

UKULELE VIRTUOSO KEPS LEGENDARY HAWAIIAN BAND ALIVE

BY AUDREY COLEMAN

hen theater manager David Palmer made the announcement, the audience at the Shannon Center for the Performing Arts erupted in cheers. The April 8th Aloha Series concert, which until then had been billed *TBA*, would feature **Eddie Kamae and The Sons of Hawaii**. The outpouring of delight from the Hawaiian-music aficionados who filled the cozy 400-seat theater attested to the legendary status of Eddie Kamae—ukulele virtuoso, vocalist, roots music researcher, and filmmaker—and member of the groundbreaking group he formed over thirty years ago with Gabby Pahinui, **The Sons of Hawaii**.

In the late 1940s, a young ukulele player named Eddie Kamae entered a Hawaiian musical scene that had disturbing limitations for Hawaiian musicians. The floorshows at resorts and clubs in Waikiki played little or no music with deep Hawaiian roots, but instead featured hapa haole songs, that is, Hawaiian-style numbers composed by non-Hawaiians, as well as ballads taken from Hollywood musicals. Perhaps even more disturbing, most Hawaiians themselves weren't hearing much Hawaiian music beyond their own family jam sessions.

In Honolulu, this down-home Hawaiian music could be heard at regular jam sessions. Eddie Kamae showed off his jazzy Latin picking style at the jam held at Charlie's Cab Company and enjoyed how it felt when the audience threw money on to the stage. He went there every week for a while, but Hawaiian roots music did not rub off on him.

By the early 1950s, Eddie was dazzling audiences on the islands and the mainland as part of a duo called **The Ukulele Rascals**. He also managed to fit in occasional gigs for some of the Waikiki floorshows where his impressive solos helped change the image of the little ukulele from modest backup instrument to solo status. Ironically, it was a floorshow gig that turned his attention to Hawaiian music. Vocalist Haunani Kahalewai insisted that he learn a song written by Queen Lili'uokalani, the last reigning monarch of Hawaii, to play as an instrumental solo. It was called *Ku'u Pua I Paoakalani*.

"Haunani gave me a lead sheet of a song written by Queen Lili'uokalani. So I said, 'Okay, I'll play it in the show.' And that was the first time I had the feeling for playing a Hawaiian song."

Something stirred in Eddie as he learned this melody, one of hundreds composed by Lili'uokalani, whose song *Aloha Oe* remains the best known Hawaiian song. The Queen was well schooled in European-style composition, but she had also absorbed the traditional chants that influenced the music in country towns throughout the islands and her deep love of the islands shone through all her songs.

A brief historical detour will help explain how Hawaiian culture came to be suppressed and why many Hawaiians to this day remain ambivalent about their cultural background. In 1893, a group of American businessmen deposed Lili'uokalani and created a provisional government. The rebels persisted in holding on to power even after President Cleveland determined the coup to be illegal. After the Queen staged a counterrevolution in 1895, the provisional government jailed over 400 Hawaiians and kept their queen under house arrest in the Iolani Palace. Eventually, President McKinley perceived that Hawaii held strategic importance for U.S. expansionist ambitions and Hawaii was declared a territory of the United States. The Queen was released to a quiet life of composing songs and overseeing charity projects.

Missionary influence had already affected the culture by labeling local customs sinful, and banning public hula performances until Lili'uokalani's predecessor, King David Kalakaua, presided over a joyous revival of the hula. After annexation to the U.S., the American educational system carried out an assault on the Hawaiian language. Children were punished for speaking Hawaiian in school and the traditional arts were not taught.

Perhaps, then, it is no coincidence that a song by Queen Lili'uokalani touched Eddie Kamae to the depths of his Hawaiian soul. Not only did she compose songs that were beautifully tender, but, as the last Hawaiian monarch, she was a reminder of their lost sovereignty.



Eddie Kamae & The Sons of Hawaii 2006 Featuring back row (L to R) Ocean Kaowili, Mike Kaawa, Analu Aina Front row (L to R) Eddie Kamae and Paul Kim

Ripe for cultural awakening, Eddie became friends with a musician who ignited his interest in the Hawaiian musical tradition: Gabby Pahinui. When Gabby invited the younger musician to jam, the musical chemistry was immediate.

"He had a beautiful guitar strum, but he was a bass player, steel guitar – all strings," said Eddie. "He even played mandolin. What struck me (most) was the way he plucked his instrument. I never heard everything so sweet. So I stayed there, playing with him, not knowing anything about Hawaiian music, but I also found out that everything happens from the soul, from the gut feeling. He was a natural man. That's what I saw in Gabby."

A naturally gifted vocalist and master of slack key guitar, Charles Phillip Pahinui, Jr. (called Gabby for his trademark pleated gabardine trousers) was a born showman, equally comfortable with *hapa haole* and down-home style numbers. In the late 1950s he was playing at little cafés as well as at the Queen's Surf Hotel in Waikiki. "He had this beautiful kind of old Hawaiian voice and I'm looking at him (singing and playing slack key) and I say to myself, 'Wow. This is special.' I fell in love with the sound of his voice and Hawaiian music."

That country-Hawaiian sound had developed over generations since Spanish and Mexican cowboys introduced the guitar to the islands in the 1830s. The paniolo (Hawaiian cowboys) adapted to the instrument with the uniquely Hawaiian *kiho 'alu* or "slack key" guitar style. They created numerous slack key tunings allowing them to play the bass with the thumb while the other fingers played the melody and improvised in a finger-picked style. As the decades passed, Hawaiian roots music was nurtured on country verandas and at backyard parties where people played their ukuleles, guitars, and steel guitars into the night by the light of kerosene lamps.

When Gabby Pahinui befriended Eddie Kamae, the jam sessions at Gabby's house in Waimanalo on Oahu's southeast side, were already legendary. "It was a place of partying and everybody loved to see things happening at Gabby's place," said Eddie. "It was a magic place. People would arrive Friday night and start jamming. More people join in on Saturday and sometimes Sunday, more people jamming, who's ever left there. Some people sleep overnight. Oooh and we had fun..."

At the time he met Eddie, Gabby had been searching for a musical direction, a way to bring the beauty of his country tradition to a wider audience. The more they jammed and talked about music, the more they felt that the

s promised, it's an Irish spring, and as such this'll be an all-Celtic column, mostly featuring releases from 2005 that I've yet to catch up with. In fact there's even a few more to be held over for next time, as I want to grant these fine CDs the review space they

The first one (which has been out for a while, but not reviewed in these pages before) is John Dovle's Wayward Son (!). Reviewing his solo works is always a dilemma for me, in that he's my favorite guitar accompanist. While some instrumental tunes featuring his genius chord voicings are evident, he tends to include more vocal numbers on his solo records. I'm too enamored of his voice to take too much of a "shut up and play" attitude, but I admit I always root for more jigs and reels. For that the place to turn is his duo record with Liz Carroll, In Play

(which has been reviewed in these pages before). What's here is great song accompaniment, featuring a variety of open tunings that dance around the melody of the song. While he may not be a top-flight singer, he's a solid one, and much like his heroes (the likes of Martin Carthy, Nic Jones and **Dick Gaughan**), he's talented at making rhythmically independent guitar and vocal parts work together, rather than simply accompanying the melody with chords. Best of all, his first all-original song, Bitter the Parting, a beautiful duet with **Kate Rusby**, proves him to be a talented lyricist as well. Those as enamored as I with his instrumental chord voicings, will find some engaging jazzy ones on the original tune Expect the Unexpected, which lend able support, as always, to guest Liz Carroll's fiddling.

Speaking of excellent guitar players, Lúnasa's Donogh Hennesy has left the band, and can now brag that it took two guitarists to replace him. The band's newest record, Sé, (!!), is a 2006 release and the first to feature **Tim** Edey on nylon string guitar and Paul Meehan on steel string, in addition to the same core of instrumentalists including Trevor Hutchinson on bass. The record, like all their releases, is completely instrumental, but the guitar tones- sometimes nylon string, sometimes steel, occasionally both, once even incorporating electric slide- take the band in a new direction, and as always there is a melodic, song-like quality to their arrangements, particularly the Galician-influenced Midnight in Aviles given an elegance by some overdubbed trombones. Both guitarists lend some sensitive finger picking to color a beautiful air, Glentrasna. Not that there's any shortage of spirited jigs and reels, Hutchinson's bass drives the dance tunes along with its usual combination of energy and fluidity, while the instrumental lineup of Sean Smyth's fiddle, Kevin Crawford's flute, Cillian Vallely's pipes, and whistles by all of the above, brings it on home with a driving reel set, Boy in the *Boat.* Simultaneously the same old **Lunasa** and an exciting new direction.

Another fine instrumentalist is accordionist **Sharon Shannon**, the subject of Collection 1990-2005, a two-disc best of. (!!) Disc one features instrumental workouts with a variety of interesting arrangements from full band with drum kit to haunting acoustic textures. Disc two features a variety of guest vocalists, with **Damien Dempsey**'s cover of Norwegian Wood among guest appearances from the likes of John Prine, Jackson Browne (a gentle version of A Man of Constant Sorrow) and Sinead O'Connor, whose beautiful singing on the traditional song Annachie Gordon is one of

DAVE'S CORN OF THE WO

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.



the highlights here. It is a tribute to her ability and the obvious joy that she gets from playing that her personality shines through everything, from the jigs and reels that populate disc one to the guest vocalists ranging from traditional singers to rappers to a very gruff Steve Earle, on his own The Galway Girl. It's more of a folkrock record than a traditional one, featuring electric instruments and full-band arrangements, but though she doesn't sing a note, Shannon's ability and taste is the star here.

Then there's *Downriver* by **Karen** Matheson, (!) this issue's "don't call it new age" CD, relaxed in tempo but not at all dull. Matheson's a beautiful singer, with a strong tone completely free of the fragile vibrato that usually accompanies the upper ranges she's able to reach. The songs, a blend of traditional and contemporary and Gaelic and English, though often built around either the piano of pro-

ducer **Donald Shaw** or the guitar of (writer of two of the better songs here) James Grant, are nicely varied. Rhythmic vocals by Matheson feature along with subtle arrangements, such as the ambient instrumentation that surrounds the harvest waulking song, Luadh an Toraidh, an original by Shaw with words by **Aonghas MacNeacail**. The oft-recorded *Puirt a Beul* is given new life by a full-band arrangement and fast-paced vocals by Matheson that show off her considerable range and power. Guests include Donal Lunny, on bodhrán and bouzouki and wonderful Scottish bassist Ewan Vernal. The musicians do a fine job of mixing tempos and moods, but it's Matheson that keeps things interesting.

It occurs to me that all CDs this issue are from the fine people at Compass Records (www.compassrecords.com). More evidence that this label is doing wonderful things for Celtic music in the U.S. Some day I may get tired of saying how wonderful they are, but it hasn't happened yet.

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.





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

7:00-9:00pm

9:00-11:00am

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

Midnight Special (KUCR)

FRIDAY

7:00-9:00pm Tex-Mex (KUCR) El Guapo Lapo SATURDAY

Wildwood Flower (KPFK) 6:00-8:00am Ben Elder (mostly Blueg 6:00-10:00am Tied to the Tracks (KCSN) Larry Wines (Americana)

Halfway Down the Stairs (KPFK)

Uncle Ruthie Buell (Children's show with 8:00-9:00am

TWANG (KCSN) 10:00am-1:00pm Cowboy Nick(classic Country music 3:00-5:00pm Prairie Home Companion® (KPCC) Garrison Keillor (Live - variety show) Classic Heartland (KCSN) 5:00-8:00pm George Fair (vintage country) Prairie Home Companion® (KPCC) 6:00-8:00pm Garrison Keillor (Rebroadcast - variety

show) Canto Sin Frontera (KPFK)
Tanya Torres (partly acoustic, Latin politi-7:00-8:00pm

Canto Tropical (KPFK) 8:00-10:00pm Hector Resendez (partly acoustic, bilingual SUNDAY 6:00-8:00am

10:00am-noon

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

Noon-1:00pm The Irish Radio Hour (KXMX) Tom McConville (some Irish music Garrison Keillor (Rebroadcast - variety

6:00-8:00pm Folkroots (KSBR) Marshall Andrew FolkScene (KPFK) 7:00-9:00am Roz and Howard Larman (all folk includ-

ing live interviews, singer-songwriters and Celtic music) Celtic music)
Sunday Night Folk (KKGO) 9:00-Midnight Jimmy K. (Classic folk music

MONDAY-FRIDAY

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www.npr.org/programs/thistle Driven Bow / Fiddlin' Zone Gus Garelick (Fiddle Music)

www.krcb.org/radio Riders Radio Theatre

Riders in the Sky (Cowboy variety show)

www.wvxu.com/html/riders.html Folk Alley www.wksu.org

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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

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THE MUSIC OF ASHLEY MAHER

BY JIM LEE

n this melting pot of cultures that is Southern California, it's not surprising that an artist so culturally diverse as Ashley Maher would call Los Angeles home. Her music reflects a strong affinity with African music, with wonderfully complex rhythms and percussive backing with additional Latin American, jazz and folk elements.

Her songwriting is biographical in nature, drawing on her personal experiences to relate telling stories both moving and heartfelt. The expressiveness of her voice is another strong component of Mahers' music. It's strong and supple, reminding one of Joni Mitchell. It lifts and soars, often adding subtle nuances to her lyrics.

Born in Canada to British parents, Maher's family moved to Los Angeles when she was five. She grew up singing jazz, classical, choral and medieval music, but found her true calling in African music while attending UC Berkeley in the late 1980s. After graduation, she was off to London, where in the middle of an African music renaissance, she immersed herself in the local music scene

Maher's talent brought her to the attention of Virgin Records UK, who released two critically acclaimed recordings, *hi* in 1990 and *Pomegranate* in 1991. While commercial fame and fortune was not yet to be, her third recording, the independently released *The Blessed Rain* showed Maher moving on, undeterred.

Recorded in both Paris and London using some of the finest African musicians available, *The Blessed Rain* illustrated how well she fused her lyrics and melodies with African rhythms. The song *And I Believe* related the story of her first visit to her husband's family in Africa, and other songs like *Crown for Adorning* and *Babalu*, illustrated the strength of her songwriting. Seven years on, this recording remains a powerful and moving statement, refreshingly undated and as valid today as the day it was recorded.

After the release of *The Blessed Rain*, Maher's career was slowed as she returned to Los Angeles to care for her ailing mother and to raise a family. She's now actively performing and writing again, and has released her first new recording in many years, *Flying Over Bridges*.

It's the opening track, *Lucky* that sets the tone and theme for the entire album. It's the story of her husbands' visit to his hometown and contrasts the envy the young men have towards him because he lives in the west (and therefore must be rich) with how he longs for the simple pleasures found in his native home. This subject of contrasts, of transition, of bridges to newer things (for better or worse) is reflected throughout the recording.

Musically, the opening track bridges the old (the African rhythms from

producer Andre Manga's bass and guitar work) with the new, the jazz undertones from pianist Otmaro Ruiz which adds a completely different feel to the tracks he's on. It's a vibrant, refreshing sound that shows Maher isn't averse to taking a risk to further her musical vision.

In fact, it is contrasts that make this recording work so well. Contrast the song *Seven* with it's multi-track vocals backed by just the sabar drums of Aziz Faye, with *Distant Sister Moon*, a song with a conventional 4/4 beat, smooth and melodic with a catchy choirs that wouldn't be out of place on commercial radio (if such a thing existed anymore) to the funky *Sundiata* or the very rhythmic and up-tempo *One*. Credit this to how producer Manga lovingly mixed and matched the backing musicians and arrangements to suit each song, making each an individual statement.

As a lyricist, Maher shines especially bright on two songs, *Lift your Heels* about sledding with her brother in Canada, but with a deeper meaning about risk taking and having the courage to let oneself go, and the moving closing track, *Gracefully*, about her mother's death and how she faced the prospect with such dignity and resolve. It's a fitting ending to a recording by a remarkable artist.

As enjoyable as Maher's recorded efforts are, seeing her perform live is an additional treat. Her live shows take on many different facets. She can perform in an acoustic setting, usually with Latin guitarist Roberto Montero, with a strong focus on the lyrical and melodic nature of her songs. There are also many different group settings. One features a band with a world jazz influence. Another larger group with backing vocalists uses more improvisation from the musicians. But the most exciting and vibrant is the full band with West African dancers.

During these shows, Maher is joined by a number of other dancers in an explosion of color and sound. Dressed in bright costumes, the dancers perform both choreographed and solo spots, with audience participation much encouraged. It's the ultimate culmination of Maher's Global musical vision, and what defines her as a truly original musician and songwriter. It's not to be missed.

[Further information about live performance dates and where to purchase Ashley Maher's recordings can be found at www.ashleymaher.com.

Jim Lee is a contributing editor, reviewer & photographer for Dirty Linen Magazine, and has also written for fRoots, the Welsh magazine YDrych and the Folk Alliance Newsletter.

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THE BAND: THE MOST IMPORTANT ROCK AND ROLL BAND IN FOLK MUSIC

BY DENNIS ROGER REED

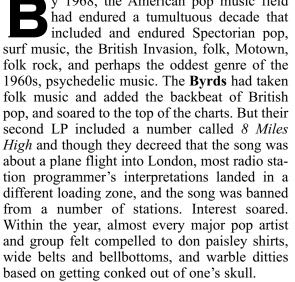
y 1968, the American pop music field had endured a tumultuous decade that included and endured Spectorian pop, surf music, the British Invasion, folk, Motown, folk rock, and perhaps the oddest genre of the 1960s, psychedelic music. The **Byrds** had taken folk music and added the backbeat of British pop, and soared to the top of the charts. But their second LP included a number called 8 Miles *High* and though they decreed that the song was about a plane flight into London, most radio station programmer's interpretations landed in a different loading zone, and the song was banned from a number of stations. Interest soared. Within the year, almost every major pop artist and group felt compelled to don paisley shirts, wide belts and bellbottoms, and warble ditties

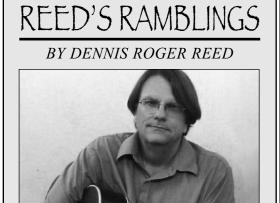
A style based on excess invites greater excess. The Rolling Stones' Their Satanic Majesties Request and The Beatles' Sergeant Pepper and Magical Mystery Tour shared a common perspective, and although many find these recordings among the artist's premier work, others decidedly do not. Even the British blues revival felt the impact of psychedelica, with Eric Clapton jumping ship from John Mayall's Bluesbreakers to form Cream, a psychedelized blues band. The bombastic became common place. Songs were often long and loud. Drum solos, something only jazz fans had to endure in the past, now became de rigueur.

But some pop music lovers were tiring of loud, demanding music. In early 1968, Capitol Records quietly released a record called Music From Big Pink from a group called **The Band**. The members were Rick Danko on bass, fiddle and vocals; Levon Helm on drums, mandolin, and vocals; Garth Hudson on keyboards and brass; Richard Manuel on keyboards, drums and vocals; and Robbie Robertson on guitar and the

They'd backed up Bob Dylan on his first world tour following his conversion to "electric music," and suffered nightly booing and rejection from many of Dylan's folk based fans. The Band was used to adeptly backing other artists, as early in their career they'd served as the band for rockabilly star Ronnie Hawkins. Hawkins had recruited Helm from his native Arkansas, and the others were pulled in one by one to form The Hawks behind Hawkins. Mainly touring in the less competitive and therefore more lucrative Canadian market, they retained that name when they left Hawkins' employ, and switched to Levon and the Hawks soon after.

The whimsical artwork by Bob Dylan that graced the cover of Music From Big Pink carried neither the title of the record nor the name of the artist, and the rear did not have any photos of the group. Purchasers opened the gatefold to find a large picture of several generations of band members'





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

families, and a shot of the band without caption that appeared to have been taken by Matthew Brady. Visually, one couldn't get much farther away from the bright pinks and greens that adorned most rock and pop album covers that

But what one found after popping the album on the turntable was far more shocking than the cover might have lead one to assume. These five musicians had created a world where American folk music, blues, jazz, country and pop cascaded over each other, spilling out in a gorgeous cacophony of tones. There was something inherently timeless in their songs, something compellingly indicative of American culture and history. And something almost diametrically opposed to psychedelic music.

The first song on Big Pink was called Tears of Rage, and it succinctly sets the bar for the Band's full career. Written by Richard Manuel and Bob Dylan about the anguish of a father scorned by his daughter, it features Manuel's eerily brilliant vocals, in a song about a father and daughter, from the father's view. In 1968, it would prove quite difficult to find any rock and roll band doing a song centering the focus on the father. The Band showed their apparent reverence for family in their album cover, in a time where the family was being torn asunder, and the "generation gap" covered a myriad of woes.

Music From Big Pink features no guitar solos longer than 14 seconds. There are no drum solos. It is impossible to imagine a liquid based light show on this recording. It is equally impossible to imagine swaying Grateful Dead fan style to the music. Although "traditional" rock and roll instruments are the foundation, mandolins, tack pianos, fiddles and acoustic guitars abound. The vocals are closer in tradition to the Carter Family than Sly and the Family Stone. Melody and harmony parts are intertwined, seamlessly

swapped yet left ragged but right. No one could mistake this group for the **Hollies**. This was different. This sounded like folk music colliding with rock music while being t-boned by the blues.

The impact was immediate... among musicians. The record itself sold marginally well, and one of the songs that had nearly been left off the project, The Weight, landed in 1969's breakthrough film Easy Rider. But musi-

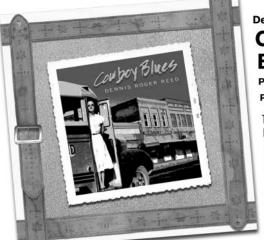
cians really got it. The Band was quieter, more mature, more important. Eric Clapton took this new sound as another reason to leave Cream behind. George Harrison already enamored with the Band's former boss Bob Dylan, but Harrison's visit to Woodstock to hang out with Bob led him to The Band and altered his musical course. According to



Let It Be, Steve Matteo's book (Continuum 2004) on the making of that recording, The Beatles actually recorded several Band and Dylan songs during those sessions, and Harrison credited the whole Woodstock Dylan/Band vibe for inspiring the songs that led to his All Things Must

Arguably their masterpiece, their euphoniously titled second album included their most famous song, The Night They Drove Old Dixie Down, and continued their fixation on American culture. The Band seemed so incredibly American that it was difficult to believe that only Helm harkened from the US, with the rest of the group Canadians. The British had recently morphed American soul and pop into something called the Mersey Beat, with the Beatles sounding impossibly American. And the British blues revival had brought the Rolling Stones to America, where they famously demanded that Howlin' Wolf be featured on the Shindig! television show if they were to perform. America was being educated about their own rich





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TRUGS AND THE ROYAL FAMILY

BY KATHLEEN HERD MASSER

hat Paris Hilton has done for Melvone handbags, Queen Victoria did for Thomas Smith and his Trug (pronounced like hug) baskets. Celebrity patronage, it seems, is hardly a new phenomenon.

The Queen discovered Smith when she visited his stall at London's Great Exhibition in 1851. Impressed by his craftsmanship, she ordered a bushel of baskets as gifts for members of the royal family.

Smith's design was inspired by the "trog," a vessel carved from a single block of timber and used by ancient Anglo Saxons to measure grain, feed, and liquids. But trogs were heavy and unwieldy. Smith's lighter version, conceived and produced in the East Sussex

village of Herstmonceux, used slats of sweet chestnut and cricket bat willow.

Unlike other traditional baskets, Trugs are not woven. A Trug has two frames – one for the rim and one for the handle – made of chestnut. The bark is left on the outside, while the inner surface is smoothed. The frames are steamed, then shaped in a former, and the ends are nailed together to form two ovals.

The boards that make up the bottom and sides of the basket are slender slats of cricket bat willow, smoothed and shaped, then steamed or soaked in water to make them pliable. The willow strips are nailed inside the frame, in a slightly overlapping pattern.

Though Smith was already moderately successful, he understood that having such a high-profile customer could take his enterprise to a whole new level. He crafted the Queen's baskets himself and, according to legend, loaded them into a handcart and walked the 60 miles to Buckingham Palace to personally deliver the order. His meticulous care paid off. The Queen awarded him the Royal Warrant, allowing him to promote his basket as the Royal Sussex Trug.

With the Queen's endorsement, Smith's baskets caught on with royals



and commoners alike and were used for gathering eggs and vegetables — in modest gardens and on large farms. Today, harvesting is done with machinery, but Trug baskets are still essential in any proper English garden.

Brothers Robin and Peter Tuppen, along with their wives Sue and Angela, took up the Trug business in 1989, though Robin is now retired.

"As a kid," says Peter Tuppen, "I wanted to be a train driver or policeman. I tried things on until I found something I liked."

Tuppen studied business in college and worked as a police cadet (until he was sidelined by an injury), hardware salesman, personnel officer, and export manager before finding his niche in the

Trug market, setting up shop in Hormes House, a former army barracks that once housed Smith's original operation.

Tuppen is proud of his company's environmental stewardship and its adherence to tradition. The raw material comes from the Royal Sussex sweet chestnut, which only grows in Southeast England.

"The best," he says, "comes from East Sussex and West Kent."

"When you cut an eight- to 12-year-old chestnut tree," he explains, "it's coppiced — cut at a 45-degree angle. From the stump come four or five new trees. They're self-regenerating."

The willow comes from materials discarded by cricket bat makers. And for every tree harvested, three are replanted. In Tuppen's shop, wood that doesn't go into the baskets feeds the fire that heats the steamer and keeps the basket makers warm in winter.

All fittings are copper or brass, and nailed by hand. "We never," Tuppen emphasizes, "use rivets, or a nail gun."

Tuppen has eight employees, including two university students from Poland (one a physics major), a Vietnamese, and a German. Together they produce 9,000 baskets a year.

The principal threat to Trug tradition is the cheap knock-offs that are being imported to the U.S. from China. The difference in workmanship is easily discernable, says Tuppen, and "the bark is stapled to the handle."

About 40 percent of Tuppen's business is in exports. The company took part in 12 trade shows this year, seven of them on the Continent. This, too, is tradition. In 1855, Thomas Smith took his first bold steps into the realm of exporting, introducing his wares at the Exposition Universelle Industrie Beaux-arts in Paris. He was rewarded with a silver medal and a Certificate of Merit signed by Napoleon Bonaparte III.

No fickle faddists, the British Royal Family continues to order its baskets from East Sussex. The "Royal Trug" designation has passed to Tuppen, whose craftsmanship has also been honored abroad with the *ruban d'or* (gold ribbon) from the Courson Gardening Show in France in 1998 and 1999

Trugs are still used by gardeners to gather flowers and produce, but they can also be seen in many households serving as decorative receptacles for magazines or firewood.

For more information about Trugs, or to order one yourself, visit Tupper's website at www.SussexTrugs.com.

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





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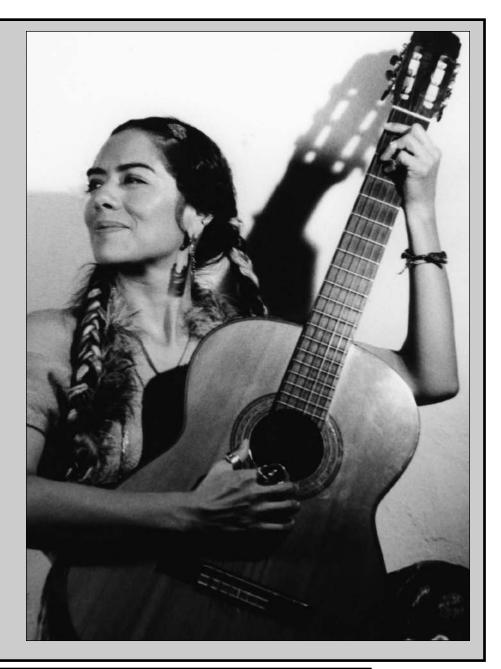
LILA DOWNS RETURNS TO LOS ANGELES

ila Downs, featured on the cover of FolkWorks V4N4 (www.FolkWorks.org), returns to Los Angeles in support of her new recording La Cantina (Entre Copa y Copa), which will be released on March 7. With *La Cantina*, Lila focuses intently on the rich and familiar repertoire of Mexico's beloved ranchero songs. Rancheros are ballads usually tackling heartbreak, loneliness, love and longing – songs typically sung in local cantinas throughout

The Los Angeles Times writes: At a time when Mexico's rich native styles are being shunned as old-fashioned or irrelevant, Lila Downs offers a fresh, modern document that joyfully reveals the rich well of inspiration.

Downs' profile was raised recently when she won the Latin Grammy for Best Folk Album with her critically-acclaimed record One Blood (Una Sangre), and it was her stunning performance in the hit film Frida, starring Salma Hayek, that also contributed to her increased visibility.

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CIÚNAS continued from page 1

of reprisal attracted us to the place, but what attracted us most was the possibility of pooling our resources in order to devote everything to our music. The burden of rent, utilities, gas, even in some cases food, falls equally on the four of us. We rise and fall together. Some might say that the way we live reveals as much about who we are as our music does."

They've been ever so busy lately in between regular gigs in San Diego

and Ventura. I was able to catch up with all of them at once by extracting them mid-session (which is to say, right about midnight) at our regular Tuesday evening convergence at **Finn McCool's** in Santa Monica. We repaired to a cozy wood-enveloped booth for a little chat about why I haven't seen them all in one place for a while.

BROOKE: You guys have been quite the whirl-winds lately. Nick- you've recorded a track for the upcoming Vol. III of the Wooden Flute Obsession collection [put together by Kevin Krell (www.worldtrad.org)], haven't you?

[According to renowned flute player Hammy Hamilton, the **Wooden Flute Obsession** collection represents, "the current state of Irish traditional flute playing...its international context, from widely recorded commercial virtuosos to talented enthusiasts, many of whom were invited to record specifically for **WFO**..."] **NICK:** Yes, and Jimmy and Joey are on that one, too.

JIMMY: We're playing with him.

JOEY: It's a flute album, but he wanted us to back him up.

NICK: I'll be playing a couple of reels. It'll be

out in 2006 at some point, fairly soon. It's nice to be included on that album. I mean, it's really an honor.

BROOKE: Yes! That's great for you guys!

NICK: Kira would be on it but she doesn't play flute.

BROOKE: Ah, but Kira was away dancing for [Sligo traditional Irish band] **Téada** recently.

KIRA: Just last weekend up in Bishop. I danced with [champion Irish step-dancer] John Smith for **Téada** and three terrific guest artists. It was a Christmas show.

BROOKE: Your turn, Jimmy! What's new with you? **JOEY**: He's been stylin' his hair...and growing taller. **JIMMY**: Been growing taller by stylin' my hair.

BROOKE: If you can't do it any other way...

JIMMY: If you want to get really recent, I've been working on a new reel, so watch it!

JOEY: We should probably mention that we opened at the Ford Amphitheater for **Gaelic Storm**-

NICK: There was a crowd of about 1200. Also, Ciúnas is on the Celtic Arts Center benefit compilation, *Celtis*.

JOEY: It's the opening track...

BROOKE: So Joey, you provided music for the Celtic Arts Center's production of A Christmas O'Carol again this year?

JOEY: Dan Conroy directed it with Michael Sean MacGuinness. I play bodhran and whistle, and a small part...called "Big Head," if you must know

BROOKE: It's my favorite part of the playbill. "Joey Abarta- bodhran, whistle and Big Head." What about the **Panasonic** extravaganza?

KIRA: We did a collaborative [multi-media] thing with a flamenco group and a rap DJ for a trade show presentation.

NICK: One of the cool things about it was that we got to go into Capitol Records studio A -where **The Beatles** recorded- and we got to record a couple of Irish tracks there.

JOEY: It was really surprising, and just a trip.

KIRA: It was great working with the flamenco band...

NICK: ...and the dancers. We had Irish stepdancers and flamenco dancers there as well.

KIRA: Good ones, too.

JOEY: Passionate people.

NICK: One of the highlights- probably THE highlight of this whole experience- was on one of the filming days when we were in a back room. We were sitting back there with the flamenco band and it was great fun- talking music for about two hours- us asking them about flamenco rhythms, and them asking us about Irish rhythms, and suddenly it just developed into, "well, we should stop talking about it and just start playing." It became this sort of wild jam. The camera crew came back there, and the rap guys, too, and it became this really big thing with the dancers and the flamenco singer. It was a real blast!

JOEY: We would love to do a double-bill with those people sometime.

NICK: They were really good folks.

KIRA: Yeah.

JOEY: We're doing two shows in January, one in Victorville and one at the **Coffee Gallery Backstage** [in Altadena]...

KIRA: ...and we'll be on [Larry Wines' KSUN radio show] Tied to the Tracks in January...

NICK: ...and tomorrow we're recording a program for *Folkscene* [The Larmans' radio show on KPFK] which will air later. They've been playing our recordings on their show.

KIRA: We're going to do a "live in the studio" kind of thing, only not live because it'll be recorded to be played later.

JOEY: ... but it's all going to be "on the spot", nothing's going to be rehearsed.

BROOKE: So, are you thinking of going to Japan in the near future?

JIMMY: Always thinkin' and hopin'.

NICK: Hai! A couple of us have been there, played there. We would all like to go back as Ciúnas, the four of us, and do another little tour of Japan. Jimmy and I had been there first at Disney, then at Universal, but we went a third time with [fiddler] Melanie [Nolley] and because of all the people we met there and knew, we were able to set up a little tour.

JOEY: There are a lot of Japanese Irish music players.

JIMMY: It's really a thriving scene over there. **NICK**: It really is. Tokyo's got over thirty Irish pubs. Thirty-four at last count. But we played Tokyo, Kyoto, Osaka...Hiroshima, we played there... so we were thinking of trying to go back and do that, but not right away.

JOEY: A year ago we were saying, "Maybe next year," but a lot of things have been happening. We're gathering some locomotion here. **BROOKE**: *Kira*, *you're going back to Donegal this winter*.

KIRA: I'm leaving the day after Christmas. BROOKE: ...and I'm so jealous! That was just the best time ever [two years ago at Frankie Kennedy Winter School]!

KIRA: I am looking forward to it. Hopefully

I'll come back with a lot more tune fodder for the sessions.

BROOKE: So, Joe... you broke out the uillean pipes at the concert at the Celtic Arts. Does this mean it will happen again soon?

JOEY: I played them for the first time in concert, and you were there...just played a couple of jigs.

BROOKE: Gonna do it again?

JOEY: There's some plans of it, you know, just some thoughts right now. I'm trying to get the right tunes and trying to make it work with the band a little bit more. Breaking through and coming from doing just rhythm to playing melody is a big step for me. I mean, I want to be at a certain level which I'm not going to be at for years but...

BROOKE: Uillean pipes are insane. You pretty much have to devote your life to them.

JOEY: That's what I've done so far! HeeHee!

BROOKE: You're not very old yet, though. [20 at last count...]

JOEY: Anyway, basically it's just thinking of the right set and the right arrangement and playing them with the band. We're going to travel a lot and that kind of wears on the pipes, tuning-wise. Sometimes I think it's more trouble than it's worth, but when I'm playing with everyone I really feel alive and I feel the pulse, so.... Hopefully by the **FolkWorks** concert we'll at least have one pipes set.

BROOKE: Jimmy- I hear you've taken up fiddling.

JIMMY: It's a work-in-progress.

BROOKE: Anything you want to talk about that I haven's asked you yet? **NICK**: (demonically) As far as what this band stands for, Chicks, Chicks, Chicks and Dough. But when it comes to drugs, this hard rocker says, **No! KIRA**: I haven't killed them yet.

JOEY: Ask Kira a question. She's the only girl in a whole bunch of guys.

BROOKE: Kira... You haven't killed them yet. What's up with that?

KIRA: Haven't killed them yet.

BROOKE: I want to know what you've been listening to lately. You folks

CIÚNAS page 14



RAMBLINGS continued from page 10

musical history by non-Americans.

Although initially all the **Band members** wrote songs, with Manuel supplying a stellar supply on *Big* Pink, it was Robertson that ended up carrying the majority of this duty. He used Helm as a sounding board, learning important concepts such as the deletion of a mention of Abraham Lincoln in *The Night They Drove Old Dixie Down*.

The Band continued to record and perform in their original incarnation until 1976's swan song album and movie entitled *The Last Waltz*.

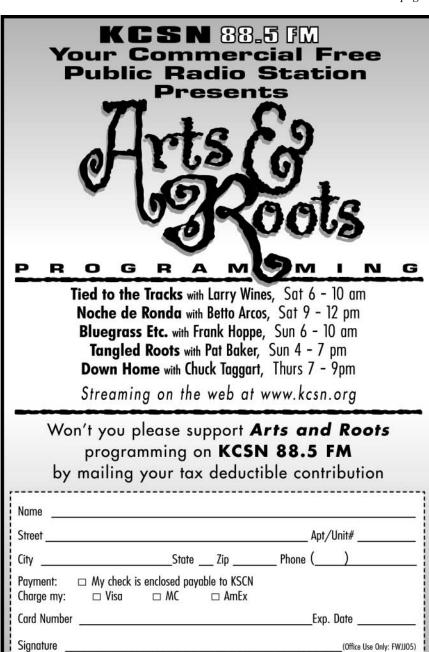
This is the time period and musical legacy explored in the new box set overview, *The Band: A Musical History.* This is a project with a big challenge, and for the most part this box CD/DVD set meets and exceeds expectations. There are 5 CDs and one DVD included, along with a detailed 111 page book that recounts the story and history of the band and offers a number of wonderful photos. The DVD contains some footage of the group in their Woodstock digs and several live concert songs from the Festival Express tour, where a group of post-Woodstock musicians took a train across Canada, stopping for concerts. There's also live footage from Wembley Stadium in Britain from 1974, and three great performances from NBC's Saturday Night Live in 1976, including Manuel's reading of *Georgia*, one that successfully challenges even Ray Charles' version.

The five CDs are filled with outtakes, unreleased versions of many of their biggest tunes and bits and pieces of all things musical. Of special interest are several singles that either stiffed or weren't released during the time in the mid-1960s when the group had left the employ of Ronnie Hawkins, but before they teamed with Dylan. These singles are hard blues driven numbers, and the box set book makes the argument that these recording preceded the British blues invasion, and should be considered as the first recordings of an all white band playing black based blues.

The Band was not a folk group, but the folk and blues influences were strong. On disk 2 they do a remarkably evocative version of *No More Cane on the Brazos*, a tune associated with Leadbelly. Many of the other songs from the *Basement Tapes* that they recorded with Dylan bring folk influences to the forefront. But the choice of folk songs for material is not the major import of the group. It's their focus on American culture, and the swift change from a rural agrarian based society to a more urban industrialized culture that makes them so important. Robbie Robertson fell in love with the mythic American South from his youth in Canada. From his first trip to the American South, his initial romanticized view was tempered by the harsh realities he noted, and also from his discussions with Helm and Helm's Arkansas family. Truly, Helm's real life Southern experience was as important to **the Band** as his impassioned, soulful singing and distinctive drumming style.

Of course, America has a fine tradition of often being best captured by

RAMBLINGS page 31



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CIÚNAS continued from page 13

dredge up some awfully good tunes.

KIRA: Whatever happens to be in Nick's car! That's a great variety of things, seriously. Fiddlers, pipers, flute players (of course)...I honestly don't even know what half of the stuff is. A lot of [Vermont based acoustic trio] **Nightingale** has been played, and Johnny Cash, Woody Guthrie...

JIMMY: I wake up to Woody Guthrie every morning. He's my alarm clock.

KIRA: One CD that's been played a lot is *The Chieftains in China*. **NICK**: I've been listening to Bob Marley. I like his rebellious spirit that I'm really starting to feel right now. His songs are catchy as hell, too.

BROOKE: Nick, you've got this carload of CDs. What's rattling around in there?

NICK: I've been listening to Lillis Ó Laoire because I've been in his [Seannós, or "old style singing"] class. He's got a recording, and some recordings he made for his class. Also, Liam Ó Maonlaí.

JOEY: Lillis is an institution.

BROOKE: Joey- what are you listening to?

JOEY: I make them listen to uillean pipes all the time, and Johnny Cash. My three favorite pipers to listen to right now are Mick O'Brien (I just love his stuff), Mikey Smith, and The Man Himself, Séamus Ennis.

JIMMY: Linda Tillery and The Cultural Heritage Choir, if you're going to ask me. She told me, "Whatever you do, do it 100%". We learned that up there in Bishop playing at the Millpond Festival. ...and The Bills [Vancouver acoustic quartet].

JOEY: As a band, though, we love **Dervish** and **Flook**, **Nightingale** and **Danú**...we bought a **Danú** DVD...

JIMMY: ...which I'm very impressed with. The whole band is quite fantastic...impressive.

NICK: We listen to a lot of this new, modern Irish music, but we also have a huge respect for old players, a lot of whom are no longer with us, like Séamus Ennis and Miko Russell, John McKenna, people like that...Padraig O'Keeffe.

JOEY: Going to the roots of it, like before they were caring about who was in tune, and fancy arrangements. All they were doing was just plying the tunes

NICK: I want to mention one singer that we all love, and that's Darach O'Cathair. He is a Sean-nós singer, and he has "The Truckly How."

JOEY: He Has "The Truckly How."

BROOKE: Could you perhaps explain, for the uninitiated, what you mean by "The Truckly How" [from a famous Séamus Ennis quote]?

JOEY: "The Truckly How" is this: When someone goes into a tune in the middle of a reel set and it socks you in the stomach. "The Truckly How" is when a singer hits that note, and sings those words, and it socks you in the stomach.

NICK: The hair stands up on the back of your neck...

JOEY: ...or gives you goosebumps.

JIMMY: Gets you movin'

NICK: Sometimes we call it, "The Dip of the Left Shoulder" (Nick thinks this phrase is from Mick Moloney).

BROOKE: Let's do influences...

KIRA: You know!

BROOKE: Mairéad Ni Mhaonaigh [of Altan], Ciaran O'Maonaigh ...

KIRA: Ciaran, especially, who I've taken lessons from. Jesse Smith, actually [of **Danu**], taught me a lot at the workshop I did with him. Those are people I've learned from directly, that I've learned the most from.

BROOKE: And for listening, admiring, and being amazed by?

KIRA: Tommy Peoples and Kevin Burke. I love Oisin MacDiarmada's playing.

BROOKE: What about you, Jimmy?

JIMMY: The Edge.

BROOKE: He certainly counts- U2 is the most popular Irish band going! **JIMMY**: He was the first influence right there. I would also include... Arty McGlynn, John Doyle. You could include a great variety of guitarists, but in terms of Irish music those three would do the trick.

NICK: My influences? I would have to say that would include Ian Law from San Diego who I got my first flute from...also locally, Paddy O'Neill when he was down here (from Derry, originally), and then more far and wide I should say...Matt Molloy of course, and more recently Damian Stenson [now in **Téada**]. And then I'd say John McKenna.

BROOKE: How about whistle-wise?

NICK: Paulette Gershon and Mary Bergin. I studied briefly with Mary Bergin...but number one, the guy who originally got me playing the whistle: Sean Potts from **The Chieftains**. His playing just had so much soul to it.

JOEY: Bodhran: John Joe Kelly. Eamonn Murray. Junior Davy. Whistle: Frank Simpson. Nick. Paddy Moloney. Sean Potts. Pipes: Séamus Ennis. Tommy Reck. Mick O'Brien. Pat D'Arcy is my totally concrete guru, so. *Back to the session in progress*...

Ciúnas will be performing at a **FolkWorks** concert at the **Craft and Folk Art Museum** (across the street from the La Brea Tar Pits on Wilshire Blvd.) March 25th.

Brooke Alberts is a songwriter with a Masters degree in Medieval Studies.

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MARCH

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SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
C following OGM: OGD:	PENINGS AT heck out details he heck out details he he page refer On-going Music - proposed on the page of the page of the heck out details he heck out details and the heck out details he	oage 15	CELTIC CONNECTION (SE) KENNEDYS (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scandinavian (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass Jam (OGM)	FILM SCREENING: AN EVENING WITH LES BLANK (SE) ERIC TAYLOR (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM) Yiddish Singing (OGM)	FEIS RINNCE CONEJO VALLEY (SE) HENRY BUTLER AND FRIENDS (SE) ASYLUM STREET SPANKERS (SE) TANIA LIBERTAD (SE) FLAMENCO VIVO CARLOTA SANTANA (SE) SEVERIN BROWNE (SE) STEVE GILLETTE / CINDY MANGSEN (SE) KEN WALDMAN (SE) LISA FINNIE (SE) MARSHALL CRENSHAW (SE) MIKE STINSON / JAMES INTVELD / MERLE JAGGER (SE) AMY FARRIS plus I SEE HAWKS IN L.A. (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) OPEN MIKE (OGM)	FEIS RINNCE CONEJO VALLEY (SE) ERIC TAYLOR (SE) THE KENNEDYS (SE) GRÁDA (SE) NA LEO (SE) BERKLEY HART (SE) UNCLE RUTHIE BUELL (SE) KIRAN AHLUWALIA (SE) STEVE GILLETTE / CINDY MANGSEN (SE) THE PIPES, DRUMS AND HIGHLAND DANCERS OF THE 1ST BATTALION (SE) THE BLACK WATCH (SE) THE BAND OF THE WELSH GUARDS (SE) SHASHANK / PURBAYAN CHATTERJEE with SATISH KUMAR (SE) CHRIS HILLMAN& HERB PEDERSEN (SE) RONNIE COX (SE) ASYLUM STREET SPANKERS (SE) CONTRA (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) OPEN MIKE (OGM)
FEIS RINNCE CONEJO VALLEY (SE) SARAKASI (SE) KIRAN AHLUWALIA (SE) JAMES LEE STANLEY / JOHN BATDORF (SE) JOEL RAFAEL BAND With THE KENNEDYS (SE) GRÁDA (SE) LE MYSTÈRE DES VOIX BULGARES (SE) STEVE GILLETTE / CINDY MANGSEN (SE) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM)	LE MYSTÈRE DES VOIX BULGARES (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scantinavian (OGD) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM) Bluegrass Jam (OGM)	Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	LOWEN & NAVARRO (SE) LE MYSTÈRE DES VOIX BULGARES - MÔNICA SALMASO (SE) LOUDON WAINWRIGHT III (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	DJANGOFEST LA (SE) GRÁDA (SE) MASTERS OF PERSIAN MUSIC (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	DJANGOFEST LA (SE) MARIA DEL REY (SE) STEVE GILLETTE / CINDY MANGSEN (SE) CHIP TAYLOR & CARRIE RODRIGUEZ (SE) ELANA JAMES AND HER HOTHOT TRIO (SE) MANDING JATA in "SUNJATA" (SE) CLARE MULDAUR and the REASONS Plus MICHAEL WESTON KING (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	DJANGOFEST LA (SE) STEVE GILLETTE / CINDY MANGSEN (SE) CALAVERAS CELTIC FAIRE (SE) Workshop: Brazilian Music AND DANCE (SE) LA. COUNTY IRISH FAIR & MUSIC FESTIVAL (SE) HIGH HILLS (SE) MANDING JATA "SUNJATA" (SE) JAMES INTVELD / DOUG MACLEOD plus LAWRENCE LEBO (SE) ELANA JAMES TRIO (SE) KARAN CASEY (SE) CLARE MULDAUR and the REASONS (SE) MITCHELL FROOM with VAL MCCALLUM (SE) MYSTIC CITY (SE) INCENDIO (SE) Contra (OGD) Bluegrass (OGM) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Group Singing (OGM) Drum Circle (OGM) Jam Session (OGM) Old Time Jam (OGM)
DJANGOFEST LA (SE) STEVE GILLETTE / CINDY MANGSEN (SE) L.A. COUNTY IRISH FAIR & MUSIC FESTIVAL (SE) BANSHEE IN THE KITCHEN With JOELLEN LAPIDUS (SE) THE ALLEY CATS (SE) BOCCA TANGO (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM)	BOCCA TANGO (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scantinsh (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM)	DREAM CATCHERS (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	DAROL ANGER'S REPUBLIC OF STRINGS (SE) THE BUCANEERS (SE) ARLO GUTHRIE (SE) MASTERS OF PERSIAN MUSIC (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Group Singing (OGM) Workshops (OGM)	NIAMH PARSONS (SE) DAROL'S ANGER REPUBLIC OF STRINGS (SE) THE BLACK IRISH BAND (SE) THE SUBDUDES (SE) THE BUCCANEERS (SE) CESARIA EVORA (SE) ROADSIDE CAFÉ (SE) JOHN BATDORF AND FRIENDS (SE) FESTIVAL OF WORLD MUSIC (SE) MOIRA SMILEY and VOCO /I SEE HAWKS IN L.A. (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) OPEN MIKE (OGM)	Workshop: Brazilian Music and Dance (si Symposium: Taking it to the Streets: (SE OLD TOWN TEMECULA BLUEGRASS FESTIVAL (SE) NIAMH PARSONS (SE) SEVERIN BROWNE / JAMES COBERLY SMITH PIUS ELDERLOCKE (SE) CLARE MULDAUR and the REASONS (SE) STEVE GILLETTE / CINDY MANGSEN (SE) THE BLACK IRISH BAND (SE) DUBLIN'S IRISH CABARET (SE) COLCANNON (SE) DAROL ANGER'S REPUBLIC OF STRINGS (SE) THE BUCCANEERS (SE) DENNIS ROGER REED With DONN CUNNINGHAM (SE) THE SUBDUDES (SE) JOHN BATDORF (SE ST. PATRICK'S DAY DANCE (SE) CONTRA (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
STEVE GILLETTE / CINDY MANGSEN (SE) OLD TOWN TEMECULA BLUEGRASS FESTIVAL (SE) THE BILGEWATER BROTHERS (SE) McCABE'S STUDENT RECITAL (SE) ALASDAIR FRASER & NATALIE HAAS (SE) BORDER RADIO (SE) CLARE MULDAUR and the REASONS (SE) THE BUCCANEERS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass Jam (OGM) Open Mike (OGM)	Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	BORDER RADIO (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)	LES BALLETS AFRICAINS - GAMELAN BURAT WANGI (SE) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	DAVE STAMEY (SE) JAPANESE SHAMISEN EXTRAVAGANZA (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	LAURENCE JUBER (SE) CHUCK PYLE (SE) HANS YORK With JAMES HURLEY (SE) TOM RUSH (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	LAURENCE JUBER (SE) BILL BURNETT & THE BACKBONERS (SE BORDER RADIO (SE) HANS YORK With JAMES HURLEY (SE) DAVE STAMEY (SE) CIÚNAS (SE) EMMA'S REVOLUTION (SE) TOM RUSH (SE) SKIP HELLER (SE) THE DUHKS/ DEVON SPROULE (SE) ROBERT DAVID HALL plus PAT COLGAN (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)
GOSPEL HUMMINGBIRDS (SE) THE PERSUASIONS (SE) LAURENCE JUBER (SE) JUSTIN ROTH (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)	Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	JIM GAMBLE'S MARIONETTES "HANSEL AND GRETEL" (SE) THE YUVAL RON ENSEMBLE (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)	Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	PIERRE BENSUSAN (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM)	PIERRE BENSUSAN (SE) DAVID ROGERS (SE) DENNIS ROGER REED (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	

FOLK HAPPENINGS AT A GLANCE



SUNDAY MONDAY **TUESDAY** WEDNESDAY **THURSDAY FRIDAY** SATURDAY

FOLK HAPPENINGS AT A GLANCE

Check out details by following the page references:

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

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FOUR SHILLINGS SHORT (SE) SMALL POTATOES (SE) EMMA'S REVOLUTION (SE) CLIFF EBERHARDT and KAEDMON (SE) I SEE HAWKS IN L.A (SE) Contra (OGD)

Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)

International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Group Singing (OGM) Irish Session (OGM)

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

Bluegrass Jam (OGM)

2

ANNE LAMOTT & MARY CHAPIN CARPENTER (SE) Flamenco (OGD) International (OGD)

Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM)

RUTHIE FOSTER (SE) LADYSMITH BLACK MAMBAZO (SE) Balkan (OGD)

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Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Bluegrass Jam (OGM)

AXÉ E EVO! (SE) **HESPERUS (SE)** LADYSMITH BLACK MAMBAZO (SE) 1AMY FARRIS (SE)

Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM) Yiddish Singing (OGM)

WESTWOOD CO-OP INTERNATIONAL DANCE WEEKEND (SE) LADYSMITH BLACK MAMBAZO (SE) SEVERIN BROWNE / JAMES COBERLY FOY WILLINGS "RIDERS OF THE PUR PLE SAGE" (SE)

7

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LAURENCE JUBER (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)

2006 AUTRY BBO & FESTIVAL (SF) MICHAEL "BADHAIR" WILLIAMS AND THE GOIN' SOUTH BAND (SE) CARNAVAL UCLA (SE) PARACHUTE EXPRESS (SE) EDDIE KAMAE & THE SONS OF HAWAII (SE) JOE HENDERSON (SE) LADYSMITH BLACK MAMBAZO (SE) SIMÓN DÍAZ (SE) RANDY NEWMAN (SE) I SEE HAWKS IN L.A./ RICK SHEA (SE)

8

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22

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Contra (OGD) Bluegrass (OGM) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Group Singing (OGM) Drum Circle (OGM) Jam Session (OGM) Old Time Jam (OGM)

9 SIMÓN DÍAZ (SE) BORDER RADIO (SE) MALA GANGULI and JAGAN RAMAMOORTHY (SE) **ROSS ALTMAN & LEN CHANDLER (SE)** THE MIGHTY ECHOES (SE) Cajun/Zydeco (OGD)

Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM)

Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM)

Open Mike (OGM)

Bluegrass Jam (OGM)

Flamenco (OGD)

11

18

International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Cajun/Zydeco (OGD) International (OGD) Irish (OGD)

Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)

JOHN BATDORF (SE)

Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)

FESTIVAL IN THE DESERT (SE) RANDY SPARKS (SE) Contra (OGD)

Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

MUSICANTICA (SE) BRIAN JOSEPH / KATHRIN SHORR & TIM BURLINGAME (SE) JUICE NEWTON
With PAM TILLIS (SE) LILA DOWNS (SE) ALICE STUART (SE)

Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)

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MUSIC OF MEXICO STUDENT ENSEMBLE (SE) International (OGD) Israeli (OGD)

Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Western Music (OGM) Bluegrass Jam (OGM) Open Mike (OGM)

Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD Scottish (OGD)

Bluegrass Jam (OGM)

Irish Session (OGM)

Open Mike (OGM)

Armenian (OGD)

Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD)

Scottish (OGD)

Scandinavian (OGD)

Bluegrass Jam (OGM)

Irish Session (OGM)

Open Mike (OGM)

LILA DOWNS (SE)

THE BROMBIES (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) cottish (OGF Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Group Singing (OGM) Cajun/Zydeco (OGD) International (OGD) Irish (OGD)

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

NUEVO BALLET ESPAÑOL Flamenco directo (SE) DANA COOPER (SE) LISSA SCHNECKENBERGER (SE)

Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Group Singing (OGM) Workshops (OGM)

BONGA (SE) THE ALLEY CATS (SE) Contra (OGD) Greek (OGD)

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International (OGD) Scottish (OGD) Open Mike (OGN

MUSIC OF INDIA STUDENT ENSEMBLE (SE) BROWNE SISTERS & GEORGE CAVANAUGH (SE) PHIL CHRISTIE (SE) SCOTTISH FIDDLERS OF LOS ANGELES (SE) HOOKED ON MARIACHI SOL DE MEXICO (SE) BANSHEE IN THE KITHCHEN (SE) DANA COOPER (SE) JUDE JOHNSTONE (SE) ASHLEY MAHER with MINI-GLOBAL BAND (SE) PHIL CHRISTIE, STEVE STAPENHORST, JAN SEIDES (SE) PRISCILLA HERDMAN (SE) LISSA SCHNECKENBURGER (SE) JOHN DANLEY (SE)

Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
Old Time Jam (OGM)

ASHLEY MAHER with BIG-GLOBAL BAND (SE) DANA COOPER (SE)

International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM)

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WILD WEST FEIS (SE) SANTA CLARITA COWBOY FESTIVAL (SE) RAVI & ANOUSHKA SHANKAR (SÈ) THE SYNCOPATHS and J.J. HELLER (SE) International (OGD) Polish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM)

Irish Session (OGM)

International (OGD)

24 25 TAJ MAHAL & MAVIS STAPLES (SE) Flamenco (OGD)

International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM)

RONI BENISE (SE) RAVI SHANKAR'S FESTIVAL OF INDIA II (SE) NATALIE MacMASTER (SE)

Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)

LOST CANYON RAMBLERS (SE) TAJ MAHAL / MAVIS STAPLES (SE) NATALIE MacMASTER (SE) L.A. MANDOLIN ORCHESTRA (SE)

Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)

RICK RUSKIN (SE) TAJ MAHAL / MAVIS STAPLES (SE) NATALIE MacMASTER (SE) SOURDOUGH SLIM (SE) DENNIS ROGER REED (SE) DON EDWARDS (SE)

Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

IRISH HOUR RADIO SHOW FUNDRAISER (SE) WILD WEST FEIS (SE) SANTA CLARITA COWBOY FESTIVAL (SE) JOE HAMILTON (SE) BANSHEE IN THE KITHCHEN (SE) KACEY JONES (SE) BONNIE RIDEOUT SCOTTISH TRIO (SE) NATALIE MacMASTER (SE) DAVID WILCOX (SE) WENDY WALDMAN (SE) CARL VERHEYEN (SE) RICK RUSKIN (SE) MELODY RANCH ŚWING DANCE (SE)

Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)

ON-GOING DANCE HAPPENINGS

DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

yoruba@primenet.com • yorubahouse.net

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS 17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555

TOM BOZIGIAN

562-941-0845 • www.bozigian.com

BALKAN DANCING

CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm at Café Danssa 11533, Pico Blvd., West Los Angeles Mady 310-820-3527 madelyntaylor@hotmail.com

Ian 818-753-0740 ianpricebey@hotmail.com

CAFÉ DANSSA

Wednesdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Sherrie Cochran Worldance 1@aol.com • 626-293-8523 www.lifefestival.com • 310-478-7866

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/zydecobrad/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 Epoiscopal 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

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

3rd Fridays -

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 7:30nm Dance 8:00-11:00nm

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 2nd & 4th Saturdays - Lesson 1:00pm Dance 1:30-4:00pm

Lindberg Park 5401 Rhoda Way, Culver City Annie 310-837-3427 • ccecd@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 \$ Skandia Hall 2031 E. Villa St., Pasadena Dalia Miller 818-990-5542 • demotika@earthlink.net \$5.00 anne.ags@verizon.net Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

CAFÉ DANSSA

Thursdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Dennis Gura dengura@aol.com 310-503-8839 www.lifefestival.com • 310-478-7866

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

Wednesdays 10:30-11:30am Thursdays 3:00-4:00pm

Altadena Senior Center • 560 E Mariposa St., Altadena Karila 818-957-3383

ANAHEIM INTERNATIONAL

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

CALTECH FOLK DANCERS

Tuesdays 8:00-11:55pm

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

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

DUNAJ INT'L DANCE ENSEMBLE

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

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA Mondays 9:00-11:00 pm

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

LA CANADA FOLKDANCERS

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

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm

Laguna Community Center 384 Legion Ave & Glenneyre, Laguna Richard Duree 714-641-7450 • dancetraditions@msn.com

LEISURE WORLD FOLK DANCERS

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

MOUNTAIN DANCERS Tuesdays 7:00-9:30pm

Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena Rick Daenitz 626-797-16191

NARODNI FOLKDANCERS

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

NEWPORT BEACH Sundays (International/Israeli)

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

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

Throop Unitarian Church 300 S. Los Robles, Pasadena

Marshall Cates 626-792-9118 • mcates@calstatela.edu RESEDA INT'L FOLK DANCERS

Thursdays 3:00-4:45pm

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

ROBERTSON FOLK DANCE Mondays 10:00-11:30am

1641 Preuss Rd., Los Angeles 310-278-5383 SIERRA MADRE FOLK DANCE CLASS

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

SOUTH BAY FOLK DANCERS 2nd Fridays 7:45-9:45pm

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

TUESDAY GYPSIES Tuesdays 7:30-10:30pm Culver City Masonic Lodge

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

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

VESELO SELO FOLK DANCERS

Thursdays, Fridays 7:30-10:30pm (intermediate class) Saturdays 8:00-11:00pm Hillcrest Park Recreation Center

1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356

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

WEST HOLLYWOOD FOLK DANCERS

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

WEST L.A. FOLK DANCERS

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

WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm

Felicia Mahood Senior Club 11338 Santa Monica Blvd. (at Corinth), L.A. Tom Trilling 310-391-4062 WEST VALLEY FOLK DANCERS

Fridays 7:15-10:00pm Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park Jay Michtom 818-368-1957 • JayMichtom@bigfoot.com

CLEARY SCHOOL OF IRISH DANCE www.irish-dance.net • 818-503-457

CELTIC ARTS CENTER

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

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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

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ARCADIA FOLK DANCERS

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\$7.50

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

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

Karila 818-957-3383 ISRAELI FOLK DANCING AT UCLA Mondays 9:00pm UCLA Ackerman Union 2414

James Zimmer • IsraeliDance@yahoo.com 310-284-3636 ISRAELI DANCE WITH JAMES ZIMMER **Tuesdays** 7:30pm-Midnight WJCC 5870 W. Olympic Blvd, Los Angeles

\$7 (\$6 for JCC Members) All ages welcome.
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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

AORRIS DANCING

RISING PHOENIX MORRIS

Mondays 2nd Mondays Sunset Bar & Grill 1240 3rd St. Promenade, Santa Monica Audrey Goodman muse2835@msn.com WILD WOOD MORRIS

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

PERSIAN DANCING SHIDA PEGAHI

Tuesdays 6:00pm • 310-287-1017

GORALE POLISH FOLK DANCERS

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

SCANDINAVIAN DANCING SKANDIA DANCE CLUB

Wednesdays 7:30-10:00pm

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

SKANDIA SOUTH Mondays 7:30-10:30pm

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

WEST COAST GAMMELDANS CLUB

Wednedsdays 7:30 - 9:30pm 5361 Vallecito Ave, Westminster Allan 714-875-8870 allan@hansen-family.us

Shirley 714-932-2513 shirley@hansen-family.us

VASA JUNIOR FOLK DANCE CLUB

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

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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

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

Marsden MacRae 310-391-3052 mmacrae@earthlink.net

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

THOUSAND OAKS

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

TUSTIN

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

Wednesdays 7:00-10:00pm Columbus Tustin Activity Center, 17522 Beneta Way Shirley Saturnensky 714-557-4662

Jack Rennie 310-377-1675 jackrennie@aol.com

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 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

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FACES OF OLD-TIME

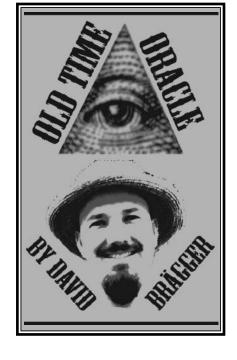
BY DAVID BRAGGER

s a devotee of old-time music, I make a grand effort to spend time with talented masters of the tradition. There is nothing comparable to hearing the spectral drones of a fiddle and the elder lore of an ancient musician while sitting at their feet. The living experience of visiting a musician often offers a few details that a CD can never quite translate into sound: The well water at a West Virginia trailer, the broken ceramic dog figurines by the Virginia fiddler's television, the lacquer fumes in an instrument-maker's dining room, or the sight of the last African American old-time fiddler resurrecting tunes after a recent stroke.

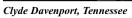
These visits are always magical and they turn into something very precious whenever I return home. The grim realization of mortality often reminds me that they might not be around when I go back. After a recent trip to the homes of several great musicians back east, two have already passed away. One was in his thirties and the other was in his eighties.

For this issue, I present some photographs from travels and visits with extraordinary musicians.

All photos by David Bragger









Joe Thompson, North Carolina



Dan Gellert, Indiana



Papa Jake Lewis, Virginia



Stanley Lorton, Virginia



Lester & Linda McCumbers, West Virginia



Tom, Brad, & Alice, California



Will Keys, Tennessee



Benton Flippen, North Carolina

..that reminds me...

by Valerie Cooley

WHERE ARE THOSE STINKING BADGES?

he only bad thing about contra dancing is that there are so many names to forget. I've danced with some people hundreds of times but their names just don't stick. We do quick introductions, line up, have a fast, engaging dance, then poof! I don't see them again till the next dance and another (usually apologetic) exchange of names.

At every camp or dance festival I study their faces and their badges and swear I'll remember, but I don't.

I know I'm not the only one with this problem, for I've been hailed as "Hey, Contra Dancer!" and "Hey, I know you; you're, uh, May Madness, right?" I've traded many "do-I-know-you?" looks with people until one of us finally asks, "Contra dance?"

Once, after a week of Scandinavian dancing at Buffalo Gap, a friend and I went to the Glen Echo contra dance near Washington, DC and saw a couple we'd danced with for a week. "Nice to see you again," we said, and "Wasn't Olaf a good teacher!" and "Isn't music fun when you can hear the beat?" but, without badges, we couldn't guess each other's names.

Sometimes the problem is just that people look like other people. Standing in the food line at Dance in the Desert, I said to the woman next to me, "You look like my friend Kathy." Instead of saying, trustingly, "Thank you," she looked at me sharply and asked, "What part of me looks like her? My nose?" She turned to display it.

"Or is it my eyes?" she queried, looking intensely into mine. "The color? The outer slope of the lids? The spacing? How about the cheekbones? Mine are high; are hers?" She swept the hair off her forehead, and asked, "The brow?"

"Or is it really more my personality?" she went on. "Or the way I move?"

For a moment I was convinced they were different species, but I fought back. "Yes, the nose a little bit," I said, "and the cheekbones . . . eye color, not shape . . . the hair. Not the personality but a similar intensity."

A tall, pretty woman ahead of us said, "people always confuse me with other women just because of my height; nothing else," and the man behind said, "as soon as I grew a beard, I acquired multiple identities."

"Well," I said, "when I gained 15 lbs, guys started calling me "Clothilde" (the name of a short, plump, gray haired dancer we all knew).

"Huh?" said the guy, "I thought you were Clothilde."

That conversation came back to me recently. I'd moved to a small town with one monthly dance and only twenty regular dancers and had gotten pretty cocky about my ability to remember their names. Then I invited Elvig and his wife to the dance.

Elvig lived in my neighborhood. He was short and wiry, had bright blue eyes and unremarkable hair. He was between 45 and 70. His wife looked much the same except that her eyes were dark, I think. I didn't know her at all until they sold their house.

"How can you leave your gorgeous view?" I asked.

"View, schmiew," she said, "there's not enough dancing here. We're moving to Eugene where we can polka every week."

They'd never heard of contra dancing so I gave them a flyer and they said that if there were no squares in Remote that night, they'd come."

So I walked into the next dance and saw a familiar looking couple. They were both short, had unremarkable hair, and were between 45 and 70. I rushed over and said "Oh I'm so glad you came!"

They looked pleased but a bit taken aback. I danced with the man and found him marvelously adept for someone who'd never contra danced before. His wife was down the line, laughing merrily and smoothly weav-

ing heys. "Ohmigod," I thought, "maybe they aren't my neighbors at all" and started devising a good diagnostic question.

Eventually I said to his wife casually, "Isn't it a shame we don't have more dances here?"

"Yes," she replied, "that's why Howard and I go to Arizona for the winter."

Howard? Arizona?

"You don't remember me, do you?" she said, laughing. "I'm LaLa. I told you last month that we go to dance camps and big city

dances every winter. You said you'd give me some phone numbers."

Well, that explained the paper napkin in my purse with a phone number followed by "LA LA" which I'd dismissed it as an emphatic reference to Los Angeles.

I apologized (I seem to do that a lot) and wished them a good snowbird season, then took a good look to see why I'd confused them with Elvig and his wife. They were short if not wiry. He had blue eyes and hers were dark. They were good dancers but didn't do the polka at the break.

It may be time for better glasses. It's definitely time to pay better attention. And those stinking badges really aren't so bad.

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 contradances once a month

MUSICIANS FOR HIRE

CABAR FEIDH PIPE BAND

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



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

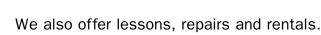
Booking now: Concerts, corporate events, golf tournaments, private parties, weddings. The Caber Feidh Pipe Band is a 501(c)(3) Non-Profit Organization.

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



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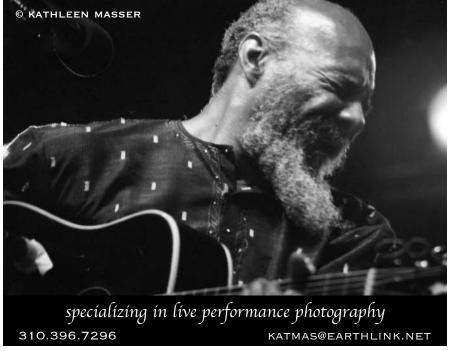




South Pasadena Music Center

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MICROPHOBIA

hen I give assemblies of stories and songs in school auditoriums, I have to remember to turn off my microphone immediately. If I forget to do this, I am instantly encircled by a mob of, (usually), fifth graders, and the room is filled with screaming announcements unnecessarily amplified by my live mike.

"Hello everyone! This is the great Reynaldo!"

"Ladies and Jellybeans, Give it up for Super Susie who will now sing—

"Hey! All classes are cancelled for the rest of the—"

In music class, the shyest children are emboldened by a microphone in their hands, often when it is not even turned on! Just holding a mike transforms them into miniature rock stars, belting forth an endless *Wheels On the Bus*, or *The More We Get Together* in Tagalog! They are joyfully transformed hearing the electronic enhancement of their tiny voices.

Unfortunately, this unselfconscious period does not last, and the mike loses its magic. Some of these children will grow up, possibly, to be rock stars or, worse, broadcasters, but the majority will become *Microphobics*!

I grew up with microphones. In Chicago radio, my precocious pals and I carried the ambiguous title *Radio Brats*. We acted on soaps, kid shows, and we also made educational films and even did modeling. Early on, I knew to carefully drop a finished script page on the floor, how close to the mike to stand for whispering, and how to turn my head for yelling or screaming. Radio was always live in the forties, and we were pros. We also knew all the problems caused by live audiences, the rattling of cellophane wrapped food, coughing, crying babies, and loud audience whispering. (And, years later, nothing much has changed. The people with babies, restless kids and chronic bronchitis still rush to sit in the first four rows.)

But let us now return to our subject, *Microphobia*. At a recent classical event in a cold and cavernous church hall, the pre—concert lecture was given by the first violinist, and it was a total disaster due to her refusal to

mike! She can hear herself just fine! What she doesn't understand is that we, her audience need for her to use a mike so we can hear her! And I'll bet that many of you reading this have also said, "I don't need a mike."

Alice, and all speakers at her meetings, need to use the microphone! I have said to Alice, "Listen, if fifteen blind people came into this hall, you'd be all over them, leading them to chairs, asking them if they needed anything, and so forth, but people who don't hear well, are



also in need of help, but are not as easy to identify." Often they, themselves, are not aware of a hearing problem. And even if they are, they often are reluctant to admit this, or call attention to themselves. It is very difficult for many older people to say, "I can't hear." They often equate this with "I am getting older." I watch this group at meetings. I see them tuning out, dozing off, or—

And, this really pains me— struggling to hear. You can see this on their faces.

Let's talk a bit, in a non-technical way, about what a microphone does. Even in a room with acceptable, or even great acoustics, you probably still need a mike. You need a microphone for *presence*. What does that mean? It means that a mike says, Look this way, listen up, pay attention! A microphone is an audio-spotlight. A mike also enables the speaker to use all the dynamics of speech. A microphone makes subtlety possible. With a mike,

you can whisper, and still be heard.

Let's consider also, some of the more subtle forms of microphobia. The speaker accepts the mike, but holds it down at his or her side, as though just *holding* the mike would be enough to amplify the speaker's voice. Then there are those who accept the mike but are terrified to actually speak into it. They are a foot back, or over to the side, or below the mike, bent over their notes.

This is not always the speaker's fault. Microphone technique usually requires someone knowledgeable to assist the speaker. This seldom occurs, speakers are on their own and often do not know how to really use a mike

Have you ever been to a concert where, even with your good hearing, you could not make out the singer's words? There are many reasons for this. Often the instrument mike is way too loud and the lyrics are swallowed up. I have actually heard people say that the lyrics weren't that important, the music was what counted. This may be true with some songs where the lyrics consist mainly of "baby, baby, baby", but most songwriters really want their lyrics to be understood. I know *I* do! But, even with good balance, sometimes it is hard to understand really rapid lyrics, or lyrics sung with regional or foreign accents. A partial solution to this problem might be providing the audience with lyric sheets, but then you have the problem of rustling paper.

One last problem and a solution. Have you ever sat through a question and answer period where the question could not be heard by everyone? Somehow, the speaker alone has heard the question, and, without repeating it, immediately begins to answer it, leaving the audience to wonder what on earth is being

discussed. The best solution to this problem would be an additional microphone for questions, either a standing mike for the audience, or a portable mike to pass around to questioners. Actually, what every venue really needs is a microphone monitor, to adjust mike positions, repeat questions when the speaker forgets, and to force speakers, at gunpoint, if necessary to *use the mike!*

When I was a kid, there was a popular children's book on manners, by Monroe Leaf. There was a Watchbird on each page, asking a question like:

This is a watchbird watching a microphobe!

This is a watchbird watching you! Were you a microphobe this month?

Not my readers, I'm sure!

Uncle Ruthie Buell's Halfway Down the Stairs, a radio program for all ages, is heard Saturdays, at 8 AM on Radio Station KPFK, 90.7 FM. Uncle Ruthie is also a special education music teacher available for concerts, and workshops Uncle Ruthie also teaches beginning piano to blind and partially sighted children and adults, and has time in her schedule for a few more students.



The Craft and Folk Art Museum (CAFAM) heralds in a new season with, 'Pysanka—Rite of Spring', an exhibition celebrating the ancient Ukrainian tradition of writing the 'story of life' on hen's eggs in the spring. Featured will be dozens of beautifully decorated, traditional and contemporary pysanky representing various regions of Ukraine. Guests will be led on a symbolic trip through the historical development of this rich cultural art form. The exhibition runs through May 7, 2006 and will include two pysanka making workshops open to the public on April 8th and 15th between 1:30 –3:30 pm, registration required. An opening reception for members and guests will be held on April 1st between 6:00 – 8:00 pm. The exibit runs from January 19 to April 2

use the perfectly adequate microphone put there for that purpose. She explained that she hated the sound of her own voice on a mike and could we all hear her?

Everyone from the fifth row back, answered "No!" which she totally ignored. We also couldn't *see* her. Sadly, her lecture was really interesting, but only a few heard it.

At faculty meetings in my former school, I always offered to set up the sound system (my job as music teacher), but the principal always assured me that, we were such a small group, no mike was needed. But it was, and that is why. As she was speaking, the teachers in the back did their paperwork, talked among themselves, or dozed. Often I was among them, crocheting or writing songs.

I belong to a large political organization, where at least half the membership is over the age of fifty. The director, Alice, a warm and wonderful woman, has a problem common to directors of organizations; she considers her utterances to be Holy Writ. This may indeed be true, but only a few members have ever heard her because she employs the famous cliché, "I don't need a mike!"

What in God's name does this mean? Of course, she doesn't need a

HAWAIIAN BAND continued from page 7

time was ripe to form a new kind of Hawaiian band, not a floor show band designed for tourists, but Hawaiian music made by and for Hawaiians—and anyone else who cared to listen. They recruited veteran bassist Joe Marshall and gifted 16-year-old steel guitarist David "Feet" Rogers and began to make musical magic.

After four months of intensive rehearsing, the newly-formed **Sons of Hawaii** opened at The Sandbox, a small club on the outskirts of Honolulu. Within a few weeks, you could barely get in the door. Hawaiians craved to hear the group interpret songs that were rarely performed in public. Excited listeners called out titles for the group to play. "Everybody came to the place," said Eddie. "Beach boys came, business people came, politicians came, stevedores came, school kids came. It was a party place, just like (Gabby's) house."

The group was in demand, but stayed true to its mission of keeping the old sound alive. "I gotta tell you something about Gabby. People used to ask us to come and play for special occasions. In this case, it was our friend, his grandmother and grandfather's party...And we go in and Gabby says, 'Feet, you go set up over there. Marshall, you and Eddie follow me.' And we just walked with Gabby. And when we came around the (corner), here sat this elderly couple (at the table), just looking at things go by. Gabby just walked out playing his guitar and started singing. And I saw the facial expressions on the *tutu* lady and *tutu* man (grandmother and grandfather). I couldn't believe the smiles...So he had that magic, how to bring back memories to all people."

A fifth member joined **The Sons of Hawaii**. Ukulele player Moe Keale looked up to Eddie Kamae as a role model and saw the growing success of **The Sons of Hawaii** as evidence that it was possible to maintain one's true Hawaiian identity on the stage. Moe brought to the group his strong traditional roots nurtured during summers spent at his family home on the island of Ni'ihau, where only Hawaiian was spoken and there were minimal foreign influences.

By 1970, **The Sons of Hawaii** was at the forefront of a Hawaiian cultural awakening. That year, Eddie Kamae co-organized with writer Carl Lindquist a festival that came to be known as the Hawaiian Woodstock. Called *Hana Hoʻolauleʻa*, it brought some 400 singers, chanters, dancers, and instrumentalists together in the tiny town of Hana, Maui to perform, exchange ideas, and experience a new awareness of their cultural riches. Hawaiians were starting to listen to new recordings and new arrangements of old songs played by **The Sons of Hawaii**, published on a new label, Hula Records. On college campuses and in community groups around the islands, Hawaiians were re-discovering their music, hula, chanting, and related arts in what would later be called the Hawaiian Cultural Renaissance.

Contact with other Hawaiian artists and supporters of Hawaiian culture convinced Eddie of the need to seek out more Hawaiian musical material, learn more about the language, and delve into the meaning inside the songs. He visited libraries and archives, and sought out scholars. Composer, author, and scholar Mary Kawena Pukui mentored him in his research. As co-author of the definitive Hawaiian dictionary, the collection of Hawaiian proverbs and poetical sayings, *Olelo No 'eau*, and numerous publications and songs, she was revered throughout the islands as a living treasure of Hawaiian cultural lore. Working with Eddie, she influenced the band's repertoire and helped Eddie identify the feelings inside the songs. "(Then one day) she told me, 'It's out there. Go out there and talk with the old people in the country-side.' And so I went out there and I heard their approach, the way they (compose) their music and their thoughts when they (compose). The choice of words – beautiful! I don't see that anymore."

Although the *kupuna*, the Hawaiian elders, normally guarded their music closely, Eddie was able to gain their trust. Through many hours sitting on verandas and back porches with crickets and birds chirping in the background, he listened to Hawaiians sing their old songs and learned how they should be sung. At one point, Kawena told Eddie to go to the Big Island to find a kupuna named Olu. "So I went to this ...little shack and here was this...man Olu, and he was very very generous and kind and he would tell me stories...I asked him, 'Do you know by any chance (any songs from) this location?' And he looked at me and said, 'I know one verse of a song...It's Mauna Kea.' I said, 'You sing for me?' I had my tape recorder, so I taped him. He had this high raspy voice. I wrote it down and I sang it with him. Then I came home to see Kawena, and I told her my findings with Olu, that he sang this (one verse of one song). She said, 'Sing it.' So I took out my ukulele and I sang it...She jotted down notes. (She wrote for quite a while.) Then all of a sudden she reached out and gave (the paper) to me. She said, 'Now it's finished.' And I was looking at the lyrics – eight additional verses added to this one verse. I couldn't believe it! She said, 'The song is finished now, Eddie, so sing it."

In 1971 a landmark recording with the five band members gained them legendary status. While the wildly popular Beatles had their *White Album*, **The Sons of Hawaii** recorded what came to be called *The Red Album*. Titled *The Folk Music of Hawaii*: *Sons of Hawaii*, the album received packaging and publicity never before accorded a Hawaiian group. Produced by Steve Siegfried, Witt Shingle, and Lawrence Brown of Panini Records, the vinyl was accompanied by a booklet with elaborate biographical and musical back-

ground material, song translations, photographs, and original artwork by designer Herb Kane. The red cover with the face of Gabby Pahinui at the center surrounded by the faces of Eddie Kamae, Joe Marshall, David Rogers, and Moe Keale, remains, in reduced form, on the 1998 CD re-release.

Soon after, the group—which had weathered interpersonal crises before—faced a major crisis with the permanent departure of Gabby, who wanted to work on his own. But **The Sons of Hawaii** survived, thanks to the emerging talent it had helped inspire. The young Reverend Dennis Kamakahi joined the group in 1973, not replacing Gabby, but bringing unique gifts as a composer and musician. Like Eddie, Dennis researched old manuscripts, visited *kupuna*, and received mentoring from Mary Kawena Pukui. Some of his most beautiful songs come from the tradition of *mele pana* or place songs, celebrating the natural wonders of the islands. "And he just blossomed," said Eddie. "And I would take him out there (to the countryside) with me. And I wouldn't have to worry about (material) because there's Dennis Kamakahi writing about what he sees in songs."

Like a tree, the group has grown sturdy branches while weathering inevitable changes. Steel guitarist David Rogers passed away, followed by bassist Joe Marshall. Gabby himself passed away in 1980. Dennis Kamakahi left the band for new opportunities. In 1986, Eddie welcomed slack key master George Kuo into the Sons and has continued to bring in younger musicians who have a special feeling for the old country sound.

To have kept the music and spirit of **The Sons of Hawaii** alive would be enough of an achievement to merit Eddie Kamae's induction into the Ukelele Hall of Fame and the other numerous honors he has garnered, such the Bishop Museum's Charles Reed Bishop Medal for outstanding contributions to musical heritage of Hawaii. But Eddie made another unique contribution when he took up filmmaking in the 1980s. Between 1988 and 2005, with his wife Myrna, he co-produced a series of eight documentaries on different aspects of Hawaiian culture, drawing on the testimony of the *kupuna*, the inspiration of the island chain's natural wonders, and the music, lore, and spirit of the Hawaiian people. Broadcast on prime-time television and shown at festivals, they are now shown in Hawaii schools along with companion study guides as part of the cultural curriculum.

The legacy of **The Sons of Hawaii** is evident in a number of musicians on the Hawaiian roots music circuit today. "Some of the former members are (carrying it on) – George Kuo, who plays with Martin Pahinui (Gabby's son) and Aaron Mahi...Dennis Kamakahi has this beautiful feeling for the old style of music and he carries on the tradition with his son David. (Guitarist) Ledward Kaapana continues on with the old sound. His uncle, Fred Punahou Konanui, and I performed together – a wonderful entertainer, singer, player, and technician, and the only one I see today to follow that is Ledward Kaapana."

Recent musical trends on the islands such as the profusion of reggae or *Jawaiian* music don't seem to trouble Eddie. "It's a confusing time as to what is Hawaiian today," he concedes, "But changes will come along. My purpose is to keep the old music alive." He believes that the challenge remains for younger musicians to seek out the old sound from the *kupuna* living in the countryside as he continues to do. "The ones that know what it was like in the old days...and know how to project the feeling of the music," said Eddie, "And maybe they would be happy to share with the younger musicians today."

The Sons of Hawaii play on. Along with Eddie on ukulele, the band includes twelve-string guitarist Mike Kaawa, who plays with a rhythm reminiscent of Gabby's sound; standup bass and guitar player Ocean Kaowili, who has played with Eddie for 15 years; bass player Analu Aina, in his first year with the Sons; and steel guitarist Paul Kim, who never met David "Feet" Rogers, but has a similar lyric style. "They're wonderful to be with," said Eddie, "they're good musicians and they have lovely voices. Mike has been playing this music for years and he sat in with Gabby Pahinui at times. Paul has a beautiful falsetto voice, too. They do music with me that I played with Gabby and the boys years back."

The band plays regularly at a restaurant club called Honey's at the Koʻolau Golf Course in Kaneohe near Honolulu. They also perform at special events, and make occasional forays on to the mainland such as a concert last year in Irvine's Barclay Theater and this year's performances at the Shannon Center for the Performing Arts in Whittier.

When the Whittier audience cheered at the news that **Eddie Kamae and The Sons of Hawaii** were coming to perform on April 8th, who were they picturing in their minds? Probably the five faces of the original group, immortalized on the classic *Red Album*. The fact that four of them are gone from our midst doesn't dampen the enthusiasm. Whoever joins Eddie Kamae to honor Hawaiian roots music with **The Sons of Hawaii** enters the domain of legend.

The Sons of Hawaii are playing on Saturday, April 8, 2006, at 3:00pm and 8:00pm at the Ruth B. Shannon Center for the Performing Arts, Whittier College

13406 Philadelphia St., Whittier CA 90608-0634

Audrey Coleman is a writer, audio producer, adult educator, and passionate explorer of world music and culture.

Jewelry Arts of the Northwest and Southwest is a traveling exhibition put together by the American Museum of Natural History in New York. With over 500 objects on display (augmented by holdings from the Autry's permanent collection) from pre-contact works to currently produced items the show focuses on the historical, symbolic and cultural contexts of the jewelry, and how the traditional forms and visual languages have been inter-

nalized and metamorphosed by contemporary jewelry artists of these two distinct regions. It's coming to the Autry National Center's Museum of the American West from March 31 through August 20.

It starts with an introductory section to familiarize the visitors with material about each of the groups represented in the show, including videos of Northwestern and Southwestern rituals and interviews with contemporary jewelry artists showing them at work. Works in larger media are combined with the jewelry displays to show how the cosmological and clan-identification imagery migrates to miniature, portable forms.

A selection of work from renowned 20th century masters are represented here- Kenneth Begay, known as "The Father of Modern Navajo Jewelry" (1913-1977), Charles Edenshaw, the most influential Northwest Coast artist (1839-1920), Charles Loloma, (Hopi, 1921-1991) who made major departures with his use of nontraditional materials (such as rosewood) and was influenced by Frank Lloyd Wright, Preston Monongye (1927-1987) who also helped introduce modernist style in Southwestern silverwork; Bill Reid, inspired by Edenshaw's bracelets to combine Haida formline style compositions with Western techniques and influence, Robert Davidson who pushed the boundaries (so to speak) of the formline style. They form a bridge between the previous traditions and the contemporary artists' work.

Some of the contemporary artists represented are Lee Yazzie (Navajo goldsmith and master of inlay designs), Phil Loretto of Jemez Pueblo (known for his intricately detailed jewelry), Christian White (Haida argillite sculpture and pendants), Kevin Cranmer (miniature masks) and advising



artist to the exhibition Jesse Monongya, known for his intricate inlay. The exhibition's other advising artist, Haida carver and jeweler Jim Hart, will be working on an original design Northwest Coast style totem pole during the first week.

AUTRY NATIONAL CENTER'S MUSEUM OF THE AMERICAN WEST

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Meanwhile, don't forget that the UCLA Fowler Museum of Cultural History's exploration of Carnaval worldwide is still in progress. There will be two programs spotlighting Mardi Gras in New Orleans. One is a screening or the 30-year-old film *Always For Pleasure*, an insider's view into the New Orleans Mardi Gras celebration, followed by discussion and Q & A with Les Blank, the film's director. (March 2, 7:00pm). The other is a World Tribute to New Orleans from 12:00 to 5:00pm April 8, with a parade from 1:00 to 2:30pm, music, food, performances and family art activities.

If you want to take part marching in the procession, the number to call is 310-206-5663. It's open to all ages.

Brooke is a singer-songwriter with a Masters Degree in Medieval Studies.

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(The Pittsburgh Post-Gazette)

Flamenco Vivo Carlota Santana





KARAN CASEY

Saturday, March 11, 2006 8 p.m. • Beckman Auditorium \$25, 21, 17; \$10 Youth

"The most soulful singer to emerge in Irish traditional music in the past decade" (*The Herald,* Glasgow), Karan Casey performs with the grace and richness of an ancient soul.



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Friday, April 7, 2006 8 p.m. • Beckman Auditorium \$32, 28, 24; \$10 Youth

This South African group's signature blend of tight harmonies and spirituality have resonated with audiences around the world.

NATALIE MACMASTER

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s 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 am a performing musician and, music teacher. I have an email account with America Online, which I've had for many years. Each quarter or so, I send out an email to all of my students,

friends and the people on the mailing list I've put together from performances over the years. The email tells people where I'm performing next, when I'm teaching a workshop, and other things that I think would be of interest to the people that receive the email. Last week, I sent one of my usual newsletters via AOL. A little while later I tried to log on to AOL, but got a message saying that I had to contact customer service. When I did so, I was told that I had been reported by one of the people on my list as a spammer and had violated AOL email rules. I was also told that it had always been the policy of AOL that an email sent to ten or more recipients was considered "spam" and a violation of email policy. I am definitely not a "spammer" and want to know what I can do to prevent this sort of thing in the future. Can you help me?

Well, it looks as though you've come up upon the flip side of the various spam prevention laws and policies that have been passed recently. As anyone with email knows, "spam" consists of unsolicited email advertisements of anything from stock tips to sexual toys. Spam can be innocuous, such as a simple advertisement, or it can be dangerous to your computer, infecting it with viruses attached to the email. Additionally, spam can be used as a vehicle for the installation of certain software, known as "spyware," that tracks all of your activity emanating from your computer, both on and offline.

Needless to say, spam can turn the Internet into a dangerous place for your computer and violate your right to privacy. For this reason, the federal government, as well as several states (California included), has enacted statutes that are designed to require would-be spammers to respect the privacy of individuals on the net. The one many people have heard of is "CAN SPAM" (Controlling the Assault of Non-Solicited Pornography and



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Marketing Act). Effective January 1, 2004, the statute covers email whose primary purpose is advertising or promoting a commercial product or service, including content on a Web site. That would seem to include your email to your students and mailing list, making your email subject to the statute.

The law requires that commercial spammers be truthful as to who they are and what their email is all about. Further, any spam email must include a notice that the email is an advertisement as well as the physical address of the spammer. Finally, it requires commercial spammers to give recipients of their email

an "opt-out," meaning that the spammer must allow people to elect not to receive future spam email from the commercial spammer. Once someone "opts out," their name and address cannot be sold or transferred by the commercial spammer to a third party. Each violation of the statute is subject to fines of up to \$11,000. Deceptive commercial email also is subject to laws banning false or misleading advertising.

State laws, such as those in California, impose similar stiff penalties on spam. Hence, the reason email providers such as AOL have become much tougher in the enforcement of already existing rules on spam.

To protect yourself in the future, you can do a couple of things. First, try to find out if AOL has a commercial bulk email feature and if so, subscribe to it. After all, these emails are part of your business and the extra cost is a write-off on your taxes. If you send email out yourself this way, make sure to include a link or some other way for the recipients of your emails to "opt out" of future email advertisements.

Alternatively, if you have a large mailing list, you may consider using a third party service to send out your emails. I've used one, "Constant Contact" (www.constantcontact.com) and have found it useful. These services will take care of the "opt out" process as well as provide you with useful marketing statistics concerning the number of persons who actually opened your email, who threw it in the trash and whether they visited your website. Good luck!

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



I love Indian food. And I have to admit that, while I don't know much about it, I always enjoy the music that's playing in the background at my local Indian restaurant, so I asked the owner to enlighten me a bit. As it turns out, much of what I was enjoying was soundtrack music from those quirky "Bollywood" movies where everyone seems to burst into song and dance at the mere mention of dropping a hat.

For those who share my fondness for this sort of thing, here are a couple of recommendations: first, rent the movie "Bride and Prejudice," a sort of "Hollywood-meets-Bollywood" film that was released last year. And then, look for CDs by India's premier

performer of film songs, Asha Bhosle. Though she looks like she's in her forties, Bhosle has been providing film vocal dubbing for Indian actresses for decades, and she's still at it. Her latest endeavor is an album with the Kronos Quartet, featuring the songs of her late husband, Bollywood film composer RD Burman.

"Music should never be barmless"

Robbie Robertson (The Band)

So, as it turns out, it's not only songbirds and lounge lizards who sing sweet songs to entice the female of the species. Scientists at Washington University in St. Louis have discovered that the squeaks and chirps of male mice actually have a song-like quality. "...these vocalizations were not random twitterings but songs," said researcher Timothy Holy. "There was a pattern to them. They sounded a lot like bird songs." If the analysis by the researchers is confirmed, mice can be added to the short list of creatures that sing in the presence of the opposite sex, including songbirds, humpback whales, porpoises, insects and, possibly, bats.

Holy said the mice sounds met two key criteria for song — distinct syllables and recurring themes, "like the melodic hook in a catchy tune." He said their finding is not just perception, but a "very careful quantitative analysis of sounds," adding that adult bird songs are much more practiced, predictable and refined than those of mice, but even birds don't start out as great singers. They learn.

"There was joy in this discovery," Holy said. "We didn't expect it."

If you can walk, you can dance. If you can talk, you can sing.

Zimbabwe Proverb

The Africa Channel is a new web site that brings 24-hour music and culture to a Western audience. Launched in the US this past September, it features short films and music from all over Africa. Give it a try at www.theafricachannel.com, particularly the music section.

Want an idea for a short, reasonably priced vacation? Check out the San Francisco World Music Festival, which features performances and workshops that span an eclectic mix of music from just about everywhere. It's held in September and October, when San Francisco is having its own version of summer, in venues throughout the city. And though that sounds like it's far in the future, now is the time to be making your travel plans and reservations. For info, go to www.sfworldmusicfestival.org, or call 415-561-6571.

BENEFIT FOR ANDY M. STEWART

If you've heard the music of Scottish singer-songwriter Andy M. Stewart (www.andymstewart.com), then you know the magic of his easy style with a song. Andy's career has spanned several decades of traditional music, from his days as lead singer with Silly Wizard to his current solo career. And if you haven't heard his singing, you've probably heard one of his songs covered by another artist—songs like *The Queen* of All Argyll, Ramblin' Rover, and Take Her In Your Arms.

Last year, many of Andy's American fans, including those here in Southern California, were disappointed when he had to cancel his fall tour because of a back injury. At that time, he was awaiting surgery, but didn't know when it might be scheduled.

Andy has now had the surgery, and is at home recovering, but he's going to be unable to work for about six months; a long time for a musician who doesn't have the luxury of sick pay or disability benefits.

A benefit concert has been organized by some great musicians and friends of Andy's, Seamus Kennedy, Danny Doyle, and Brendan's **Voyage**. The concert, which will be held in a pub in Washington, DC, will have taken place by the time you read this, but you can still contribute a donation if you'd like. If you want to help, write a check payable to Andy M. Stewart and sent it to Danny Doyle, 10836 Moore Dr., Manassas, VA 20111. And if you'd like to wish Andy well, you can send a card or note to him in care of Danny at that same address.

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ments that once belonged to his great-great-uncle in 19th century Europe, and which very likely came from the cranium of Ludwig van Beethoven. The Center for Beethoven Studies, at San Jose State University (no, I didn't make that up!), has authenticated the fragment using forensic testing. The center already owns a lock of Beethoven's hair, which shows evidence of lead BY LINDA DEWAR poisoning that was present when he died in 1827. Tests also showed a high level of lead in the skull

Paul Kaufmann, of San Francisco, has

announced that he is in possession of skull frag-

Kaufmann, who inherited the bits of skull in 1990, says that they were contained in a pear-shaped metal box etched with the name "Beethoven" on top. They first came in to his family's possession in 1863 when the composer's body was exhumed, studied, and reburied. Kaufmann's greatgreat-uncle was given the task of making models of the skull, which would have given access to the fragments.

fragments.

"Country music is three chords and the truth"

Harlan Howard

April 6th is Tartan Day in the US and several other countries. It commemorates the signing of the Declaration of Arbroath in Scotland in 1320, and is designated as a day for people of Scottish descent all over the world to celebrate their heritage by wearing tartan (plaid). Check your local resources to see if there's a Tartan Day celebration near you—some are organized public events, but most will take place in pubs or similar venues, and will likely feature Scottish songs and bagpipe music. * * * * * * * * * *

Here are anagrams of some famous musicians, plus one actor that was just too good to pass up. Email me at linda@lindadewar.com if you have any to add.

MOANS LYRIC — Carly Simon NARCOLEPTIC — Eric Clapton PRESBYTERIANS — Britney Spears OLD WEST ACTION — Clint Eastwood GOD, I DO COMPLAIN — Placido Domingo NO, I DECLINE — Celine Dion MORMON IDEAS — Marie Osmond BURSTING PRESENCE — Bruce Springsteen



KEN WALDMAN – Alaska's Fiddling Poet Last time Ken Waldman appeared at the Coffee Gallery, he sold the place out. Waldman's Appalachian fiddle and poems of everyday life in Alaska will be accompanied by local favorites Paul Jarrell (fiddle), Barbara Richer (banjo) and Andy Cameron (guitar).



ALSO IN MARCH: The Kennedys, Eric Taylor, James Lee Stanley & John Batdorf, Claire Muldaur, and more.

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ALSO IN APRIL: Four Shillings Short, Small Potatoes, Riders of the Purple Sage, The Syncopths, and more.



ALOHA SERIES ALIVE AND WELL IN WHITTIER

BY AUDREY COLEMAN

trictly speaking, the Aloha Series concert experience begins in the parking lot. Getting out of your car at the Shannon Center for the Performing Arts, you notice dozens of theater patrons dressed in colorful Aloha shirts or flowing, flowered dresses. They are not walking but strolling towards the entrance of the Whittier College theater. As you open the door to the lobby, you see a display table holding CD's with titles like Masters of Ukulele and Learn Hawaiian, bags of kona coffee, license plates - Live Aloha, Hawaiian at Heart - and flyers promoting the Internet radio show AlohaJoe.com. Aloha Joe himself, a middle-aged Caucasian gentleman, presides over his wares, greeting acquaintances with cheerful banter and zestful hugs. Continuing your stroll, you pass by the refreshment area, that is, if you can resist the brownies and cappuccino being dispensed to an eager crowd. You pause by the All About package tour and Hawaiian Airlines table to check whether Don Sato has any good island deals. Then the mingled fragrances of plumeria and Micronesian ginger waft your way, luring you to the table, where patrons are studying the deep purple, white, and leafy green leis prepared by Oahu-born Ardel Vandenburg of Simply Exotic Floral. Beyond Ardel's table is the entrance to the spacious lounge, where a representative from Round Hill Wines is pouring glasses for visi-

There you spot blonde, curly-haired David Palmer, chatting animatedly with a couple of regulars. In a little while, the Shannon Center theater manager will bounce on to a stage bedecked with Ardel's tropical flower arrangements. He will deliver an extra-warm welcome to anyone attending an Aloha Series concert for the first time, thank sponsors, thank theater founder and philanthropist Ruth B. Shannon, who just may be in the audience tonight, and make special announcements – such as the upcoming *Legends of Aloha* concert with **Eddie Kamae and The Sons of Hawaii**. Then he will invite Aloha Joe to help him kick off tonight's raffle, in which the lucky ticket stubs will be matched with gifts from the sponsors in the lobby. Now Dave introducing tonight's featured performer. It's a few minutes past eight now, but you are not impatient. Any freeway stress you felt en route to Whittier melted out there in the lobby. You are in Aloha Series land.

This is the twelfth year that the Shannon Center has been presenting its Aloha Series. Theatre manager David Palmer discussed the reasons for its success and new directions with writer and series patron Audrey Coleman. AC: What do you feel makes the Aloha Series concerts different from other concert venues?

DP: It's mostly a matter of intimacy. Even though it's 400 seats, it feels like a lot less. People have said to me that it's almost like having these performers in their living room, that it felt so close and that the energy is just incredibly strong. I attribute that to the size and to the layout of the theater. Plus we try to bring the whole Aloha spirit, that spirit of comfort and welcome and openness, that warmth.

A.C.: How did the Aloha Series get started?

D.P.: It all started with Harold Hewitt, who was the Vice-President for Finance and Administration at the College, saying he wanted to bring the Brothers Cazimero over for a concert. I thought, "Oh, cool! The Flying Karamazov Brothers!" So, Harold taught me what Hawaiian music was all about and we brought the Brothers Cazimero. It was amazing to see 1600 people congregate in our tiny theater in Whittier, California. We had four sold out shows!

AC: What kind of publicity had you done?

DP: We took out numerous ads in the L.A. Times and it cost us an arm and a leg, but it has ultimately paid off for us, because we haven't had to advertise since then. Of the 1600 tickets sold at that first concert, we captured about 1200 names and those 1200 have been the mainstay and spread the word.

AC: Why do you think the Aloha Series has such a loyal following?

DP: It's primarily because we're doing it on a regular basis and those people that know about us know that Whittier College does Hawaiian music. One of our patrons comes down from Sonora, which is in the Sierra foothills, and she attends every concert. In addition to that, now people are beginning to understand that when we bring someone that they don't necessarily know, they have trust and we'll still get a pretty good turnout.

AC: Like the New Faces of Aloha concerts.

DP: Exactly. One of the primary new directions I've taken is to start bringing in new talent, young people who are following the traditional style and carrying on the great work of (artists like) Eddie Kamae. He's not going to be around much longer. That's why at the same time, I'm planning *Legends of Aloha* concerts

AC: Who else do you have in mind, besides Eddie Kamae?

DP: There are people like Auntie Genoa (Genoa Keawe), who's almost 90.

I really want to bring her here...Those people that had a major impact the on artists of today. Those are the living legends. And it may be of music, it may be of hula, it may be storytellers. I don't know where it's going to take me. It all comes down to: Who can I get? Who is able to travel?

AC: Do the sponsors like All About Tours and Round Hill Wines make the Aloha Series possible? Could you survive without sponsors?

DP: We could. However, we wouldn't be able to do as many shows as we do and we wouldn't be able to take the risks that we take. With the sponsorships I'm able to take any possible losses. (For example) George Kuo, Aaron Mahi, and Martin Pahinui – I wouldn't have been able to bring them without the sponsorships, because they're a risk that I just wouldn't have felt comfortable taking. They don't have the automatic name recognition of, say, the Cazimeros.

AC: Apart from Mr. Hewitt, who else has helped you become knowledgeable about the music?

DP: For me it was mainly the artists – learning a lot from Robert and Roland Cazimero, Barry Flanagan, Keola Beamer...And I learned a lot about Hawaiian culture from Moe Keale. From Moe I began to learn about the meaning and spirit of Aloha. It really had a profound effect on me. His definition of Aloha, which he got from poet and philosopher Pilahi Paki, has been a part of my life for a long time. It takes each letter of the word Aloha and creates another word that is a component of Aloha. (See definition boxed below.)

AC: What else would folk music lovers find interesting at Shannon Center? DP: We're in the midst of starting a folk series, beginning with a special event that I hope will provide the impetus for more folk type concerts. (Peter Yarrow and his daughter Bethany performed at Whittier in February). Again, it's the legends and the new faces. We also do small chamber music, jazz groups, and caberet. We hope that everybody will come to the Hawaiian concerts but also try some of the other things, too, because everything we do has an intimacy. It all fits that spirit of Aloha and sharing and connectedness.

A is for AKAHAI, meaning kindness, to be expressed with a feeling of tenderness

L is for LÔKAHI, meaning unity, to be expressed with a feeling of harmony.

O is for **`OLU`OLU**, meaning agreeable, to be expressed with a feeling of pleasantness.

H stands for **HA`AHA`A**, meaning humility, to be expressed with a feeling of modesty.

A stands for **AHONUI**, meaning patient, to be applied with perseverance.

For information on the Shannon Center's Aloha Series and other performances, call the box office at 562-907-4203 or find them online at *www.shannoncenter.org*.

LOWEN AND NAVARRO IN A MUST-SEE SHOW

BY LARRY WINES

Eric Lowen and Dan Navarro are incomparable songwriters, singers, guitarists (Eric also plays mandolin) and they have scored positive impacts on today's acoustic scene. In recognition, they received life achievement awards at last fall's Folk Alliance Western Regional (FAR West) conference, and honors at the North American Folk Alliance Conference in Austin in February. A two-part interview with them ran last year in FolkWorks.

The duo are playing the Cerritos Center for the Performing Arts on Wednesday, March 8, at 7:30pm. Go. This is must-see show.

Lowen and Navarro's intimate and intoxicating live performances and nine acclaimed recordings have put the pair on the top tier of acoustic troubadours. A Lowen & Navarro performance is filled with magical harmonies and gem-like songs about life's trials and triumphs. The show in Cerritos features a table seating arrangement, tickets are just \$20, and it's their only scheduled LA-area show this year. And, it's the best large venue for acoustic music in the region, as named in 2005's Top 10 that I was privileged to write for the December FolkWorks.

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Capturing the Spirit





folk photography by Judy Nahman-Stouffer Www.geocities.com/hipadoodle

DYED IN THE WOOL: FUSING ART AND ALCHEMY

BY KATHLEEN HERD MASSER

rene Taylder unwraps the fragile paper as if it enfolds a priceless gem, though it holds not rubies, emeralds nor diamonds. Nestled inside is a cluster of mushrooms — shriveled, brown and, to the untrained eye, utterly unremarkable.

But like a visionary who recognizes the rainbow behind the clouds, Taylder's eyes see something different: the kaleidoscopic potential that lies beneath the fungi's drab exterior.

Taylder is a dyer – primarily of wool but also silk, linen and flax. Most of the colors she creates come from mushrooms.

Dyes have long been extracted from plants — roots, leaves, stems, flowers, berries, lichen, bark, and wood. The first written record of organic dyestuffs dates back to 2600 BC, in China. By 715 BC, wool dyeing was an established craft in Rome, and when Alexander conquered Persia 400 years later, he found 190-year-old dyed purple robes in the royal treasury (valued today at \$6 million).

Mushroom dyeing, though, is relatively new. The grande dame of the art is Miriam Rice of Mendocino, California, who discovered the magical properties of fungi in the late 1960s while teaching at the Mendocino Art Center. Rice had been experimenting with natural dyes for her

block printing and batik work when she accompanied friends on a mush-room hunt. Returning home, she stirred a handful of sulphur-hued mush-rooms into a dye pot. The wool turned bright yellow.

Rice began attending mushroom fairs and built a collection of dyed fiber samples. Her 1974 book, *Let's Try Mushrooms for Color*, inspired other artists to take up the practice.

Interest in the new fiber artform grew, and in 1985, Rice established the International Mushroom Dye Institute, a non-profit educational organization that promotes the use of mushroom dyes around the world.

Although Rice's first foray into mushroom dyeing did indeed produce a yellow dye from a yellow fungus, the color of the mushroom, Taylder advises, doesn't necessarily determine the color of the dye. And other plants offer similar surprises: Pomegranates generate shades of yellow or blonde, and avocado skins turn the wool pink. Lichen produces aubergine, red, and deep rose.

Some dyes require a mordant, a chemical used to fix pigments into fabric during the dyeing process to bind the color. With mushroom dyes, Taylder uses alum, noting, "It doesn't change the intensity."

Adding tin, however, will brighten the color, while iron will dull or soften it. Other mordants include tannic acid, chromium, copper, iron, iodine, and potassium.

Taylder has 50 colors on her sample wheel that come from just a dozen mushrooms. "I get different colors from different mordants," she explains,

"and more dye baths."

Take the *Cortinarius Sanguineus*, a bell-shaped fungus that grows on the ground below conifer trees during the autumn months. On its own, it will turn wool an orange or rust color. By adding alum, you'll get red. Add tin,

the wool turns scarlet. A pinch of copper will produce a cinnamon shade, and iron begets purple or tan.

The first step in dyeing is to boil and strain the mushrooms. Add the fleece and simmer for 40 minutes or so, depending on the depth of color desired, then rinse in cool water. Taylder spreads the wool on a hedge to dry. If the weather is warm, it will be ready for the spinning wheel in an hour.

Taylder took up spinning 10 years ago, after receiving her first wheel as a gift. She is also a weaver and felter.

"The wheel," she says, "returns me to sanity. And it's a large part of my social life."

"I've been knitting," she adds, "from when I was a child. I learned from my mother, as she had learned from hers."

When she's not at her wheel or monitoring a mushroom bath, Taylder works at a nearby hospital with special needs children.

In keeping with family tradition, Taylder recently taught her 7-year-old granddaughter Jasmine how to knit. Now Jasmine's learning to spin.

And in keeping with broader tradition, Taylder belongs to the East Sussex Guild of Weavers Spinners and Dyers, which was founded in 1953. (The first wool dyers' guild was established in Germany in the 10th century; the custom began in London in 1188.)

Rice, Taylder and other aficionados of mushroom dyeing meet every two years at the World Symposium of Fungi Dyers. The next convention is scheduled for 2007 in Slovenia. Smaller, regional meetings regularly take place all over the world, as do workshops and exhibitions. For information on local events, contact the Association of Southern California Hand Weavers at www.aschsite.org.

Heartfelt thanks to my dear friend and *artist extraordinaire* Gay Biddlecombe (author of captivating books, painter of exquisite silks and crafter of enchanting jewelry), who put me in touch with Irene and the Guild, and also served as my driver through the magnificent English countryside.

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







CORRECTIONS / OMISSIONS

FolkWorks apologizes for the ommission of the photo credit on the photo of Don Sparks (V6N1). The photographer is Beata Csandi. Thank you Beata for allowing FolkWorks to print your wonderful photo in Don's memory

GIGS FROM HELL

e was sitting in the front row of the activity room in a Santa Monica nursing home in 1981, the year I began to take my first tentative steps toward being a folk singer. I was entertaining at the monthly birthday party and, after my rousing performance of *Happy Birthday*, they began to pass out the cake. After all the patients had their cake in hand I noticed something unusual in the front row this elderly gentleman was fumbling with his fly and before I knew what was going on, there it was, sitting on top of his plate. I am not usually at a loss for words, but I decided to pretend that nothing was happening. I finished my last song, He's Got the Whole World In His Hands, at the same time he did, and looked up just in time to see him ejaculate into his birthday cake. *Welcome to folk music* I thought.

Despite Woody Guthrie's bravado in the title of his autobiography, most folk singers are not bound for glory. We simply try to stay out of jail as much as possible, and to avoid gigs from hell. For the most part I have succeeded in the former, but I have had my share of traversing Dante's ninth circle in gigs that have reminded me that the life of a full-time folk singer is not for the faint of heart. Doc Watson's advice is sage: "Only try your hand at music after you have failed at everything else." After twenty-five years of depending on my guitar and my wits to pay the bills it is too late to go back to the academia I left when I said goodbye to teaching and hit the road.

So while they are still fresh in my mind, here are a few of the lowlights of this folk singer's *Altmanac*, in descending order as we enter Dante's gate, the sign over which you may recall read, "Abandon hope, all ye who enter here."

My only experience with anti-Semitism came as the result of a show I did at a retirement home back in the 1980s, with a "mixed audience" as we say in the trade, i.e., Jews and non-Jews. After playing to my base for a few minutes—the Jews—I heard from one of the Gentiles, "Stop playing all those Jewish songs, sing something American." Letting the comment go by without a challenge, I tried to regain my composure by asking her if she had a particular request. She responded, "You know, something American, like Fiddler on the Roof." If I Were a Rich Man got me back in her good graces, and my equally stunned Jewish audience was of course delighted

But she was not the anti-Semite in the room no, the anti-Semite came out of the crowd only at the end of the show, when she had to sort out in her mind what kind of a performer could go from Yiddish folk songs to Broadway show tunes to Hank Williams, Woody Guthrie and Elvis Presley without missing a beat. She walked up to me as I was putting my instruments back in their cases and asked if I was Jewish. Most everyone who has ever asked me that question has been in fact Jewish, seeking to confirm our mutual landsmen status. So when I told her that indeed I was Jewish I was unprepared for her punch line: "Gee, you don't look like a sheeny." Now I knew that anti-Semitism was still alive and well in America, long after Charles Lindbergh had given it the patina of a celebrated American hero and been finally disgraced by it as news of the Holocaust sank in to the postwar generation.

She did not really hurt my feelings, however, she just disturbed my naïve equanimity that this kind of prejudice was not my personal concern—it only affected others, and mostly in history books. No, for my own feelings to be hurt, of course, it had to be a Jew. This incident occurred at the end of a show at a Jewish retirement home (I sing at a lot of them, where I have picked up most of my Yiddish repertoire). There a "gentleman" came up to me and asked in an unmistakably supercilious tone, "From this you make a *living*?" I assured him that I did, and ended the conversation before he could ask how

much I made. In his eyes I could tell, however, that what I was doing was unworthy of a real man. That was a gig from hell.

One step down from that is a very different kind of gig from hell—the kind that every political folk singer has come up against sooner or later—the basic contempt of political activists for artists, or "cultural workers" as we are known among the left.

Well, excuse me, Comrade, but if I am a cultural worker, why don't you ever seem to set aside enough money in your operating budget to pay me accordingly? Instead, I often wind up in a variant of the following conversation, transcribed from *My Bottom Line*, the closing song from my CD, *Singer-SongFighter*:

I asked for fifty dollars
They offered twenty-five
They said, "We thought
you sang for love"
I said, "Love must survive"
They said, "We understood you
To say you're destitute anyway"
I said, "That's right, but it costs more
To be destitute these days"

But more dispiriting than the lack of money is the aggravation of being told, "We want you to sing three songs at the end of the program and you'll have fifteen minutes," only to be kept waiting for an hour by long-winded speakers and then to hear from a frantic stage manager, "Gee, we're sorry, but we have run out of time—could you just sing the chorus of *Solidarity Forever*?"

There's no business like show business, wrote Irving Berlin, and he wasn't kidding. Consider the case of the idealistic (and then young) folk singer who got a call that sounded like a dream booking. The UC Riverside Student Association wanted me to open for a rock band to celebrate—what else—Earth Day. As I recounted the telephone conversation in another song, *Folksinger Americanus*, it went something like this:

They booked me at a college to open for a rock band

They said they needed a folk singer to celebrate Earth Day

I told them I'd sing songs written by Malvina Reynolds

There was a long pause on the telephone and they said, "Who's she?"

I said, "She wrote Little Boxes, you know, recorded by Pete Seeger

They hadn't heard of him either

I said, "He was Woody Guthrie's old traveling companion"

"Woody Guthrie? Is he Arlo Guthrie's father?"

And I thought, "Why me, Lord, why me?"

But I could tell, I mean I've been around long enough I could smell

Another gig from hell—

The students talked through every song No one came to listen/I was only there to fill the silence

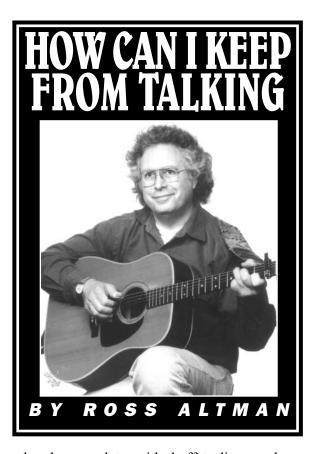
I could see the morning headlines plain

Last Folk Singer Dies Insane—Earth Day Concert Ends In Violence

As I sang Malvina's What Have They Done to the Rain?

And that brings me to Dante's ninth circle, the sad tale of the exploding harmonica, for the worst gigs are invariably those that disappoint your highest hopes. And hopes are no higher than on New Year's Eve.

There I was, the self-proclaimed "singersongfighter" (see above) on a "Comedy Bush Bashing New Year's Eve" program at a local



church, complete with buffet dinner, champagne, stand-up comedians and the rock band *Playing In Traffic*. What could go wrong?

For starters, I forgot my harmonica holder, and was lucky (I thought) to be able to borrow one from the band. Then I discovered—after I was already introduced and heading for the microphone—that, like O.J.'s glove, it didn't fit. Nothing I could do short of ripping it apart would get it over my head—even after I had removed my Greek fisherman's cap. I tried to vamp by saying that the MC's generous introduction had swelled my head when the band found a second harmonica holder—this one big enough to get over a ten gallon Stetson hat.

I thought I was good to go, but my troubles were just beginning. My "E" mouth harp plays fine, but those tiny, microscopic, infinitesimally small nails that the manufacturer uses to hold their harps together have long since disappeared, and I depend upon my harmonica holder to hold the metal plates together over the reeds. (Imagine an Oreo cookie, and you'll get the picture.)

But I didn't have my harmonica holder—I had one designed by the same company that designed those all but invisible nails. This harmonica rack grabbed my harmonica from my hands, swallowed it whole and seemed ready to roll, until I came to my first break. Then, like the whale spitting Jonah out of its belly and onto the sand, suddenly the harp exploded out of the holder and onto the stage, in three separate pieces. American dancer Miss Josephine Baker never stood more naked in front of her audience than I felt at that moment, and at least she had a pink flamingo feather on to protect her dignity.

All's well that ends well, wrote the Poet, and I am happy to report that the gods of folk music had had their sport with me—they permitted me to put the harmonica back in place and finish my Bush-bashing song without further ado. The audience cheered, and at least one member thought that I must have rehearsed that harmonica bit for hours to make it hit the stage when it did.

So if you see my name in the papers for an upcoming show, you never know what you might get in addition to music and storytelling—and all at no extra charge.

Ross Altman may be reached at greygoosemusic@aol.com. He and Len Chandler will be performing at Beyond Baroque, 681 Venice Blvd., Venice, CA., for their second annual "Paul Robeson Birthday Tribute" on Sunday, April 9, at 7:30pm. \$7.00. 310-822-3006.



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	THURSDAY, MARCH 30	
3:00pm	PIERRE BENSUSAN [www.pierrebensusan.com]	\$25
лоории	/\$20 Skirball Members/\$15 Stud	
	Skirball Cultural Center	
	FRIDAY, MARCH 31	
7:00pm &		com]
	San Juan Capistrano Multicultural Series	
3:00pm	DAVID ROGERS [www.sou.edu/music/rogers.shtml]	\$15
2,00 am F	Coffee Gallery Backstage	
s.oo piii L	DENNIS ROGER REED [www.dennisrogerreed.com] Acoustic roots music	
	Alta Coffee	
	SATURDAY, APRIL 1	
7:00pm	FOUR SHILLINGS SHORT	\$15
•	Coffee Gallery Backstage	
7:30pm	SMALL POTATOES [www.smallpotatoesmusic.com]	\$15
	SongTree Concert Series 820 N. Fairview Ave., Goleta	
	805-403-2639 •www.songtree.org	
3:00pm	EMMA'S REVOLUTION	
	[www.creativeconstructs.com/emmasrevolution]	
	(PAT HUMPHRIES [www.pathumphries.com]	
	& SANDY OPATOW) First Unitarian-Universalist Church of San Diego	
	4190 Front St., San Diego	
3:00pm	CLIFF EBERHARDT [www.cliffeberhardt.com]	\$15
•	and KAEDMON [www.kaedmon.com]	
	Bodie House Concerts	
3:00pm	I SEE HAWKS IN L.A [www.iseehawks.com] House On The Hill Concert Series	
	Highland Park paddi@sbcglobal.net	

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THE BOBS [www.bobs.com]

Coffee Gallery Backstage

www.robinandlinda.com] San Diego Folk Heritage

MARY CHAPIN CARPENTER

[www.marychapincarpenter.com] With BILLY COLLINS UCLA Live! Royce Hall

Lancaster Performing Arts Cente

2:00pm

7:00pm

	TUESDAY, APRIL	4
8:00pm	ANNE LAMOTT \$40 & MARY CHAPIN CARPENTER [www.marychapincarpenter.com] UCSB Campbell Hall)/\$19 UCSB Students
	WEDNESDAY, APRI	L 5
7:30pm	RUTHIE FOSTER [www.ruthiefoster Cerritos Center for the Performing Art	
8:00pm	LADYSMITH BLACK MAMBAZO [www.mambazo.com] UC Riverside Fine Arts 900 University Ave., Riverside	\$32
	THURSDAY, APRIL	6
7:00pm	AXÉ E EVO! An Evening at Carnaval in Northeast Fowler Museum	Brazil
7:30pm	HESPERUS [www.hesperus.org] with the silent film, Robin Hood Cerritos Center for the Performing Art	\$20 ts (Sierra Cabaret)
8:00pm	LADYSMITH BLACK MAMBAZO [www.mambazo.com] UCSB Campbell Hall	\$40 /\$19 UCSB Students
11:00pm	AMY FARRIS [www.amyfarris.com] The Cinema Bar 3967 Sepulveda Blvd., Culver City 310-390-1328	
	FRIDAY, APRIL 7	/
*	WESTWOOD CO-OP INTERNATIO DANCE WEEKEND Camp Hess Kramer • 310-391-7382	NAL
8:00pm	LADYSMITH BLACK MAMBAZO	\$24-32 / \$10 youth

	[www.mambazo.com] Caltech Public Events
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] James Coberly Smith [www.jamescoberlysmith.com] With JOHN STOWERS Kulak's Woodshed
8:00pm	FOY WILLINGS "RIDERS OF THE PURPLE SAGE" Coffee Gallery Backstage
8:00pm	LAURENCE JUBER [www.laurencejuber.com] Glendora High School Perf Arts Center 1600 E. Foothill Blvd., Glendora

	SATURDAY, APRIL 8	
*	2006 AUTRY BBQ & FESTIVAL With LOST CANYON RAMBLERS [www.thelostcanyonrangers.com] Museum of the American West (Autry Museum) (across from the LA Zoo) * autrynationalcenter.org	
11:00am &	12:30pm MICHAEL "BADHAIR" WILLIAMS AND GOIN' SOUTH BAND Appalachian folk tales and folkways Los Angeles Music Center	THI
12:00pm	CARNAVAL UCLA: A World Tribute to New Orleans Fowler Museum	
1:00pm	PARACHUTE EXPRESS Children's concert Thousand Oaks Civic Arts Center (Fred Kavli Theatre)	\$1-
3:00pm &	8:00pm EDDIE KAMAE & THE SONS OF HAWAII Ruth Shannon Center for the Performing Arts 6760 Painter Ave, Whittier 562-907-4203 • www.shannoncenter.org	\$3.
8:00pm	JOE HENDERSON Marie & Ken House Concerts 310-836-0779	\$1:
8:00pm	LADYSMITH BLACK MAMBAZO \$2 [www.mambazo.com] Orange County Performing Arts Center (Segerstrom H 600 Town Center Dr., Costa Mesa 714-556-2787 • www.ocpac.org	3-7 all)
8:00pm	SIMÓN DÍAZ Getty Center	
8:00pm	RANDY NEWMAN Walt Disney Concert Hall	
8:00pm	I SEE HAWKS IN L.A. [www.iseehawks.com] / RICK SHEA [www.rickshea.net] Fret House	\$1:
	SUNDAY, APRIL 9	
3:00pm	SIMÓN DÍAZ [www.simondiaz.com] Getty Center (Harold M. Williams Auditorium)	

SPECIAL EVENTS page 31

"He who has a thing to sell and goes and whispers in a well, is not as apt to get the dollars



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as he who climbs a tree and hollers."

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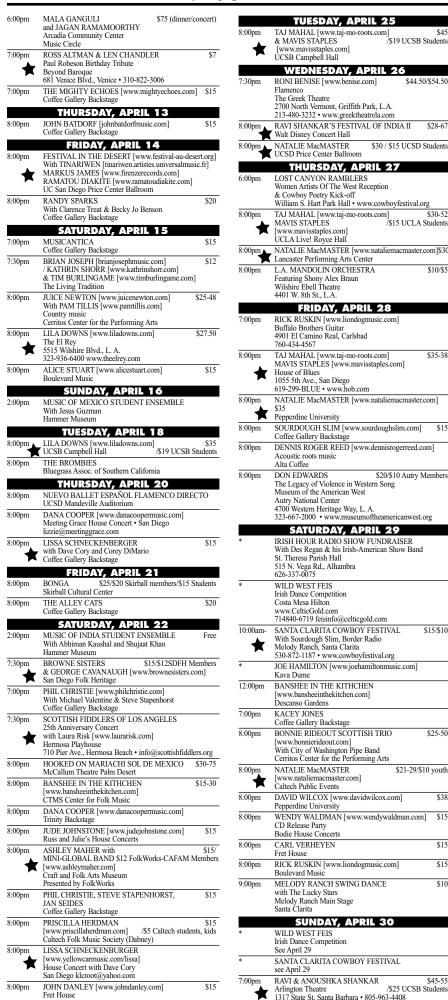
\$15

\$21-29/\$10 youth

/\$25 UCSB Students

\$28-67

SPECIAL EVENTS continued from page 30



RAMBLINGS continued from page 14

those with an outsider's viewpoint. From Alexis de Tocqueville to Raymond Chandler, the American experience can be refreshed by a view from the un-jaundiced eye. Robertson and the Band could not only stand outside the culture, but also work from within, with a voice so integrated into the culture as to going beyond aping it to "being it."

In a time where psychedelic music and over production was the rule, the **Band** served as a reminder of a not necessarily gentler and kinder time. The music of America wasn't simple, wasn't without substance and wasn't worth being abandoned. A song like The Weight sounded like it could've come from the 1930s or the 1880s. Musically, their compositions were anything but simple, and the Band's approach to arrangement brought a breath of fresh air to the overblown times to which they had arrived.

With today's recent folk Grammy nominations and awards going to performers such as Lucinda Williams, Steve Earle, or Dave Alvin, one can be comfortable in the assertion that if the Band were to be starting their career today, they would fall into the folk category. Not that they would agree: "None of us were about folk music." Robertson told MOJO magazine's Sid Griffin in the January 2006 issue. "Folk was played in coffeehouses; where The Hawks played nobody was sipping cappuccino." What they provided Dylan was an ideal backing band for his new sound, one they had already captured and refined from their years on the road behind Hawkins. And Dylan helped introduce the Band to folk music.

What they provided for folk music was in some ways public relations, in that a certain number of rock/pop music fans became enamored of the Band, and found that certain elements of their music harkened back to American folk and blues. Some of these fans then began that journey to learn more about those influences. The Band also gave a number of wonderful songs into the canon of folk, either writing or interpreting The Weight, I Shall Be Released, Long Black Veil, The Night They Drove Old Dixie Down, Up on Cripple Creek, and It Makes No Difference.

Robertson still performs and does solo recordings. He left the group with their 1976 Last Waltz and would not participate in their "reunion version." Manual committed suicide while on tour with the re-formed group in 1986, and Danko succumbed to a variety of ailments in 1999. The Roberson-less version released three recordings in the 1990s: 1993's Jericho, 1996's High on the Hog and 1998's Jubilation. The Band: A Musical History omits the second incarnation of the group entirely, and the project is less for it. All three of the 1990s recordings featured excellent songs and performances. No doubt this exclusion has to do with Robertson's involvement in *The Band: A Musical History*, as his relationship with the other surviving members appears to remain strained.

Helm has suffered a bout with cancer, but has regained his vocal abilities after several years of near silence, and plays with his band The **Barnburners** and continues to run a recording studio in Woodstock. He also has had a successful acting career. Hudson plays in neo-country rockers Burrito Deluxe as well as doing solo recordings and performances and recordings with his wife.

With its attention to detail and scope, The Band: A History is far too extensive and expensive of a starting point for the uninitiated, but for a true fan of the group or the history of that musical era, this is a fine product to own and enjoy.



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FRIDAY, MARCH 10 Indicates Editor's Picks DJANGOFEST LA [www.djangofest.com 11:00am & 6:30pm MARIA DEL REY WEDNESDAY, MARCH 1 CELTIC CONNECTION Thousand Oaks Civic Arts Center Janet and Ray Scherr Forum Theatre With Sandii Castleberry, Richard Cook bagpipes, Irish whis-tles and Bodhran, and Gary Francisco fiddle and banjo. California Center for the Performing Arts STEVE GILLETTE 7:30pm CINDY MANGSEN [www.compassroser 8:00pm KENNEDYS [www.kennedysmusic.com] Coffee Gallery Backstage CHIP TAYLOR & CARRIE RODRIGUEZ THURSDAY, MARCH 2 FILM SCREENING: AN EVENING WITH LES BLANK Special screening of Always for Pleasure New Orleans's street celebrations Getty Center ELANA JAMES AND HER HOTHOT TR [www.elanamusic.com] Acoustic Music San Diego ERIC TAYLOR [www.bluerubymusic.com] \$15 Acoustic Music San Diego /\$20 preferred/\$20 door 7:30pm MANDING JATA in "SUNJATA" \$19.50/ 7:00pm Marjorie Luke Theatre Santa Barbara Junior High School 721 East Cota St. Santa Barbara Performances To Grow On FRIDAY, MARCH 3 FEIS RINNCE CONEJO VALLEY Glendale 805-278-2472 FeisEntries@aol.com CLARE MULDAUR and the REASONS [www.claremuldaur.com] Plus MICHAEL WESTON KING 7:00pm HENRY BUTLER AND FRIENDS [www.henrybutler.com] UCLA Popper Theater Free SATURDAY, MARCH 1 ASYLUM STREET SPANKERS [asylumstreetspankers.com] Acoustic Music San Diego 7:30pm \$15 adv /\$20 preferred/\$20 door DJANGOFEST LA [www.djangofest.com/ See March 9 STEVE GILLETTE /CINDY MANGSEN [www.compassrosem Americana Music Series Hilltop Center 331 E. Elder, Fallbrook 760-723-2563 • JWM94@aol.com TANIA LIBERTAD Afro-Peruvian roots musi UCLA Live! Royce Hall \$20-38/\$15 UCLA Students 8:00pm FLAMENCO VIVO CARLOTA SANTANA [www.flamenco-vivo.org] Caltech Public Events 8:00pm CALAVERAS CELTIC FAIRE [www.calaverascelticfaire.com] With Gráda, The Wicked Tinkers, Tempest, Band and Molly's Revenge SEVERIN BROWNE [www.severinbrowne.com] James Coberly Smith [www.jamescoberlysmith.com] With Amy Kuney [www.amykuney.com] Kulak's Woodshed 8:00pm Frogtown Fairgrounds Angels Camp (Gold Country east of Sacreme 1:00pm Workshop: BRAZILIAN MUSIC AN 8:00pm STEVE GILLETTE CINDY MANGSEN [www.compassrosemusic.com] Boulevard Music Make percussion instruments and shake bodies to the beat KEN WALDMAN [www.kenwaldman.com] With Andy Cameron, Paul Jarrell, and Barbara Richer Coffee Gallery Backstage 8:00pm Fowler Museum FOWIER MUSICUM L.A. COUNTY IRISH FAIR & MUSIC FE. [www.la-irishfair.com] Fairplex Exposition Complex II01 W McKinley Ave., Pomona HIGH HILLS [www.highhills.com] LISA FINNIE [home.earthlink.net/%7efinnie66/id1.html] 8:00pm With George Friend Bean Town 8:00pm & 10:00pm MARSHALL CRENSHAW [www.marshallcrenshaw.com] McCabe's Guitar Shop 9:00pm MIKE STINSON [www.mikestinson.net] \$20 7:00pm Coffee Gallery Backstage Coffee Gallery Backstage MANDING JATA "SUNJATA" SI Theatre, Music and Dance of West Africa Thousand Oaks Civic Arts Center James and Ray Scherr Forum Theatre Performances To Grow On JAMES INTVELD [www.jamesintveld.com DOUG MACLEOD [www.doug-macleod.co plus LAWRENCE LEBO [www.lawrencele McCabe's Guitar Shop JAMES INTVELD [www.jamesintveld.com] MERLE JAGGER [www.merlejagger.com] The Mint 6010 W. Pico Blvd. LA 323-954-9630 • www.themint-la.com AMY FARRIS [www.amyfarris.com] plus I SEE HAWKS IN L.A.[www.iseehawks.com] Cole's Bar Cole's Bar 118 E. 6th St., L.A. ELANA JAMES TRIO [www.elanamusic.c SATURDAY, MARCH FEIS RINNCE CONEJO VALLEY KARAN CASEY [www.karancasey.com] Caltech Public Events CLARE MULDAUR and the REASONS See March 3 ERIC TAYLOR [www.bluerubymusic.com] Coffee Gallery Backstage \$20 [www.claremuldaur.com] Zoey's Cafe Upstairs 451 East Main St., Ventura 805-652-1137 • 805-652-0091 9:00pm GRÁDA [www.gradamusic.com] San Juan Capistrano Multicultural Series www.zoeyscafe.com/music.html BERKLEY HART [www.berkleyhart.com] \$15 San Diego Folk Heritage /\$12 SDFH members 7:30pm MITCHELL FROOM [www.mitchellfroom.with VAL McCALLUM McCabe's Guitar Shop 8:00pm 8:00pm UNCLE RUTHIE BUELL Concert for Adults MYSTIC CITY Blue Ridge Pickin' Parlor 8:00pm Marie & Ken House Concerts 310-836-0779 NA LEO [www.naleo.net] \$20-Hawaiian Music Cerritos Center for the Performing Arts (Sierra Cabaret) KIRAN AHLUWALIA 8:00pm \$20-40 INCENDIO [www.incendion SUNDAY, MARCH 12 DJANGOFEST LA [www.djangofest.com/l 8:00pm See March 9 STEVE GILLETTE \$15/\$5 Caltech students, children 8:00pm STEVE GILLETTE / CINDY MANGSEN [www.compassrosen / CINDY MANGSEN [www.compassrosemusic.com] Caltech Folk Music Society (Dabney) Community Concert Julian 760-765-1708 THE PIPES, DRUMS AND HIGHLAND DANCERS OF 8:00pm THE IST BATTALION THE BLACK WATCH THE BAND OF THE WELSH GUARDS [www.army.mod.uk/bands/welsh%5Fguards/] California Center for the Arts L.A. COUNTY IRISH FAIR & MUSIC FE See March 11 BANSHEE IN THE KITCHEN [www.bansheeinthekitchen.com] With JOELLEN LAPIDUS [www.lapidusmusic.com] 8:00pm THE KENNEDYS [www.kennedysmusic.com] Bodie House Concerts \$15 McCabe's Guitar Shop Bodie House Concerts SHASHANK [www.indiaartist.com/shashank] \$25 (South Indian flute) /\$15 Music Circle members \$5 Studens THE ALLEY CATS Coffee Gallery Backstage 7:00pm \$20 8:00pm BOCCA TANGO UCSB Campbell Hall \$38/\$18 UCSB Students [www.purbayan.com] with SATISH KUMAR (mrdangam) MONDAY, MARCH 13 BOCCA TANGO UCSB Campbell Hall \$38/\$18 UCSB Students 8:00pm CHRIS HILLMAN [www.chrishillman.com] & HERB PEDERSEN [www.herbpedersen.com] McCabe's Guitar Shop TUESDAY, MARCH 10:00am & 12:00pm DREAM CATCHERS \$12 8:00pm RONNIE COX [www.ronnycox.com/music.html] Théâtre San Fil ASYLUM STREET SPANKERS [asylumstreetspankers.com] Molly Malone's 575 South Fairfax Ave., L. A. 323-935-1577 • www.mollymalon Children's theatre Thousand Oaks Civic Arts Center Fred Kavli Theatre 9:00pm Performances To Grow On THURSDAY, MARCH 16 SUNDAY, MARCH 5 DAROL ANGER'S REPUBLIC OF STRINGS DAROL ANGER'S REPUBLIC ([www.darolanger.com] SoHo Restaurant and Music Club 1221 State St., Santa Barbara 805-962-7776 •www.sohosb.com FEIS RINNCE CONEJO VALLEY See March 3 SARAKASI [www.sarakasi.org] \$21-41 THE BUCANEERS [www.buccaneers.ca] DARK THIRTY HOUSE CONCERTS 1132 Pinehurst Dr., Lakeside 19-443-9622 www.darkthirty.com African Acrobats Cerritos Center for the Performing Arts (Sierra Cabaret) KIRAN AHLUWALIA 3:00pm Indian ghazals ARLO GUTHRIE [www.arlo.net] \$30-45/27-42 srs. 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Los Angeles MONDAY, MARCH 6 LE MYSTÈRE DES VOIX BULGARES \$38 [suprawices has,be/music/mystery] /\$17 UCSB Students 310-286-0553 • theatreraymondkabbaz.com THE BLACK IRISH BAND [www.blackirish.com] [www.iccs.bas.bg/music/mystery] UCSB Campbell Hall Casa Romantica 415 Avenida Granada, San Clemente 949-498-2139 • info@casaromantica.org WEDNESDAY, MARCH 8 LOWEN & NAVARRO [www.lownav.com] \$ Cerritos Center for the Performing Arts (Sierra Cabaret) THE SUBDUDES [www.subdudes.com] Belly Up Tavern m LE MYSTÈRE DES VOIX BULGARES -MÔNICA SALMASO Walt Disney Concert Hall 8:00pm THE BUCCANEERS [www.buccaneers.ca] Coffee Gallery Backstage CESARIA EVORA [www.caboverde.com] \$35-60 UCLA Live! Royce Hall \$20 UCLA Students 8:00pm LOUDON WAINWRIGHT III [www.lwiii.com]

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m) / \$10 (pm)	9:00pm	UC Riversi	de Fine Arts ILEY and VOCO		
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Free	9:00am &	1:00pm Work Make percu and shake b	sshop: BRAZILIA ssion instruments odies to the beat	N MUSIC AND	DANCE \$20 wer members
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\$15		Roadside C	afe, The Witcher untain Bluegrass	Brothers, The Lat	
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	7:00pm &	9:30pm SEV	ERIN BROWNE BERLY SMITH	[www.severinbro	
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\$15		Coffee Gall	ery Backstage S STUDENT REC		
	7:00pm	McCabe's C	Guitar Shop		Free
	7:30pm	San Diego l	R FRASER & NA Folk Heritage	/\$12 SD	\$15 FH members
	7:30pm	Sierra Madı	RADIO [www.bor re Playhouse		\$18
sic.com]		87 W. Sierr	a Maďre Blvd., Si madreplayhouse.c		
ΓΙVAL	7:30pm	CLARE M	ULDAUR and the muldaur.com]		
\$15	8:00pm	Folk Music		huooonoom oo ¹	\$12
		THE BUCK			

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7:30pm	LAURENCE JUBER [laurencejuber.com] Lord of the Strings Dana Point Community House/Dana Point	\$20
7:30pm	CHUCK PYLE [www.chuckpyle.com] Acoustic Music San Diego /\$20 preferred/	\$15 adv \$20 door
8:00pm	HANS YORK [www.hansyork.com] With James Hurley [www.jameshurleymusic.com] Coffee Gallery Backstage	\$12.50
8:00pm	TOM RUSH [www.tomrush.com]	\$20

	McCabe's Guitar Shop
	SATURDAY, MARCH 25
)pm	LAURENCE JUBER [www.laurencejuber.cor Guitar Workshop Wild West Guitars • 1546 7th St., Riverside 951-369-7888 • www.wildwestguitars.com

:00pm	BILL BURNETT & THE BACKBON	JERS \$1	5
	[www.billburnett.com] With Suzy Williams (vocals), Ginger sion) and Kahlil Sabbagh (vocals, per Coffee Gallery Backstage		cu
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	San Diego Folk Heritage	/\$12 SDFH member	er
:30pm	HANS YORK [www.hansyork.com]	\$12.5	0

	San Diego Folk Heritage	/\$12 SDFH member
7:30pm	HANS YORK [www.hansyork.com	m] \$12.50
•	With James Hurley [www.jameshu	ırleymusic.com]
	Kava Dume	
7:30pm	DAVE STAMEY [www.davestame	ey.com] \$15
•	Acoustic Music San Diego	/\$20 preferred/\$20 door
8:00pm	CIÚNAS [www.ciunas.net]	\$15

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4	Craft and Folk Arts Museum	
	Presented by FolkWorks • www.FolkWorks.org	
8:00pm	EMMA'S REVOLUTION	_

	[www.creativeconstructs.com/cmmasicvolution]	
	(PAT HUMPHRIES [www.pathumphries.com]	
	& SANDY OPATOW)	
	Trinity Backstage Coffeehouse	
8:00pm 🛦	TOM RUSH [www.tomrush.com]	\$20
- 1 📆	McCabe's Guitar Shop	
8:00pm	SKIP HELLER	\$15
•	Fret House	

8:00pm	SKIP HELLER Fret House	\$15
	THE DUHKS [www.duhks.com] DEVON SPROULE [www.devonsproule.com] Lobero Theatre, Santa Barbara Sings Like Hell presents	\$39.50

plus PAT COLGAN Boulevard Music

ROBERT DAVID HALL

SPECIAL EVENTS page 30

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

BODIE HOUSE CONCERTS

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 • contactbasc@earthlink.net

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 PERF. 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.frethouse.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. 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 Perdido 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/concerts.htm LOS ANGELES MUSIC CENTER

135 North Grand Avenue. Los Angeles 213-972-7211 • www.musiccenter.org McCABE'S GUITAR SHOP

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

McCALLUM THEATRE FOR PERFORMING ARTS 73000 Fred Waring Dr., Palm Desert 866-889-ARTS • www.mccallumtheatre.com

NOBLE HOUSE CONCERTS Van Nuys • 818-780-5979

ORANGE COUNTY PERFORMING ARTS CENTER Segerstrom Hall) 600 Town Center Dr., Costa Mesa 714-556-2787 • www.ocpac.org

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

SAN DIEGO FOLK HERITAGE San Deguito United Methodist. Church 170 Calle Magdalena, Encinitas

858-566-4040 •www.sdfolkheritage.org SAN JUAN CAPISTRANOMULTICULTURAL SERIES 31495 El Camino Real, San Juan Capistrano

949-248-7469 • www.musicatthelibrary.com SKIRBALL CULTURAL CENTER

2701 North Sepulveda Blvd., Los Angeles 310-440-4578 • www.skirball.org SOHO RESTAURANT AND MUSIC CLUB

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

SONG TREE CONCERT SERIES 820 N Fairview Ave. Goleta 805-403-2639 •www.songtree.org

THOUSAND OAKS CIVIC ARTS CENTER

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

TRINITY BACKSTAGE

1500 State Street, Santa Barbara 805-962-2970 • www.trinitybackstage.com

UCLALIVE! UCLA Royce Hall Westwood, L.A. 310-825-2101 • www.uclalive.org

FOR UP-TO-DATE INFORMATION

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