

# *Folk*WORKS

**FREE**

BI-MONTHLY

Volume 6 Number 4

July-August 2006

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

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

## REBELS WITH A CAUSE



BY ROSS ALTMAN

*"Ah, but in such an ugly time, the true protest is beauty."*  
— Phil Ochs

**P**hil Ochs defined a protest song as "a song that is so specific it can't be mistaken for bullshit." I never saw him perform in concert or at a folk festival—the only time I heard him sing was at a San Francisco demonstration against the Vietnam War. He lived the life he sang about; he didn't just write protest songs, he put his guitar where his mouth was, time and time again.

Neil Young credits Phil Ochs and Bob Dylan as the inspirations behind his new antiwar album, *Living With War*; Bruce Springsteen credits Pete Seeger as the inspiration behind his new album, *We Shall Overcome: The Seeger Sessions*. Is something happening here? If so, what it is ain't exactly clear—old people speaking their minds, singing songs and carrying signs. Is a new folk revival on the horizon?

If Pete Seeger's question was where have all the flowers gone, Neil Young is asking where have all the leaders gone; if Bob Dylan's answer was blowing in the wind, Neil Young's answer is *Let's Impeach the President*.

And if Neil Young's album of uncompromising protest songs speaks forcibly to where we are now, Bruce Springsteen's sentimental journey through Pete Seeger's American song bag looks back lovingly on where we came from. To understand the former, you have to start with the latter.

"And when these fingers can strum no longer, give the old guitar to young ones stronger," wrote Seeger in *Quite Early*

**PROTEST** page 26

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WITH DAVID LINDLEY  
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HULA IN OUR MIDST**

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LARRY WINES'  
TIED TO THE TRACKS  
NOTES FROM POSSUM PIE INN  
CALENDAR OF EVENTS  
ON-GOING MUSIC & DANCE  
& MUCH MORE...**



EDITORIAL

Dear Readers

We Shall Overcome? Wow! That brings us back to the days of the 1960s. Music was in the air, hope was in the streets and the future was ours. Of course, those days had the backdrop of the Vietnam war, along with the fresh sounds of rock n roll. The rock n roll of Janis, Jimmy, Dylan, the Stones, the Beatles, the Beach Boys, Country Joe and the Fish, the Dead, Crosby, Stills, Nash and Young, and ... and ... The list is almost endless. Wasn't that a time! Going back and listening to the music of that era, we realize that it was not born in a vacuum. It blossomed from the seeds sown years before - classified by popular media as the Blues, Country, Rhythm and Blues, Folk, etc. Certainly all the performers listed above learned directly from these roots, sometimes doing covers, sometimes grabbing licks here and there, oftentimes inventing something new, borrowing the melody or the words and refashioning it to meet their purpose. At the same time a parallel track of performers, with acoustic guitars in hand, belted out songs that have been sung for generations. Joan Baez, Dave van Ronk and Phil Ochs come to mind.

So here we are in the summer of 2006. War is raging, immigrants and their supporters are in the streets. There is restlessness in the air. Young people are once again aware that all is not well with the world and, if there is to be a future, if there is to be hope, they need to be involved. As happened in the late 1950s and 1960s, a clarity of purpose is emerging.

It is not surprising then, that some of the heroes of rock n roll are once again stirred by the energy in the air (and the reactionaries in Washington) and are looking back at the elements that made the 1960s



PHOTO BY SONYA SONES

BY LEDA & STEVE SHAPIRO

music great. It is not surprising that they are thinking politically and revisiting the guiding musical lights of that former era: Leadbelly, Woody Guthrie, Cisco Huston, the Weavers and, of course, Pete Seeger. It is not surprising that Neil Young has taken his cue from Phil Ochs. It is not surprising that Bruce Springsteen has introduced a new generation to Pete. It is not surprising...but it is very welcome.

These days when the music of the past is so readily available to download and listen to, we encourage our readers and all the young singer-songwriters, to dig deep and discover the gems waiting for them. Listen to Pete and then dig deeper. Listen to the fine music that is available from Smithsonian Folkways, released in some amazing new collections such as *Classic Railroad Songs* reviewed in this issue (some other classics downloadable from their website for a small charge). Follow some other American roots music which we often feature in these pages.

On a final, not entirely unrelated note, but one certainly worthy of mention – in the summers, in Southern California, there are many opportunities to hear exceptional musicians, this one bringing even more events than the last! We have listed many of the free concerts that are being presented. The followers of FolkWorks will certainly enjoy the concerts at the Skirball Summer Concert Series, Grand Performances (downtown), Culver City Summer Concerts, the Levitt Pavillion Summer Concert Series (Pasadena) and Santa Monica Pier Twilight Dance Series. With so much going on, be sure to look for our Summer PICKS (indicated by the star on the Events pages 35-36). We hope to see you there.

Music at the Skirball

MEDIA SPONSOR:



Promoting  
Folk/Traditional Arts  
[www.FolkWorks.org](http://www.FolkWorks.org)



Flaco Jimenez

Sunday, August 6  
2:00–7:00 p.m.

Festival doors open  
at 1:45 p.m.

\$20 General  
\$15 Members  
\$10 Full-Time Students  
(Ages 12–23)  
Children under 12 are free  
Includes admission  
to all exhibitions

## American Music Festival

Celebrate the cultural and historical diversity of the music of North America at this daylong festival, featuring four full-length outdoor concerts and plenty of room to dance!

**Performances**

2:05 p.m.—SUSIE GLAZE, Appalachian

3:20 p.m.—I SEE HAWKS IN L.A., Country/Rock/Bluegrass

4:40 p.m.—CATHERINE RUSSELL, R&B/Jazz/Gospel

6:00 p.m.—FLACO JIMENEZ, Conjunto/Tex-Mex

**And more!**

Enjoy storytelling and art, music, and dance workshops for the whole family! Explore the Skirball galleries and attend the *America and the Pursuit of Liberty* gallery talk.

Visit [www.skirball.org](http://www.skirball.org) for the complete festival line-up.  
Note: No outside alcohol permitted.

Advance tickets: (866) 468-3399 or [www.ticketweb.com](http://www.ticketweb.com), or at the Skirball Admissions Desk

2701 N. Sepulveda Blvd., Los Angeles  
405 Freeway; exit Skirball Center Drive  
(310) 440-4500 • [www.skirball.org](http://www.skirball.org)  
Free parking

Making  
Connections

Skirball  
Cultural Center

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PUBLISHERS & EDITORS  
Leda & Steve Shapiro

LAYOUT & PRODUCTION  
Alan Stone Creative Services

FEATURED WRITERS  
Brooke Alberts, *Lookaround*  
Ross Altman  
*How Can I Keep From Talking*  
David Bragger, *Old-Time Oracle*  
Uncle Ruthie Buell  
*Halfway Down the Stairs*  
Valerie Cooley, *That Reminds Me...*  
Linda Dewar, *Grace Notes*  
Richard Gee, *Law Talk*  
Roger Goodman  
*Keys to the Highway*  
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*Notes from Possum Pie Inn*  
Dennis Roger Reed  
*Reed's Ramblings*  
Dave Soyars, *Dave's Corner*  
Larry Wines, *Tied to the Tracks*

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

CONTRIBUTING WRITERS  
Audrey Coleman • Billy Jonas  
Lorraine Kay • Kathleen Masser  
Joel Okida • Ron Young

DISTRIBUTION  
Brooke Alberts • Ross Altman  
Beverly/Irwin Barr • Anna Byrne  
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Daria Simolke • Aliana Smith  
Sylvia Stachura • Mimi Tanaka  
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LOGO DESIGN  
Tim Steinmeier

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Tom Sauber

CONTACT INFORMATION  
P.O. Box 55051, Sherman Oaks, CA 91413  
Phone: 818-785-3839  
[mail@FolkWorks.org](mailto:mail@FolkWorks.org) • [www.FolkWorks.org](http://www.FolkWorks.org)  
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1/8 pg H	4.625 x 3.625"
1/16 pg V	2.0 x 3.5"
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CAMERA READY  
B&W line art with photos  
(must be suitable for scanning to grayscale)

DESIGN SERVICES  
Design & layout services are available for a nominal fee. Contact us for details at: e-mail: [mail@FolkWorks.org](mailto:mail@FolkWorks.org)



# FREE SUMMER CONCERTS

## SKIRBALL SUMMER CONCERTS

\* \* \* \* FolkWorks is media sponsor \* \* \* \*

Thursday nights 8:00pm  
Mark Taper Foundation Courtyard  
2701 N. Sepulveda Blvd., Los Angeles  
310-440-4500 • [www.skirball.org](http://www.skirball.org)

**JULY 20**  
**The Refugee All Stars**

Eight-piece band from Sierra Leone came together after fleeing violence in their country during the civil war and settling in a refugee camp in the Republic of Guinea. Bringing hope, solace and a sense of belonging to other displaced people in their camp through their vibrant, upbeat and soulful music.

**JULY 27**  
**Mono Blanco with Los Cenzontles**

Two Mexican ensembles celebrating the traditional sounds of Mexico infused with contemporary influences. Mono Blanco is the leading proponent of son jarocho, the traditional music and dance of Southern Veracruz. It is a multi-generational ensemble whose families have played and danced the son for generations. The group features Don Andres Vega, a master musician and elder in the group, who is responsible for keeping the flame of this musical tradition alive.

Los Cenzontles is a music and dance ensemble of folk masters who weave together centuries-old music traditions with contemporary sounds. They present authentic, traditional, popular and original music in the conjunto, mariachi, son jarocho, piruekas and sones de Michoacan styles.

**AUGUST 3**  
**Eliseo Parra with his 8 piece band**

One of the great musicians of Spain, Eliseo Parra devoted much of his life to investigating the folklore and traditions of all the cultures that make up the Iberian Peninsula. He has recorded and preserved musical manifestations that, unfortunately, do not exist anymore—a cultural gift that is slowly disappearing and that, thanks to work like his, can be preserved and perpetuated. He has recorded songs in Spain's four official languages (Castilian, Catalan, Galician and Basque). Parra's melodies are happy, fresh, and especially modern.

**AUGUST 10**  
**New Orleans Klezmer All Stars**

The New Orleans Klezmer All-Stars (NOKAS) have carried on with their own unique interpretation of the klezmer tradition since 1991. New Orleans, where arcane cultural borrowing is the norm, seems to be a natural home for a music that has always blended diverse styles. Dance is fundamental both to New Orleans music and to klezmer. NOKAS conjures up that energy, keeping the sound of klezmer while enjoying a noticeable New Orleans influence: funk, spontaneity and collective improvisation. The band members are all veterans of many types of music, leading their own groups and collaborating with other New Orleans artists.

**AUGUST 17**  
**Little Willie G Y Los Tamaleros**

Former singer of the legendary R&B group “Three Midnites,” Little Willie G is widely regarded as the best singer to come out of East Los Angeles. With his eight-piece band, Los Tamaleros, he performs electro-acoustic music drawn from Mexican folklore, the blues, Mexican ballads, and songs from his collaboration with Ry Cooder on their Grammy Award-nominated CD, Chavez Ravine (2005).

**AUGUST 24**  
**Mamadou Diabate**

Mamadou Diabate is a virtuoso kora player descended from a long line of Manding musician-storytellers. Although Diabate's performance is based in the keita tradition, he always strives to bring something fresh, unique and contemporary to his music, making it a bridge between the past and the future. Diabate has a number of stunning recordings to his credit and performs at the Skirball with balafon player Balla Kouyate, bass player Noah Jarrett and Baye Kouyate on talking drum and calabash.

## CULVER CITY FREE CONCERTS

Thursday nights 7:00pm  
Culver City Hall Courtyard  
9770 Culver Boulevard (at Duquesne)  
310-253-698 • [www.culvercitymusic.org](http://www.culvercitymusic.org)

**JULY 6**  
**Robert David Hall & Pat Colgan**

Folk and Country Classics with an all star band featuring Carl Verheyen from Supertramp on guitar.

**JULY 20**  
**Moirá Smiley & VOÇO**

A mix of Eastern European, Irish, and Appalachian songs with superb vocal performances.

**JULY 27**  
**Katia Moraes and LA Choro Ensemble**

Songs and stories of the great samba composers of Brazil plus Brazilian instrumental music with the spirit of early jazz with the sophistication of classical chamber music.

**AUGUST 17**  
**John Jorgenson Quintet**

Hot gypsy jazz guitar with an all star band from Nashville featuring Elton John's guitarist for 6 years.

**AUGUST 24**  
**Los Pinguos**

Buenos Aires natives performing Latin rhythms, salsa, flamenco, reggae, rumba, and Argentine rock.

**AUGUST 31**  
**Firebird and Extreme Klezmer Makeover**

Russian folk songs and classics done on traditional Russian instruments plus quartet that peppers up its own brew of traditional and original Klezmer music.

**SEPTEMBER 7**  
**Geno Delafosse**

A rich gumbo of Cajun, Zydeco, R&B, country, and blues.

**BOULEVARD MUSIC SUMMER FESTIVAL**

Veteran's Park, 4117 Overland Ave, Culver City

**JULY 16 11AM-4PM**  
**A free outdoor music festival featuring an All Star Lineup**  
**JAPANESE AMERICAN NATIONAL MUSEUM**

## 1ST & CENTRAL SUMMER CONCERT SERIES

Japanese American National Museum Plaza  
Thursday nights 6:30pm  
369 East First St., Little Tokyo • 213-625-0414 • [www.janm.org](http://www.janm.org)

**JULY 6**  
**MC Rai [www.mcrai.com] with DJ Nnamdi**

Rai (Tunisian) style vocals & traditional Middle East/North African melodic & rhythmic form.

**JULY 20**  
**Okinawan Folk/Hawaiian/Taiko**

**AUGUST 3**  
**Lenine with DJ Sergio Mielniczenko**

Brazilian alt-rock superstar makes his West Coast debut. Mix of electronica, northeastern rhythms and samba.

**AUGUST 24**  
**Riffat Sultana & Party [www.riffatsultana.com]**

Contemporary Pakistani folk music

**SEPTEMBER 7**  
**Dengue Fever [denguefevermusic.com]**

Cambodian folk pop

## GRAND PERFORMANCES

350 S. Grand Avenue • Los Angeles • 90071  
213-687-2159 • [www.grandperformances.org](http://www.grandperformances.org)

**SUNDAY, JULY 2, 3:00PM**  
**Emeline Michele & Sara Tavares**

Haitian-born Emeline Michele and Lisbon, Portugal-based Cape Verdean Sara Tavares are displaced emigrants whose plaintive songs speak of familial roots, the hopeful dissolving of political strife and the joy of being present to see the beauty in life.

**THURSDAY, JULY 6, 8:00PM & FRIDAY, JULY 7, NOON**  
**Abdelli**

Abdelli is an author, composer and interpreter of the traditional music of his homeland, Algeria. Featuring traditional Algerian instruments as the mandola, the bendir and the darbuka, the unique and colorful sound created by this mélange is hauntingly beautiful.

**FRIDAY, JULY 7, 8:00PM**  
**Kékélé**

Kékélé's Congalese rumbas return for an evening of sweet melodies and swinging, sensual music. Percolating percussion, honeyed voices and glorious guitars play homage to the sultry Cuban grooves that beat in partnership with rhythms of the Congo. The music is ardent, playful and mature, delivered by an unbeatable roster of veteran performers.

**SATURDAY, JULY 8, 8:00PM**  
**Ska Cubano**

Ska Cubano's compulsively danceable sound melds the classic 1950s and 60s dance sounds of Jamaica with the vibrant rumba and salsa rhythms of Cuba. Jamaican immigration into Cuba (particularly the eastern provinces) in the 1920s and 1930s was the genesis of what became “ska.” Ska-Cubano's music pays homage to both countries' rich musical history.

**FRIDAY, JULY 14, NOON**  
**Lisa Haley and the Zydekats**

Down-home, stomp-your-feet Cajun music with a 21st-century twist. Lisa Haley and the Zydekats' display infectious grooves and irresistible rhythms

**SUNDAY, JULY 16, 3:00PM**  
**Torii: The Japanese Portal Connecting the Finite and Infinite Worlds.**

Melody Takata's program celebrates Japanese dance as a living, cultural form. Tateo Takahashi (Tsuguru Shamisen), Francis Wong (flute), Doug Hirai (electric guitar) and a five member Odori/Kumi (dance/drum) ensemble will share history and stories by translating the symbolic language of movement and dance with spoken word and visual deconstruction.

**SUNDAY, JULY 23, 3:00PM & 4:30PM**  
**Jim Gamble's Tales of the Ashanti**

Marionette artist Jim Gamble has designed and crafted imaginative and intricate puppets for stage, film and television. Tribal folk tales are dramatized by puppeteer-actors and life-sized puppets. The designs are inspired by the distinctive art of the legendary Ashanti of West Africa, and the stories are humorous and authentic in their timeless message.

**SUNDAY, JULY 23, 8:00PM**  
**Simon Shaheen with Michel Merhej**

Oud and violin virtuoso, Simon Shaheen's well-deserved acclaim as one of his generation's most significant Arab musicians and composers is the result of his soaring technique, melodic ingenuity, and unparalleled musical grace. Percussionist, long-time collaborator friend and friend Michel Merhej provides the rhythmic complement.

## LEVITT PAVILION SUMMER CONCERT SERIES

87 North Raymond, Pasadena  
626-683-3230 • [www.levittpavilionpasadena.org](http://www.levittpavilionpasadena.org)

**THURSDAY, JULY 6, 7:30PM**  
**Eileen Ivers & Immigrant Soul [www.Eileenivers.Com]**

**FRIDAY, JULY 7, 8:00PM**  
**Bonne Musique Zydeco [www.bonnemusiquezydeco.com]**

**THURSDAY, JULY 13, 7:30PM**  
**West Coast Klezmer and Balkan**

**FRIDAY, JULY 14, 8:00PM**  
**Quetzal [www.quetzalmusic.org]**

**SATURDAY, JULY 15, 8:00PM**  
**Son de Madera [www.eyefortalent.com/index.cfm/fuseaction/artist.detail/artist\_id/90]**

**THURSDAY, JULY 20, 7:30PM**  
**The Native American Dancers [www.thirzadefoe.com]**

**SATURDAY, JULY 22, 7:00PM**  
**Incendio [www.incendiomusic.com]**

World-guitar-fusion trio

**FRIDAY, JULY 29, 8:00PM**  
**Ricardo Lemvo [www.makinaloca.com]**

Latin rhythms

## CONCERTS FOR CHILDREN

**THE MADRID THEATRE FREE**

21622 Sherman Way, Canoga Park  
818-347-9419 • 818-347-9938  
[www.madridtheatre.org](http://www.madridtheatre.org)  
Presented by The Valley Cultural Center  
Monday mornings 10:00am

**JULY 10**  
**Preservation Hall Jazz Band**

The joyful & timeless spirit of genuine New Orleans music.

**JULY 31**  
**Limpopo**

Energetic Russian folk music from the Ukrainian region.

**AUGUST 7**  
**Janeecé Flint**

The art of storytelling at its best.

**AUGUST 14**  
**Brasil Brazil**

This world renowned duo of Brazilian performers, Sonia Santos and Ana Gazzola, sing to the percussive and rhythmic sounds of Brazil.

**AUGUST 21**  
**Chalo**

Chalo demonstrates the many drum styles of Cuba.

**LEVITT PAVILION**

**SUMMER CONCERT SERIES**  
**CHILDREN'S NIGHT Free**  
Levitt Pavilion for the Performing Arts  
87 North Raymond, Pasadena  
626-683-3230  
[www.levittpavilionpasadena.org](http://www.levittpavilionpasadena.org)  
Wednesday evenings 7:00pm  
(Levitt Loves Kids 6:30pm)

**JULY 5**  
**Joanie Bartels**

**JULY 19**  
**Homespun with Leslie Perry (Storytelling)**

**JULY 26**  
**A Night In Africa with Lazare Houetin**

**AUGUST 2**  
**CIRCUS NIGHT with jugglers Tarrel and Takako along with magician Doug Malloy**

**AUGUST 9**  
**Limpopo Russian Folk Music**

**AUGUST 16**  
**The Ohmies**

**AUGUST 23**  
**Peter Alsop**

**AUGUST 30**  
**Bob Baker Marionettes**

**THURSDAY, AUGUST 3, 7:30PM**  
**Niyaz [niyazmusic.com]**

Persian music- Bill board Magazine says, “Niyaz is an alluring combination of medieval Persian, and Indian exoticism, and beats that are state of the art.”

**FRIDAY, AUGUST 4, 8:00PM**  
**Rolando Morales [www.rolandomorales.com]**

Blend of Latin jazz, flamenco-samba and Afro Cuban grooves.

**SATURDAY, AUGUST 5, 8:00PM**  
**Los Pinguos [www.lospinguos.com]**

Latin rhythms from Buenos Aires

**THURSDAY, AUGUST 10, 7:00PM**  
**Prince Diabate [www.princediabate.com]**

Master Kora musician

**SATURDAY, AUGUST 19, 8:00PM**  
**Perla Batalla [www.perla.com]**

**THURSDAY, AUGUST 24, 7:00PM**  
**Marta Santamaria and Viagem [www.martasantamaria.com]**

Blend of flamenco, sevillanas, boleros, Spanish songs, Brazilian bossa nova, and samba

**THURSDAY, AUGUST 31, 7:30PM**  
**Guelay and the Ensemble Aras [www.guelay.com]**

Music from the Silk Road

**JOHN ANSON FORD THEATRE**

**BIG!WORLD!FUN!**  
Children FREE /Adults \$5/  
2580 Cahuenga Blvd., East, Hollywood  
323-461-3673 • [www.fordamphitheatre.org](http://www.fordamphitheatre.org)  
Saturday mornings 10:00am

**JULY 8**  
**Taikoproject**

Fresh, new energy transforms the traditional art form of Japanese drumming

**JULY 22**  
**Quartet San Francisco**

Learn how funny, sad and startling sounds are created for fun with strings

**JULY 29**  
**Flamenco**

The passionate dances of the gypsies of southern Spain.

**AUGUST 5**  
**Pacífico Dance Company**

The color, movement and music of Mexico's native festivals, folkloric dance

**AUGUST 12**  
**Khmer Arts Academy**

Cambodian classical dancers costumed in shimmering gold tell myths and folk tales.

**AUGUST 19**

Guinea/West African dance and drumming directed by Alseny Soumah

Inter-generational dance and drum celebration from the coast of Guinea

**AUGUST 26**  
**Celtic Spring**

Irish music with fiddles and step dance by Wood family

**THE WILL GEER THEATRICUM BOTANICUM**

1419 N. Topanga Canyon Blvd., Topanga  
310-455-3723 • [www.theatricum.com](http://www.theatricum.com)

**PETER ALSOP'S KIDS KONCERTS \$8.00**  
Presented by Theatricum Botanicum  
Monday mornings 11:00am

**JULY 2**  
**Mark Lewis**

Songs and stories for all ages about kids, animals, and food - because “music makes people happy!”

**JULY 9**  
**Gwendolyn & the Goodtime Gang**

Gwendolyn imagined what kind of music she'd like to hear if she were four again and out came nutty, irresistibly playful tunes

**JULY 16**  
**Dan Crow**

Dan has recorded eight albums of original songs for children. His songs, published by Disney, have been sung by Winnie the Pooh, Bambi, Dumbo and Milo and Otis.

**JULY 23**  
**Masanga Marimba Ensemble**

Clap and move to African rhythms with hypnotic and exciting music from the Shona people of Zimbabwe to the jungles of Topanga.



# GOING MODAL ON THE BANJO

## OLD TIME “SAWMILL” TUNING

One of my favorite unstructured pastimes involves putting the banjo into a modal tuning, closing my eyes and just making up tunes at random. What is modal tuning and why is it such a mesmerizing musical escape? The answers to these queries and more are revealed in this installment of *Keys To The Highway*.

Playing the old-time banjo involves more re-tuning of the instrument than with most other playing styles. Changing keys usually means re-tuning the instrument. Some songs even have a special tuning used only for that particular piece. By contrast, one hardly ever sees bluegrass banjo players changing to different tunings. The reason is that old-time banjo playing relies heavily on open strings to provide reachable melodic patterns without moving too far up the neck. Bluegrass style, by contrast, uses a lot of closed chords and closed melodic patterns that relinquish the open string sound in exchange for left hand patterns that can be moved anywhere up and down the neck. So instead of re-tuning for key changes, bluegrassers usually just move the closed patterns to different anchoring positions on the neck.

That being said, let me point out that re-tuning your banjo is not all that scary and as a reward it gives you a different canvas upon which to paint your musical artwork (pardon the mixed metaphor). One of the easiest and most fun re-tunings is from standard Open-G to G-Modal tuning. It is easy because you only change one string and it is fun because once done you can play almost anything and it sounds really cool.

Here’s how to do it: begin with the banjo in standard open G tuning of gDGBD (where g is the shorter 5th string and DGBD are strings 4321 going from lower sounding to higher). This is the most common tuning for the five string banjo and is known by virtually all old-time and bluegrass players. Now tune the second string up from B to C resulting in gDGCD. That’s it! You

are now in G-Modal tuning, also known as mountain-minor or “sawmill” tuning.

So what’s so special about this tuning and why is it referred to as modal? Some of this has already been addressed in the last two installments of this column (see the Archives at [www.FolkWorks.org](http://www.FolkWorks.org)). Those articles showed that contemporary major and minor scales are the present-day vestiges of the old church modes. And what determines if a mode is major or minor? It is the interval of the third. If a mode has a minor third then it is a minor mode and if it has a major third then it is (surprise) a major mode. Armed with this knowledge look again at the G-Modal tuning. You started from an Open-G tuning and moved the second string from

B up to C. In the key of G the interval of a third is a B but, by tuning it up to C, it is replaced with a fourth. Now, when the open strings are played, you have a suspended-fourth instead of a major chord. Without a third interval the mode is neither major nor minor or perhaps it is both major and minor. It is because of this ambiguity that the tuning is referred to as modal.

When playing backup chords for a banjo tune in G-modal you often need only two chords: G-major and F-major. While a normal G major chord progression might have an F#-diminished chord it would never have

an F-major chord. An F major chord could have been part of a G minor progression but then the G chord would have been minor not major. Again the mode is ambiguous, acting like both major and minor at the same time.

This sounds like it should be a bad thing — but it’s not. I find it quite freeing to step outside of the major-minor world to which we all willingly conform. Once you have your banjo in G-Modal tuning you should experiment with melodies using frets two, three and open on all the strings. Almost anything you play will have that down-home, high-lonesome, settin’-on-the-old-weathered-front-porch sound. But beyond just messing-around with sawmill tuning, be aware that there are some wonderfully haunting old tunes that sit so nicely upon it. Some examples are *Little Sadie*, *Little Willie*, *Cluck Old Hen*, *Clinch Mountain Backstep*, *Kitchen Girl*, *Shady Grove* and *The Cuckoo*. So, be brave and try re-tuning your banjo to G-Modal so you can play some, mountain-minor tunes in the old-time “sawmill” tuning. And, of course, stay tuned.

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



BY  
ROGER  
GOODMAN

	5	4	3	2	1
Open-G	g	D	G	B	D
G-Modal	g	D	G	↑C	D
Double-C	g	↓C	G	↑C	D
Standard-C	g	↓C	G	B	D
D-Tuning	↑a/↓f#	D	F#	↓A	D

Table 1 - Other common banjo tunings starting from Open-G

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# AN ODE TO OUZO, ORZO, AND OLIVES

In the beginning, the Greek gods ate ambrosia and nectar. The mortals were given honey, olives, milk, grapes, and grain, and the Greeks put them to good use. Prometheus brought fire to earth and Dionysus brought wine. Demeter, the goddess of grain and the harvest, mourned when her daughter, Persephone, was taken underground by Hades to be his wife. In her grief, Demeter neglected the crops, winter came, and people suffered. Finally, when Persephone was allowed to visit her mother, spring arrived and the crops thrived once again. Winter comes back each year when Persephone returns to the underworld, and the seeds return to the earth to wait for spring.

The Greek Orthodox Church now dominates Greek culture, and Easter is the biggest event of the year. After returning from church around midnight, Greeks break their fast with a soup called *mayeritsa*. It's made from the organs of a young lamb, onions, dill, parsley, fennel, mint, rice, egg yolks and lemon. The Easter bread is *tsourekis*, decorated with red eggs to symbolize the blood of Christ, eternity, and fertility; and braided with three pieces of dough for the Holy Trinity.

Our culture is greatly influenced by the ancient Greeks. The philosopher Epicurus, who lived from 341 to 270 BCE, believed in pursuing pleasure, but warned that overindulgence can lead to pain. Today people who love luxury, good food, and wine are called epicureans. [Editor's note: There is also a great website called [www.epicurious.com](http://www.epicurious.com), which has as its main attraction the ability to put ingredients into a search engine and it will spew out recipes containing these ingredients.]

Many flavors of Greek food are distinctively strong and rich. For example, the honey is extra thick because it evaporates in the heat. The Greeks revere it and can recognize honey from different areas. In fact, honey is often named for the region from which it comes. Instead of having honey that is from one wildflower or herb, beekeepers move the hives as different plants come into blossom, creating a more complex flavor.

Feta cheese is a controversial subject. Some Greeks think that only feta from Greece is authentic, while the Bulgarians claim that theirs is the original. Other countries make a cheese called feta, but it is unrecognizable to people from the Middle East. Originally, feta cheese was made with goat's or sheep's milk, but now the exported variety is made with cow's milk. It can vary greatly in texture and pungency. The American versions are usually too salty and barely resemble Greek feta. The only way to settle the debate is to go to a Middle Eastern shop and see for yourself which ones you prefer.

The yogurt of Greece is also unique, being thicker and creamier than other varieties. It's eaten as a side dish with spicy food, or as a dessert with honey and fruit or nuts. It's also used as a soup, a drink, in baking, and a folk remedy for sunburn.

Olives are a gift from the goddess Athena, and there are dozens of varieties in Greece. They have a stronger flavor than Spanish and Italian olives, which are treated with lye to remove the bitter taste. The oil from Greek olives is heavy and rich tasting. Did you know that although the finest olive oil is "extravirgin," it's actually better to fry with the "pure" grade of olive oil? This is because the lowest grade cooks at a much hotter temperature. So save your best oil for salads and other cold dishes, or drizzle it on food after frying. Even the pit of the olive, called *pirini*, is used for cooking. In the countryside, it's crushed and used as fuel in wood burning ovens for bread.

Although there are many Greek words for people who drink too much, the Greeks have the lowest incidence of alcoholism in Europe, and are rarely seen drunk in public. They never drink without eating something, and often dilute their alcohol with water. Even the gods were said to dilute their nectar. Every town has a wine festival where a flat fee is charged which covers food, wine, music, and shows. Greeks dance, but don't break plates. That's just for the tourists.

The dishes that are eaten with drinks and before meals are called *mezedes*. These are appetizers or tidbits which can be hot, cold, or served as dips and spreads, such as *tsatziki*, garlic flavored yogurt sauce. A *meze* can be any kind of food, such as a stew, an eggplant dish, fish, octopus, stuffed grape leaves, savory pastries, or a simple dish of cucumber, olives, and cheese with bread.

Homer, who wrote *The Odyssey* and *The Iliad*, believed the ancient word for wine came from *onesis* meaning "to benefit." Plato thought the word came from *oinous* which is "to fill the brain with false impressions." Maybe there is a happy meeting of the two words somewhere in the middle—or is it in the muddle.

In ancient Greece, wine, as well as oil, grain and fish, was stored in *amphorae*, tall ceramic vessels with two handles. The amphorae were sealed with resin from pine trees, giving the wine a special flavor which is appreciated even today. Now wine is purposely resinated to make *retsina*. This wine takes some getting used to, but if you like it, drink it with *mezedes* or a lamb dish.

*Mavrodaphne* is a popular sweet dessert wine developed by a Bavarian

named Gustav Clauss, who moved to Peloponnesus in the south of Greece. His delicious wines were the beginning of the Clauss Winery founded in 1850. Gustav loved a girl who picked grapes in his vineyard, and when she became sick and died, he named a wine after her. This wine became *mavro*, meaning "black" for the grape it's made from, and "daphne" for the girl's name. The only authentic kind is the label Achaia-Clauss Mavrodaphne.

The national drink of Greece is *ouzo*, an anise flavored, clear liqueur which turns white when mixed with water. Besides anise, it can be flavored with various herbs, spices, and berries such as coriander, cloves, mint, fennel, cinnamon, and lime blossoms. Men spend the afternoon hours in the ouzeries visiting and sipping ouzo while nibbling *mezedes*, and talking endlessly. Women still tend to stay home.

Fifty percent of the people live in Athens, and the historic center of town is the Plaka. Here you can find various places for food and drink. Canopied lunch stands sell Greek salad, pita sandwiches, stuffed

tomatoes and peppers, and grilled *souvlaki*. Rice pudding, called *rizogalo*, is elevated to a heavenly dish with butter and egg yolks, and can be bought on the street. Throughout the day men go to the *kafenium*, the outdoor cafes, to drink coffee, read the paper, play checkers and cards, and, of course, to converse. Greek and Turkish coffee is the same thing, but it's probably not a good idea to call it Turkish coffee when in Greece. On a hot day, people drink "iced Nes," which is instant Nescafe with canned milk and ice.

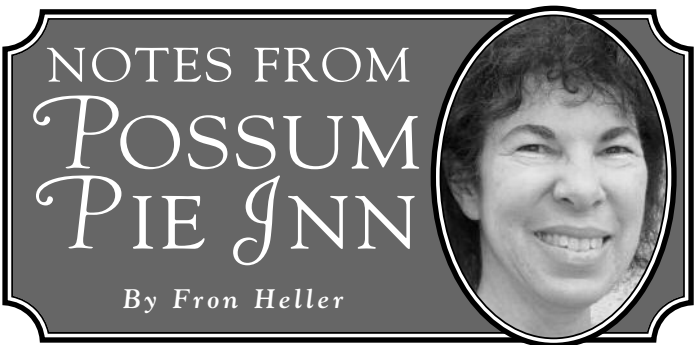
The family restaurants are *tavernas*, where Greeks gather for dinner around 10 p.m. If you go earlier you will be eating alone, or may find the waiters eating in a corner. You may go into the kitchen and look into the pots to see what you'd like to order. It's amazing that the food has been cooked in the morning, and isn't kept very hot by our standards, but no one ever seems to get sick. Meat is often cooked with tomato paste and cinnamon, and served with *orzo*, the rice-shaped pasta. A favorite dip in the tavernas is *skordalia*, made with old bread, garlic, oil and vinegar. In Macedonia mashed potatoes are used instead of bread, and chopped walnuts are also added. Nowadays there is less lamb and fish, and more chicken and pork is served.

People take buses to the countryside to pick *horta*, which are dandelion greens used in salads. The bus driver always brings a bit of home with him, including pictures of his family, icons for good luck, and a crocheted valance across the front window. Music plays continuously. Along the way are stands selling fresh orange juice. You may see vineyards with grapevines wrapped in a circle like a bird's nest, which holds in the heat and creates a sweeter wine.

The warmth of a Grecian summer day is reflected in its people. They are a gregarious group, and gathering to talk is as important to them as eating and drinking. We have nothing here that approximates the tavernas and other meeting places. If you are lucky enough to visit Greece, you will find that the people are extremely outgoing. In the smaller towns they are especially curious about tourists, and may ask you many personal questions about your life, such as how much money you make, how many children you have, and why you don't have more. The Greek words for "stranger" and "friend" have the same root. So welcome to Greece, whoever you may be.

(Many thanks to Don Dotan, who gave me the information and inspiration for this piece.) (Ed. An additional footnote, FolkWorks is "Desktop Published" in Greece by our good friends Alan and Terry Stone who live in Galaxidi.)

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.



**"He who has a thing to sell  
and goes and whispers in a well,  
is not as apt to get the dollars  
as he who climbs a tree and hollers."**

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The chief alternative to soundalike pop radio? It's the web. That's true for folk fans and other music lovers who have little patience with mainstream commercial music.

Granted, most good music programming originates as community or college-based public radio. Nowadays, that's all universally available on the 'net. Our own L.A.-based folk, Americana and roots radio signals don't reach as far as FolkWorks' distribution area, but your computer can access all of the shows, from far and near, bringing you great original music by revered and new artists alike.

The web is cluttered, so any search is daunting. Post something once, and it remains forever. Schedules change. Obsolescence reigns. Shows come and go. A URL to a streaming, sparkling musical oasis is relief and joy. Still, the web being the web, you often settle for what you find, sensing it's a consolation prize for something undiscovered.

Attempting any kind of treasure map might be a fool's errand. So I decided to try it.

I knew that my fellow FolkWorks columnist, Linda Dewar, had just started a series on musical web sites, listing two or three sites per issue. I also know, with her expertise in Celtic music, she'll offer recommendations different than mine. So, no turf war is likely.

Then came the clincher. Credit, or blame, music fan Carl Dubiclay for this one. I don't see him often, but if there is a western music or cowboy festival, he's there, being greeted by the artists. They all know him.

Carl mentioned he had compiled a list of web radio offerings. Hmmm, I thought, what if I could add his list to mine, and share it here. Carl cautioned, "That list represents 3 years of Yahoo and Google searches, hours of listening and reading and tons of CD purchases chasing down this music that I love so much."

He added, "Can you tell I'm a little passionate (obsessive!) about my music?" That should have been a clue I was in over my head. I asked him to send his list, anyway. Four ears are better than two, I thought.

Carl's list is extensive. He's listened to everything he includes. Only a little of what I had compiled duplicates Carl's listings. So, what follows is a big ol' compilation of recommended sites, Carl's folk-Americana-western-alt-country, merged with my list of folk-and-acoustic Americana, acoustic Renaissance, and a few more western music sites. I hope it'll save you from a 210,000 hit debacle with your favorite search engine.

It requires two issues to bring you all of it. This time, we'll get through recommended shows on stations with mixed formats. Next time, we'll cover stations with full-time folk / Americana formats, Shows with dedicated websites, network sites with multiple stations and more. All times are Pacific, regardless of the program's time zone of origin.

Happy exploring! And thanks, Carl!

#### Americana Shows on Stations with Varied Formats

[www.kcsn.org](http://www.kcsn.org) – offers the most extensive locally-based Americana / roots shows, simulcast from 88.5 FM, Northridge/Los Angeles. Saturday: Larry Wines' "Tied to the Tracks," 6-10am, is L.A.'s only acoustic Americana broadcast, with at least an hour of live-in-studio performance-interview; "Twang" delivers classic and alt-country with Cowboy Nick, 10am-2pm, including themed programming. Sunday: "Bluegrass Etc." Frank Hoppe, with bluegrass & pre-bluegrass Appalachian Mountain & old time music; On "Red Hot," Allen "Charmin" " Larman serves up hot jazz, blues, old R&B, Memphis and New Orleans music, 2-4pm; Pat Baker's "Tangled Roots," 4-7pm, is acoustic and electric folk & folk-rock; On "The Dylan Hour," Kiki Wow spins Bob and the best covers of his music, 7-8pm; "Ann the Raven" brings da blues, 8-11pm. Monday: Ann the Raven's blues encore, 9pm-midnight. Thursday: "Down Home," with Chuck Taggart delivers roots music with a New Orleans flavor.

[www.kpfc.org](http://www.kpfc.org) – L.A.'s Pacifica radio station. Ben Elder's "Wildwood Flower" is bluegrass-oriented folk, Saturday, 6-8am. Howard and Roz Larman's "FolkScene," in its 37th year, is Sunday, 7-9pm, with hour-long in-studio performance-interviews with famous folkies.

[www.kpfa.org](http://www.kpfa.org) – a Pacifica radio station with a full block of folk, roots and country programming on Sundays. Begins at 11am with the "folk and acoustic" "Across the Great Divide; Americana and alt-country "America's Back 40," at 1pm; and on alternating Sundays, roots and classic country at 3pm with either "Pig in a Pen" or "Panhandle Country."

[www.kpcc.org](http://www.kpcc.org) – Garrison Keillor's "A Prairie Home Companion" Is Pasadena City College-based NPR station's sole surviving music show. Live Saturday, 3pm, rebroadcast Saturday at 6pm, Sunday at 11am. (More options at [www.phc.mpr.org](http://www.phc.mpr.org)).

[www.kucr.org](http://www.kucr.org) – UC Riverside's station has "Blue Mood," classic, traditional and contemporary blues, Tuesday, 9-11pm; "Midnight Special," described as, "folk & show Tunes with a sense of humor," Friday 9-11am; followed by the even more unusual "Undercurrent," bringing indie, folk, twee, and social justice issues. Most of their programming is hip hop.

[www.indie103.fm](http://www.indie103.fm) – L.A. commercial station has "Watusi Radio," a roots / alt-country / rock show, Sundays, 11am-1pm.

[www.kvmr.org](http://www.kvmr.org) – from Nevada City, near Sacramento. Folk shows, 10am-noon Wednesday and Friday; Americana variety, 2-4pm Thursday; Saturday brings folk and acoustic 7-10am, bluegrass, 10am-noon, Cajun/zydeco or Dylan, alternate Saturdays 7-8pm; Sunday has acoustic variety 7-9am; blues

## TIED TO THE TRACKS

BY LARRY WINES



# FOLK AMERICANA RADIO ON THE WEB

noon-2pm. An interesting station.

[www.angelfire.com/indie/semitwang](http://www.angelfire.com/indie/semitwang) – Paul A. Hefti's "Semi-Twang" is on The Voice, a Sacramento station. Thursday 6-8pm, Friday 6-8am.

[www.kdvs.org](http://www.kdvs.org) – "The Saturday Morning Folk Show" from UC Davis, with Robyne Fawx and Bill Wagman, 9am-noon.

[www.kzsc.org](http://www.kzsc.org) – "Heaven's Bar & Grill" is Clytia Fuller's acoustic singer-songwriter show from Santa Cruz, Friday 9am-noon.

[www.krcb.org](http://www.krcb.org), click "radio 91" – Gus Garelick, a former California State Fiddle Champ, has a twice-a-month music show, "Fiddlin' Zone," but it doesn't appear on their calendar unless it airs that week.

[www.morehead-st.edu/mspr](http://www.morehead-st.edu/mspr) – public radio from Morehead State College, KY, has an "Americana Crossroads" block, Friday 4-7pm, including "Mountain Stage." Weekends include various folk, blues and bluegrass shows.

[www.kexp.org](http://www.kexp.org) – University of Washington's radio station. Various roots, alt-country and rockabilly shows, Wednesday, Thursday and Friday, 6-9pm. Don Slack's "Swinging Doors" show on Thursday is the cream of this crop, with classic country,

honky-tonk, swing and modern alt-country.

[www.whrb.org](http://www.whrb.org) – Harvard's radio station has the long running, 6am Saturday "Hillbilly at Harvard" show, with roots and classic country.

[www.widr.org](http://www.widr.org) – The radio station of Western Michigan University in Kalamazoo offers "The Outhouse," an alt-country show, 7am Sunday.

[www.msu.edu/user/depolo](http://www.msu.edu/user/depolo) (also at [www.impact89fm.org](http://www.impact89fm.org)) – from Michigan State University. Progressive torch and twang show, Tuesdays. 5-9pm, is great alt-country / roots, but their web stream is often down. Station manager is working to solve that.

[www.wnur.org](http://www.wnur.org) – Northwestern University's radio station. Sunday folk show at 8am, and excellent alt-country and roots show called "Southbound Train." Check site often; show schedules change seasonally.

[www.avalon.net/~russell](http://www.avalon.net/~russell) – home of "High Plains Hootenanny," alt-country radio show from University of Iowa, Tuesday, 7-9pm. This show features the newest and most progressive alt-country rock, occasionally throwing-in a classic country tune or two.

[www.hppr.org](http://www.hppr.org) – High Plains Public Radio offers numerous rootsy programs. Check their schedule.

[www.kxci](http://www.kxci) – Tucson's community radio has good roots music on weekends and a much better weekday eclectic mix than you'll find in L.A.

[www.kaxe.org](http://www.kaxe.org) – from Grand Rapids, MN, has "On the River," their home-grown mix of blues, folk, rock, world music, jazz, daily. "Backporch Harmony" is old time country and bluegrass 2-5pm Sunday. Otherwise they're an NPR station, but with a program package better than either of L.A.'s NPR stations.

[www.accd.edu/tcmn](http://www.accd.edu/tcmn) – from San Antonio College, Texas, it's the "Third Coast Music Network." Monday through Saturday, 11am-3pm; Sunday, 2-6pm. Carl says, "One of the best alt-country / Americana radio broadcasts on the net. Definitely check it out."

[www.krcb.org](http://www.krcb.org), click "radio 91" – from Santa Rosa, CA. "Freight Train Boogie" is a live show, Thursday, 8-10pm. Excellent roots, alt-country and Americana broadcast.

[www.npr.org/programs/thistle](http://www.npr.org/programs/thistle) – Fiona Ritchie's "Thistle & Shamrock" is not on any L.A.-broadcast NPR station, but it's on the web. One option: [www.krcb.org](http://www.krcb.org), radio 91, Saturday noon-1pm.

[www.snow.edu](http://www.snow.edu) – Victor Gutierrez's "Rockwood Radio Show," from Richfield, Utah, is two hours of the West Coast's Americana Music scene, with theme shows, genre-specific music, shows dedicated to Songnet, NSAI, Songsalive, SWBA, the Western Music Association, etc. Check site for web-cast, podcast links.

[www.creativeradiocentral.com](http://www.creativeradiocentral.com) – offers "Folk Is A 4 Letter Word," an edgy show that plays, in part, what FCC rules prohibit on broadcast radio. It airs every 6 hours or so, 24/7. Presented by alt-folkie singer-songwriter Sarah Woolf, also available through her site at, <http://www.sarahwoolf.com/4folk.htm>

Our search for folk / Americana on the web continues next issue. [Editor Note: For \$40 you can purchase a program for your computer that will capture Internet radio shows when they air for replay at a time convenient to you: Replay Radio ([www.applian.com/replay-radio](http://www.applian.com/replay-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, 6-10am, on KCSN 88.5 FM, simulcast at [www.kcsn.org](http://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.*



# SEARCHING FOR ALIENS WITH DAVID LINDLEY

BY KATHLEEN HERD MASSER

Somewhere below the trill of the tree frog, the night-song of the long-eared owl, and the occasional growl of a mountain lion, the collective memory of Topanga Canyon hums with a more secular beat: the echoes of minstrels who have wandered its pathways. A plea from Neil Young's scarred Martin D-18 gives way to an Earl Collins fiddle riff, overlaying a Woody Guthrie plaint edged with camp-fire smoke and sorrow.

Flitting through this ethereal soundtrack, like the spirit of a Tongva raconteur, is the legendary duel that took place on a mid-1960s summer day. The weapons were . . . banjos.

David Lindley and Taj Mahal had played to a draw in the then-fledgling Topanga Banjo Contest.

The judges chose *John Henry* as the tiebreaker. Taj Mahal went first, serving up the standard as a lively calypso. Lindley followed with a fiery flamenco and was declared the winner.

Forty years later, Lindley still has one of the instruments that helped him make banjo history. "It's a Vega Little Wonder pot," he says, "with a Gibson ball bearing tone ring in it that was put together by Walt Pittman. The neck was made by Tom Norwood from Brazilian rosewood. The last time I played it was about five years ago."

A Cole's Eclipse Electric that also saw action at Topanga didn't fare as well. "It's the fanciest banjo ever made, everything is carved or inlaid. I had to sell it for \$150 to pay the rent."

These days, there's no shortage of stringed things in Lindley's life. He's vague on the exact number ("I have absolutely no idea"), but has his favorites, including some he doesn't leave home without.

"Right now," he reveals, "it's the Najarian oud. But there are others. There's one Weisenborn style Hawaiian guitar made by Manzanita Guitars in Germany that's a good candidate. I also have a saz made by David Dart and a pair of Hawaiian guitars made by Paddy Burgin from New Zealand that are candidates. But I have many others that qualify as well. It depends what I'm leaving home to do.

"Sometimes I get a very clear signal of what's needed – or what I think is needed. On other people's songs, they usually tell me what they want, but I make suggestions all the time. For my own songs, I choose what sounds good and carries the song along. Or else I start playing an instrument and see what song pops up on the radar screen. Sometimes, it's like searching for aliens."

The search started under a piano, when David was a young boy. His uncle was a concert pianist whose quartet rehearsed at the Lindley home. Still short enough to stand upright under the piano, Lindley would position his head right under the soundboard, where the sound, he says, "literally went into me."

The sound that eventually came back out has been described as everything from "melodic" and "pure musicianship" to "bluegrass-meets-Paganini" and "roots-oriented stew." One reviewer likened *Little Sadie* (from the *Twango Bango III* CD) to "falafel with a side of grits."

Somewhere between his sub-piano explorations and puberty, Lindley took up flamenco guitar. While a student at La Salle High School in Pasadena, he developed an interest in country music and would hang out at places like the Folk Music Center in Claremont and the legendary Ash Grove on Melrose Avenue. It was at the Cat's Pajamas coffeehouse in Arcadia that he met Chris Darrow. They merged their separate bands into a powerhouse bluegrass ensemble, the **Mad Mountain Ramblers**.

Wife Joanie (and sister of Chris Darrow) has her own recollections of those early days.

"I met Dave when he was 17 and I was 14," she recalls. "When we were young, he carved me a banjo neck and put a banjo together for me and I took a few lessons from him. But I was a goner when I saw his lower lips move when he played, and he was so intelligent and funny. He would serenade me playing 12-string from the sidewalk in front of my house."

She accompanied Lindley to some of his gigs, including Disneyland, where the Ramblers played every day on front of the mine train.

The two moved in together in 1968, and Joanie confesses, "I really thought that Dave maybe sold his soul to the devil because he learned to play slide guitar and the fiddle so well and so fast."

A master of world music before it had a name, Lindley founded the first world music rock band, **Kaleidoscope**, in the late 1960s. Darrow joined a year or so later. Jimmy Page dubbed them his favorite band of all time. (On the other hand, there was the rumor that they attracted the world's ugliest



groupies.) When Kaleidoscope folded, the Lindley family – which now included daughter Roseanne – moved to England where David played with blues rocker Terry Reid in venues from minor country pubs to major festivals like Glastonbury. Lindley returned to the US to spend the next decade as Jackson Browne's lead guitarist.

Wherever he was, Lindley never stopped exploring or mixing musical genres and is probably best known for his independent and highly eclectic collaborations with artists such as Henry Kaiser – which produced the Grammy-nominated *World Out of Time* – and Hani Naser, though he has also recorded with Bob Dylan, Rod Stewart, Iggy Pop, Linda Ronstadt, Dolly Parton,

Aaron Neville, Crosby, Stills and Nash, and Warren Zevon, whose final CD was cut while Zevon was dying of cancer.

"Warren's last project was difficult," Lindley acknowledges. "I could see and I knew that he was not going to be with us long. So I went on from there and tried to make it as normal a thing as possible, as if he would always be around. It also showed me that we really don't have all that much time here on Earth and we should make the best use of what time we do have. That's why I've eliminated a lot of things I used to do that waste time so that I can do what I need to do. That's his gift to me."

What he gave up was pistol and rifle competition, though he still enjoys archery. "The thing about competition," he says, "is that the more you practice the better you get. That's the way it is with me. I used to practice silhouette rifle four days a week and in one match, I beat a world champion. It took too much time away from music so I stopped."

Now, Lindley has more time to add to an already impressive discography. But apart from the studio sessions, you won't find his music on Amazon.com. (What you *will* find is a book titled *Where Does the Weirdness Go?* It's a discussion of quantum mechanics — written by someone of the same name.) All of his recent work is self-produced because, while his music has evolved over the years, record executives have not. Few industry types, then or now, would allow an artist of Lindley's range and, well, quirkiness, to release a CD that doesn't fit comfortably into the categories at the mega-music chains.

During the Kaleidoscope days, Lindley was offered a deal "guaranteed" to make the band members stars. But it meant letting someone else decide what the sound would be and even how the musicians would dress. (Imagine a world without the Prince of Polyester!)

"I don't like dealing with record companies," Lindley says. "They have too large a machine to feed and sometimes people get ground up in the machinery. The record companies have a system where it's almost impossible for the musician to make any royalties unless he or she sells a lot of records. They have advertising and other costs that they have to recoup before you get paid. That means paid hardly ever."

Lindley produces his own CDs and, until recently, his wife processed the sales, until their accountant took over the mail-order chores.

"It got too big for Joanie to handle," Lindley admits. "Besides, she's a visual artist – a great printmaker – and should be doing that instead of being a shipping clerk."

Lindley spent several recent years touring with prolific percussionist Wally Ingram and just returned from a tour of Europe with Jackson Browne. In July, he's doing a series of solo concerts in Yokohama and Tokyo.

Between engagements, Lindley will be "mastering and recording mostly – one CD of a live show that was one of my best and another with my daughter Roseanne that we have to finish."

And there might a live CD in the works.

"Jackson and I have been recording everything, and Jackson has a great studio where we can work on it. If we get some good recordings then there will be a CD of the tour. It's usually that way. But I have learned not to predict the future because there's always some poor, disappointed fan that says 'but you promised,' when there are circumstances that change daily that change the course of the river and nothing can be done. Absolute certainty and reading the future are not things I'm very good at."

For information on tour dates, to purchase a CD or to learn more about David Lindley and his music, visit the artist's website at [www.davidlindley.com](http://www.davidlindley.com).

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



Master guitarist/songwriter/composer **John Fahey** was born in a different world- rock and roll hadn't been invented yet, "youth culture" was not a phrase in heavy use, and solo guitarists were rare, and almost non-existent in popular culture. So how did he manage to do nothing less create the benchmark for an entire style of guitar playing that is still prevalent 50 years later? And specifically, how did he do it without much commercial (or ultimately in his lifetime, critical) success? Yet it would be hard to argue that with *Blind Joe Death*, released in 1959 before adventurous, eclectic guitar playing was a gleam in the eye of the **Martin Carthys**, **Bert Jansch**s and **Ry Cooders** of the world, he did just that. Mainly because they and other guitar players, songwriters, composers and musicians were listening. You'd have to give props to **Django Reinhardt**, **Charlie Christian** (the first electric guitar hero) and **Andres Segovia**, but he is arguably right up there with **Jimi Hendrix** as the most influential guitarist ever. While he had big ears, listening to music from all over the world before that was a trendy thing to do, and taking cues from blues masters, classical composers and jazz improvisers, he managed to combine it to create something new.

In honor of this, Vanguard records has released *I Am the Resurrection- A Tribute to John Fahey*. (!! ) I'm generally not a fan of tribute albums, but the interesting thing about this one is that the artists paying tribute are from a diverse lot- like-minded blues and world music players, but also modern songwriters and alternative rock heroes. All admirably refrain from bringing their own egos to the proceedings, instead paying tribute to his compositions without slavishly copying them. Songwriter **Sufjan Stevens** blends a variety of instruments including recorder, flute and oboe on a rich version of *Variation on 'Commemorative Transfiguration & Communion at Magruder Park'*. Underground hero **Devendra Banhart** shows what he's learned from Fahey on *Sligo River Blues*, a key piece from *Blind Joe Death* in which the combination of airiness and intensity that's a hallmark of Banhart's own recordings was already inherent. **Sonic Youth** guitarist **Lee Ranaldo** probably goes farther out on a limb than anyone else, using found sounds, wordless singing voices and a combination of electric and acoustic guitars on *The Singing Bridge of Memphis, Tennessee*, but even there the playing owes much more to Fahey than it does to Ranaldo's noisy band. Project coordinator **M. Ward** plays some very aggressive electric guitar on *Bean Vine Blues #2*, which has an almost ragtime feel, evoking some of the lessons Fahey learned from the compositions of **Scott Joplin**. It would be very easy to go track-by-track, all manage to pay tribute by bringing their own ideas and styles to the compositions rather than slavishly copying them. Vanguard recording artist **Peter Case** and a bay area supergroup formed just for this purpose, **Immergluck, Kaphan, Krummenacher & Hanes**, are also featured.

Re-released simultaneously, Fahey's own *The Yellow Princess* (his 8<sup>th</sup> album, originally released in 1967), shows off his incredible fingerpicking ability, sounding, as do most of his recordings, as if many ideas were bursting forth at once. His playing is hard to describe to those who haven't heard it- there's complex, multi-layered harmonies going on most of the time, but so is abrupt changes of mode and bits of dissonance, at least in terms of western scales, that nonetheless retain sensitivity and beauty. The tempos range from lugubriously slow to frenzied, but all feature his remarkable two-handed (at times it sounds like three or four) technique. His slide guitar technique is also second to none. There are echoes of blues, Arabic scales, deep melodicism, moments of Zen-like simplicity, and Fahey himself also used backing musicians, bits of electric guitar drones, and even haunting whistling on one track. While he could show off plenty of technique, lots of the playing here is deceptively simple, getting the most in terms of attack and emotional resonance from a single note or chord before moving on to the next one. The fact that there's not a world of difference sonically between this and modern artists paying tribute- the aforemen-

# DAVE'S CORNER OF THE WORLD

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



tioned *Variation*... appears on both- is another tribute to just what a maverick, ahead-of-his-time artist he was. The best thing about this re-issue is that it contains the release of the so-called "lost Elektra demo," originally recorded in 1965 when he was thinking of signing with the label, before eventually settling on Vanguard, and releasing *The Yellow Princess*, among many other legendary recordings, for the label. Elektra retained possession of said masters, refusing to send them along to Vanguard before much badgering by Fahey, and even pleas from the underground press at the time. Their long-awaited release is most welcome.

It's too bad that this has to come a few years after Fahey's death- especially after he never really got to reap the benefits financially, or indeed emotionally, in his troubled life. But wherever he is, if you believe in such things, he's smiling down on the proceedings, and giving his nod of approval, and maybe even thinking "I'm glad *somebody* finally gets it."

### RATING SCALE:

- [!!!]—Classic, sure to be looked back on as such for generations to come.
- [!!]—Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.
- [!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won't be disappointed.
- [—]—Good/solid, what you would expect.
- [X]—Avoid. Either ill-conceived, or artistically inept in some way.

## ON-GOING STORYTELLING EVENTS

### GREATER LOS ANGELES

#### CORNUCOPIA: STORYTELING & OTHER DELIGHTS

2<sup>nd</sup> Sundays: 3:30pm – Not for children  
Actors Workout Studio  
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#### LOS ANGELES COMMUNITY STORYTELLERS

2<sup>nd</sup> Thursdays • 7:30 pm  
Temple Beth Torah  
11827 Venice Blvd., Mar Vista  
Audrey Kopp • 310-823 7482 • [astory@utla.net](mailto:astory@utla.net)

#### FAMILY STORYTELLING

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

#### LEIMERT PARK

GRIT WORKSHOP  
3<sup>rd</sup> Wednesdays • 7:00 pm  
3335 43<sup>rd</sup> Place, across from Leimert Park  
310-677-8099

#### SAN GABRIEL VALLEY STORYTELLERS

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

#### LONG BEACH STORYTELLERS

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

### SUNLAND-TUJUNGA STORYSWAP

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

### STORY MASTERS

Last Saturday- 9am – noon  
5909 Blairstone Drive, Culver City  
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### STORYTELLING & PERFORMING ARTS TOASTMASTERS

A Toastmasters Storytelling Group  
2<sup>nd</sup> Mondays, 7:00pm  
CoCo's Restaurant  
15701 Roscoe Blvd., North Hills  
818-541-0950 • [rudeutsh@earthlink.net](mailto:rudeutsh@earthlink.net)

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#### COSTA MESA SOUTH COAST STORYTELLERS GUILD

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

#### SOUTH COAST STORYTELLERS

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

#### MISSION VIEJO STORYTELLING

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

#### COSTA MESA STORYTELLING BY LAURA BEASLEY

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



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[Northridge] (88.5FM) [www.kcsn.org](http://www.kcsn.org)  
[Riverside] (88.3FM) [www.kucr.org](http://www.kucr.org)  
[Pasadena] (89.3FM) [www.kpcc.org](http://www.kpcc.org)  
[Los Angeles] (1260AM & 540AM)  
[Los Angeles] (1190AM)  
[Orange County] (88.5FM)

### THURSDAY

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

### FRIDAY

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

### SATURDAY

6:00-8:00am **Wildwood Flower (KPFFK)**  
Ben Elder (mostly Bluegrass)  
6:00-10:00am **Tied to the Tracks (KCSN)**  
Larry Wines (Americana)  
8:00-9:00am **Halfway Down the Stairs (KPFFK)**  
Uncle Ruthie Buell (Children's show with folk music)  
10:00am-2:00pm **TWANG (KCSN)**  
Cowboy Nick(classic Country music  
3:00-5:00pm **Prairie Home Companion® (KPCC)**  
Garrison Keillor (Live - variety show)  
4:00-7:00pm **Tangled Roots (KCSN)**  
6:00-8:00pm **Prairie Home Companion® (KPCC)**  
Garrison Keillor (Rebroadcast - variety show)  
7:00-8:00pm **Canto Sin Frontera (KPFFK)**  
Tanya Torres (partly acoustic, Latin political)  
8:00-10:00pm **Canto Tropical (KPFFK)**  
Hector Resendez (partly acoustic, bilingual Latin / Caribbean)  
9:00pm-midnight **Noche de Ronda (KCSN)**  
Betto Arcos (Latin and Latin roots music)

### SUNDAY

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

### MONDAY-FRIDAY

10:00am-noon **The Global Village (KPFFK)**  
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### ON THE INTERNET

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Gus Garelick (Fiddle Music)  
[www.krcb.org/radio/](http://www.krcb.org/radio/)  
**Riders Radio Theatre**  
Riders in the Sky  
(Cowboy variety show)  
[www.wvxx.com/html/riders.html](http://www.wvxx.com/html/riders.html)  
**Folk Alley**  
[www.wksu.org](http://www.wksu.org)



# HO'OLAULE'A: HULA IN OUR MIDST

BY AUDREY COLEMAN

The sun was setting on the balmy Friday evening before *Ho'olaule'a* 2004, the first time I was participating in the event. Shadows gradually engulfed Alondra Park, the grounds for a weekend-long showcase of hula by *halaus* (hula schools) from around Southern California. *Halau* members and vendors of Hawaiiana were busy erecting booths, bamboo affairs, some covered with deep green ti leaves. On the immense grassy rectangle that faced the outdoor stage, a patchwork of colorful beach towels had formed and seemed longer every time I glanced in that direction. A seasoned member of *Halau o Lilinoe* told me they belonged to spectators who were camping out to assure themselves of a good spot when the festival opened the next morning. Now I noticed the tents of different sizes lodged among the trees further back in the park.

Such is the passion for the hula tradition to be found among Hawaiians as well as non-Hawaiian hula aficionados from. San Diego to San Luis Obispo who gather each July to pay tribute to the calling card of Hawaiian culture and share the aloha spirit.

This year Southern California's 28<sup>th</sup> *Ho'olaule'a* literally means celebration) takes place on July 15-16 weekend. Always held at Alondra Park in Lawndale, the event is organized by the Hawaiian Inter-Club Council of Southern California ([www.hicsc.org](http://www.hicsc.org)), which encompasses 32 organizations dedicated to preserving Hawaiian tradition. Among them are local *halaus*, community associations, businesses, foundations, and the University of Hawaii Alumni Association.

*Ho'olaule'a* (pronounced *ho-oh-lah-oo-LAY-ah*) makes a wonderful introduction to the art of hula and the community that supports it. Typically, the participating *halaus* each do a "set" of up to an hour in length, featuring various classes, from the *keiki* (children) through the *na wahine 'ui* (older women, known in English as "gracious ladies"). Called "the unwritten literature of Hawai'i" by one early western researcher of the art, the hula repertoire encompasses love songs, tributes to the beauty of various locales and natural features of the Islands, name songs to honor particular persons or deities, and prayers to the gods and goddesses of the ancient culture.

You will see well-executed examples of the two major styles of hula at *Ho'olaule'a*. Most familiar to newcomers will be the fluid movements of the hula *auana* (literally informal or modern), which is accompanied by melodic vocals and instruments such as guitar, ukulele, bass, and steel guitar. The movements, particularly of the hands, reflect the poetry of the lyrics, which often refer to the natural beauties of the islands. In the huge repertoire of *mele* (songs) used in hula *auana*, lyrics often contain layers of meaning; a reference to a rushing waterfall may denote romantic passion, for example.

The lesser known hula tradition, called *kahiko* (literally, ancient), dates back over 2,000 years and accompanies *oli* or chants that may relate genealogies, depict important historical events, or invoke the powers of the Hawaiian deities. The percussion accompaniment is most often the gourd drum, but other drums and implements such as *ili ili* (pairs of flat stones clicked together in each hand) and *pu'ili* (bamboo sticks struck against one another) are also used. Implements are also sometimes used in *hula auana*.

The western vocal tradition came to Hawaii's shores with missionaries' hymns beginning in the 1820s. The new melodies and choral harmonies fascinated the islanders, who were eager to master them. Later, waves of immigrants, including vaqueros from Mexico and field workers from Portugal brought guitars and other string instruments to entertain themselves and share with the indigenous population. Incorporating western instruments and musical forms into their own aesthetic, the Hawaiians created a musical repertoire that is closely associated with *auana* style of hula. The thrilling male falsetto, virtuoso ukulele, and slack-key guitar became uniquely Hawaiian, along with the tones of the steel guitar wafting towards you as if riding a gentle Trade Wind breeze.

In hula, you experience the interplay of movement, poetry, and music. Enhancing this is the interplay of colors, textures, and shapes in the dancers' costumes as they move. In both *auana* and *kahiko* forms, the costumes are designed or selected with great care to support the meaning and mood of the dance. Particularly in *kahiko*, adornments placed on the head and around the neck and ankles have historical or mythological significance. For example, in April 2006 at the international Merrie Monarch Festival in Hilo, dancers from *Hula Halau O Lilinoe* competing in the *kahiko* category wore a forest green *pa'u* (hula skirt) with underskirts of red and yellow that flared up when the dancers whirled around. The myth they were interpreting in the dance dealt with the deities associated with the vegetation of the forest and the volcanic activity that existed underneath it.

In all its glory, hula seems to be going strong, both here and on the Islands. Celebrations called *Ho'olaule'a* take place annually not only here in Southern California but in Northern California and elsewhere on the mainland. Regional competitions such as the upcoming *E Hula Mau* in Long Beach and international competitions such as Merrie Monarch keep many *kumu hula* (master teachers who lead the *halaus*) busy preparing their

dancers for performances.

Then why do those who lead the *halaus* and organize festivals such as *Ho'olaule'a* feel an urgency about passing on their cultural legacy to new generations?

The answer lies in the largely unspoken history of Hawaii, the history that until the late 20<sup>th</sup> century never made it into textbooks used in Hawaiian schools, let alone into those used on the mainland. Though you would never guess it when you enjoy the undulating movements of a hula *auana* number, post-contact assaults on Hawaiian culture have left scars still felt today. In the early contact years, the same energetic New England missionaries who introduced new musical forms and brought the benefits of literacy to the Hawaiians reacted with horror to the hula. An early prominent missionary, Hiram Bingham, wrote in 1847, twenty-seven years after his arrival: "The whole arrangement and process of their old hulas were designed to promote lasciviousness and of course the practice of them could not flourish in modest communities..." \*

Hula was in for a true "Hawaiian Rollercoaster Ride" (a song from Disney's *Lilo and Stitch*).

After the great warrior-chief and unifier of the Hawaiian Islands,

**HULA** page 28



PHOTO BY TRACY CHAPPELL

## MUSIC INSTRUCTION

### DAVID BRAGGER

David Bragger teaches traditional fiddle and banjo to students of all ages and levels. He teaches music by ear, so no musical background is necessary! His students have won awards at festivals from Topanga, California to Galax, Virginia. More importantly, he shows you how to have a foot-stomping ruckus of a good time! You'll be learning the technique, bowings, and styles of traditional Appalachian musicians so you can play at local jam sessions, bang away on your front porch, or saw like mad at local festivals and contests. For lessons call David at 818-324-6123, or email him at [davidbragger@yahoo.com](mailto:davidbragger@yahoo.com).



### DES REGAN

Unravel the mysteries of the Irish button accordion with Des Regan, who has performed for over 50 years in concert halls and pubs across the United States and Ireland. In his warm affable style, he will show you the intricacies of ornamentation that gives Irish music its' distinct sound. His repertoire is from his native County Galway, with influences from Clare and Sligo.



He loves to kindle the spirit of those with a feverish interest in Irish music. If you don't have a B/C button accordion, Des can assist you in finding one for a reasonable price. Contact Des Regan: 818-506-8303 or email him at [desregan@sbcglobal.net](mailto:desregan@sbcglobal.net)

### JOELLEN LAPIDUS

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



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# GUITARS, GUITARS, GUITARS

The one instrument most associated with folk music is the guitar. Although the instrument itself dates back to Renaissance times or earlier, major popularity in the United States didn't occur until the early part of the 20<sup>th</sup> Century. By the 1920s, the guitar started to replace the tenor banjo in jazz and swing orchestras, and by the late 1930s, archtop guitars were being electrically amplified, and the music business was irrevocably altered. But the good old acoustic guitar never completely went out of style, and the big folk scare of the late 1950s and early 1960s brought it to prominence once more. And the guitar is a great folk instrument: portable and loud.

So, do you want to play the guitar? Where do you start? Whether your ultimate goal is to bump John Mayer off the charts or just be able to play "Michael Row the Boat Ashore," you have a similar starting place: obtaining a guitar.

It's easy to rule out electric guitars, since unless you are Billy Bragg or Bob Dylan, the idea of playing folk music on an electric guitar is not too appealing. You can also rule out archtop guitars (these look a bit like violins and are used, primarily, for jazz.) Strike resonophonic guitars from your list (National<sup>TM</sup>, Dobro<sup>TM</sup>, etc) unless you plan on performing folk/blues. Classical (or nylon string) guitars are sometimes used in folk music, but they're more the exception rather than the rule. So we've narrowed it down to a steel string acoustic guitar. Done with choices? Hardly.

The steel string acoustic comes in many sizes and flavors. If you love bluegrass music, then you'll want to buy a dreadnaught guitar. Dreadnaught is a term used for large ships, and when larger bodied guitars started to be

demanding in the 1920s and 1930s, the C.F. Martin Company used this term to describe their larger model guitars. However, a Jumbo guitar is often larger than a dreadnaught, but with a narrow "waist." To add to the confusion, according to the Bluegrass Police, jumbos are not bluegrass guitars. Better take notes, this gets pretty complicated. Smaller bodied guitars are sometimes called auditorium sized, or sometime are called "folk sized." Smaller guitars generally have a sweeter tone, without the heavy bass response of larger bodied instruments. Smaller still are "parlor" guitars, and smaller still are "travel" guitars. Still with me?

Do you love the intricate fingerstyle guitar played by folkies like Joan Baez? The complicated fingerstyle instrumental work done by players like Leo Kottke or John Fahey? A wider neck is nice, and some swear that a twelve fret to the body guitar is best for this. Or are you more taken with those hot dreadnaught flatpickers, like Doc Watson or Tony Rice? Getting more confused?

But rather than wallowing in all the details, let's get generic. If you're just starting to play, any decent steel string instrument will probably do fine. And today there's a wealth of really decent guitars available for very reasonable prices. This has much to do with the amount of guitars being built in the Far East, and their continuing improvement in construction techniques. But even American made guitars constructed of solid woods are available for less than \$750, and decent import laminate (plywood) guitars are available for less than half that price.

An Internet savvy searcher can not only turn up a lot of info on guitars, but also do comparison shopping on price. Price is important, but dealing with local brick and mortar retail stores can be recommended, especially if they have adept repairpersons. Saving \$75 by buying from an Internet dealer or a large chain guitar store that doesn't provide on site repair capability may end up costing you more money in the long run. Most new guitars don't play perfectly "out of the box" and a professional setup is often "thrown in" at your local store.

So by some miracle you find a guitar that you like and can afford. Now what? Well, you're in luck. There's a wealth of ways to learn your instrument these days, from on-line classes to DVDs where your favorite artists show you how they do it, and how you can, too. Of course, you can take lessons at that local music store or your local community college, rec center or some of the fine folks who advertise their services in FolkWorks. There's tons of books on the subject, and in the last decade, a lot of summer guitar camps have sprung up. Although many cater to more advanced players, there are camps specifically set up to handle beginners. And often the camps that cater to specialized tastes also have programs for those just starting out.

It's a great time to be a guitar player. Think how impressed your friends will be when you plunk *I Been Working on the Railroad* around the campfire. And if it doesn't work out and you opted for that Internet low priced laminate guitar with a picture of Esteban stenciled on the top, you can always use it for kindling...

**Artist: HAMILTON CAMP**

**Title: SWEET JOY**

**Label: BEACHWOOD RECORDINGS [www.jamesleestanley.com](http://www.jamesleestanley.com)**

**Release Date: APRIL 2006**

BY DENNIS ROGER REED

Hamilton Camp did it all. His place as a cornerstone of the "big folk scare" of the 1960s came as Bob Camp, one half of the famed folk duo Gibson & Camp, with fellow folker Bob Gibson as his performing and recording partner. Camp was a well known song writer, with one particular tune called *Pride of Man* being recorded by Gordon Lightfoot and by **Quicksilver Messenger Service**, one of the best of the 1960s psychedelic acts to come from the San Francisco area. Camp was managed by Albert Grossman, who guided the careers of Bob Dylan and Peter, Paul and Mary, and Camp's 1964 solo debut, *Paths of Victory*, featured seven Dylan covers.

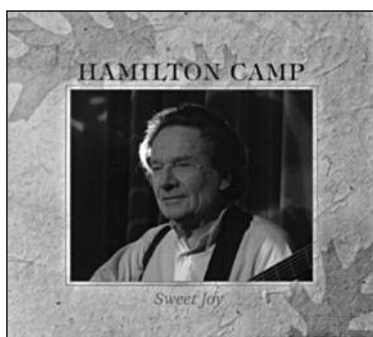
Camp had a fruitful acting career in both drama and comedy, starting at the age of 12 in *Bedlam*, a Boris Karloff film. He continued his acting career throughout his life, doing television programs such as *He and She*, *The Andy Griffith Show*, *the Mary Tyler Moore Show*, *Cheers*, *Desperate Housewives*; films such as *Dick Tracy*, *Heaven Can Wait*, *Meatballs*; Broadway shows, improv comedy in Second City and The Committee. A true renaissance man.

Once Camp parted company with Gibson, he recorded solo as Hamilton Camp. In 1965, he performed at the Newport Folk Festival bookended by the **Paul Butterfield Blues Band** and the **Chambers Brothers**. That evening, Bob Dylan played his famous electric set. Camp's 1967 solo record *Here's To You* had the title single reach #76 on the Billboard pop charts, and in the early 1970s, he did one record as Hamid Hamilton Camp in a group called the **Skymonters**.

The music business took a back seat to his acting career until the illness of his sister in the late 1990s. She requested that he sing and play during his visits, and after her death he recorded *Mardi's Bard* in 1999. And last year, just prior to Camp's death in October, 2005, he completed his last recording, *Sweet Joy*.

Folk maven James Lee Stanley served as co-producer and co-arranger, and one couldn't ask for a more appropriate approach to recording Camp. Camp was recorded doing live vocals and guitar, and just a few overdubs of things like Paul Barrere's (**Little Feat**) slide guitar were then judiciously added. Camp's piercing tenor is subdued, but the intimacy of his performances benefit. Camp did several of his own compositions, including a new version of *Pride of Man*. He digs into the Dylan catalog again, with a superb rendition of *Ring Them Bells*. Other covers include Keb' Mo' and Bobby McFerrin's *New Beginning*, Jimmy Webb's *Highwayman* and a revisit of Camp and Gibson's *2:19*. This is a recording that doesn't hit you over the head or bombard you with too much information at one time. It's more back porch than big screen TV, and vastly better for it.

Camp passed away three days after completion of the project. Stanley says "I've never heard an album with so much heart" and chances are you'll agree.



## REED'S RAMBLINGS

BY DENNIS ROGER REED



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



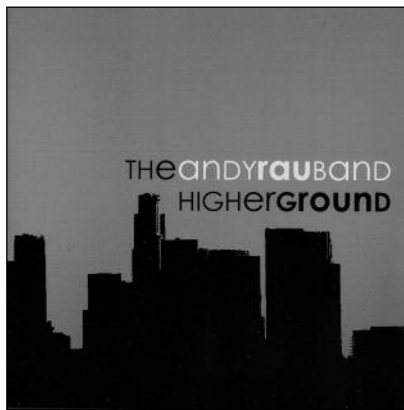
## CD REVIEWS

**Artist:** THE ANDY RAU BAND  
**Title:** HIGHER GROUND  
**Label:** ANCHOVY ARTISTS RECORDS  
**Release Date:** MARCH 2006

BY DENNIS ROGER REED

Once again we visit the question: If there are four guys on a CD photo holding banjos, mandolins, guitars and basses, is this a bluegrass recording? Well, in this case, sort of... but really a whole lot more.

The Andy Rau Band began in 1986, with Andy doing the lead vocals, banjo, guitar and songwriting. Evan Anderson brought his reputation as one of the hottest mandolin players in Southern California as a member of the revolutionary rockin' "bluegrass on steroids" band called **Wild Oats**. Les Johnson had a varied background as a guitarist, having played rock, jazz and pop. The original bass player and high harmony vocalist, Happle James, came from a hard rock background. Andy came to bluegrass and the banjo through exposure to Southern California country rock: yep, **Eagles** not **Country Gentlemen**. Rau met **Larry McNeely**, the banjo player that replaced **John Hartford** on *The Glen Campbell Goodtime Hour* on CBS television. McNeely served as a mentor, and Rau's banjo style developed into a distinctive blend that resulted in a style all his own. His three finger rolls during his vocals often are more intricate than most players "hot solos." Their first recording, the 1990 cassette *My Angel*, showcased an already mature band that featured catchy, intelligent songs; sparkling instrumental interplay; superb harmony vocals and tuneful original songs that exceeded the boundaries of bluegrass. Rau's vocals fall far closer to Paul Simon or Jackson Browne than Bill Monroe or Ralph Stanley. John Marshall followed James into the band on bass, and in 1991, Dennis Roger Reed began a stint as bass player and high harmony vocalist. The band signed with Turquoise Records, one of two record companies based in the entertainment capital of the western world, Whitesburg, Kentucky. The Rau Band did two CDs for Turquoise, *On The Horizon*, and *Different Man*. These recordings brought the band a significant amount of radio airplay, and they began playing a number of bluegrass festivals throughout the United States and Canada.



Turquoise had featured as many as 25 artists in the folk and bluegrass realm, but by the late 1990s the myriad of music business changes played havoc on the label, and in 1999 Rau started his own Anchovy Artists Records and Purple Raven Music publishing, and released *Penny Moon* on his label in 2000. Bill Bergren had taken the role of bass player by this point, and following several successful tours, George Boravich took over on bass, and this is the first Rau recording to feature his deft fretwork.

The Rau Band's newest, *Higher Ground*, travels further from bluegrass central than any prior recording. Certain elements remain: swift instrumentals with more chord changes that most bands use in a full set; witty songwriting; stellar mandolin, guitar, banjo and bass chops; but the tact here is to provide great music, not just great bluegrass. One would be hard pressed to imagine Monroe singing *Suzie*, a song about a poor girl who has some big problems, including keeping her clothes on. Think **Fountains of Wayne** more than **The Clinch Mountain Boys**. Andy has apparently slipped on the downhill side of 50 as well, for nostalgia for his Southern Californian youth bubbles to the surface on both *Time Keeps Ticking* and *Lost in the Years*. *Up Here on Mars* doesn't remind you of Ralph Stanley, either, and *It Drives Me Crazy* touches on political commentary. But just because this isn't your father's bluegrass doesn't mean it's not great stuff. Perhaps the high point of the record is the one song most unlike any recorded by the Rau Band in the past. *The Best I've Found* is a country ballad featuring wonderful harmonies by Elaine Upton. We've not heard Rau's voice with a female singer in the past, and this song shows how strong that concept can be... Rau sounds particularly vulnerable, and Upton is a tremendous understated vocalist who occasionally throws in a nice falsetto or unusual phrasing. If there were justice in the "folk world" this song would be bumping the next **Kenny Chesney/Jessica Simpson** duet off the charts.

If you like some pop and rock with your grass, and your taste in vocalists include both Paul Simon and Bill Monroe, this is the recording for you. And even if you consider yourself a stalwart member of the Bluegrass Police, there's enough hot pickin' here to hold onto. Buy it, you'll like it.

**Artist:** LILA DOWNS  
**Title:** LA CANTINA  
**Label:** NARADA

BY AUDREY COLEMAN

The latest musical offering from Mexican vocalist Lila Downs explores the music, stories, and emotions associated with that fixture of Mexican life, the cantina. Occasionally adding evocative sound effects such as the sound of a bus pulling up and the scratchiness of an old jukebox, Downs gives us well-known *rancheras* as well as her own compositions. *La Cantina: Entre Copa y Copa* is a CD well worth owning in order to hear her incredible voice in yet another context. With its powerful high soprano, sultry lower register, and sometimes whispery, sometimes deliberately nasal vocal quality, her instrument always amazes yet never does pyrotechnics merely for effect. Her sound always supports the meaning, mood, and cultural context of the song she is interpreting. The cantina, more akin to the British pub than to the American bar or tavern, is a place to steep oneself not only in drink but in musical nostalgia and down-home food. In fact, a Mexican immigrant friend told me recently that in the traditional cantina, the food is free, but its quality and quantity correspond directly to the quality and quantity of drink you consume. Accordingly, with a nod to her Oaxacan heritage, Downs opens *La Cantina* with *La Cumbia del Mole*, composed with husband Paul Cohen. After the sound of church bells that might be coming from the cathedral gracing the *zocalo* in Oaxaca City, her voice in its soft lower register tells us that in Oaxaca, they drink mescal with their coffee and that Soledad is going to prepare a delicious *mole*. To the rhythm of the *cumbia*, she calls out the ingredients of Soledad's mole – peanuts, chocolate, chiles, cinnamon, banana, cloves, oregano... Then, as she puts it in the English version on cut 13, "you grind it." The mesmerizing interlude of "grinding" is an occasion for the electric guitar to go wild over the *cumbia* rhythm. For me, *La Cumbia del Mole* alone is a reason to buy *La Cantina*. But then, I've tasted mole in Oaxaca.

Several songs give Downs the opportunity to interpret *rancheras*, four of which were composed by the late Jose Alfredo Jimenez, "El Rey" of the *ranchera*. Jimenez was celebrated for his songs of despairing love, from the time of his first hit in 1950 to his death in 1973. His songs became vehicles for the celebrated *ranchera* singer of his time, Lola Beltran. Themes of patriotism and love of the land can also be found in the *ranchera* form, which originated in the post-revolutionary Mexican countryside but flowered in urban settings. Lila summons up the power and passion, complete with vocal sobs, that evoke Lola *la Grande*, but there is something unset-



ling in her interpretation. Perhaps because of its dramatic contrast to her previous repertoire, it is evident she is playing a role. When she sings *La Cumbia del Mole* and the simple affecting *Agua de Rosas*, one hears a voice congruent with her soul whereas when she sings the self-destructive lyrics of Jimenez's *Pa' Todo el Ano*, we know that this is not Lila's soul we hear. In fact, she capitalizes on that distance when she incorporates a rapid-fire spoken commentary into the classic *Tu Recuerdo y Yo*, repeating "La vida no vale nada, No vale nada la vida." (Translation: Life is worth nothing.) This addition harshly emphasizes machismo values in the song, but detracts from its charm.

Downs also gives a new dimension to the Mexican *corrido*, a form usually reserved for recounting the exploits of heroes and anti-heroes. In *La Teibolera*, we hear the story of a cantina singer-dancer, Tacha, told from the perspective of a man watching her from his table. As he downs one drink after another, his own sadness joins with the sorrows of Tacha's life. It is an affecting portrait.

On cut 14, Downs returns to traditional material with *Yo ya Me Voy*, a polyphonic labor song from the area of La Laguna in the states of Coahuila and Durango. It is typically sung after picking the crops and having a few celebratory drinks. While it is thematically appropriate, it seems out of place musically.

Where does *La Cantina* fit into Downs's body of work to date? It's quite a departure. Her 2000 CD *Arbol de la vida* (Tree of Life) dealt largely with questions of ethnic identity. Her songs explored the Mixtec and Zapotec mythology of Oaxaca and exposed the discrimination suffered by *Afromestizo* coastal residents. Presenting traditional material or composing songs evoking traditions, she portrayed woman as goddess, past and present. In contrast, *La Linea* in 2001 delivered a bitter edge in her lyrics and voice as she related the plight of the migrant workers who pick the grapes "for your light sparkling wines." The irony evoked Woody Guthrie's songs of protest, which she echoed directly with her spin on *This Land is Your Land*. *La Sandunga*, released in 2003, was steeped in indigenous lore and contemporary poetry, while acknowledging Spanish, and *mestizo* musical influences. In 2004's *Una Sangre*, she focused on the dignity of women defending their rights, "the ones who have given to their ideals – one blood." With astounding vocal variety and searing emotional intensity, these four CD's set the bar high indeed.

*La Cantina*, entertaining as it is, pales by comparison with this previous work - but spice of *Cumbia del Mole*, make it worth a trip to Amoeba records.



CD REVIEWS

Artist: TOM BEGICH  
Title: COOL BLUE LIGHT  
Label: CRAZYWORLD RECORDS

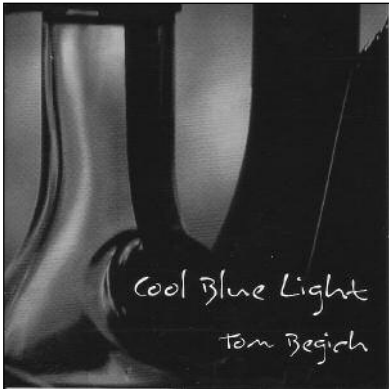
BY RON YOUNG

Cool Blue Light is the fourth CD by Alaska native Tom Begich, and in my opinion, is his best so far. Begich is an authentic troubadour, crisscrossing the country, playing at small venues and house concerts, and obviously gathering on a first hand basis much of the material that makes its way into his songs.

This album contains twelve tracks, eleven of which he wrote, and while he has a great voice, his songwriting is his major strength, and fortunately, unlike me, he knows better than to write “run on” sentences, which generally cause the FolkWorks editors major grief every time I do a review! [Editor’s note: You can see we left this one in!]

Kidding aside, this is a good all round album and very easy to listen to. Begich has managed to surround himself with a dozen highly competent musicians, who successfully round out the sound, and enhance the overall strengths of the album. I especially enjoyed the title track, and also the song called Bakersfield. In fact, now that Buck Owens has passed on to that great Hee-Haw in the sky, the city of Bakersfield, may want to adopt Tom Begich, on the strength of this song. Other good songs include Charleston and To Be With You, as well as the epic Journey’s End, with words by Keith (K.P.) Liles and music by Begich.

Cool Blue Light is a well engineered and packaged product, and should bring Tom a whole lot of new fans. He’s an interesting type of guy, the sort of person that you feel you could get to know over a couple of pints in a quiet bar, which, not surprisingly, is where I first met him. If it’s your good fortune to have him show up in your neck of the woods, he is well worth the effort to go and see. On a scale of one to ten, I’d give Cool Blue Light a nine and a half.



Artist: PETER JOSEPH BURTT  
Title: SUNKEN FOREST  
Label: TEN TO TWELVE PRODUCTIONS  
www.tentotwelveproductions.com

Release Date: FEBRUARY 2006

BY DENNIS ROGER REED

Peter Joseph Burtt’s name may be a recognized by the lovers of modern blues and roots music, as he has served as an accompanist and songwriting contributor for fingerstyle wunderkind David Jacobs-Strain. Burtt also recorded a prior CD called Travelogue that drew heavily on his experiences living and studying in Africa. Burtt has mastered the 21 string kora, and the Mbira or thumb piano. He spent time in Zimbabwe, Ghana and Gambia, living and moving within the society of the traditional musician. As such, Travelogue reflects his immersion in that culture and music. But that recording didn’t really prepare the listener for Sunken Forest.

The story continues: Burtt has a friend and fellow musician named Corey Harris. Harris is one of the nuevo-acoustic blues artists usually lumped with Keb’ Mo’, Guy Davis, Alvin Youngblood Hart and Chris Thomas King. Harris, like Hart and King, has not remained encapsulated in the acoustic blues genre, but expanded his vision far beyond those walls. Harris’ highest profile gig may have been in the Scorsese PBS blues film “Feel Like Going Home,” as Harris traveled and jammed with Malian master musician Ali Farka Toure, the “king of African blues.” Harris has a string of excellent recordings and has become an astute producer.

To the listener’s benefit, Burtt has called upon Harris to produce Burtt’s Sunken Forest, and Harris adds tasteful vocal support and plays guitar, djun or lap steel on several tracks. All the rest of the music, guitars, kora, percussion and vocals are Burtt’s alone. Sunken Forest is an unusual project, in that it mixes a rather disparate palette of influences from Celtic to African to blues to East Indian to bluegrass/roots, yet never seems to be a cobbled together Frankenstein. Quite the contrary, a bluegrass/roots/folk standard like Darling Corey evokes all the traditional influences, yet seems like one of Burtt’s own tunes. Like the rest of the project, there’s a strong African influence with his kora serving as sole accompaniment, but the African taste serves as a “spice” rather than the main ingredient. It’s fully recognizable, yet eminently distinctive.

Burtt’s song choices are unique. He is a fine writer, but gathers his repertoire from a variety of sources. The opening song, Me and My Woman, features lyrics by the late great R&B singer Little Milton, glued to kora riff based on an ancient piece called Chedo. The Wind that Shakes the Barley is a traditional Irish piece, but Burtt says “I paid a copyright fee to the Clancy Brothers for it, however. I thought they deserved it. It’s a revolutionary song. I chose to play it more in a Hindustani style.” He also covers Walking in the Rain, a song by Vanda and Young, Australian musicians known for their work with the Easybeats, and George Young is not only the brother of those famous headbanging guys Malcolm and Angus Young but the true architect of the band AC/DC itself. That’s Why I’m Crying is a Magic Sam song. Burtt elaborates “The kora riff is from a traditional piece called Jimbesango, only in a natural minor instead of the major it is usually played in.” Burtt also covers Bob Dylan’s Only a Hobo, Skip James Special Rider Blues (with a beautiful kora accompaniment, and a melody that reminds one of the original while providing something refreshingly different) and the traditional song House Carpenter.

So in addition to his R&B, Irish, roots, African, heavy rock and Chicago blues choices/influenced covers, Burtt composed three of the songs on the recording. The Way You Move is particularly effective. At first listen it sounds like a traditional tune, but somehow reminds one abstractly of the Police, with Burtt and Harris turning the kora and guitar into a single well fused machine. Arguably the finest tune on a fine project is Burtt’s Be the One. Over a repeated guitar phrase, Burtt’s sings of his desire to be bonded. Harris adds tasteful guitar and pop bottle percussion. It’s both simple yet multi-faceted, and high praise can be provided by saying that Burtt’s original songs more than hold their own against the variety of fine tunes he covers.

Burtt’s voice conveys a great deal of emotion, suits the tunes perfectly and somewhat amazingly in today’s music saturated society, is not directly evocative of any singer one can call to mind. On his version of House Carpenter and even more on Craegie Hill, Burtt is reminiscent of Nic Jones, though only “philosophically,” as neither Burtt’s voice nor guitar work is truly like Jones. But there is something about Burtt’s sensibility and sensitivity in doing these ancient tunes that carries the spirit of other versions and yet make it truly his own, something that Jones accomplished as well.

Peter Burtt is a talented young man who should have a remarkable future in the world of folk music.



Artist: THE MCKASSONS  
Title: TALL TALES  
Label: KALOS RECORDS

BY LINDA DEWAR

It’s a tricky thing, playing music that’s essentially traditional-style Celtic and adding contemporary and electronic elements. Done poorly it can be a disaster, done right it’s a pleasant surprise. and done by The McKassons it’s a delightful treat. This sibling duo have found a way to make the music their own while staying true to its tradition; and one gets the feeling that if the anonymous composers of those traditional tunes could have had access to reverb and synthesizers, this is how they’d have used them.

The tunes on Tall Tales are a combination of traditional and original, with a few composed by fiddling legends like Nathaniel Gow and Scott Skinner. Ryan McKasson’s original tunes are a nice mix of traditional style and modern twist. He’s a fine fiddler, and sister Cali is a versatile and accomplished pianist.

Of the original tunes, I’m partial to Ryan’s Old Man, one with a modern feel that he wrote for a man who he used to see sitting on a bench as he walked to class. A set of traditional tunes, President Garfield’s Hornpipe / Fisher’s Hornpipe / The Scholar may be the best track on the album. Cali’s piano is brilliant on all three tunes, sounding very much like her mentor, Barbara Magone.

The backing and guest musicians on this album are first-rate, including Steve Baughman on guitar and Sascha Jacobsen on subtle-but-fabulous bass. Chris Caswell provides the bodhran and percussion backing. I’ve recorded with Chris myself, and there’s no finer player of drums and percussive thingys to be found.

As the icing on the cake, Tall Tales features a guest appearance by fiddler Hanneke Cassel playing the Scott Skinner classic tune Hector the Hero, with Ryan on viola and Cali on piano. IMHO, this may be one of the most perfect tunes ever written, and the trio do it justice with their arrangement.



Tamburitza



Zulu Drum



Thai Zilophone



## CD REVIEWS

**Artist:** FUR DIXON and STEVE WERNER  
**Title:** THE PEARL AND THE SWINE  
**Label:** GRASS AND GRAVEL RECORDS, 2006  
[www.furandsteve.com](http://www.furandsteve.com)

BY LARRY WINES

With lively melodies, marvelous harmonies, great hooks, downhome sensibilities and deft playing of their six strings, Fur Dixon and Steve Werner are a hot act. They bring high-energy old-time style with modern lyrical sensibilities and a lively bluegrass feel.

Their CD is titled, *The Pearl and the Swine*. It strings together luminous examples of the former and none of the latter.

The album features some of the duo's accomplished musician pals who are just as likely to be playing some honky-tonk with them. Paul Marshall, from the band, **I See Hawks In L.A.** (and way back when, the **Strawberry Alarm Clock**) plays bass and autoharp. Cliff Wagner, of **Cliff Wagner and the Old Number 7**, contributes banjo and fiddle, while John "Groover" McDuffie is aboard on pedal steel. Mike Stinson, one of L.A.'s most successful alt-country songwriters, plays drums, and Scarlet Rivera, who's performed with Bob Dylan, contributes her fiddle on the catchy *Back Roads and Blue Skies*, a Fur and Steve co-write.

But co-writes are the exception. Fur and Steve are both formidable songwriters, and they balance their gigs with an equal number of originals by each. They keep track, and they let you know it.

Fur and Steve launched as a pairing in 2003. Before that, each had piled-up plenty of credits. He opened for Bob Dylan. She toured with Rosie Flores.

He's been bandleader for still-at-it 1950s rockabilly stars, including Glen Glenn, Ray Campi (who still climbs his stand-up bass like Hillary on Everest), Johnny Legend, Sonny Burgess and Tommy Sands. She made her name in the 1980s roots/punk scene, with the Hollywood Hillbillies and the Cramps, yet she cites Gillian Welch, June and Mother Maybelle Carter, Hazel Dickens and Johnny Cash as her strongest influences.

She's lived and been part of the music scene in New York and Austin. He made an album called *Biker Campfire* that's a staple in the road-trip motorcycle world.

Her witty writing includes hilarious prose, like that on their myspace page ([www.myspace.com/furandsteve](http://www.myspace.com/furandsteve)). He's played Europe and Japan, and had hits across European radio that he penned for expatriate American rocker John Whiteleather, now a resident of Sweden.

As formidable as the two halves, the sum is much greater. Their harmonies are incredible. Someone said, "When they sing harmony, it'll raise the hair on your arms." In case you're worried, you can forget Steve's biker world. Their songs let you generate the propulsion of your choice, from horseback to shoe leather, or anything with an engine attached. And they make you want to hit the open road to the first off-ramp that becomes a winding back road.

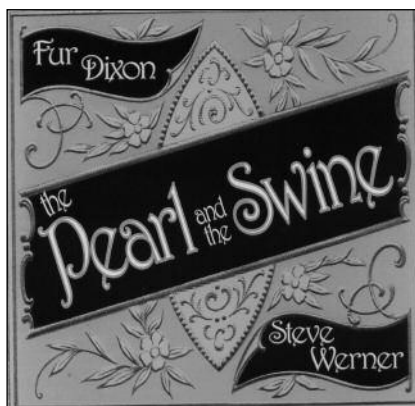
Their pickin' is first rate, and their songs are very California, glimpsing the ocean from Fur's *Mulholland Highway*, crossing the *Ventura County Line* with her (en-route to who-knows-where) or rolling across the Mojave with Steve's *Brother Tumbleweed*. It's the spirit of the early surf songs, carefree discovery with one you love or want to, though instrumentally like an old-time string band. It harkens to the early days of **The Dirt Band**, or today's **Old Crow Medicine Show**, or acoustic Gram Parsons and the Flying Burrito Brothers. And it's just as much the musical sensibilities of their long list of heroes, including Doc Watson, Ramblin' Jack Elliott, Townes Van Zandt, Jimmie Rogers, Willie Nelson, the Yonder Mountain String Band and more.

These two pay attention. They seek and embrace the influences, and they'll tell you things, like Fur's reverent observation, "Gillian Welch and David Rawlings changed everything in acoustic music." And Steve's, "Back in the real day, folk singing was a hardcore deal. In the '30s and '40s, it was playing in rough bars all across the country, and the guys that came out of that were rough, tough guys."

Lyrical, that homage is present, as in Steve's *Reputation of a Rambler* (with Cliff Wagner on banjo and Paul Marshall on bass). Steve's song, *When My Face Is Covered Over* can stand alongside any Appalachian paen to death. His very playful *Right On Time, Buddy* contrasts nicely with her introspective *When Will My Wandering End?* and her *mea culpa* song, *If I Wake Up Tomorrow*.

But the album's 12 tracks deliver plenty of dance-in-the-aisles, crank-it-up-on-the-open-road kinda music. When Fur melodically asks *Where Are We Going?* Steve responds with *Every Day a Different Journey*, occasioning more fine harmonies.

It's all first-rate, and this CD was chosen as a member premium (alongside Kris Kristofferson's new CD) in the Spring 2006 KCSN pledge drive.



**Artist:** SALTFISHFORTY  
**Title:** ORKNEY TWISTER  
**Label:** INDIE

BY LINDA DEWAR

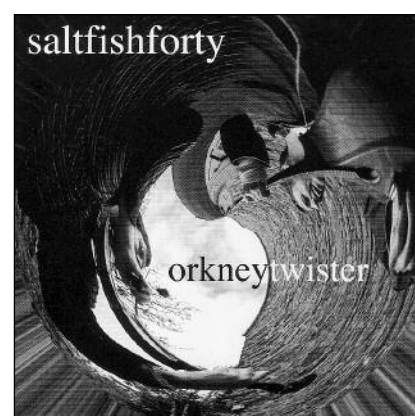
“Rich and varied... sometimes sweet, but with a lot of character... unexpectedly spicy... nicely balanced, pleasant but complex... a long finish where the spicy notes remain, leaving a pleasant memory...” These phrases are taken from reviews of the single malt whisky of Orkney. There must be something special about the little island that clings to the top of Scotland on the North Sea, because the same descriptions definitely apply to the music of this Orkney-based duo.

**Saltfishforty** is made up of **Brian Cromarty** on guitar, mandola, vocals and banjo, and **Douglas Montgomery** on fiddle, percussion, cello, mandolin, guitar and vocals (whew!). Most of the tunes and songs on *Orkney Twister* are written by one or both, and there is some genuinely exciting music here.

Montgomery's fiddling is first class, with a depth of feeling to his playing that sometimes reminds me of my favorite Scottish-American fiddler, **John Taylor**. Cromarty's instrumentals are integral parts of the overall sound, and not just backing, and his songwriting and vocals are first rate.

If I have a favorite track, it may be track 3, titled *threewheelin'*, a set of three tunes that blend nicely in a variety of rhythms ending with a zippy reel written by Cromarty. As for the songs, it's hard to choose a favorite, but I'm a bit partial to *breadbin blues* for its nice, bluesy feel and clever lyrics.

Some will say that the music they hear on *Orkney Twister* reminds them of Cape Breton music, or Cajun, or even Bluegrass and old-time sounds. What it really is, though, is a slightly modernized version of the musical tradition that is the grandfather of each of those genres. And the tradition is being carried on in fine fashion. There's plenty of variety here... dance tunes, ballads, jigs and reels, all worth a listen, and then a second listen.



**Artist:** NIAMH PARSONS with GRAHAM DUNNE  
**Title:** THE OLD SIMPLICITY  
**Label:** GREEN LINNET

BY LINDA DEWAR

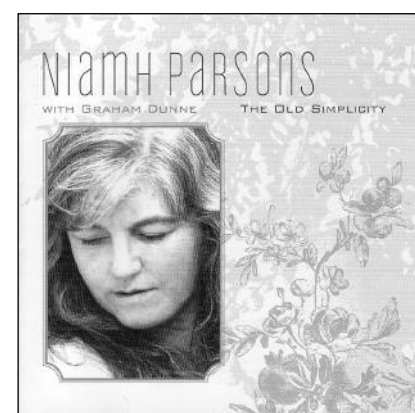
Let me get right to the point—I love this album. In the current age of the singer-songwriter, **Niamh Parsons** stands out as a delightful exception who doesn't just perform covers; she's a true collector of songs. Whether traditional or recently composed, intriguing songs find their way to her, and with *The Old Simplicity*, Parsons has once again produced a collection of memorable songs that make you wonder "Why have I never heard that one (or that version) before?"

Her voice is not the reedy soprano that has become the accepted norm for Irish women, but a rich and expressive alto reminiscent of **Dolores Keane, Anne Murray and Mary Travers**. With the support of backing musicians including **Graham Dunne, Dennis Cahill and Liz Knowles**, she uses it to weave lyrics and melody into a unique cloth for each song.

Parsons has a fondness for lyrics that tell a story, and she's chosen some remarkable examples for this album. The title track, written by **Kieran Halpin**, features two old men sharing memories. *John Condon* is the story of the youngest Allied soldier killed in the first World War, and reminds me just a wee bit of **Eric Bogle's** classic *Green Fields of France*. Possibly the best "story" track is a cover of **Linda Thompson's** *No Telling*.

There are two songs about the workers in the Wittenoom mine in Australia, most of whom died of asbestos poisoning. It must have been a hard choice, deciding which one to include, and I'm glad that Parsons gave in and recorded both. Of the two, *He Fades Away* is the most moving lyric, written from the point of view of a wife who watches her husband succumb to the disease.

The liner notes add a great deal to the experience of listening to *The Old Simplicity*, as Parsons has included not only the lyrics, but an account of how she collected each of the songs. It's only April as I write this, but you can be sure that this CD will be on my top ten list for 2006. It's an outstanding collection of songs, brilliantly performed.





## CD REVIEWS

**Artist: VARIOUS; COMPILATION****Title: CLASSIC RAILROAD SONGS****Label: SMITHSONIAN FOLKWAYS # SFW CD 40192; 2006****www.folkways.si.edu**

BY LARRY WINES

We live in an era when “public relations” and “railroad” are never uttered in the same breath. Amtrak, the sole operator of intercity passenger trains, is an unwelcome tenant on the few over-merged corporate megagiant railroads who strive to make the passengers late and thereby kill support for the last of the stainless steel sleepers and diners and lounge cars.

Gone are the colorful names and logos of a hundred once-proud carriers. Lyrical names like *Chicago, Milwaukee, St Paul & Pacific*, and *Denver & Rio Grande Western* are lost, together with strong, simple ones like *New York Central* and even *Southern Pacific*. They’re forever vanished into sterile corporations that formally strip the word “railroad” from their post-merger names, and then adopt alphabetic characters without meaning even in acronym, like CSX. (That’s a giant Eastern railroad that won’t admit it, and the letters actually mean nothing.)

It is therefore astonishing that images of trains have maintained a hold on our culture. *Orange Blossom Special* has been the fiddler’s testpiece for so long that it’s a cliché. Odd, because most Americans alive today have never seen a steam locomotive charging down the mainline, shaking the earth as blurred side rods rotate 80-inch drivers. People have no cognitive framework, no cultural context, for the fiddles’ emulation of that glorious apex of the mechanical age. Yet that song, and many more that musically celebrate steam whistles, coal smoke and hot valve oil, resonate in the American soul.

Over the years, there have been many compilations of train and sometimes hobo songs. Roundhouse Records’ *Great American Train Song* series, released from the late 1980s into the 1990s, has stood as one of the best, including artists from Johnny Cash to Roy Acuff to Johnny Horton.

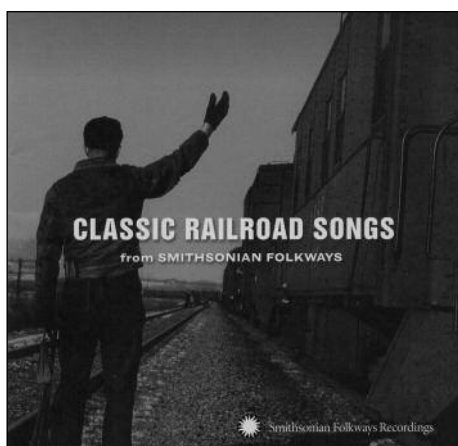
John Denver’s sole Grammy came for his compilation of railroad songs, *All Aboard* And that was earned for Best Children’s Record, making the connection to steam trains another generation distant and even more incongruous. And a children’s record? That album retains transcendent appeal.

Now there is a new 2006 compilation, this one from Smithsonian Folkways. *Classic Railroad Songs* is a single CD with 29 tracks and comes with a nice 36-page booklet by song compiler Jeff Place. The release is the latest in their “classic” series, which began with 2002’s *Classic Bluegrass from Smithsonian Folkways* (SFW 40092).

The booklet conveys, as it says, “the train as a metaphor for escape and freedom,” along with the role of songwriters of the era as chroniclers of news and conscience of the people. Everyone had a love-hate relationship with the railroads and their robber baron bosses, even as the shimmering rails beckoned over far horizons.

So, what about the new album’s music? In a word, it’s vintage. Recorded mostly in the 1940s and 1950s, some more recently, it qualifies as a quintessential collection of blues-to-bluegrass classic railroad and hobo songs. The songs’ origins span 175 years, and they are performed by some of the best-known artists since recordings began.

You’ll find Lead Belly doing *Rock Island Line* and two other songs. Woody Guthrie and Cisco Houston conjure *John Henry*, and are joined by Sonny Terry for *Lonesome Train*. Doc Watson is here with *Wabash*



*Cannonball* and more. Brownie McGhee, Pete Seeger, the New Lost City Ramblers, Elizabeth Cotton, the Iron Mountain String Band, Vernon Suthphim, Pop Stoneman and others are all aboard this train. Some listeners will relive old favorites, and most will discover treasures that have become obscure.

If there is one criticism, it is that some expected material isn’t here. Though he wrote it in the 1960s and Arlo scored the hit, Steve Goodman’s original delivery of his *City of New Orleans* would have been welcome, as would one of the many original train or hobo songs by Utah Phillips. *Chattanooga Choo Choo* is also absent. Here, vintage means nothing original from the past 40+ years.

But true to the Smithsonian Folkways mission, some gems are here that are hard to find anywhere else, by any artist of any era. I thought I’d never find another recording of the catchy work song, *Drill Ye Tarriers Drill*. It was sung by 19th Century railway builders as they hand-drilled the solid rock. I’d discovered it on Keith and Rusty McNeil’s *Western Railroad Songs*, one of their historical music-theme sets; all these have spoken interpretation on the recordings (and their whole series is quite a resource). But that song is on the new Folkways CD, as sung by Cisco Houston in 1958. [Editors note: Of course, many of us remember the classic rendition by The Weavers as well.]

Working railroaders are remembered in songs like Haywire Mac’s original, *Jerry, Go Oil that Car*. And of course, brave locomotive engineer *Casey Jones* takes his run to destiny, played as a harmonica cameo by John D. Mounce. I noted that choosing the instrumental avoids the usual slanderous lyrics against real-life family man John Luther “Casey” Jones, who did not father children in different towns by different wives. (Sometimes the folk process leaves a legacy that is stupid and cruel. Jones was a hero who tried to save others in a collision of two trains.)

The songs here are sometimes as rollicking as a fast freight, sometimes as sad as the lonely hobo. And sometimes as timelessly poignant as a dead soldier whose coffin is riding the train home, as in *He’s Coming to Us Dead* from a Civil War battlefield.

I could say this CD belongs in your library as a matter of cultural literacy. But I’d rather say it’s one that should be played and enjoyed, its songs learned and perpetuated. There are plenty of smiles and discoveries among these 29 tracks. That’s why it was selected by KCSN as a membership premium for the May 2006 pledge drive.

**Artist: KATY MOFFATT****Title: UP CLOSE AND PERSONAL****Label: FUEL RECORDS – December 2005**

BY LORRAINE KAY

Songwriter and guitarist Katy Moffatt has been underrated for the past 30 years. Born and raised in Fort Worth, Texas, and now living in Santa Clarita Valley, California, this award winning songwriter with 14 albums, four motion picture appearances, and 30 years of international touring is again out promoting her latest CD *Up Close and Personal*. This live and intimate gathering was recorded for Fuel Records in Albuquerque, New Mexico, and released in time for Christmas 2005.



Though often an overlooked talent, Moffatt is respected as one of the originators of country rock. The versatile song stylist has distinguished herself as one of the most literate and eclectic artists to fall under the heading of singer-songwriter. Refusing to stay within a single genre, she has covered the gamut from folk music to country rock and blues, appealing to a wide audience.

From the earliest days of her career, when she went on the road opening for blues legend Muddy Waters in 1976, her career has been marked by consistent critical acclaim, including a 1985 Academy of Country Music nomination as Best New Female Vocalist.

Performing more than 200 concerts a year, Moffatt strives to connect with her audiences by using her voice and guitar to take the listener to a special place in each song. “The only thing I’ve wanted and worked for from the beginning was simply to make a living—playing my music for people who want to hear it. It doesn’t matter how big an audience, or where it is. And being able to play all these places makes me truly appreciate my audiences. They’re open to music without labels.”

On *Up Close and Personal* she performs a collection of 16 of her favorite songs with just her guitar. Now fans can experience a bit of what live audiences have enjoyed. It is not just the music of Moffatt, but the interactivity with her audiences that makes her live performances special. This CD captures that.

The album covers a wide variety of tunes from a collection of her own compositions to some of her favorites by other composers like Bonnie Raitt’s *Love Me Like A Man*, a torchy blues ballad. But even when she is performing songs written by others, the delivery is still 100% Katy Moffatt. This CD is a must-have for both long-time Moffatt fans and new Moffatt collectors plus a welcome addition to any music lover’s collection.

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## MOIRA SMILEY & VOCO!

BY BILLY JONAS

VOCO is the dream-band of composer/vocalist, Moira Smiley – newly arrived in Los Angeles in 2004. Picture a band that sings impassioned four-part harmony, kicks some body percussion up and melds banjo, cello and percussion. Picture vocalists so fine-tuned, so alive and banjo so funky sweet that you can’t tell what’s the instrument and what’s the voice. Then, imagine hearing ORIGINAL songs that conjure lush, heartbreaking music of the Balkans and Appalachia while cutting a new path into improvisation, physicality and vocal harmony.

Moira’s vocal melting pot. Moira Smiley (vocals, accordion, body percussion, banjo) leads VOCO through their wild geography of original and traditional songs. She grew up singing old songs in Vermont, landed at Indiana University’s prestigious School of Music as a pianist and formed a four-woman vocal group called VIDA. VIDA achieved international acclaim in the mid-1990s, touring extensively in the US, Canada and Europe. Their earthy, ear-bending songs of the Balkans, South African freedom songs, Appalachian spirituals and originals gained praise from Billboard to Dirty Linen. Moira moved to San Francisco to sing with the premiere touring Balkan vocal ensemble, KITKA. Along the way, Irish Sean-Nos, Philip Glass, medieval polyphony and clawhammer banjo seem to have lodged themselves deep in her musical heart. (You can hear some of that on her just-released solo CD, *RUA*).

There are five members of Moira Smiley & VOCO. They represent a glorious cross-pollination. John Ballinger (banjo, vocals, percussion, clarinet) goes from guitarist for Rufus Wainwright to steel drum master, and award-winning composer for theater Jess Basta (vocals, body percussion) sang with the much-loved Chicago-based soul / ska band, **The Adjustors** before moving to LA, Jessica Catron (cello) plays with local favorites Nels Cline and Carla Bozulich and is nationally known in new and improvisational music (find her often at Disney Hall’s REDCAT). Christine Enns (vocals, body percussion) is a fine young jazz singer and choral conductor. Moira found two by Craigslist, two by word-of-mouth.

In mid-April 2006, VOCO has just completed a five-day recording session. Seventeen songs and surprises hum, jump and purr inside the digital

bits that sit, saved inside the control room’s computer. In about 2 months, 1,000 well-wrapped CDs will be arriving on the VOCO doorstep. It’s an inspired delivery – the DNA of which might be from the secret union of Bela Bartok and Emmylou Harris or **The Holy Modal Rounders** and **Warsaw Village Band**. The CD carries all the wonder and excitement of their eclectic live shows: 4 and 5 voice harmonies that careen between tender consonance and delicious dissonance. Check out the high and lonesome sweetness of their original *I Live in California*, then the thundering visionary swirls in their vocal arrangement of a Bartok’s *Mikrokosmos* piano miniature. A sinewy alchemy of cello, banjo, and percussion weaves throughout (check out the spacious and funky fabric that underlies the acoustic hip-hop tinged {Sprechstimme of} *Deep Blue*. Bathe in the gently lilting, soon-to-be classic original gospel waltz - *Stand in that River*. Then the joyride of their foot stomping, hand jiving body percussion surfaces in inspired moments throughout.

The dream-band. So get ready. Never has the sonic spectrum been so ravished, the human voice so elevated and...celebrated! What can you do? Prepare for the world to shift a little, prepare for wonder, prepare for Moira Smiley & VOCO.

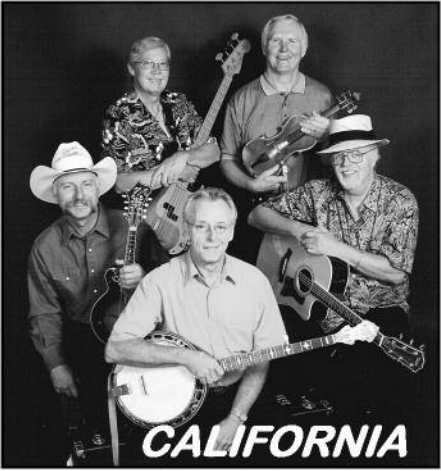
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Blue Ridge Pickin' Parlor 818-282-9001

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Frank Bayuk 310-567-6321 windyridgeband@aol.com

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2nd Thursdays Slow Jam - 6:00pm-  
4th Thursdays Open Jam - 6:00pm-  
18122 Brookhurst S., Unit E , Fountain Valley  
714-962-2232 ifiddler@yahoo.com

CORONA BLUEGRASS JAM  
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Crossroads Christian Church  
2331 Kellogg Ave. Corona  
Todd Holtkamp 951-347-2597 onetoad@adelphia.net

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Boll Weevil Restaurant, 7080 Miramar Rd., San Diego  
San Diego Bluegrass Society • sdbinfo@socalbluegrass.org

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909-626-3066 909-980-5663.  
groups.yahoo.com/group/villagemandala  
villagemandala.tribe.net

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Simi Valley 1:00-4:00pm • 805-520-1098  
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1st Saturdays Orange County Hoot  
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2nd Saturdays Camarillo Hoot  
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3rd Thursdays Camarillo "Lite" Hoot  
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3rd Saturdays South Bay Hoot  
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3rd Sundays East Valley Hoot  
Van Nuys 1:00-5:00pm • 818-780-5979  
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5th Saturdays Take The Fifth Hoot  
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FOLK HAPPENINGS AT A GLANCE

JULY

2006



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div> <div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - pages 16-17</div> <div>OGD: On-going Dance - page 20</div> <div>SE: Special Events - page 36</div>						<div>1</div> <div>LINDA GELERIS (SE) SATYA KARRA (SE) LISA HALEY &amp; THE ZYDECATS (SE) ANDY RAU BAND (SE) HAWAIIAN MUSIC AND DANCE (SE) GENO DELAFOSE AND FRENCH ROCKIN' BOOGIE (SE) FAIRPORT CONVENTION (SE) ROSIE FLORES (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)</div>
<div>2</div> <div>MARK LEWIS (SE) EMELINE MICHEL &amp; SARA TAVARES (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)</div>	<div>3</div> <div>SARA TAVARES (SE) MICHELLE MALONE (SE) ROSIE FLORES (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)</div>	<div>4</div> <div>LISA HALEY &amp; THE ZYDECATS (SE) Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)</div>	<div>5</div> <div>JOANIE BARTELS (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)</div>	<div>6</div> <div>MC RAI (SE) ROBERT DAVID HALL &amp; PAT COLGAN (SE) EILEEN IVERS &amp; IMMIGRANT SOUL (SE) THONGJIENG (SE) GOLDEN BOUGH (SE) THE INDIGO GIRLS (SE) JANET KLEIN &amp; HER PARLOR BOYS (SE) ABDELLI (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)</div>	<div>7</div> <div>ABDELLI (SE) THE MILL CREEK BOYS (SE) KÉKÉLÉ (SE) PRESERVATION HALL JAZZ BAND (SE) SEVERIN BROWNE / JAMES COBERLY SMITH (SE) CLIFF WAGNER &amp; THE OLD #7 (SE) BONNE MUSIQUE ZYDECO (SE) LINDA RONSTADT with RICHIE FURAY (SE) VIVER BRASIL DANCE COMPANY (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)</div>	<div>8</div> <div>PRINCE DIABATE (SE) TAIKOPROJECT (SE) SKA CUBANO (SE) SLIGO RAGS (SE) DABY TOURE (SE) LOWEN &amp; NAVARRO with PHIL PARLPIANO (SE) CLAUDIA RUSSELL (SE) KÉKÉLÉ (SE) TAIKOPROJECT (SE) HAPA With DAVID ALLEN BAKER (SE) LAURENCE JUBER and ILSEY JUBER (SE) GRANDEZA MEXICANA Folk Ballet Company (SE) ROBBIE LONGLEY (SE) CONJUNTO JARDIN (SE) Contra (OGD) English (OGD) Scottish (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)</div>
<div>9</div> <div>GWENDOLYN &amp; THE GOODTIME BAND (SE) GOLDEN BOUGH (SE) BLUEGRASS HOW TO JAM WORKSHOP (SE) ON ENSEMBLE (SE) GRANDEZA MEXICANA Folk Ballet Company (SE) THE ANDY RAU BAND (SE) GRAND OLE ECHO (SE) PRESERVATION HALL JAZZ BAND (SE) BUCK COLBERT &amp; THE BOYS FROMTHE DOUBLE J (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)</div>	<div>10</div> <div>PRINCE DIABATÉ (SE) PRESERVATION HALL JAZZ BAND (SE) NICKEL CREEK (SE) BORDER RADIO (SE) BOULDER ACOUSTIC SOCIETY (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>11</div> <div>THE BAREFOOT NATIVES: WILLIE K &amp; ERIC GILLIOM (SE) PRINCE DIABATÉ (SE) MUSIC AT THE ZOO (SE) DAVID WILCOX (SE) LINDA RONSTADT with RICHIE FURAY (SE) TRIPLE CHICKEN FOOT with TIA SPROCKET / THE KING AND THE BARBER (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)</div>	<div>12</div> <div>PRINCE DIABATÉ (SE) LYLE LOVETT plus THE BLIND BOYS OF ALABAMA (SE) BOULDER ACOUSTIC SOCIETY (SE) DAN JANISCH &amp; PATTY BOOKER &amp; LISA FINNIE (SE) Balkan (OGD) 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)</div>	<div>13</div> <div>CALIFORNIA WORLD FEST (SE) OLD TIME RUCKUS REVUE (SE) PRINCE DIABATÉ (SE) JAPANESE FESTIVAL SOUNDS FOY WILLIAMS' RIDERS OF THE PURPLE SAGE (SE) THE MILL CREEK BOYS (SE) ASHLEY MAHER (SE) WEST COAST KLEZMER AND BALKAN (SE) FOOTLOOSE (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>14</div> <div>CALIFORNIA WORLD FEST (SE) JOHN BATDORF AND JAMES LEE STANLEY (SE) PRINCE DIABATÉ (SE) PATTY BOOKER (SE) MASANGA MARIMBA ENSEMBLE (SE) LISA HALEY &amp; THE ZYDECATS (SE) JAPANESE FESTIVAL SOUNDS FOY WILLIAMS' RIDERS OF THE PURPLE SAGE (SE) JOANIE BARTELS (SE) QUETZAL (SE) JOHN RENBOURN (SE) THE WOODY'S (SE) MARIZA (SE) LISA FINNIE &amp; THE NIGHT OWLS (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>15</div> <div>CALIFORNIA WORLD FEST (SE) THE WOODY'S (SE) HO'OLAULE'A (SE) JAPANESE FESTIVAL SOUNDS YUCCA VALLEY SUMMER MUSIC FESTIVAL (SE) HIGH HILLS (SE) MARIZA (SE) BOULDER ACOUSTIC SOCIETY (SE) DAVID WILCOX (SE) JAMES LEE STANLEY (SE) RONNIE COX (SE) SON DE MADERA (SE) DIAVOLO DANCE THEATRE (SE) TRIPLE CHICKEN FOOT (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>16</div> <div>CALIFORNIA WORLD FEST (SE) DEEP SOUTH BLUEGRASS BAND (SE) HO'OLAULE'A (SE) DAN CROW (SE) THE BOULEVARD MUSIC SUMMER FESTIVAL (SE) KAHUNA COWBOYS (SE) BRASIL BRAZIL SHOW (SE) TORII: THE JAPANESE PORTAL (SE) TOMMY PELTIER and the CHARIOTS (SE) MUSAFIR / A.R. RAHMAN (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM) Western Music (OGM)</div>	<div>17</div> <div>MICHAEL DART &amp; THE FLATLANDERS (SE) LISA HALEY &amp; THE ZYDECATS (SE) WITCHER BROTHERS (SE) ROSIE FLORES (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)</div>	<div>18</div> <div>FIFTH WHEEL (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Shape Note (OGM) Songwriter Showcase (OGM)</div>	<div>19</div> <div>LISA HALEY &amp; THE ZYDECATS (SE) HOMESPUN WITH LESLIE PERRY (SE) LADYSMITH BLACK MAMBAZO (SE) Balkan (OGD) 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) Songwriter Showcase (OGM)</div>	<div>20</div> <div>NATHAN McEUEEN (SE) LISA HALEY &amp; THE ZYDECATS (SE) MOIRA SMILEY &amp; VOOCO (SE) OKINAWAN FOLK/HAWAIIAN/TAIKO (SE) THE NATIVE AMERICAN DANCERS (SE) THE REFUGEE ALL STARS OF SIERRA LEONE (SE) GYPSY KINGS (SE) LOS PINGUOS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>21</div> <div>LISA HALEY &amp; THE ZYDECATS (SE) LAURENCE JUBER (SE) QUARTET SAN FRANCISCO (SE) GIPSY KINGS (SE) STAGEROBBER'S (SE) PATTY BOOKER &amp; THE PLAYERS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>22</div> <div>CELTIC SPRING (SE) QUARTET SAN FRANCISCO (SE) BRAVE COMBO (SE) STAGEROBBER'S (SE) INCENDIO (SE) THE MIGHTY ECHOES (SE) YUVAL RON ENSEMBLE (SE) QUETZAL / DWIGHT TRIBLE (SE) GIPSY KINGS (SE) BILL TAPIA (SE) THE WIYOS (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)</div>
<div>23</div> <div>MASANGA MARIMBA ENSEMBLE (SE) JIM GAMBLE'S TALES OF THE ASHANTI (SE) THE WIYOS (SE) SIMON SHAHEEN (SE) NATHAN MCEUEEN (SE) TOMMY EMMANUEL (SE) CELTIC SPRING (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (OGM)</div>	<div>24</div> <div>VANOUSH KHANAMIRIAN DANCERS (SE) 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)</div>	<div>25</div> <div>VANOUSH KHANAMIRIAN DANCERS (SE) TRIPLE CHICKEN FOOT / TIA SPROCKET / THE KING AND THE BARBER (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)</div>	<div>26</div> <div>VANOUSH KHANAMIRIAN DANCERS (SE) LAZARE HOUETIN (SE) PATTY BOOKER BAND &amp; LISA FINNIE BAND (SE) Balkan (OGD) 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)</div>	<div>27</div> <div>VANOUSH KHANAMIRIAN DANCERS (SE) FOY WILLIAMS' RIDERS OF THE PURPLE SAGE (SE) KATIA MORAES and LA CHORO ENSEMBLE (SE) MONO BLANCO with LOS CENZONTLE (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)</div>	<div>28</div> <div>VANOUSH KHANAMIRIAN DANCERS (SE) BONNE MUSIQUE ZYDECO (SE) DENNIS ROGER REED (SE) SUSIE GLAZE AND THE HILONESOME BAND (SE) SONIDOS GITANOS (SE) MASANGA MARIMBA ENSEMBLE (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)</div>	<div>29</div> <div>SONIDOS GITANOS (SE) LYNN FRANCES ANDERSON (SE) RICARDO LEMVO (SE) THE DUO-TONES (SE) DAVID GRIER (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)</div>
<div>30</div> <div>JOANIE BARTELS (SE) GRAND OLE ECHO (SE) SCOTT GATES &amp; PACIFIC OCEAN BLUEGRASS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)</div>	<div>31</div> <div>KAYAMANAN NG LAHI (SE) MILL CREEK BOYS (SE) LIMPOPO (SE) 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)</div>					



FOLK HAPPENINGS AT A GLANCE

AUGUST

2006



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1	2	3	4	5
		KAYAMANAN NG LAHI (SE) Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)	KAYAMANAN NG LAHI (SE) CIRCUS NIGHT (SE) JAMES INTVELD (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	KAYAMANAN NG LAHI (SE) ARTE FLAMENCO DANCE THEATRE (SE) NIYAZ (SE) ELISEO PARRA (SE) JANET KLEIN & HER PARLOR BOYS (SE) LENINE (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)	KAYAMANAN NG LAHI (SE) ARTE FLAMENCO DANCE THEATRE (SE) LISA HALEY & THE ZYDECATS (SE) JUANA AMAYA (SE) SONGWRITERS' SERIES (SE) HOUSTON JONES (SE) SEVERIN BROWNE / JAMES COBERLY SMITH (SE) THE HIGHLAND FLING (SE) ROLANDO MORALES (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	CASPAR WORLD MUSIC FESTIVAL (SE) ARTE FLAMENCO DANCE THEATRE (SE) LISA HALEY & THE ZYDECATS (SE) PACIFICO DANCE COMPANY (SE) JUANA AMAYA (SE) THE HIGHLAND FLING (SE) HOUSTON JONES (SE) LOS PINGUOS (SE) JOHN BATDORF AND RAJ RATHOR (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
6	7	8	9	10	11	12
CASPAR WORLD MUSIC FESTIVAL (SE) BARNEY SALTZBERG (SE) AMERICAN MUSIC FESTIVAL (SE) LOWEN and NAVARRO with PHIL PARLPIANO (SE) LISA HALEY & THE ZYDECATS (SE) BORDER RADIO (SE) JUANA AMAYA (SE) CHRISTOPHER DEAN (SE) CHRIS HILLMAN & HERB PEDERSEN (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)	LOS PINGUOS with PENNINGTON DANCE GROUP (SE) JANECEE FLINT (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	LOS PINGUOS with PENNINGTON DANCE GROUP (SE) LISA HALEY & THE ZYDECATS (SE) Yaelisa / Savion Glover & Son de la Frontera (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	LOS PINGUOS with PENNINGTON DANCE GROUP (SE) LIMPOPO (SE) BIG SANDY AND HIS FLY-RITE BOYS (SE) Yaelisa, Savion Glover & Son de la Frontera (SE) Balkan (OGD) 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)	OLD TIME RUCKUS REVUE (SE) LOS PINGUOS with PENNINGTON DANCE GROUP (SE) PRINCE DIABATE (SE) SALIF KEITA with ASHLEY MAHER (SE) NEW ORLEANS KLEZMER ALL-STARS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	LOS PINGUOS with PENNINGTON DANCE GROUP (SE) SONGWRITERS' SERIES (SE) COMPañIA RAFAELA CARRASCO (SE) NEVENKA (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	ROSS ALTMAN & LEN CHANDLER (SE) KHMER ARTS ACADEMY (SE) MASANGA MARIMBA ENSEMBLE (SE) TROUT FISHING IN AMERICA (SE) NEVENKA (SE) BORDER RADIO (SE) KATIA MORAES & SAMBAGURU (SE) ESTHER SEGOVIA and OTERO DANCE COMPANY (SE) SEVERIN BROWNE (SE) MARK SPOELSTRA (SE) BJARV (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)
13	14	15	16	17	18	19
THE SUNFLOWERS (SE) TROUT FISHING IN AMERICA (SE) KAHUNA COWBOYS (SE) COMPañIA RAFAELA CARRASCO (SE) THE BILGEWATER BROTHERS (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)	ASLEEP AT THE WHEEL (SE) LIU QI-CHAO (SE) BRASIL BRAZIL (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)	LIU QI-CHAO (SE) THE PEDERSON FAMILY (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Shape Note (OGM) Songwriter Showcase (OGM)	LIU QI-CHAO (SE) THE OHMIES (SE) JAMES HARMAN (SE) NATHAN MCEUEN (SE) Balkan (OGD) 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) Songwriter Showcase (OGM)	LIU QI-CHAO (SE) JOHN JORGENSEN QUINTET (SE) INTI-ILLIMANI (SE) LITTLE WILLIE G Y LOS TAMALEROS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)	LIU QI-CHAO (SE) PATTY BOOKER (SE) SONGWRITERS' SERIES (SE) NATHAN MCEUEN (SE) BRYAN BOWERS (SE) FLORICANTO DANCE THEATRE: TODAVIA AQUÍ/STILL HERE (SE) STAGEROBBERS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	GUINEA / WEST AFRICAN DANCE AND DRUMMING (SE) STAGEROBBERS (SE) BERKLEY HART (SE) BRYAN BOWERS / JOYCE WOODSON (SE) BLUEGRASS AT THE FORD (SE) PERLA BATALLA (SE) LONGLEY & DIATCHENKO (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
20	21	22	23	24	25	26
JUSTIN ROBERTS (SE) RUBBER BAND GUITARS (SE) LIMPOPO (SE) MUSICANTICA (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM) Western Music (OGM)	WITCHER BROTHERS (SE) CHALO (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	PETER ALSOP (SE) Balkan (OGD) 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)	NATHAN MCEUEN (SE) RIFFAT SULTANA & PARTY (SE) MARTA SANTAMARIA AND VIAGEM (SE) LOS PINGUOS (SE) KIRAN AHLUWALIA (SE) IRENE KELLEY (SE) MAMADOU DIABATE (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	DENNIS ROGER REED (SE) SONGWRITERS' SERIES (SE) DAVE ALVIN & THE GUILTY MEN with GRACELAND MAFIA / ENGLISH MOTORBIKE (SE) KACEY JONES / VICTORIA VOX (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	TRIBUTE TO TONY YOUNG (SE) CELTIC SPRING (SE) SUNSET JUNCTION STREET FESTIVAL (SE) CULVER CITY FESTIVAL LA BALLONA THE MYSTICISM OF SOUND AND MUSIC (SE) OWANA SALAZAR (SE) VICTORIA VOX (SE) HIGH HILLS (SE) QUEZTAL (SE) GORDON LIGHTFOOT (SE) YUVAL RON ENSEMBLE (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)
27	28	29	30	31	<div>FOLK HAPPENINGS AT A GLANCE</div> <div>Check out details by following the page references:</div> <div>OGM: On-going Music - pg. 16-17</div> <div>OGD: On-going Dance - pg. 20</div> <div>SE: Special Events - pg. 36</div>	
ANDY GLOCKENSPEIL (SE) SUNSET JUNCTION STREET FESTIVAL (SE) CULVER CITY FESTIVAL LA BALLONA LAVENDER DIAMOND (SE) THE MIGHTY ECHOES (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (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)	STRAWBERRY FESTIVAL (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	BOB BAKER MARIONETTES (SE) Balkan (OGD) 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)	EXTREME KLEZMER MAKEOVER and FIREBIRD (SE) GUELAY AND THE ENSEMBLE ARAS (SE) JUDY COLLINS (SE) DAVID GRISMAN / STEPHANE WREMBEL (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)		



ON-GOING DANCE HAPPENINGS  
DANCING, DANCING AND MORE DANCING

AFRICAN DANCING
<p><b>YORUBA HOUSE</b> 310-475-4440 yoruba@primenet.com • yorubahouse.net</p> <p><b>TRADITIONAL DANCE CLASS FROM CAMEROON, CENTRAL AFRICA</b> with Noah Andzongo <b>Sundays</b> 3:00 - 4:30pm Lula Washington Dance Theatre 3773 South Crenshaw Blvd., Los Angeles 909-728-8724 africabok@hotmail.com 818- 548-8014 zydutalentagency@hotmail.com</p> <p><b>AFROCUBAN DANCE CLASS</b> with Teresita Dome Perez <b>Saturdays</b> noon-1:30pm (begins Saturday, August 27) Dancers’ Studio, 5772 Pico Blvd., L.A. 323 721-1749 • www.curuye.com</p> <p><b>BRAZILIAN RHYTHMS &amp; DRUMS</b> with Carlinhos Pandeiro de Ouro <b>Mondays</b> 7:30pm - 9:00pm 18th Street Art Center, 1639 18th Street, Santa Monica 310-315-9383 jwilliamson@18thstreet.org</p> <p><b>WEST AFRICAN DANCE</b> with Nzingha Camara <b>Wednesdays</b> 6:30pm - 8:00pm \$12 The Dance Collective 4327 S. Degnan Blvd. L.A. koumankele@yahoo.com</p> <p><b>NIGERIAN DANCE</b> with Fraces Awe <b>Wednesdays</b> 7:30pm-9:00pm Lula Washington 3773 S. Crenshaw, L.A. 323-294-7445 • www.nitade.com</p>
ARMENIAN DANCING
<p><b>OUNJIAN’S ARMENIAN DANCE CLASS</b> <b>Tuesdays</b> 7:45-10:00pm 17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555</p> <p><b>TOM BOZIGIAN</b> 562-941-0845 • www.bozigian.com</p>
BALKAN DANCING
<p><b>CAFÉ AMAN</b> <b>2nd Saturdays</b> 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 inapricebey@hotmail.com</p> <p><b>CAFÉ DANSSA</b> <b>Wednesdays</b> 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Sherrie Cochran Worldance1@aol.com • 626-293-8523 www.lifefestival.com • 310-478-7866</p> <p><b>SAN PEDRO BALKAN FOLK DANCERS</b> <b>Mondays</b> 7:30-9:30pm Dalmatian American Club 17th &amp; Palos Verdes, San Pedro Zaga Grgas 310-832-4317 • Pauline Klak 310-832-1074</p>
BELLY DANCING
<p>Call for schedule/locations Mésmera, 323-669-0333 • www.mesmera.com</p>
CAJUN / ZYDECO DANCING
<p><b>Thursdays</b>- 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</p> <p><b>2nd Sundays</b> - Live Band 5:30-9:00pm \$15 Elks Lodge 1735 West 162nd St., Gardena • 562 427-8834</p> <p><b>Wednesdays</b> - Lessons 7:00pm Dancing 8:00-9:00pm \$5 Joe’s Crab Shack 6550 Marina Dr., Long Beach</p> <p><b>LALA LINE 626-441-7333</b> For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html</p>
CONTRA DANCING
<p><b>CALIFORNIA DANCE CO-OPERATIVE</b> www.CalDanceCoop.org • Hotline 818-951-2003</p> <p><b>1st Fridays</b> - 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</p> <p><b>1st Saturdays</b> - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House 731 So. Bundy, Brentwood Jeff 310-396-3322 • mail@jeffandgigi.com</p> <p><b>1st Sundays</b> - Lesson 3:30pm Dance 4:00-7:00pm All Saints Episcopal Church 3847 Terracina Drive, Riverside Meg 909-359-6984 • rdhoyt@juno.com</p> <p><b>2nd Saturdays</b> - 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</p> <p><b>2nd Sundays</b> - Slow Jam 2:00pm Lesson 3:30 Dance 4:00-7:00pm La Verne Veteran’s Hall, 1550 Bonita Ave., La Verne Contact Lance Little 909-624-9185 lancel@securitygaragedoor.com</p> <p><b>3rd Fridays</b> - 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</p> <p><b>3rd Saturdays</b> - Lesson 7:30pm Dance 8:00-11:00pm Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact John Rogers • 626-303-4269 joda_rogers@altrionet.com</p> <p><b>4th Saturdays</b> - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive Peter 562-428-6904 • pbergonzi@rocketmail.com</p> <p><b>5th Saturday</b> - Dance 7:00-11:00pm (Experienced) Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact Kathy 818-989-1356</p>

THE LIVING TRADITION www.thelivingtradition.org
<p><b>2nd Fridays</b> - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Peter Bergonzi 323-788-4883 pbergonzi@rocketmail.com</p> <p><b>4th Saturdays</b> - 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</p>
ENGLISH COUNTRY DANCING
<p><b>CALIFORNIA DANCE CO-OPERATIVE</b> www.CalDanceCoop.org</p> <p><b>1st &amp; 3rd Thursdays</b> 8:00-10:00pm First United Methodist Church 1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.com</p> <p><b>2nd &amp; 4th Saturdays</b> - Lesson 1:00pm Dance 1:30-4:00pm Lindberg Park 5401 Rhoda Way, Culver City Annie 310-837-3427 • cceed@aol.com</p>
FLAMENCO DANCING
<p><b>POINT BY POINT DANCE STUDIO</b> <b>Saturdays &amp; Thursdays</b> 1315 Fair Oaks, Suite #104, South Pasadena Katerina Tomás 626-403-7489 aterinatomas@earthlink.net</p> <p><b>LE STUDIO</b> 100 W. Villa, Pasadena <b>Tuesdays</b> 6:30pm Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com</p>
GREEK DANCING
<p><b>KYPSELI GREEK DANCE CENTER</b> <b>Fridays</b> 8:00-11:30pm \$5 Skandia Hall 2031 E. Villa St., Pasadena Dalia Miller 818-990-5542 • demotika@earthlink.net anne.ags@verizon.net Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030</p> <p><b>CAFÉ DANSSA</b> <b>Thursdays</b> 7:30-10:30pm \$6 11533 W. Pico Blvd., Los Angeles Dennis Gura dengura@aol.com 310-503-8839 www.lifefestival.com • 310-478-7866</p>
HUNGARIAN DANCING
<p><b>HUNGARIAN CLASS (BEGINNING)</b> <b>2nd &amp; 4th Fridays</b> 8:30-10:30pm \$7 Gypsy Camp 3265 Motor Ave., Los Angeles Jon Rand 310-202-9024 • jdrand@attbi.com</p>
INTERNATIONAL FOLK DANCING
<p><b>ALTADENA FOLK DANCERS</b> <b>Wednesdays</b> 10:30-11:30am <b>Thursdays</b> 3:00-4:00pm Altadena Senior Center • 560 E Mariposa St., Altadena Karila 818-957-3383</p> <p><b>ANAHEIM INTERNATIONAL FOLKDANCERS</b> <b>Wednesdays</b> 7:30-9:30pm • 511 S. Harbor, Anaheim</p> <p><b>CALTECH FOLK DANCERS</b> <b>Tuesdays</b> 8:00-11:55pm Throop Memorial Church 300 S. Los Robles, Pasadena Nancy Milligan 626-797-5157 • franprevas@yahoo.com</p> <p><b>CONEJO VALLEY FOLK DANCERS</b> <b>Wednesdays</b> 7:30-9:30pm \$1-2 Hillcrest Center (Small Rehearsal Room) 403 West Hillcrest Drive, Thousand Oaks Jill Lundgren 805-497-1957 • jill.ron@adelphia.com</p> <p><b>DUNAJ INT’L DANCE ENSEMBLE</b> <b>Wednesdays</b> 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana dancetraditions@msn.com Richard Duree 714-641-7450</p> <p><b>FOLK DANCE FUN</b> <b>3rd Saturdays</b> 7:30-9:30 pm 8648 Woodman Ave., Van Nuys Ruth Gore 818-349-0877</p>
INTERNATIONAL FOLK DANCE CLUB AT UCLA
<p><b>Mondays</b> 9:00-11:00 pm Free UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com</p> <p><b>LA CANADA FOLKDANCERS</b> <b>Mondays</b> 7:30-9:30 pm La Canada Elementary School 4540 De Nova St., La Canada Lila Moore 818-790-5893</p> <p><b>LAGUNA FOLK DANCERS</b> <b>Wednesdays</b> 8:00-10:00pm <b>Sundays</b> 8:00-10:00pm Laguna Community Center 384 Legion Ave &amp; Glenneyre, Laguna Richard Duree 714-641-7450 • dancetraditions@msn.com</p> <p><b>LEISURE WORLD FOLK DANCERS</b> <b>Tuesdays</b> 8:30-11:00am <b>Saturdays</b> 8:30-11:00am Club House 1, Leisure World, Laguna Hills Florence Kanderer 949-425-8456</p> <p><b>MOUNTAIN DANCERS</b> <b>Tuesdays</b> 7:00-9:30pm Oneyonta Congregational Church 1515 Garfield Ave., South Pasadena Rick Daenitz 626-797-16191</p> <p><b>NARODNI FOLKDANCERS</b> <b>Thursdays</b> 7:30-10:30pm \$3 Dance America, 12405 Woodruff Ave., Downey John Matthews 562-424-6377 • john@narodni.org</p> <p><b>NEWPORT BEACH</b> <b>Sundays</b> (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</p> <p><b>PASADENA FOLKDANCE CO-OP</b> <b>Fridays</b> 7:45-11pm Teaching to 9pm \$2 Throop Unitarian Church 300 S. Los Robles, Pasadena Marshall Cates 626-792-9118 • mcates@calstatela.edu</p> <p><b>RESEDA INT’L FOLK DANCERS</b> <b>Thursdays</b> 3:00-4:45pm Reseda Senior Center • 18255 Victory Blvd., Reseda JoAnne McColloch 818-340-6432</p>

ROBERTSON FOLK DANCE
<p><b>Mondays</b> 10:00-11:30am 1641 Preuss Rd., Los Angeles 310-278-5383</p>
SIERRA MADRE FOLK DANCE CLASS
<p><b>Mondays</b> 8:00-9:30pm Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942</p>
SOUTH BAY FOLK DANCERS
<p><b>2nd Fridays</b> 7:45-9:45pm Torrance Cultural Center 3330 Civic Center Dr., Torrance Beth Steckler 310-372-8040</p>
TUESDAY GYPSIES
<p><b>Tuesdays</b> 7:30-10:30pm \$7.50 Culver City Masonic Lodge 9635 Venice Blvd., Culver City Gerda Ben-Zeev 310-474-1232 • benzeev@ucla.edu Millicent Stein 310-390-1069</p>
TROUPE MOSAIC
<p><b>Tuesdays</b> 6:30-8:30pm Gottlieb Dance Studio • 9743 Noble Ave., North Hills Mara Johnson 818-831-1854</p>
VESELO SELO FOLK DANCERS
<p><b>Thursdays, Fridays</b> 7:30-10:30pm (intermediate class) <b>Saturdays</b> 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon &amp; Valley View, Fullerton Lorraine Rothman 714-680-4356</p>
WESTCHESTER LARIATS (Youth Group)
<p><b>Mondays</b> 3:30-9:30pm \$30 or \$40/10-wk session Westchester United Methodist Church 8065 Emerson Ave., Los Angeles Diane Winthrop 310-376-8756 • wclariats@aol.com</p>
WEST HOLLYWOOD FOLK DANCERS
<p><b>Wednesday</b> 10:15-11:45am West Hollywood Park, San Vicente &amp; Melrose West Hollywood • Tikva Mason 310-652-8706</p>
WEST L.A. FOLK DANCERS
<p><b>Mondays</b> Lesson 7:45-10:45pm <b>Fridays</b> 7:45-10:45pm Brockton School • 1309 Armacost Ave., West L.A Beverly Barr 310-202-6166 • dancingbarrs@earthlink.net</p>
WESTWOOD CO-OP FOLK DANCERS
<p><b>Thursdays</b> 7:30-10:45pm \$4 Felicia Mahood Senior Club 11338 Santa Monica Blvd. (at Corinth), L.A. Tom Trilling 310-391-4062</p>
WEST VALLEY FOLK DANCERS
<p><b>Fridays</b> 7:15-10:00pm \$3 Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park Jay Michtom 818-368-1957 • JayMichtom@bigfoot.com</p>
IRISH DANCING
<p><b>CLEARY SCHOOL OF IRISH DANCE</b> www.irish-dance.net • 818-503-4577</p> <p><b>CELTIC ARTS CENTER</b> Irish Ceili <b>Mondays</b> 8:00-9:00pm (ex. 1st Mondays) <b>Wednesdays</b> - 7:30-9:00pm 4843 Laurel Canyon Blvd., Valley Village 818-752-3488 • www.celticartscenter.com</p>
MAIRE CLERKIN
<p>310-801-5520 • maireclerkin@yahoo.co.uk</p>
LOS ANGELES IRISH SET DANCERS
<p><b>Mondays</b> 7:30 - 9:30pm The Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank <b>Thursdays</b> 7:30 - 9:30pm The Columbian Fathers 2600 North Vermont Ave., Los Angeles</p>
O’CONNOR-KENNEDY SCHOOL OF IRISH DANCE
<p>818-773-3633 • katekennedy@irishdancing.net</p>
THOMPSON SCHOOL OF IRISH DANCE
<p>Cecily Thompson 562-867-5166 • rince@celtic.org</p>
ISRAELI DANCING
<p><b>ARCADIA FOLK DANCERS</b> <b>Saturdays</b> (call for schedule) Shaarei Torah, Arcadia • Avi Gabai 626-445-0810</p>
COSTA MESA ISRAELI DANCERS
<p><b>Wednesdays</b> 7:00-11:30pm JCC of Orange County • 250 Baker St., Costa Mesa Yoni Carr 760-631-0802 • yonic@earthlink.net</p>
LA CRESCENTA DANCERS
<p><b>Wednesdays</b> 7:00-8:30pm Church of Religious Science 4845 Dunsmore Ave., La Crescenta Karila 818-957-3383</p>
ISRAELI FOLK DANCING AT UCLA
<p><b>Mondays</b> 9:00pm UCLA Ackerman Union 2414 James Zimmer • IsraeliDance@yahoo.com 310-284-3636</p>
ISRAELI DANCE WITH JAMES ZIMMER
<p><b>Tuesdays</b> 7:30pm-Midnight WJCC 5870 W. Olympic Blvd, Los Angeles \$7 (\$6 for JCC Members) All ages welcome. James Zimmer 310-284-3638 IsraeliDance@yahoo.com www.geocities.com/IsraeliDance</p> <p><b>1st Fridays</b> 8:30pm Free University Synagogue, 11960 Sunset Blvd., Brentwood</p> <p><b>Thursdays</b> 8:00-9:30pm <b>Sundays</b> 2:00-3:00pm Encino Community Center, LA Recreation &amp; Parks 4935 Balboa Blvd, Encino 818-995-1690 IsraeliDance@yahoo.com 310-284-3638</p>
UNIVERSITY OF JUDAISM
<p><b>Wednesdays</b> 7:30-10pm 5600 Mulholland Dr., Los Angeles Natalie Stern 818-343-8009</p>
VINTAGE ISRAELI
<p>Anisa’s School of Dance 14252 Ventura Blvd., Sherman Oaks DovByrd@aol.com</p>
MORRIS DANCING
<p><b>RIISING PHOENIX MORRIS</b> <b>Mondays</b> 2nd Mondays Sunset Bar &amp; Grill 1240 3rd St. Promenade, Santa Monica Audrey Goodman muse2835@msn.com</p>
WILD WOOD MORRIS
<p>6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151 wildwoodmorris@aol.com • wildwoodmorris.com</p>

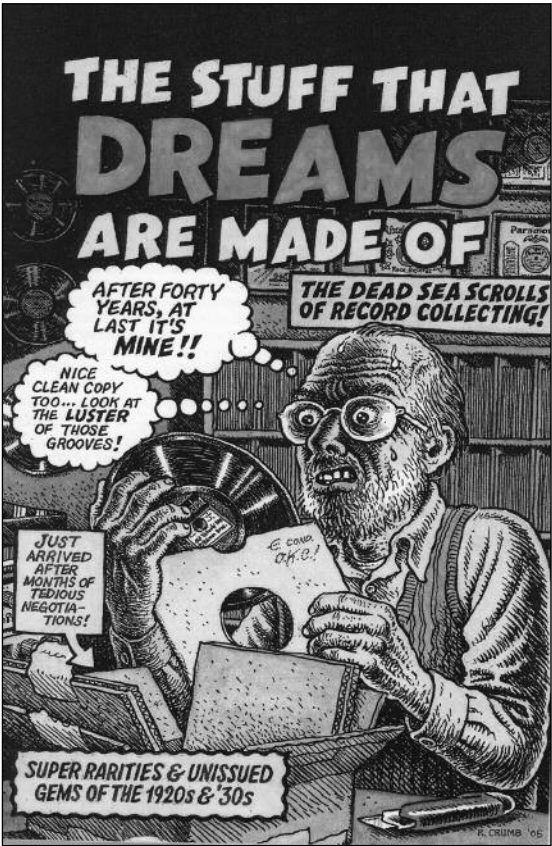
PERSIAN DANCING
<p><b>SHIDA PEGAHI</b> <b>Tuesdays</b> 6:00pm • 310-287-1017</p>
POLISH DANCING
<p><b>GORALE POLISH FOLK DANCERS</b> <b>Sundays</b> 6:00-8:00pm Pope John Paul Polish Center 3999 Rose Dr., Yorba Linda Rick Kobzi 714-774-3569 • rickkobzi@worldnet.att.net</p>
SCANDINAVIAN DANCING
<p><b>SKANDIA DANCE CLUB</b> <b>Wednesdays</b> 7:30-10:00pm \$5 Lindberg Park • 5401 Rhoda Way, Culver City Sparky 310-827-3618 • Ted Martin tedmart@juno.com led by Cameron Flanders &amp; John Chittum</p>
SKANDIA SOUTH
<p><b>Mondays</b> 7:30-10:30pm Downtown Community Center • 250 E. Center, Anaheim Ted Martin 714-533-8667 • tedmart@juno.com</p>
WEST COAST GAMMELDANS CLUB
<p><b>Wednesdays</b> 7:30 - 9:30pm 5361 Vallecito Ave, Westminster Allan 714-875-8870 allan@hansen-family.us Shirley 714-932-2513 shirley@hansen-family.us</p>
VASA JUNIOR FOLK DANCE CLUB
<p><b>First, third and fifth Wednesdays</b> 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</p>
SCOTTISH DANCING
<p><b>AGOURA HILLS</b> <b>Sundays</b> 1:00-3:00pm Beginner Agoura Hills Performing Arts Center, 5015 Cornell Rd. Frank Ibbot 805-373-9905 frankibb@aol.com</p>
ANAHEIM
<p><b>Mondays</b> 7:00-9:30pm Betsy Ross School, 535 S. Walnut St. Bob Harmon 714-774-8535</p>
CHATSWORTH
<p><b>Wednesdays</b> 8:00-9:30pm Social Class Great American Dance Factory, 21750 Devonshire Leone &amp; Rober Burger 818-576-1015 jrb@ecs.csun.edu</p>
CULVER CITY
<p><b>Tuesdays</b> 7:30-10:00pm (All levels, beginners call) Lindberg Park, 5401 Rhoda Way Marsden MacRae 310-391-3052 mmacrae@earthlink.net</p>
EAGLE ROCK
<p><b>Thursdays</b> 7:30-10:00pm (All levels) St. Barbanabas Episcopal Church, 2109 Chickasaw Ave. Becky Green 626-351-5189 bgreen4@earthlink.net</p>
LANCASTER
<p><b>1st &amp; 3rd Fridays</b> Beginner/Intermediate 7:00-9:00pm Lutheran Church of the Master,725 East Ave. J Aase Hansen 818-845-5726</p>
LOMITA
<p><b>Mondays</b> Intermeidate 8:00-10:00pm Academy of Dance 24705 Narbonne (at 247th St.) Jack Rennie 310-377-1675 • jackrennie@aol.com</p>
MANHATTAN BEACH
<p><b>Tuesdays</b> 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</p>
NORTHBRIDGE
<p><b>Thursdays</b> - Intermediate - 8:00-10:00pm Sonia’s Dance Center, 8664 Lindley Ave., Northridge Deanna St. Amand 818-761-4750 • dgsa@pacbell.net</p>
PALMDALE / LANCASTER
<p><b>1st &amp; 3rd Thursdays</b> 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</p>
PASADENA
<p><b>Wednesdays</b> 7:30-9:30pm (All levels) Westminster Presbyterian Church, 2230 W Jefferson Blvd Doug Macdonald 909-624-9496 damacdonald@juno.com</p>
REDONDO BEACH
<p><b>Sundays</b> 7:00 - 9:00pm (Intermediate/Advanced) American Legion Hall, 412 South Camino Real Carol Johnson 310-372-8535 • conrdj@sprynet.com</p>
SANTA PAULA
<p><b>Wednesdays</b> 7:30-10:00pm (All levels) Briggs School, 14438 West Telephone Rd. Oberdan Otto 805-389-0063 ootto@ootto.com</p>
SIMI VALLEY
<p><b>Mondays</b> 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</p>
SOUTH PASADENA
<p><b>Sundays</b> 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</p>
THOUSAND OAKS
<p><b>Tuesdays</b> 7:30-9:30pm (Experienced) Hillcrest Center for the Arts, 403 W. Hillcrest Dr. Robb Quint 805-498-2303 volleyballjerry@aol.com</p>
TORRANCE
<p><b>Fridays</b> Beginner - 7:00-8:15pm Intermediate - 8:30-9:45pm Torrance Civic Center, Cultural Building, Studio 3 Between Torrance &amp; Madrona Jack Rennie 310-377-1675 jackrennie@aol.com</p>
TUSTIN
<p><b>Wednesdays</b> 7:00-10:00pm Columbus Tustin Activity Center, 17522 Beneta Way Shirley Saturnensky 714-557-4662</p>
VAN NUYS
<p><b>Mondays</b> Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm Valley College, Ethel at Hatteras St. Aase Hansen 818-845-5726 AaseHansen@aol.com</p>
VENTURA
<p><b>Fridays</b> 7:30-10:00pm Beginner / Intermediate Ventura College, Dance Studio, 4667 Telegraph Road Mary Brandon 818-222-4584 / Frank Ibbott 805-373-9905</p>



# DREAMS & LUNATICS

For about a year now, I’ve been hammering away at a mountain of vintage musical stuff for you, bringing you treasures deep from our musical ancestry that are nearly forgotten by pop culture. I’ve been printing lists of great recordings by traditional artists, old and new. However, I tend to focus on the old. There’s a certain potency in the playing of early musicians that I can only describe as other-worldly. Although the music comes from a body of traditional folk music that was once accessible and played by large numbers of regular folk, the musicians on these classic recordings naturally outshine the rest. These old records, in turn, are inspiring a new younger generation of musicians that are infusing the music with new blood. Hopefully, we will see another Wade Ward or Son House rise out of this musical minority. In the meantime, we have old recordings. And I can’t forget...a ton of that heavenly hiss and crackle!!!

This brings me to the point. Yazoo Records has just released a new compilation: *The Stuff That Dreams Are Made Of*. Yazoo president/obsessive collector Richard Nevins has assembled a wondrous 2-CD compilation which claims to represent “the dead sea scrolls of collecting.” It is a campy, comic package featuring the art work of Robert Crumb, hilarious photographs, a 20-page booklet, and a sizeable wealth of background information in an attractive, oversized DVD-style case. All of this, however, is just the surface.



exist, until now? After pinching yourself, you again realize that these recordings are by some of the greatest living musicians in American music. Now you’re ready to understand the depth and beauty of the compilation.

Although some of these recordings have been issued on earlier compilations the sound quality is superior on this compilation. On the flipside, there are tracks that have never been heard before until this very release. I’ve been waiting since last year to hear the newly discovered Son House records. His *Mississippi County Farm Blues* and *Clarksdale Moan* have had collectors and blues fanatics chomping at the bit since hearing about the discovery of these lost tracks! Son House is considered by many to be a precursor to Robert Johnson. In my opinion, House was far superior just in terms of power and unbridled emotion. These wonderful tracks represent a sound from another time. The interweaving of his slide, his voice, and bass note thumping create a strange glorious brew of sublime blues music. I bought this CD for these two tracks alone. I had no idea what further surprises awaited me.

According to Nevins, another super rarity was found in a junk shop in Nebraska last year. Apparently a woman dropped off some furniture and records. A silverware collector picked up a few of the records and listed them on eBay. Nevins, thought that the original owner of these may have had a “missing” Georgia Pot Lickers record, since the genre and time period were the same. He asked the silverware collector to go back and check.

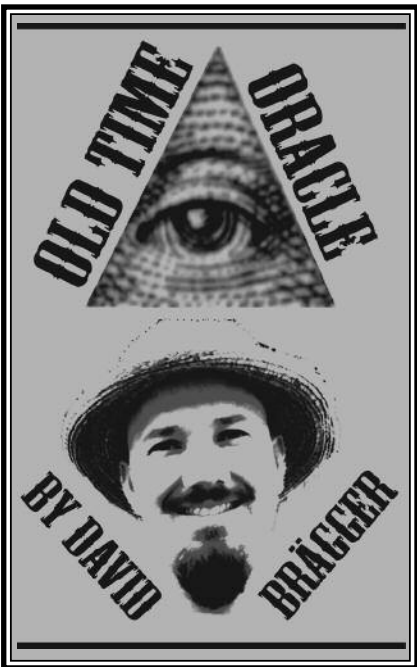


One chance in a million, right? It was there. Nevins purchased it and now we have a recording that could make a corpse dance! It features two fiddle legends: Lowe Stokes and A.A. Gray.

There is also a fine recording of the Pot Lickers’ “*Chicken Don’t Roost Too High*,” which borders on the surreal. It features lovely twin fiddling and a smooth vocal line interspersed with a thick dose of falsetto and chicken sounds. It doesn’t get much better than that.

Along with tracks by Dennis McGee, Dock Boggs, Grayson & Whitter, Wade Ward, Andrew & Jim Baxter, Grayson County Railsplitters, Geechie Wiley, the Kentucky Ramblers, and many others, Nevins reveals the varying degrees of insanity that exist in the real world of collectors. There are humorous anecdotes, photos, and articles about crazed record collectors as well as collectors of string, wishbones, 4-leaf clovers, and anything else. He pokes fun at fellow hobbyists, self reflects a bit, and even points out the tragedies that have befallen fervent collectors: divorce, bankruptcy, and even death! It is to these crackpots that we must give thanks for recovering the lost and forgotten treasures of old-time sound.

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



## NEW ADVERTISERS ONE-TIME SPECIAL OFFER

Due to increased costs of paper, and printing our advertising rates will change effective July 1<sup>st</sup>, 2006 (September/October issue). If you have thought about advertising with us, NOW is the time. All new advertisers will receive our current rates, and we will lock them in for a year. We have not raised our rates for 1½ years, even though our printing costs have increased 3 times in that time. These rates are listed below. This is a **ONE-TIME ONLY OFFER**

Now in our 6<sup>th</sup> year, we are an established resource in the greater Los Angeles area. We distribute 12k copies of each issue and will be increasing distribution later this year.

Please reserve your space for the September/October issue by July 10<sup>th</sup>. If you do not know how to design an ad, our graphic designer can help put together an effective ad for you. Just tell us the size ad you want and email us your copy with artwork (logo or other graphic).

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# ALMA AND THE ZUNIGA POND

**T**hey knew Alma Meier in the Pacific Palisades as “The Plant Lady” but her passions went way beyond gardening. She loved seashells, bird songs, fossils, seed-pods, hand-woven fabrics, and rocks. She loved the patterns of sand: wind-driven on dunes, locked into sandstone, and flowing out to sea with the tide. She loved wildflowers, any music you made yourself, birds’ nests, shadows cast by graceful branches, and the colors of beetles. She loved personal endeavor. She showed my English Country dance dress to all her friends and shared with me their paintings, writings, pottery, and photographs.

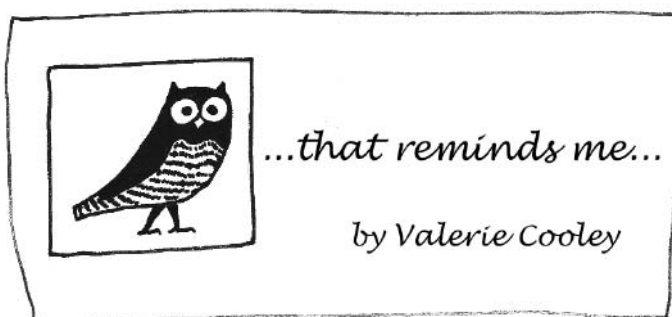
And she made no bones about what she didn’t like. If you brought her a standard vacation souvenir, she’d say, “What do I want with this? I want to see things you found yourself, the sketches you made, and your photos. What moved you? What surprised you? I want gifts that take me there, not to some fool souvenir shop!”

So we all learned to look for the right gifts when we traveled: rocks and shells, lichen-covered branches, colorful feathers, and photos of flowers, waterfalls, and mountains. I’d glean campgrounds and trails for textures, patterns, new growth, and signs of animal life to share with her. All her friends must have done this because few days passed without an offering appearing on her steps – a shell, a basket, a strange new flower.

She loved these things, shared them with all her visitors, and remembered them. “Here’s the jade you brought me from Northern California,” she’d say, or “Remember when you called me from Death Valley to describe the sunset? Such a gift!”

Alma was 80 when we became friends, although we’d met 30 years before in a singing group, and 102 when she died on Easter. She and her husband, Fritz, lived in a small house in the Palisades, surrounded by trees and flowers. Their real home was across the street on four lots that plunged into a canyon. This spot was both retreat and avocation. Slowly, over the years, they had built it into a wonderland of trees, flowers, birds, and peace. Trails of used brick and concrete meandered through it. The trees had grown from seedlings they’d found or been given. Near the bottom, a small deck floated out into the canopy of trees, a heavenly place to make music and sing. Above, where it was level and sunny, they grew vegetables and flowers. Lower down were lawn chairs and a picnic table shaded by tall pines.

“Those are my only children,” Fritz would say, waving up at them before



playing another tune on his guitar.

When Fritz died, Alma tended the Canyon alone, pruning trees to satisfy the Fire Department and dragging large branches up to the street. After a few falls, she began to worry seriously about what would happen to her Canyon if she died. She called the Santa Monica Mountains Conservancy and blurted out, “I have some land. Can you buy something nice in the mountains with it?”

They were very pleased. They’d been wanting to rescue Zuniga Pond — a very special place in Old Topanga Canyon — from developers and her gift made it possible. The process was slow, though, and Alma, almost 100, feared that she might easily die before acquisition of Zuniga Pond eased the pain of losing her Canyon. Finally, on a beautiful fresh day with a sprinkle of rain, the Fritz and Alma Nature Preserve was formally dedicated.

It brought her great satisfaction, knowing that she’d traded her dear Canyon for 120 acres of colorful sandstone, a year-round pool, and a population of native pond turtles. She sent all her out-of-town visitors up there and waited for full reports. A friend came from Germany and I took her on the pilgrimage. As we walked on the trail above the creek, a voice from below called out “Hey! Stop! I’ve got something to show you!” A young volunteer turtle-tracker climbed up to show us the tiny turtle nestled in her palm. Shortly after that, we came to Zuniga Pond itself, alive with reeds, cattails, red-winged blackbirds, ducks, and a quick breeze teasing the water. We played our recorders, took pictures, and then reported back to Alma.

It took me years to realize that Alma’s demands for rock, photos, and shells were as much a gift for her friends as for herself. It meant that we had to open our eyes and see things in different ways and, as we did, subtle patterns and colors would emerge from the background and we’d see the gifts Alma wanted for us and for herself.

If you like the out of doors at all, go visit Alma’s pond. It’s just a short walk so take your lunch and enjoy it leisurely. Watch carefully for turtles. Look at the colors in the rocks. Listen to the red winged blackbirds sing. Take your fiddles, accordions, and guitars and play a few tunes. She’d like that.

Take Old Topanga Canyon Road and turn on Zuniga Road. It’s on the hill behind Cali-Camp and the Calmont School. Google Fritz and Alma Nature Preserve (Zuniga Pond) for info.

*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*

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## NEWS & ANNOUNCEMENTS

**CONGA ROOM IN THE MIRACLE MILE, MID-WILSHIRE, KNOWN AS THE MULTICULTURAL MEETING PLACE CLOSSES AT THE END OF MAY, 2006.** It plans to re-open in 2007 in another location.

### COMPASS RECORDS ACQUIRES PHYSICAL SALES RIGHTS TO GREEN LINNET RECORDS FROM DIGITAL MUSIC GROUP

NASHVILLE, TN (May 17, 2006) – Compass Records announces that it has purchased the physical distribution rights to the Green Linnet Records catalog and its affiliated world music label, Xenophile, from Digital Music Group Inc. In a creative arrangement with a distinctly 21st century twist, DMGI purchased the assets of Green Linnet and simultaneously closed on a deal with Compass Records for the exclusive rights to the physical sales of the Green Linnet catalogs, including the retail, website and mail order business.

### SEEKING SINGER/GUITAR PLAYER

We’re looking for a singer/guitar player to replace a departing member of our group, who will be leaving after our summer gigs. We are a 60s style 3-part harmony folk trio, based in Los Angeles. Ideally, we’d like to play about 2 gigs a month, but average about one a month, mainly in the Southern California area. Although our departing member is a baritone-base, if the best candidate is a tenor, then we will shift our parts to accommodate. Most important to us is vocal ability and blend, along with a sense of humor and stage presence, rather than exceptional guitar skills. Also, knowledge of the 60s and early 70s repertoire, even if not memorized already, would be helpful.

If you live in the LA area and are interested, go to our Website at [www.thefolkcollection.com](http://www.thefolkcollection.com). Read a bit about us, look at our upcoming and past gigs to get a sense of whom our audiences are, and listen to some samples of our music. If still interested, please email me with a few details about your interest, experience, etc.

Many thanks. The Folk Collection (Your Favorite Songs of the 60s Folk Era) -Ed Labowitz - [elabowitz@earthlink.net](mailto:elabowitz@earthlink.net)



# AND NOW FOR SOMETHING COMPLETELY DIFFERENT!

I write a lot of poetry. I have won two poetry slams. You might think that winning two slams might please me, but I have decided I truly hate poetry slams and will never again participate in one. At the last slam there was a man who didn't make it to the second round and was devastated, because he desperately wanted to read his second poem. Some of us said, "For God's sake, just let him read his poem!" but the MC said, "Absolutely not! Rules are rules!"

So I have not entered any more slams and I'll just rely on concert audiences and publications like this one as much friendlier places to present my poems.

## TO YOU AT SIX A.M.

(My cousin told me that his gown up daughter accused him of being insincere when he told her "Good Morning". I said, "Disown her, immediately!" and proceeded to write the following:)

*"Don't say 'Good Morning' to me" you declared,  
"Unless you mean it!" – You are right to fear  
Empty language, but you must learn to look  
Behind our spoken rituals; words are  
Only the outer garments of our speech.  
For instance, take "Good Morning"—we reach for  
These words when we awaken. They are like  
The worn out slippers and the old bathrobe  
We can't discard, because they're part of us. Listen:  
It's dawn. A woman comes downstairs  
And sees her love already there. She wears  
A ragged robe, but underneath it is  
Her body, glowing yet from last night's love.  
She says, only, "Good Morning," but the Song  
Of Songs is in the sound. Listen again:  
"Good Morning," says her love, and these words start  
All Eden flowering in her flesh. The heart  
Is inarticulate; we rise from sleep  
Wanting, some days, not to rejoice, but weep..  
Words which can greet, can also curse the day.  
Vast volumes lurk within each thin cliché.  
Listen:  
If I, whom you have never met,  
Should stand before you now, my tones would tell  
You how I'd passed the night, and if the dawn  
Had brought me back from Heaven or from Hell.  
Listen..... Good Morning.*

## MUSIC LESSON

(This poem was next to my husband's amazing Peacock sculpture, on a past holiday calendar)

*In the silent  
garden of Peace,  
a patient nightingale  
taught singing  
to a sad and  
harsh voiced peacock.  
When Spring came,  
the mockingbirds all  
sat on the wall  
tittering taunts  
in superior staccatos.  
"Can you sing?  
Can you sing yet,  
foolish bird?"  
With shining eyes  
the peacock replied,  
"No, But I am learning  
to whisper."*

## LINES TO A WOMAN I DISLIKE

(Suffice to say she was a very dishonest real estate agent who, many years ago, persuaded my soon to be ex-husband to forge my name on an escrow document. At the time I wrote this poem, every poem in every literary magazine contained an obscure reference to mythology. I thought I'd give it a whirl, just to be trendy.)

*Had it not been Persephone, but you,  
Whom Pluto abducted down, deep into  
His kingdom, dank, dark, and devoid of mirth—  
He would not have thought once upon your needs.  
Offered you drink, or pomegranate seeds,*



Which segues us smoothly to this column, in which I'll share with you five of my poems. It was hard to choose from such a large body of work, but I finally decided to choose poems that in a variety of ways, mentioned music. A poem should be able to stand alone, and I hope mine do, but sometimes I also like to hear about how and why a poem came to be, and I hope you do also, because I am going to tell you anyway, so there!

*But, swift, would have returned you to the earth  
Above him; grateful to hear Ceres sing,  
And eager to endure eternal Spring.*

*The Soul births seasons; in yours, Winter grows.  
Persephone lies frozen in your snows.*

## MY SOCKS IN THE BASKET

(Written for poet Gary Snyder, who, in an interview with Bill Moyers, compared his method of composing poems to rummaging about in the sock drawer of his mind, to see what was there that he could wear, or use. My husband declared that this would be impossible for me to do, since my socks seldom made it to my sock drawer!)

*My socks are seldom in a drawer:  
Mostly, they wait, dumped from the dryer,  
Warm and unsorted,  
Sometimes for weeks,  
In a blue, plastic basket.  
But, often, in the quiet night  
Of my disordered mind  
I hear a single thread of voice saying,  
"Surely, if I search among these strangers,  
I will find someone who looks just like me—  
My match—my mate!"  
And swiftly, other voices join in and become  
A wailing cacophony of cotton;  
White and writhing snakes—my socks—  
Singing and seeking as I sleep.  
..How else can I explain, each morning,  
Finding so many pairs  
So perfectly entwined?*

## SOME LINES ON LEAVETAKING

(In The Emperor's Nightingale, by Hans Christian Anderson the dying Emperor is saved, not by the music of a jeweled mechanical bird he received as a gift, but by the healing, simple song of the plain little brown nightingale flying free in the royal forest.)

*Words are the royal barriers of thought,  
Except to children, who deal frugally  
With those few syllables they have been taught.  
Princes and poets speak pretentiously.*

*I can recall a child, who, long ago  
Sat silently with me beneath the sky.  
We fed the birds. She, as she rose to go  
Said only this, "I love you, and Goodbye."*

*The Emperors of Verse grow weak and thin.  
The simple songs have flown beyond their reach.  
Our tongues are tarnished nightingales of tin,  
Our words, pretenders to the throne of speech.*

This seems like a good place to stop. In reading over many of the poems I have written over the years, I am surprised at how many contain references to music. Actually, this should not be so surprising to me. Many of my poems become songs, and, occasionally a song becomes a poem. I'll return next month with a more "prosaic" column, but if you enjoy these poems, let me know and I'll send some more your way another time soon!

*Uncle Ruthie is a singer, songwriter, storyteller, recording artist, Special Education music teacher for blind children and a poet. Her radio show can be heard every Saturday morning at 8:00 am on KPFK 90.7 FM. In her spare time she will be writing this column and sharing her thoughts on music and life with our readers.*



# THE RHYMES THEY ARE A CHANGIN’

BY JOEL OKIDA

While waiting for a new wave of protest songs to join the pantheon of memorable and motivating anthems that came in the 1960s, I decided, with some dubious poetic license, to liberally stretch a few of the old songs and update them for immediate consumption by the protest-challenged, the topically unaware or the plain apathetic. What’s that you say? Is that morally acceptable? Have you no shame?

Well, I look around and there are few musicians reacting to current political situations with any alacrity or alarm. Where are those lyrical dynamos that ask the questions, scold the establishment and rouse the spirit? Where are the songs to match Dylan’s *Blowin’ in the Wind*, *God on Our Side*, “*The Times They are a Changin’*”? Where are the Barry McGuires to sing songs like *The Eve of Destruction*”, and the Donovans to poignantly recite *Universal Soldier*? Is there a Pete Seeger in the house to ask *Where Have All the Flowers Gone* and wonder what would happen, *If I had a Hammer*?

A quick look at the Billboard Top 100 reveals only Bruce Springsteen’s *We Shall Overcome: The Seeger Sessions*, as the only semi-politicized recording and gives us the title song as the sole familiar cut from the Seeger catalog of popular sing-a-longs. On the horizon, Neil Young’s just released, *Living with War* might be the lone significant album of original songs dealing with today’s turmoil. He and his on-again-off-again cohorts, Crosby, Stills, and Nash are gearing up, once again, for a Freedom of Speech Tour. Good for them!

But this tells us that it’s the old guard who are offended enough to go out on the road and make some money about it. Will the singing of a few Bypointed and anger-infused songs rouse the sleeping youth of today and motivate them long enough to pocket their iP-pods and miss a reality TV show or two? I suspect not.

Of course, the difficulty in all of this is the stiff competition that any protest song would face on the charts. Glancing at a few titles on the hit charts reveals that a song like *God on Our Side*, if released today, would have to face songs such as *Lean Wit It*, *Rock Wit It*, *I’m in Luv (Wit a Stripper)*, and “*Ms. New Booty*. Don’t get me wrong, I’m no old fogie or prude. Yeah, I can still rock with the best of them. I mean rock wit da best of them. Admittedly, I probably can’t lean wit it as well as I could a few years back. Hey, we were hip once, weren’t we? I can’t remember either.

The point being, is it blasphemy to freshen up those old folk chestnuts of

near biblical stature, i.e., the songs that were sung in college dorms, coffee houses, sit-ins, and subway tunnels for so many years? Are they too important for their own good? If *God on Our Side* was slightly changed to *Wit God on Our Side*, would that be enough hip-ness to hop it up the charts? Is there a way to take the great sacred songs of the past and repackage them and then present them as new to our short-attention-span fellow Americans? Call it protest-Lite or de-caf protest with a twist, if you must.

Before we cling to the notion that these tunes are too serious in nature and have such historical significance, which makes them untouchable as far as altering their lyrics and intent, let’s look at a bit of ironic history regarding two of them.

There’s the story from last year about a Republican tribute for since retired conservative, Tom DeLay. During the sing-a-long part of the evening’s festivities, the hired band ironically got the celebratory crowd to sing *If I Had a Hammer*! The crowd, evidently, was clueless about the origins and message of the Seeger/Lee Hays song and the blacklisting as a “commie” that Seeger experienced for many years. Suddenly, the song was a cheery sing-a-long for 800 Republicans! I think it was Jon Stewart who said, “I think, if he knew, DeLay would have wanted to hit Seeger over the head with a hammer.” Yet, here we have it, a liberal, peace-nik anthem crosses over, however unintentional it may have been.

On the other hand, there’s the controversial “selling” of Dylan’s *The Times They are a Changin’* for commercial jingle use for The Bank of Montreal, and his own Big 8 accounting firm, Coopers & Lybrand. Well, he never did like to be tied to Woodstock Nation or the peace movement or any other specific cause (save for maybe “*Hurricane Carter*”). For a little spending money, the Big D rented out one of the soundtracks for the civil rights era. Good for him!

So there we have it! There is some precedent, marginal though it may be! Those songs of solidarity are just not that sacred and given the right drunken atmosphere, they can be non-partisan as well! Perhaps now we can allow for some slight desecration -er... alteration of those endearing gems of the past! Liberals bite your tongue and cringe in the corner, Conservatives... well you’re probably not reading this anyway, and young people, get wit it!

To be sung in jest by some, but also seriously by some we know in the news today:

## IF I HAD A HUMMER

*If I had a Hummer,  
I’d fill it in the morning,  
I’d fill it in the evening,  
All over this land,  
I’d forget about compacts,  
I’d side swipe hybrids,  
I’d use up gasoline,  
Forget my brothers and my sisters,  
All over this land.*

*If I owned a well,  
I’d pump it in the morning,  
I’d pump it in the evening,  
All over this land,  
I’d pump out gallons,  
Forget global warming,  
I’d charge prices obscene,  
Forget my brothers and my sisters,  
All over this land.*

*If I had some stock,  
I’d buy it in the morning  
I’d sell it in the evening,  
All over this land  
I’d stay out of danger,  
with insider trading,*

*I’d embezzle the funds  
Invested by my sisters and my  
brothers  
All over this land*

*Well I’ve got a Hummer, and I’ve  
got a well  
And I’ve got some stock to sell  
All over this land  
It’s a Hummer of excess, it’s a well  
of “gredom”  
It’s the stock that squeezed my  
brothers and my sisters  
All over this land  
Here’s an ode to your new co-  
dependent:*

## THE PHONES THEY ARE A-CHANGIN’

*Come gather ‘round people  
Wherever you phone  
And admit that the cell bills  
Around you have grown  
And accept it that soon  
You’ll be charged if you roam.  
If your dime to you  
Is worth savin’*

*And you better start textin’  
And changin’ your tones  
For the phones they are a-  
changin’.*

*Come writers and critics  
Who still write with a pen  
And know the web is world wide*

*The pictures are in  
And don’t peek too soon  
For there’s Photoshop spin  
And there’s no tellin’ what  
They are showin’.  
For the people now  
will see your poses as sin,  
And the minds may be a-changin’.*

*Come senators, congressmen  
Please take the call  
Don’t chirp in the doorway  
Don’t chime in the hall  
For he that sets vibrate  
Will be he who gets called  
There’s a beep from outside  
And they’re pagin’.  
It’ll soon shake your pantleg*

*And rattle your shorts  
And your dimes they are a-janglin’.*

*Come mothers and fathers  
Throughout the land  
And don’t criticize  
What you can’t understand  
Your sons and your daughters  
Have yet another demand  
Your old phone is  
Rapidly agin’.  
Please get a new one  
If it don’t fit your hand  
For the styles they are a-changin’.*

*The line it is cyber  
Phone cords are past  
If you’re the slow one now  
You better get fast  
Your model now  
Will later be trashed  
The reception is  
Rapidly fadin’.  
And the best one now  
Will later be cast  
For the phones they are a-  
changin’.*

Of course to gain some credibility, perhaps we can get FolkWorks’ own Ross Altman to sing a few of these at the next charitable event. This would require some coercion and maybe downright begging or poking him with a peace sign, but stranger things have happened. Okay, maybe we would have to resort to blackmailing him. Does anyone have any pictures of him driving a Lincoln Navigator with an NRA bumper sticker? No, okay then, Photoshop artists, get busy! I know you’ve got the time. This could be your finest hour!

If this works out, I thought of changing some other classic rock lines and a couple of other protest hits to ease the transition into this neo-non-partisan-protest-lite era. I think we could change Country Joe’s *Fish*

*Cheer/Feel Like I’m Fixin’ to Die Rag*, to suit a well known administrator and call it, *Bush Cheer/Feel Like I’m Fixin’ to Lie Brag*. I think you can almost finish writing the rest of these oldies yourself: *Chain, chain, Cheney of Fools, Who Wrote the Book of Rove, We’re on the Eve of Obstruction*, and I can almost see Jimi screaming, *Fox-TV Lady*. And yes, the answer, my friends, is *blowin’ on CNN*”.

*Joel Okida is a struggling artist, struggling writer, and struggling musician. It occurs to him that life is all about the struggle. Fortunately, he did not take up acting. However, he’s not half-bad as a zydeco dancer and the ability to make a mean gumbo and lovely walnut tortes has gotten him by.*

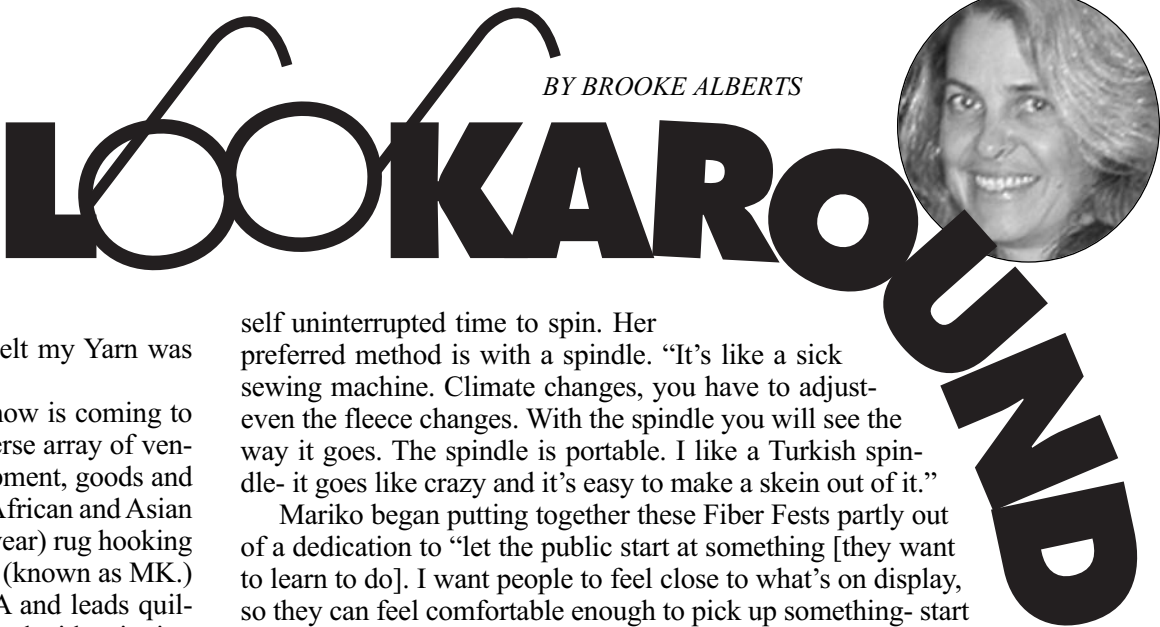


# BOBBIN & WEAVING

As I sit around Woolgathering as usual, trying to Spin out my column and make the Threads of my narrative Knit together, I Cotton on to the fact that you're just Dyeing to follow my Roving thoughts. You're Knot? Guess Alpaca bag and Weave. Somehow I Felt my Yarn was leaving you in Stitches...but I digress...

The third annual **Fabulous Fiber Fest** bead and fiber show is coming to Santa Monica August 18<sup>th</sup> through 20<sup>th</sup>. There will be a diverse array of vendors coming from all over the country, bringing fibers, equipment, goods and expertise in areas including spinning and weaving, quilting, African and Asian textiles, handwork, mixed media artist beads, and (new this year) rug hooking and bobbin lace. I spoke with the organizer, Mariko Gooden (known as MK.) who also runs the online Japanese textile store, AZABU-YA and leads quilters' tours of Japan. Before becoming a knitter, she got intrigued with spinning when she saw a woman wearing an article of clothing that impressed her and asked her about it. "Spinners" she told me, "tend to be knitters. They get to really know their materials." Now she goes to various knitting groups to keep in touch with what knitters are interested in.

"I don't know why I like spinning so much", she confided, "but I fell head over heels with it. I was trying to become a weaver, but then spinning took over." She remembered her mother's advice – "Don't use 'I don't have time' as an excuse" - and began rising an hour earlier each morning, just to give her-



self uninterrupted time to spin. Her preferred method is with a spindle. "It's like a sick sewing machine. Climate changes, you have to adjust- even the fleece changes. With the spindle you will see the way it goes. The spindle is portable. I like a Turkish spindle- it goes like crazy and it's easy to make a skein out of it."

Mariko began putting together these Fiber Fests partly out of a dedication to "let the public start at something [they want to learn to do]. I want people to feel close to what's on display, so they can feel comfortable enough to pick up something- start quilting, spinning." Many of the vendors will be offering make-and-take, hands-on experiences.

Quite apart from the products of spinning and bobbin lace, the tools used to produce them come in diverse aesthetically pleasing forms. For example, spindle whorls (the circular part attached to the spindle's shaft) can be decorated, perforated, or fashioned from pleasing materials like cherry wood and purpleheart. There are even some made from the antlers discarded by moose that are highly touted both from aesthetic and technical standpoints.

Bobbins for making lace are also very collectable. You need a lot of them for every project, and they're relatively inexpensive for the amount of visual interest that's available. You can get ones that are intricately turned, made of antique bone, beaded, or carved to look like a bride and groom or an armadillo- it's endless, really.

One of the vendors specializes in spinning dog hair. There's actually a term for it. *Cashmere* comes from a goat, *angora* comes from rabbit hair, and *chiengora* is a fiber spun from dog hair. It apparently sheds water easily, is quite warm in cold temperatures and is reportedly very soft. Long-haired dogs like collies and samoyeds have the long and somewhat kinked-enough hair to make a good fiber. Lest you were wondering about the smell (hey, *I* was), the fiber is deodorized with vinegar after it is wound onto a skein. I imagine that you'd get petted a lot wearing a *chiengora* wrap.

Quilter Keiko Goke of Japan will have an exhibition of her work and will also be there in person. Ruth B. MacDowell, an internationally known quilt artist and author of over 30 books on quilting (including *Piecing: Expanding the Basics* and *A Fabric Journey*) will be teaching a multi-day workshop.

Mariko is auctioning off a quilted jacket to benefit the Search Dog Foundation in Ojai, and Saturday will feature a walkabout fashion show with MK as roving judge observing the handmade clothes, bags, shoes and hats worn by the public. Also on Saturday the group known as the "Saturday Spinners" will have a "fiber to shawl" demonstration throughout the day.

If you're more interested in the bead aspect than the fiber, there will also be **The Bead Faire** in Santa Monica at Barker Hangar July 29<sup>th</sup> and 30<sup>th</sup>. Carolyn Eddy will teach wire-wrapping, and Christi Friesen will lead workshops on modeling polymer clay sculptural focus beads and integrating semiprecious stones, pearls and glass beads with polymer clay. There will also be a free African Helix Stitch demonstration. Signups are online at [www.gemfaire.com](http://www.gemfaire.com)

Early in July you might want to check out the 29<sup>th</sup> annual Echo Park Lotus Festival. It's scheduled to coincide with the blooming of the lotus flowers which this year will apparently be July 8<sup>th</sup> and 9<sup>th</sup>. Each year the spotlight is on a different Asian or Pacific Islander culture, and this year's focus is the Philippines. There will be music, dance, art exhibits, food (which I've been told is always fabulous) and entertainment, and kids will have lots to do- there will be a children's area for arts and crafts, music, and storytelling of the region. The Dragon Boat Races will be held both days, and the fireworks finale will be at 9:00pm.

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Admission: \$6.00/day ( \$10.00 for 3 days).

\$1.00 Discount at [www.thefiberfest.com](http://www.thefiberfest.com) • Parking: \$8.00

## BEAD FAIRE SANTA MONICA

July 29 and 30

Saturday 10:00am-6:00pm and Sunday 10:00am-5:00pm

Barker Hangar • 3021 Airport Ave., Santa Monica

505-252-8300 • [www.gemfaire.com](http://www.gemfaire.com)

## ECHO PARK LOTUS FESTIVAL

July 8-9

Saturday noon to 9:00pm and Sunday noon to 8:00pm

Park Ave. between Glendale Ave. and Echo Park Blvd.

Parking: Logan St. School, 1711 W. Montana (cross street Lemoyne)

Echo Park Baseball Diamond, 634 Bellevue Ave.

City of Angels Medical Center, 1711 W. Temple Street, Los Angeles

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

## HISTORIC PALESTINIAN EXHIBITION OPENS AT CAFAM

JULY 16 – OCTOBER 22, 2006

The Craft and Folk Art Museum presents *Sovereign Threads: A History of Palestinian Embroidery*, the first museum exhibition in Los Angeles of Palestinian embroidery and costumes. This historic exhibition addresses the struggle to sustain a cultural heritage and identity despite a displaced and fragmented society. Featured will be costumes from different villages in the regions of historic (pre-1948) Palestine including Ramallah, Jerusalem (Al Qods), Bethlehem and Galilee (Al Jalil), from the collection of Farah and Hanan Munayyer, founders of the Palestinian Heritage Foundation.

Also on display will be contemporary embroidered works that use traditional motifs adapted to modern designs, as embroidered by women in refugee camps in Lebanon. CAFAM has partnered with The Association for the Development of Palestinian Camps (INAASH) to make the contemporary embroidery available for sale, with all proceeds going to support of human services in Lebanese camps. Founded in Lebanon in 1969, INAASH aims to improve the living conditions in the camps by creating jobs for women and preserving the Palestinian national heritage.

Costumes featured in this exhibition will focus on bridal dresses, which are prepared several years before the bride's engagement, are worn at the wedding, and worn again throughout the marriage on ceremonial occasions. Each cluster of villages has its own style of traditional costume; the specific colors, stitches, and patterns in the dress easily distinguish it from those of a different region. The bridal dresses, and accompanying headpieces and jewelry, on display date from the 1860's to the 1940's. Textile arts have been of unique importance in the Middle East since antiquity. From the pre-biblical era and with each passing phase of history, the tradition of spinning, weaving, dyeing and embroidery has been held in high esteem.

Huguette Caland, artist and INAASH co-founder, who now lives and works in her Venice, CA home studio, has been instrumental in organizing this international collaboration. "The motifs in Palestinian costumes and embroidery are some of the most beautiful in the world and have influenced textile and fashion designs for years," Caland states. "Sovereign Threads' is a testament to the power of folk art in the preservation of cultural identity. As a nation in waiting, an expression of Palestinian culture preserves not only their history, but also guarantees their future identity" adds CAFAM Director, Maryna Hrushetska.

Craft and Folk Art Museum

, 5814 Wilshire Boulevard, Los Angeles, CA 90036

Information: 323-937-4230 / [www.cafam.org](http://www.cafam.org)

Museum Hours:

Tuesday, Wednesday, and Friday 11 am – 5 pm

Thursday 11 am – 7 pm

Saturday and Sunday 12 – 6 pm

Museum Admission:

General \$5.00

/Students and Seniorsseniors \$3.00

/Members and cChildren under 12 Free

/ Free 1st Wednesday of month



PROTEST continued from page 1

*Morning*. Now in the twilight of his long and storied career as the dean of American folk singers, Seeger, who just turned 87, has kept that long ago promise and none other than Bruce Springsteen has picked up the old guitar. It's in good hands.

*We Shall Overcome: The Seeger Sessions* is the result, Springsteen's debut album of traditional American songs. Seeger once observed that there were three kinds of songs: most help you to forget your troubles; a small number help you to understand your troubles; and the rare few help you to do something about your troubles. The man who was blacklisted for refusing "to answer questions no American should be asked" before The House Committee on Un-American Activities' preference was clear, but he might have added a fourth that simply tell your troubles to the listener. Most of the songs on this album fall into this latter category—they were not written to make you feel better, or for self-enlightenment, or to change the world. They were written to tell a story.

And what rollicking good stories they are, with unforgettable characters like Old Dan Tucker, Jessie James and John Henry, and amazing places to visit like the Erie Canal, the wide Missouri that runs through the Shenandoah valley, and the Oklahoma Dust Bowl that Sis Cunningham grew up and wrote about in *My Oklahoma Home*.

But in their midst, like diamonds in a bowl of rubies, are three songs that have changed the world—one Irish anti-war song, *Mrs. McGrath*, and two civil rights anthems, *Eyes On the Prize* and the title song *We Shall Overcome*, both of which were adapted from old spirituals.

What makes this album so irresistible, however, is not the selection of songs, but the innocent and unadulterated joy and delight in discovery of these musical riches that Springsteen brings to the performances. This is no studio album, with every nuance thought out and calculated to perfection, every stray sound erased and every track polished to a fine shimmer. On the contrary, this was all recorded in Springsteen's home, in one or two takes, with a few mikes and a roomful of New York City's finest acoustic musicians who were having as much fun as the Boss. It is homemade music with hand-made songs—not a factory within a hundred miles.

If you ever wanted to be a fly on the wall with great music pouring forth all around you like honey from a comb, here is your chance. I thought I knew *Old Dan Tucker*—I can even frail it on my 1964 Pete Seeger style long neck banjo, which I learned how to play from his wonderful homemade red stapled instruction manual *How To Play the Five-string Banjo*. But Bruce makes it sound like a new song—it comes charging out of the chute like a bull in heat. His sheer energy and joie de vivre captured me and shook me as if to say, "This isn't just another hoary old folk song, this is as exciting as Elvis was when he first stepped onto Ed Sullivan's stage—this is pure, exuberant coming-of-age American music, man—as thrilling as Louis Armstrong playing the trumpet on Basin Street in 1927, as Willie Mays catching that fly ball over his shoulder with his back to home plate in the 1954 World Series. Don't let this album get away—you need to hear it like a kid needs to see his first baseball game, to go on her first date, to taste their first kiss."

It's been a long time since I felt that way about a folk song. I have heard them all before, but I forgot what they first sounded like. Springsteen reminds me how it felt to be young and in love for the first time. He takes this small treasury of American folk song out of the dusty old Lomax Collection and Folkways Recordings, and holds it up to the light like a brand new baby.

I thought I knew *Oh Mary, Don't You Weep*, having learned Leadbelly's 12-string guitar version of it when I was 16. But she's grown old and gray in the intervening years and hundreds of performances.

Not to Springsteen—she's still a teenager strutting her stuff with a seventeen-instrument Dixieland arrangement that has just a hint of Klezmer. This must be what Leadbelly meant in fact, when he spoke about "rocking Church."

But the unexpected highlight of the album for me is Springsteen's reworking of the Irish antiwar song *Mrs. McGrath*. In this song the returning soldier has lost both his legs, and his mother is portrayed as the Cindy Sheehan of her time when she cries out at the end: *All foreign wars I do proclaim/Live on blood and a mother's pain/I'd rather have my son as he used to be/Than the King of America and his whole Navy*. Those last four lines are Springsteen's resetting of the song with local, American referents, substituting "live on blood and a mother's pain" for "Between Don John and the King of Spain" from the original, making this song from the 1916 Easter Uprising a powerful antiwar song in 21<sup>st</sup> century America.

Special mention should also be made of writer Dave Marsh's excellent accompanying booklet, accurately sourcing all of the songs, right down to crediting Alice Wine for recasting the gospel song *Keep Your Hands On the Plow* into *Eyes On the Prize*, and Pete Seeger, Zilphia Horton, Guy Carawan and Frank Hamilton for adapting *We Shall Overcome*.

There are times when a rising tide lifts all boats, and if you are hustling for bookings to keep a roof over your head, Bruce has single-handedly put folk music back on the radar screen of pop culture. You don't have to explain what it is anymore. So when he sings *Pay Me My Money Down*, I hope he makes a million, and that some of it trickles down to your local folk singer.

If Springsteen has rediscovered folk music on *We Shall Overcome: The Seeger Sessions*, Neil Young has reinvented the protest song on his epic new album, *Living With War*. We've had folk protest songs, we've had folk rock protest songs, but Young turns up the heat another notch on what he calls "a metal folk protest version of Bob Dylan and Phil Ochs." Don't let it scare you the way it first scared me—you control the volume knob after all, and you can play it as loud or soft as needed to protect your eardrums.

Speaking of drums, you'll hear plenty of them on this record, as part of

what he calls "a power trio" of bass, drums and rampaging electric guitar. If this were not enough to break through the stonewall of secrecy surrounding the current administration, Young added a trumpet, the same instrument that began to sound when Joshua fought the battle of Jericho and the walls came tumbling down. Still not loud enough? Young completes the arrangement with a magnificent choir of one hundred voices, which he alludes to in *The Restless Consumer* as a hundred voices in a hundred lands crying out for peace.

Think of these two albums—*We Shall Overcome: The Seeger Sessions* and *Living With War*—as bookends on the 1960s, all dressed up for the 21<sup>st</sup> Century. In the 1960s the fountainhead of the spirit behind both of these outstanding records, the two great movements for social change that inspired the most powerful and memorable songs, were the civil rights movement (think *We Shall Overcome*) and the antiwar movement (think Seeger's *Waist Deep In the Big Muddy*).

Bob Dylan put them both together in his folk masterpiece *Blowing In the Wind*. Young and Springsteen are plowing in the same field, digging in the same mine, and in each case finding something new to say and a new way of saying it.

Young's album is one long sustained howl of protest, perhaps not coincidentally in the 50<sup>th</sup> anniversary year of Allen Ginsberg's generation-defining poem *Howl*, from 1956. But unlike Ginsberg, Young's howl is directed against one very specific target, defined in the album's seventh song, *Let's Impeach the President*, which brilliantly uses the president's own words and voice to incriminate him, with Young's one hundred voice choir punctuating his self-contradictory rationales for going to war with "flip...flop" before and after each one. It is masterful political theatre. That is the song that turned Neil Young's web site—Neil's Garage—into the Grand Central Station of antiwar web surfers and song browsers for two weeks *before* the album was released—trying to get the first glimpse of his free streaming lyrics to learn why Fox News was calling Neil Young a traitor.

Some traitor. If they listened to the end, they would have heard Young's entire one hundred-voice chorus sing *America the Beautiful*—in probably the most heartfelt performance ever recorded.

Traitors should be made of sterner stuff. They shouldn't wear their hearts on their sleeve—as Young has for thirty years—with deep and abiding affection for his adopted country. They shouldn't spend every year doing benefit concerts for America's forgotten and hard-hit farmers, and school benefits for disabled children, as Young does for Willie Nelson's Farm Aid, and for the Bridge School, which his own son (who has Down's Syndrome) attends. And they shouldn't have voted for Ronald Reagan, which is Young's get out of jail free card.

Traitor indeed. This album rather sings with the died-in-the-wool patriotism of another early transplanted American—who helped start the American Revolution. That would be England's Thomas Paine. "Summer soldiers and sunshine patriots" Paine called the chicken hawks of his time. "These are the times that try men's souls," he wrote, and made a hard-and-fast distinction between loyalty to one's government, and loyalty to his country. Pete Seeger offered to sing the Weaver's song inspired by Tom Paine *Wasn't That a Time* (by Walter Lowenfels and Lee Hays) to HUAC when he appeared before them as an unfriendly witness in 1955, but they had no interest. They wanted a canary, not a protest singer.

Like Paine, like Seeger, Neil Young is loyal to his country, even when she has been betrayed by her leaders—thus the song *Lookin' for a Leader*; in another song, which evokes Dylan's *Chimes of Freedom*, he sees a young girl waving goodbye to her younger brother marching off to a misguided war, past *The Flags of Freedom*, wondering if she'll ever see him again.

While he is marching, she is "listening to Bob Dylan in 1963."

As we are listening now, to Neil Young and Bruce Springsteen, in 2006.


May 3, 2006—May 24, 2006

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Ross Altman will be doing workshops on Pete Seeger, et al, at the CTMS Summer Solstice Folk Music, Dance and Storytelling Festival June 24-25. Ross and Len Chandler will be doing a concert for FolkWorks on Saturday, August 12, 2006, at CAFAM. Ross can be reached at [greygoosemusic@aol.com](mailto:greygoosemusic@aol.com)

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HULA continued from page 9

Kamehameha I, died in 1819, his widow, Queen Ka’ahumanu, the queen regent, embraced Christianity. Her convert zeal led to the destruction of temples and attempts suppress hula throughout the islands. By the 1830s hula was rarely seen in areas where missions flourished. As the post-contact decades passed, dances were performed in villages, but depending on political conditions and the religious climate, the hula could be on shaky ground. Public performances for royal feasts took place, depending on the influence of the missionaries on the particular monarch. Meanwhile, many *kumu hula* were passing on the ancient teachings of hula clandestinely.

Laws were passed to limit the dance form, as a letter from a Hawaiian convert to the Hawaiian newspaper *Kuokua* in 1864 attests: “Up at Kawanakoa in Nu’uanu Valley [Oahu], is a house where hula dancing is accompanied with a gourd drum. There the drum is playing daily, often nightly throughout the year...Have these people paid for a permit allowing them to dance the hula? If not, why aren’t they arrested by the police? A police should guard that area, spy on and arrest those who encourage the cultivation of idle minds.”\*

The rollercoaster ride began a mighty climb in 1874, when newly elected constitutional monarch David Kalakaua lifted restrictions on public display of the old dances and encouraged the creation of new *oli*, *mele*, and hula. His championing of hula was his tribute to the Hawaiian race, which was fast being outnumbered by a foreign population due to immigration and devastating diseases that had been killing off the indigenous population by the thousands since contact. The trip King Kalakaua and his entourage took around the world to visit major heads of state brought adulation for the troupe of hula dancers that traveled with him and respect for his culture. Known affectionately as “the Merrie Monarch,” David Kalakaua became the namesake for the annual international hula competition known as the Merrie Monarch Festival, held in Hilo on Hawaii Island for the past 43 years.

With the overthrow of the Hawaiian Monarchy in 1893, the rollercoaster once again plummeted. Hula performance was no longer nurtured by the country’s leaders. As the United States imposed its own brand of public education on the Hawaiian nation, children were punished for speaking Hawaiian and the art of hula found no place in the schools. The revered authentic *kahiko* tradition and emerging *auana* dance forms were passed on quietly in the country and behind closed doors in the city.

By the 1920s, mainland popular culture was having a double-edged impact on Hawaiian music and on the hula, enriching the culture in some quarters and trivializing it in others. A body of beautiful *hapa haole* (literally half-foreign) English-language ballads became *mele* for newly choreographed hula *auana*. At the same time, the American entertainment industry, and Hollywood in particular, latched on to the hula and “modernized” into a vehicle for exotic showgirl numbers. For decades to come, the Hollywood image of the long-haired, light-skinned curvaceous dancer wiggling in a grass skirt defined hula for most Americans.

Up surged the rollercoaster in the 1970s when interest in traditional culture re-surfaced and new songs, arrangements, musical groups and hula halau sprouted around the Islands. This renaissance has continued into the 21<sup>st</sup> century, spreading to the mainland and expressing itself in celebrations like *Ho’olaule’a*.

But the survival of hula is never taken for granted.

*Ho’olaule’a* can give you a sense of the culture that surrounds hula today. Between hula sets, you’ll want to stroll among the booths. In my own wanderings, I’ve gazed longingly at Tahitian pearls, breathed the fragrance of fresh ginger plants, and thumbed through books on Hawaiian mythology that I couldn’t find at Borders. Then there are the food booths, selling typical Hawaiian fare. Ready for a late breakfast? “Spam and eggs” or Portuguese sausage “with two scoops rice” will hold you for the rest of the day. More in a lunch mood? Go for chicken teriyaki with, of course, two scoops rice.

If you attend *Ho’olaule’a* and sit fairly close to the stage, who knows? You might experience the epiphany I had in December, 2001 that led me to embrace hula as part of my life. At the Kaanapali Beach Hotel on Maui, where they featured nightly hula performances on an outdoor stage, I saw a dancer who enthralled me. Something about her flowing movements — the way her eyes sparkled and reached out to the audience as she spoke with her hands — pulled my soul right up on to that stage with her. A spark ignited inside me, I wanted to move with her! When we left Maui, I thought the spark would fade, but a few days later, at another outdoor performance in Kona on the Big Island, another dancer gave me the same feeling. When the guitarist/MC mentioned that Kaleiula was also a hula instructor, I sought

her out between sets and we arranged for two lessons in the next few days. In those lessons I learned that hula does not feel as natural as it looks. Still, the spark inside me glowed at the challenge. Talking with her, I also learned about Kaleiula’s commitment to passing on Hawaiian culture to her children. Five mornings a week, she drives her two children 30 miles to the nearest Hawaiian immersion school, so that by now they are more fluent than she is. Kaleiula learned the language as a college student in the Hawaiian Studies Department at the University of Hawaii. Her parents, part of the generation that experienced suppression of the culture, had not wanted her to speak Hawaiian.

Returning to Manhattan Beach, California, I scouted the Internet to look for classes. Courses were offered at community centers where hula was treated as a novel form of exercise, but my discussions with Kaleiula influenced my choice. *Hula Halau O Lilinoe*, based in Carson, is one of the prominent *halaus* in the country, performing annually at *Ho’olaule’a*, the Merrie Monarch Festival, and other festivals and competitions. *Kumu hula* Sissy Ka’io and her husband Lincoln Ka’io, who teaches ukulele (my husband Michael is a student) foster a sense of aloha in their *halau* community. Participation in festivals is part of the collective responsibility of preserving and passing on the culture. Volunteering at events and fundraising to keep the *halau* afloat is expected. Last year’s *Ho’olaule’a* found me putting the “two scoops rice” on the chicken teriyaki plates for my two hour shift in the food booth.

Will I be dancing with my class at *Ho’olaule’a*? If you see a dancer with short, curly, dark blonde hair up on the stage with the Aunt Sissy’s *Makuahine/Na Wahine U’i* class, the answer will be yes. I am easy to spot. Sometimes too easy, I fear. I have been through several mini-crises in my time with the *halau* — questioning my place there as a non-Hawaiian, feeling impatient with myself for being slow to catch on to dance steps, accepting the fact that I am not competition material — but the spark inside me does not go out. The beauty of hula and the aloha in the *halau* community make it glow ever brighter.

If *Ho’olaule’a* whets your appetite for hula, consider dedicating part or all of your Labor Day weekend to *E’Hula Mau*, the major West Coast hula competition taking place at the Long Beach Convention Center. Food and craft booths, workshops in lei-making and other hula-related arts, and outdoor music make *E’Hula Mau* an upbeat celebration of a tradition that started 2,000 years ago and continues to touch people’s lives the world over.

\*Quotations and much of the historical information in this article comes from *Hula: Historical Perspectives* by Dorothy B. Barrett, Mary Kawena Pukui, and Marion Kelly (Pacific Anthropologic Records, Number 30.)

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

# A Tribute to Tony Young



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GRACENOTES continued from page 27

I understand the inventor of the bagpipes was inspired when he saw a man carrying an indignant, asthmatic pig under his arm. Unfortunately, the man-made object never equaled the purity of sound achieved by the pig.  
—Alfred Hitchcock

\* \* \* \* \*

Internet Radio: This issue’s featured internet radio site is Folk Alley, one of the longest-running and best known sites of its kind. Located at [www.folkalley.com](http://www.folkalley.com), they’re a listener-supported station that broadcasts 24 hours a day. They play a nice mix of traditional and contemporary folk, along with some bluegrass, Celtic and other related genres, along with special shows like their “Open Mic” night that encourages listeners to submit their own recordings. If you only listen to one internet Internet radio station, this one’s a good choice.







CRAFT AND  
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JULY & AUGUST AT THE MUSEUM

RELATED PROGRAMS

CURATOR'S LECTURE – HANAN  
MUNAYYER  
SOVEREIGN THREADS: A HISTORY OF  
PALESTINIAN EMBROIDERY  
Sunday, July 16 at 3:00pm  
Free with the cost of Admission  
RSVP: 323.937.4230 x50

CURATOR'S LECTURE – KATHY  
GALLEGOS  
TIGERS AND JAGUARS: LA'S ASIAN-  
LATINO ART PHENOMENON  
Sunday, July 23 at 3:00pm  
Free with the cost of Admission  
RSVP: 323.937.4230 x50

WIDE WORLD SUMMER PROGRAM  
Session 1: July 24 – 28  
Session 2: July 31 – August 4  
Ages: 6-12  
Time: 9am – 1pm  
Cost per week: \$125/\$115 CAFAM  
members

In case you cannot travel the world  
this summer, you can come to  
CAFAM's WIDE WORLD Summer  
Program. In both, week-long sessions  
participants will spend each day  
exploring a different culture through  
art, stories and music. Since each  
session is different, you can enroll in  
both or choose just one. A snack will  
be provided each day of WIDE WORLD.

WIDE WORLD registration begins  
Monday, May 15, and will continue  
until all spots are filled. Registration is  
on a first-come-first-serve basis.

For further information or to register  
for WIDE WORLD call 323.937.4230  
x28.

CURRENT EXHIBITIONS

SOVEREIGN THREADS: A HISTORY OF  
PALESTINIAN EMBROIDERY  
July 16 – October 8, 2006

This exhibition traces the history and  
development of traditional Palestinian  
embroidery. Artworks include late 19<sup>th</sup>  
century textile crafts as well as  
contemporary motifs developed by  
women in refugee camps. All the works  
reflect an enduring Palestinian  
heritage, art and identity despite a  
displaced population.

TIGERS AND JAGUARS: LA'S ASIAN-LATINO  
ART PHENOMENON  
June 30 – October 29, 2006

In collaboration with the Latino  
Museum of History, Art and Culture,  
this exhibition examines the  
relationship between the Asian and  
Latino communities through art and  
music, and suggests that this  
relationship creates a hybrid art form  
yet unnamed.

UPCOMING EXHIBITIONS

EAST WEAVES WEST: KOREAN WOMEN  
MAKE ART

November 12 – January 21, 2007  
Exhibition of textiles by Korean women  
living in the U.S., whose work  
integrates influences from both Korean  
and American cultures.

NEW MUSEUM HOURS:  
Tuesdays & Wednesdays: 11am–5pm  
Thursdays: 11am–7pm  
Fridays: 11am–5pm  
Saturdays & Sundays: 12pm–6pm

OUR READERS ARE  
LISTENING TO...

I've just been listening to Mike Harding's folk music show on BBC  
Radio 2. This week's show has a really interesting feature. Harding got  
some of the best traditional musicians in England to do all new versions  
of all of the songs from the Beatles' *Rubber Soul* album. On the show a  
snippet of the original song by the Beatles is played and then the all new  
version.

Waterson/Carthy, June Tabor and Martin Simpson are just a few of the  
performers doing these classic pop masterpieces.

Just go to [www.BBC.co.uk/radio](http://www.BBC.co.uk/radio). Then click on the link for *more* On  
Radio 2, scroll down to Folk and Country and then to Mike Harding to lis-  
ten. The show is archived for a week. There are lots of folk, roots and  
world music shows on the BBC. World Routes, Travelling Folk with  
Archie Fisher and Andy Kershaw are good ones to listen to.

- Michael McKenna

[Editor's note: Below is in response to a query about how Michael finds  
out information-oftentimes sometimes before FolkWorks does! If you are  
a folk/trad music archaeologist, please send us your story on your diggin's.]

I guess I just get my info from the usual sources. I'd bought Kekele's  
new CD and remember there was a mention on the fund raising mailing  
from GP so I just Googled to find out their tour dates. I usually get my  
first info about world music groups from **fROOTS** magazine from  
England. It is my favorite music publication. I also subscribe to  
**Songlines**, also from England, and **Global Rhythm** magazines. Neither  
are as well written as fROOTS or as informative but both include sam-  
pler CDs in each edition whereas fROOTS includes CDs only twice a  
year. Besides the magazines, I often hear new artists or new CDs by vet-  
eran performers online from the BBC. My favorite world music shows  
are both on BBC Radio 3: Andy Kershaw and World Routes with Lucy  
Duran. A lot of times I tape the shows off of my computer at work and  
play them on my tape deck in my car. By the way, the BBC just had the  
world music awards program that is now available in both audio and  
video on the web. Each of the winners, except Ry Cooder, performed at  
the ceremony. My favorite is **Fanfare Ciocarlia** a Gypsy brass band  
from Romania. You can quote any of this info. If I ever get the time to  
write a real article for you guys it would be about going to folk and world  
music festivals and concerts around the world.

- Michael

WANTED  
ECLECTIC ROOTS MUSIC

Tied to the Tracks with Larry Wines - Sat 6 am  
Twang with Cowboy Nick - Sat 10 am  
Noche De Ronda with Betto Arcos - Sat 9 pm  
Bluegrass Etc., with Frank Hoppe - Sun 6 pm  
Tangled Roots with Pat Baker - Sun 4 pm  
Down Home with Chuck Taggart - Thur 7 pm

REWARD

TUNE IN TO: **KCSN**  
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Arts & Roots Radio  
[www.kcsn.org](http://www.kcsn.org)

California State University  
Northridge



# JOE HICKERSON: SONGCATCHER IN THE RYE

BY R.D. ALTMAN

If you really want to hear about it, the first thing you'll probably want to know is where he was born and what his lousy childhood was like, and how his parents were occupied and all before they had him, and all that David Copperfield kind of crap, but I don't feel like going into it, if you want to know the truth.

For thirty-five years folk singer and folklorist Joe Hickerson was the Librarian and Director of the Folk Music Archives at the Library of Congress, carrying on the work of John and Alan Lomax, who during the 1930s, through the championing of Leadbelly and Woody Guthrie, put the Archives on the map of American popular culture, and Robert W. Gordon, who created them in 1928. Gordon is Hickerson's hero, said Joe, because he first recognized the importance of folk music to our national life, at a time when early field collectors like John Lomax couldn't even persuade his English Department at the University of Texas in Austin to help subsidize his collecting trips among the few remaining cowboys in the Southwest. All they could say was, "Life is a game boy. Life is a game that one plays according to the rules." That killed me.

Hickerson retired from the Archives in 1998, and now describes himself as a "vintage pre-plugged paleo-acoustic folksinger and songfinder," whose clients have included the likes of T. Bone Burnett, the music arranger and producer of *O Brother: Where Art Thou?*, who hired Joe to track down all the sources and copyright holders of the songs in the depression-era movie that returned American traditional music to commercial radio and the pop charts. One of those songs, said Joe, was a real puzzler—*Down in the River to Pray*. Hickerson spent the better part of a year to determine that his first guess was true—all the other versions of the song he could find were entitled, *Down in the Valley to Pray*. The movie version was errant, and a true find. No kidding.

Hickerson got his start in 1957 at Oberlin College in Ohio, home of one of the stations on the Underground Railroad, where he organized a group called **The Folksmiths**. They recorded one album, including the first recording of *Kumbaya*, still in print and now available on CD through Joe's web site. Later on he would record for both Folkways and Folk Legacy, the small but premiere label in Sharon, Connecticut founded by Sandy and Caroline Paton, the source of many fine recordings by Gordon Bok, Ed Trickett, Annie Muir and Joe Hickerson.

I'm not going to tell you his whole goddamn biography or anything, I'll just tell you about this madman stuff that happened in 1960, when Pete Seeger came to Oberlin with a brand new antiwar song he had just finished (or so he thought) writing, inspired by a passage in a modern Russian novel by Mikhail Sholokhov, *And Quiet Flows the Don*. The song was called *Where Have All the Flowers Gone*. It had only three verses, and when Pete left town Joe kept on singing it at campus hoots, but since it was kind of short, Joe found himself repeating the verses several times over to make it last longer. No kidding.

Finally, he got tired of repeating those verses and wondered if he couldn't add a couple more verses of his own, which (as everyone who knows the song immediately realizes) brought the song full circle, to the last poignant image of the graveyard covered with flowers. I mean who wants flowers when you're dead? Nobody.

That was the version the **Kingston Trio** and **Peter, Paul and Mary** recorded, and everyone since then. So when he wasn't finding and preserving old songs, Joe had a hand in creating one of the goddamn classics of modern folk music. No kidding.

I caught up with Hickerson at my old Alma Mater, UCLA, where he came to deliver a talk to the Department of Ethnomusicology entitled, fittingly enough, *O Brother: Where Have All the Songcatchers Gone?* In one resonant phrase he captured some of his best memories—completing Pete's masterpiece, working on a modern Oscar-winning movie, and being a member of the few genuine remaining folk song collectors—or songcatchers as they often referred to themselves. In that role Joe passed around a lovely picture of his younger self, curled over an old reel-to-reel tape recording machine to catch the songs of a great Virginia blues man, John Jackson. The picture was published in the November 1975 issue of *National Geographic*, as a part of a tribute to the Library of Congress Folk Music Archives.

Readers of *FolkWorks* should be aware that this library is your library, and the Folk Music Archives are your archives.

That's why I still recall with fondness the care and exactitude Joe put into his job when I wrote to him that I needed some information on the background of a Leadbelly song. I got a letter back—I really did—not from some lowly staff member, but from the Head of the Archives himself, with more information than I thought existed. They are there to serve the public and if you have questions about the musical traditions you care about, they will help you find the answers. And all it will cost you is 39 cents in postage.

Joe came to UCLA, a couple of days before he was scheduled to give a local House Concert at Marie Poll's, to address both students and faculty on the tireless and amazing women who went out into the lonely hills and valleys of Appalachia, the logging camps of upper New York State, and the

green mountains of Vermont, in search of our nation's folk heritage. Such women as Dorothy Scarborough, Helen Creighton, and Olive Dame Campbell were the real-life models on which the movie *The Songcatcher* was based. It followed a fictional woman into the mountains of West Virginia and Kentucky—decades

before Jean Ritchie brought her family's songs down from the mountains—determined to find those songs before they disappeared.

Joe made me feel like what I have to do, I have to catch every song if they start to go over the cliff—I mean if they're running and they don't look where they're going I have to come out from somewhere and catch them. That's all I'd do all day. I'd just be the songcatcher in the rye and all. I know it's crazy.

These women, who Joe brought fully alive through his personally prepared CD with some highlights of their many collecting trips, had to overcome the mistrust of their informants as well as the indifference of their academic peers to begin to document the musical treasures of America that were still a long ways from being accepted as even respectable let alone important or worth the attention of music producers, librarians and professors of popular culture. Girls. Jesus Christ. They traveled on dirt roads, and they paved the way for folk singers like Joe Hickerson, who, after thirty-five years at The Library of Congress, is now taking his show on the road. It was a rare privilege to spend some time with a man who has made sure that this great tradition will be passed on to a new generation. God, I wish you could have been there. If you want to get in touch with this ambassador of good will for American folk music you can reach Joe on-line at [www.joehickerson.com](http://www.joehickerson.com): No kidding.

That's all I'm going to tell about. I could probably tell you about what I did after I went home, and how I got sick and all, and what school I'm supposed to go to next fall, after I get out of here, but I don't feel like it. I really don't. That stuff doesn't interest me too much right now. B.D. asked me what I thought about all this stuff I just finished telling you about. I didn't know what to say. If you want to know the truth, I don't know what I think about it. About all I know is, I sort of *miss* everybody I told about. Don't ever tell anybody anything. If you do, you start missing everybody.

## Editor's note:

A persistent mystery has surrounded R.D. Altman since he published his last book—*91/2 Stories*—40 years ago. This is his first published work since then. A virtual recluse, he has no known address, does not do book signings or talk shows, and is rarely seen in public. However, our regular columnist Ross Altman is reputed to be his literary executor, and will be happy to reply to all queries. He can be reached at [greygoosemusic@aol.com](mailto:greygoosemusic@aol.com).

## HOW CAN I KEEP FROM TALKING



BY ROSS ALTMAN

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# TIGERS & JAGUARS: LA'S ASIAN-LATINO ART PHENOMENON

JUNE 30 THROUGH SEPTEMBER 3, 2006

April 11, 2006 – The pioneering exhibition *Tigers and Jaguars: LA's Asian-Latino Art Phenomenon* opens on June 30, 2006 at the Craft and Folk Art Museum (CAFAM). Developed in collaboration with the Latino Museum of History, Art and Culture and CAFAM, *Tigers and Jaguars* examines the relationship and interaction between Asian and Latino communities through the expression of art and music. This exhibition will feature local artists such as Chaz Bojorquez, Richard Duardo and Bari Kumar, who have forged this uniquely Los Angeles-based phenomenon.

*Tigers and Jaguars* explores the evolution of cross-cultural, grass-roots experiences that occur between Latino and Asian communities. The artists included in this exhibition do not forsake their cultural traditions. Rather, they explore the meshing of ethnicity in development of visual and sonic hybrids by intermingling symbols and iconography from both Asian and Latino cultures. Curator Kathy Gallegos points out, "In an increasingly globalized world, these artists share a desire to bridge cultural borderlines and to create new multicultural modes of artistic expressions."

CAFAM is excited to host this unique exhibition that combines the sensibilities of two striking cultural communities. The resulting artwork represents the influence of diversity that occurs daily in our city, and this is an important exhibition for all Angelenos to see," says Maryna Hrushetska, Executive Director of CAFAM.

*Tigers and Jaguars: LA's Asian-Latino Art Phenomenon* is curated by Kathy Gallegos of Avenue 50 Studio, Inc. The exhibition will be on view from June 30 to September 3, 2006. An opening reception for members and VIPs will be held on Thursday, June 29, 2006 from 6pm to 8pm.

MUSEUM INFORMATION:

Craft and Folk Art Museum

5814 Wilshire Boulevard, Los Angeles, CA 90036

Information: 323-937-4230 / [www.cafam.org](http://www.cafam.org)

Museum Hours: Tuesday, Wednesday, and Friday 11 am – 5 pm  
Thursday 11 am – 7 pm  
Saturday and Sunday 12 – 6 pm

Museum Admission: General \$5.00 / Students and Seniors 3.00  
Members and Children under 12 Free  
Free 1st Wednesday of month

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# Bluegrass At the Ford

**Saturday 8:00pm,  
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Hollywood, Ca 90068

Advanced Ticket Price:  
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Ticket Price At the Door:  
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**Bluegrass Etc.**

**Lost Highway**

**BASC**

For More Information  
Contact BASC At: (818) 933-8907  
or E-mail [harleybg@aol.com](mailto:harleybg@aol.com)  
Check Out the BASC Website At:  
[www.socalbluegrass.org](http://www.socalbluegrass.org)

**To Purchase Advanced Tickets:**  
By Mail, use order form at left.  
At BASC Bluegrass Night At Braemar Country Club  
4001 Reseda Blvd., Tarzana Ca 91356: 7-10 pm every  
third TuesdayContact: Harley Tarlitz at: (818) 933-8907  
You can purchase advanced tickets from the  
following participating Merchants:  
**Blue Ridge Pickin' Parlor**  
17828 Chatsworth St, Granada Hills, Ca / (818) 282-9001  
**The World Of Strings**  
1738 E. 7th Street, Long Beach, Ca 90813 / (562) 599-3913  
**CTMS Folk Music Center** (Open 11am to 4pm)  
16953 Ventura Blvd., Encino, Ca 91316 / (818) 817-7756

**Basc Presents: Bluegrass Etc. & Lost Highway**  
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For more show info, call: (818) 933-8907  
All mail orders must be received by: August 12, 2006!  
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## PARTNERS IN RHYME: LEN CHANDLER & ROSS ALTMAN IN FOLKWORKS CONCERT SERIES

AUGUST 12, 2006, 8:00 PM AT CAFAM

Len Chandler and Ross Altman take on the big issues of our time in songs filled with humor and compassion, satire and protest. According to the FBI, "Len Chandler conspired to destroy the morals of American youth by urging them to put *beans in their ears*," the title of one of his popular protest songs against the war in Vietnam. As a direct result, *Beans In My Ears* was taken off the radio by the Board of Health because of a 33% rise in children putting beans in their ears. That is when Len realized that a song could change the world. A founding member of the Greenwich Village folk scene in the 60's, Len took his guitar down south into the belly of the beast during the most dangerous days of the civil rights movement. He continues to sing out for peace and justice today, and tell stories of an America that those of us who lived through it will never forget, and those of us too young to remember need to know about.



His partner in rhyme is FolkWorks columnist Ross Altman, whose songs for twenty years have comforted the afflicted, and afflicted the comfortable. Ross grew up in what he calls "a typical un-American childhood" as a red diaper baby. His father was blacklisted during the McCarthy era, and Ross captures that moment in history in his own songs *Papa Had to Start All Over* and *Red Diaper Baby Boomer*. He has been on the front lines of many struggles for social change since leaving academia to pursue the life of what he calls a "singer-song-fighter." His songs have been on NPR and PRI, and he has been featured on KCET's *Life and Times* portrait of L.A.'s "retirement home for ageless radicals," with his *Ballad of Sunset Hall*, and on E!'s cable network profile on Paul Robeson, singing his *Ballad of Paul Robeson*. Kris Kristofferson described Ross as "one funny son of a bitch."

Len and Ross carry the mantle of the troubadour proudly, and we are proud to have them in FolkWorks concert series.

# Chris Stuart

freelance writer/editor

Email: [chris@stuartfreelance.com](mailto:chris@stuartfreelance.com)

Phone: (858) 335-3322

Web: [www.stuartfreelance.com](http://www.stuartfreelance.com)



# Sunset Concerts

A T T H E S K I R B A L L 2 0 0 6

Groove to the world beat of Sunset Concerts, back for its tenth season! Celebrating musical traditions from around the globe, the acclaimed series of free outdoor concerts returns this year with music from West Africa, Spain, Mexico, Los Angeles, and New Orleans.

Enjoy free admission to all exhibitions—the Skirball galleries are free and open during Sunset Concerts until 10:00 p.m.

Thursdays  
July 20–August 24

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

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

Parking: \$5  
Carpooling encouraged!

During Sunset Concerts, Zeidler's Café offers a dinner buffet starting at 6:00 p.m. Reservations required: (310) 440-4515. Or pick up lighter fare at Zeidler's Cart. Note: No outside alcoholic beverages permitted.

THE REFUGEE ALL STARS OF SIERRA LEONE  
Thursday, July 20  
Through their vibrant and soulful music, **The Refugee All Stars of Sierra Leone**—the eight-piece band that came together after fleeing the violence of civil war in their native Sierra Leone—sing of war, life in exile, loss, and longing for their homeland and loved ones.

PRESENTED IN CONJUNCTION WITH THE EXHIBITION *RWANDA/AFTER, DARFUR/NOW*: PHOTOGRAPHS BY MICHAL RONNEN SAFDIE.

MONO BLANCO WITH LOS CENZONTLES  
Thursday, July 27  
Experience the centuries-old musical traditions of Mexico infused with contemporary rhythms in this exciting double bill.

ELISEO PARRA  
Thursday, August 3  
U.S. premiere! Together with his eight-piece band, Spanish musical great **Eliseo Parra** performs his joyful songs celebrating and preserving the folklore and traditions of Iberia's many cultures.

NEW ORLEANS KLEZMER ALL-STARS  
Thursday, August 10  
Be there when the **New Orleans Klezmer All-Stars** delivers their one-of-a-kind interpretation of klezmer, energizing it with a funky, spontaneous, and distinctively New Orleans sound.

PRESENTED IN CONJUNCTION WITH THE EXHIBITION *THE JEWISH IDENTITY PROJECT: NEW AMERICAN PHOTOGRAPHY*.

LITTLE WILLIE G Y LOS TAMALEROS  
Thursday, August 17  
**Little Willie G**, widely regarded as the best singer to come out of East Los Angeles, takes the stage with his nine-piece band, **Los Tamaleros**, to perform his acclaimed electro-acoustic music inspired by Mexican ballads and the blues.

PRESENTED IN CONJUNCTION WITH THE EXHIBITION *L.A. RIVER REBORN*.

MAMADOU DIABATE  
Thursday, August 24  
Don't miss Malian Grammy nominee **Mamadou Diabate**, a virtuoso of the *kora*, the ancient 21-string harp/lute from West Africa.

PROMOTIONAL SUPPORT FROM: **folkWORKS** Promoting Folk/Traditional Arts [www.FolkWorks.org](http://www.FolkWorks.org)

Also, don't miss more music at the Skirball!

THONGJIENG  
Thursday, July 6, 8:00 p.m.—Pre-Concert Lecture, 7:00 p.m.  
\$15 General, \$12 Members, \$8 Full-Time Students  
Advance tickets: (866) 468-3399 or [www.ticketweb.com](http://www.ticketweb.com), or at the Skirball Admissions Desk



SPECIAL EVENTS continued from page 36

7:00pm	INCENDIO [www.incendiomusic.com]	Free
Levitt Pavilion for the Performing Arts		
7:00pm & 9:30pm	THE MIGHTY ECHOES	\$20
Coffee Gallery Backstage		
8:00pm	<div><div>★</div><div><b>YUVAL RON ENSEMBLE</b> featuring Tehila Lauder [www.yuvalronmusic.com]</div><div><b>Uniting sacred musical traditions of Judaism, Sufism (Islamic mystical tradition) and the Armenian Church into an unusual mystical, spiritual and inspiring musical celebration. FolkWorks Concert Series at CAFAM</b></div></div>	<b>\$15/ \$12 FolkWorks -CAFAM members</b>
8:00pm	QUETZAL [www.quetzalmusic.org]	\$35/\$12 children
DWIGHT TRIBLE [www.dwighttribble.com]		
John Anson Ford Amphitheatre		
8:00pm	GIPSY KINGS [www.gipsykings.com]	\$39.50-\$120.50
The Greek Theatre		
8:00pm	<div><div>★</div><div><b>BILL TAPIA</b></div><div>Fret house</div></div>	\$20
8:00pm	THE WIYOS [truthfacerecordings.com/wiyos]	
Boulevard Music		
<b>SUNDAY JULY 23</b>		
9:30am & 11:30am	MASANGA MARIMBA ENSEMBLE	\$8
<div><div>★</div><div>Peter Alsop's Kids Concerts</div><div>Will Geer Theatricum Botanicum</div></div>		
3:00pm & 4:30pm	JIM GAMBLE'S TALES OF THE ASHANTI	Free
Marionette artist [www.jimgamble.com]		
Grand Performances		
7:00pm	THE WIYOS [truthfacerecordings.com/wiyos]	\$15
Coffee Gallery Backstage		
8:00pm	SIMON SHAHEEN [www.simonshaheen.com]	Free
Grand Performances		
8:00pm	NATHAN MCEUEN [www.nathanmceuen.com]	
Dargan's Irish Pub & Restaurant		
593 E. Main St., Ventura		
8:30pm	TOMMY EMMANUEL [www.tommyemmanuel.com]	
House of Blues, West Hollywood		
10:00am	CELTIC SPRING [www.celticspringband.com]	
Descanso Gardens		
<b>MONDAY JULY 24</b>		
10:00am & 11:15am	VANOUSH KHANAMIRIAN DANCERS	
Armenian dancers with zithers, lutes, flutes, fiddles		
Children's concert		
Hollywood Bowl (Summersounds)		
<b>TUESDAY JULY 25</b>		
10:00am & 11:15am	VANOUSH KHANAMIRIAN DANCERS	see July 24
10:00pm	TRIPLE CHICKEN FOOT [bicyclekitchen.com/tcfhome]	
TIA SPROCKET [www.myspace.com/tiasprocket]		
THE KING AND THE BARBER		
[kingbarber.lyncb-mob.net]		
Bar 107 • 107 W. 4th St., L.A. • www.bar107.com		
<b>WEDNESDAY JULY 26</b>		
10:00am & 11:15am	VANOUSH KHANAMIRIAN DANCERS	see July 24
7:00pm	LAZARE HOUETIN • A Night In Africa	
Levitt Pavilion for the Performing Arts		
9:00pm	PATTY BOOKER BAND [www.pattybooker.com]	
& LISA FINNIE BAND [home.earthlink.net/~finnie66]		
The Cinema Bar		
<b>THURSDAY JULY 27</b>		
10:00am & 11:15am	VANOUSH KHANAMIRIAN DANCERS	see July 24
6:00pm	FOY WILLIAMS' RIDERS OF THE PURPLE SAGE	
[ridersofthepurplepage.com]		
Calimesa Concert on the Green • Calimesa, Riverside Co.		
7:00pm	<div><div>★</div><div>KATIA MORAES [www.katiamoraes.com]</div><div>And LA CHORO ENSEMBLE [www.lachoro.com]</div></div>	
Culver City Summer Concert Series		
8:00pm	<div><div>★</div><div>MONO BLANCO [www.monoblanco.org]</div><div>With LOS CENZONTLE</div></div>	Free
Skirball Cultural Center		
<b>FRIDAY JULY 28</b>		
10:00am & 11:15am	VANOUSH KHANAMIRIAN DANCERS	see July 24
5:00pm	BONNE MUSIQUE ZYDECO	
[www.bonnenusiquezydeco.com]		
Los Angeles Harley-Davidson		
13300 Paramount Blvd., Southgate		
8:00pm	DENNIS ROGER REED [www.dennisrogerreed.com]	
Alta Coffee		
8:00pm	SUSIE GLAZE AND THE HILONESOME BAND	\$15
[www.susieglaze.com]		
Coffee Gallery Backstage		
8:00 p.m.	SONIDOS GITANOS	\$45/\$30/Children \$12
with Maria Bernudez, Antonio Jero, Jesus Alvarez, Luis de la Tota		
John Anson Ford Amphitheatre		
8:30pm	<div><div>★</div><div>MASANGA MARIMBA ENSEMBLE [www.masanga.com]</div><div>Club Tropical, Culver City • www.cryptonight.com</div></div>	
<b>SATURDAY JULY 29</b>		
10:00am	SONIDOS GITANOS	\$5/free children
Gypsy Flamenco (Flamenco for kids)		
John Anson Ford Amphitheatre Big!World!Fun!		
7:00pm	LYNN FRANCES ANDERSON	\$15
Singer-songwriter [www.lynnfrancesanderson.com]		
Coffee Gallery Backstage		
8:00pm	RICARDO LEMVO [www.makinaloca.com]	Free
Levitt Pavilion for the Performing Arts		
8:00pm	THE DUO-TONES	\$15
[www.pimoto.com/specialty/duo_tones.php]		
Fret house		
8:00pm	DAVID GRIER [www.davidgrier.com]	
Boulevard Music		
<b>SUNDAY JULY 30</b>		
10:30am	JOANIE BARTELS [www.joaniebartels.com]	Free
Children's show		
Greystone Mansion • 310-550-4625		
5:00pm	GRAND OLE ECHO	
I See Hawks in L.A., The Horsepainters		
The Echo		
6:00pm & 8:30pm	SCOTT GATES	\$15
& PACIFIC OCEAN BLUEGRASS		
Coffee Gallery Backstage		
<b>MONDAY JULY 31</b>		
10:00am & 11:15am	KAYAMANAN NG LAHI [www.kayamanan.org]	
Song and dance of the Philippines Children's concert		
Hollywood Bowl (Summersounds)		
7:30pm	MILL CREEK BOYS [www.themillcreekboys.com]	
Claremont Memorial Park		
840 N. Indian Hill Blvd., Claremont		
909-625-3184 • www.ci.claremont.ca.us		
10:00am	LIMPOPO [www.limpopo.com]	Free
The Madrid Theatre		
<b>TUESDAY AUGUST 1</b>		
10:00am & 11:15am	KAYAMANAN NG LAHI [www.kayamanan.org]	see July 31
<b>WEDNESDAY AUGUST 2</b>		
10:00am & 11:15am	KAYAMANAN NG LAHI [www.kayamanan.org]	see July 31
7:00pm	CIRCUS NIGHT with jugglers Tarel and Takako	
along with magician Doug Malloy		
Levitt Pavilion for the Performing Arts		
6:30pm	JAMES INTVELD [www.jamesintveld.com]	
Fullerton Sports Complex		
560 E. Silver Pine, Fullerton		
www.ci.fullerton.ca.us/museum/calendar.html		
<b>THURSDAY AUGUST 3</b>		
10:00am & 11:15am	KAYAMANAN NG LAHI [www.kayamanan.org]	see July 31
10:00am	ARTE FLAMENCO DANCE THEATRE	
[www.clarita-arteflamenco.com]		
Orange County Performing Arts Center (Founders Hall)		
7:30pm	<div><div>★</div><div>NIAZ [niyazmusic.com]</div><div>Persian music</div></div>	Free
Levitt Pavilion for the Performing Arts		
8:00pm	<div><div>★</div><div>ELISEO PARRA • Folklore and traditions of Spain</div><div>Free</div></div>	Free
Skirball Cultural Center		

8:00pm	JANET KLEIN & HER PARLOR BOYS	
[www.janetklein.com] plus Jerry Beck's rare early film shorts		
Steve Allen Theatre		
6:30pm	LENINE with DJ Sergio Mielniczenko • Brazilian	Free
1st & Central Summer Concert Series		
<b>FRIDAY AUGUST 4</b>		
10:00am & 11:15am	KAYAMANAN NG LAHI [www.kayamanan.org]	see July 31
10:00am	ARTE FLAMENCO DANCE THEATRE	
[www.clarita-arteflamenco.com]		
Orange County Performing Arts Center (Founders Hall)		
Noon	LISA HALEY & THE ZYDECATS	
[www.zydecomusic.com]		
Sawdust Festival		
8:00pm	JUANA AMAYA • Flamenco	\$38-100
Morón, a tiempo y a compas with Juan del Gastor, guitar		
Barclay Irvine		
8:00pm	SONGWRITERS' SERIES	
Will Geer Theatricum Botanicum		
8:00pm	<div><div>★</div><div>HOUSTON JONES [www.houstonjones.com]</div><div>Coffee Gallery Backstage</div></div>	\$15
8:00pm	SEVERIN BROWNE [www.severinbrowne.com]	
JAMES COBERLY SMITH [www.jamescoberlysmith.com]		
With Matthew Lee		
Kulak's Woodshed		
8:30pm	THE HIGHLAND FLING	
L.A. Phil with NATALIE MacMASTER		
[www.nataliemacmaster.com] and the Kennelly Irish Dancers		
Hollywood Bowl		
8:00pm	ROLANDO MORALES [www.rolandomorales.com]	Free
Levitt Pavilion for the Performing Arts		
<b>SATURDAY AUGUST 5</b>		
*	CASPAR WORLD MUSIC FESTIVAL	
With Mojacar Flamenco, Balkan Kafe Orchestra,		
Radim Zenkl Trio, Joe Craven Trio, Kevin Brown		
& Mark Nelson, Stephen Dick & Katerina Tomas		
Caspar Community Center		
15051 Caspar Rd., Caspar (north of Mendocino)		
707-964-4997 gather@CasparFest.org • www.casparfest.org		
10:00am	ARTE FLAMENCO DANCE THEATRE	
[www.clarita-arteflamenco.com]		
Orange County Performing Arts Center (Founders Hall)		
	LISA HALEY & THE ZYDECATS	
[www.zydecomusic.com]		
Olivas Adobe Concert • 4200 Olivas Park Dr., Ventura		
805-658-4726		
10:00am	PACIFICO DANCE COMPANY [www.pacificodance.com]	
Mexican Folkloric Dance		
John Anson Ford Amphitheatre Big!World!Fun		
8:00pm	JUANA AMAYA • Flamenco Festival	\$38-100
Morón, a tiempo y a compas with Juan del Gastor, guitar		
Irvine Barclay		
8:30pm	THE HIGHLAND FLING	See August 4
8:30pm	PACIFICO DANCE COMPANY	\$28-30/
[www.pacificodance.com]		
\$12 Children 12 under		
8:30pm	THE HIGHLAND FLING	See August 4
8:00pm	HOUSTON JONES [www.houstonjones.com]	\$15
<div><div>★</div><div>Russ &amp; Julie's House Concerts</div></div>		
8:00pm	LOS PINGUOS [www.lospinguos.com]	Free
Levitt Pavilion for the Performing Arts		
8:00pm	JOHN BATDORF [www.johnbatdorfmusic.com]	\$15
AND RAJ RATHOR		
Boulevard Music		
<b>SUNDAY AUGUST 6</b>		
*	CASPAR WORLD MUSIC FESTIVAL	See August 5
9:30am & 11:30am	BARNEY SALTZBERG	\$8
[www.barneysaltzberg.com]		
Peter Alsop's Kids Concerts		
Will Geer Theatricum Botanicum		
2:00pm	<div><div>★</div><div>AMERICAN MUSIC FESTIVAL</div><div>With Susie Glaze,</div></div>	\$20
/ \$10 Fulltime students, Free Children under 12		
Skirball Cultural Center		
4:00pm	<div><div>★</div><div>LOWEN and NAVARRO [www.lownav.com]</div><div>With PHIL PARLPIANO [www.parlapiano.com]</div></div>	\$25
Bodie House Concerts		
5:00pm	LISA HALEY & THE ZYDECATS	
[www.zydecomusic.com]		
Poliwog Park Amphitheatre		
Corner of Redondo Ave. and Manhattan Beach Blvd.		
Manhattan Beach • 310-802-5406		
www.citymb.info/parksrec/cultural_arts/concerts.html		
5:30pm	BORDER RADIO [www.border-radio.com]	
El Cariso Park		
13100 Hubbard, Sylmar		
6:00pm	JUANA AMAYA • Flamenco	\$38-100
Morón, a tiempo y a compas with Juan del Gastor, guitar		
Barclay Irvine		
7:00pm	CHRISTOPHER DEAN • Folk Guitarist	\$15
Coffee Gallery Backstage		
8:00pm	CHRIS HILLMAN [www.chrishillman.com]	
& HERB PEDERSEN [www.herbpedersen.com]		
McCabe's Guitar Shop		
<b>MONDAY AUGUST 7</b>		
10:00am & 11:15am	LOS PINGUOS [www.lospinguos.com]	
With PENNINGTON DANCE GROUP		
[www.penningtondancegroup.org]		
Argentinian/Peruvian Dance and Song Children's concert		
Hollywood Bowl (Summersounds)		
10:00am	JANECE FLINT • Storyteller	Free
The Madrid Theatre		
<b>TUESDAY AUGUST 8</b>		
10:00am & 11:15am	LOS PINGUOS [www.lospinguos.com]	see August 7
6:00pm	LISA HALEY & THE ZYDECATS	Free
[www.zydecomusic.com]		
Redondo Beach Pier		
8:00pm	Yaelisa [www.caminosflamencos.com]	\$38-100
SAVION GLOVER [www.savionlover.com]		
& SON DE LA FRONTERA		
Irvine Barclay		
<b>WEDNESDAY AUGUST 9</b>		
10:00am & 11:15am	LOS PINGUOS [www.lospinguos.com]	see August 7
7:00pm	LIMPOPO [www.limpopo.com]	
Levitt Pavilion for the Performing Arts		
6:30pm	BIG SANDY AND HIS FLY-RITE BOYS	
[www.bigsandy.net]		
Fullerton Sports Complex		
560 E. Silver Pine, Fullerton		
www.ci.fullerton.ca.us/museum/calendar.html		
8:00pm	Yaelisa, SAVION GLOVER	\$38-100
& SON DE LA FRONTERA		
See August 8		
<b>THURSDAY AUGUST 10</b>		
*	OLD TIME RUCKUS REVUE	
[www.foothillbreakdown.com]		
With Jon Patrick Foshee, Fur Dixon and Steve Werner,		
Ben and Kelley Jitters,		
Bantam Rooke and the Barren Foothill Breakdown.		
The Scene		
806 E. Colorado St., Glendale • 818-241-7089		
10:00am & 11:15am	LOS PINGUOS [www.lospinguos.com]	see August 7
7:00pm	<div><div>★</div><div>PRINCE DIABATE [www.princediabate.com]</div><div>Free</div></div>	Free
Levitt Pavilion for the Performing Arts		
7:30pm	<div><div>★</div><div>SALIF KEITA [salifkeita.artistes.universalmusic.fr]</div><div>With ASHLEY MAHER [www.ashleymaher.com]</div></div>	
Santa Monica Pier Twilight Dance		
8:00pm	NEW ORLEANS KLEZMER ALL-STARS	Free
Skirball Cultural Center		

<b>FRIDAY AUGUST 11</b>		
10:00am & 11:15am	LOS PINGUOS [www.lospinguos.com]	see August 7
8:00pm	SONGWRITERS' SERIES	
Will Geer Theatricum Botanicum		
8:00pm	COMPañIA RAFAELA CARRASCO	\$38-100
Flamenco festival		
Irvine Barclay		
9:00pm	NEVENKA [www.nevenka.org]	\$10/\$5 students
<div><div>★</div><div>CryptoNoche at Club Tropical</div><div>8641 Washington Blvd., Culver City</div></div>		
club 310-559-1127 show 310-287-1918		
www.cryptonoche.com		
<b>SATURDAY AUGUST 12</b>		
10:00am	KHMER ARTS ACADEMY [www.khmerartsacademy.org]	\$5/Children free
Cambodian classical dance		
John Anson Ford Theatre Big!World!Fun!		
Noon	<div><div>★</div><div>MASANGA MARIMBA ENSEMBLE</div><div>[www.masanga.com] Zimbabwe</div></div>	Free
Skirball Cafe Z		
4:00pm	TROUT FISHING IN AMERICA	Free



SPECIAL EVENTS

SATURDAY JULY 1			
2:00pm	LINDA GELERIS [www.lindageleris.com]	\$10	
	And Bob Bennett House Concert in Quartz Hill Chris 661-718-2827		
4:00pm	SATYA KARRA • Indian Dance	\$22/\$18	
	Thousand Oaks Civic Arts Plaza (Janet and Ray Scherr Forum)		
6:00pm	LISA HALEY & THE ZYDECATS [www.bluefiddle.com]		
	Lomita Founder's Day Hometown Fair Celebration Lomita Recreation Center 24428 Eshelman Ave., Lomita • www.lomitacoc.com		
6:30pm	ANDY RAU BAND [www.andyrauband.com]		
	Me 'n' Ed's Pizza Parlor 4115 Paramount Ave., Lakewood		
7:00pm	LINDA GELERIS [www.lindageleris.com]	\$10	
	And Bob Bennett Enguita House Concert 661-618-0964 joanenguita@hotmail.com		
7:00pm	HAWAIIAN MUSIC AND DANCE		
	Presented by Ke Po'okela Cultural Foundation Redondo Beach Performance Arts Center		
7:30pm & 9:00pm	GENO DELAFOSE \$10, \$5 children under 12		
	AND FRENCH ROCKIN' BOOGIE [www.ritmooartists.com/Geno/delafose.htm]		
	San Juan Capistrano Multicultural Series		
8:00pm	FAIRPORT CONVENTION \$20/\$5 youth		
	Celtic Folk Rock [www.fairportconvention.com]		
	Caltech Folk Music Society Ramo Auditorium		
8:15pm	ROSIE FLORES [www.rosieflores.com]		
	JAMES INTVELD [www.jamesintveld.com]		
	Blue Café • 210 Promenade, Long Beach 562-983-7111 • www.thebluecafe.com		

SUNDAY JULY 2			
9:30am & 11:30am	MARK LEWIS [www.laughingmooninc.com]	\$8	
	Storyteller at Peter Alsop's Kids Concerts Will Geer Theatricum Botanicum		
3:00pm	EMELINE MICHEL [emelinemichel.homestead.com]	Free	
	& SARA TAVARES [www.saratavares.com]		
	Grand Performances		

MONDAY JULY 3			
*	SARA TAVARES [www.saratavares.com]		
	Temple Bar		
7:30pm	MICHELLE MALONE [www.michellemalone.com]	\$10	
	The Mint L.A.		
8:00pm	ROSIE FLORES [www.rosieflores.com]	\$18	
	Coffee Gallery Backstage		

TUESDAY JULY 4			
1:00pm	LISA HALEY & THE ZYDECATS[www.zydecocomusic.com]		
	Sawdust Festival		

WEDNESDAY JULY 5			
7:00pm	JOANIE BARTELS [www.joaniebartels.com]	Free	
	Children's show Levitt Pavilion for the Performing Arts		

THURSDAY JULY 6			
6:30pm	MC RAI [www.mcrai.com] with DJ Nnamdi	Free	
	1st & Central Summer Concert Series		
7:00pm	ROBERT DAVID HALL & PAT COLGAN	Free	
	Culver City Summer Concert Series		

7:30pm	EILEEN IVERS & IMMIGRANT SOUL [EileenIvers.com]	Free	
	Levitt Pavilion for the Performing Arts		
8:00pm	THONGIENG \$15/\$12 Skirball members/\$8 students		
	Skirball Cultural Center		
8:00pm	GOLDEN BOUGH [www.goldenboughmusic.com]	\$15	
	Coffee Gallery Backstage		
7:30pm	THE INDIGO GIRLS [www.indigogirls.com]	Free	
	With MICHELLE MALONE [www.michellemalone.com]		
	Santa Monica Pier Twilight Dance		
8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] plus Jerry Beck's rare early film shorts		
	Steve Allen Theatre		
8:00pm	ABDELLI [www.abdelli.com]	Free	
	Traditional Algerian music Grand Performances		

FRIDAY JULY 7			
noon	ABDELLI [www.abdelli.com]	Free	
	Grand Performances		
6:30pm	THE MILL CREEK BOYS [www.themillcreekboys.com]	Free	
	California Citrus State Historic Park 9400 Dufferin Ave, Riverside 951-780-6222 • www.parks.ca.gov/?page_id=649		
8:00pm	KÉKÉLÉ [www.ritmooartists.com/Kekele/kekele.htm]	Free	
	Grand Performances		
8:00pm	PRESERVATION HALL JAZZ BAND [www.preservationhall.com]	\$35-100	
	Irvine Barclay Theatre		
8:00pm	SEVERIN BROWNE [www.severinbrowne.com]		
	JAMIES COBERLY SMITH [www.jamescoberlysmith.com]		
	With Holland McRae Kulak's Woodshed		
8:00pm	CLIFF WAGNER & THE OLD #7 [oldnumber7.net]	\$15	
	Coffee Gallery Backstage		
8:00pm	BONNE MUSIQUE ZYDECO [www.bonnemusiquezydeco.com]	Free	
	Levitt Pavilion for the Performing Arts		
8:15pm	LINDA RONSTADT [www.ronstadt-linda.com]	\$35-85	
	With RICHIE FURAY [www.richiefuray.com]		
	Gibson Amphitheatre 100 Universal City Plaza, Universal City		
8:30pm	VIVER BRASIL DANCE COMPANY [www.viverbrasil.com] Mo Ife: Love Stories	\$26	
	John Anson Ford Amphitheatre		

SATURDAY JULY 8			
*	PRINCE DIABATE [www.princediabate.com]	Free	
	Anoeba Music in store 6400 Sunset Blvd., Hollywood 323-245-6400 • www.anoebamusic.com		
10:00am	TAIKOPROJECT Children FREE /Adults \$5		
	John Anson Ford Theatre Big!World!Fun!		
6:00pm	SLIGO RAGS [www.sligorags.com]		
	Redondo Beach Pier		
6:00pm	DABY TOURE [www.realworldrecords.com/dabytoure]		
	CHRIS BERRY AND PANJEA [www.chrisberry.net]		
	The Getty Museum Courtyard		
7:30pm	LOWEN & NAVARRO [www.lownav.com]	\$20	
	With PHIL PARLIPIANO [www.parlipiano.com]		
	The Mint L.A.		
7:30pm	CLAUDIA RUSSELL [www.claudiarussell.com]	\$15	
	Coffee Gallery Backstage		
7:30pm & 9:00pm	KÉKÉLÉ [www.ritmooartists.com/Kekele/kekele.htm]		
	San Juan Capistrano Multicultural Series		
8:00pm	HAPA [www.hapa.com]	\$25	
	With DAVID ALLEN BAKER [www.davidallenbaker.com]		
	The Coach House		
8:00pm	SKA CUBANO [www.skacubano.com]	Free	
	Grand Performances		
8:00pm	LAURENCE JUBER [www.laurencejuber.com]	\$15	
	And ILSEY JUBER [www.ilseyjuber.com]		
	Russ and Julie's House Concerts		
8:00pm	TAIKOPROJECT \$30-35/\$12 Children under 12		
	John Anson Ford Amphitheatre		
8:00pm	GRANDEZA MEXICANA Folk Ballet Company	\$25-35	
	Luckman Theatre		
8:00pm	ROBBIE LONGLEY	\$15	
	Fret House		
Midnite	CONJUNTO JARDIN [www.conjuntojardin.com]		
	Little Temple • 4519 Santa Monica Blvd., Silverlake 323-660-4540 www.templebarlive.com/littletemple		

SUNDAY JULY 9			
9:30am & 11:30am	GWENDOLYN & THE GOODTIME BAND \$8		
	[www.gwendolyn.net/gtg] • Peter Alsop's Kids Concerts Sponsored by The Arts Coalition of Tehachapi		
	Will Geer Theatricum Botanicum		
2:00pm	GOLDEN BOUGH [www.goldenboughmusic.com]		
	Central Park • Mojave Street, Tehachapi • 661-823-9994		
	Sponsored by The Arts Coalition of Tehachapi		
2:00pm	BLUEGRASS HOW TO JAM WORKSHOP	\$20	
	With John Stienberg Blue Ridge Pickin' Parlor 17828 Chatsworth St., Granada Hills		

2:00pm	ON ENSEMBLE		
	Descanso Gardens		
3:00pm	GRANDEZA MEXICANA Folk Ballet Company	\$20-30	
	Luckman Theatre		
3:00pm	THE ANDY RAU BAND [www.andyrauband.com]	Free	
	Strauss Ranch, Mulholland Highway Topanga Banjo Fiddle Concert www.topangabanjofiddle.org/summer_concerts_2006.html		
5:00pm	GRAND OLE ECHO		
	Mike Stinson, Fur & Steve, Grant Langston The Echo		
6:00pm	PRESERVATION HALL JAZZ BAND [www.preservationhall.com]		
	Lou Bredlow Pavilion Warner Center Park, Woodland Hills • www.valleycultural.org		
7:00pm	BUCK COLBERT & THE BOYS FROMTHE DOUBLE J	\$15	
	Coffee Gallery Backstage		

MONDAY JULY 10			
10:00am & 11:15am	PRINCE DIABATÉ [www.princediabate.com]		
	Prince of the Kora with Djembe jam Children's concert Hollywood Bowl (Summersounds)		
10:00am	PRESERVATION HALL JAZZ BAND [www.preservationhall.com]	Free	
	The Madrid Theatre		
7:00pm	NICKEL CREEK [www.nickelcreek.com]	\$25	
	House of Blues Anaheim		
7:00pm	BORDER RADIO [www.border-radio.com]		
	Whittier Central Park Washington & Bailey, Whittier		
8:30pm	BOULDER ACOUSTIC SOCIETY [www.boulderacousticsociety.net]	\$5	
	Temple Bar		

TUESDAY JULY 11			
*	THE BAREFOOT NATIVES: WILLIE K & ERIC GILLIOM [www.barefootnatives.com]	\$35	
	Temple Bar		
10:00am & 11:15am	PRINCE DIABATÉ [www.princediabate.com]		
	see July 10		
6:00pm	MUSIC AT THE ZOO\$16/\$10 Children/\$12 zoo members/\$7		
	children zoo member With Masanga Marimba Ensemble (Zimbabwe), Wicked Tinkers (Scottish), Shaya & Rafi (Mediterranean), Incendio (Salsa/Nuevo Flamenco) and Mrs. Murphy's Chowder (Irish). Los Angeles Zoo • 323-644-6042. • www.lazoo.org		
7:00pm	DAVID WILCOX [www.davidwilcox.com]		
	Travis Auditorium (Fuller Theological Seminary) 180 N. Oakland Ave., Pasadena • 626-665-9405		
8:00pm	LINDA RONSTADT [www.ronstadt-linda.com]	\$35-85	
	With RICHIE FURAY [www.richiefuray.com]		
	Pacific Amphitheatre 100 Fair Drive, Costa Mesa		
10:00pm	TRIPLE CHICKEN FOOT [bicyclekitchen.com/tcfhome]	Free	
	With TIA SPROCKET [www.myspace.com/tiasprocket] THE KING AND THE BARBER [kingbarber.lync-mob.net] Bar 107 , 107 W. 4th St., L.A. www.bar107.com		

WEDNESDAY JULY 12			
10:00am & 11:15am	PRINCE DIABATÉ [www.princediabate.com]		
	see July 10		
7:30pm	LYLE LOVETT \$34.50-\$69.50		
	[www.loshighwayrecords.com/lylelovett] plus THE BLIND BOYS OF ALABAMA [www.blindboys.com]		
	Greek Theater 2700 N. Vermont Ave, Hollywood • 323-665-1927		
8:00pm	BOULDER ACOUSTIC SOCIETY [www.boulderacousticsociety.net]	\$15	
	Coffee Gallery Backstage		
9:30pm	DAN JANISCH [home.earthlink.net/~danjanisch ]		
	& PATTY BOOKER [www.pattybooker.com] & LISA FINNIE [home.earthlink.net/~finnie66]		
	Old Towne Pub 66 N. Fair Oaks Ave., Pasadena • 626-577-6583		

THURSDAY JULY 13			
*	CALIFORNIA WORLD FEST		
	With Nickel Creek, Tish Hinojosa, Hapa, Wailin' Jennys, Joe Craven, Rory Block, Alasdair Fraser, Bills, Laura Love , Moira Smiley & VOCO and others Nevada County Fairgrounds 11228 McCourtney Rd, Grass Valley 530-891-4098 • www.worldfest.net		
*	OLD TIME RUCKUS REVUE [www.foothillbreakdown.com]		
	With Jon Patrick Foshee, Fur Dixon and Steve Werner, Ben and Kelley Jitters Bantam Rooke and the Barren Foothill Breakdown. The Scene • 806 E. Colorado St.,Glendale • 818-241-7089		
10:00am & 11:15am	PRINCE DIABATÉ [www.princediabate.com]		
	see July 10		
10:00am	JAPANESE FESTIVAL SOUNDS Taiko Drumming		
	Orange County Performing Arts Center (Founders Hall)		
6:30pm	FOY WILLIAMS' RIDERS OF THE PURPLE SAGE [ridersofthepurplesage.com]		
	Leisure World Amphitheatre 13918 Seal Beach Blvd., Seal Beach • 562-493-6601		
6:30pm	THE MILL CREEK BOYS [www.themillcreekboys.com]		
	Rancho Santa Ana Botanic Gardens 1500 N. College Ave., Claremont 909-825-8767 Ann.Joslin@cgu.edu • rsabg.org		
7:00pm	ASHLEY MAHER [www.ashleymaher.com]		
	With Roberto Montero Starters Concert Series 3320 Civic Center Dr., Torrance 310-781-7171 torrancelive.us		
7:30pm	WEST COAST KLEZMER AND BALKAN	Free	
	Levitt Pavilion for the Performing Arts		
8:00pm	FOOTLOOSE [www.mindspring.com/~daviddg/3fl.html]\$15		
	Coffee Gallery Backstage		

FRIDAY JULY 14			
*	CALIFORNIA WORLD FEST		
	See July 13		
*	JOHN BATDORF AND JAMES LEE STANLEY		
	Kulaks Woodshed		
10:00am & 11:15am	PRINCE DIABATÉ [www.princediabate.com]		
	see July 10		
Noon	PATTY BOOKER www.pattybooker.com		
	Sawdust Festival		
Noon	MASANGA MARIMBA ENSEMBLE	Free	
	Zimbabwe [www.masanga.com]		
	Fridays by the Fountain • Hollywood and Highland Center www.hollywoodandhighland.com/friday-fount.html#		
Noon	LISA HALEY & THE ZYDECATS	Free	
	Cajun music [www.zydecocats.com]		
	Grand Performances		
10:00am	JAPANESE FESTIVAL SOUNDS		
	Taiko Drumming Orange County Performing Arts Center (Founders Hall)		
6:30pm	FOY WILLIAMS' RIDERS OF THE PURPLE SAGE [ridersofthepurplesage.com]		
	California Citrus State Historic Park 9400 Dufferin Ave., Riverside • 951-780-6222		
7:00pm	JOANIE BARTELS [www.joaniebartels.com]	Free	
	Children's show Pearson Park Amphitheatre 400 N.Harbor Blvd., Anaheim 714-765-5180 tlowe@anaheim.net		
8:00pm	JOHN RENBOURN [renbourn.camhosts.net]		
	McCabe's Guitar Shop		
8:00pm	THE WOODYS	\$15	
	Coffee Gallery Backstage		
8:00pm	QUETZAL [www.quetzalmusic.org]	Free	
	Levitt Pavilion for the Performing Arts		
8:30pm	MARIZA with Hollywood Bowl Orchestra	\$5-145	
	Hollywood Bowl		
9:00pm	LISA FINNIE & THE NIGHT OWLS		
	Ritz-Carlton Huntington Hotel and Spa 1401 South Oak Knoll Ave., Pasadena 626-568-3900		

SATURDAY JULY 15			
*	CALIFORNIA WORLD FEST		
	See July 13		
*	THE WOODYS [www.thewoodysmusic.com]	\$12	
	Noble House Concerts		
9:00am-	HO'OLAULE'A		
	Alondra Park, Lawndale Hawaiian Inter-Club Council of Southern California www.hicsc.org pelekikena@hicsc.org		
10:00am	JAPANESE FESTIVAL SOUNDS		
	Orange County Performing Arts Center (Founders Hall)		
7:00pm	YUCCA VALLEY SUMMER MUSIC FESTIVAL		
	with Border Radio Yucca Valley Community Center www.yucca-valley.org/departments/sp_events.html		
7:00pm & 9:30pm	HIGH HILLS Bluegrass [www.highhills.com]	\$15	
	Coffee Gallery Backstage		
8:00pm	BOULDER ACOUSTIC SOCIETY [www.boulderacousticsociety.net]	\$12	
	Boulevard Music		
8:00pm	DAVID WILCOX [www.davidwilcox.com]	\$19.50	
	With Tim Moyer • Singer-songwriters The Coach House, San Juan Capistrano		
8:00pm	JAMES LEE STANLEY [www.jamesleestanley.com]	\$15	
	Bodie House Concerts (Agora Hills)		
8:00pm	RONNIE COX \$14/ \$11 TLT members		
	[www.ronnicox.com/music.html]/Kids free with paid adult		
	The Living Tradition		
8:30pm	MARIZA with Hollywood Bowl Orchestra	\$5-145	
	See July 14		
8:00pm	SON DE MADERA	Free	
	[www.eyefortalent.com/index.cfm?fuseaction=artist.detail/artist_id90]		
	Son Jarocho Levitt Pavilion for the Performing Arts		
8:00pm	DIABOLO DANCE THEATRE		
	Grand Performances		
9:00pm	TRIPLE CHICKEN FOOT[bicyclekitchen.com/tcfhome]	Free	
	with The Glassell Park 3 The Pike Bar and Fish Grill pikelongbeach.com 1836 East 4th St., Long Beach		

SUNDAY JULY 16			
*	CALIFORNIA WORLD FEST		
	See July 13		
*	DEEP SOUTH BLUEGRASS BAND		
	The Doll Hut • 107 S. Adams, Anaheim 714-533-1286 • www.dollhut.com		
9:00am-	HO'OLAULE'A		
	See July 15		
9:30am & 11:30am	DAN CROW [www.dancrow.com]	\$8	
	Peter Alsop's Kids Concerts Will Geer Theatricum Botanicum		
11am-	THE BOULEVARD MUSIC SUMMER FESTIVAL		
	A free outdoor music festival featuring An All Star Lineup Veteran's Park • 4117 Overland Ave, Culver City		
Noon-	KAHUNA COWBOYS [www.kahunacowboys.com]		
	Sawdust Festival		
1:45pm	BRASIL BRAZIL SHOW [brasilbrazilshow.com]		
	Descanso Gardens		
3:00pm	TORII: THE JAPANESE PORTAL	Free	
	CONNECTING THE FINITE AND INFINITE WORLDS with Melody Takata Grand Performances		
7:00pm	TOMMY PELTIER and the CHARIOTS	\$15	
	[www.tommypeltier.com]		
	Coffee Gallery Backstage		
7:00pm	MUSAFIR / A.R. RAHMAN [www.arahman.com]		
	Hollywood Bowl		

MONDAY JULY 17	
*	MICHAEL DART & THE FLATLANDERS Buccaneer Lounge, Sierra Madre
10:00am &	11:15am LISA HALEY & THE ZYDECATS Zydeco fiddle Children's concert [www.zydecocomusic.com] Hollywood Bowl (Summersounds)
7:00pm	WITCHER BROTHERS [www.witcherbrothers.com] \$20 Old Town Music Hall 140 Richmond St., El Segundo • 310-322-2592
9:00pm	ROSIE FLORES [www.rosieflores.com] Whisky A Go Go