

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



A TALKABOUT WITH DIDGERIDUDE JAY ATWOOD

BY JOEL OKIDA



he mysterious drones and grunts emanating from the didgeridoo bring to mind the sound one would get if it were possible to goose a humpback whale. Or perhaps the snorted mantra of a yak meditating. In reality, the vari-

ety of tones can't really be described in a metaphor. This speaks to the mystical, native Australian origins of the long, tubular instrument called the didgeridoo. There are references, in some northern Aboriginal lore, to its tone being the cumulative sound the creatures in the animal kingdom would make if all were in chorus.

Recently, Jay Atwood, solo artist, and didgeridoo player for Celtic band, **The Wicked Tinkers**, came up for air, and we asked him about the story behind this unique instrument and to find out why being long-winded can be a good thing.

JOEL: Do you think there's a connection between the didgeridoo made in Australia and the variety of other instruments made elsewhere and out of any number of different kinds of material? Is there a connection between the pipe and how you play?

JAY: Yes, there are didgeridoos made from PVC (PolyVinyl Chloride) drain pipe to beautifully made wooden American pipes. Very popular, now, are the wooden agave pipes and yucca pipes. I play didgeridoos of all different sorts. I have about 15 didgeridoos that I play in various different ways. And, personally, I love the sound of the traditional instruments. The termite-hollowed eucalyptus has a truly unique sound. If I play with the Tinkers, the instrument we use was built to match the bagpipes, so it's unusually low, but that's what works for the band so I use it.

JOEL: There seems to be a cottage industry of didgeridoo-

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& MUCH MORE...

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more & more

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so you read bluegrass or Balkan dance Cajun or contra sing blues or folk

& swing those guitars & sitars & djembes & fiddles on a hot summer day

saz you

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THE STAIRWELL SISTERS: OLD-TIME STRING BAND BREAKS OUT

BY STEVE GOLDFIELD

he Stairwell Sisters, from the San Francisco Bay Area, have been honing their traditional sound through six years and two widely acclaimed CDs, with a third on the way soon. Since their appearance at the International Bluegrass Music Association, they have been touring nationally on the festival circuit. The Stairwells will make their Los Angeles debut on Saturday, September 9, at the Coffee Gallery Backstage and at the Peter Strauss Ranch on Sunday, September 10. They are also playing the Red Barn farther north in Los Osos on September 8. Before that comes their first East Coast tour in August, including an appearance at Lincoln Center. They have toured in the Midwest and were named "band to watch" at Colorado's North Fork Valley

Bluegrass. In the fall the Stairwells will be in Texas. Other important gigs coming are opening for the New Lost City Ramblers at the Berkeley Old-Time Music Convention in September and playing at the mammoth Hardly Strictly Bluegrass Festival in San Francisco's Golden Gate Park in October.

The band's popularity is rooted in their old-time repertoire and their tight and personable stage presence. They have a very dynamic show which allows the personality of each band member to emerge and shine. The band was formed in San Francisco in 2000 after Lisa Berman and Sue Sandlin started singing together in a stairwell in the building where both worked as graphic designers. Lisa had played with Stephanie Prausnitz and Martha Hawthorne in the **Crooked Jades**. When Martha found clogging teacher Evie Ladin, the band was complete and the personnel has not changed since. In their six years together, their music has deepened and grown, and audiences are responding enthusiastically everywhere they go.

Stephanie plays fiddle and grew up in the Bay Area, though she was living in Atlanta when she took up fiddling. Stephanie brings lots of great tunes to the band and claims to have the biggest mouth on stage. She is even a closet banjo player. Evie plays clawhammer banjo and also clogs on stage. She was raised on southern music and dance in New Jersey, where her parents' house welcomed many traditional musicians and where Evie and her sister danced and sang from an early age. Martha, who plays bass, grew up in Orange County but made her way to San Francisco at the age of 18. Sue, on guitar and tiple (ed. a small chordophone in the guitar family), is from Fremont. Lisa plays dobro/slide, banjo, and guitar and started out in Chicago.

All five sing and blend voices in heavenly harmonies. Their sound has solidified and become richer and turned into their own unique music.

They have thrived on the growing Bay Area old-time community. Band members have been active in organizing both the annual San Francisco Bluegrass and Old-Time Festival, held in February, and the annual Berkeley Old-Time Music Convention, held in September.

The Stairwell Sisters have been receiving tremendous acclaim wherever



they go. The San Francisco Chronicle described them as "a powerhouse ensemble whose vocal harmonies and stomping rhythms are abetted by Evie Ladin's dexterous clogging." The Old-Time Herald wrote, "Combine this band's vocal prowess with skilled multi-instrumental chops and a hellbent-for-leather attitude, and you have a wild, funky recording.... Brittle, hard-edged, exciting ensemble singing ... in which the Sisters rocket into the high lonesome stratosphere." Bluegrass Unlimited reviewed their second CD: "The Stairwell Sisters' latest release is reflective of their everexpanding artistry and reputation....Feet All Over the Floor is old-time music at its finest and establishes the Stairwell Sisters as significant interpreters of tradition-

al American music." The San Jose Mercury News enthused, "Blazing a brilliant trail through a genre usually dominated by men [with] an energy that flows as much from the audience to the bandstand as among the players themselves.... the new album captures the band's close vocal harmonies, haunting ballads and lock-step square dance grooves with passion and precision."

The band's two CDs, *The Stairwell Sisters* (2003) and *Feet All Over the Floor* (2005) are both on Yodel-Ay-Hee. Evie Ladin's instructional DVD and video, *The Basics of Southern Appalachian Flatfoot Clogging* (2002) is on Crosspulse Records. The first CD has just one original, *Down to the Door* by Evie, but the second has six originals by Lisa, Evie, Sue, and Martha. The band's original material is written seamlessly within the same tradition as the rest of their music. The Stairwell Sisters are truly bringing old-time and traditional entertainment to new places and audiences, and they are doing it with characteristic panache. More information about the band and samples from their recordings can be heard at www.stairwellsisters.com.

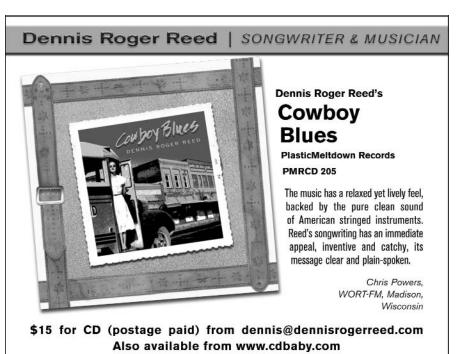
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Steve Goldfield is an old-time banjo player and fiddler who writes for Fiddler, Bluegrass Unlimited, and Old-Time Herald. As one of FolkWorks first writers, he penned American Music: Rooted in Cultural Fusion. He also started the old-time newsgroup rec.music.country.old-time.





WHEN THE CHIT HITS THE PAN

OR WHAT I THOUGHT I KNEW ABOUT THE STEEL DRUM

he sound of steel drums has always fascinated me but, in preparing for this article, I found that my assumptions about the music and the instrument were completely wrong. My impression was that of light hearted island music using cheap instruments easily made from found goods. The music conjures up images of a relaxed island culture making music to the easy rhythm of the trade winds. Supposedly, steel drums came into being when islanders discovered that the empty 55-gallon oil drums left behind by World War II GIs could be used to make music. The actual story, however, is one of a world in turmoil, of nations battling for colonies, of slavery and of suppression.

It begins in 1498 when Spain laid claim to the island of Trinidad. Toward the end of the 1780s French planters brought a significant slave population to the island. Then, in 1797, the British defeated the French in Trinidad and put an end to slavery by 1837. The islanders still used drums for their dances and celebrations including Carnival that had begun as a procession of torch bear-

Skirt Length No. of Drums No. of Notes **Instrument Name Musical Function** Range High Tenor (High Lead) Soprano (D4 - F#6) Melody Soprano (C4 - E6) 5 1/2" 29 Low Tenor (Low Lead) Melody Soprano/Alto (F3 - B5) Melody/Counter Melody Double Tenor (Double Lead) 6" 2 31 Alto (F#3 - C#6) Melody/Counter Melody/Harmony 9" 2 32 Double Second 20 Double Guitar Tenor (C#3 - G#4) Harmony 17" Triple Cello Tenor (C3 - B4) Low Harmony/Melody 17" 3 Four Cello Tenor (Bb2 - C#5) Low Harmony/Melody 17" 4 28 10" 4 40 Quadrophonics Tenor/Alto (B2 - D6) Melody/Counter Melody/Harmony 17" 4 24 Tenor Bass Tenor/Bass (F2 - E4) Reinforce Bass/Bass Lines Bass Bass (Bb1 - Eb3) Bass Lines 34" 6 18

Table 1 – The Range of Instruments in the Steel Band

ing Islanders reenacting plantation fire drills with drum accompaniment. In the mid 1880s the British banned the drums on the grounds that they were being used for secret communications and could lead to a revolt. The drums were then replaced by collections of tuned bamboo sticks that were pounded on the ground. These stick-bands came to be known as "bamboo tamboo" from the French word *tambour*, meaning drum. Various island groups developed their own unique identifying rhythms that announced their presence much like gang-graffiti does today. These stick-fighting dances were seen as violent by the British colonial rule and, consequently, bamboo tamboo was also banned. This process of finding new replacement instruments continued as each subsequent one was criminalized.

By the 1930s bamboo tamboo bands had begun using empty biscuit pans and accidentally discovered that a dented pan produced two distinct notes or "ping-pong" as it was called. The birth of the "steel pan" (as it is known everywhere in the world except in United States where it is called the "steel drum") is considered to be 1938 when bamboo tamboo bands began to switch over to steel. In 1939, Winston "Spree" Simon invented and played the first tuned pan. After the WWII Carnival ban was lifted, Simon caused a sensation when he played his 14-note pan at the Trinidad Carnival. Elliot "Ellie" Mannette, one of Simon's friends, was the one who began using 55-gallon oil drums and by 1947 had an instrument that covered a two octave diatonic range. Chromatic scales were the next logical step. In 1951 the Trinidad All Percussion Steel Orchestra (TAPSO) made up of the top ten pan players including Simon and Mannette was sent to the Festival of Britain in London to represent Trinidad. This appearance began the worldwide appreciation of steel pan music, and the group went on to tour England and France and played for BBC radio and television audiences.

If you think you want to get an old 55-gallon oil drum and make a steel drum take warning—this is a non-trivial task. It takes more than 20 steps to

manufacture and tune one drum, which is why people apprentice for years before they acquire the knowledge and skill to make one. However, if you have made up your mind, you can find a step-by-step process in Ulf Kronman's book (look below in Web Sites You Can Visit). Keep in mind that this complex process of sinking the bottom of the

pan, marking notes, grooving, leveling, shaping notes, smoothing, cutting, tempering and so forth, is for making just <u>one</u> pan!

Pans come in ten or eleven different flavors from the highest "ping-pong" to the lowest "boom." The higher the note, the smaller the surface area required, so the high Tenor Pan has enough room for 29 notes. The lower notes require more surface area; thus, the Bass Pans may have as few as three

notes to a pan and therefore can require up to nine or twelve big pans to create a full chromatic scale for the one instrument. The sides of the instruments, called skirts, are cut so the higher instruments have shorter skirts and the lower ones have longer skirts with the bass instrument keeping the entire skirt length from the original 55-gallon oil drum (see Figure 2). This is to properly delay the sound as it travels around the skirt and back to the sounding surface to avoid a phase differential that could cause sound cancellation due to destructive interference (see **Table 1**). **Figure 3** shows that the notes on the Tenor Pan are laid out as adjacent fifths with the higher octaves farther toward the center. This centering makes sense when

ROGER

GOODMAN

you realize that the surface has been stretched thinnest at the center.

As you can see, steel pans are not the simple found goods that they may appear. They are high quality, labor-intensive instruments and can sell for three or four thousand dollars each. To outfit a full steel band can cost tens of thousands of dollars.

The steel drum is the only globally adopted acoustic instrument to be invented in the twentieth century. The interaction of the notes produces overtones not found on other instruments. It's what gives the steel pan not only its characteristic sound, but is the reason that it is complicated to make and tune. So please keep reading this column and, of course, stay tuned.

WEB SITES YOU CAN VISIT:

The most complete treatise I could find on steel pan construction and tuning is Ulf Kronman's 1992 book which is available as a free download off the web at www.hotpans.se/pan/tuning/pdf/pantuning.pdf. If you want to experience the adjacent fifth arrangement and hear the steel pan as you try it, you can find a virtual pan at www.mathsyear2000.org/museum/gallery1/steeldrum.

Elliot "Ellie" Mannette, mentioned above, now lives in West Virginia but has continued the tradition. You can get an idea of current prices from his web site at www.mannettesteeldrums.com/MSDpricelist.htm

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

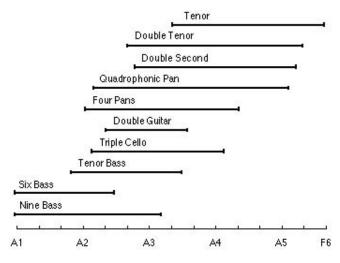


Figure 1 - Comparative Note Ranges



Figure 2 – Some Pans

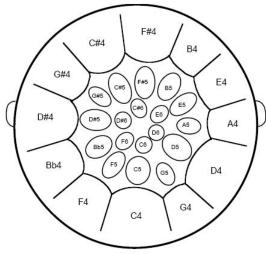


Figure 3 – Tenor Pan Note Layout

BAKE ME A MEMORY

hen yunz come to visit, we'll redd up the haus and get jumbo sammiches and Arn City Beer. Just cross the Mon dahntahn. We have sputzies and grinnies in the yard. Watch out for the jaggers and nebby neighbors. The kids may shoot yunz with gumbands." If you understand this, then you're fluent in Pittsburghese. Translation: "When you come to visit, we'll clean up the house and get some bologna sandwiches and Iron City Beer. Just cross the Monongahela River downtown. We have sparrows and chipmunks in the yard. Watch out for the thorns and nosey neighbors. The kids may shoot you with rubber bands."

I have a special interest in Pittsburgh since this is my husband Bill's hometown, and he speaks a bit of Pittsburghese himself. I still don't know for sure if he's saying "towel" or "tile" when he says "tawl." This spring we revisited Pittsburgh. Driving in at night, we knew we had arrived when we saw the giant neon ketchup bottle blinking and pouring out a red puddle to form the word "Heinz." The old factory with the sign still stands beside the Allegheny River.

Pittsburgh is a city defined by its rivers and hills. There are ninety six neighborhoods here, and some are composed of distinct ethnic groups to this day. Many immi-

grants from Europe, particularly Eastern Europe, arrived here during the nineteenth century and each group settled into its own district. Asian and Hispanic people are still virtually nonexistent. Polish Hill has descendents of Eastern European, while the North Side is German and Swiss. Gertrude Stein was born here. The South Side is Ukrainian and Slavic. During the 1840s potato famine, the Irish came and settled on the East Side in Oakland and Highland. Italians moved nearby to Bloomfield and Lawrenceville. Later, in the 1920s, many Jews came to the Squirrel Hill area. Further east is the African American neighborhood called the Hill District where the late playwright August Wilson lived, and where his plays are set. Another famous Pittsburgher born just south of here was named Andrew Warhola. He started his art career at the Carnegie Art Institute, and later dropped the "a" at the end of his name. His artwork can now be seen at the Andy Warhol Museum not far from where he was born. Pittsburgh was also Mr. Roger's *real* neighborhood, not to mention Stephen Foster and Mary Cassatt.

Ethnic European dishes have found their way into the mainstream here. Even the Holiday Inn offers Italian wedding soup made with tiny meatballs and spinach in a broth. They also make *pasta fazool*, an Italian soup cooked with a tomato base, white beans and mouth-watering seasonings.

A Pittsburgh specialty is chip chopped ham, or simply "chipped ham." The meat has been sliced so thin that you can almost see through it. Hot and cold "sammiches" are made with it. Sometimes it's served on buttered toast, or fried and eaten with eggs for breakfast.

Many taverns with home cooking still exist in Pittsburgh, and all the places where we ate were very good, each with its own specialties. At one place I had potato salad lovingly mixed with chopped egg, celery, and onions, just like homemade. They also cooked their own pickled beets and applesauce. Some taverns have a side entrance for families so they don't have to pass through the bar. One of our favorite places is Max's Allegheny Tavern, which first opened as a hotel and bar in 1903. At Max's the dining area has been expanded to several rooms. The growth of the place has not diminished the quality of German style food that's served here with everything from Bavarian soft pretzels to sausages, sweet and sour cabbage, potato pancakes and, of course, many kinds of beer.

While still living in Pittsburgh, Bill gleaned some Polish recipes from his fellow workers. A major ingredient is *kielbasa* or Polish sausage, which Bill pronounces in correct Pittsburghese as "kulBASSI." While there are variations of kielbasa, it's usually a U shaped smoked garlic sausage made of pork. Max's Allegheny Tavern has an unusual one which is a combination of pork and beef. Here in Los Angeles, I buy turkey kielbasa, which isn't quite as tasty, but much less fatty and still quite good. Cabbage and potatoes also play a big part in these dishes. Kielbasa with sauerkraut is a standard at our house. Rounds of sausage, chopped onions and apple are browned in a pan, and then drained sauerkraut and some caraway seeds are added. The whole thing is simmered for thirty to forty five minutes with a little water. Panduki is another variation, with kielbasa, green cabbage, onions and potatoes, also sautéed and then simmered until done. *Holubki* is stuffed cabbage which can be made with meat and rice, or as a vegetarian dish with mushrooms and rice.

On the way home from work on Fridays, Bill would bring his own container to a Russian Orthodox Church to buy *pierogi*. These little Polish dumplings have a variety of fillings such as potato and cheese, onion and cabbage, or prunes. Today we buy the potato and cheese filled ones from the freezer section of the market. Besides being very good, they take about three minutes to cook. Try them with a little butter and parmesan cheese on top. Or fry them, and add butter and garlic at the end, or serve them in a tomato sauce. No wonder there's a Polish saying, "Eat, drink, and loosen your belt."

Pierogi are not to be confused with *piroshki* from the Ukraine, a baked crescent-shape pie with fillings similar to pierogi. *Pelmeni* is not to be confused with pierogi and piroshki. This dumpling from Siberia is filled with meat and served in a broth. All three can be found in some of the old Pittsburgh neighborhoods.

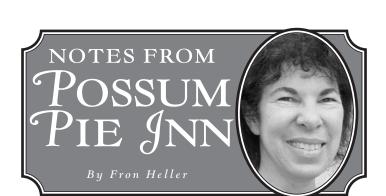
On the North Side of town the German immigrants have been busy brewing beer since the area was first settled. Before refrigeration, they actually dug caves into the sides of hills to keep the beer cool. Breweries flourished in the 1800s, but few survived Prohibition. The Pittsburgh Brewing Company, founded in 1899, was innovative enough to produce near-beer and ice cream. It's still in operation and makes the college crowd's Iron City Beer, as well as other brews. A newcomer to the city stands just catty-corner to it. The Church Brew Works was opened in 1996 in the former St. John the Baptist Church. The massive Romanesque arches dwarf the tables and

booths below. The focal point is the former alter which holds the brew tanks, and the high wall in back is painted a heavenly blue. They couldn't resist calling the beers such names as "Pious Monk Dunkel" and "Pipe Organ Pale Ale."

Until the 1980s Bill's Aunt Flo and some of her daughters ran Mason's Market in a barn beside a country road. Aunt Flo was a phenomenal cook, and when Bill came to visit a few years ago, she asked him what he'd like for dessert. Bill said, "Bake me a memory." So she made an old family

are mixed into a gooey caramel topping, and the whole thing is thickly slathered onto a

favorite, a lazy daisy cake. Chopped pecans



sponge cake.

Aunt Flo isn't cooking any more, but her daughter Flora is carrying on the tradition and has her own catering business. We visited them for lunch and, as usual, the table was beautifully set with a lace cloth, candles, and flowers. Flora had made a German potato salad, fruit salad, Waldorf chicken salad, and a new recipe, a hot chicken salad with bread and melted cheese. She didn't disappoint us for dessert. The lazy daisy cake made its appearance along with a fruit flan layered with fresh fruit, white chocolate, and a rich butter crust

Somehow our conversation turned to food and Flora described how she made a "cookie waterfall" that's specific to Western Pennsylvania and very popular at weddings. Forty different kinds of cookies are used to cascade down in streams from the top of a tiered structure. This is a fairly new phenomenon, but Pittsburghers have always had a penchant for cookies at weddings. The varieties may include apricot filled cookies, little cheesecakes, crescent-shaped Hungarian nuthorns, snickerdoodles, brownies, pizzelles, (pronounced pitZELLS), puff pastries, and clothespin cookies. We used to look forward to anise flavored pizzelles from Bill's sister Ro for Christmas each year. These Italian wafers are pressed in a hot pizzelle iron to make a crisp cookie with a lacy design. Clothespin cookies are baked, wrapped around wooden clothespins to form a tube, and then filled with a butter cream. Please don't forget to remove the clothespins before filling the cookies. People gobble up all these cookies in addition to the dinner and traditional wedding cake. As a rather disgusting local saying goes from a town just north of here, after eating all this food you'd be "full as a tick."

Pittsburgh is a unique place where the old neighborhoods haven't changed much in many years. It can't be called the "rust belt" any more, since the factories are long gone and it's been cleaned up over the last few decades. If nostalgia is a longing for the past, then Pittsburgh brings it right home. The row houses and cobblestone streets, the rivers and many hills, the old taverns and traditional foods all still have a prominent place here. Visiting means gathering around the table to reminisce and eat food from the "Old World." Whether we meet at a tavern or a private home, someone is always there to bake us a memory.

I regret to say that due to time pressures and obligations this will be my last regular article. Many thanks to FolkWorks for the opportunity to write about ethnic foods and traditions, which was actually the concept of editor Leda Shapiro. Also, a special thanks to my husband, Bill Mason, for all of his technical and personal support.

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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FOLK AMERICANA RADIO ON THE WEB, PART TWO

ast time, we surveyed the internet's offerings of folk / Americana and alt-country radio shows on varied-format broadcast / internet stations. That included our Southern California and LA-based shows, since we are presently bereft of a full-time Americana or folk station. Nonetheless, those shows remain the best place to hear artists who are performing locally or headed here on tour, so remember to support your local shows. We did miss those on two stations, so let's correct that, first.

www.kuci.org, from UC Irvine, offers a wildly collegiate mix that includes some shows you'll like. Mondays, 10am-1pm, Jeff Scott's Blues Disease calls itself, "The Best in World Class Blues." Wednesdays, 1-3pm, Jake Bacon hosts Buffalo **Bayou**, with Southern Cal's only weekly hour-long dose of Zydeco, complemented with an hour of blues, country and folk; often features interviews with bayou country musicians. Thursdays, 3-4pm, The Hootenanny Swings is feel-good folk and sassy swing with Toe-Tappin' Tani, whose recent interview with Martha Scanlin of the Reeltime Travelers is representative. Saturdays, 6-9am, Michael Payne's **Darkling Eclectica** mixes jazz, folk, classical music and stories, in one of the most unusual formats to include folk. Sunday, 8-10am is The Gospel Soul Train, with Dr. Roland Esq. Holmes. Sunday evening, 8-10pm brings Howdylicious! with "things that go twang," where DJ Wanda features rockabilly, psychobilly, altcountry, and old time western music.

www.kcbx.org – this Central Coast station sponsors the annual Live Oak Music Festival. It's mostly classical, jazz, and NPR, but offers a few good folk shows. Tuesdays, 8-10pm, Pickin' Up the **Tempo** brings "Little Robbie" Kimball with country, alternative folk, and eclectic. Thursdays, 8-10pm, Glenn Horn's Basically Bluegrass offers BG standards, new progressive BG and related acoustic music. Saturdays bring four shows: 7:30-8am, Katz Pajamas with Michael Katz offers storytelling, some musical, from around the world; 1-3pm is Sonnie Brown's **Minstrel Song Show** with music of modern-day folk troubadours, some famous, some not, emphasizing them as storytellers with nods to historical counterparts, and themes include politics, social issues, war and peace (the show is something LA doesn't have – a local leadin to the station's presentation of A Prairie Home Companion carried at 3pm); 6-7pm is Thistle and **Shamrock**, wherein Fiona Ritchie brings radio's finest Celtic music hour, which isn't aired in LA; 7-10pm brings Evening Blues, with Miranda Leonard and Neal Losey serving up acoustic and electric blues, always beginning with pre-WWII blues. Sundays offer three shows: 6-8am is Old **Ship of Zion**, Gospel music with John Anderson; 11am-noon is This American Life, a folky magazine show with Ira Glass; 1-2pm is La Guitarra, Hadley Osran's show of classical guitar's many forms.

Folk / Americana Stations

We complete our survey with recommendations of full-time Folk / Americana radio stations. Following that, we list shows on dedicated websites (where they're often available on-demand), internet radio networks with links to multiple stations, places to find old-time radio (OTR) content, and eclectic music shows that include folk / Americana artists. We conclude with folk / Americana music info sites, and locator sites where you can hunt more stations not listed here.

As before, a special acknowledgement to Carl Dubliclay. Merging his list enables us to offer many more options. All times shown are Pacific, regardless of the program's time zone of origin.

Once again, happy exploring!

BROADCAST/INTERNET RADIO STATIONS WITH FULL-TIME FOLK / AMERICANA FORMATS

www.wksu.org – home site for Folk Alley, an ultimate 24/7 folk music web radio presence since

September 2003, and a favorite of many FolkWorks readers. Based at Kent State University in Ohio.

www.folkalley.com – see above listing.

www.wumb.org – this is the wonderful full-time "Folk Radio" station from Boston. If you become a member of their station, you can access all their interviews with famous folkies.

www.bluegrasscountry.org – noncommercial 24/7 music and related programming, with news from and about festivals, live performances, regularly scheduled shows, CD tracks and more. A service of WAMU American University Radio from Washington, DC and a dream fulfilled for BG fans.

www.wdvx.com – public radio from Knoxville, TN that's good anytime. It's Americana, bluegrass, blues, gospel, singer-songwriter, roots, alt-country. Check their weekday "Blue Plate Special" live performances and Saturday night's 7-9pm show, **The Fringe**, hosted by Mary Lou Cameron. That one offers some of the 'net's finest alt-country. Carl says, "It's a gold mine of new and unheard music."

www.kfolk.org – a fine volunteer-run station owned by American River Folk Society in the Sierra foothills.

www.kbcs.fm – wonderful folk Americana and world music programming from Bellevue Community College in Washington State. One of FolkWorks Ten Best Finds of 2004. Check out

TIED TO THE TRACKS



BY LARRY WINES

Lunch with Folks, noon-3pm weekdays (with interspersed features 1:30-3pm). Tuesday evening 7-9pm is Folksounds followed by Roadsongs mix of folk, classic and alt-country, then Eh Toi! Cajun-Zydeco-swamp blues 11pm -am. For night owls, 3-5am Wednesday is R Town mixing roots country and blues. Friday evening is Nightshift 7-9pm with blues and early R&B, then 9-11pm is the Night Train ride of rootsy blues. Our Saturday Tradition 9am -noon is great, as is Sunday Folks (same hours) preceded by Walkin' the Floor Sunday 6-9am; then, noon-3pm Sunday is Bluegrass Ramble, and 3-5pm is Sunday's Hornpipe. With lots of other rootsy music, jazz and global music, you'll wish LA had this station.

www.hay98.com -nternet Americana radio station.

www.americanahomeplace.com – web-only Americana radio station.

www.wholewheatradio.com – singer-song-writer, folk, blues, jazz and more, recommended by North Carolina's comedic performing songwriter, Jamie Anderson.

www.kbon.com – a full-time Cajun-Zydeco dance music station, based in Houston.

www.islandmusicfest.com — Vancouver Island, Canada, has one of the best roots music scenes anywhere. This site brings you the locals and roots musicians from just about everywhere, and live broadcasts of the annual Vancouver Island Music Festival, every July. All year, programming includes past and upcoming festival artists. Info: dougcox@shaw.ca.

www.ktep.org – El Paso's NPR station, with music from and for the Southwest.

www.krcl.org – from Utah; check schedule for roots and Americana oriented shows.

www.ksut.org – Utah's Ute Indian tribal radio station with many Americana-oriented shows.

Check their schedule.

www.kcuvradio.com – Colorado-based roots / progressive rock.

www.kgsr.com – Austin, Texas "outlaw country"; progressive country and rock; Americana. Lots of Texas bands and artists.

www.khyi.com – from Plano, Texas, mixes Texas outlaw country, progressive and Americana music; internet stream through Warp Radio.

www.radiopig.com – Memphis-based outlaw and alt-country.

www.925theoutlaw.com – San Antonio, Texasbased outlaw country radio station.

www.texasradio947.com – good Texas outlaw country station.

www.texasrebelradio.com — Texas Outlaw and alt-country radio from the Lone Star State. Carl says, "One of the most listened-to nternet radio stations."

SHOWS ON DEDICATED WEB SITES

www.prairiehome.com or www.phc.mpr.org — home site for **A Prairie Home Companion** offers podcasts, streams of the most recent show and some archives.

www.woodsongs.com — home site for the **Woodsongs Old Time Radio Hour**. Michael Jonathan's justifiably popular weekly show is all live performances. It's internationally syndicated on over 400 radio stations. Though still not aired in LA, it's available on the web at various times.

www.mountainstage.org — home of the West Virginia-based, nationally syndicated **Mountain Stage**, weekly 2-hour live performance show with 4-5 performing guests. On 103 stations, popular everywhere, but unavailable on LA broadcast radio. Site has options for listening.

www.readthewest.com/cowboyshow.html — *American Western Magazine* has exclusive web syndication to Ken Overcast's **The Cowboy Show**. Hear the weekly show while reading the on-line magazine. Ken is a rancher and recording cowboy singer who lives on Lodge Creek in northern Montana

www.wvxu.com/html/riders.html — Riders in the Sky's long-running **Riders Radio Theatre** is no longer available on LA broadcast radio, but you can get it here.

www.classicheartland.com – is the site for two shows. **Classic Heartland**, George Fair's weekly show, and **Country Music Then and Now**, weekly with Skeeter Mann and Angie Evans. Check the site for schedules.

INTERNET RADIO NETWORKS WITH MULTIPLE STATION LINKS

www.live365.com – site has free access to hundreds of exclusive internet radio stations. Don't bother with a paid VIP subscription; you don't need it to access a lot of free Americana and alt-country radio stations. You do need to register (free) the first time you go to the site to establish your player settings. Once that's done, click the genre link to find the desired sections. There, you can download dozens of radio stations. Give a listen to both **Moxie Radio** and **Freight Train Boogie** (it's not the live Thursday show of the same name, found elsewhere).

www.shoutcast.com – This network includes some Americana stations; access them with the Americana link, using the genre button.

www.warpradio.com – same note as shoutcast.com (above). You'll like some of the 300 stations here.

www.radioio.com — subscriber-based internet station, but you can listen for free at downgraded AM radio quality. Monthly fee for FM/CD quality, and musician Trinity Demask (of the band, **Third Road Home**) says, "it's well worth it. The acoustic channel played our CD and it was great exposure, too. They have lots of channels and play great music." \$5.99 a month, when we checked. Has contact info for artists / labels, and you can e-mail show

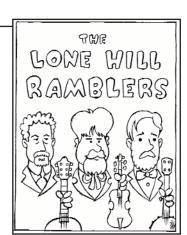
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FOOTS & WORLD MUSIC IN AN INTIMATE ART SPACE

SEPTEMBER 9th - SATURDAY - 8pm

The Lone Hill Ramblers bring alive traditional music of the Southern Appalachians - from an exuberant dance tune by the full band to a mournful fiddle solo. Drawing on more than a half century of combined old-time experience, the Ramblers present a variety of regional tunes and songs with fiddle, guitar, and various forms of banjo. It's music as vibrant and engaging now as it was a hundred years ago. Step back in time for an evening with the Lone Hill Ramblers. Paul Jarrell (fiddle); Steve Lewis (banjos); Joe Wack (guitar, fiddle, banjo).

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"Li'l Rev is a Jewish Pete Seeger: a voice that just pulls you in, a raconteur, a folksinger in the classic tradition of songs of justice, dignity, and Jewish heritage."

- Rabbi Larry Midler

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n a recent conversation, a friend of mine and I discussed how we hear music, whether our love for music is an instinctive or an intellectual one. As a music writer, of course I have to admit that I can get very "heady" about the music I like. And yet, though it makes up only a small part of my ancestral heritage, I never had to think about whether or not I liked Irish traditional music. It's always had immediacy and sounded, as fruity as this sounds, like the music of my soul. And I know I'm not alone. There's something about Irish music at its best that's instantly likeable, that defies too much intellectualizing. I can say it's breathtakingly beautiful at slow speed and incredibly joyous at high speed, but ultimately when asked what I like about it I always fall back on "I just do!" So forgive me if I don't do a perfect job of explaining what's so great about these recordings. They just are. If you feel at all like I do about Irish music, you'll like them.

Shanachie's Masters of the Irish Guitar (!) is a good example. The guitar has only been used in traditional Irish music for the last half century or so, but the all-star lineup uses a variety of approaches, proving that it has definitely found a place as both an accompaniment and lead instrument. **Dervish's Seamie O'Dowd**, uses resonator guitar on his two tracks for a full, electric sound. Arty McGlynn plays both jigs and a slow air, Randal Bays and Daithi Sproule, among others, include their own compositions, and of course the omnipresent John Doyle shows up too, flatpicking two reel sets with bassist **Steven Heller.** From delicate to complex, from slow waltz to frenzied reel, it's all here, played with talent and joy.

Also on Shanachie are a couple of older CDs that I have just caught up with, by two of the world's finest traditional bands. Solas's Waiting For An Echo (!!) is Solas as we've come to know them, a mix between traditional and contemporary jigs and reels, and songs in Irish and English. Many of the instrumental tunes are self-written, and the only remaining original members, fiddler Winifred Horan and multi-instrumentalist Seamus Egan, have led the band in an ever-more cosmopolitan direction, with hints of Italian, American, and other ethnic musics. Those wanting the old Solas style can have plenty of that as well, between the opening reel set, a few frenzied polkas, and a lovely bunch of songs, sung beautifully by Deidre Scanlan.

Since this release, in fact, Solas have switched labels from Shanachie to Compass, celebrating by releasing Reunion: A Decade of Solas (!) which is a CD/DVD combo live album featuring every current and former member of Solas plus a few guests. While the songs are good, starting with Woody Guthrie's *Pastures of Plenty*, the best thing about it is how the instrumental tunes don't sound at all messy. Three guitar players playing at once don't step on each other's lines, and it all works as a nice whole. They seem to accomplish a lot of what's great about them in a mere 78 minutes (plus there's a nice selection of bonus tracks on the DVD side) featuring songs and tunes from their entire history along with some brand new ones. There's still nothing happening in Irish music today to match the awesome power of John Doyle and Seamus Egan playing together again. It's a joyful sound, and one we haven't heard for a while.

Danú on the other hand, gets a bit more contemporary with their versions of **Bob Dylan**'s Farewell Angelina and **Paul Brady**'s Follow On on their When All is Said and Done [Shanachie] (!!). Singer Muireann Nic **Amhlaoibh** is well-integrated into the band at this point, with track alternating songs with tunes before ending with an air/jig set. Of the five songs, two are in Irish and three in English. Nonetheless the instrumental tunes have the same fire as Danú of old, starting with a rousing reel set, and including a jig set with guest Gerry O'Connor on banjo. All in all, it's a rather pleasant 50 minutes.

Danú also has a full-length live video, One Night Stand (!!), on Shanachie, and it features a lot of bonus material. The live performance is

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BY LAURA BEASLEY

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



great, of course, featuring guests such as Sharon Shannon and Phil Cunningham, but the extras are a lot more extensive than is usually the case with live videos. All band members are interviewed extensively about their musical history and inspiration, and plenty of off-the-cuff material is included. Thrill as bodhrán player/piper Donnchadh Gough wrestles playfully with various band members! Delight as Liam Clancy talks about watching the band members grow up into the unique individuals and master musicians that they are today! Very much like spending the day with them, really.

It's been a pleasure to do an all-Irish edition again, especially catching up with some 2005 releases I'm just now hearing. Next time will be mostly American music; unless another Celtic release comes along that I have to tell you about right away. See you then.

RATING SCALE:

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

[!!]—Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

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

—]—Good/solid, what you would expect.

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





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Down Home (KCSN) 7:00-9:00pm

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

FRIDAY

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

7:00-9:00pm

SATURD

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

Larry Wines (Americana)
Halfway Down the Stairs (KPFK) 8:00-9:00am Uncle Ruthie Buell (Children's show with

folk music)

TWANG (KCSN) 10:00am-2:00pm 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) Prairie Home Companion® (KPCC)
Garrison Keillor (Rebroadcast - variety 6:00-8:00pm

7:00-8:00pm Canto Sin Frontera (KPFK)

Tanya Torres (partly acoustic, Latin political)

8:00-10:00pm Canto Tropical (KPFK)

Hector Resendez (partly acoustic, bilingual Latin / Carribbean)

Noche de Ronda (KCSN) 9:00pm-midnight Betto Arcos (Latin and Latin roots music) 6:00-8:00am

Gospel Classics (KPFK) Edna Tatum 6:00-10:00am Bluegrass, Etc. (KCSN)

Frank Hoppe (Bluegrass, Old-time, many The Irish Radio Hour (KXMX) Noon-1:00pm Tom McConville (some Irish music

11:00am-1:00pm Prairie Home Companion® (KPCC) show) 6:00-8:00pm Folkroots (KSBR)

Marshall Andrews FolkScene (KPFK) Roz and Howard Larman (all folk includ-7:00-9:00am ing live interviews, singer-songwriters and

Celtic music)
Sunday Night Folk (KKGO) 9:00-Midnight Jimmy K. (Classic folk music) MONDAY-FRIDAY

10:00am-noon

The Global Village (KPFK) 'Music from around the world and around the block'

ON THE INTERNET Thistle & Shamrock

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

www.krcb.org/radio/

Riders Radio Theatre Riders in the Sky (Cowboy variety show)

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

UKE SHOW

A HAWAIIAN MUSICAL TREASURE: GENOA KEAWE

BY AUDREY COLEMAN

It was a few minutes before six on a tropical December evening in 2001 when Michael and I strolled on to the Moana Terrace of the Marriott Waikiki. We managed to claim one of the few remaining tables clustered near the performance platform. As we ordered our Mai Tai's, I noticed a white-haired lady dressed in a floor-length pink and white flowered mumu, moving gracefully among the tables, greeting people. Two flower leis bedecked her shoulders and another floral cluster adorned her hair on one side, setting off a beaming smile and bright eyes. Michael grinned. "That's her."

On business trips to Honolulu, my husband had discovered Auntie Genoa's Thursday night show. I was about to be initiated to a Waikiki institution.

The musicians were in place now: one man at the upright bass, another seated with a Hawaiian steel guitar on his knees, and a dark-haired woman readying her acoustic guitar. Genoa Keawe joined them and picked up the ukulele from her chair. A strong, sweet soprano poured forth over her rhythmic strum, filling the terrace like a refreshing, fragrant breeze. Some songs she sang in Hawaiian, some in English, some in

a combination of the two. At times her voice broke into a kind of yodel effect that intensified the enchantment. During one number she held a high note for what seemed like a minute or more, and then moved up to the next note and held it almost as long, to joyful applause.

In the course of the show, individual women would rise up from their tables and approach the platform to dance hula to Auntie Genoa's singing. Sometimes Auntie would gently encourage them, "Come on, dear, come right up..." I particularly remember a lithe Japanese woman with short-cropped hair, moving in flowing curves, her chin was upturned to the sunset. Her expression was serene as she danced to a voice that seemed to float up to the sky.

Since that first encounter with the magic of Auntie Genoa, I have had only one other opportunity to attend her legendary show at the Marriott Waikiki. That second time, when she came to our table, I told her how we had scheduled our five day trip around seeing her Thursday night show. She leaned over with a smile and I kissed her on the cheek. I will never forget the softness and sweet fragrance of her cheek. The picture Michael took of us together is a cherished souvenir.



This fall we have an opportunity to see her here in Southern California. On Saturday, October 28, Genoa Keawe, age 87 and in fine vocal form, will headline the Whittier College Aloha Series concert. It's a show that Auntie – a name of affection Hawaiians bestow on esteemed elders - has taken to the mainland and around the world. "At Carnegie Hall (in 1998) they were doing hula in the aisles," she told me in a recent phone interview. She remembers Russia fondly: "The children at the high school in Siberia were so enthusiastic!" In Japan, a frequent destination, "people are so happy to be coming up and dancing on the stage."

As other luminaries of Hawaiian music pass on, Genoa Keawe remains a vibrant representative of a musical tradition that in her youth was considered quite modern. That style of social Hawaiian music is sometimes called *chalangalang*, a Hawaiian pidgin term that suggests the ukulele strumming that accompanies the voice. The yodel effect — that break between the lower vocal register or "chest voice" and the upper register or "head voice" is called *ha'i*, which is Hawaian for "break." Some call it "female falsetto," but the term falsetto is usually used to describe the male "head voice" sound.

Born in 1918, the youngest of 12 children, Genoa Keawe grew up in the Honolulu area and in Laie, on Oahu's north shore. The earliest songs that



attracted her were in English. In fact, although her parents spoke Hawaiian, their children were forbidden to speak it in the schools. The songs she loved were light, romantic and often witty compositions that emerged as a form in the early decades of the 20th century, following the 1893 American annexation of Hawaii. Because of this foreign influence, they were termed *hapa haole* songs, literally "half-foreign." When I asked Auntie which song she had particularly liked as a girl, the familiar soprano voice launched into a well known *hapa haole* number, *Little Brown Gal*:

It's not the islands fair that are calling to me

It's not the balmy air nor the tropical sea

It's a little brown gal in a little grass skirt

In a little grass shack in Hawai`i...

She also remembers being fascinated as a child by recordings of European-American yodeling and wanting to sing that way herself. As a young girl, she prayed constantly to be able to sing with a beautiful voice.

Then there was her passion for hitting high notes, which got her into trouble at a

Christmas party talent contest she entered at age seven or eight. Auntie recalled, "They said anybody who wants to come up and sing, just come up and join us. I stood up in front of the audience and I started singing...

Down the chimney white and black comes dear old Santa Claus Leading with his big moustache...

"Then I'd start the next verse another notch higher, and then another notch higher until I couldn't sing because it was too high for me. So I had to sit down and I cried right in front of the audience. My sister came in front of me and said, 'Why are you crying? You're not supposed to cry!' and I said, 'I cannot sing the song. It's too high for me.' The audience was laughing at me."

Luckily for her future audiences, young Genoa recovered from that embarrassing incident, and at age 12 joined the choir of the local Mormon Church. She loved singing the hymns. At the same time she was a devoted fan of radio personality Johnny K. Almeida, a blind singer-composer who broadcast a Hawaiian music show from Honolulu. She taught herself the ukulele as a child even though her brothers would try to hide their instruments from her. To this day she learns all songs and ukulele accompaniment by ear.

Shortly after graduating from eighth grade at 16, she met and married Edward Keawe, who played upright bass. Her bell-like soprano continued to develop along with her growing family of what was be 12 children. When she heard performer Rahab Kekauoha sing, she fell in love with the singer's soprano vocal ability. Meanwhile, her mother-in-law taught her the Hawaiian language, opening up a new repertoire.

Another important influence was singer Alice Namakelua, a composer of Hawaiian songs." She had a high voice, an old style soprano," said Keawe. "She liked my singing and she helped me with the Hawaiian words and phrasing. That's the only way I learned to sing Hawaiian songs is from Alice and my mother-in-law."

However, it was composer/performer/broadcaster John K. Almeida who led Genoa to embrace the Hawaiian music she is so well known for today. She had been singing pop material with local bands since in the early 1940s when one day Almeida, who was broadcasting on KULA radio, asked for "anyone who could sing" to come to the station and perform. Genoa Keawe happened to be hanging out with some girlfriends, who dared her to take the radio host up on his offer. She did just that, singing a *hapa haole* song titled "For You Lei," which she dedicated to her niece Momi Bee, then celebrating her tenth birthday. (Momi now performs with Auntie Genoa at the Waikiki Marriott every Thursday night and will be with her for the Whittier College show.)

Johnny Almeida was so taken with Genoa's voice that he asked her back to perform on his show numerous times. "Oh, he was a wonderful entertainer," she recalled. "He played the banjo, the mandolin. He composed songs." He influenced her to focus on a Hawaiian language and *hapa haole* repertoire and helped her polish her musical phrasing.

It was a composition of Johnny Almeida that Genoa Keawe chose for her first recording in 1946. *Maile Swing* was an immediate hit on the "49th State" label. Maile is a vine with long, shiny fragrant green leaves, often used in the making of leis made for important occasions and hula dancing.

LEARNING SONGS FROM RECORDINGS

his is a very special column aimed at a small, elite group of individuals: the few that know less about music than I do.

All of us that play musical instruments or sing have, at one time or another, been drawn to a recorded song, and tried to learn how to play it. Are you one of those folks with a great ear that can figure out songs just by hearing them? No, me neither. Early in my musical life, I often sat in wonder while listening to a recording, wishing I could play just like the record. (Records were like CDs, only they had grooves in the vinyl and you laid a needle in the grooves and the sound came out of speakers. Really.) I still have those same wishes, but with time, effort and a lot of help from others, I learned how to unlock some of those "secrets" to learning a song from a recording.

As usual, it all starts with the "folk process." This is what describes the method of how songs are passed from hand to hand, with each adding their own element to the original composition. Before the advent of radio and records, folk songs were almost always passed down through the oral tradition. But once the phonograph record was popularized, a whole new world of music was opened up.

Now, you may be saying that today the internet is full of sites that offer lyrics, tablature or notation of popular songs. And you are correct. But a little detective work will show that if you lust after something that is obscure, or a non-hit, not as many doors will open. And if you do find the song you wish to learn, you'll find that quite often that not only will the tablature and lyrics be flawed, but that another 987 sites have the same incorrect tab and lyrics, because one guy figured it out wrong, but posted it anyway. Then another site "borrowed" it, often without checking it or crediting the guy who messed it up originally. I would suggest that you use internet tab and lyric

services as a starting point, but to move beyond it to learning songs on your own. You'll be glad you did.

In today's world, there are a lot of different recording/instructional devices that allow you to slow the speed of a recording without altering the key, in order to assist you in learning songs from recordings. These are great if you plan to learn a lot of songs from recordings. Musicians that play in a pop cover bands probably love these types of machines. But there still is some musical muscle that can be built by doing it the "old fashioned" hard way.

Using the guitar, as an example, one has to figure out the key of the recorded song. In this day of electronic tuning devices, it may be hard to believe that sometimes records are out of tune. This may have been due to the lack of sophistication of the artist, or it may have been a record company decision to speed up the recording slightly to make it more exciting,



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

resulting in that standard progression in the key of G moving to G# (Gsharp). First, make sure your instrument is in good tune. Then noodle around in the keys that you are familiar with and see if you can locate the key. If you're playing guitar and you start at the first fret on the bass E string and move up to the 12th fret without locating any notes that seem in tune, then either your instrument or the ones on the recording are not tuned to standard A 440 tuning. I then usually play around with the bass E string on my guitar. I flatten it a taste and then move up that neck. No dice? Then I sharpen my E string slightly and take that trip again. Nine times out of 10, one of these methods will do. So once I found out that the basic key (or 1 chord) is in the key of C, for example, then I can make a good guess that somewhere in the song I should have a F and G chord, since they are tied to that "root" chord of C. I can guess that if I sense there is a minor chord, it will probably be either an Am or perhaps an Em since they are the related minors in the key of C or something like that. I thought I knew what I was talking about for a minute.

A word about keys: if it's in Eb or Bb or other "non-guitar friendly" keys, chances are that it's being played with a capo, in a "standard" key like G or C. Try that out, because Bob Dylan didn't really record your favorite song on his first record smacking an Eb barre chord. I promise.

This takes a pretty good ear. An Em chord can sound a lot like a G chord, especially if it's played in passing. My wife has a better ear, so I'll ask her. But usually the best bet is to just play it a couple of hundred times. Hopefully you'll confirm you're playing the right notes. Once you have the basic chords and/or melody, you can invest some time embellishing the chords, possibly adding transition chords or altering the time signature of the song. Make it your own: you owe it to the folk process, after all.

If you're attempting to learn a song with lyrics, then you can go to your reliable internet lyric site, and possibly learn the wrong ones. I find I have a much stronger ability to really learn and remember lyrics if I transcribe them from the recording in longhand, then use my word processor to "clean them up." Computers are helpful here. When you're listening to a CD, most music reproduction software allows you to drag the status bar back as many times as you need to hear that one line you can't quite make out.

All of these concepts take some time and effort, and are easier for some folks than others. Practice may not make perfect, but it helps. Your ear can be trained, and soon you'll be standing in line at the supermarket listening to the latest acoustic pop hit on the piped in music, thinking "Pretty standard G to Em to D changes" just like a pro.

CD REVIEW

Artist: FIDDLERS BID Title: NAKED & BARE

Label: GREENTRAX www.greentrax.com

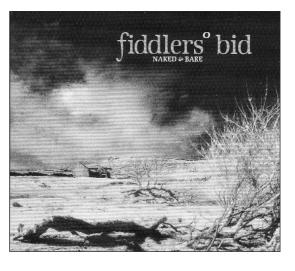
BY LINDA DEWAR

hetland is a part of Scotland, but it's just different. Like its neighbor island, Orkney, it was part of Norway until some time in the mid-1400s, and its language and place names are as much Scandinavian as they are Scottish. It's also relatively isolated from mainland influences, or at least it was until the advent of television, the internet, and other useful electronic interlopers.

The Shetland style of fiddling is a thing unto itself, too. Long before the modern fiddle reached the islands, folks there were playing tunes on the Hardanger, a type of fiddle with five harmonic resonating strings underneath the regular ones.

Although Shetland music has been played on the modern version since the 1700s, the influence of the Hardanger remains in the nature of the tunes, and even sometimes the tuning of the instrument. Once you've heard a few Shetland tunes, you can usually spot them—fiddles played in octave unison, syncopated rhythms, unexpected key changed and modal tunings are all hallmarks.

OK, so what's all this geography and history have to do with the latest



CD from **Fiddlers Bid**? Everything. *Naked & Bare* is a great CD to listen to, but it's also a great example of the past and the evolving future of Shetland fiddling. This band has been together for fourteen years now, and somewhere along the way they moved on from "up and coming" and "amazing kids" to take their rightful place along Shetland tradition-bearers like **Aly Bain** and **Catriona Macdonald**.

Their playing is true to the music's tradition, but not mired in the past. Their style is definitely Shetland, but with the addition of bass guitar and harp it's also modern. The selection of traditional tunes is excellent, and includes many that are rarely heard. Some of the best tunes on this album, though, are those written by band members Andrew Gifford, Chris Stout, and Catriona

McKay, who have managed to move the tradition forward without losing its roots. *Naked & Bare* is also a winner for its wide variety of tunes. From waltzes to reels, polkas to jigs, this album is a showcase for the remarkable talents of these seven gifted musicians.

As always, a word about the packaging. I love good liner notes, and these are great, with plenty of detail about the origin and story of each tune. And extra points for "earth friendly" materials, too.

CD REVIEWS

Artist: CHARLIE MUSSELWHITE

Title: DELTA HARDWARE

Label: REAL WORLD RECORDS www.realworldrecords.com

Release Date: MAY 2006

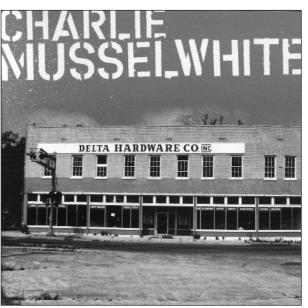
BY DENNIS ROGER REED

harlie Musselwhite brings to mind the blues. Blues harmonica. Weary, lonesome blues. But Musslewhite's long career has traveled well beyond those blues borders, with forays into genres such as Cuban music. His most recent *Delta Hardware*, is a step back into those deep blues of his early career, with themes based on recent national tragedies like Katrina's wrath on the American South, and Musselwhite's move into more topical, politically based music. It's his second record on Peter Gabriel's Real World label.

Musslewhite is a consummate harmonica player. With the possible exception of the late **Paul Butterfield**, Musslewhite is probably the best known white American blues harmonica player. Like Butterfield, Musslewhite traveled to Chicago in the 1960s. However, Musselwhite had a Southern background, born and raised in Mississippi.

Musslewhite left Chicago for Northern California in the late 1960s, and still makes that area his home. He's had a long and successful career, playing with artists as disparate as **Tom Waits**, **Ben Harper**, **Bonnie Raitt** and **The Blind Boys of Alabama**. He has garnered 19 W.C. Handy awards, and 6 Grammy nominations.

Delta Hardware harkens back to Musselwhite's earliest recordings. The band is small, tight and raw. Although the recording primarily features Musselwhite's originals, the flavor is very 1960s rocking blues. And for the first time, Musselwhite moves into political commentary in the lyrics to some of his work, including Black Water and The Invisible Ones. Both tunes were inspired by the devastation created by Hurricane Katrina, and the



drama that played out following that disaster.

Musselwhite is backed by his road band and the recording snaps and crackles with the band's energy and chops. Chris "Kid" Andersen plays guitar, Randy Bermudes is on bass, and June Core is on drums. Musslewhite penned all but two of the ten songs on the CD. Church is Out kicks off the CD, and Musselwhite sings over an infectious distorted guitar riff. It's blues, but with a kicking pop/rock edge. Billy Boy Arnold's One of These Mornings follows, and

Musslewhite wraps his vocals with tasty harp work, and Andersen plays single note slide guitar with a nice taste of **Muddy Waters**. *Blues for Yesterday* recasts the "Elmore James" format, and Andersen channels **Canned Heat**'s Henry Vestine with his raw solo.

All in all, Musslewhite and his hot touring band have created a solid blues recording. The "live" sound of the CD portends well for Musslewhite's live act. If you like this CD, catch them the next time they hit town.

Artist: THE KAHUNA COWBOYS JUG BAND Title: CACTUS ISLAND STOMP Label: KAHUNA COWBOYS RECORDS Release Date MARCH 2006

BY DENNIS ROGER REED

usic can be fun. In fact, for most of us, it's supposed to be. Modern popular music occasionally forgets that fact, and it's up to good time outfits like Kahuna The Cowboys Jug Band (KCJB) to remind us that tapping toes, shakshoulders and ing goofy grins are peracceptable fectly responses to music. It helps that KCJB are an adept musical congregation that actually enjoys what they do, and do it well.



KCJB is a San Diego, California area based group that draws from blues, Western swing, Hawaiian island music, jug band music, string band music, jazz, hokum, cowboy country AND western music. Although they are heavily tied to the music of the 1930s, they also bring a refreshing spin from gathering these sources into one mix.

The band is a trio, and along with big hats, alpaca chaps, and superior amounts of facial hair, they use colorful pseudonyms. "Double D" is Dana Duplan, the CKJB's lap steel and lead guitar player. Dana is also the band's historian and musicologist. "Rustlin' Russ" is Russ Lewark, on washtub bass. He shares the vocals and is not only an excellent guitar fingerpicker, but also owns an impressive collection of Hawaiian koa wood guitars, recently featured in *Acoustic Guitar Magazine*. And finally, "Doctor B" is Lester Broersma, who plays rhythm guitar, ukulele, jug and harmonica in the band, as well as the musical saw and horns. It's not uncommon for as many as twenty instruments to be trucked on stage during a CKJB performance.

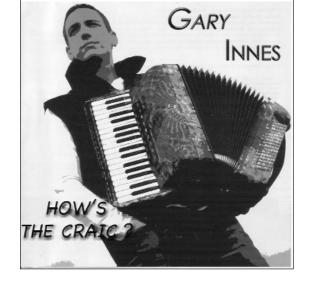
While comparisons could be made to the **Even Dozen Jug Band**, the **Jim Kweskin Jug Band**, or the **Lovin' Spoonful**, CKJB have their own identity. They have a stronger Western swing/cowboy/Hawaiian influence than most jug bands. The primary adhesion in their repertoire is humor. The band writes a good portion of their material, and it sits well among the cover tunes. Not too many bands write songs like *I'm Gonna Paddle to Haw-y-yah* or *You Gotta Shave Those Legs*. I think I laughed the hardest at one of their arrangements of a traditional number, *Lonesome in the Saddle: It's lonesome in the saddle since my horse died*...

If you're terrified of the word corny, or you don't like to laugh when music is on, perhaps you need to look elsewhere. But if you enjoy a good laugh, love the various musics of the 1930s and appreciate hot pickin', the CKJB is for you.

Artist GARY INNES Title HOW'S THE CRAIC? Label SKIPINNISH RECORDS

BY RON YOUNG

he term "craic" has entered the lexicon in the last few years, and as a founding member of a local organization of the same name, the meaning is not entirely lost on me. To the uninitiated, craic is an Irish term which usually refers to conversation, but it is also frequently applied to a fun time involving music. It has also been known to be associated with the consumption of certain beverages, often of the alcoholic variety.



Scottish piano accor-

dion player **Gary Innes** hails from Spean Bridge near Fort William, in the western Highlands. His CD *How's the Craic?* will stimulate much in the way of craic, and is well worth a listen. I met Gary recently at a Scottish Festival in Northern California, where he was also being utilized as an expert on the Scottish game of Shinty, (best described as a version of Field Hockey, in much of the same way that that American Football could be described as a version of Rugby, if you get my drift). His live performances were nothing short of brilliant, and I could hardly wait to hear his CD. Best of all was the chance to see and hear him perform in an informal Ceilidh session, where he had to adapt very quickly to the styles of various musicians that he has never even seen or played with before.

Gary can play with great sensitivity, but he also takes no prisoners, and this is a fun album to listen to. He plays the "box" in an open and aggressive manner that's reminiscent of **Phil Cunningham**'s halcyon days with Silly Wizard. In fact, the liner notes for *How's The Craic?* include a bit of high praise from Cunningham himself. Innes has put together a fine blend of traditional Scottish musicians and singers that make this album much more than just an accordion CD. He utilizes his thirteen great guest musicians ranging from **Capercaillie**'s **Donald Shaw** to ex-**Tannahill Weavers** piper **Duncan Nicholson**, to great effect, and the result is highly satisfactory.

Among my favorites of the twelve tracks is *The Wee Purple Fella*, a tune that Innes composed in honor of his new accordion, which is indeed vividly PURPLE. The Scots Gaelic song *Filioro* is wonderfully sung by Mod winner **Darren Maclean**, and there's a brilliant jig set that includes *Mishie's Jig, Porto the Rat* and *Roaring Bar Maid*, all wonderful tunes that are sadly not elaborated upon in the liner notes.

Gary's web site can be found at www.garyinnes.com, and the CD can be ordered from Skipinnish Records at www.skipinnish.com. This is fine Scottish foot stompin' music and is a CD that is well worth the purchase price.

DIDGERIDUDE continued from page 1

like instruments and modified ones that are available. Do you think that this is a good trend or does it take away from the origins or the intent?

JAY: There's two parts to it. If you are not saying "this is a traditional Aboriginal instrument," then make whatever you want and play whatever you want. There's actually a problem in parts of Australia where people are doing the equivalent of strip mining eucalyptus trees and making didgeridoos for tourists and for export. There's this whole myth about, "if you're going to have a didgeridoo, it has to be an Australian termite-hollowed eucalyptus one." So people just go out and cut down trees.

The term didgeridoo is not an Australian Aboriginal word. It's an English, or possibly Gaelic, word for an Aboriginal instrument that has lots of names in the different tribes. Calling something a didgeridoo that's made out of PVC, I don't think offends anyone. If it allows people to learn a new "instrument" and express themselves in new and fun ways, I am all for it. If you want to start on plastic-great. Eventually, you're probably going to want to get a well-crafted traditional Australian one or one made by an American artisan.

A player named Marco Johnson makes didge-boxes. They're great. I've played them made out of clay and glass.

JOEL: Didgeridoo was originally a part of the Australian Aboriginal peoples' rituals. How does this aspect affect you and your playing of the instru-

JAY: I play with tremendous respect for the indigenous people of Australia. The instrument, to me, has a spiritual vibration; that is the only way that I can describe it. But I don't try in any way to emulate their spiritual practices or their rituals or their beliefs. That is theirs. I try and take some of the techniques from traditional playing and incorporate them into my own musical and spiritual world view. There are a lot of challenging issues around cultural misappropriation among didgeridoo players. I try and balance those things by doing it my own way with respect for the old traditions.

JOEL: Why did you pick the didgeridoo over the piano or some other conventional Western instrument?

JAY: I've been a piano player my whole life. I went to Berklee College of Music in Boston as a pianist and an arranger. I spent most of my professional life as a conductor in show pits in Boston and New York and around the country. In 1994, I was at this festival in upstate New York, which was like Burning Man out here except smaller, about 2,000 people, called Starwood. I remember the evening of the big final bonfire. In the morning the bonfire was this blazing brutally hot pile of embers and everyone had been up dancing and drumming all night long. I heard this sound across the field and went to find out what it was. I was just amazed to find this guy sitting there and playing an instrument that I had never heard before and the sounds were blowing my mind. Then I realized that he had never stopped to take a breath and I was trying to figure that out. I watched him for over an hour and he never stopped the whole time. I just fell in love with the instrument and became fascinated by the circular breathing and the way the rhythms are used. It became an obsession for me. At first I just wanted to figure it out technically. I liked the sounds and that was enough to get me interested in it as a musician. And then once somebody told me how circular breathing worked, I became really fascinated. That musical instrument is what is started my interest in Aboriginal culture.

JOEL: How much of your own musical background is part of the didgeridoo playing and how much is just your gut or soul response to the instrument? Of the other players that you know, how many of them have your classical music background and how many of them just picked it up and started to

JAY: The vast majority of didgeridoo players have no traditional Western music experience. If you look in the musicians' union book, generally, if there are didgeridoo players at all, they're trombone or baritone horn players.

How much does my background play into it? You know, because music is so much of who I am, I can't say any percentage of it is, but I know how to listen to other musicians, how to collaborate, how to improvise, and I understand form and structure. But when I'm working with, say, the Tinkers, I'm really listening intently to Aaron's (Aaron Shaw) bagpipe, trying to be a good accompaniment to his playing.

JOEL: Aside from the more unique Tinkers' drums and bagpipe, are there other instruments that get played along with the didgeridoo?

JAY: The traditional Aboriginese play clapsticks (two short wooden sticks), which are sort of like claves, and known in most countries as bilma. There's also the bull-roarer (a big piece of wood on a string that gets whirled around and around) which is sometimes used ritually and sometimes used before or after a song, but generally not during a song. They also do a lot of body percussion and clapping. It's all very planned out. I can't really speak with authority about Aboriginal music. But I can say that if you listen to traditional didgeridoo players, they can sing you the pattern that they are going to play on the instrument before they do it. It's like the way the Indian drum, the tabla, is taught. A tabla player can sing the part as well as play it. Didgeridoo players do the same thing. They reach it through this kind of sung thing. In Western white guy drum circles, it's all improvisational.

JOEL: What are the limitations and what are the unique features of the didgeridoo and where do you think it can it be taken?

JAY: The only limitation of the didgeridoo is that it is primarily based on one note, although, you can overblow notes—trumpet-style. You can get 2 or 3 other pitches to come out of it. The way you vocalize into it, you can get a whole range of other sounds. I view it primarily as a rhythm instrument and you can do any rhythm you can think of. There's also the issue of finding a didgeridoo in the right key. It's one thing that beginning players, if they don't have any other musical experience, just don't get.

JOEL: Currently, there seems to be an interest in the music as well as the playing of the didgeridoo. Do people come up to you at concerts and show an interest in it?

JAY: I find that more and more people are becoming aware of the instrument. There's an interest in it which is mainly due to the fact that it is so unusual at a Scottish festival. At the Highland Games where everything is Scottish, Scottish, Scottish, there's the weird guy on stage playing the giant log! So I think there's a circus factor to it. I also think that there's an awareness going around just because there are good players out there. I think the very first Survivor (television show) in Australia had a really big impact. I believe it was David Hudson who played the didgeridoo for that show. The Crocodile Dundee soundtrack used one and Outback Steak House commercials. I think it's more of an "Australia-philia" thing going on; it was a sound that you suddenly heard in commercials.

JOEL: There is a local didgeridoo festival here in California. What does that have to offer?

JAY: Starting in 2000, there was a festival called the Joshua Tree Didgeridoo Festival. Peter Spoeker and Graham Doe (of www.didgeridoostore.com) were a part of it and the guys at LA Outback, in Studio City. They got together and decided it was time that all didgeridoo players met up. So they got some of the well-known US didgeridoo players to agree to come to this campground in Joshua Tree, outside the national park. They had people from France, the Netherlands, Germany and Australia. It was an eye-opening experience to hear people who played in a traditional way versus people who never had any traditional training at all. In didgeridoo playing, there's no method. In Western culture anyway, there is no way of training on the didgeridoo other than people getting together and asking, "How did you do that? How did you make that sound?" So we listened to each other and compared notes. I went to that festival the first 3 years. That first festival was where I actually met the Wicked Tinkers. It is now in northern California and known as the *Jammin' Tree Festival* (www.jtdidgefest.com).

JOEL: Do you see the didgeridoo creeping into other kinds of music such as Native American, taiko, Afro-Cuban, etc.?

JAY: I think it could be used in any one of those things, although not so much in jazz or classical Western music which is written out already. It's a fairly inflexible for Western styles of music. It's also fairly quiet, so as soon as you get 5 or 6 other instruments playing, unless you're heavily miked, you're going to lose it. I think that it will remain something of a curiosity in the Western musical traditions. Today, I hear it more and more in rave or house music, which are heavily drone and rhythm based anyway and in a lot of the psy-trance, Goa or club music.

JOEL: So who do you look to as far as good didgeridoo players today?

JAY: My favorite is Steven Kent, a Northern California classically-trained musician and a musical director. I believe he played French horn first. There are very few players that are as profoundly expressive percussive and meditative styles. He is an amazing player and he has a band called Trance-**Mission**. I like some of what they do, but I love him as a solo player.

JOEL: Can you recommend any specific recordings for those interested in listening to the different kinds of didgeridoo music?

JAY: Among the traditional players, David Hudson is a great Aboriginal musician. It's interesting because what I really love in very traditional didgeridoo style is NOT really what I would like mixed in with a rock band. They really don't jibe together. There are bands that have done it, Brother does it, and a well-known Australian band called **Yotha Yindi** has done that.

JOEL: What is the best way for someone interested in playing to get

JAY: Contact someone who knows how to play. If you don't know anyone, for people in the Los Angeles area, contact someone at LA Outback (www.laoutback.com). They are a tremendous resource. If they can't do it themselves, they can recommend someone to you.

BOOKS ON THE DIDGERIDOO

The Didjeridu: From Arnhem Land to Internet, Edited by Karl Neuenfeldt.

John Libbey & Company Pty Ltd, 1997 ISBN: 1 86462 004 8

Didgeridoo - Ritual Origins and Playing Techniques by Dirk Schellberg

Binkey Kok Publications ISBN 90 -74597-13-0 Interesting books on Aboriginal culture:

The Songlines by Brucke Chatwin

Penguin Books ISBN: 0-14-009429-6

Voices of the First Day – Awakening in the Aboriginal Dreamtime by Robert

Inner Traditions International ISBN: 0-89281-355-5

INFORMATION ON GOOD INSTRUMENTS AND RESOURCES FOR THE DIDGERIDOO ENTHUSIAST

Ed Drury's site www.rdrop.com/~mulara/

LA Outback: www.laoutback.com

The Didgeridoo Store: www.didgeridoostore.com

Marko Johnson's Didjbox: www.didjbox.com

Chad Butler makes American hardwood instruments in Oregon. (www.bhumsiva.com).

The two CDs that currently live in Jay Atwood's player are: Organic Dance Didgeridoo by Resonance, Didgeridoo Solo by Ondrej Smeykal (who is from the Czech Republic and one of the more interesting, innovative contemporary didge players around and not at all traditional.

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.

JOAN BAEZ GETS BAREFOOT AGAIN

BY ROSS ALTMAN

've got to go to the bathroom," were Joan Baez's first words to me. That's when I knew we'd hit it off, because with my enlarged prostate I always have to go to the bathroom. She walked down a dirt road toward me as I was entering the South Central Farm, a fourteen-acre oasis of green in the middle of a concrete jungle along the Alameda corridor in downtown Los Angeles.

I had seen her picture on the front page of the LA Times the day before and could not pass up my chance to meet the most gifted folk singer of our generation. In the photograph she was sitting in the walnut tree that became the spiritual center of the struggle to keep the farm open to three hundred and fifty poor Latino families, who had been invited onto the land by the City of Los Angeles in the wake of the 1992 riots, to create something positive out of the ashes of despair that were left when the city stopped burning. The fact that the land was now owned by its previous owner—real estate developer Ralph Horowitz—and that he wanted 16.3 million dollars for it after having paid only 5 million to reclaim it, was hardly on my mind as I started my three week odyssey to become a part of this new campesino brigade of non-violent warriors who had Joan Baez on their side, and all the forces of city hall, the sheriff's department, the law and the media arrayed against them.

On Bob Dylan's sixty-fifth birthday, May 24, they had been served with an eviction notice to vacate the premises. They had no intention of leaving, and were being led by two elected representatives, local Latino political activists Rufina Juarez and Tezozomac. Along with them was a Nigerian journalist in exile, Dele Aileman, who recognized me from a mutual friend's gathering and invited me to sing during their nightly vigils.

But the real leader—the spiritual soul mother of the whole struggle was not on the ground at all, but sitting up in the walnut tree, where she had been fasting for seven days when I walked into the encampment. Her name was Julia Butterfly Hill, who had lived for two years in the branches of a favorite old growth redwood tree, to keep it from being cut down by a Northern California lumber company. A documentary had been made about her now legendary campaign to save the redwoods, and she had also written a book about it. And there she was, looking like a visiting angel, smiling down from the walnut tree, a combination of Gandhi, Cesar Chavez and Mother Jones, who once said, "I ain't no lady, I'm a hell-raiser." Not Julia Butterfly Hill; she is both a lady and a hell-raiser.

She was joined by John Quigley, a public school teacher and tree sitter who saved a majestic oak tree in Santa Clarita from being destroyed to make way for another row of tract houses by a local developer who finally saw the light and did the right thing, going to extraordinary lengths to replant the oak tree where it could continue to flourish as it had for four hundred years. With these victories behind them, both John and Julia had a contagious optimism about our chances of saving the South Central Farm.

Even these veterans of the timber wars, however, were not enough to stand up to the forces of private property, political officials and the police, so these passionate activists reached out to the most visible members of the local liberal elite—Hollywood celebrities whose hearts were in the right place, but who in the end raised far more expectations than cash. One celebrity, though, put her money and her fame where her mouth was and joined the activists both on the ground and in the tree—Daryl Hannah—Tom Hanks' mermaid in *Splash* with many roles since then, including her self-created role as an eco-activist.

But it was Joan Baez I came to see. She was walking toward me as I entered the farm, on her way to the port-a-potties near the front gate. I told her I'd waited forty years to meet her—a few more minutes wouldn't matter. She smiled and the radiance of it buoyed me up with the knowledge I had come to the right place. I continued walking toward the walnut tree inside and found a bench to sit on and anticipate the arrival of folk music's still reigning queen.

I was not prepared to meet royalty, and did not have all my social graces in place when I finally approached her. After a few minutes of fawning over her like a puppy, I asked if I could interview her for FolkWorks and she immediately recoiled as if doused with cold water. She said she was having trouble breathing (the air was fine—the clear implication was that I was invading her space) and could I let her alone for a few minutes. I backed off and thought, well, that was it—I'd blown it with Joan Baez.

In the meantime, I started thinking about what I could sing myself at the upcoming interfaith service around the tree, since Dele had invited me to participate. I went to the stage manager and asked if Ms. Baez had indicated to him what *she* planned to sing. He showed me the three titles: *Gracias a la Vida*, a Nuevo Cancion by Chilean Violetta Para and the title song of Joan Baez's all-Spanish album, *No Nos Moveran*, the United Farmworkers version of *We Shall Not Be Moved (also on that album)*, and *Swing Low Sweet Chariot*. I thanked him and without missing a beat told him that I would be singing *We Shall Overcome*. "Thank you, Joan," I said to myself as I walked away—"you left your best song to me." I had already made up some new verses to it as I was driving down there, *We shall save the farm/We shall save the farm today*... (I figured it was now or never), and *We shall make it grow/We shall make it grow today*...

When the service started we heard from a rabbi, a priest and a minister (no—I am not going to tell you a joke), and then from some of the local lead-

ers. I noticed Joan Baez take off her shoes, set them aside and rub her feet into the ground. It reminded me of one especially touching moment from her early concert album when she told the audience she was having such a good time would it be all right if she removed her shoes. So I knew this augured well—she now felt at home. For some reason, it also signified to me that, like someone else



rolling up their sleeves, she was now ready to go to work and that she was fully committed to this struggle to save the farm. Like in the days when she was our Madonna, Joan Baez was barefoot again.

Finally, only three people away from your intrepid reporter, there was Herself, singing with the gentle beauty and purity that had lived through hundreds of struggles, that had sung for the Free Speech Movement in Berkeley with Mario Savio, had marched to Montgomery with Martin Luther King, had supported her former husband David Harris when he went to prison as a draft resistor during the Vietnam War, had introduced Bob Dylan to her audiences on her concert tours in 1963, and had sung in jails and for human rights from Berkeley to Bangladesh. I was on Cloud Nine, just hanging on to whoever was next to me so I didn't float away.

When it came my turn to sing I introduced *We Shall Overcome* by saying that this was the song that Joan Baez had sung at the March on Washington on August 28, 1963, that it had traveled around the world and inspired countless people seeking social change, and that it was a great honor to sing it for Joan Baez. Then I started to strum my twelve-string and play the tune on my harmonica, just to calm my nerves. Somewhere in the middle of the second verse I realized that Joan was singing along with me. The day was improving.

After the service, I kept to myself, not wanting to impose anymore on Joan. But when she left the tree she walked up to me and shook my hand, saying I had done a good job on *We Shall Overcome*. I had rebounded from my gauche attempt to corner her into an interview an hour before.

Then the unexpected, the unplanned, the strange and preordained happened right in front of my eyes. She suddenly announced to John Quigley that she wanted to climb the walnut tree again. While the cameras crowded around and the people nearby started to help her into her harness and she reached upward to grab onto the rope, I looked up and found my hands softly strumming my twelve-string, trying to think of an appropriate song to help her up the tree. Before I knew what I was doing I was singing Jacob's Ladder to Joan Baez: We are climbing Jacob's ladder/We are climbing Jacob's ladder/We are climbing Jacob's ladder/We are climbing Jacob's ladder/We are climbing Jacob's ladder... As the song's powerful melody kept building Joan started singing along with me: Every rung goes higher and higher/Every rung goes higher and higher... even as she was going higher and higher. She was smiling, climbing and singing all at the same time. I felt like I was climbing with her.

Later, after the cameras had left, and she had returned to terra firma she walked up to me again and this time gave me a heart-felt hug and thanked me for "serenading me up the tree."

Oh, did I mention, I also got her autograph in one of my most precious books—it's called *New Folks* and is the first time that her music appeared in a book.

Well, the farmers have since been evicted, the bulldozers are beginning to level the property, and by the time this appears in print there may be nothing left of the South Central Farm. But I'm still out there on their vigils, with fellow troubadour "Banjo" Fred Starner, and Dele and Rufina and Tezo, who are awaiting one more court date to see if there may still be a way to save the farm

Joan Baez planted a seed while she was here, as she has been doing all across the country for forty-five years. She gave us the hope to continue an uphill struggle and to believe that one day the poorest of the poor will be able to enjoy the fruits of their own labor as well as those higher up on the ladder of opportunity.

She gave us the hope that we could all climb Jacob's ladder.

And for one magical day I got to sing with her.

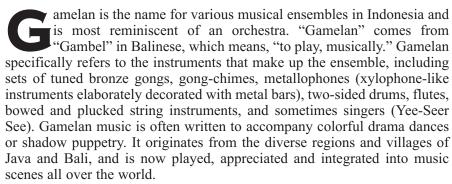
We shall overcome.

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

A GANDER AT GAMELAN

WHAT IS GAMELAN?

BY LISA FORSTEIN



Like music from many cultures, Gamelan is rich with spirituality and ritual. The Indonesians believe that spirits guide each Gamelan instrument. Those who play must show respect by first removing their shoes, and avoid stepping over the instruments to keep peace with the spirits. Before playing Gamelan, a musician or dancer may sprinkle flower petals or holy water around the instruments and wave incense as an offering to the Gamelan to create and keep peaceful relationships with the spirits.

Because of these spiritual components and connections, watching and experiencing Gamelan can be magical, often meditative, and always interesting. "There are only two things comparable to Gamelan: moonlight and flowing water. It is pure and mysterious like moonlight, and always changing like flowing water." Leonhard Huizinga, quoted in **Music in Java**, by Jaap Kunst.

WHO WATCHES GAMELAN?

Gamelan was originally played for the temples, at ritual ceremonies and in the high courts. Through many decades and historical events, Gamelan has evolved from music strictly for royalty into music *of* the people *for* the people. When the Balinese court lost its power to the Dutch in the early 1900s, the instruments were sold to the villagers. Because of this transition, the villagers started to play and internalize the music, modify the instrumental structures and compose new music that was reminiscent of their lives and surroundings.

When tourism expanded in the 1920s, Gamelan was brought to hotels and tourist spots to enlighten visitors about the country's musical artistry (Semara Ratih). Today, Gamelan is a major component of university music and ethnomusicology programs. Graduates of these programs – of all ethnicities – have introduced both traditional and avant-garde Gamelan ensembles to most major cities. These ensembles have planted roots in popular culture by performing and composing new music for Gamelan. In addition, Gamelan has influenced musicians and composers as diverse as Philip Glass and Bjork, as they have integrated scales and sounds from Gamelan into their music.

Ethnomusicology pioneer Mantle Hood established the United State's first ethnomusicology program, including the first Gamelan instruction at UCLA in the 1950s and 1960s. His initial intrigue with Gamelan and ethnomusicology in general inspired many people within and outside of the range of academia, and is one of the reasons Gamelan is widely attuned to Western society today.

WHAT IS THE DIFFERENCE BETWEEN JAVANESE AND BALINESE GAMELAN?

Javanese:

"Gamelan had its primary origins in the royal courts of Java. Since the arrival of Islam in Indonesia in the 14th century, Javanese gamelan has been essentially Islamic music, but still retains much of its pre-Islamic roots..." (Randall) Javanese pieces are not composed all the way through, as are many in Balinese music. The performers have large amounts of space for improvisation within the structured music. Unlike the western improvisation embraced in jazz, the performers do not express their new and inventive musical ideas, but rather their interpretations of the set music to help it evolve and move forward. Instead of learning from scores, Javanese musicians need to know five patterns of melodic and rhythmic improvisation that apply to all Javanese Gamelan, which is polyphonic (layered melodies and rhythms). When these patterns in numerous modes are internalized, they can learn the structure of a piece and perform it without much practice (Deschênes).

The five patterns in the polyphonic stratification are:

- 1. Nuclear Theme
- 2. Elaboration
- 3. Punctuation
- 4. Counter-Melody
- 5. Rhythm

These patterns are cyclical, meaning once a phrase is created it is repeated in rounds or cycles. Players know when to stop and start by "breaks" dictated by the definitive sounding, powerful drums.

Balinese:

Balinese Gamelan originated when the Islamic Mataram Empire took over Java. "Hindus fled Java after the 14th-century collapse of the Javanese Majapaht dynasty to establish in Bali, bringing along their music and musical instruments." (Deschênes) The uniquely Balinese version of Hindiusm (Hindu-Bali) continues to provide the essential cultural context for Balinese gamelan. Balinese music continued to evolve over the centuries, and today there are many styles of Balinese gamelan. One of the more recent innova-



tions came in the early 20th century as Western travelers brought recordings of Western music and jazz to Bali. The Balinese assimilated these new musical influences and created the Gong Kebyar style of gamelan which is one of the most popular forms of gamelan today (Randall). Balinese Gamelan is also cyclical, but is often faster than Javanese music. It is intricately composed with less room for improvisation. Many renowned musical families lead ensembles today, composing new works continuously and often. The Balinese are extremely religious, and therefore do not separate music and religion; it is intensely intertwined.

WHAT DOES GAMELAN SOUND LIKE?

Most of Gamelan is percussive and is played on metallophones with mallets that are shaped like hammers and on gongs. Some Balinese pieces are played on instruments with wooden or bamboo bars.

Both Balinese and Javanese Gamelan use two tuning systems, or scales, known in Javanese as "laras." These two scales are Pélog and Sléndro.

"Pélog" has seven notes, but most pieces use a subset of five (it is a pentatonic – five tone – scale involving semi-tonal intervals). "The basic seven intervals, where 1 equals an approximately half step, 2 equals an approx. whole step, and 3 equals an approx. minor third, are 1 2 3 1 1 2 2. There are wide variations of Pélog. Some may be closer to the intervals 2 1 3 1 1 2 2." (Bali & Beyond)

"Sléndro" is also a pentatonic scale evenly spaced throughout the octave, "...a five tone scale consisting of, approximately, whole step and minor third intervals. The basic order of intervals from low to high, where 2 equals an approx. whole step and 3 equals an approx. minor third, is 2 3 2 2 3." (Bali & Beyond) To Westerners, it sounds like the scale as played on the black keys of a piano, but out of tune.

HOW DOES ONE LEARN TO PLAY GAMELAN?

Traditionally, Gamelan musicians rarely use notated music, and Gamelan is taught by rote, from teacher (guru) to student. The students learn the melodies phrase by phrase; melody first, then percussion parts and finally punctuating instruments (especially the gong). Each phrase is played repeatedly until it is deeply instilled in the musicians' minds, hearts and souls. After one phrase is learned, the teacher moves onto the next. The teacher must be highly skilled and patient. Many modern groups in Western society do not make Gamelan their livelihood, but instead one of their "projects" or extra-curricular activities. "This lack of practice means that, unless it is notated or recorded, a large amount of traditional repertoire will fast disappear." (Wayan Pon Semara)

GAMELAN ENSEMBLES IN CALIFORNIA:

To best understand the sound and experience of Gamelan, one must attend a performance. Gamelan ensembles are abundant throughout California, and their musicians want to educate, enlighten and entrance you. "We both lose ourselves and find another in the luxuriant sound of Gamelan." Ethnomusicologist Judith Becker.

Bali & Beyond - a Los Angeles based performing arts Company inspired by the cultures of Indonesia, tours nationwide, featuring a variety of traditional and contemporary Gamelan music, Shadow Theater, and educational presentations. -

www.balibeyond.com

Maria Boddman (maria@balibeyond.com) - 818-837-9485

Gamalen at UCLA - www.ethnomusic.ucla.edu/ensembles/worldmusic.

Gamelan Sinar Surya ("Rays of the Sun") - a Santa Barbara arts organization dedicated to preserving, teaching and performing traditional Gamelan music of Indonesia and Malaysia, and specializing in music and dance from the ancient Javanese kingdom of Cirebon.

www.gamelansb.com / Richard North, director (RichardinSB@aol.com)

Harvey Mudd College American Gamelan - unlike other gamelan in Southern California, is dedicated to the performance of newly composed (non-traditional) works played on traditional (but specially tuned) Javanese instruments.

www2.hmc.edu/~alves/gamelan.html.

Bill Alves 909-607-4170

MonkeyC - an American fusion gamelan with original music drawn from many inspirations, using pelog gamelan and a variety of additional instruments such as guitar and African percussion. www.monkeyc.org

brendan@monkeyc.org, Ed Dorsey, 115 1/2 West Mission, Santa Barbara, CA 93101

Gamelan Anak Swarasanti - an award-winning Balinese gamelan orchestra performing traditional and new gamelan music throughout the San Francisco Bay Area and beyond in a wide variety of settings, from formal concerts of Balinese music to music festivals and raves.

Martin Randall (martin@anakswarasanti.com) 831-423-6189

Lisa Forstein is a writer, vocalist, composer and world percussionist based in Santa Monica. She is the Managing Editor of the Iranian Jewish Chronicle. She participated in an intensive 1-month Balinese Gamelan workshop at The Ohio State University School of Music in 2002, and after writing this article, is inspired to do more with Gamelan in her music.

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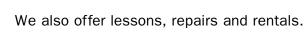
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3rd Wednesdays 7:30pm Coffee Gallery Backstage 2029 N. Lake Ave., Altadena • showcase@songnet.org

SHAPE NOTE/SACRED HARP 1st Sundays 3:30-6:00pm Eagle Rock Mary Rose Ogren O'Leary 323-354-7707 • www.fasola.org 3rd Sundays 3:00-5:30pm West L.A. Pat Keating • 310-557-1927

2nd Saturdays 4:00-6:00pm Santa Monica The Learners Group SIGNAL HILL HOUSE JAM 1st & 3rd Tuesday 6:00pm

240 Industry Dr., Signal Hill Don Rowan • 562- 961-0277 SONGMAKERS

Wednesdays Simi Valley Hoot Simi Valley 7:30-11:30pm • 805-583-5777 1st Mondays Musical 1st Monday mi Valley 1:00-4:00pm • 805-520-1098 1st Fridays North Country Hoot Northridge 8:00pm-Midnight • 818-993-8492 1st Saturdays Orange County Hoot Anaheim Hills 8:00pm-Midnight • 714-282-8112 2nd Saturdays Camarillo Hoot Camarillo 8:00pm-Midnight • 805-484-7596 3rd Thursdays Camarillo "Lite" Hoot Camarillo 7:00-11:00pm • 805-482-0029 3rd Saturdays South Bay Hoot Redondo Beach 8:00pm-Midnight • 310-376-0222 3rd Sundays East Valley Hoot Van Nuys 1:00-5:00pm • 818-780-5979 4th Saturdays West Valley Hoot
Woodland Hills 8:00pm-Midnight • 818-887-0446 4th Sundays West L.A. Hoot & Potluck

5th Saturdays Take The Fifth Hoot Sherman Oaks 8:00pm-Midnight • 818-761-2766 WELSH CHOIR

Sundays 1:30pm • Rutthy • 818-507-0337

West L.A. 5:00-9:00pm • 310-203-0162

YIDDISH SINGING (HULYANKE)

1st Thursdays Sherman Oaks Sholem Community Org. • Lenny Potash • 323-665-2908

WESTERN MUSIC

3rd Sundays 1:00-3:00pm 4700 Western Heritage Way, Griffith Park 818-971-5002 WMASCC@aol.com Western Music Assoc., So. Cal Chapter hometown.aol.com/wmascc Museum of the American West(formerly Autry Museum) www.museumoftheamericanwest.org

WORKSHOPS

LA SONGWRITERS CO-OP SONG WORKSHOP 3rd Thursdays 7:30pm

Dr. Music 1812 W. Colorado Blvd, Eagle Rock 818-203-4939 SongwritersCoOp@aol.com www.SongwritersCoop.com

> **CONGRATULATIONS! RUSS & JULIE'S HOUSE CONCERTS CELEBRATES** IT'S 100TH **HOUSE CONCERT** ON NOVEMBER 4TH



Please let us know when you change your email!

up-to-date.

Email us at Mail@FolkWorks.org

CONCERT

RUSSIAN FOLK MUSIC

OUTSTANDING ARTISTS CRITICS ACCLAIM



BEFORE ATTENDING ANY EVENT

Contact the event producer to verify information before attending any event. (Things

CORRECTIONS

FolkWorks attempts to provide current and accurate information on all events but this is not always possible.

steve@FolkWorks.org or 818-785-3839 LIST YOUR EVENT! To have your on-going dance or music event listed in FolkWorks provide the fol-

lowing information: · Indicate if it's an on-going or one-time

• Category/Type (i.e., Cajun, Folk)

Please send corrections to:

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

steve@FolkWorks.org or 818-785-3839

FOLK HAPPENINGS AT A GLANCE

SEPTEMBER



FRIDAY SUNDAY MONDAY TUESDAY WEDNESDAY **THURSDAY** SATURDAY



Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD)

Scottish (OGD)

International (OGD)

Scandinavian (OGD)

Bluegrass Jam (OGM)

Irish Session (OGM)

Group Singing (OGM)

Open Mike (OGM)

Irish (OGD)

Irish Session (OGM)

Open Mike (OGM)

FOLK HAPPENINGS AT A GLANCE

Check out details by following the page references:

OGM: On-going Music - pg. 15 **OGD**: On-going Dance - pg. 18 SE: Special Events - pg. 30-32

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STRAWBERRY MUSIC FESTIVAL (SE) VALLEY OF THE MOON SCOTTISH FIDDLE SCHOOL (SE) KENNY SARA AND THE SOUNDS OF NEW ORLEANS (SE) IGOR & THE JAZZ COWBOYS (SE) STEVE POLTZ (SE) JOHN FOGERTY (SE) STEFANI VALADEZ AND FRIENDS (SE

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

STRAWBERRY MUSIC FESTIVAL (SE) VALLEY OF THE MOON SCOTTISH FIDDLE SCHOOL (SE) DOWN HOME BLUES FESTIVAL (SE) ORANGE INTERNATIONAL STREET FAIR With SLIGO RAGS (SE) ANDY RAU BAND (SE) EVE SELIS (SE) 117 WEST (SE) STEVE POLTZ (SE) CHRIS HILLMAN & HERB PEDERSEN With BILL BRYSON (SE) JOHN FOGERTY & LUCINDA WILLIAMS (SE **BLUE13 DANCE COMPANY KARISHMA (SE** ANUPAMA BHAGWAT, and others (SE) LISA FINNIE & FRIENDS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)

STRAWBERRY MUSIC FESTIVAL (SE) LONG BEACH BLUES FESTIVAL (SE) FIESTA DE LOS ARTES (SE) MOLLY HOGAN AND WILDWORKS (SE) DOWN HOME BLUES FESTIVAL (SE) JOHN FOGERTY & LUCINDA WILLIAMS (SE) DEL CASHER (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)

RIDERS OF THE PURPLE SAGE (SE) **WESTERN ARTS ALLIANCE DENNIS ROGER REED (SE)** OLD CROW MEDICINE SHOW (SE)

> Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)

WESTERN ARTS ALLIANCE MARIACHI DIVAS (SE) **DAN HICKS & THE HOT LICKS with** MICHELLE SHOCKED & MARY LEE'S CORVETTE (SE) SLIGO RAGS (SE)

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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)

7 WESTERN ARTS ALLIANCE CONFERENCE (SE) PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, (SE) **BOB WEBB (SE)** JOE & VICKIE PRICE (SE) JANET KLEIN & HER PARLOR BOYS (SE) DWIGHT YOAKAM (SE) HOT CLUB QUARTET (SE) Cajun/Zydeco (OGD) English (OGD)

Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)

WESTERN ARTS ALLIANCE CONFERENCE (SE) MASANGA MARIMBA ENSEMBLE (SE L.A. GREEK FESTIVAL (SE) LOS LOBOS, IVAN NEVILLE'S DUMP STAPHUNK (SE) PRIMAL TWANG (SE) VASHTI BUNYAN (SE) RICK SHEA & I SEE HAWKS IN L. A. (SE) PACIFICO DANCE COMPANY with PERLA BATALLA (SE) CHRIS HILLMAN & HERB PEDERSEN (SE WILLIE NELSON with RYAN ADAMS, NEKO CASE (SE)

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

WESTERN ARTS ALLIANCE CONFERENCE (SE) TALL SHIPS FESTIVAL (SE) CELEBRATION OF ASIAN-AMERICAN CULTURE AND TRADITION (SE) EXTREME KLEZMER MAKEOVER (SE) L.A. GREEK FESTIVAL (SE) HUAYUVALTIA (SE) BEARFOOT (SE) THE STAIRWELL SISTERS (SE) TOM KURAI & YUKIKO MATSUYAMA (SE) TOM KURAL & YUKIKO MATSUYAMA (SE)
BONNIE RAITT / KEB' MO' (SE)
LONE HILL RAMBLERS (SE)
TEDDY THOMPSON BAND
& ETIENNE DE ROCHER (SE)
MARK HUMPHREYS (SE)
PACIFICO DANCE COMPANY (SE)
JOHN BATDORF (SE) DWIGHT YOAKAM (SE)
PETER OSTROJICSIKO PETER OSTROUSHKO and ARKADIY YUSHIN (SE) JENNY YATES Plus DEBORAH HOLLAND (SE) WILLIE NELSON (SE) PRIMAL TWANG (SE) Contra (OGD) English (OGD) Flamenco (OGD International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)

TALL SHIPS FESTIVAL (SE) DOC WATSON (SE) PETER ALSOP (SE) L.A. GREEK FESTIVAL (SE) **BONNE MUSIQUE ZYDECO (SE)** SAMITE OF UGANDA (SE) CATHY FINK & MARCY MARXER (SE) THE STAIRWELL SISTERS (SE) PETER OSTROUSHKO with ARKADIY YUSHIN (SE) CORNUCOPIA (SE) PRIMAL TWANG (SE) BONNIE RAITT / KEB' MO' (SE) BEARFOOT (SE)

WILLIE NELSON With RYAN ADAMS, NEKO CASE (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)

Armenian (OGD) Balkan (OGD) International (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM)

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Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) WESTERN BEAT (SE) BONNIE RAITT / KEB' MO' (SE) AL STEWART (SE) SLIGO RAGS (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)

SONS OF THE NEVER WRONG (SE) JOHN MUELLER (SE) DWIGHT YOAKUM (SE) THE BERKELEY OLD-TIME MUSIC CONVENTION (SE)

Cajun/Zydeco (OGD) AL STEWART (SE) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) TRIO VORONEZH (SE) Open Mike (OGM) Contra (OGD)

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FRESNO SCOTTISH GAMES (SE) FIDDLIN' DOWN THE TRACKS CONTEST (SE) PLYMOUTH BLUEGRASS FESTIVAL (SE) MILLPOND MUSIC FESTIVAL (SE) SLIGO RAGS (SE) CHUCK PYLE (SE) **GÜLAY AND THE ENSEMBLE ARAS (SE** AMERICANA MUSIC CIRCLE (SE) LAURIE LEWIS & The RIGHT HANDS (SE THE BILGEWATER BROTHERS (SE) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

16 FIDDLIN' DOWN THE TRACKS CONTEST (SE) Harvest Festival of Dulcimers (and More) (SE) JULIAN BLUEGRASS FESTIVAL (SE) PLYMOUTH BLUEGRASS FESTIVAL (SE)
IRVINE GLOBAL VILLAGE FESTIVAL (SE) MILLPOND MUSIC FESTIVAL (SE)
MARTIN GUITAR CLINIC (SE) THE WOODHEAD MEETS NEON MAN (SF) CHRIS STUART & BACKCOUNTRY / MIKKI BRISK (SE) WILLIAM PINT & FELICIA DALE (SE) SUZANNE TENG (SE)
THE RHYTHM BROTHERS (SE) GRANDEZA MEXICANA FOLK BALLET (SE) PETER CASE (SE) ASHLEY MAHER (SE) DESERT SAGE (SE) ANDY BALLBAND (SE) AL STEWART (SE) CHUCK PYLE (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD)
Bluegrass (OGM) Group Singing (OGM)

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FIDDLIN' DOWN THE TRACKS Contest (SE) JULIAN BLUEGRASS FESTIVAL (SE) PARACHUTE EXPRESS (SE) PLYMOUTH BLUEGRASS FESTIVAL (SE) SEA SHANTEY FESTIVAL (SE) MILLPOND MUSIC FESTIVAL (SE) KELLY JOE PHELPS (SE) JOHN McCORMICK (SE) SEVERIN BROWNE And JAMES COBERLY With MICHAEL SCHWARTZ (SE) KELLY JOE PHELPS (SE) ETTA JAMES AND THE ROOTS BAND (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD)

Group Singing (OGM)

Open Mike (OGM) Shape Note (OGM)

Welsh Music (OGM) Western Music (OGM)

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

Armenian (OGD)

International (OGD)

Scandinavian (OGD)

Bluegrass Jam (OGM)

Irish Session (OGM)

Open Mike (OGM)

Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD)

Scottish (OGD)

ZHENA FOLK CHORUS (SE) SHERI LEE AND BLUE HEART (SE) LARRY MAURICE (SE)

19

26

Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGF Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Shape Note (OGM) Songwriter Showcase (OGM)

20 PLANET DRUM (SE) SLIGO RAGS (SE)

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

BRASIL BRAZIL (SE) PLANET DRUM (SE) DR. JOHN / LITTLE FEAT (SE) THE BILGEWATER BROTHERS (SE) DIRTY DOZEN BRASS BAND (SE)

Caiun/Zvdeco (OGD) Fnalish (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM) TAIKO CAMP (SE) VERY BE CAREFUL (SE) THOROGOOD & THE DESTROYERS (SE) DR. JOHN, BUDDY GUY, DIRTY DOZEN BRASS BAND (SE) ANI DIFRANCO (SE) BRIAN JOSEPH (SE)

NATHAN MCEUEN (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

23 JUAN L. SANCHEZ (SE) ADAMS AVE. STREET FAIR (SE) FESTIVAL DEL MAR (SE) CONCIERTO PARA LOS NIÑOS (SE) HIGH HILLS BLUFGRASS BAND (SF) BANSHEE IN THE KITCHEN (SE) ANI DIFRANCO (SE) DUO ERATO (SE) ANNE HILLS (SE) PINT & DALE (SE) "SYNERGY" With Moira Smiley & VOCO with TRIPDANCE Theatre & RKDT (SE) OMAYRA AMAYA FLAMENCO DANCE COM-

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

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ADAMS AVE. STREET FAIR (SE) JUMBO SHRIMP CIRCUS (SE) SEVERIN BROWNE & FRIENDS (SE) JACKI BREGER FAMILY SING-A-LONG (SE) HARRY MANX (SE) BETH PATTERSON (SE) CAREN ARMSTRONG (SE) International (OGD) Israeli (OGD) Polish (OGD)

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

25

JIM CURRY (SE) ROSIE FLORES (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)

27 SEBASTOPOL CELTIC FESTIVAL (SE) BAYANIHAN PHILIPPINE NATIONAL DANCE COMPANY (SE)

TAJ MAHAL (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)

VENICE (SE) RICK SHEA & I SEE HAWKS IN L. A. (SE) MARIA KALANIEMI TRIO (SE) LOWEN & NAVARRO (SE)

Caiun/Zvdeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)

HARVEST MOON DANCE FESTIVAL (SE) **ELLIS PAUI** With ANTJE DUVEKOT (SE) SOUAD MASSI (SE) TAJ MAHAL (SE) BRUCE MOLŠKÝ (SE) **DENNIS ROGER REED (SE)** LOWEN & NAVARRO (SE) TOMMY EMMANUEL (SE) Greek (OGD)

MASANGA MARIMBA ENSEMBLE (SE International (OGD) Scottish (OGD) Open Mike (OGM)

HARVEST MOON DANCE FESTIVAL (SE) LU'AU IN THE PARK (SE) KVMR CELTIC FESTIVAL (SE) EARL BROTHERS (SE) STEVE POLTZ (SE) JUAN L. SANCHEZ\RAZZLE BAM BOOM (SE) AVILA BEACH MUSIC FESTIVAL (SE) DANIEL HO, KEOKI KAHUMOKU & HERB OHTA JR (SE) MARIACHI NUEVO CUICATLAN, HERMANOS HERRERA, AND BALLET OLLIN (SE) CONJUNTO JARDIN (SE) MARLEY'S GHOST (SE BAYANIHAN PHILIPPINE NATIONAL DANCE COMPANY (SE) CAROLYN HESTER & ROSS ALTMAN (SE) ELLIS PAUL With ANTJE DUVEKOT (SE) ASHLEY MAHER (SE) SMALL POTATOES (SE) ISRAEL and PASTORA GALVAN (SE) DENNIS ROGER REED (SE) Contra (OGD) Flamenco (OGD)

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

FOLK HAPPENINGS AT A GLANCE

OCTOBER

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SE: Special Events - pg. 32

						TO DE
SUNDAY	Monday	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
HARVEST MOON DANCE FESTIVAL AND OPEN DANCE (SE) KARL ANTHONY (SE) BAYANIHAN PHILIPPINE NATIONAL DANCE COMPANY (SE) JEANNIE WILLETS (SE) BRUCE MOLSKY and MARLEY'S GHOST (SE) TAJ MAHAL (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Shape Note (OGM) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Welsh Music (OGM)	RIDERS OF THE PURPLE SAGE (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)	EMMYLOU HARRIS (SE) Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)	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)	JANET KLEIN & HER PARLOR BOYS (SE) BRIGITTE DEMEYER (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)	RHYTHM & BLUES CRUISE PACIFIC (SE) CALICO DAYS (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) HARDLY STRICTLY BLUEGRASS FESTIVAL (SE) JAMES LEE STANLEY and PETER TORK (SE) SOURDOUGH SLIM (SE) ESTAMPAS PORTEÑAS (SE) SEVERIN BROWNE AND JAMES COBERLY SMITH With PAUL ZOLLO (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	RHYTHM & BLUES CRUISE PACIFIC (SE) CALICO DAYS (SE) TRAIN SONG FESTIVAL (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) COWBOY FESTIVAL (SE) GRAND AVENUE FESTIVAL (SE) DANIEL HO, KEOKI KAHUMOKU, & HERB OHAT JR (SE) ANDY RAU BAND (SE) THE BILGEWATER BROTHERS (SE) KATIA MORAES & SAMBAGURU (SE) BERNIE PEARL (SE) INTI-ILLIMANI (SE) LAURENCE JUBER (SE) BRIGITTE DEMEYER (SE) CONTRA (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
COWBOY FESTIVAL (SE) CALICO DAYS (SE) OLD-TIME FIDDLER'S CONVENTION AND FESTIVAL (SE) A TASTE OF FOLK MUSIC (SE) WOLF MOUNTAIN BLUEGRASS FESTIVAL (SE) HOOTENANNY & THE WOODY GUTHRIE SHOW (SE) CORNUCOPIA (SE) JAMES LEE STANLEY & PETER TORK (SE Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)	DANIEL HO, KEOKI KAHUMOKU, & HERB OHTA JR (SE) DRUHA TRAVA (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)	ALOHA WITH STYLE II With DANIEL HO, HERB OHTA, JR, & KEOKI KAHUMOKU (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	MERLE HAGGARD With RAMBLIN' JACK ELLIOTT (SE) MARCIA BALL (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)	MARCIA BALL (SE) LES YEUX NOIRS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	SEASIDE HIGHLAND GAMES (SE) STORYTELLING FESTIVAL (SE) JOYCE ANDERSEN (SE) KIM EUNG HWA (SE) MARCIA BALL / CONNIE RAE (SE) TANGO AND FIRE (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	FAMILY FOLKTALES(SE) SEASIDE HIGHLAND GAMES (SE) STORYTELLING FESTIVAL (SE) BLUESAPALOOZA (SE) BERKLEY HART (SE) LIL' REV (SE) DAVE STAMEY PIUS TRAILS & RAILS (SE) FOUR SHILLINGS SHORT (SE) JOYCE WOODSON (SE) JOHN SCOFIELD with MAVIS STAPLES (SE) CLAIRE MANN AND ARTHENDS (SE) TANIA LIBERTAD (SE) MARCIA BALL (SE) MARCIA BALL (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)
SEASIDE HIGHLAND GAMES (SE) DOUG MacLEOD (SE) JOYCE ANDERSEN (SE) LOS TUCANES DE TIJUANA (SE) BERKLEY HART (SE) AARON JONES and CLAIRE MANN (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)	Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	LOST HIGHWAY (SE) JOAN BAEZ (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)	JOAN BAEZ (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)	THE BILGEWATER BROTHERS (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)	MARTA TOPFEROVA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	RAMBLIN' JACK ELLIOTT (SE) HOT CLUB QUARTET (SE) JANET KLEIN and Her Parlor Boys (SE) SLIGO RAGS (SE) WENDY WALDMAN / JENNY YATES / BONNIE HAYES / DEBORAH HOLLAND (SE) LATIN HARP NIGHT (SE) CHRIS SMITHER (SE) KAEDMON (SE) MICHAEL PAUL SMITH (SE) JOHN STEWART (SE) TOM RUSH With A.J. CROCE (SE) MARK HUMPHREYS (SE) CONJUNTO JARDIN (SE) CONTRA (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
SUZANNE TENG (SE) BOB LIND with DAFNI (SE) JAMES MCVAY (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (OGM)	HABIB KOITE, VUSI MAHLASELA & DOBET GNAHORE (SE) LORIN HART (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)	Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	ADAAWE (SE) JAY LEONHART (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)	FÉS FESTIVAL OF WORLD SACRED MUSIC (SE) SUSAN WERNER (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	JAY LEONHART (SE) DERVISH (SE) APRIL VERCH (SE) DENNIS ROGER REED (SE) SUSAN WERNER (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	STEFANI VALADEZ AND FRIENDS (SE) AUNTIE HENOA KEAWE (SE) SLIGO RAGS (SE) HIGH HILLS (SE) RICK SHEA / I HAWKS IN L.A. (SE) RONNY COX (SE) APRIL VERCH (SE) SUSIE GLAZE (SE) TOM KIMMEL (SE) CLARK BRANSON AND FRED STARNER (SE) RANI ARBO & DAISY MAYHEM WITH ASLEEP AT THE WHEEL (SE) JOHN STEWART (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)
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ON-GOING DANCE HAPPENINGS DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE 310-475-4440

yoruba@primenet.com • yorubahouse.net

TRADITIONAL DANCE CLASS FROM CAMEROON, CENTRAL AFRICA

with Noah Andzongo Sundays 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

AFROCUBAN DANCE CLASS

with Teresita Dome Perez

Saturdays noon-1:30pm (begins Saturday, August 27) Dancers' Studio, 5772 Pico Blvd., L.A. 323 721-1749 • www.curuye.com

BRAZILIAN RHYTHMS & DRUMS

with Carlinhos Pandeiro de Ouro **Mondays** 7:30pm - 9:00pm

18th Street Art Center, 1639 18th Street, Santa Monica $310\text{-}315\text{-}9383 \ jwilliamson@18thstreet.org$

WEST AFRICAN DANCE

with Nzingha Camara

Wednesdays 6:30pm - 8:00pm \$12 The Dance Collective 4327 S. Degnan Blvd. L.A.

koumankele@yahoo.com NIGERIAN DANCE

with Fraces Awe Wednesdays 7:30pm-9:00pm Lula Washington 3773 S. Crenshaw, L.A. 323-294-7445 • www.nitade.com

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS

Tuesdays 7:45-10:00pm

17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555 TOM BOZIGIAN

 $562-941-0845 \cdot www.bozigian.com$

BALKAN DANCING CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm

at Café Danssa 11533, Pico Blvd., West Los Angeles Mady 310-820-3527 madelyntaylor@hotmail.com Ian 818-753-0740 ianpricebey@hotmail.com

CAFÉ DANSSA

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

www.lifefestival.com • 310-478-7866 SAN PEDRO BALKAN FOLK DANCERS

Mondays 7:30-9:30pm Dalmatian American Club

17th & Palos Verdes, San Pedro Zaga Grgas 310-832-4317 • Pauline Klak 310-832-1074

BELLY DANCING

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

CAJUN / ZYDECO DANCING

Thursdays- Lesson: 7:00-8:00pm (\$5). Dance to CD's: 8:00-10:00pm

Best Western Golden Sails Hotel

6285 East Pacific Coast Highway, Long Beach 562-708-8946 karinovations@verizon.net

2nd Sundays - Live Band 5:30-9:00pm \$15

Elks Lodge 1735 West 162nd St., Gardena • 562 427-8834

Wednesdays - Lessons 7:00pm Dancing 8:00-9:00pm \$5 Joe's Crab Shack

6550 Marina Dr., Long Beach

LALA LINE 626-441-7333

For additional Cajun/Zydeco dancing: users.aol.com/zydecobrad/zydeco.html

CONTRA DANCING

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

1st Fridays - Lesson 8:00pm Dance 8:30-11:30pm South Pasadena War Memorial Hall

435 S. Fair Oaks Ave., South Pasadena Dennis 626-282-5850 • dennis@southpasadenacontra.org 1st Saturdays - Lesson 7:30pm Dance 8:00-11:00pm

Brentwood Youth House 731 So. Bundy, Brentwood 322 • mail@ ffandgigi.com

1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm All Saints Epoiscopal Church 3847 Terracina Drive, Riverside

Meg 909-359-6984 • rdhoyt@juno.com 2nd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Sierra Madre Masonic Temple

33 E. Sierra Madre Blvd., Sierra Madre Frank 818-951-4482 • fhoppe@attbi.com

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

3rd Fridays -

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

3rd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Throop Memorial Church

300 S. Los Robles Ave, Pasadena Contact John Rogers • 626-303-4269 joda_rogers@altrionet.com

4th Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House 731 South Bundy Drive

Peter 562-428-6904 • pbergonzi@rocketmail.com 5th Saturday - Dance 7:00-11:00pm (Experienced) Throop Memorial Church 300 S. Los Robles Ave, Pasadena Contact Kathy 818-989-1356

THE LIVING TRADITION

2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Peter Bergonzi 323-788-4883 pbergonzi@rocketmail.com

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

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE

www.CalDanceCoop.org 1st & 3rd Thursdays 8:00-10:00pm First United Methodist Church

1551 El Prado, Torrance Giovanni 310-793-7499 • sbecd@yahoo.com

 $\textbf{2nd \& 4th Saturdays} \text{ -} Lesson 1:00pm Dance 1:30-4:00pm}$ Lindberg Park 5401 Rhoda Way, Culver City Annie 310-837-3427 • ccecd@aol.com

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO

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

LE STUDIO

Tuesdays 6:30pm Marcellina de Luna 626-524-6363 lamarcellina@yahoo.com

GREEK DANCING

KYPSELI GREEK DANCE CENTER

\$5.00 Skandia Hall 2031 E. Villa St., Pasadena Dalia Miller 818-990-5542 • demotika@earthlink.net Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

CAFÉ DANSSA Thursdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles

Dennis Gura dengura@aol.com 310-503-8839 www.lifefestival.com • 310-478-7866 **HUNGARIAN DANCING**

2nd & 4th Fridays 8:30-10:30pm Gypsy Camp 3265 Motor Ave., Los Angeles

HUNGARIAN CLASS (BEGINNING)

Jon Rand 310-202-9024 • jdrand@attbi.com

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS Wednesdays 10:30-11:30am

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

ANAHEIM INTERNATIONAL FOLKDANCERS

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

CALTECH FOLK DANCERS Tuesdays 8:00-11:55pm Throop Memorial Church 300 S. Los Robles, Pasadena

Nancy Milligan 626-797-5157 • franprevas@yahoo.com

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

DUNAJ INT'L DANCE ENSEMBLE Wednesdays 7:30-10:00pm Wiseplace 1411 N. Broadway, Santa Ana

Richard Duree 714-641-7450

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

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

INTERNATIONAL FOLK DANCE CLUB AT UCLA Mondays 9:00-11:00 pm

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

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

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

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

MOUNTAIN DANCERS Tuesdays 7:00-9:30pm Oneyonta Congregational Church

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

NARODNI FOLKDANCERS Thursdays 7:30-10:30pm

Dance America, 12405 Woodruff Ave., Downey John Matthews 562-424-6377 • john@narodni.org

NEWPORT BEACH Sundays (International/Israeli)

8:00pm-9:00pm Beginners 9:00pm-12 midnite Intermediate and Advanced

Avant Garde Ballroom • 4220 Scott Dr., Newport Beach Avi Gabay 310-560-4262 • avi_folkdance@yahoo.com

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

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

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

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

Mondays 10:00-11:30am

1641 Preuss Rd., Los Angeles 310-278-5383

SIERRA MADRE FOLK DANCE CLASS Mondays 8:00-9:30pm

Sierra Madre Recreation Building 611 E. Sierra Madre Blvd., Sierra Madre Ann Armstrong 626-358-5942

SOUTH BAY FOLK DANCERS

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

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

Millicent Stein 310-390-1069 TROUPE MOSAIC

TUESDAY GYPSIES

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

VESELO SELO FOLK DANCERS

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

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

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

WEST L.A. FOLK DANCERS Mondays Lesson 7:45-10:45pm Fridays 7:45-10:45pm

Brockton School • 1309 Armacost Ave., West L.A Beverly Barr 310-202-6166 • dancingbarrs@earthlink.net WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm Felicia Mahood Senior Club

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

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

IRISH DANCING

CLEARY SCHOOL OF IRISH DANCE

CELTIC ARTS CENTER

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

818-752-3488 • www.celticartscenter.com MAIRE CLERKIN

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

LOS ANGELES IRISH SET DANCERS

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

2600 North Vermont Ave., Los Angeles O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE

818-773-3633 • katekennedy@irishdancing.net THOMPSON SCHOOL OF IRISH DANCE

Cecily Thompson 562-867-5166 • rince@celtic.org

ARCADIA FOLK DANCERS

Saturdays (call for schedule)

Shaarei Torah, Arcadia • Avi Gabai 626-445-0810 COSTA MESA ISRAELI DANCERS

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

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

Tuesdays 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

1st Fridays 8:30pm Free University Synagogue, 11960 Sunset Blvd., Brentwood **Thursdays** 8:00-9:30pm

Sundays 2:00-3:00pm Encino Community Center, LA Recreation & Parks 4935 Balboa Blvd, Encino 818-995-1690 IsraeliDance@yahoo.com 310-284-3638

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

VINTAGE ISRAELI Anisa's School of Dance 14252 Ventura Blvd., Sherman Oaks

DovByrd@aol.com MORRIS DANCING

UNIVERSITY OF JUDAISM

RISING PHOENIX MORRIS Mondays 2nd Monday

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

6270 E. Los Santos Drive, Long Beach Julie James 562-493-7151

wildwoodmorris@aol.com • wildwoodmorris.com BEFORE ATTENDING ANY EVENT

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

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

PERSIAN DANCING

SHIDA PEGAHI

Tuesdays 6:00pm • 310-287-1017

POLISH DANCING

GORALE POLISH FOLK DANCERS Sundays 6:00-8:00pm

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

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

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

SKANDIA SOUTH

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

WEST COAST GAMMELDANS CLUB Wednedsdays 7:30 - 9:30pm 5361 Vallecito Ave, Westminster

Allan 714-875-8870 allan@hansen-family.us Shirley 714-932-2513 shirley@hansen-family.us VASA JUNIOR FOLK DANCE CLUB First, third and fifth Wednesdays from 7:30-9:00pm Skandia Hall, 2031 E. Villa St., Pasadena -Armand and

Sharron Deny 626-798-8726 sadeny@sbcglobal.net Carol Goller 714-892-2579 carolgoller@yahoo.com SCOTTISH DANCING

AGOURA HILLS

Sundays 1:00-3:00pm Beginner Agoura Hills Performing Arts Center, 5015 Cornell Rd. Frank Ibbot 805-373-9905 frankibb@aol.com

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

ANAHEIM

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

CULVER CITY Tuesdays 7:30-10:00pm (All levels, beginners call) Lindberg Park, 5401 Rhoda Way Marsden MacRae 310-391-3052 mmacrae@earthlink.net

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

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

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

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

MANHATTAN BEACH

Rosemary Abend 310-373-1985 RAbend7731@aol.com NORTHRIDGE Thursdays - Intermediate - 8:00-10:00pm Sonia's Dance Center, 8664 Lindley Ave., Northridge Deanna St. Amand 818-761-4750 • dgsa@pacbell.net

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

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

PASADENA

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

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

SIMI VALLEY Beginners - 7:30-9:00pm • Intermediate 9:00-10:00pm Rancho Santa Susana Comm. Ctr., 5005-C Los Angeles Ave.

Mary Lund 818-996-5059 marymar54@aol.com SOUTH PASADENA

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

THOUSAND OAKS

Tuesdays 7:30-9:30pm (Experienced) Hillcrest Center for the Arts, 403 W. Hillcrest Dr. Robb Quint 805-498-2303 volleyballjerry@aol.com TORRANCE Fridays Beginner - 7:00-8:15pm

Torrance Civic Center, Cultural Building, Studio 3 Between Torrance & Madrona Jack Rennie 310-377-1675 jackrennie@aol.com

Intermediate - 8:30-9:45pm

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

Mondays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm Valley College, Ethel at Hatteras St Aase Hansen 818-845-5726 AaseHansen@aol.com

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

THE SECRET MUSEUM

few nights ago my wife and I, along with a couple friends wandered off to somewhere strange and exotic in the city of Santa Monica. It was after a birthday party and we needed to get away from the chaos of the pier. We don't know the area too well, but we were in a popular locale they call the "promenade." There were long lines of well-fashioned hipsters vying for entry privileges to swank bars and crowded lounges, street performers galore, people buying more expensive things to add to their collec-

tions of whatever, and a lot of distracting signs, sounds, and slow-moving humans. It was claustrophobic wondrous. I've seen Mongolian throat singers, amateur bluegrass bands, costumed wise-men and broke street magicians at this promenade. Folklife, good and bad, can be found here. Anyhow, my mind was on other things. We were on the hunt for a record store.



Records and decided to go in. The store appeared empty as we browsed, until my wife whispered something into my ear. I turned around and stared: Before me was a living pop culture phenomenon. I was in awe, while the rest of my group appeared totally unmoved. If anything, they shook their heads in disgust. I, however, couldn't believe it. The closest thing we have to American royalty was standing a few feet away, and all by herself. There were no bodyguards or entourage to speak of. Not even a small canine. Her only company was her mobile phone. She slowly slinked her way down the aisles, pretending to browse while she chatted secretly into her communicator. There were so many questions I wanted to ask her but only one was burning at me: I wonder if Paris Hilton has ever heard of the Secret Museum of Mankind? After the sudden adrenalin spike, I realized

that probably nobody at the entire promenade would know what I was talking about. So why would Paris Hilton? After all she looks like a busy person. I didn't bother to ask her. I wish I had.

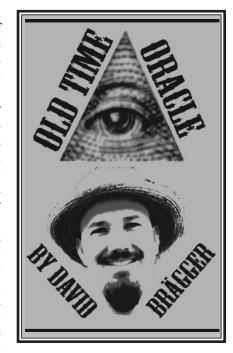
Lurking in the corners of the internet, hiding away in certain record stores, and prestigiously displayed in a few geeky home CD-libraries you can find a temporary gateway into the Secret Museum of Mankind. It is not well known in these parts but it should be. Most lovers of old-time music don't even know it exists. It's a shame.

Eccentric collector Pat Conte has procured many sonic gems for his "secret museum" over a number of years. Apparently, few have glimpsed his collection of exotic sounds in person. That's probably because it's secret. Fortunately for all of us, he made some of it available.

The Secret Museum of Mankind on Yazoo Records is a series of 5 CDs that highlights his record collection of world music. The years: 1925-1948. While many have collected old hillbilly and country recordings or even jazz and blues, Conte went for ethnic music. As Conte points out, "Much of this music was conceived or learned by those born in the 19th century." This collection is old-time music from planet Earth.

The result is mesmerizing. Each CD offers an ancient whirlwind of exotic sounds and echoes of bygone eras and distant lands. There is no attempt to provide an academic reading of the material in the liner notes. In fact there is really no context for

> his selection process at all. There are just a few notes about each track, many "colorful" photographs, and the rest is up to your imagination. Although I have a background in ethnomusicology and religious studies, I still feel like a sheltered 19th century westerner lining up at the medicine show hop-



ing to catch a glimpse of the Hindustani fire-eater or snake charmer when I listen to this series. It's refreshing to trek throughout the globe as an armchair time traveler every

three minutes, with very little cultural reference to influence my experience. I don't feel that ignorance is bliss, but it's both enjoyable and challenging to tune in and ponder the tapestry of sounds that this series offers without the distraction of an ethnomusicologist's handbook. After all, this collection presents a different kind of listening experience.

Conte leaves you with little time to breathe. For one moment, you are suffocated by the layers and textures of the Japanese Imperial Household Orchestra. Then you're thrust into the shimmering spectral sounds of Master Manahar Barve from India. This track features mandolin, fiddle, harmonium, and ghungur, the cluster of suspended bells. It sounds absolute-

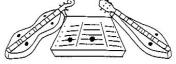
ly magical. On Volume 1 alone, you can experience even stranger aural juxtapositions. A Swedish nyckelharpa maestrs is billed with Yiddish Klezmer masters. A Polish fiddle band oddly

> complements a Middle Eastern cascade of violin, ud, tar, and vocal by Morocco's Raoul Journo. A wonderful track, Fiorassio, from the Sardinian Effisio Melis is one of the masterpieces of this collection. Melis was the master of the launeddas, or ancient triple pipe. For lovers of bagpipe music, it will sound strangely familiar, yet other worldly. For others it may sound like a sixlegged Barsoomian aquatic mating ritual.

> To continue with any more description is fruitless. In my opinion, this collection is world music's answer to the Harry Smith Anthology of American Folk Music. Conte's compilation is a work of art, and this "secret museum" is a place we should all visit from time to time. I guarantee you'll hear something wonderful in any one of its five coffers whether you're the aged wise man, the raggedy street performer, the latest incarnation of pop royalty, or even the old-time fiddler.

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

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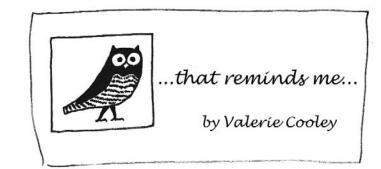
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THE INEDIBLE NATIVE PLANT CLASS



ne day as a teenager, I rented a boat on the Santa Monica Pier with friends and rowed around inside the breakwater. Upon returning to the dock, Sylvelin and I hopped out, but Helen cried "I'm drifting!" We could have reached her with an oar but Sylvelin, gasping "somebody's got to do something!" plunged into the water to rescue her. This is the way of the inveterate volunteer — we hear a cry for help and leap mindlessly into action.

That's how I happened to volunteer to help teach a three-hour class in edible native plants. I can say this for myself: I ignored the first cry for help, emailed last winter to local Master Gardeners by Tracy, our University Extension rep. A second email – obviously everybody had ignored the first – came from our beloved president, reminding us of our fine reputation as educators and begging us not to fail our community or Tracy. Perhaps, she suggested, we'd be more comfortable volunteering as a team.

Five of us succumbed. We began meeting at Arlene's — a pleasant house filled with artwork, quilts, and baskets — to outline the class, collect plants, and divvy up jobs. Bill potted the plants for door prizes. Andy checked laws about foraging and planned a nature walk. Pat typed Arlene's list of plants in Latin and in English. I made a handout about poison oak and studied edible plants.

As I read, though, it was the poisonous plants that truly caught my fancy. I liked the dire warnings: "This delicacy is easily confused with *Thanatos horribilis*, which will kill you." I sketched good and evil pairs, comparing leaves and growth habits, wondering if this would save my life.

Several days before the class, we met at Arlene's for fine-tuning. She read her introduction about how her father had taught her to eat safely from the wild, finishing with "then you'll talk about poison oak, Valerie, and Andy will take them for a walk."

"Wait,' I said, "what comes after your introduction?"

"After?" she asked.

"Yeah, when do you talk about cooking roots?"

"As we go along, I guess," she replied vaguely. "It'll be a small group. We'll just chat about recipes."

I went home, uneasy about what could be a fundamental flaw in our class. I called Tracy the next day. Twenty-five people had already signed up, too many to "chat with." "Send pictures," she said. "I'll make a slide show. Big pictures might help." I called Arlene but her phone was out of order. I tried her cell phone. "Yeah," she said, "my house burned down. But don't worry, I'll be there."

Well, she was and she wasn't. She'd lost everything she owned, her cat had run off, and all her notes were destroyed. Sixty-five attendees were sympathetic but eager. She rambled through her introduction, then tried to hand the microphone to me. I sidestepped and Tracy flicked on the slide show.

Arlene glanced at the first picture and grunted, "Salal. You can eat that. Berries dry, not dangerous. NEXT!" Then, "Kinnikinnick. Yeah, hmmm. NEXT!" Then, "Salmonberries, hmmm. Eat 'em raw; they're pretty unattractive cooked. NEXT!" She disposed of 18 inspirational pictures in five minutes, handed me the mike, and sat down, well out of reach.

I'd planned only a few comments about poison oak and plant identification and knew about nothing first-hand except blackberries so what, I wondered, was I supposed to do with this microphone? Suddenly everything I'd read about poisonous plants came pouring out — gastric distress, liver failure, blindness, death. I gave them my "draw-to-learn-and-live" pitch. "Learn the *leaves* of plants," I said, "because, when you're looking

at berries, there aren't any *flowers*. Learn family characteristics and avoid anything in the Pea, Lily, and Carrot families unless you're an expert." The audience looked unhappy.

Finally, I handed the mike to Andy, who talked about getting permission from multiple and overlapping bureaucracies to forage on public lands. "Meet me outside after the door prizes and we'll go for a walk." The audience brightened.

Then, unexpectedly, a local botanist/contradancer stood up and urged that, instead of eating our lovely endangered native plants, we simply enjoy the thrill of finding them. "If you want to eat wild plants," he said, "see me afterwards for a list of plants that need extirpating."

The walk, though, was what we'd hoped the whole class would be, an informal exchange of knowledge. One lady said that Lewis and Clark had used the large, soft thimbleberry leaves as toilet paper. A gentleman said that, when he was young, he occasionally got an especially piquant blackberry. Then someone said, "watch out for spiders" so he did, and never again got that extra thrill.

We got compliments about our presentation, but I imagine the candid reviews were more like: "Well, they said some plants were edible, but too much trouble to bother with, and that other plants were edible but indistinguishable from deadly ones and we shouldn't eat anything anyway because they're all endangered."

Meanwhile, I'll continue telling my granddaughters that most plants are toxic and singing them *Let it Be*, Malvina Reynolds' urgent song about a flower in the forest. And the next cry for help? I won't hear it.

Valerie Cooley is living in Coos Bay, Oregon. When she's not playing with her beautiful and brilliant young granddaughters, she paddles her kayak on the bay, watches birds, gardens, and contradances once a month





CARNEGIE HALL AND CULMINATION

e is seven years old, blind, and deathly afraid of dogs, including our mellow Muttl, who adores children. We secure Muttl behind the hallway gate and it still takes Nuri ten minutes to feel safe enough to enter the house. We are not going to try to change Nuri's mind at this point. Children own their fears and their tears. We'll wait till Nuri, who is autistic, verbal, and totally delightful, to grow older and a bit more rational. Nuri is here to continue his piano lessons, which officially ended when the music program at Frances Blend School was cancelled.

At first I was reluctant to give private lessons in my home. But some of my students and their parents were so upset at the cancellation of the music program, which included piano lessons, that they convinced me to accept their children as private students. I agreed with misgivings. These are not affluent families. I hated to charge them for what had been free. So I made the fees as low as possible and still felt unworthy and uncomfortable.

Nuri sits at my baby grand, which now sports the familiar Velcro circle on middle C. He is reviewing all his pieces from books by Schaum, Alfred, and a wonderful, old, out of print beginning piano book that my daughter used, thirty—five years ago. Nuri also reviews some pieces I wrote for him. He remembers almost all of them.

Against the wall, at a right angle to the piano, is my Roland, my favorite assistant, known to Nuri and the other students as "Sammy Synthesizer." From the very first lesson on, Sammy plays pre-recorded duets with the children, turning a piece with only two notes into a delightful composition. Nuri is rewarded at the end of each lesson with an improvisation period with his beloved Sammy. I record these sessions and they are amazing, as Nuri has a great ear. His favorite voice buttons are Organ and Choir.

After we begin each new piece or exercise, I record it for Nuri on a simple tape recorder from the Braille Institute.) (Actual Braille music is too complex for Nuri at this time.) (It is also difficult for his teacher!) Recording pieces helps Nuri to practice, but the Nuri's best help comes from his mother, Insuk, who also takes piano lesson on her day off, while Nuri is in school. You have met Insuk before in this column—through her stubborn insistence that the C major scale should really begin with "A." She has given up this campaign and has become my most accomplished piano student. She has also learned how to help Nuri to practice. It took some time to convince her that practicing should be a lot of fun, with no scolding, and with lots of patience and praise; and that neither she nor Nuri was scheduled to perform at Carnegie Hall in the near future.

Insuk shares a common problem with all my other students, children and adults—*practicing!*

For some mystical reason, most piano students believe that the very act of taking a piano lesson, with very little, or even *no* practicing between lessons, will turn them into keyboard virtuosos. I spend fifteen minutes explaining the "How Do You Get To Carnegie Hall" joke to every adult student. ("Practice!"). I explain that when they do not practice at home, their *piano lesson* becomes a somewhat expensive *practice session*. I resort to a multi-cultural specialty, a guilt trip. ("Maybe if I were a better teacher you would practice more!"). And sometimes, when they insist they *have* practiced, I have to remind them that piano teachers can *always* tell when a student has not practiced!

But my students are all improving, and even practicing more! I am thinking about a future recital. I am even considering accepting a few more students. It's becoming fun.

Giselle and Irvy, who come on the same day, are ready for new pieces and some scales. We use my big Djembe drums to study time signatures and rhythms. We include their parents and my husband, Stan, in informal

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drum circles, after the lessons. We sing songs in English and Spanish. Giselle is learning to use her own voice, rather than that of an aging coloratura.

The other day, Insuk brought us all a Korean feast. And Irvy's mama makes the world's best chilli rellenos.(I am considering future payment by barter!)

Continuing the discourse on

Practicing, a word which illustrates that great Truth, "There are no short cuts!"—I have been, since February, happily ensconced in a wonderful new school, The Blind Children's Center, located on Marathon Street across from the Braille Institute. This is a dream job in a dream school, deserving of its own column, but I will just tell you about our "graduation" in June. BCCs children, who are blind, partially sighted, and "normal," range in age from one through five years. For graduation, I provided one song, Malvina Reynold's *Magic Penny*. The teachers chose a clever song about counting by tens; a Beetle song with the addition of Cuca, (yo), on the Djembe drum; and *America The Beautiful* with bells.

I would not have chosen that song because it contains many hard to understand words and phrases. When I was a little girl we sang that song in school, and, on a beautiful day, I would always tell my father, "Look at the sky, daddy, it's so *FORSPACIOUS!*" But we gave bells to the children who didn't sing, and the song sounded lovely.

We practiced and practiced, every day for a week, and you know how much I value practicing.

It paid off. Graduation Day was cool and balmy, and the sky was beautifully "forspacious." The children sang like angels, and my antique pump organ sounded just right. The flag salute was my very favorite part. The little boy said, "PLEASE STAND—PLACE YOUR HEART OVER YOUR HEAD!"

I think he was absolutely right, and precociously profound! Let's all remember to do just that!

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





HULA continued from page 9

Notice the use of English in this Hawaiian-language song, a feature found occasionally in Hawaiian songs even today.

Translation:

Sweet and lovely Sweet and lovely

Ho'oipo ke 'ala A delightful odor

Sure I ka pili poli... That clings to the bosom...

Genoa Keawe's career took off. She recorded over 140 singles on the "49th State" label alone, and then moved on to Hula Records. She backed up other singers on many recordings, too. Eventually, in 1966, she started her own record company, Genoa Keawe Records which her son Eric Keawe manages.

She formed groups — Genoa Keawe and her Hula Maids, Genoa Keawe and Her Hawaiians, and Genoa Keawe and Her Polynesians. They delighted audiences in Honolulu at venues such as Club Polynesia, the Aloha Grill, the Waikiki Sands, Fort DeRussy Officers Club, the Ala Moana Hotel Poolside, and the Hawaiian Regent, now known as the Marriott Waikiki Resort and Spa –to name a few!

Genoa's son Eric shared memories of a tour that took Auntie Genoa and Her Hawaiians to Southern California over 30 years ago. In 1967 they did a one-month stint at Hop Lui's "Latitude 20" Night Club in Torrance, California. Eric was 11 years old. "It was a buzzing place with a lot of locals coming and going. Performances were full almost every night from Tuesday to Saturday. It was fun. On our off days we'd go to the horse races or down to Tijuana, Mexico."

Aside from listening to Auntie Genoa's lovely voice, audiences enjoyed the solo spots she gave her musicians, who included her husband Edward Keawe on bass, Auntie Pua Rogers on guitar, Uncle Benny Rogers on steel guitar, and Lena Motta on ukulele. Eric recalled the comic performer of the group, Auntie Naughty Abbie. "She always stole the show with her hilarious *Princess Pupule* song. She did other songs like *The Cock-eyed Mayor of Kaunakakai* and *Coconut Willie*."

One of the hula dancers featured in that show 30 years ago will be performing in the October 28 show at Whittier College, Auntie Mapuana Yasu. Another old-time hula dancer, Auntie Florence "Flo" Koanui will join her.

"I like to sing songs that you can dance hula to," Auntie Genoa shared. (That would be the modern *auana* hula accompanied by ukulele or guitar, not the ancient *kahiko* style.) Auntie herself danced hula *auana* and helped nurture renewed appreciation of Hawaiian culture by opening a studio in Honolulu. It housed a local *halau* (hula school), and offered Hawaiian language as well as ukulele classes, the latter taught by Auntie herself. She

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LISTEN, LEARN AND MAKE

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.

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UPCOMING EXHIBITIONS

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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.

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Fridays: 11am-5pm Saturdays & Sundays: 12pm-6pm closed about 25 years ago, but the halau continues to thrive at a different location.

Ethnomusicologist Amy K. Stillman says of Genoa Keawe's importance to Hawaiian music: "In addition to her unrivalled falsetto technique, bell-like yodeling, and her trademark ability to hold high notes for over two minutes, Genoa Keawe is particularly significant for her focus on presenting repertoire for the modern hula."

In the year 2000, Genoa Keawe received the nation's highest honor in folk and traditional arts, the National Heritage Fellowship, awarded by the National Endowment for the Arts in Washington D.C. She has received the Na Hoku Hanohano award (the Hawaiian recording industry's equivalent of the "Grammy") twice, as a lifetime achievement award and as female vocalist of the year. She holds an Honorary Doctorate Degree of Humane Letters (2005) from the University of Hawaii Board of Trustees at the Windward Community College Hawai'i Music Institute, and in 2001 took her honored place in the Hawaiian Music Hall of Fame.

She has also influenced singers from the younger generation. Amy Hanaiali'i Giliom and Raiatea Helm have embraced the *ha'i* style that Keawe perfected, performing with the legendary singer on several occasions. Her grand-daughter Pomaika'I Lyman has also developed her style of singing and is currently working on a CD project.

Speaking of generations, here's another accomplishment: Genoa Keawe has 12 children, 38 grandchildren, over 50 great-grandchildren, and over 25 great-great-great grandchildren!

Family will play a major role at the October 28 performance in Whittier. Auntie Genoa's musicians will be Gary Aiko, her eldest son with his deep baritone on the bass, Eric Keawe, her "number 11" son, on guitar, Pomaika'I Lyman, her grand-daughter (and Eric's daughter) on ukulele, and Momi Kahawaiolaa, Auntie Genoa's niece, on guitar. Alan Akaka will play the steel guitar.

Many of Auntie Genoa's most popular songs are available on CDs. Three of my favorites are *Genoa Keawe by Request* (Genoa Keawe Records, 1998), *Auntie Genoa Keawe: Aloha to Aloha Grill* (Genoa Keawe Records, 1979), and *Genoa Keawe and Her Hawaiians* (U'ilani Productions, 1996). The latter two were recorded live. I also recommend *Lovely Hula Hands* (Cord International/Hana Ola Records), a marvelous compilation that includes Genoa Keawe along with Johnny Almeida, Naughty Abbie, and other great Hawaiian musicians from years past.

Of course, nothing can replace seeing and hearing Auntie Genoa in performance. On October 28, we are likely to hear her signature song, "Alika," which describes a ship sailing the Arctic (of all things!). It's the one in which she holds a high note for something like a minute, then moves up a note and holds it even longer.

Can she still hold notes that long? Will people from the audience rise up and dance hula in the aisles? Her son Eric has no predictions. "There may always be surprises for all of us. Auntie Genoa's shows are very luau style, which means anything can happen."

The box office number for the Ruth B. Shannon Center for the Performing Arts at Whittier College is 562-907-4203. Find more information on the Center's Aloha Series on-line at www.shannoncenter.org.

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







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BLUE AND ORANGE

BY BROOKE ALBERTS

LOCAL

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CLA's Fowler Museum of Cultural History will be mounting the first major exhibition of Tuareg art and culture in this country. *The Art of Being Tuareg: Sahara Nomads in a Modern World* runs from October 29th to February 25th. The Fowler is hosting the debut of the traveling exhibition on its way to Stanford University and The Smithsonian. The 235 objects to be displayed come from the collections of the Fowler, the Iris and B. Gerald Cantor Center for Visual Arts at Stanford, the **Musée** d'Ethnographie Neuchatel in Switzerland and the **Musée** du Quai Branly in Paris.

For the past two thousand years or so the Tuareg nomads made their way across the Sahara's trade routes. Most adhere to Islam. In a reversal of the norm, it is the men who are veiled among them. Women begin to wear head-scarves to cover their hair when they are married. The droughts during the 1970s and '80s prompted many of them to settle in one area. There are currently about 1.3 million Tuareg. They are known as "The Blue People of the Sahara" since their distinctive traditional indigo-dyed turbans often stain their skin.

The way they plan to organize it, the exhibit will begin with a look at how Tuareg decorative motifs and leatherwork have been utilized in present-day fashion design, and the popularity of Tuareg craftsmanship in folk art galleries. There will be videos of Tuareg people explaining how it is to be Tuareg in the modern world.

The next room will showcase the workmanship of the Oumba and Ouhoulou family of Agadez and Niamey, Niger. They are *inadan*, a social subgroup of Tuareg who are traditionally smiths and artists. While they are practicing Muslims today, the *inadan* are likely descended from Jews that were ejected from 14th and 15th century Morocco. 30 years' worth of their collective output is included in the exhibit, as well as a video showing the family at work together producing some of the items.

After that specific in-depth view comes a broader range of mid-20th century objects, including swords, silver jewelry and wooden tent poles. Swords are a highly prized possession among the Tuareg, and are considered to be protected by the victories of its past owners. Some silver amulets contain protective verses of the Koran, and some are in the geometric form known as the

"cross of Agadez". There are several styles of tent poles that are not only functional but carved with geometric forms.

The final space will be devoted to a well-appointed Tuareg tent made from multiple goat skins and its furnishings (leather saddles and cushions, musical instruments, wooden storage poles...), accompanied by a video from a 3-day wedding contrasting traditional elements with modern.

If this intrigues you, perhaps you'd be interested in ventur-

ing up to Ojai and visiting Leslie Clark's Nomad Gallery. In addition to her own paintings and prints of Tuareg and Wodaabe people of Niger, she has their handcrafts and CDs of their music for sale. She is the founder of The Nomad Foundation, dedicated to preserving cultural and artistic traditions in Africa, and has been traveling to Niger for the past 12 years. She also leads tours to visit and live with them during their fall rain-return festival season, when the Tuareg have camel races and the Wodaabe have their traditional male beauty pageant, the Gerewol. Additionally, she leads tours of Niger's Southern Tenere desert (the next will be February 3rd-17th, 2007), and humanitarian expeditions to help with the work of the Nomad Foundation, which built and established a school and gardens, dug a well, distributes vitamins, began a women's embroidery co-op, and helps with herd replacement. For details and itineraries, visit her website below.

Now, from the "Blue People" to the Orange Crate...

Artistry of the Orange: California Vintage Fruit Labels from the Collection of the Los Angeles Public Library is on view in the first floor galleries of the Central Library. First there was the "Naturalism Period" of 1885-1920 which focused on California scenery, pioneer heroes, Native Americans, flowers, birds, animals, and growers' families. Then, between 1920 and 1935 there was more of an advertising aspect. Wider distribution came from railroads and an advertising boom in newspapers and magazines. The California lifestyle and youthful health and energy were emphasized. Finally, between 1935 and 1955 modernization of photographic techniques allowed for the use of colored pencils and changed the look of the labels. Cartoon characters appear, oranges and lemons are shown more prominently, and brand names are presented in block letters. Go down and have a look at them in all their glory.

*The Art of Being Tuareg: Sahara Nomads in a Modern World*October 29th 2006- Febrary 25th 2007

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





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i folks! I've been away for a while (including having a great time catching up with musical friends at the CTMS Summer Solstice Festival) but am now back. As always, please remember that his column is provided for informational purposes only and is not legal advice. If you would like to act on any of the information you read in this column, please seek the advice of qualified counsel. Your comments and suggestions are appreciated and I will do my best to make sure that I respond to each letter in a subsequent column.

We're a four piece folk band that recently bought a sound system for the band. We're

thinking that now that we own stuff in common, we might to make our relationship a little more formal in case one of us leaves the band. How should we go about it?

There are a number of ways you can go about this. Initially, you should note that you already have a legal relationship with each other that can be categorized in two separate ways: first as partners in the band itself and as co-owners of the sound equipment. How you should "formalize" your relationship depends largely on your goals. For example, if the issue is who owns the sound equipment, you may either make the equipment the asset of your partnership or, if you wish to separate it from the partnership, treat the sound equipment as an asset co-owned by each of you. Alternatively, if you want to deal with the broader issue of what relationship each of you has in the band, including in the sound equipment, you should consider a written partnership agreement.

Partnerships come in various flavors, depending on your goals and the structure of your band. Where all of you share in the decision making and there is no "leader," per se, a simple general partnership will work. You don't technically need any paperwork to form a general partnership. The fact that all of you are working together and that you share your profits and losses equally is enough. California has a number of "default" rules concerning the formation of partnerships as well as the rights of individual partners. Under the default rules, when a partner leaves the band (also known as the partnership), the partnership is dissolved unless the written partnership agreement says otherwise. Hence, the need for a written agreement.

Let's assume that the sound equipment was bought by the partnership using partnership funds (for example, money generated from gigs the band has played). Now let's assume that a member leaves and that the partnership



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has no written partnership agreement. Under the default rules, here's what would happen: the partnership would "dissolve" meaning it would enter into a phase in which all of the assets of the partnership would be sold for the purpose of paying its creditors and, eventually, the partners. Hence, here the sound equipment would most likely be sold in order to pay off any creditors and to pay the individual partners for their interests in the band.

Now, let's assume the same facts, except that the partnership had a written partnership agreement. Most of these agreements provide that if one partner leaves, the partnership does

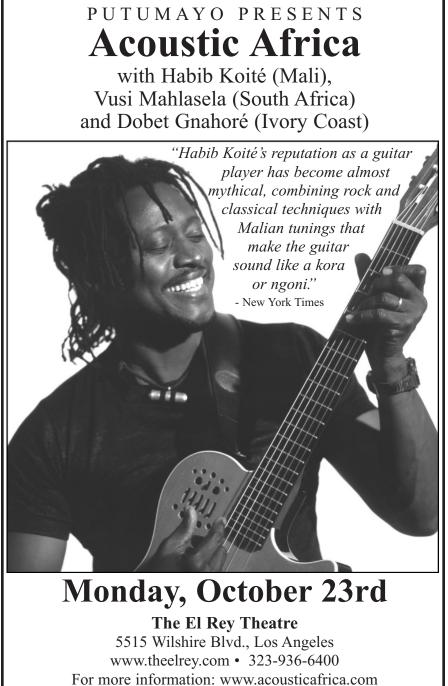
not dissolve. Rather, a partner will be paid an amount equal to the value of his or her share in the band. The agreement can provide the financial terms for valuing the exiting partner's interest as well as repayment (i.e., a lump sum or payments over time). In your situation, it seems to me that a written partnership agreement would be in order, as it would anticipate any disputes that should arise when one of you leaves the band as well as the status of the band's assets.

This same scenario applies to most other assets of the band. For example, who owns the band's CDs? Who owns the band's name? If a band member leaves, what will he or she be entitled to with respect to CD sales? How about CDs that are recorded after the band member leaves? What about compilations – who can give the right to use tracks on a band album to the producer of the compilation album? What about band arrangements of music? Who owns them? All of these questions have been the subject of contentious litigation and can be addressed up front in a written partnership agreement.

There are no real standard partnership agreement formats, as with the formation of corporations. Have a competent legal practitioner prepare the document – although to save money you can do most of the legwork yourselves. I've given you some of the issues to resolve. Sit down with your bandmates and think through each of these issues. Put it down in writing and give the end result to your lawyer. Good luck!

Richard Gee is an attorney specializing in the entertainment industry and is a Celtic and acoustic singer, guitarist, songwriter, arranger and music producer in his spare time. You can reach him at rgee@gee4law.com





Looking for some light reading to occupy you as you enjoy these last few days of summer weather? May I humbly suggest one of my favorites, a hysterically funny book entitled Dave Barry's Book of Bad Songs, by (you guessed it) Dave Barry. We all know there are some stinkers out there, and when Barry asked readers of his weekly syndicated column to submit their nominees for the worst song, they didn't let him down. He took the results of the survey, organized them and added his own brand of satirical humor, and compiled them in this book. Here's one of the milder examples:

"The number two song in the survey was Yummy Yummy Yummy (I Got Love in my Tummy), the 1968 hit

by Ohio Express. This is the same group that later did *Chewy Chewy*, which is not to be confused with another much-hated song, Sugar Sugar which was performed by the Archies, who were so soul-free they made Ohio Express sound like Wilson Pickett."

Here's a great "happy ending" Last year, Mary Travers (of Peter, Paul and Mary) had a bone marrow transplant, which I mentioned several times in this column. She's now fully recovered and back on a light touring schedule with PP&M. And in June, the trio were awarded the Sammy Cahn Lifetime Achievement Award at the annual induction ceremony of the Songwriters Hall of Fame, in recognition of the musical impact they have made over their 40-plus year career.

*********Q: What's the range of an accordion? A: About 20 feet, if you've got a good arm.

Congolese musician Fidele Babindamana, like many of his peers, played under a stage nickname, in his case "Fidele Zizi." This was all well and good until one day in the 1980s he introduced himself by this nickname to a receptionist at the French music performing rights society (SACEM) office. At which point the entire secretarial staff burst out in laughter. Turns out his nickname in French means literally "faithful wee-wee." Apparently it doesn't have quite the same meaning in Kinshasa!

"I've never had a humble opinion. If you've got an opinion, why be humble about it?" - Joan Baez *****

I worry that the person who thought up Muzak may be thinking up some-

thing else. – **Lily Tomlin**

BY LINDA DEWAR

A song has a few rights the same as ordinary citizens... if it happens to feel like flying where humans cannot fly... to scale mountains that are not there, who shall stop it? - Charles Ives

Back in 1998, I went to a concert by the brilliant Irish band, **Danú**. Or, at least, by a portion of Danú, as several of the band members were unable to get visas in time for the tour. A couple of years ago, it happened again. I was ready and eager to hear **Dougie Maclean** as part of the old Acoustic Music Series, but at the last minute his tour was cancelled because his visa didn't come through in

time. Unfortunately, this has been an all-too-common occurrence, as touring musicians seem to have gotten the "short end of the stick" from US Immigration.

Thanks to Senator **John Kerry**, there is light at the end of the tunnel. On May 25th, the U.S. Senate approved a provision to require US Citizenship and Immigration Services (USCIS) to speed up visa processing for artists as part of the comprehensive immigration bill. The amendment, which was sponsored by Kerry, would reduce the current processing times for artsrelated visa petitions to a maximum of 45 days by requiring USCIS to treat any arts-related petition that it fails to adjudicate within 30 days as a Premium Processing case, free of additional charge. There were a number of co-sponsors, including **Dianne Feinstein** of California, and additional support was provided by several key artists' organizations who joined together as the Performing Arts Visa Task Force.

"I went out today and got from my local farmer's market some stuff for a huge shepherd's pie. They also make their own rice pudding. So I got rice pudding and a big jug of strawberry milk. You see, that is my treat. That is what you get for playing traditional music. Shepherd's pie, strawberry milk, and rice pudding: You cannot set your sights any higher than that as a traditional musician." - Johnny Cunningham *****

"I don't understand why people like me! It doesn't make any sense!" – Clay Aiken

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. You can find her first solo CD Where the Heart Is at www.cdbaby.com/lindadewar

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Claremont	Claremont Folk Music Center Claremont Public Library Nicks Cafe The Press
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Japanes	SHARE
Manhattan Beach	Diety Bros. Music
	Santa Monica Folk Club
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Marina del Rey	Tower Records
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MEN OF WORTH 20 YEARS AND COUNTING

BY LINDA DEWAR

ome people are just destined to make music together. Think Peter, Paul and Mary, or Phil Cunningham and Aly Bain. Back in the mid-1980s, an young Irish expat named James Keigher found himself living in LA and looking for something to do. He wandered into a pub one day, and there he met a fellow exile, a Scot named Donnie Macdonald. They got to talking over a pint (and no doubt another, and another...) and discovered a mutual fondness for playing and singing traditional music.

Over the next couple of years, James and Donnie became fast friends, sometimes working at odd jobs together and often playing at the same

festivals and sessions. In 1968, they decided to pool their talents, and they became the duo that is still known today as Men of Worth, a name taken from a song written by **Archie Fisher**.

That decision was the beginning of what would become a long and productive partnership, and this year finds Men of Worth celebrating their twentieth anniversary making music together. In that time, they've recorded nine albums, performed in countless concerts and at Scottish and Irish festivals all over the US, and expanded their repertoire to include conducting music-oriented vacation tours of Ireland and Scotland.

Some things have changed... their hair is not as dark, and there were those few years a while back when they were affectionately known as "Men of Girth." Their music has evolved and matured, but it remains as it began: simple, traditional, and honest. Play all nine of their albums in chronological order, and you'll hear them progress from straightforward arrangements of traditional Irish and Scottish songs, through their first original offerings, and on to the occasional addition of backing musicians like Scottish fiddler **John Taylor**. Today, their repertoire still includes traditional songs and tunes, but it's expanded to include the work of some of the best songwriters in Scotland and Ireland as well as a steadily growing body of original work.

As songwriters, Donnie and James each have their own distinctive style,



yet each writes as if he were hearing the voice of the other in his mind. James's songs are often personal, reflecting his life and childhood in a small Irish village. He has a gift for turning a chance happening into an entertaining lyric, as he's done with the song *Sorry State*, a tongue-in-cheek description of two ladies he overheard gossiping about him in a grocery store. While he has written some memorable songs in English, Donnie is most at home with the cadences of his native Gaelic language. As it happens, his mother left a legacy of poems written in Gaelic, and he has put many of these to music.

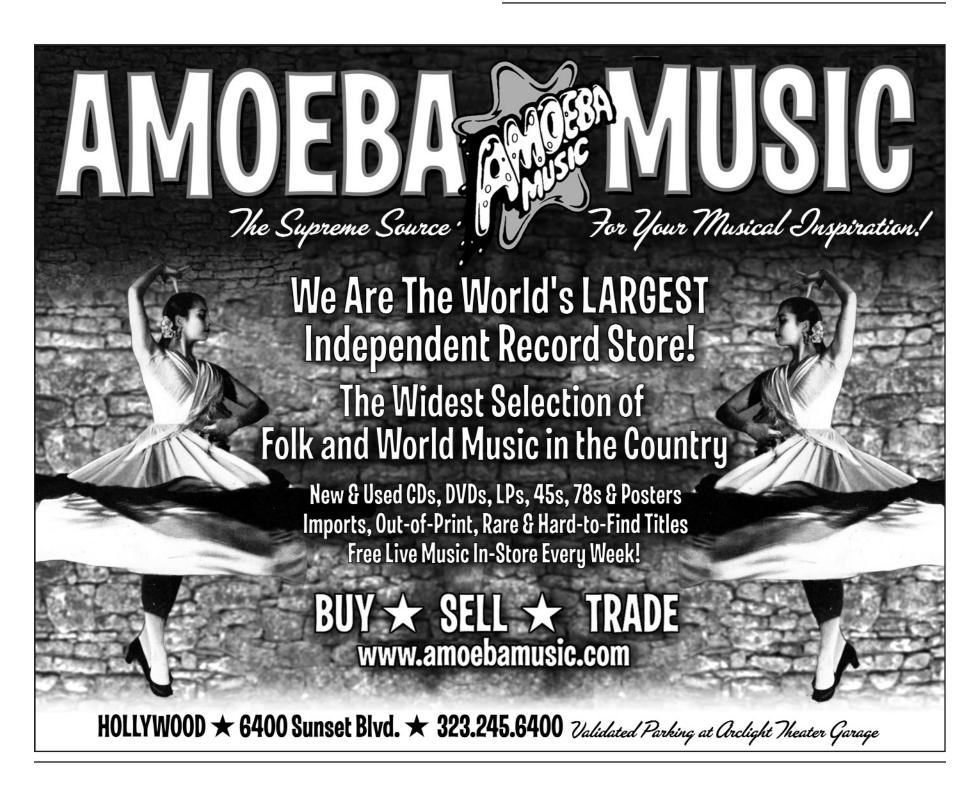
The real essence of Men of Worth is found in their live performances. It's clear that after twen-

ty years these two are still enjoying what they do. They're funny guys, and they can't get up on a stage without sharing a good laugh or two with each other and the audience. And there's passion in their performance. When they play, you can sense the delight they find in the music and the range of emotions they touch in their lyrics.

So what's next for Men of Worth? For now, the music and the craic will continue. These days, James and Donnie divide their time and effort between their music and the travel tours that they conduct in Ireland and Scotland. Whichever they're doing at a given moment, their purpose is the same—have a great time, invite a bunch of people along, give them something to think about, something to laugh about, and something to remember.

Men of Worth will be performing at the Seaside Scottish Highland Games in Ventura on October 14th and 15th, including a concert on the evening of the 14th. Visit their web site at www.menofworth.com for information on other performances or to buy CDs.

Linda Dewar is a singer and a player of various instruments with strings and keys. She can be heard playing mostly Celtic music at small gatherings and large festivals here and there in California. You can find her first solo CD Where the Heart Is at www.cdbaby.com/lindadewar



TRACKS continued from page 6

hosts

OLD TIME RADIO ON THE WEB

www.foulk.com – old time radio shows include sci-fi, drama, mystery, and westerns genres. Free MP3 downloads of shows, and vintage radio shows posted for trade or sale.

www.otrcat.com - same notation as foulk.com.

www.old-time.com – old time radio fans often collect a favorite series to completion, then want to find similar shows. This site uses genre/type classifications from the good ol' days to help you find them.

www.radiorevisited.com - offers original radio programs from the 1930s, '40s and '50s.

www.spring.net – Gene Fowler and Bill Crawford offer the quacks, yodelers, pitchmen, psychics, and other amazing broadcasters of the old time American airwaves.

ECLECTIC WITH FOLK AMERICANA CONTENT

www.live365.com – has 35 stations that carry **Humble Texas**, Paul E. Davis' show from (where else?) Humble, Texas. His playlist includes LA performing songwriters Sean Wiggins, Jennifer Corday, Kelly's Lot and others. More at www.humbletexas.net.

www.harrisradio.com – Pete Harris' show, recommended by singer-song-writer Melineh Kurdian, has a rotating schedule of indies, including many new folk and acoustic Renaissance artists.

www.artistlaunch.com/enchantressradio — Enchantress Radio from Pittsburgh delivers all women artists on several stations. One show, the weekly **Artists Launch**, has featured notable local performing songwriters like Amilia K. Spicer and Che Zuro. That show had 382,000 listeners in its first ten months.

www.live365.com/stations/aaronchilds – Aaron Childs' show from Jackson, Michigan, together with'Nette Radio, is the most eclectic on our list. He plays blues, rock, jazz, alternative, electronica, roots rock, and Americana.

www.renegaderadio.net -'NetteRadio is Annette Conlon's weekly two-hour nternet radio show from Dallas, TX, Wednesday, 6-8pm. Often very rock-oriented, Annette's show is dedicated to promoting unsigned women musicians across all genres, from piano to punk. She includes discussion of current events and upcoming showcases around the country. Annette says "it's like hanging out with friends from college, or whatever, listening to music and gabbing away." Rebroadcast Sunday, 5pm on the all-women-all-day Nowhere To Go Radio, www.ntgradio.com.

AMERICANA MUSIC & INFO SITES

www.acousticmusic.net – lists programs playing acoustic music in Southern California.

www.americanaroots.com — e-zine site with news, features and music reviews. Also has a link to their internet music stream, broadcasting very good Americana music.

www.americanarootsla.net – Bliss, entertainment writer for the in-print Pasadena Weekly, also operates LA's Americana, alt-country, roots and blues information network. There's an extensive calendar of upcoming local performances, info on radio and TV appearances by artists, local venue addresses and dozens of links to other Americana-related sites.

www.freighttrainboogie.com – great site for all things Americana, including news, CD reviews, an nternet store in connection with Amazon.com, and links to its two nternet radio broadcasts.

www.nodepression.net – web home of the magazine, *No Depression*, widely regarded as the "bible" of Americana and alt-country music. Has archives, some of the best writings on the genre, from past issues and music samples of important new artists. Consider subscribing to the print-media magazine.

 $www.sugar in the gourd.com-recommended \ by \ storyteller \ Terry \ Rezek, this one has lots of info links.$

LOCATORS TO FIND AMERICANA, FOLK, ACOUSTIC AND ALT-COUNTRY STATIONS

www.gumbopages.com – the largest listing of public, college, community and noncommercial radio stations.

www.folk.org - North American Folk Alliance's informative site.

www.countryrootsmusic.com/radio.html

www.radio-locator.com

www.markbrine.com/americana_roots_music_radio_stations_links.htm

www.live365.com

www.RadioFreeTunes.com

www.songlink.com -SongLink International.

 $www.taxi.com\ -\ TAXI,$ the business that helps songwriters place their music, also lists web radio.

Did we miss your favorite? E-mail your additions, and we'll include them in an update. We may need to do a feature on web radio from folk-friendly Canada, where there are stations like Calgary's CKUA (www.ckua.org). But that's another story.

Larry Wines is producer and host of an acoustic Americana radio show in Los Angeles, also called Tied to the Tracks. Offering live in-studio performers and recorded music from Maine to Mexico, New Orleans to Nova Scotia, the Rocky Mountains to the rocky coasts, Texas border squeezebox to Memphis harmonica, it's blues to bluegrass, cowboy to Cajun to Celtic to Quebecois, new old, trad, alt and post folk, and the acoustic Renaissance, with local, national, and international roots/Americana artists. It airs Saturdays, 6-10 a.m. on KCSN 88.5 FM, simulcast at www.kcsn.org. Larry is a writer, songwriter, journalist, mountain climber, museum founder and former political pundit. He has restored steam locomotives, enjoys music festivals, good company, a good story and hearty laughter. His work has appeared "in lots of obscure places" throughout America.

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



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.

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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

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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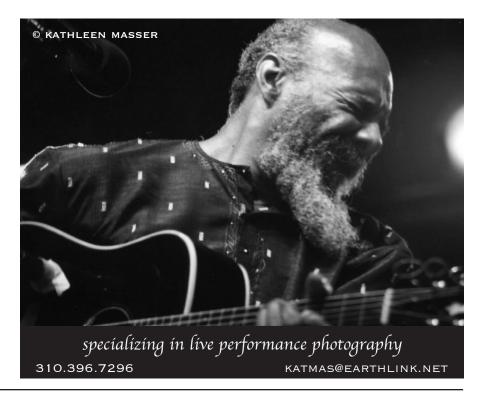
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Claddagh, The Irish Rover Ciunas, Up at the Crack of Noon Extreme Klezmer Makeover, Under Construction

Kris Delmhorst, PeterMulvey, Jeff Foucault, Redbird Lila Downs, One Blood

Ashley Maher, Flying Over Bridges Pat McSwyney, A Pint of Stout Pat McSwyney, The Hop Blossom Old Mother Logo, Branching Out

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CONGRATULATIONS to Sharon and Aleta

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PENNIES FROM HEAVEN

he US Treasury now says that it costs more to make a penny than a penny is worth, so they are considering abandoning their production altogether and eventually phasing them out. The LA Times has already weighed in on the growing controversy with "Our Two Cents," an editorial that stakes out the rational position that the penny is no longer a meaningful unit of currency. The arguments make themselves: we all do what we can to avoid being paid our change in pennies, usually giving the store an extra penny so that we can be paid the next higher unit of currency, rather than having to absorb four pennies in change. Andy Rooney on *Sixty Minutes* made a convincing case that people no longer go through the trouble of picking up a penny they see on the ground—they walk right on by, even though it is found money.

Economically speaking, I am prepared to defer to Uncle Sam, *The LA Times*, and Andy Rooney. But as a songwriter, I do what I do best: **I Protest.**

I have no idea what removing the penny would do to our economy, but I can say with some authority that it would decimate our language, rob our history, and desecrate our most cherished institution: I refer, of course, to the Library of Congress.

Next to the Declaration of Independence, the Constitution, and the Gettysburg Address, I would put Benjamin Franklin's *Poor Richard's Almanac* on the top shelf of defining American documents, those without which we could no longer be sure what it means to be an American.

It was Ben Franklin who said in that book that *a penny saved is a penny earned*. Put that basic principle of personal finance on one side of the balance beam, and then on the other side put the collected works of John Maynard Keynes and John Kenneth Galbraith, and watch them be sent skyward by Franklin's proverb. Do we want our children and their children to have to look that up in a dictionary, because they no longer know what a penny is?

How about *a penny for your thoughts*? The next time you are sitting across from your loved one, and an annoying silence descends upon the conversation, try leaning across the table and saying *a nickel for your thoughts*. It won't bring you closer together. A *penny* will.

The next time someone you know saves a few cents to buy an inferior air conditioner, only to have it break down on the first hot day of summer, you will say to yourself *penny wise, pound foolish*. You won't say, "a quarter wise, a dollar foolish." We still owe something to the British, even after the Revolution.

No one ever found "a lucky nickel." You find a lucky penny.

James Joyce once published a small chapbook of poetry with the lovely title, *Poems a Penny Each*. Should we now have to put an asterisk in the title?

Bob Dylan wrote an early song that Dave Van Ronk sang the night after John Kennedy was assassinated—He Was a Friend of Mine. Dylan's words moved the audience to tears: He was a friend of mine/He was a friend of mine/He died without a penny/He didn't have a dime/He was a friend of mine. Should we now have to gloss the third line when it is reprinted, so people will know what it used to mean?

Everyone who loves folk music knows that Stephen Foster died with 38 *cents* in his pocket, and the title of an unfinished song: *Dear Friends and Gentle Hearts*. Will we soon need to footnote that anecdote, when we retell it?

Hank Williams wrote in *Hey Good Lookin*': *Gonna throw my date book over the fence/Buy me one for five or ten cents*... Will we soon have to pause in the middle of Hank's song to explain to the audience that "five or ten cents" can be translated to "a nickel or a dime"?

When Tony Bennett next sings *On the Sunny Side of the Street*, and comes to the line *If I only have a cent, I'd be rich as Rockefeller*, is he going to choke up when he realizes he can no longer be sure his young audience will know what he is saying?

Will Paul McCartney no longer be able to sing *Penny Lane* on his American tours?

When I sing the folk classics of the sixties for some group of curious high school students and am asked to do Hedy West's *Five Hundred Miles*, am I going to have to break up the line *Not a shirt upon my back, not a penny to my name, Lord I can't go home this a' way* with an pointed explanation of what her line meant in 1965?

When I do a children's concert and include Malvina Reynold's great song *Magic Penny*, am I going to have to give them an explanation of what Malvina's now obscure monetary reference may have meant to an earlier generation?

When I do a labor song concert and include the depression era classic 11 Cents Cotton and 40 Cents Meat, am I going to have to explain not the economics of sharecropping, but what unit of currency a cent is?

When I do a Christmas concert and include the lovely English song *Christmas Is a' Coming (and the geese are getting fat/please put a penny in the old man's hat)* am I going to have to explain not the tradition of wassailing, but the significance of this quaint word *penny?*

When I do Kris Kristofferson's moving new/old song *Here Comes That Rainbow Again*, based on one memorable scene from Steinbeck's *Grapes of Wrath*, in which a generous woman behind the counter at a restaurant gives two impoverished Okie children "two for a penny candy," knowing they couldn't pay the real price of "two penny candy," and then tells an observant trucker who catches her undercharging, "What's it to you?" am I going to have to stop the song to explain what just took place, because no one is sure

what a penny is anymore?

When I do my show Songs and Stories of the Great Depression, am I going to have to leave out one of my favorite popular songs of the era, I Found a Million Dollar Baby in a Five and Ten Cent Store?

Am I going to have to leave out Woody Guthrie's Rambling Round, because he says, I would like to marry, and some day settle down, but I can't save a penny boys, as I go rambling round.?

Am I going to have to leave out *Pennies From Heaven?*

We owe something to the past. Let it be the fraction of a cent we may have to pony up to keep the penny in circulation, even if we no longer feel inclined to stop, as Andy Rooney always does, to pick up a lucky penny.

Let us not give up the phrase *ten cents on the dollar* to describe a bad debt; let us not give up the memory of *The Penny Arcade*, even if we have to pay a dollar for what used to cost a penny; let us not force the 99 Cent Stores to rename themselves the One Dollar Stores; let us not force Phillipe's Restaurant to raise the cost of their famous 9 cent cup of coffee to a dime; let us not force libraries to put the wonderful novel *The Year of the Zinc Penny* (1943) in Special Collections for rare books because no one gets the title; let us for God sakes not encourage the US Post Office to once again raise the price of a first class stamp by one penny, because 39 cents is no longer a possible transaction.

Let us not remove Abraham Lincoln's distinguished profile from where it belongs—on our basic unit of currency.

Let us not be penny wise, and pound foolish.

A penny for your thoughts.

<u>Author's note</u>: To express your opinion on this weighty matter, simply email Ross at greygoosemusic@aol.com Also, for the record, in last issues' column about Joe Hickerson, his dates of attendance at Oberlin were inaccurate—he attended from 1953 to 1957. However, he did add his two cents to Pete Seeger's *Where Have All the Flowers Gone* in 1960, as stated; Joe heard the song as a camp counselor at Camp Woodlawn, and made his changes after Pete left. The song was originally copyrighted in 1961.

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



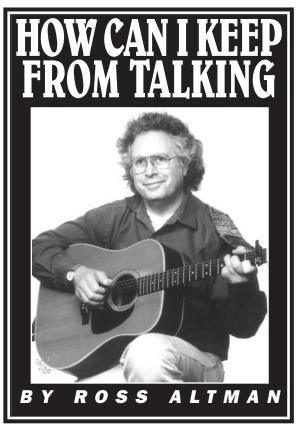
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Mike Gormley, President of the management firm L.A. Personal Development, where he oversees the careers of such clients as Lisbeth Scott, Ronny Cox and Quincy Coleman. Mr. Gormley previously managed Lowen & Navarro, the Bangles, Oingo Boingo, Angelique Kidjo, Concrete Blonde and Wall of Voodoo. His previous positions include vice president/assistant to the chairman for A&M Records and director of publicity for Mercury Records and PolyGram, Inc.

Mike is presently on the Board of Music Manager's Forum and L.A.WoMen In Music and is past president of the Conference of Personal Managers. He is also on the Management/Legal Advisory Committee for AFTRA

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0pm	Coffee Gallery Backstage TOMMY EMMANUEL [www.tommyemmanuel.com] \$40	11:00am-	see October 6 COWBOY FESTIVAL
0pm 🛦	Pepperdine University (Smothers Theatre) MASANGA MARIMBA ENSEMBLE [www.masanga.com]		With Sourdough Slim, Shirley Lorraine, Jim Spencer, Jack of Diamonds Band, Mark Bailey & Friends
<u></u>	Club Tropical		Underwood Family Farm 3370 Sunset Valley Rd., Moorpark • 805-529-3690 www.underwoodfamilyfarms.com/cowboy weekend.htm
	HARVEST MOON DANCE FESTIVAL \$105	11:00am-	GRAND AVENUE FESTIVAL
	See September 29 LU'AU IN THE PARK \$25/\$10 Children 3-12	(30	Music, Dance, Drum Circle, Food and more Grand Ave., between Temple and 4th Streets
	With Hula Hälau Ka Lehua Uluwehi I Ka Lani, Kamaki & Company	6:30pm	ANDY RAU BAND [www.andyrauband.com] Me 'n' Ed's
	La Habra Heights Park 1885 N. Hacienda Rd, La Habra Heights	7:00pm	THE BILGEWATER BROTHERS \$ [myspace.com/bilgewaterbros]
	Janice Cortez 714-970-2489 jccort@sbcglobal.net KVMR CELTIC FESTIVAL	7:30pm &	Coffee Gallery Backstage 9:30pm KATIA MORAES [www.katiamoraes.com]
*	Dougie MacLean, Alasdair Fraser, Shooglenifty, The Cottars, Molly's Revenge	•	& ŜAMBAGURU [www.sambaguru.com] San Juan Capistrano MultiCultural Series
	Nevada County Fairgrounds, Grass Valley www.kvmr.org/celticfestival	8:00pm	BERNIE PEARL [www.berniepearl.com] Boulevard Music
	EARL BROTHERS [www.earlbrothers.com] \$15 San Dieguito United Methodist Church /\$12 SDFH Members	8:00pm	INTI-ILLIMANI [www.inti-illimani.com]\$21-29/\$10 you Music of the Andes
	Presented by San Diego Folk Heritage STEVE POLTZ [www.poltz.com] \$15		Caltech (Beckman Auditorim) Caltech Public Events
	Canyon Folk 124 Frances Dr., El Cajon	8:00pm	LAURENCE JUBER [www.laurencejuber.com] \$: McCabe's Guitar Shop
00am	619-659-5753 • www.canyonfolkhouseconcerts.com JUAN L. SANCHEZ \$5	8:30pm	BRIGITTE DeMEYER [www.brigittedemeyer.com] Knitting Factory
	\RAZZLE BAM BOOM /Children Free John Anson Ford Amphitheatre Big!World!Fun!		SUNDAY OCTOBER 8
00am	BRUCE MOLSKY [www.brucemolsky.com] Old-Time Fiddle Workshop	*	COWBOY FESTIVAL See October 7
30pm	Sponsored by FolkWorks 818-785-3839 AVILA BEACH MUSIC FESTIVAL	*	CALICO DAYS See October 6
-	With Emmy Lou Harris, Herb Pedersen, Irene Kelley & Jude Johnstone	10:00AM-	THE 35TH ANNUAL OLD-TIME FIDDLER'S \$1 CONVENTION AND FESTIVAL \$10 Srs., Tee
	Benefit for SMILE and OPTIONS (Community organiza-	*	Stowe House /\$5 Childre 304 N. Carneros Rd., Goleta
	Avila Beach (7 Miles from San Luis Obispo) 805-558-4587 • www.avilabeachmusicfestival.com	10:00am-	www.sbsunriserotary.org/fiddlers A TASTE OF FOLK MUSIC Fr
0pm & 3	8:00pm DANIEL HO [www.danielho.com] \$35 KEOKI KAHUMOKU [www.kahumoku.com/keoki]	*	Folk & Bluegrass Music Festival Encino Park • 16953 Ventura Blvd., Encino
^	& HERB OHTA JR [www.herbohtajr.com]. Whittier College	10:00am-	CTMS Center for Folk Music WOLF MOUNTAIN BLUEGRASS FESTIVAL
0pm	MARIACHI NUEVO CUICATLAN \$40-48 [www.nuevocuicatlan.com] HERMANOS HERRERA	11:00pm-	See October 6 HARDLY STRICTLY BLUEGRASS FESTIVAL
	[www.hermanosherrera.netfirms.com] AND BALLET OLLIN [www.balletollin.org]	Noon-	see October 6 HOOTENANNY & THE WOODY GUTHRIE SHOW\$.
0pm & 9	John Anson Ford Amphitheatre 9:00pm CONJUNTO JARDIN [www.conjuntojardin.com]	3:45pm	Will Geer Theatricum Botanicum CORNUCOPIA
*	\$10/\$5 children 5 and under San Juan Capistrano MultiCultural Series		Storytelling (adults only) Actors Workout Studio
0pm	MARLEY'S GHOST [www.marleysghost.com] Folk Music Center	7:00pm	4735 Lankershim Blvd., North Hollywood • 818-506-390 JAMES LEE STANLEY [www.jamesleestanley.com]
0pm	ISRAEL and PASTORA GALVAN \$42.50-57.50 Flamenco Arts Festival /\$27.50 Students	***	& PETER TORK [www.petertork.com] Set Coffee Gallery Backstage
0	Lobero Theatre		MONDAY OCTOBER 9
0pm	DENNIS ROGER REED Acoustic Root Music Bean Town	* 🛊	DANIEL HO [www.danielho.com], KEOKI KAHUMOKU [www.kahumoku.com/keoki]
0pm	BAYANIHAN PHILIPPINE NATIONAL \$26		& HERB OHTA JR [www.herbohtajr.com] Uke and Slack Key Guitar Workshops Particle Proc. Cuitars
	DANCE COMPANY /\$24 Students, Srs./\$13 16 & under [www.bayanihannationaldanceco.ph] Haugh PAC		Buffalo Bros. Guitars 4901 El Camino Real, Carlsbad 760-434-4567 • www.buffalobrosguitars.com
0pm	CAROLYN HESTER [www.carolynhester.com] \$12	8:00pm	DRUHA TRAVA [www.druhatrava.com] \$.
	& ROSS ALTMAN [www.ultimate.com/altman/] Café Danssa 11533 W. Pico Blvd., West L.A. • 310-478-7866		Coffee Gallery Backstage TUESDAY OCTOBER 10
0pm	ELLIS PAUL [www.ellispaul.com] \$17.50 With ANTJE DUVEKOT [www.antjeduvekot.com]	7:30pm	ALOHA WITH STYLE II [www.sharleneoshiro.com/alohawithstyle]
Onese	McCabe's Guitar Shop	*	With DANIEL HO [www.danielho.com], HERB OHTA, JR [www.herbohtajr.com] &
0pm	ASHLEY MAHER [www.ashleymaher.com] \$12 Noble House Concerts		KEOKI KAHUMOKU [www.kahumoku.com/keoki] Acoustic Music San Diego
0pm	SMALL POTATOES \$15 [www.smallpotatoesmusic.com]	8:00pm	WEDNESDAY OCTOBER 11 MERLE HAGGARD [www.merlehaggard.com] \$38-
	Fret House SUNDAY OCTOBER 1	5.50piii	• With RAMBLIN' JACK ELLIOTT /\$17 UCLA Studer [www.ramblinjack.com]
*	HARVEST MOON DANCE FESTIVAL \$105 See September 29	8:00pm	UCLALive! MARCIA BALL [www.marciaball.com]
0am & 1	11:30am KARL ANTHONY [www.karlanthony.com] \$8 Peter Alsop's Kids Koncerts	элорш	Canyon Club
0pm	Will Geer Theatricum Botanicum HARVEST MOON OPEN DANCE \$10	8:00pm	THURSDAY OCTOBER 12 LES YEUX NOIRS [www.lesyeuxnoirs.net]\$30/\$25 Skin
· L.***	Contra Dance Carrillo Ballroom	*	members/\$20 full time students Gypsy Klezmer Quintet Skirkell Cultural Contor
0	805-682-1877 www.sbcds.org BAYANIHAN PHILIPPINE NATIONAL DANCE \$25-45	8:00pm	Skirball Cultural Center MARCIA BALL [www.marciaball.com \$17adv/\$19 DC
	COMPANY [www.bayanihannationaldanceco.ph] Orange County PAC		FRIDAY OCTOBER 13
opm	JEANNIE WILLETS [www.jeanniewillets.com] \$15 Coffee Gallery Backstage	*	SEASIDE HIGHLAND GAMES With Men of Worth [www.menofworth.com],
•	ee ouner, Duenouige		Alex Beaton [www.nehotwordn.com], The Browne Sisters and George Cavanaugh
0pm	BRUCE MOLSKY [www.brucemolsky.com] MARI FY'S GHOST [www.marleysghost.com]		[www.brownesisters.com/],
0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego		The Wicked Tinkers [www.wickedtinkers.com],
0pm 0pm	MARLEY'S GHOST [www.marleysghost.com]		Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com]
0pm 0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.taj-mo-roots.com] House of Blues, Anaheim MONDAY OCTOBER 2	7:30pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL
0pm 0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.tiaj-mo-roots.com] \$35-40 House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE \$20 [www.ridersofthepurplesage.com]	7:30pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL Charlic Chin, Wilie Claflin, Donald Davis, Diane Ferlatte and Liz Weir
0pm 0pm 0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.tiaj-mo-roots.com] House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Coffee Gallery Backstage TUESDAY OCTOBER 3	7:30pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Cellic Spring [www.cellicspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL Charlie Chin, Wilie Claffin, Donald Davis, Diane Ferlatte and Liz Weir Historic Town Center Park Tent (HTC) Camino Real Playhouse
0pm 0pm 0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.taj-mo-roots.com] \$35-40 House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Coffee Gallery Backstage TUESDAY OCTOBER 3 DANIEL HO [www.danielho.com], KEOKI KAHUMOKU [www.kahumoku.com/keoki]	7:30pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL Charlie Chin, Wilie Claflin, Donald Davis, Diane Ferlatte and Liz Weir Historic Town Center Park Tent (HTC) Camino Real Playhouse 31806 El Camino Real, San Juan Capistrano Work hrs. 949-493-5911
0pm 0pm 0pm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.taj-mo-roots.com] \$35-40 House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Coffee Gallery Backstage TUESDAY OCTOBER 3 DANIEL HO [www.danielho.com],	7:30pm 8:00pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com] Seaside Park, Ventura • seaside-games.com STORYTELLING FESTIVAL Charlie Chin, Wilie Claflin, Donald Davis, Diane Ferlatte and Liz Weir Historic Town Center Park Tent (HTC) Camino Real Playhouse 31806 El Camino Real, San Juan Capistrano Work hrs. 949-493-5911 After hrs. 949-768-1916 • www.storyfestival.com JOYCE ANDERSEN [www.joyscream.com] §
Opm Opm Opm Opm Opm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.taj-mo-roots.com] \$35-40 House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE \$20 [www.ridersofthepurplesage.com] Coffee Gallery Backstage TUESDAY OCTOBER 3 DANIEL HO [www.danielho.com], KEOKI KAHUMOKU [www.kahumoku.com/keoki] & HERB OHTA JR [www.herbohtajr.com]. \$35		Eric Rigler And Bad Haggis [www.badhaggis.com], Cellic Spring [www.celticspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL Charlie Chin, Wilie Claflin, Donald Davis, Diane Ferlatte and Liz Weir Historic Town Center Park Tent (HTC) Camino Real Playhouse 31806 El Camino Real, San Juan Capistrano Work hrs. 949-493-5911 After hrs. 949-768-1916 * www.storyfestival.com
Opm Opm Opm Opm Opm Opm Opm	MARLEY'S GHOST [www.marleysghost.com] Acoustic Music San Diego TAJ MAHAL [www.taj:mo-roots.com] \$35-40 House of Blues, Anaheim MONDAY OCTOBER 2 RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Coffee Gallery Backstage TUESDAY OCTOBER 3 DANIEL HO [www.danielho.com], KEOKI KAHUMOKU [www.kahumoku.com/keoki] & HERB OHTA IR [www.herbohtajr.com]. \$35 SoHo Restaurant EMMYLOU HARRIS [www.emmylou.net] \$40	8:00pm	Eric Rigler And Bad Haggis [www.badhaggis.com], Celtic Spring [www.celticspringband.com] Seaside Park, Ventura * seaside-games.com STORYTELLING FESTIVAL Charlie Chin, Wile Claflin, Donald Davis, Diane Ferlatte and Liz Weir Historic Town Center Park Tent (HTC) Camino Real Playhouse 31806 El Camino Real, San Juan Capistrano Work hrs, 949-493-5911 After hrs. 949-768-1916 * www.storyfestival.com JOYCE ANDERSEN [www.joyscream.com] SCoffee Gallery Backstage

TANGO AND FIRE [www.tangoandfire.com] \$21-29 (Saltech (Beckman) \$10 youth LATIN HARP NIGHT [www.josesmith.com] San Dieguito United Methodist Church Presented by San Diego Folk Heritage SATURDAY OCTOBER 14 TOM RUSH [www.tomrush.com] With A.J. CROCE [www.ajcroce.com]
Poway Center for Performing Arts, Poway
858-668-4797 • www.powayarts.org FAMILY FOLKTALES: RABBITS, ROOSTERS, MON-KEYS, OH MY! Japan American National Museum 8:00pm JOHN STEWART [www.chillywinds.com] Fret House \$20 SEASIDE HIGHLAND GAMES 8:00pm KAEDMON [www.kaedmon.com] \$15 STORYTELLING FESTIVAL See October 13 8:30am-Coffee Gallery Backstage MARK HUMPHREYS [www.markhumphreys.com] 8:00pm 1:00pm-BLUESAPALOOZA Free With Les Johnson Band, Stan West Band, Doug McLeod and Blue Mama with Dennis Roger Reed Fret House 9:00pm CONJUNTO JARDIN [www.conjuntojardin.com]
Temple Bar BERKLEY HART [www.berkleyhart.com] Coffee Gallery Backstage 7:00pm \$15 SUNDAY OCTOBER 22 SUZANNE TENG [www.suzanneteng.com] \$15adv /87 Children 12 & under \$17dos/\$9 Children 12 & under Mystic Journey (family concert)
Theatricum Botanicum 3:00pm JOYCE WOODSON [www.joycewoodson.com] 7:00pm \$12 7:30pm FOUR SHILLINGS SHORT [art.net/~4ss] \$15 ongtree Concert Series 7:00pm BOB LIND [www.boblind.com] with DAFNI [www.dafni.us] Coffee Gallery Backstage DAVE STAMEY [www.davestamev.com] 7:30pm plus TRAILS & RAILS Americana Music Series (Fallbrook) JAMES MCVAY [www.jamesmcvay.com] Trinity Coffee House Backstage 8:00pm m LII' REV [www.lifrev.com] \$15

Jewish & Yiddish /\$12 FolkWorks & CAFAM members
Folksongs, American Folk, Celtic,
Original Tunes and Old Time Instrumentals 8:00pm MONDAY OCTOBER 23 HABIB KOITE, VUSI MAHLASELA [www.vusimahlasela.com] & DOBET GNAHORE Acoustic Africa • www.putumayo.com/acousticafrica El Rey Theatre Craft and Folk Art Museum Presented by FolkWorks LORIN HART [home.earthlink.net/~lorinhart] Coffee Gallery Backstage 8:00pm JOHN SCOFIELD \$28-45 with MAVIS STAPLES [www.mavisstaples.com] Music of Ray Charles UCLALive! UCLA Students WEDNESDAY OCTOBER 25 9:30am & 11:00am ADAAWE [www.adaawemusic.com] Performance for students and educators 8:00pm CLAIRE MANN [www.clairemann.com] And AARON JONES [www.tradmusic.com] \$15 Caltech Dabney Lounge Caltech Folk Music Society McCallum Theatre for Performing Arts JAY LEONHART [www.jayleonhart.com] The Bass Lesson. Comedy/Music Coffee Gallery Backstage 8:00pm TANIA LIBERTAD \$25-95 With Mariachi los Camperos Orange County PAC THURSDAY OCTOBER 26 MARIACHI DIVAS AND FRIENDS \$20-30 John Anson Ford Amphitheatre /\$12 Children 12 & under 8:00pm \$20-30 SUSAN WERNER [www.susanwerner.com] Acoustic Music San Diego 7:30pm 8:00pm FÉS FESTIVAL OF WORLD SACRED MUSIC \$28-45 UCLALive! \$15 UCLA Students SUNDAY OCTOBER 15 SEASIDE HIGHLAND GAMES See October 13 FRIDAY OCTOBER 27
SUSAN WERNER [www.susanwerner.com]
Acoustic Music San Diego 7:00pm DOUG MacLEOD [www.doug-macleod.com] \$15 7:30pm Coffee Gallery Backstage 7:00pm 8:00pm JOYCE ANDERSEN [www.joyscream.com] DENNIS ROGER REED Theater 150 918 E Ojai Ave., Ojai 805-646–4300 www.theater150.org Acoustic Root Music Alta Coffee DERVISH [www.dervish.ie]
Caltech Beckman
Caltech Folk Music Society \$17-25/\$10 youth 8:00pm AARON JONES www.tradmusic.com/artistinfo.asp?artistID=87]
and CLAIRE MANN [www.clairemann.com]
Caltech Beckman Institute Auditorium
Caltech Folk Music Society 8:00pm APRIL VERCH [www.aprilverch.com]
Blue Ridge Pickin' Parlor \$20 SUSAN WERNER [www.susanwerner.com] McCabe's Guitar Shop BERKLEY HART [www.berkleyhart.com] Walton house concert (San Diego) Kristen (kriswalt@cox.net) 8:00pm \$15 SATURDAY OCTOBER 28 STEFANI VALADEZ AND FRIENDS Skirball Café Z TUESDAY OCTOBER 17 LOST HIGHWAY [www.losthighwaybluegra Bluegrass Association of Southern California 3:00pm & 8:00pm AUNTIE HENOA KEAWE
Living Legend of Aloha
Whittier College \$35 8:00pm JOAN BAEZ [www.joanbaez.com] Lancaster PAC \$50-55 SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage \$15 WEDNESDAY OCTOBER 18 JOAN BAEZ [www.joanbaez.com]
Humphrey's Concerts By The Bay
2241 Shelter Island Drive, San Diego
619-523-1010 • www.humphreysbythebay.com RICK SHEA [www.rickshea.net] / I HAWKS IN L.A. [www.iseehawks.com] HIGH HILLS [www.highhills.com] THURSDAY OCTOBER 19 Bluegrass
Templar's Hall
Presented by San Diego Folk Heritage /\$12SDFH members THE BILGEWATER BROTHERS [myspace.com/bilgewaterbros] Steve Allen Theatre RONNY COX [www.ronnycox.com] Fret House 4773 Hollywood Blvd. Hollywood FRIDAY OCTOBER 20 APRIL VERCH [www.aprilverch.com]
Boulevard Music MARTA TOPFEROVA [www.martatopferova.com] Acoustic Music San Diego 8:00pm SUSIE GLAZE [www.susieglaze.com] CTMS Center for Folk Music SATURDAY OCTOBER 21 8:00pm TOM KIMMEL [www.tomkimmel.com] RAMBLIN' JACK ELLIOTT [www.ramblinjack.com] Bodie Hills Concert CLARK BRANSON AND FRED STARNER ar Festival, Los Angeles 8:00pm /\$15 Students, Srs. HOT CLUB QUARTET [www.hotclubquartet.com] Skirball Cafe Z RANI ARBO & DAISY MAYHEM [www.raniarbo.com]
With ASLEEP AT THE WHEEL \$27.50-47.50 8:00pm 7:00pm JANET KLEIN and Her Parlor Boys \$20 [www.asleepatthewheel.com]
Cerritos Center for the Performing Arts [www.janetklein.com] Coffee Gallery Backstage 8:00pm JOHN STEWART [www.chillywinds.com] Trinity Backstage Coffee House 7:30pm \$10 SLIGO RAGS [www.sligorags.com] Folk Music Center SUNDAY OCTOBER 29 7:30pm WENDY WALDMAN / JENNY YATES \$14 BONNIE HAYES / DEBORAH HOLLAND MASANGA MARIMBA ENSEMBLE [www.masanga.com] . Santa Monica Farmers Market Sponsored by The Living Tradition Main St. & Ocean Park 7:30pm & 9:30pm CHRIS SMITHER[www.smither.com] \$20 7:30pm APRIL VERCH [www.aprilverch.com]
Acoustic Music San Dieg McCabe's Guitar Shop

FIDDLE WORKSHOP WITH BRUCE MOLSKY SATURDAY, SEPTEMBER 30TH MAIL@FOLKWORKS.ORG • 818-785-3839

Bruce Molsky has become known as one of the most influential traditional fiddlers of his generation. The Minneapolis Star-Tribune calls him "old-time music's answer to Ry Cooder - a commanding musician with a voracious appetite for traditional music styles." Darol Anger has dubbed him "The Rembrandt of Appalachian Fiddling." Bruce performs solo, and also joins Anger, along with Michael Doucet in the group Fiddlers 4, just nominated for a 2003 Grammy Award. He also plays with Andy Irvine's new group Mozaik, and has produced numerous CD's.

Bruce offers intensive fiddle and banjo workshops all around the U.S. Groups of 12 to 18 students gather to learn the intricacies of playing in the old mountain style. Considerable attention is also given to the history and background of this archaic, but very popular roots music style.

Here's a description of a typical workshop day:

10:00 - 10:15 Introductions, set up, questions, coffee, late arrivals, etc.

10:15 - 12:30 Instruction

7:30pm & 9:00pm MICHAEL PAUL SMITH

San Juan Capistrano Multicultural Series

12:30 - 1:30 Lunch (provided)

1:30 - 2:15 Repertoire

2:15 - 3:30 Instruction

Suggested experience level: Anyone who is comfortable with the instrument and who has at least a small repertoire of tunes should consider coming. The skeleton of the tunes is taught first, and then additional variations and ornamentation are added. That way there can be benefit for people at higher skill levels as well.

This approach to focused learning in the oral tradition is challenging, but it's also a lot of fun. Bruce has been teaching in this very structured way for years, and says he has never left a workshop without learning something new himself!

Cost is \$60.00 for the workshop. Payment is due prior to workshop date. Refunds can be made if there is someone on the waiting list who is available to come in your place. If no one from the waiting list is available, then 50% refund is possible.

The content of the		S P	Ε	CIAL		E V E N	T S
The content of the property of the content of the			7:30pm		7:30pm		▲ Indicates Editor's Picks
West Control	*	With Fiddlestix, Tom Ball and Kenny Sultan, Wolfstone,	*	Buffalo Brothers Guitars	8:00pm	JOHN MUELLER \$15	
The content of the		Laurie Lewis Band, Rosanne Cash, Rodney Crowell Band,	8:00pm	8	8:00nm	Coffee Gallery Backstage	McCabe's Guitar Shop
March Mar		Jerry Douglas Band, Sam Bush Band, and others	8:00pm		6.00pm	[www.berkeleyoldtimemusic.org] \$18.50 adv /\$20 door with Hank Bradley, Jody Stecher and Ginny Hawker	[www.etta-james.com]
March Marc	*		1	plus Jerry Beck's rare early film shorts		The Freight & Salvage	
19		415-566-4355 • www.valleyofthemoon.org	8:00pm	DWIGHT YOAKAM [www.dwightyoakam.com]	8:00nm		→ Wayfarers Chapel
19	8:00pm	Levitt Pavilion for the Performing Arts Free	8:00pm & 9	9:30pm HOT CLUB QUARTET \$15	олоории	Viejas Concerts in the Park, Alpine	310-377-7919 ext 6 or 310-833-3690 • www.zhena.org
The content of the	8:00pm	[www.igorsjazzcowboys.com]		Warszawa Patio			[www.sherileeandblueheart.com] Bluegrass
March Marc	8:30pm	, ,		<u>'</u>	*	With Ed Miller and John Taylor, Molly's Revenge, and	8:00pm LARRY MAURICE [www.larrymaurice.com] \$15
Second Content	9:00pm	The Mint	*			Coombs Riverbend Ranch Park	Coffee Gallery Backstage
The content of the		The Arena - Soboba Casino			*	FIDDLIN' DOWN THE TRACKS CONTEST	8:00pm PLANET DRUM [www.planetdrum.org] \$50-100
The content of the	9:00pm	Stefani Valadez, (vocals & percussion),	5:00pm			661-823-0963 or 661-428-0482	Lobero Theatre
The content of the		John Heard (bassist), Jamie Papish (percussionist)	7:00nm A	323-737-2424 • www.LAGreekFest.com	10:00am-		Killarney's
The control of the			_ ^ _	See September 7		Amador County Fairgrounds	
No. Control	*			Humphrey's Concerts by the Bay	6:00pm	MILLPOND MUSIC FESTIVAL	
West Control	*	*		Getty Center (Harold M. Williams Auditorium)		Fiddlin Pete & Friends, Brian Joseph, David Lindley	Flamenco Arts Festival /Free children under 12
Section Continue	*	See September 1	8:00pm	& I SEE HAWKS IN L. A. [www.iseehawks.com]		www.inyo.org/millpond	
Control of the District Control of the D		BOBBY "BLUE" BLAND, MARVIN SEASE,	8:00pm	PACIFICO DANCE COMPANY \$40/\$36 students, srs.	7:30pm	La Creperie Café	
Fig. Part	*			with Perla Batalla		562-434-8499 lacreperiecafe.net	8:00pm OMAYRA AMAYA FLAMENCO \$42.50-57.50
Part Company		[www.orangestreetfair.com]	8:00pm	CHRIS HILLMAN [www.chrishillman.com]	8:00pm	Boulevard Music	Flamenco Arts Festival • Lobero Theatre
Windows Wind	6:30nm	Glassell St. & Chapman Ave., Orange		Boulevard Music	8:00pm		Mickey Hart, Zakir Hussain, Giovanni Hidalgo & more
Comparison Com		Me 'n' Ed's, Lakewood	8:30pm	With RYAN ADAMS, NEKO CASE	8:00pm	World Fusion Music from the Silk Road	1735 N. Vine St., Hollywood
Windows Company Production Productio		Coffee Gallery Backstage		SATURDAY SEPTEMBER 9	8:00pm	Lancaster PAC AMERICANA MUSIC CIRCLE Free	The Grove of Anaheim
March Marc		San Diego Folk Heritage (Templar Hall)	*	See September 5	r	With MAURA FOGATY [www.maurafogarty.com] SARAH COLEMAN IS LADYTOWN, NICOLE GORDON	[myspace.com/bilgewaterbros]
The state of the	oopm &	& HERB PEDERSEN /\$5 children 5 and under	10:00am	With Pint & Dale Bill Demnsey and Connie Allen		Kulak's Woodshed	FRIDAY SEPTEMBER 22
A	7-30	San Juan Capistrano MultiCultural Series		Foggy Dew, Gary Seiler and Halau Hula Lani Ola Baby Beach Grass Park	8:00pm	[www.laurielewis.com]	With Seiichi Tanaka, Kenny Endo, Marco Lienhard, others
The content of the	, .opin	& LUCINDA WILLIAMS [www.lucindawilliams.com]		tallshipsfestival.com	8:00pm _	THE BILGEWATER BROTHERS \$18	www.grassvalleytaiko.com
An in the property of the pr	7:30pm	BLUE13 DANCE COMPANY [www.blue13dance.com]	10:00am	TRADITION		Coffee Gallery Backstage	Grand Performances
Manual Content	8.00	John Anson Ford Amphitheatre	Noon	EXTREME KLEZMER MAKEOVER Free	8:30pm	John Anson Ford Amphitheatre	DR. JOHN [www.drjohn.org],
Section	o.oopm	SHRUTI SADOLIKAR /\$15 Music Circle Members	1:00pm-	L.A. GREEK FESTIVAL \$3/Free 12 & under	*		DIRTY DOZEN BRASS BAND[www.dirtydozenbrass.com]
Security Control C		ANANDOGOPAL BANDOPADHYAY /\$5 Students	7:00pm		0.00	see September 15	8:00pm ANI DIFRANCO [www.columbia.edu/~marg/ani/]
Solid Control and images Solid Control and i		Herrick Chapel, Occidental College		See September 7	9:00am-	With Donner Mountain Bluegrass Band,	8:00pm BRIAN JOSEPH [www.brianjosephmusic.com] \$15
Part	8:00pm	[www.home.earthlink.net/~finnie66/id1.html]		San Juan Capistrano Multicultural Series 5 and under		Trails & Rails, Pacific Ocean Bluegrass Band,	8:00pm NATHAN McEUEN [www.nathanmceuen.com] \$10
	9:00pm			[www.stairwellsisters.com]		Frank Lane Park	
The Price your Special form lined in ling. February 1995	1			TOM KURAI & YUKIKO MATSUYAMA	9:00am-	HARVEST FESTIVAL OF DULCIMERS (AND MORE) Dana Point Youth and Group Facility	10:00am JUAN L. SANCHEZ \$5/Children Free
## # # # # # # # # # # # # # # # # # #			7:30nm	Folk Music Center		So. California Dulcimer Heritage	10:00am- ADAMS AVE. STREET FAIR
DRIVE 200 per event. Color	Have		7.50pm	KEB' MO' [www.kebmo.com]	10:00am-	<u>v</u>	11:00am FESTIVAL DEL MAR \$40
Column 1981 2785-2893 Column 1981 2785-2893 Column 1981 Colu		· · · · · · · · · · · · · · · · · · ·	8:00pm	LONE HILL RAMBLERS \$15	10:00am-		DR. JOHN [www.driohn.org].
### Color Office Color Principles ### Color Color Princip	or e		*	Old Time Music at its' best with Steve Lewis (banjos),		with Alireza Khademi, Bonne Musique Zydeco, Ektaa Center, Irvine Korean Dance Group,	DIRTY DOZEN BRASS BAND [www.dirtydozenbrass.com] The Racetrack Infield at The Del Mar Fairrrounds
Triangle				Craft and Folk Art Museum		Mei-Ling Lee Dance And Chinese Performing Arts Group,	2260 Jimmy Durante Blvd., Del Mar
Workers White Wh	* 👍	STRAWBERRY MUSIC FESTIVAL **SOLD OUT**	8:00pm	1		Bill Barber Park	[www.bansheeinthekitchen.com]
Man. Mates Mar. Collection and trumper Mar. Mates Mar. Collection and trumper Mar. Mates Mar. Collection and trumper Mar. Collection and trump	*	LONG BEACH BLUES FESTIVAL		Boulevard Music	2:00pm-	MILLPOND MUSIC FESTIVAL	7:00pm & 9:30pm HIGH HILLS BLUEGRASS BAND [www.highhills.com] \$18
Carput As Fellines Bind, Long bank Carput As Centr Miles Binds (1994) Carput As Centr		Magic Rockers, The Campbell Brothers		Bean Town		Marc Atkinson Trio, Genticorum,	Coffee Gallery Backstage
First Act Lot Act		1250 N Bellflower Blvd., Long Beach		Carpenter Arts Center ./\$20 12 and under		Millpond Recreation Area, Bishop	Thousand Oaks Performing Arts Center Jay and Janet Scheer Forum Theatre
Post March	*	FIESTA DE LOS ARTES		Fret House	4:00pm-		Sponsored by Performances To Grow On
15 15 15 15 15 15 15 15		Hermosa Ave & 11th St., Hermosa Beach • 310-376-0951		Lancaster PAC	7:00pm	Fret House	842 S. Broadway, L.A.
Col.	9:30am &	Peter Alsop's Kids Koncerts	8:00pm	and ARKADIY YUSHIN /\$5 youth		Thousand Oaks Civic Arts Plaza (Scherr Forum Theatre)	
Marrier State, Clarence Clar	6:15pm	DOWN HOME BLUES FESTIVAL \$35-75		Presented by The Caltech Folk Music Society		Coffee Gallery Backstage	Caltech Dabney Hall Lounge /\$5 Caltech students, children Caltech Folk Music Society
6.05pm College Applications College App		Marvin Sease, Clarence Carter, Denise Lasalle & Band,	8:00pm	plus DEBORAH HOLLAND [www.deborahholland.net]	7.50pm	[members.aol.com/pintndale]	8:00pm PINT & DALE [members.aol.com/pintndale] CTMS Center for Folk Music
Statistics Sta	6,20	Gibson Amphitheatre, Universal City		WILLIE NELSON	7:30pm	CHRIS STUART & BACKCOUNTRY \$14	8:00pm "SYNERGY" \$25/\$12 Students, children 12 & under
TALL SHIPS FESTIVAL Secondary Second	o:30pm	& LUCINDA WILLIAMS [www.lucindawilliams.com]		*	*	/MIKKI BRISK [www.mikkibrisk.com] /Free children	andTRIPDANCE Theatre & Regina Klenjoski Dance Co.
Control Colley Discharges	7:00pm	DEL CASHER [delcasher.com] \$15	*	TALL SHIPS FESTIVAL	7:30pm	SUZANNE TENG [www.suzanneteng.com] \$30	8:00pm DUO ERATO [www.duoerato.com] \$15
EDDY THOMPSON BAND rowerdedy-deprogram compound FERDON THOMPSON BAND rowerdedy-deprogram compound FERDON THOMPSON BAND rowerdedy-deprogram FERDON THOMPSON FERDON BAND rowerdedy-deprogram rowerdedy-deprogram rowerdedy-deprogram rowerdedy-deprogram rowerdedy	0.00	Coffee Gallery Backstage	9:30am &	11:30am PETER ALSOP [www.peteralsop.com] \$8	8:00pm	THE RHYTHM BROTHERS [www.rhythmbrothers.com]	(Martha Masters and Risa Carlson)
Persented by Sings Like Hall	o:UUpm	+ ETIENNE DE ROCHER \$39.50 adv/\$42.50 DOS	noon	Will Geer Theatricum Botanicum	8:00pm	GRANDEZA MEXICANA \$25-30	
Month Strict St		Presented by Sings Like Hell		See September 8		Mexico - Mi Tierra y Mis Pasiones	[www.jumboshrimpcircus.com]
File Long Content	8:00pm	RIDERS OF THE PURPLE SAGE \$20	2.00pm-	[www.bonnemusiquezydeco.com]	8:00pm	PETER CASE [www.petercase.com]	Will Geer Theatricum Botanicum
## USTERN ARTS ALIANCE CONFERNCE With Alfrico Rolands Ortz, Cale Sur, Aplia Yaya Dallo, Takeyoryot, May and Earnord, Vior II, be Pinguis Records Learnor & Makina Loca, Claudia Caldison, Records Learnor & Makina Loca, Claudia Caldron, Records Learnor & Makina Loca, Clau	_			Elks Lodge 1735 W. 162nd St., Gardena	1	210 The Promenade N., Long Beach	see September 23
With Alfrieds Rolland Ortiz, Calle Sur, Alpha Yapa Dallo, Talkoproset, Mary Jake Lannand, Forfit, Low Plance, Cardiour Calledon, Recordo Lernvo & Mokina Loca, Claudia Caldron, Plance Xuerob, Certaircum; Albanda, Volley, Pett Blance, Plance Xuerob, Certaircum; Albanda, Volley, Pett Blance, Highland Way, Kate Macleed, On Essenthiel, Adatuve, Long Beach Convertion and Entertainment Center John Delvis Roder Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John Delvis Roder Real Long Beach Convertion and Entertainment Center John All State Washington Convertion and Convertion and Convertion Convertion and Convertion and Convertion Convertion and Convertion Convertion and Convertion	*			562-233-5222 • connie@ccdlb.org SAMITE OF UGANDA [www.samite.com] \$15	8:00pm	ASHLEY MAHER[www.ashleymaher.com] \$12	[www.severinbrowne.com]
Reardo Lemvo & Makina Loca, Claudia Caldeton, Curration Confectorum, Studen, Valvab, Perla Botalla, Plano Xarccho, Genicorum, Studen, Valvab, Perla Botalla, Confectorum, Student, Perla Botalla, Confectorum, Student, Perla Botalla, Confectorum, Student, Perl		With Alfredo Rolando Ortiz, Calle Sur, Alpha Yaya Diallo, Taikoproject, Mary Jane Lamond, Po'Girl, Los Pinguos,		Coffee Gallery Backstage	8:00pm	DESERT SAGE [www.desertsageband.com] Free	3:00pm JACKI BREGER FAMILY SING-A-LONG Free
Plano Xarocho, Genicorum, Shidara, Nyaho, Perla Banlia, Highland Wiy, Kate Madeold, On Ensemble, Adawes, Samita Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center 300 E. Ceen Blval, Long Beach Convention and Entertainment Center State Sta		Ricardo Lemvo & Makina Loca, Claudia Calderon, Craicmore, Ouetzal, Santa Cruz River Band, Sonde Madera,		See September 7	Q.00	Bean Town	7:00pm BETH PATTERSON [www.littlebluemen.com/beth.asp] \$15
\$\ \) \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \ \		Highland Way, Kate Macleod, On Ensemble, Adaawe, Samite		Cerritos Center		Fret House	7:00pm HARRY MANX [www.harrymanx.com]
Presented by Topanga Banip Fiddle Concert Presented by Topanga Banip Fiddle Concert SUNDAY SEPTEMBER 7 SUNDAY SEPTEMBER 20 Superaction Area, Bishop Address, Main Street, Huntington Beach • 714-536-7887 THURSDAY SEPTEMBER 7 Sunday September 15 Sunday September 16 Sunday		300 E. Ocean Blvd., Long Beach		Peter Strauss Ranch 818-382-4819 www.topangabanjofiddle.org	o.oopm	McCabe's Guitar Shop	760-941-3253 • www.hornbacherconcerts.com
Alia Coffee Alia C	8:00pm	DENNIS ROGER REED	3:00nm &	Presented by Topanga Banjo Fiddle Concert	*	FIDDLIN' DOWN THE TRACKS CONTEST	Trinity Coffeehouse Backstage
September 16 September 16 Survivalence 18 Survivalen	0·00m	Alta Coffee		[www.peterostroushko.com] with ARKADIY YUSHIN	9:00am-	see September 15 JULIAN BLUEGRASS FESTIVAL	7:30pm JIM CURRY [jimcurrymusic.com]
WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE (INVESTER MERICAL) WESTERN ARTS ALLIANCE (INVESTER MERICAL) WESTERN ARTS ALLIANCE (INVESTER MERICAL) See September 5 WESTERN ARTS ALLIANCE (INVESTER MERICAL) WESTERN ARTS A	vopiii	[www.crowmedicine.com]	3:45pm	CORNUCOPIA \$8 Storytelling (adults only)		See September 16	John Denver Tribute Sunrise Park • Ramon and Sunrise Way, Palm Springs
WESTERN ARTS ALLIANCE CONFERENCE See September 5 See September 6 See September 5 See September 5 See September 6 See September 5 See September 6 See September 5 See September 7 With Pirt & Dale, Westlin Wavevers, Skelpin and more Martine Museum of San Diego Mickey Hart, Zakir Hussain, Giovanni Hidalgo & more Lobero Theatree See September 7 WESTERN ARTS ALLIANCE CONFERENCE See September 8 See September 8 See September 8 See September 9 See September 9 See		WEDNESDAY SEPTEMBER 6	_	Actors Workout Studio		[www.parachuteexpress.com] Peter Alsop's Kids Koncerts	
S00pm MARIACHI DIVAS [www.mariachidvas.com] Free Levit Pavilion for the Performing Arts S00pm DAN HICKS & THE HOT LICKS [www.danhicks.net] \$25 with MICHELLE SHOCKED AND MARY LEEF'S CORVETTE House of Blues Anaheim P.00pm SLIGO RAGS [www.sligorags.com] Killamey's 209 S. Main Street, Huntington Beach • 714-536-7887 THURSDAY SEPTEMBER 7 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN BEAT Sighland Grounds **WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN BEAT Sighland Grounds **WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN BEAT Sighland Grounds **WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 WESTERN ARTS ALLIANCE CONFERNCE See September 5 **WESTERN BEAT Sighland Grounds Standard With Lunasa, Hayes & Cahill, The Cottars, La Volee Dickson, Vasen Picelon And Market Sighland Ground Standard With Pint & Dale, Wester Harbor Dickson, Complex Beather Dancers, Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones, Jose Craven, The Gibson Brothers, Grupo Fantasma Millpond Recreation Area, Bishop www.aliveandpicking.com/calen		See September 5	7:00pm	KEB' MO' [www.kebmo.com]	10:00am-	Will Geer Theatricum Botanicum PLYMOUTH BLUEGRASS FESTIVAL	WEDNESDAY SEPTEMBER 27
AND MARY LEE'S CORVETTE House of Blues Anaheim 9:00pm SLIGO RAGS [www.sligorags.com] Killarney's 209 S. Main Street, Huntington Beach • 714-536-7887 ** WESTERN ARTS ALLIANCE CONFERENCE See September 5 ** WESTERN BEAT Highland Grounds ** WESTERN BEAT Highland G		Levitt Pavilion for the Performing Arts		Santa Barbara Bowl BEARFOOT [www.bearfootbluegrass.com] \$20/\$15 kids		See September 15 SEA SHANTEY FESTIVAL	With Lunasa, Hayes & Cahill, The Cottars, La Volee
AND MARY LEE'S CORVETTE House of Blues Anaheim SLIGO RAGS [www.sligorags.com] Killamey's 209 S. Main Street, Huntington Beach • 714-536-7887 * WESTERN ARTS ALLIANCE CONFERENCE See September 5 * WESTERN ARTS ALLIANCE CONFERENCE See September 6 * WESTERN ARTS ALLIANCE CONFERENCE See September 7:30pm PRIMAL TWANG Mason Williams, Eric Johnson, Albert Lee, Andrew York, John Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Birch North Park Theatre * WEON BANG Stark Hussain, Giovanni Hidalgo & more Lobero Theatre WILLE NELSON [www.willienelson.com] With RYAN ADAMS, NEKO CASE See September 8 * WESTERN BEAT Highland Grounds * Wester Birch North Park Theatre * WESTERN BEAT Highland Grounds * Wester Birch North Park Theatre * WESTERN BEAT Highland Grounds * Wester Birch North Park Theatre * WESTERN BEAT Highland Grounds * WESTERN BEAT	8:00pm	with MICHELLE SHOCKED \$27.50		Acoustic Music San Diego PLANET DRUM [www.planetdrum.org] \$50-100		With Pint & Dale, Westlin Weavers, Skelpin and more Maritime Museum of San Diego	Vasen, Pipeline, Wake the Dead
SLIGO RAGS [www.sligorags.com] Killarney's 209 S. Main Street, Huntington Beach • 714-536-7887 * WESTERN ARTS ALLIANCE CONFERENCE See September 5 * WESTERN ARTS ALLIANCE CONFERENCE See September 5 * WESTERN ARTS ALLIANCE CONFERENCE See September 5 * WESTERN BEAT Highland Grounds 7:00pm PRIMAL TWANG S29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, Andrew York, John Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Brich North Park Theatre * Wood Read of Pather Dancers, Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones, Joe Craven, The Gibson Brothers, Grupo Fantasma Millpond Recreation Area, Bishop www.inyo.org/millpond * WELLY IZ Gospel, Sage Romero & Red Feather Dancers, Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones, Joe Craven, The Gibson Brothers, Grupo Fantasma Millpond Recreation Area, Bishop www.inyo.org/millpond * WELLY DEP PHELPS [www.kellyjoephelps.net] \$20 McCabe's Guitar Shop * WELLY DEP PHELPS [www.kellyjoephelps.net] \$20 McCabe's Guitar Shop * Bliss - American Roots in (and around) L.A. Www.americanarootsla.net • info@americanarootsla.net Folk Werks thanks these folks for providing information 2891 University Ave., San Diego * SUGO RAGS [www.sligorags.com] * WELLY DEP DATE INFORMATION * WESTERN BEAT Highland Grounds * WELLY DEP HELPS [www.kellyjoephelps.net] \$20 McCabe's Guitar Shop * MELLY DN McCoRMICK [www.mecormickjohn.com] S15 Coffee Gallery Backstage * Wow.americanarootsla.net • info@americanarootsla.net Folk Werks thanks these folks for providing information * Wood Read Feather Dancers, Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones, Joe Craven, The Gibson Brothers, Grupo Fantasma Millpond Recreation * WELLY DEP PIELPS [www.kellyjoephelps.net] \$20 McCabe's Guitar Shop * MELLY DN DATE INFORMATION * Western Rather Dancers * Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones, Dec Craven, The		AND MARY LEE'S CORVETTE	олорш	Mickey Hart, Zakir Hussain, Giovanni Hidalgo & more	_	1492 North Harbor Dr., San Diego Presented by San Diego Folk Heritage	•
209 S. Main Street, Huntington Beach • 714-536-7887 **** WESTERN ARTS ALLIANCE CONFERENCE See September 8 **** WESTERN ARTS ALLIANCE CONFERENCE See September 5 **** WESTERN BEAT Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Grounds Highland Grounds Highland Grounds Highland Grounds See September 5 *** WESTERN BEAT Highland Grounds Highland Rectain Area, Bishop www.injo.org/millpond Recreation Area, Bishop www.injo.org/millpond Recreation Area, Bishop www.injo.org/millpond Recreation Area, Bishop www.injo.org/millpond Recreatio	9:00pm	Killarney's	8:30pm	WILLIE NELSON [www.willienelson.com]	2:00pm-	MILLPOND MUSIC FESTIVAL Gospel, Sage Romero & Red Feather Dancers,	SECIAL EVEIVIS page 31
WESTERN ARTS ALLIANCE CONFERENCE See September 5 WESTERN BEAT Highland Grounds Wester Highland Grounds		209 S. Main Street, Huntington Beach • 714-536-7887		See September 8		Pat Cloud & Shady Brook, Terri Hendrix & Lloyd Maines, Houston Jones,	FOR UP-TO-DATE INFORMATION
PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, Andrew York, John Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Birch North Park Theatre PRIMAL TWANG \$29.75 - \$49.75 With DAN Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Birch North Park Theatre PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, Andrew York, John Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Birch North Park Theatre PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, KEB' MO' [www.kebmo.com] Show, KEB' MO' [www.kebmo.com] Show, Seminar Agree Store Calendar McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG \$29.75 - \$49.75 With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG With DAN CRARY and DOC & RICHARD WATSON, McCabe's Guitar Shop PRIMAL TWANG WATSON, McCabe's Guitar Sh	k	WESTERN ARTS ALLIANCE CONFERENCE	*	WESTERN BEAT		Millpond Recreation Area, Bishop	Mary Katherine Aldin - Alive and Picking Calendar
With DAN CRARY and DOC & RICHARD WAISON, Mason Williams, Eric Johnson, Albert Lee, Andrew York, John Doan, Doyle Dykes, Peter Sprague, Beppe Gambetta Birch North Park Theatre Birch North Park Theatre 2891 University Ave., San Diego With DAN CRARY and DOC & RICHARD WAISON, McCabe's Guitar Shop McCabe's Guitar Shop McCabe's Guitar Shop McCabe's Guitar Shop Stopm JOHN McCORMICK [www.mccormickjohn.com] \$15 Bilss - American Roots in (and around) A. www.americanarootsla.net • info@americanarootsla.net	7:00pm	PRIMAL TWANG \$29.75 - \$49.75	7:30pm	BONNIE RAITT [www.bonnieraitt.com] \$40-65	7:00pm	KELLY JOE PHELPS [www.kellyjoephelps.net] \$20	Jay and Judy Michtom - Folk Dance Scene Calendar
Andrew York, John Doke, Doke Skes, Peter Sprague, Beppe Gambetta Birch North Park Theatre 2891 University Ave, San Diego SLIGO RAGS [www.sligoraes.com] AL STEWART [www.alstewart.com] \$24	*	Mason Williams, Eric Johnson, Albert Lee,		KEB' MO' [www.kebmo.com] Embarcadero Marina Park South, San Diego	7:00pm	JOHN McCORMICK [www.mccormickjohn.com] \$15	Bliss - American Roots in (and around) L.A.
2891 University Ave., San Diego 9:00m SLIGO RAGS [www.sligorags.com] And JAMES COBERLY [www.jamescoberlysmith.com] KEED IID TO DATE - IOIN the Followerks Value Gr		Peter Sprague, Beppe Gambetta Birch North Park Theatre	8:00pm		8:00pm	SEVERIN BROWNE [www.severinbrowne.com]	www.americanarootsla.net • info@americanarootsla.net FolkWorks thanks these folks for providing information.
610 730 8836 A WAR Drimo Thomas com With MICHAEL SCHWARTZ With MICHAEL SCHWARTZ		2891 University Ave., San Diego	9:00pm	SLIGO RAGS [www.sligorags.com] Killarney's		And JAMES COBERLY [www.jamescoberlysmith.com] With MICHAEL SCHWARTZ	KEEP UP TO DATE - JOIN the FolkWorks Yahoo Group Go to - http://groups.yahoo.com/group/FolkWorks/