FREE BI-MONTHLY Volume 6 Number 6 November-December 2006

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

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



Hi Folks,

Can you believe it is already the end of 2006? Where did the year go? At the beginning of the year, we began a new concert series at the Craft and Folk Art Museum. It has been a great series with terrific performers and wonderful audiences. We did find that, while the concept of having concerts in an intimate museum space seemed ideal, in reality, it was a challenge for us and the museum staff. So, as this season and series comes to an end, we would like to thank all who made it possible, particularly the volunteers who shlepped chairs, setup sound and lighting and prepared the refreshments. We want to thank all the musicians and the museum staff.

As the year comes to an end, some of the writers and friends have put together their "TOP TEN" lists. Perhaps it will inspire you to purchase recordings of their favorite artists, either for yourself or as gifts for friends. It is a time for sharing and rejoicing.

Speaking of sharing, a couple of the best technological things that have come to our attention are YouTube (www.youtube.com) and



BY LEDA & STEVE SHAPIRO

Google Videos (www.google.com). We first discovered YouTube while surfing the web the day after the Crosby, Stills, Nash and Young concert. Do you know that you can see video footage of CSNY as a group or as individuals from concerts 30 years ago. It's incredible. There are a huge variety of videos available for viewing. There is footage of the young Bob Dylan. There is even footage of old 1950s Square Dancing from Bob Osgood's Sets in Order. The 15 minute clip brings you back to a time when Square Dancing was an integral part of popular culture. An amusing clip, showing how popular Square Dancing was, is a "campy" Lucky Strike commercial with cigarettes doing a square dance. Check it out.

As we march into the holiday season, it is easy to get wrapped up in its commercial nature. Instead, in the folk spirit, think outside the box. Use materials found around the house and create your gifts from scratch. It might not be as cool as giving someone an iPod but your friends and family will really appreciate it. Or cook something different. Our newest writer, Michael Macheret has a new food column. His first exploration includes food of the season from around the world. If this interests you, go to your computer and find a new recipe or take a cooking class. There are a few around town. And, when you are thinking of what to give, think of FolkWorks. Give a gift of a FolkWorks membership (see Page 27).

From all of us at FolkWorks, we wish you all a happy Chriskwanukah.

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Making Connections



THIS ISSUE EDITORIAL ... BOB DYLAN: MODERN TIMES, ANCIENT FOOTPRINTS.... KEYS TO THE HIGHWAY THE PYTHAGOREAN COMMA, THE SPIRAL OF **NEW! FORKLORE.** DINING AT THE INTERNATIONAL HOLIDAY TABLE TIED TO THE TRACKS THOUGHTS ON THE BEST (AND WORST) OF 2006 NEVENKA-WHEN MARIGOLDS SING7 DAVE'S CORNER OF THE WORLD 8 ON-GOING STORYTELLING EVENTS8 MUSIC ON THE RADIO SEEKING THE ROOTS OF SALSA... REED'S RAMBLINGS WHADDA YA MEAN YA NEVER HEARD OF...? CD REVIEWS INTERVIEW..... WRITING ON THE PURPLE SAGE: CODY BRYANT NEW! DIRT ON-GOING MUSIC HAPPENINGS15 CALENDAR OF EVENTS 16-17 N-GOING DANCE HAPPENINGS TOM CHEYNEY'S TOP TEN 2006... OLD TIME ORACLE19 HINDU WIZARD RINGS AND MAGICAL BEANS UNCLE RUTHIE'S TEN BEST LIST...... 20 UNCLE RUTHIE 20 "I LOVED IT, BUT THE COMMITTEE SAID..." ...THAT REMINDS ME...21 AS THE TWIG IS BENT LOOKAROUND KNITTING TOGETHER A SUSTAINABLE COMMUNITY GRACENOTES.......25 LARRY WINES' TOP TEN - 200626 JOEL OKIDA'S TOP TEN -200627 HOW CAN I KEEP FROM TALKING.....28 THE SWIFT-BOATING OF PLUTO SPECIAL EVENTS.....



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BOB DYLAN: MODERN TIMES, ANCIENT FOOTPRINTS

BY ROSS ALTMAN

n 1962, when Bob Dylan wrote Blowing in the Wind, he reached back one hundred years, to the Civil War, for the imagery of destruction he wanted to portray: "How many times must the cannonballs fly before they're forever banned?" He steered clear of any references that might have pinpointed this song as a product of the 1960s—no atom bombs, no "whites only/colored only" signs of prejudice, no "marching in the streets" as a symbol of hope.

On the contrary, the song that became the protest anthem of both the civil rights and antiwar movements clung resolutely to symbols from the Bible, "How many seas must the white dove sail, before she sleeps in the sand?" and a preindustrial world of discrimination: "How many roads must a man walk down before you call him a man?" as if there were no automobiles on those roads.

It was a song stripped bare of identifying markers from the modern world. It took its very tune from the African-American anti-slavery song No More Auction Block Over Me, so that musically as well as lyrically it was essentially timeless. And yet it spoke with both urgency and immediacy to the social forces that within one year would converge into the March on Washington.

It did something more: it brought Dylan to the attention of New York's leftwing intellectual and political elite, who had been hungry for a popular voice that spoke to a new generation. At the end of 1963, New York's Emergency Civil Liberties Union gave Bob Dylan its Tom Paine award, the kind of honor that had been previously bestowed on more earthbound leftists like singer and actor Paul Robeson, and novelist Howard Fast. During the awards dinner Dylan managed to alienate the whole room by telling them, in effect, that he wasn't going to be their lapdog.

It was the beginning of the end for the American left's love affair with the reincarnation of Woody Guthrie, the raspy-voiced Minnesota troubadour who got their minds tapping with modern protest anthems like *The* Times They Are a' Changing, Masters of War and the aforementioned Blowing in the Wind. A year and a half later he would sing them his farewell song, It's All Over Now, Baby Blue, as he wrapped up his electrifying anti-folk hero appearance at the 1965 Newport Folk Festival. From then on Dylan would take the road not taken, trading his Huck Finn cap and Guthrie persona for the self-created position as the poet laureate of rock and roll.

But despite Bob's pissing, dissing and kissing off the organized left, he never completely abandoned his industrial mining town roots from his Mesabi iron range small town childhood in Hibbing, Minnesota. His North Country Blues from The Times They Are a Changing album tells the story of a lost way of life, the transformation of Hibbing from a working class town to a ghost town, where the miners work almost for nothing, and the female narrator ends her sad tale with

this national treasure

still around, still out

difference.

the despairing recognition that my children will go as soon as they grow, for there ain't nothing here now to hold them.

Dylan has returned to those radical roots many times during his various artistic incarnations as electric troubadour, Nashville's strange visitor from another planet, Christian convert, returning Jewish pilgrim, Kennedy Center honoree and Nobel Prize nominee, and finally his still evolving role as post-sixties elder statesman in a cowboy hat and tour guide through the vast territory of Americana he has charted (and occasionally *charted*) in forty years as what he calls "a musical expe-

In his 44th album, *Modern Times*, he returns to them once again, and it is for that reason attention must be paid.

For make no mistake, Bob Dylan is still the most radical American artist ever to achieve popular success, and he remains, at 65, far more radical than his marginal acolytes who owe their careers to him (myself included).

Case in point: When George Jackson was shot down in an aborted escape attempt from California's notorious Soledad prison in 1970, it wasn't Phil Ochs or Country Joe McDonald or Pete Seeger or Peter, Paul and Mary who came to his defense.

It was Bob Dylan, this abandoned Black power revolutionary's white "Soledad brother."

When Ruben "Hurricane" Carter was framed and sent to prison on trumped up murder charges, it wasn't Crosby, Stills, Nash and Young or Bruce Springsteen or Motown or roots rockers or soul brothers who stood up for him.

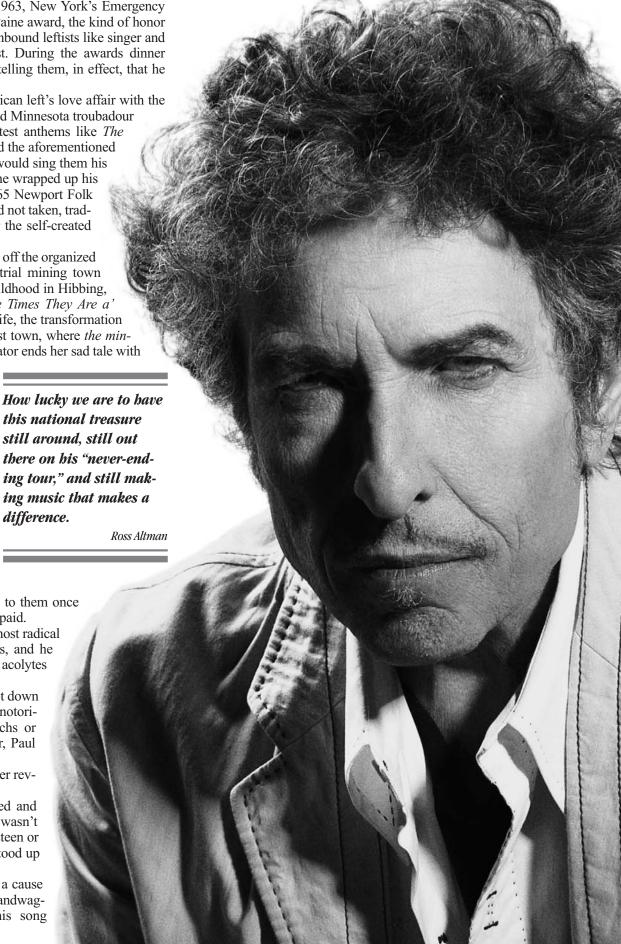
It was Bob Dylan, who made his story such a cause celebre that Hollywood finally got on Dylan's bandwagon and made a movie about him, using his song *Hurricane* as their musical platform.

When the labor movement was under a constant and systematic attack to destroy their unions during the Reagan administration (starting practically on his first day on the job by firing all of the air traffic controllers who went on strike), it wasn't country legend Johnny Cash or outlaw Willie Nelson who rallied to their defense and helped to fight their battle.

It was Bob Dylan, whose 1983 song *Union Sundown* was the first song by a major artist to describe in elaborate detail the destructive effects of globalization and corporate third world outsourcing on the American worker: Well, it's sundown on the union /And what's made in the USA / Sure was a good idea / 'Til greed got in the way. He put his finger on "the decade of greed" before anyone else did.

Folk music's old left Troika—Pete Seeger, who tried to cut his mike cables at Newport, Irwin Silber, the 1960s editor of Sing Out! who used his hammer to say that Dylan had sold out, and the late Harold Leventhal, who was still carrying a grudge against Bob when interviewed for Martin Scorcese's documen-

DYLAN page 21





THE PYTHAGOREAN COMMA, THE SPIRAL OF FIFTHS

AND THE ADVENT OF EQUAL TEMPERAMENT

Pythagoras: Greek philosopher, fifth century BC. Comma: A pause or a space between things.

WARNING: This article may contain methods of math instruction. You may find the following content to be mathematically and musically challenging but I think you'll find it worth the effort.

et's start with a little mathematical story:

NATIVE AMERICAN MATH

Three Native American women are sitting and talking. The first is sitting on a deerskin and she says, "I have a son who weighs 130 pounds." The sec-

PITAGORAS

Fig. 1 - Pythagoras

ond one is sitting on a bearskin and says, "I have a son who weighs 170 pounds." The third one is sitting on a hippopotamus skin and she says, "Well, I myself weigh 300 pounds." The question then is, "What basic principle of mathematics does this scene represent?" And the answer is... wait for it... "The sons of the squaws of the two hides is equal to the squaw of the hippopotamus."

This joke is a reference pun. In order for it to work it is assumed that the recipient is familiar with the reference. In this case the reference is to the Pythagorean Theorem that states that, "The sum of the squares of the two sides is equal to the

square of the hypotenuse." The nice thing about using this reference is that almost everyone who took high school algebra will know this, and even those who don't think they like math will still be able to get a good chuckle. But did you know that the Greek philosopher Pythagoras (c565BC-c490BC) from his observations in music, mathematics and astronomy, generalized that everything could be expressed in terms of numbers and numerical ratios. Numbers are not only symbols of reality, but also substances of real things; hence, he claimed, "All is number."

PYTHAGORAS

The Circle of Fifths

Pythagoras (see **Figure 1**) was the first person to study the notes produced by plucked strings of various lengths. He discovered the series of harmonic overtones and found they could be expressed as the

ratios of small whole numbers (see previous columns in the Archives at www.folkworks.org). The frequencies of the notes of a perfect fifth interval are in the ratio of 3 to 2 (also noted as 3:2, 3/2 or 1.5). This is called the Pythagorean fifth, and was considered throughout the Middle Ages to be the most harmonious interval outside the octave. When tuning an instrument it

was important to make sure that the octaves were true and that the fifths

octaves were true and that the fifths

were as close to true as possible.

When watching piano tuners

that they first type the instru

you might notice that they first tune the instrument's central octave (the F-F octave around middle C) by going around the circle of fifths, a method of tuning that survives from the times of the ancient Greeks. But this is not as straightforward as you might think and here's why.

Fig. 3
The Spiral of Fifths

THE CIRCLE OF FIFTHS IS NOT REALLY A CIRCLE — IT IS MORE LIKE A SPIRAL.

It doesn't have closure. That is to say that the ends don't meet; instead, they overlap (see **Figures 2 & 3**). Twelve perfect fifths should add up to exactly seven octaves from where you begin — but it doesn't.

This is how it should work:

	1	_	2	-	3	-	4	-	5	-	6	-	7	-	8	-	9	-	10	-	11	- 12	2	Perfect Fift
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		- 1																						
C		Ċ				C						C				C				C		C		

But here's what really happens: start at the lowest frequency for C (32.7 Hz) on the piano and multiply by 1.5 (the ratio of 3/2) to get the fifth above that—the G (49.05 Hz)—then multiply that by 1.5 again to get to the next fifth up and so on. This is the result:

	1 -	2	-	3	-	4	-	5	-	6	-	7	-	8	-	9	-	10	-	11	- 12	2 P	erfect Fi	ths
	G -	D	-	Α	-	E	-	В	-	F#	-	(#	-	G#	-	D#	-	A #	-	E #	B#	Ł		
										Gb		Db		Ab		Eb		Bb		F	C			
32.7		73	3.5			165	5.5			372	.4			838	3.0			188	35.6	Ó	47	742.7	7 Hz	
	49.0)		110	0.3			248	8.3			55	8.7			125	7.0			2828	.4			

In a similar fashion you get the octaves when you multiply by 2 (ratio 2/1) like this:

	1	- 2	- 3	- 4	- 5	- 6 -	7 Octaves
C	C	(C	C	C	C	(
32.7	65.4	130.8	261.6	523.2	1046.4	2092.8	4185.6 Hz
TABL	E #3						

Counting up by seven octaves (ratios of 2/1) from C 32.7 Hz winds up at C 4185.6 Hz but counting up by twelve fifths (ratios of 3/2) yields C 4242.7 Hz. This discrepancy is known as the Pythagorean Comma and has been a powerful challenge for instrument makers and tuners. Fixed note instruments like keyboards and fretted instruments must have a way to manage this error. The various schemes to do this are called temperaments. The Pythagoreans left the entire comma in the least used fifth between G# and Eb. This left all of the fifths in tune except for the G#-Eb interval which was extra large, rather dissonant and, some say, howled like a wolf. This "wolf fifth" was placed where it could most likely be avoided.

The necessity for temperaments arose because of the conflict between the desire to have certain intervals (especially the perfect fifth, the perfect fourth and the major thirds) be as harmonious as possible while still allowing one to play the instrument in as many different keys (i.e. starting the scale on as many different notes) as possible. Many different tempering schemes have come and gone over the past centuries of musical evolution. What they all have in common is the re-tuning of the scale so that some or all of the intervals are slightly "out-of-tune" but no particular ones are left grossly out-of-tune.

EQUAL TEMPERAMENT

Equal temperament is a method of tuning that spreads the Pythagorean comma equally over all twelve of the fifths, each one being flattened by 1/12 comma. This gives the equal tempered scale flexibility and simplicity at the expense of musical purity. Now twelve tempered fifths precisely equal seven octaves, which closes the circle of fifths. All intervals except the octaves are slightly, but acceptably, out of tune.

In modern music theory B# and C are considered to be enharmonic, that is notes that are named differently but sound the same. When scales were not tempered notes like B# and C were separate and distinct notes unto themselves. With equal temperament that distinction disappeared. Some of the very old keyboard instruments had two or three separate manuals (keyboards) and as many separate sets of strings to allow the instrument to play in more than one key. Contemporary with those instruments were instruments that had the "black keys" split into two notes to allow for the difference in the enharmonic notes like D# and Eb.

We no longer have to worry about tunings when changing keys or about the differences between enharmonic notes, but we may have lost some of the emotional impact that went with the old tunings. Composers back then believed that each key evoked a particular mood and would choose a key for the mood they wished to convey. I happen to think the trade off is worth it for the simplicity. Until next time please keep a good temperament and, of course, stay tuned.

PS: Try this on the Web: Google this fraction "531441/262144."

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

DINING AT THE INTERNATIONAL HOLIDAY TABLE

he months of November through January bring out the holiday spirit in many cultures, especially in the Northern Hemisphere where the dark and chill of the days surrounding winter solstice drive us to celebrate around a warm and comforting dinner table. There are not many things more comforting than those special but familiar tastes that we grew up with and grow old with.

Here in the US, we have pumpkins, turkey and cranberry sauce; and candy canes, eggnog, apple cider, gingerbread and the dreaded fruitcake. Familiar, predictable and very comforting. Just south of the border, the *tamale* is a special holiday treat. While tamales are available year round from restaurants, grocery stores and street vendors, the homemade tamale has a particular significance for the holidays. This is because they are so labor-intensive that you need a few days to be able to make them correctly and in sufficient quantity.

The tamale is pre-Columbian in origin and was known among the Aztecs, Mayans and Incas. In the days before *masa harina* (ground corn-flour) was commercially available in packages, tamale-making started with the grinding of dried corn that had been boiled in a lime water solution. *Masa harina* is more commonly used now and is very different from corn meal. The *harina* is a powdery ground flour that absorbs more fat during cooking and binds together better than corn

meal. The *masa* (dough) is then spread over a corn husk, although in the southern Mexican provinces a banana leaf may be used. A filling, usually some kind of meat (chicken or pork) with red or green salsa or mole is then spread over the *masa* before it is folded and steamed.

In the northern provinces, the tamale is usually long and roundish in shape, while in the southern provinces where banana leaves replace corn husks the tamales tend to be more square-shaped. I am partial to the Oaxacan tamales that are seasoned with the region's piquant chocolate-flavored *mole negro*. There is also the *tamal de dulce* where the *masa* is sweetened and the filling contains raisins or other dried fruits.

The tamale and its relatives are found all over Central and South America. Venezuela has a variation where the Christmas holidays are celebrated with *hallaca*. A stew of beef, pork, raisins and olives is wrapped in a commeal dough rather than *masa*. Like the tamale, the hallaca is wrapped in banana leaves and steamed. Depending on the chef, the hallaca may have closer relations to the Spanish *empanada* than the Mesoamerican *tamale*.

A traditional Spanish Christmas dessert is a delicious nougat candy called *turrón*. It includes almonds, (sometimes) dried fruits, honey and/or sugar. The quality of the candy is usually judged by the percentage of almonds in the mix. The turrón has a hard version from the southern coastal town of Alicante and a soft version from eastern town of Jijona in Valencia.

When in Scandinavia, hoist a cup of *glogg* as you warm yourself by the fireplace on a cold Christmas Eve. This holiday drink is a version of mulled wine, fortified with whatever spirits you have handy: aquavit, vodka, brandy, or whiskey. Add cinnamon, cloves, orange zest, almonds, raisins and sometimes sugar and let that sit overnight or longer. When it's ready, heat it (don't boil away the best part!) before serving. Sweet wines can be used too, and there are even some newer recipes that use juices and have no alcohol. À chacun son goût.

The Nordic countries have a special Christmas dish called *lutfisk* consisting of dried whitefish cured with lye. The curing process breaks down the protein and renders the fish into a jelly-like consistency. To make the fish edible after the lye treatment, it is soaked in water for several days before being cooked – either steamed or baked. *Lutfisk* is traditionally eaten with *lefse*, a soft flatbread made from potatoes, milk, cream and flour. *Lefse* is similar to a tortilla and probably very effective in masking the fish's flavor.

Latke (potato pancake) is a traditional food for the Chanukah holiday. The ceremonial ingredient of the *latke* is not the potato but the oil. Lighting candles and eating food cooked in oil commemorates the miracle of the Chanukah oil and dates from the 2nd century BCE. When the potato was introduced to Europe from America in the 16th century, the delicious result of frying potatoes in oil made *latkes* a perfect choice for a holiday food. The *latke* is strictly an Eastern European contribution to the Chanukah menu. In Israel the traditional Chanukah food fried in oil is the *soofganiyot*, a donut flavored with brandy or dried fruits.

Cakes and cookies are a big part of holiday celebrations in Europe. The German holiday cookie *pfeffernüsse* is a small, half-moon shaped spice cookie. The name translates as "pepper-nut" and the cracked black pepper is mixed with various spices such as anise, cinnamon and clove. The cookie is covered with a light sprinkling of powdered sugar.

The French holiday cake bûche de noël (yule log) is based on an ancient

Celtic tradition of burning a special log at the winter solstice. The tradition of the yule log was allowed to continue into the Christian era and the burning ceremony was enhanced and tamed eventually developing into what we now know as the Christmas tree with its decorations and candles. Today electric lights replace the candles as a safer alternative because we don't want that yule log burning down our living room. The *bûche de noël* is a rolled up sponge cake with a cream filling and covered with a chocolate frosting that is scored to appear like a log.

The English have a *Christmas cake* that bears some resemblance to our familiar fruitcake. If you find yourself with leftover treacle, you could consider yourself well on the way to making one of these cakes. The origins of the Christmas cake are intertwined with the origins of another English tradition, *plum pudding*, both of which are boiled confections of fruit, nuts

and honey and some kind of flour. The Christmas cake is differentiated by its ingredients, especially the spices representing the gifts of the Wise Men who traveled from the East. Many of these spices were originally brought to England by the returning crusaders in the 12th century. In Scotland the Christmas cake is soaked in Scotch Whiskey and is lighter than its cousin to the south.

The *Christmas pudding* is a cake-like confection, consisting of fruit, nuts and suet boiled in a pudding cloth and soaked in

brandy or beer, sometimes served flambéed. A common tradition was to hide a silver coin in the pudding.

Macheret

Michael

The Japanese have adopted a *Christmas cake* though it is very different from the British version. Even though the large majority of Japanese are not Christian the tradition of Christmas dinner is now widespread. The Japanese Christmas cake is a light sponge cake topped with whipped cream and fresh fruit

For an indigenous traditional Japanese holiday food, look to New Year's Day. You will awaken on New Year's morning to a bowl of *zoni*, a soup containing vegetables and either meat or fish plus that inimitable delicacy called *mochi* (sticky rice cake). *Mochi* is a kind of rice dumpling made from rice that has been pounded until it becomes a smooth, thick, cohesive ball. *Zoni* originated in the 16th century, but *mochi* as a ceremonial food predates the soup. With its roots in the Shinto ceremonies, two oval *mochi* cakes of different sizes are stacked with a small orange or tangerine on top and then placed on an altar as an offering to ancestors. *Mochi*, whether in or out of the soup, is found in abundance on New Year's Day.

Steamed *mochigome* is a "sticky" rice that has some of the properties of gluten in that it binds together much like wheat flour that binds to make bread dough. There are different varieties of sticky rice such as Sushi rice that binds together very well until you dip it into soy sauce – that's why the Japanese dip only the fish side of the sushi. You cannot make sushi with Uncle Ben's rice.

Well, after all that food, I'm ready to pour myself another steaming cup of *glogg* and sit down to one of the greatest tributes to a culinary feast ever filmed. Although it is not set on any particular holiday, *Babette's Feast* makes the meal become its own holiday. The food is the star of this 1987 Oscar-winning movie. Enjoy the richness of this film like complexities of a international holiday feast.

When not dining in exotic locales, Michael Macheret forages closer to home in the South Bay regions near Los Angeles.

"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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THOUGHTS ON THE BEST (AND WORST) OF 2006

race yourself. It's that time when we're inundated with those lists. Makes me imagine Mr. Blackwell at a folk fest, subjected to acres of tie-dyes, peasant dresses, and people smiling, laughing and having fun, bereft of his dagger-eyed, stone-faced, spike-heeled runway models.

THE IRRELEVANT & THE MEANINGFUL

For many, Ross Altman's look (July / August FolkWorks) at **Neil Young**'s *Living with War* and **Bruce Springsteen**'s *The Seeger Sessions* were definitive. Those who enjoy humorous political music should explore CDs and shows by **Roy Zimmerman**, **Matt Angus**, and **Actual Size**.

Elsewhere, what's best? Do the Grammys measure it? They fail to recognize many musicians and their genres. (One example: no category for Western music.) The Grammys, like pop music, mostly parades variants of sh-thump-thud.

No matter. Commercial corporate radio and their incestuous partners, the big record labels, dismiss folkies and neo-folkies as niche markets, anyway. Thing is, if all of us in these unrelated and ignored niches (and our buying power) are irrelevant to corporate music and the Grammys, then their sausage machine is irrelevant to us.

Like all counter-cultures, we have our esteemed alternatives, including criteria for the best. The **North American Folk Music and Dance Alliance** bestows a few awards, and some will come from November's **FAR West** conference in Sacramento.

Just Plain Folks, an international organization, extensively recognizes the best. The Just Plain Folks Music Awards Show names its 2006 winners November 4, at the Galaxy Theater in Santa Ana. After receiving over 25,500 albums and 350,000 songs from 105 countries, JPF nominated Best Song in 67 genres and Best Album in 81 categories, in addition to Best Lyric and Best Music Video. Find all at www.JPFolks.com. Obviously, JPF recognizes that many categories are required to honor deserving folk artists (are you listening, Grammys?)

JPF's picks overlap much of my radio show's playlist. My pick for FolkWorks' Best Bluegrass album of 2005 is among their 2006 nominees, **Susie Glaze**'s *Blue Eyed Darlin*, 'and we share esteem for guitar wizards **John Danley** and **Preston Reed** and other nominees.

Meanwhile, the "Best Public Radio Station in LA" was named by Los Angeles Magazine: it's KCSN 88.5 FM, simulcast at www.kcsn.org. Of course, there's more Americana and roots music programming there than anywhere else in town, including an extensive automated overnight mix. (Okay, so daytime weekdays, it's still classical music.)

On to our picks. First, a qualifier. FolkWorks' deadlines are well in advance. All our determinations of "the best of 2006" actually measure twelve months following mid-August, 2005.

SOME RANDOM RECOGNITIONS

Things you won't see elsewhere include "the best lines spoken from stage." The **Dixie Chicks** are hard to beat, but here are two. **Irene Kelley**, one of our time's most successful songwriters, paid tribute to her sideman, saying, "I'd give anything to play guitar like that. Except take lessons and practice."

And there was comedic songstress **Kacey Jones**, who quipped, "I was only married two-anda-half years to Bubba. But I got 55 songs out of it, like, *I Miss My Man But My Aim's Gettin' Better.*" (Jones can also be serious. She received a 1999 Grammy nomination – gasp – as producer of *Pearls in the Snow: The Songs of Kinky Friedman*, and she's winning accolades for her tribute CD, *Kacey Jones Sings Mickey Newbury*, which had its world premier on my radio show.)

BEST UP-AND-COMERS

Yes, **Ciunas** broke-up, but there are many musically gifted young-uns. **Nathan McEuen**, a progeny of Nitty Gritty Dirt Band founding member John

TIED TO THE TRACKS



BY LARRY WINES

McEuen, is touring with a talented trio, playing roots and solid originals from his CD. Another Nathan is 12-year-old **Nathan Stanley**, Dr. Ralph Stanley's grandson; he's learning the family business touring with his grampa and his own CD of standards and originals. California's bluegrass wunderkinds are **Pacific Ocean Bluegrass**; not a family band, they're from across the state, ranging in age from 11 to 17; they're touring their CD, *Festival Kids*, and 14-year-old member Scott Gates' CD, *Legacy*.

THE MOST MEANINGFUL PERFORMANCE

Lowen and Navarro consistently deliver one of the best musical performances you'll ever experience. They're nearing the end of their time as a duo, as Eric Lowen sings, picks, smiles and performs through the challenges of Lou Gehrig's Disease. Dan Navarro is as fine as ever. If you're lucky, you'll catch them with accompanist Phil Parlapiano. Go see them. Get tickets when a show is announced, because it'll sell-out.

THE 10 BEST (OKAY, 11) SHOWS YOU DIDN'T SEE

This isn't meant to play "gotcha," but to alert you that these are must-see artists, next time they perform here. Web sites are provided so you can learn about them.

- 11) **Berkley Hart**, the San Diego-based duo with brilliant songs and harmonies doesn't get here often and deserves big crowds (www.berkleyhart.com).
- 10) LA's own **Kaedmon** (www.kaedmon.com) was joined by Austin's **Karen Mal** (www.karenmal.com) at the Coffee Gallery; either is wonderful, together they provided a memorable night.
- 9) Former opera diva Christina Ortega and her band of all-stars includes Tom Corbett, Otoño Luján (from Conjunto Los Pochos), Ruben Ramos, sometimes with fiddle master Brantley Kearns. They played Pasadena's Levitt Pavilion to a small audience in August, but not often enough around L.A. (www.christinaortega.com).
- 8) Santa Cruz River Band (Formerly Ronstadt-Ramirez): Mike Ronstadt (Linda's brother), Ted Ramirez, and Gil Brown are from Tucson. They play US and European folk festivals, delivering Southwestern music from both sides of the border; rousing to deeply moving, with fine originals. Their rare LA shows draw small audiences who leave thrilled (www.ronstadtramirez.com).
- 7) **Irene Kelley** is a charming performer, and you wonder why dozens of famous artists have had hits with the songs she wrote while she isn't the big star (www.irenekelley.com).
- 6) **Sourdough Slim** plays Lincoln Center, the Kennedy Center ...and Boulevard Music and the Coffee Gallery Backstage. A superbly entertaining Vaudevillian accordion-playing cornball cowboy (www.sourdoughslim.com).
- 5) **Peter Case** and **Buddy Z** (**Zapata**) at the Coffee Gallery were formidable; Plimsouls great Peter (www.petercase.com) has filled arenas and is the subject of an all-star 3-CD set covering his songs (*A Case for Case*); great night with one of LA's best bluesmen, Buddy (www.buddyzapata.com).
- 4) The "Under One Roof" show featured some of LA's best acoustic Renaissance artists, benefiting

the Natural Resources Defense Council and a local homeless shelter. Even the Roxy's typically overblown sound couldn't wreck the magic of **Marina V** (www.marinav.com), **Kat Parsons** (www.katparsons.com), and **Libbie Schrader** (www.libbieschrader.com), in a lineup with rockers Mandi Perkins and Arden Kaywin.

- 3) The triple header with **Dafni** (www.dafni.us), **Gwendolyn** (www.gwendolyn.net), and **Janna Marit** (www.jannamarit.com) at the tiny Cinema Bar in Culver City was superb. All three have marvelous acoustic bands with banjos, innovative rootsy percussion and more. Fiddler **Edie Murphy** (Dime Box Band) sat-in. They delivered delightful originals and a few well-arranged covers, like Elizabeth Cotton's *Freight Train* and Tony Gilkyson's *Goodbye Guitar*.
- 2) **Eric Taylor** is an iconic performing songwriter on the national scene who played the Coffee Gallery to a handful of appreciative and wellknown musicians. He packs big venues everywhere else (www.bluerubymusic.com).
- 1) **The American Music Festival** at the Skirball Cultural Center included legendary Tex-Mex accordionist **Flaco Jimenez**, capping a lineup of local and touring Americana artists. It was first-rate and grossly under-attended. The August annual event needs and deserves support to survive (www.skirball.org).

THE NOT-SO-HOT STUFF OF 2006

What failed to meet expectations? **Richard Thompson**'s quirky selection of "The best music of the last 2,000 years." He toured it nationally, playing UCLA Live! without intermission. An interesting first half, with arrangements from good to brilliant. But Thompson's selections for the second half were mostly post-1980, dominated by Prince, Madonna and Britney somebody-who-sounds-like-a-bunch-of-other-somebodys. He never discerned that encores were a desperate effort to hear one of his originals, not more pop crap.

The other **2006 Missing-the-Point-Award** goes to **Garrison Keillor**'s feature film version of *A Prairie Home Companion*. Sure, Meryl Streep affected the best Minnesotan since Francis McDormand in *Fargo*, and Lily Tomlin played, uhh, Lily Tomlin. But what everyone wanted was another *O Brother, Where Art Thou*, a film with great music, good storytelling, and a feel for the folk culture that naturally produces both.

Instead, this film's music was, at best, incidental. Radio regulars Pat Donohue, Robin & Linda Williams, Peter Ostroushko and others were setdressing. Incidental melodies bled through walls. Actors exchanged quirky dialogue.

Entirely too much Lindsay Lohan, an angst-ridden teen "star" who is mostly famous for being famous. Straight from the high school play, with melting eye makeup, Mariah Carey-esque vocal gymnastics and wild arm flaps during the closing Gospel number. You just wanted her to get out of the way of the real musicians. But it was about reaching target-market audience demographics who've never heard the radio show, not us nichemarket types, who listen every week.

At least one other talentless dufus got her comeup-ance, in the year's **Best Musical Stunt**. The brilliant **Banksy**, Britain's prankster of the arts, replaced 500 Paris Hilton CDs in 48 record shops on release day, substituting his parodies of her undistinguished pop songs. Examples: *Why am I Famous?* and *What Have I Done?* Notably, no purchaser who got the parody CD returned it, though they apparently intended to buy her unschooled efforts. Hmmm. Hooray for the folk process.

HOLIDAY GIFT GUIDE

Did you just scramble to read this part again on December 23, because you're looking for recommendations? Okay. A gift subscription to FolkWorks is sure to be appreciated by anyone who

NEVENKA- WHEN MARIGOLDS SING

BY JOEL OKIDA

Look: the constant marigold
Springs again from hidden roots
Baffled gardener, you behold
New beginnings and new shoots.

from Marigolds by Robert Graves

hen first heard, the layering of voices wash over you, or perhaps, more accurately, permeates through you, pulsating, sometimes forcefully, at other times, almost pleadingly. The chorus en masse harmonizes and then altos underscore the refrain followed by the soprano section riding on top and then again the chorus weaves in with an intense drone. These hum-like intonations coupled with a degree of dissonance are not often encountered by audiences attuned to western melody and harmony. Still, the effect can be hypnotic if not almost haunting as each song displays another example of exhilarating vocalization presented within the context of a simple folk song.

The effect is heightened or at least contrasts with other forms of singing by the fact that many songs are sung without gesture or physical display. This places the entire focus on the purity of the voices. This is not to say that

there is no emotion involved. All members radiate the joy of singing through very expressive faces, handclapping and "yelps" which accent specific upbeat songs. Other songs may include instrumental accompaniment by a band, or percussive augmentation and instrument playing by the choir.

This is **Nevenka**, an Eastern European Folk Ensemble of vocal enchantresses, who caress a song and then unleash their powerful harmonic blend. Nevenka (derived from neven – a marigold flower and a woman's name common to many of the Balkan countries), is a female choral group whose seeds were planted in Los Angeles, back in 1976. Their spe-

cialty is bringing the folk music of Eastern Europe to the now open ears of the southland and beyond. They are rooted in the traditions of the songs, but arrange and sing the pieces with the style and strengths of their members. Nevenka is lead by Musical Director, Trudy Israel, who handles all arrangements along with singer and Assistant Director, Jennifer Jurick. However, all of the members contribute in different ways to make personal the songs they sing. Trudy offers some insight and reveals some of the magic behind Nevenka. "Each of our members brings something to Nevenka. Many of them teach and direct new songs or work on style and pronunciation with the group. I like it that way because we have many very talented women. Nevenka is democratic in that sense."

Because the songs are sung in the country-of-origin's language, (Russian, Bulgarian, Croatian, Greek, etc.), for English-speaking audiences it is the dynamism and uncommon sound of voice that provides the emphasis, carrying the lyrics and perhaps adding a bit of mystery to each song. "Exposure to world music has developed a whole generation of people who appreciate music with complex harmonies, dissonance and non-western rhythms and scales. I think part of the beauty of Eastern European songs is the way the words flow. When I hear an opera (European), I don't want to hear it in English, I want to be transported to another place and time. I think it's the same for Balkan music," confides Trudy.

It is with this kind of music that one's attention turns to the range and variety that the voice can produce. Nevenka's sound covers a vocal array due to their broad repertoire of Eastern European folk music. Any number of individual voices may be showcased in solos and then blend with a "drone" in duets and chorus. You may experience Trudy's rich emotive voice in an inviting and imploring solo on the Greek rebetiko song, *Pos tha Perasi I Vradhia*, followed by Jennifer Jurick's transcendent solo in the starkly beautiful *El Sueno de la Hija del Rey*, a Sephardic tale sung in Ladino. When you hear these contrasts you begin to understand the scope of this type of singing.

Yet another dimension is demonstrated when a trio leads the ensemble through *Ja Snoshti Xodix*, a Bulgarian song exemplifying the vibrant drone consistent with and reminiscent of The Bulgarian State Radio and Television Female Vocal Choir known for their *Le Mystere des Voix Bulgares* recordings. These recordings introduced Bulgarian music to a wider audience back in the late 1980s. "One generalization about Balkan vocal styling, is that it should NOT be operatic, reminds Trudy. "Most of the traditional folk songs are sung in chest tones, even the soprano parts."

There are other groups both here in the US and, of course, in Balkan countries, who sing similar types of music. And yet, there is uniqueness to the Nevenka sound. Trudy describes her approach to the music. "What I really like is the diverse styles of music we sing. We limit our repertoire to Eastern Europe, but there is a wealth of varied musical styles within each country and within the regions of each country. I think we do a good mix of

roots music and composed pieces."

She goes on to say, "In the past, we've tried to be as authentic as possible, drawing our arrangements, vocal styles, and instrumentation from original recordings, but authentic is sort of a floating definition when you look at the development of Eastern European folk music over the past several decades. With the advent of world music, the purists have had to put up with the fusion of vocal styles and instrumentation, while the non-purists have welcomed the new music coming out of these cross-pollinations. The advent of world music has allowed us to experiment and be more free with arrangements and instrumentation in recent years."

The members that comprise Nevenka come from many ethnic and musical backgrounds. They also cover a wide age range. There is a very basic common thread that ties them together. Trudy elaborates, "The common

thread that holds us together is the desire to make music out of the mainstream. We have a 30 year age range, but age does not seem to be a barrier. In Bulgaria, the village women used to have what they call "sedenkas," which were working parties where women of all ages would sew, embroider, and sing together. I think of us that way, only the work is putting songs together." She adds that, "When people audition for the group, we look for a few things. They must have good pitch, a strong chest voice, good pronunciation and most of all, they have to be nice. We have no Divas in Nevenka! Everyone is a team worker."

To underscore the different

backgrounds of the current line-up of Nevenka, Trudy revealed the "other" musical lives that some members pursue concurrently with their more traditional Balkan singing. "Many of our singers are in two or three performing groups, from Medieval/Renaissance to folk rock to Gamelan to bluegrass to Opera and even Gothic rap!"

The Balkans is comprised of many countries and within those nations there are many languages and even beyond that there are regional dialects. Trudy explains what it takes to learn a typical song. "A few of us danced and sang with the Aman Folk Ensemble and we were trained to understand the music we sang, both in style and tradition. Over the years, we've had many workshops from Slavic teachers. While we have only two ethnomusicologists in the group, another four or five members have been studying the music of these cultures for a number of years. We also have native speakers work with us on the words and pronunciation."

Nevenka currently has three recordings available. The last, *Reflections of Eastern Europe*, took them in a slightly different direction than the previous two. Trudy explains the change in emphasis. "We had friends who played hot tamburica (Croatian string band) music so we featured more Croatian music then. Over the years, we've been drawn to more Bulgarian, Sephardic, Georgian, and Greek music. The type of music is often dictated by the members in the group (their vocal strengths and backgrounds)."

Nevenka has performed in music festivals, auditoriums, churches, and even in local nightclubs where, as musical worlds collide, they continue to rise above, enlighten and surprise receptive audiences, their powerful voices embracing the traditions of eastern European folk music while expanding the boundaries of singing itself.

Nevenka can be found on line at www.nevenka.org where you can find out where they are playing or how to purchase one or all of there CDs.

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.

UPCOMING PERFORMANCE for NEVENKA

Friday, November 17th - 9:30 pm, \$10 El Cid - 4212 W Sunset Blvd Reservations at 323-668-0310.



olk and acoustic music and how it relates with technology has been a much-debated topic in these pages for quite a while, and it's been occupying my thoughts lately as well. Now that the best-known singer-songwriter in the world, **Bob Dylan**, has a new record (I still call them that) called *Modern Times* [Columbia] (!!); it might lead one to think that the old guard is finally getting with the program. But with Dylan, nothing is ever that obvious and indeed listening to the record tells another story. All of the songs are connected, either by title, or in the case of a very slight re-working of the blues classic Rollin' and Tumblin', by arrangement, of a song from the past. Workingman's Blues takes the title of Merle Haggard's country hit, and a bit of its chorus, but replaces the major chord swing of the original song with a relaxed descending bass groove and lyrics that ruminate on the nature of age and work. Of course the problem with being Bob Dylan is that whatever you do; everyone's going to assume you're ruminating. To my ears, though, I don't think this is one of Bob's more personal records. If there is a theme to it, it's that modernity encompasses both the past and the present. What technology accomplishes is the ability to embrace them both simultaneously. Pick any musical artist from the past and search them on the web. A biography, histories, musical samples, you name it; all are at your fingertips. Is this a good or a bad thing? A little of both, I think. It can rob the music of its sense of community, or it can introduce it to people that would have never heard it any other way. And there's still plenty of banjo pickin' going on. Just because it's happening on your wireless web rather than on your front porch doesn't mean that there's any less of it. For Dylan's part, he was asked why he played so much old material on his radio show. His answer was that he had nothing against new music, but there was so much more old music to choose from.

As for the record, Bob sounds like a man with nothing to prove. His band plays with restraint and mostly stays out of the way, and Bob sings with complete confidence and mastery of many genres of music, from blues to acoustic rock to gospel to western swing. The sound itself is pure and live. Not his best record, but probably his best casual one.

Speaking of modern adaptations of traditional music, Phoenix, AZ's wonderful Canyon Records, overwhelmingly the main US distributor of Native American music, have released another good batch. The first of two that fits our theme is the re-release compilation of two wonderful vinyl LPs originally released in 1969, A. Paul Ortega's Two Worlds/Three Worlds (!!). Ortega, a Mescalero Apache, started as a bass player in a blues band, produced these two records that have light but constant grooves with rich vocal intonation. Nowadays we have the poetry of John Trudell and Robbie Robertson's Soundtrack for *The Native Americans*, but in 1969 there was simply nobody doing anything similar. The insistent pulse of his rhythm guitar and gentle sway of his voice superficially resemble Western African guitar music, the spoken introductions are nicely intoned bits of history and background. Ortega manages, with just his voice, his wonderful guitar playing and minimal percussion, to combine elements of acoustic blues with the insistent rhythms and chants of native songs and combines it into something his own. One of Canyon Records' best releases yet.

Then there's Pow-Wow singers Black Lodge, who's More Kids' Pow-Wow Songs (!) is a purely traditional recording of Pow-Wow songs except for one slight difference. The titles for some of the songs: Sponge Bob Square Pants, Scooby Doo, and Barbie's Round Dance. While the simultaneous vocalizing and communal drumming that is common to pow-wow songs is in evidence, it's an odd experience to hear the words "Sponge Bob Square Pants" repeated in an insistent chant. But the music is treated with respect and

On-going Storytelling Events

ANTELOPE VALLEY STORYTELLERS

1st Saturdays 4:00pm Heart 'n Soul Coffee House 39804 San Francisquito Canyon Rd., Green Valley

ANTELOPE VALLEY ALLIED ARTS ASSOCIA-

st Saturdays 6:00pm

Cedar Hall 44845 North Cedar Ave., Lancaster

DRAMAMASTERS

09 Blairstone Dr., Culver City

310-204-0656

SAN GABRIEL VALLEY STORYTELLERS 3rd Tuesdays 7:30pm Allendale Library

1130 Marengo Ave., Pasadena 626-792-8512

CORNUCOPIA

2nd Sundays 4735 Lankershim Blvd., North Hollywood

LOS ANGELES COMMUNITY STORYTELLERS

2nd Thursdays • 7:30 pm Culver-Palms United Methodist Church 4464 Sepulveda Boulevard

Culver City, CA 90230 Audrey Kopp • 310-823 7482 • astory@utla.net

FAMILY STORYTELLING

Saturdays/Sundays 11:00 am, noon, 1:00 am • Free Storytelling in Spanish on alternating Saturdays. Getty Center Family Room

1200 Getty Center Drive, L.A. 310-440-7300

LEIMERT PARK GRIOT WORKSHOP

3rd Wednesdays • 7:00 pm

3335 43rd Place, across from Leimert Park

SAN GABRIEL VALLEY STORYTELLERS

3rd Tuesdays • 7:30 pm

55 S. Hill Ave., Pasadena 626-792-8512

LONG BEACH STORYTELLERS

Los Altos United Methodist Church 5950 East Willow, Long Beach

562-961-9366 SUNLAND-TUJUNGA STORYSWAP

2nd Saturdays • 8:00 pm Sunland-Tujunga Library Storytelling Group

7771 Foothill Blvd. • 818-541-9449

STORY MASTERS

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

STORYTELLING & PERFOMING ARTS

TOASTMASTERS

A Toastmasters Storytelling Group 2nd Mondays, 7:00pm CoCo's Restaurant

15701 Roscoe Blvd., North Hills 818-541-0950 • rudeutsh@earthlink.net

ORANGE COUNTY

COSTA MESA SOUTH COAST STORYTELLERS GUILD

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

SOUTH COAST STORYTELLERS Saturdays & Sundays • 2:00-3:00 pm Bowers Kidseum

1802 North Main St., Santa Ana 714-480-1520 • www.bowers.org/link3c.htm

MISSION VIEJO STORYTELLING

Wednesdays • 7:00 to 8:00pm Borders Books and Music

25222 El Paseo • 949-496-1960

COSTA MESA STORYTELLING BY LAURA BEASLEY

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

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.



it doesn't talk down to kids or sell short the traditional elements. Non-commercial sources are also embraced in To the Mother of Black Lodge and *Prayer Song*, but they still have the sense of humor to end one track by yelling out "Scooby Doo where are You?"

Finally, Boulder Acoustic Music Society has been quickly gaining a rep as one of the top acoustic bands in the world, and here's where categorizing music can be problematic. BAS is probably identified as a newgrass band, but their music's all over the place. While there are certainly bluegrass and jazz elements on 8th Color [independent release, www.boulderacousticsociety.net] probably the most winning element is their eclecticism. Start with their lineup to begin with- guitar, bass and fiddle, along with the occasional banjo, but also Scott Higgins' marimba. There's also ukulele and guests include Darol Anger on mandola and Sally Von Meter on Weissenborn guitar. The lead track, *Thingy* is jazzy, *Waltz in Ragtime* is what it says, there's bits of surf and Brazilian music, delicate chamber pieces, funky blues, and the appropriately titled Kazoo Serenade. About the only unifying factor is that it's all acoustic in nature.

All in all, it's an eclectic bunch. Just the way I like it. No telling what I'll have for you next time, but I'll 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.

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





KUCR KPCC KKGO KXMX

KPFK

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

THURSDAY

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

Bobbee Zeno (blues) FRIDAY

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

SATURDAY Wildwood Flower (KPFK) Ben Elder (mostly Bluegrass 6:00-8:00am

6:00-10:00am Tied to the Tracks (KCSN) Larry Wines (Americana) Halfway Down the Stairs (KPFK) Uncle Ruthie Buell (Children's show with 8:00-9:00am folk music)

TWANG (KCSN) 10:00am-2:00pm Cowboy Nick (classic Country music) Prairie Home Companion® (KPCC) 3:00-5:00pm

Garrison Keillor (Live - variety show) Ann the Raven (KCSN) 5:00-9:00pm Blues
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 politi-

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

Hector Resendez (partly acoustic, bilingual Latin / Carribbean)

9:00pm-midnight East L.A. Soul (KCSN) with Bubba Jackson

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

historical recordings) Garrison Keillor (Rebroadcast - variety

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

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

MONDAY-FRIDAY The Global Village (KPFK)

10:00am-noon "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

Folk Alley www.wksu.org

SEEKING THE ROOTS OF SALSA

BY AUDREY COLEMAN

t was past midnight and steam was rising from the *salsa* dance floor. Skirts whirled, stiletto heels clicked. Even the waiters bustling around the club were moving to the beat of the *clave*. I was among the dancers, my waist-length hair flying up with each turn I made. From the stage, the sinewy *salsero* tipped his straw fedora in my direction and began improvising on the subject of my dark, silky hair.

"It's casting a black magic spell around her! It has a life of its own! Look out! Her hair is reaching out to grab you! Someone take her home!"

The three person chorus responded in tight harmony, "That's how they dance down here. Yes, that's how they dance!" Trumpets punctuated the refrain as we danced even more frenetically.

"Her black hair is setting the place on fire!" sang the *salsero*, his voice darting in rhythmic counterpoint to the band. "Look out, everybody! The flames are getting higher! Fire! Fire!"

Then I woke up.

Whew! I do not, in reality, dance *salsa* anywhere but in my overactive imagination. These fantasies come from admiring *salsa* dancing from a distance and savoring the musical mélange that swept the country nearly 40 years ago.

Where did *salsa* come from? What are the ingredients of this flavorful sauce (literal translation of *salsa*) that continues to dominate dance floors from New York to Miami to LA? On behalf of *FolkWorks*, this musical detective will search out the roots of *salsa*.

THE AFRICAN CONNECTION

The Africans who were enslaved by the Spanish between the early 1500s and the late 1800s brought with them musical and cultural traditions that contained the seeds of *salsa*. Kidnapped mainly from the area of West Africa that now contains Nigeria, Ghana, Togo, Cameroon, Benin, and Congo, the slaves came from cultures in which music played a central role in daily life. Different types of singing and drumming accompanied a multitude of religious and social rituals beyond mere entertainment. Performance standards were exacting and musicians in training were taught complex drum patterns that had to come in at meticulously timed points in a ritual.

In addition to the highly developed art of polyrhythmic percussion, the West Africans brought to the New World their tradition of "call and response" between a solo voice and chorus. In *salsa* this has become the dialogue between the improvising *salsero* and the chorus, which may consist of three or four vocalists, or alternately, the voices of band members.

Recommended Listening:

Yoruba Drums from Benin, West Africa (Smithsonian, 1996)
Absorb the rhythms of Yoruba culture and religion that crossed an ocean to Cuba to influence the development of Latin American music.

THE SPANISH CONNECTION

The colonies of Latin America put the Africans in touch with musical and poetic traditions of Spain. The songs and instrumental pieces Spanish settlers brought to the New World emphasized melody and harmony, new elements for a population whose music focused on rhythmic complexity.

String instruments, especially the guitar and its predecessors, introduced a new dimension of performance to African musicians, some of whom were encouraged to learn the instruments to entertain their masters. In Cuba, the Spanish guitar evolved into the *tres*, a smaller instrument with three double strings. In Puerto Rico, the adaptation was the *cuatro*, which has four double strings.

Another important European influence was the large musical ensemble with a prominent brass section. It accompanied the popular *danzon*, a dance which developed in the 1870s from the French *contredanse*. The *orquesta tipica* favored by Spanish settlers had evolved from the military marching band into a vehicle for ballroom dancing.

Finally, language played a major role in the development of new musical forms. As Africans absorbed the Spanish language from their masters, they came in contact with sung poetic forms that dated back to Spanish medieval times. In particular, they came to appreciate and adapt the tradition of improvising rhymed verses. By the time the slavery era ended, the African musicians of Cuba were composing songs with Spanish lyrics that conveyed their own experience. Still propelling those melodies and lyrics were the polyrhythms of their lost African homeland.

Recommended Listening:

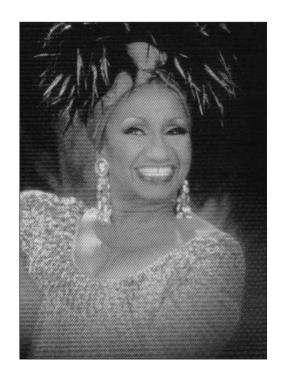
Orquesta La Moderna Tradicion: Danzonemos

This collection of *danzon*, *son*, and *charanga* is the closest I found to an example of the European-influenced roots of Afro-Cuban music. I found it on eBay! There should be groups that have recorded earlier colonial music, but I haven't found them yet. This is a start.

THE CUBAN CONNECTION

In Cuba, where the Spanish imported slaves until the 1880s, religious cults sprung up that drew upon West African traditions. Devotees of *Santeria*, still practiced by many Cubans, revere African deities known as *orishas*. Each deity had its own chant, its own call and response, and its own particular drum pattern known as a *toque*. Under pressure to embrace Catholicism, the slaves paired some *orishas* with Catholic saints and incorporated Christian symbol-

ism into the ritual. Musical sessions called bembe would honor a specific orisha. These bembe ensembles became the blueprint for the Cuban popular music ensembles that would come to include other instruments such as Bata drums and chakere (rattles). African influences would dominate in Cuban music where as early as the 1840's, slaves accounted for nearly half the population. Bembe sessions



evolved into a musical form called the son, the grandparent of salsa.

At the heart of the *son* is a core rhythmic pattern or *clave*, often played with two sticks known as claves which are struck together throughout a piece. Various percussion instruments such as bongos, *maracas*, and the *guiro* (scraper) perform in rhythmic counterpoint to the *clave*.

The Spanish influence is felt in the sequencing of the music and lyrics. First, the lead vocalist establishes a melody in a set of verses, often on the theme of romance or the fickleness of love. Then he or she launches into an exciting section known as the *montuno*, improvising both lyrics and melody in a call and response with the chorus which repeats a refrain.

The *son* migrated from the countryside to Havana in the first years of the 20th century. *Sextetos* and *septetos* featured two vocalists playing *claves* and *maracas* while the other musicians accompanied on bongos, *tres*, and string bass

In the 1940s, blind *tres* player and bandleader Arsenio Rodriguez updated the *son* form in the by adding to the *montuno* section a *descaya* section of improvised solos by instrumentalists. Grandson of a slave, he is said to have brought many *toques* his family used to address African deities into his *son* compositions. He also expanded the ensemble, by adding congas, a piano and an extra trumpet

As the island nation became playground for Americans with money to spend on gambling and entertainment, the big band sound of Glenn Miller and Count Basie. became popular – with an Afro-Cuban twist. Already having a large ensemble tradition developed from the *danzon* and *orquesta tipica*, Cuban musicians had gradually introduced the polyrhythms of their African heritage into the percussion section which now included congas. The new form, also containing Haitian influence, was called *charanga*. **Orquesta Aragon** was one of several *charanga* orchestras that thrived between the 1930s and the 1950s. An equally popular form in the 1940s was the *mambo*, invented by pianist Perez Prado. The great Cuban *mambo* and *charanga* orchestras of the 1940s and 1950s were the forerunners of today's *salsa* bands.

As for vocalists, Celia Cruz made her reputation as a *sonero* in Cuba's clubs two decades before she became the Queen of *Salsa*. She had an uncanny ability to improvise lyrics and sing in melodic counterpoint to the band, staying aware of what every instrument was doing at each moment. It remained for a set of political and creative conditions to come together by the 1970s for *soneros* to become *salseros*.

In 1959 the lights went out in the casinos. An exodus of refugees from Castro's revolution brought thousands of Cubans to Miami and New York, among them the already accomplished Celia Cruz and her band, **Sonoro Matancera**. But we won't get to them quite yet.

Recommended Listening:

100% Azucar: The Best of Celia Cruz Con La Sonora Matancera Hear Celia before salsa got its name and savor the Afro-Cuban flavor of the band.

Cuban Originals (Sony International 1999) The mambo and charanga forms are in full flower in this retrospective album by **Orquesta Aragon**.

Buena Vista Social Club (World Circuit/Nonesuch 1997) Want to hear pure son from the heart with a touch of humor? Go straight to the second cut which features Ibrahim Ferrer singing his own composition, De Camino a la Vereda.

THE PUERTO RICAN CONNECTION

A smaller island than Cuba, Puerto Rico had fewer plantations and thus imported fewer slaves in its early colonial days. This explains why Hispanic elements were more influential in the overall development of Puerto Rican popular music. The *cuatro*, a small guitar with four double strings, was Puerto Rico's answer to the *tres*. Hispanic Puerto Rico also developed its own song form known as the *seis*, based on the Spanish *decima* tradition of rhyming improvised verse.

The early 20th century saw the emergence of the *plena*, a Caribbean-sounding narrative song that accompanied a couple dance. *Plena* ensembles in the 1930s and 1940s included congas, bongos, *pandereta* (tambourine), *guiro* (scraper), and the ever-popular *cuatro*. At the same time, Cuban big band broadcasts and records began to exert influence on Puerto Rican music

WHADDA YA MEAN YA NEVER HEARD OF...?

o matter how thorough our very folk-ness can be, there is always an artist or two that somehow slips below the radar. I thought I'd roll through a few folkies from the old days.

Karen Dalton seems to have influenced every musician she came in contact with, but somehow successfully eluded any real national renown. Since she disliked recording we're lucky to have anything to hear of this influential artist. Often compared to Billie Holiday, Dalton had an impressive vocal approach. Check out *It's So Hard To Tell Who's Going To Love You The Best.* Originally released in 1969, it features tunes by Fred Neil, George Jones and traditional numbers. Haunting vocals...

Ramblin' Jack Elliot is probably the closest to a household name in this list, but still well worth seeking out if you're not familiar with his work. The son of a Brooklyn dentist, Elliot Charles Adnopoz slipped away from home in his early teens and worked for a rodeo, eventually creating his new persona. He revered Woody Guthrie and is known for his wit, his long humorous stories and a highly crisp, clear guitar style. He has many recording available, but I'm partial to his major label work on Reprise from the 1960s and early 1970s with *Young Brigham* and *Bull Durham Sacks & Railroad Tracks*. Nobody plays Dylan's *Don't Think Twice* like Jack, and nobody tells a better story about how they learned the song.

Tim Hardin was reportedly a troubled soul, but his aching, wistful vocals and sensitive songs may be a result of that turmoil. *Misty Roses, How Can We Hang On To A Dream, Reason to Believe,* and *If I Were A Carpenter* have all been covered by artists from **Johnny Mathis** to **Johnny Cash**. Jack Elliot's tabla spiced double drop D tuning version of *Carpenter* is remarkably compelling. There is a lot of Hardin's work on CD, but his later recordings are arguably less compelling.

Fred Neil is probably best remembered as the composer of *Everybody's Talkin'*, the theme to the film *Midnight Cowboy*. Not just a songwriter, Neil was a fine performer with a deep voice and forceful 12 string guitar work. But he eschewed the footlights and retired from the music business before the end of the 1960s, working with the Original Dolphin Project until his death in 2001. I'm most fond of *Bleecker & MacDougal* with tunes like *Other Side of This Life, Blues on the Ceiling* and *Little Bit of Rain*. There's also *The Many Sides of Fred Neil* that includes all three of his Capital albums and some rarities.

You've heard one of **Willis Alan Ramsey**'s tunes. You might even loathe it. But if you haven't heard Ramsey's version of a tune he called *Muskrat Candlelight*, don't base any feelings about the tune on **The Captain and**



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.

Tennille's version they called *Muskrat Love*. Better to soak up *Goodbye Old Missoula* or *Ballad of Spider John*. Back in the early 1970s, I got to see Ramsey perform live twice (probably a record for a non-Texas resident) but his eponymous debut turned out to be his only recording.

I can't say enough about **Tom Rush**. His early records took bluegrass, blues, country and rock and roll and turned them into folk music. He was the first to record songs by **Jackson Browne**, **Joni Mitchell** and **James Taylor** and paved the way for a generation of singer-songwriters. Rush's husky vocals and remarkably adept and percussive guitar work carry a living room feeling to the concert stage. A career overview is available with *No Regrets: The Very Best of Tom Rush*. Or you can just purchase his self titled 1965 record on CD, since it is quite close to the greatest folk record in world history. If you can listen to his take on Booker White's *Panama Limited* and not be moved, you probably like prime time television.

John Sebastian was almost ubiquitous in the Greenwich scene, playing on more of the recordings mentioned here than not. Besides his sideman work, primarily on harmonica, Sebastian managed to meld folk with rock quite successfully in the Lovin' Spoonful. In many ways unjustly unsung, the Spoonful created catchy pop out of old time blues, ragtime and jazz, and appeared to actually enjoy doing so. The Spoonful catalog has mercifully been re-mastered and released, after years of mix and match garbage Sebastian's solo career following his exit from Spoonful has had its ups and downs, documented on a Rhino Records compilation released in 2004. His two recordings as John Sebastian and the J Band feature a warm blend of jug band music, old jazz and blues, and both recordings feature a tremendous group of talent including Jimmy Vivino, Rory Block, Geoff Muldaur, Annie Raines and Paul Rishell.

Paul Siebel is another enigmatic character from the late 1960s folk scene, roaming from Greenwich to Woodstock in his short but weighty career. Siebel was a wordsmith with the propensity for melodic density and a piercing tenor to drive home his words. You can find both of his releases on CD, *Woodsmoke & Oranges* and *Jack-Knife Gypsy*. His best known song is *Louise*, covered by **Bonnie Raitt** and **Leo Kottke**. Siebel's *She Made Me Lose My Blues* served as the theme song for John Davis' Los Angeles based KPFK Saturday morning folk music show for many years, and

That's all for now. Next time, perhaps I'll wax eloquent about some of the new artists I've been enjoying.

it still evokes a coffee aroma memory.

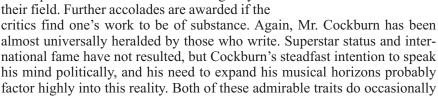
CD REVIEW

Artist: BRUCE COCKBURN Title: LIFE SHORT CALL NOW Label: ROUNDER RECORDS 11661-3244-2 Release Date: JULY 2006

BY DENNIS ROGER REED

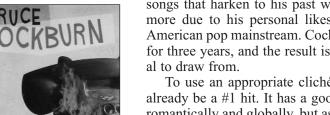
cost one fans.

he fact that this release, *Life Short Call Now*, marks **Bruce Cockburn**'s 29th such venture assures Mr. Cockburn of the respect awarded one who has longevity in their field. Further accolades are awarded if the



Happy to report that 29 recordings have not pushed Cockburn into formula or dulled his appreciation for strong melodies, pungent lyrics, sparkling instrumentation and adept production. Folk alert: unless you have some regard for a 23 piece orchestra, jazzy and funky electric instruments and some production values and arrangements that bring to mind *Pet Sounds*-era **Beach Boys** more than most folk records, you may wish to look into revisiting back catalogue. But if you are motivated to hear a fresh vibrant artist that just happens to be making his 29th release, listen at your own risk. You may become too intrigued to walk away.

As is often the case, Cockburn can concoct pithy pop, gritty political comment based songs, interesting instrumentals and still provide some new



songs that harken to his past work. One senses that all bases are touched more due to his personal likes rather than some attempt to capture the American pop mainstream. Cockburn hasn't delivered any new studio work for three years, and the result is apparently a treasure trove of new material to draw from

To use an appropriate cliché, in the best of worlds the title cut would already be a #1 hit. It has a good common sense message that works both romantically and globally, but as importantly, it rocks and has a catchy chorus. It also keeps itself fresh even after the five minute mark. Cockburn stretches out here, with many of the songs topping five minutes. Ani DeFranco harmonizes with Cockburn on the rhythmic *See You Tomorrow. Mystery* has the inclusion of young lions **Ron Sexsmith**, **Hawksley Workman**, and **Damhnait Doyle** to provide not only an aural treat, but great sardonic lyrics including the great couplet "I was built on a Friday and you can't fix me." *Beautiful Creatures* and *To Fit In My Heart* feature haunting falsetto vocal flourishes, taking the listener on a **Tom Waits** to **Richard Manual** vocal journey, with ephemeral orchestral flourishes ala **Brian Wilson**. And after his 2004 "fact finding mission" to the Mid-East, Cockburn rocks his concerns in *Slow Down Fast* (astute political comment AND hot solos!), *Tell The Universe*, and *This Is Baghdad*.

Different When It Comes to You proves that Cockburn can craft a hit pop song that includes the term "pissed" and still seem radio-ready. Cockburn serves up three instrumentals, from the folky rock of *Peace March* to the oblique Middle Eastern flavored jazz of *Jerusalem Poker*, and the hipster meets hip hop smooth jazz of *Nude Descending a Staircase*.

All and all, *Life Short Call Now* is a worthy addition to a long and substantial quest.

CD REVIEWS

Artist: DOROJO Title: AROMA PIE

Label: SELF RELEASED (WWW.JOEYLATIMER.COM) Release Date: MARCH 2006

BY DENNIS ROGER REED

he way music reaches us has changed dramatically in the last few years. Major labels no longer have control of what we listen to. Brick and mortar record stores seem to be rapidly going the way of the dinosaurs, with major chain stores and the Internet now becoming the main source for music purchases. The CD may soon be something as esoteric as the vinyl LP is today. What's an artist to do? The best answer is to be creative. **Danny Barnes** records short run CDs to sell at his shows: better



buy it tonight, because once that run is sold, he'll move to another project. **Buddy Guy** records all his shows at his Chicago club and offers them for sale by the end of the night's gig. **DOROJO** has done a similar thing with *Aroma Pie*. Café Aroma's is a popular Italian/California cuisine restaurant in the quaint mountain community of Idyllwild, and **DOROJO** takes their band name from the first names of the trio's musicians: Don Reed on various guitars, mandolins and background vocals; Robin Rabens on bass; and Joey Latimer on guitars, charango and vocals. **DOROJO** apparently plays this venue frequently and taped several of their shows, gleaning *Aroma Pie* from these recordings. The sound quality is for the most part major league. Since the recording was taken from the mixing board, there is no crowd noise or applause. The between song chat is limited to one short exchange. Still, the CD does a great job at capturing the élan that **DOROJO** bring to their performances. One may forget that this is a "live" recording, since the "warts and all" approach features very few warts.

Reed is a stellar instrumentalist who moved to the fertile Idyllwild music scene a few years ago. Latimer and Rabens are long term residents. Idyllwild is known for its annual jazz festival, but for many years also supported a bluegrass festival, and was the home of Chris Thiele of **Nickel Creek** fame. Café Aroma books a wide variety of music, and **DOROJO** hits many of these bases, as **Aroma Pie** features blues, ragtime, a little jazz, some pop and a bit of bluegrass. Although Latimer is a solid songwriter, Aroma Pie features primarily cover songs from a variety of sources, including **Los Lobos**, **Jackson Browne**, **Big Bill Broonzy**, **Dan Hicks** and **Jimmy Reed**.

Latimer's vocals are perfect for the material, relaxed yet emotive. His use of a vocal harmonizer on several songs adds to the fullness of the trio. His guitar playing is firm and inventive, relying on amplified acoustic sounds that can range from raw Delta to smooth jazz, then feature intricate ragtime picking on the next number. Rabens is a rock-solid bass player, and Reed runs the gamut from bop influenced resonator mandolin, blistering lap style Dobro™ country and blues picking, and a vast variety of acoustic guitar sounds. Reed has become the "go to guy" accompanist for many of Idyllwild talented musical artists due to his flexibility, and his long term musical relationship with Latimer and Rabin makes for a seamless sound.

Highlights abound, with Latimer's two originals holding their own with the cover tunes. One could ask how a recording that features a long jazzy workout on **Mark-Almond**'s free form FM radio standard *The City* could also tackle **Leroy Carr**'s *How Long Blues*, **Jimmy Cliff**'s *Sitting In Limbo* and **Blind Boy Fuller** and **Sonny Terry**'s *I Want a Piece of Your Pie* and not sound schizophrenic, but **DOROJO** carries an element of improvisation and creativity that allows this range of repertoire to not only work, but work well.

The intent of the menu at Café Aroma is to not only inform you of what they serve, but to get your taste buds tingling in anticipation. *Aroma Pie* does a good job of the same. Might be time to take a little trip to the mountains...

Artist: JOHNNY CASH
Title: AMERICAN V: A HUNDRED HIGHWAYS
Label: AMERICAN RECORDINGS

BY PAT MACSWYNEY

laying Irish Traditional and Punk throughout the 1980s, I was begrudgingly talked into playing a stint in a Johnny Cash cover band comprised of Cash-loving punkers from various other local bands and I've been hooked heavy ever since. American V: A Hundred Highways marks the 5th album collaboration between the late Johnny Cash and producer Rick Rubin, cofounder of Def Jam Records, best known for his work with rap & rock groups like Public Enemy, Red Hot Chili Peppers,

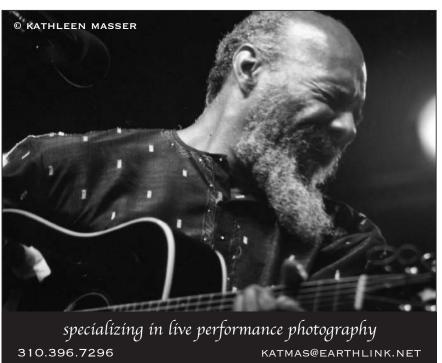


Slayer & System of a Down. Like the prior 4 Cash recordings on American, A Hundred Highways features Cash's weathered voice minimally accompanied by acoustic guitar with other instrumentation thrown in sparsely for effect. Despite Cash's prowess as a great American songwriter, the songs in this, like the other four volumes in this series, are culled from various other songwriters, traditional repertoire and a smattering of songs from Cash's own pen.

Although an *American VI* is in the works, *V* marks Cash's final album effort recorded up to his death in 2003 and includes his final composition *Like the 309* which opens with the line "*It should be a while before I see Dr. Death, so it would sure be nice if I could get my breath*" going on to describe his own wake and departure by train "*Put me in my box on the 309*". Much of the material on *V* deals with Cash's own expiring mortality and the recent loss of his wife June Carter Cash. Not surprisingly, there is a heavily spiritual slant to the song selection with the opening tracks *Help Me* and *God's Gonna Cut You Down* and Cash's only other original song on *V, I Came to Believe*, about finding strength in his own faith. While personally, I pointedly steer clear of specifically religious music, Cash's spiritual material, like much traditional American music, really needs to be heard in the greater cultural context of the early 20th century poor rural America in which he grew up.

On V, Cash's voice is frail and vulnerable yet rich with a gentle depth and compassion of a rough but life well lived. In listening to Johnny on these later American label recordings, I am reminded of an interview with New Orleans trumpet player Wynton Marsalis discussing a very similar quality in Louis Armstrong's trumpet playing and singing late in life. Marsalis very passionately described that while technical ability had clearly waned, Armstrong had something in his later playing that was impossible for Marsalis and younger musicians to even approximate and it is this quality in Johnny Cash that must be appreciated on V. On the otherwise "soft rock" Gordon Lightfoot ballad If You Could Read My Mind about the painful end of a relationship, Cash's voice comes across as fragile and vulnerable as dry autumn leaves about to be crushed and blown in the wind. Additional highlights include a feisty rendition of Bruce Springsteen's Further On Up the Road, Hank Williams' On the Evening Train and a beautiful version of Rod McKuen's Love's Been Good to Me. While not as risky as covers on previous albums in this series like 9 Inch Nails' Hurt and Soundgarden's Rusty Cage, the song selection appears to be a great deal more personal to Cash himself. As the album closes, Johnny delivers a heart wrenching version of the melancholic Four Strong Winds, made popular on Neil Young's 1978 album Comes A Time and ultimately closes with the poignant I'm Free from the Chain Gang Now. In short, American V A Hundred Highways is a compelling swan song from one of America's greatest singer songwriters.





CD REVIEWS

Artist: PADDYRASTA
Title: LISTEN TO YOUR HEART
Label: PADDYRASTA www.paddyrasta.com/

BY REX BUTTERS

ne of this year's most unexpected pleasures, Paddyrasta's debut CD *Listen To Your Heart* single-handedly invents Celtic reggae. Formed two years ago in Aberdeen, Scotland, which is still the band's homebase, Paddyrasta explores a sound that rethinks a unique combination of influences, staying true to all and striking a blow for cultural unity. Lyricist and lead vocalist Brian Gilligan's banjo replaces the signature reggae chicken scratch guitar, his rock steady rhythms tickled and tweaked by Colin Edwards' melodic limber bass work. Tom Roche's button accordian usually joins the whis-

tle of Sara Reith in unison arrangements of traditional tunes played between Gilligan's socially conscious lyrics. Nigerian drummer/percussionist David Imevbore keeps the rhythm section propulsive with a light touch.

The collection begins with *Meditation* and its oming chorus. *You're so tense, can't relax / Cos you're not content with what you have / Always want what ya have not got*, Gilligan sings. Reith's whistle ornamentation on the vocal displays her strong tone and playful sense of melody. *Fair Trade Banana* makes a point with humor: *Some people talk of justice and*

Artist: EDDIE KAMAE Title: EDDIE KAMAE & FRIENDS Label: MOUNTAIN APPLE

BY AUDREY COLEMAN

ddie Kamae has collaborated with some of the most talented, innovative musicians Hawaii has produced.* From his years as a ukulele virtuoso in the 1940s through his role as co-founder of the groundbreaking band, the Sons of Hawaii, in the 1960's, he was at the forefront of the Hawaiian cultural renaissance.* Approaching his eighth decade with characteristic creative verve, Kamae has lovingly gathered performances that represent friendships with musicians identified with that



ongoing renaissance. He and his wife and creative partner, Myrna, have selected recordings by musicians who have inspired him, shared the stage with him or both. The diversity of voices makes for a mainly satisfying listen

The CD starts off with Eddie singing a simple and touching rendition of the lovely *Akahi Ho'I Ka Manene* composed by Hawaii's last monarch, Queen Lili'ukalani. He includes three songs composed and performed by **Sons of Hawaii** alumnus Dennis Kamakahi. Although Kamakahi always conveys warmth and meaning in his performances, I found the recording the Kamaes selected of Kamakahi's *Pua Hone* to be too fast-paced to do justice to the song's lyricism. Another **Sons of Hawaii** band member, the late Moe Keale, sings *Only You* and *Mai Ae I Ka Hewa* with the roughedged emotion that endeared audiences and friends alike. In the background on several numbers, we hear music of two departed **Sons**: the twinkling steel guitar of David "Feet" Rogers and the stalwart stand-up bass of the Joe Marshall.

As for the late Sonny Chillingworth, I cannot improve on the Kamaes' liner notes, which say he is "remembered not only for the incredible range and depth of his voice, but also for the individual stylings of his remarkable slack key guitar." It is unfortunate, then, that the Kamaes included only one song that truly showcases Chillingworth's talents – *She's So Sad & Blue*. The other song he performs is a composition by Eddie and Myrna Kamae, and, frankly, I found it lacking in depth.

This leads me to consider the main disappointment in this compilation – the Kamaes' decision to include four of their own compositions. It is hard to believe that Eddie Kamae, composer of the exquisite *Morning Dew* was satisfied with the child-like *Sunshine Between the Rain, We Have Two of Those*, and *Dreams*. They are not to his standard nor do they stand up well beside classics such as *Only You*.

Nor is the inclusion of vocalist Diana Aki easily explained. Presumably a friend of Kamae, the Big Island-based singer gives an unremarkable rendition of the classic *La'Elima*.

Despite these drawbacks, the final ensemble number composed by the Kamaes is very pleasant and leaves the listener glad to have experienced the music of Eddie Kamae and his remarkable friends.

*For more background on Eddie Kamae and .the Hawaiian cultural renaissance, see the article in the March-April 2006 edition of *FolkWorks*.



equality / and say how the world should be / but when it comes to buying a bunch of bananas / they won't pay the extra 30p. The band expands their sound with a mellow horn section, and borderpipes join the unison march.

Gilligan writes memorably of the poor and hungry on *Freedom*, singing the poignant minor shaded melody supported by the movingly arranged background vocals of Imevbore, Roche, and Edwards. Reith's whistle weaves through the rich arrangement. An irresistible take on the traditional Irish tune, *Molly Malone*, follows, Roche and Reith keeping it green. Given a portentous minor melody like *Freedom*, *Listen To Your Heart* blooms into its chorus arguing for self trust in the face of a crazy world. *Can't you see that every politician you see on television ain't got a clue 'bout what to do? / And every day the children are*

being born blind / by false education and misinformation / and when they speak about the truth of what is happening / they're silenced by their medication.

Forty Shades of Green captures a sense of awe and wonder for Irish pagan spirituality. All across this ancient land / the standing stones still stand / Yeah man, the latter phrase hilariously pronounced "yeah mon." Newgrange Temple of the sun / Awake your time has come, Gilligan sings, his springy banjo creating the momentum. Roche dexterously fingers the accordian, when not framing the vocal with subtle chording. Guest Janos Lang contributes a lazy fiddle solo. Simple and Free boasts another ear coddling vocal arrangement. Besides its catchy tune, and lyrics extolling a harmonious existence, the song includes the wonderful Dance dance move up and down / Move and shake your body to this Irish Reggae sound.

Paddyrasta's *Listen To Your Heart* unleashes positive messages attractively packaged in infectious original arrangements that maintain close ties to two very different musical traditions without diluting either.

MUSIC INSTRUCTION

DAVID BRAGGER

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



You'll be learning the technique, bowings, and styles of traditional Appalachian musicians so you can play at local jam sessions, bang away on your front porch, or saw like mad at local festivals and contests. For lessons call David at 818-324-6123, or email him at davidbragger@yahoo.com.

DES REGAN

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



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

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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NTERVIEW

WRITING ON THE PURPLE SAGE: CODY BRYANT

BY JOEL OKIDA

elow the eastern part of the Angeles National Forest, down from the sleepy foothills of Altadena, in the backroom of a storefront coffee-house, a familiar ballad of the Western plains echoes through the bustle of the barista out front. If only for a night, a herd of melodic tunes with atmospheric titles and lyrics such as *Blue Shadows on the Trail*, *Tumbling Tumbleweeds*, and *Just Another Cowboy*, transport us to those wide open spaces as if a campfire were blazing between us and these Riders of the Purple Sage. Maybe there's not a real cowboy among them, but the performances would convince you otherwise. Each musician takes a solo or two on any given number, while band leader Cody Bryant and upright bass player Jimmy Lee Harris verbally riff between songs.

On another night, a short southwestern drive into Burbank, Cody can be found leading the scene at Viva Cantina. If he's not putting on his own show, he has set up the venue as a stage for other acts to ply their musical wares. As honky-tonk as you can get in this town, peek into the Cantina and if Cody isn't on, singer Kathy Robertson might grace the stage, and even Bakersfield's own Red Simpson, on occasion, trucks into the Mexican restaurant. With these shows, whether he knows it or not, Cody is doing his part in keeping a slice of Americana alive and away from being turned into some nostalgic dinner show in suburbia.

Cowboy, bluegrass, and "real" Country-Western music can be found in different doses in any of Cody's performing incarnations. You see him as the band leader for **The Ruff Riders**, **Foy Willings' Riders of The Purple Sage** or **The Cody Show**. And you might spot him just outside the spotlight when he switches gears and accompanies bluegrass stalwarts, **The Brombies**, on banjo. There's magic in those fingers as he'll pluck, strum, pick, or bow any stringed instrument with any amount of deftness and

authority as the situation requires. Cody recently took some time out to answer a few questions about holding onto the reins of his various musical pursuits.

JOEL: What is the state of "cowboy" music today? CODY: As for me, I missed its last heyday in the late eighties and early nineties, that period of time when Warner Brothers started, then later abandoned, its Warner Western label. From what I see, its popularity and momentum from that period has waned. But it's always waned then returned with a new spin as does everything. From the shows we do in California and Arizona, I think it's in hibernation waiting to reinvent itself through the work of new artists, songwriters and show folk.

JOEL: Is LA still a good home base for this kind of music?

CODY: Seems a little tough around here to me. There's little record-label presence recording and supporting this kind of music. Watching (singer/musician) Moot Davis' challenges in Michael Herzmark's latest documentary (Moot Davis and the Honky Tonk Business) would suggest it's a tough go. I feel like I dodge a career bullet everyday. We're a lucky bunch of cowpokes, my band mates and me. We're lucky all the way around. We get to play music we like for people who like it and us and get paid to do it. It doesn't get any better. We got lucky on the left coast and do feel very appreciated. We're actually too busy playing shows and all that goes into them to record, which is a problem, a very happy one. It's never dull. We play at Viva Cantina in Burbank, cowboy music with the Symphony in Capistrano, listening room cowboy concerts at (Bob) Stane's Coffee Gallery in Altadena, with dozens of private corporate things and city concerts in between. People like this music in all its forms when given the opportunity to hear it live. Especially when played well with a spirit of fun. It touches them far deeper and always will than a music fad or well orchestrated major label sales campaign. This music will fortunately outlive us all.

JOEL:.In regards to you or any of your bands, are there new directions or songs that you feel must be incorporated from the current commercialized musical environment? Or is there a stronger need to promote the traditional songs of the past?

In a Riders show we stay within the parameters of the Western genre, in all its different flavors, whether it's an old song or something new. On the other hand, the Cody Show is a no holds barred environment. It might be all Haggard, might not. Depends on where we are physically, emotionally and who's listening. Could be a bunch of my originals, could be cowboy, could be endless country shuffles, it might be Robert Palmer or Lynnard Skynnard. Buck Owens has been a role model since childhood and he worked the room whatever it took. We give our audience the best time possible.

JOEL: Long ago, the Riders of the Purple Sage were originally led by the legendary Foy Willing. At present, to whom do you look to for artistic interpretation? CODY: In the years I've worked with Mike Ley (vocalist & mandolin player in the Riders), he's arranged the vocals for the Riders. This last year he's been absorbing Foy Willing's tricks of the trade in regards to harmony and has utilized many a Foyism in his vocal



arrangements. Few people realize what a great musician and arranger Foy was. There's a reason the Riders material from the forties and early fifties holds up today. It was well built from the ground up.

Rider arrangements start with Mike, gets sung a bit and absorbed, then filters through Evan Marshall (the Riders' crack mandolin & fiddle player) for further input then ends up with me for final tweaking. I look to make it as interesting as possible to fly with the audience.

JOEL: Is it difficult to keep the real Cody Bryant identity from being lost in any of the projects you are involved in? Or do you get equal enjoyment out of all your musical endeavors?

CODY: Moon in Gemini. There's a lot of me's in here. Yes, it has it's inherit challenges on all fronts-musical, personal, professional and business as well. Every show finds me refining the role I play in that unit. The Riders was a challenge for awhile. How do you seriously go out and say we've been together since '43?!!! No matter how bad we look that day we still

don't look ninety. People used to fall out of their chairs laughing and I couldn't blame them. We've been playing together for over a decade but as the Riders for a lot less. And for some of my bandmates it was a challenge to find their inner Rider. Jimmy (Lee Harris, bass) struggled a bit but seemed to have had an epiphany after watching Foy in an old Monte Hale movie. As for me, I've heard and played these songs since childhood so it wasn't a stretch. Leading a band with that much history has its unique challenges. I knew it would eventually work out and it finally has in the shows we've done lately. Especially with the last three, and please allow me to mention them and the fine people who came to listen at the Fallbrook Americana Music Series, San Juan Capistrano Symphony Show with Carlo Spiga conducting, and the raucous Strawberry Festival in Oxnard.

pokes, my band mates and me. We're lucky all the way around. We get to play music we like for people who like it and us and get paid to do it. It doesn't get any better.

We're a lucky bunch of cow-

-Cody Bryant

It's a comfortable fit now, especially with the addition of Evan Marshall on fiddle/mandolin and Windsor doing the booking.

The Brombies gig is a delight because it's a perfect outlet for my blue-grass side and a great hang. I've known Bill Bryson (bass & vocalist) since my teens, am a huge fan of Doug Livingston (dobro) and get to share the stage with George Doering (mandolin, vocalist), who has the studio credentials, reputation and chops many would gladly kill for. Besides that they're all great people and fun to be around. They allow me to go to banjoland in my head for an hour or two.

The Cody Show, which changes with the weather and the venue, incorporates anything and everything I and the band like to play. It's very loose. But it's great for those with short attention spans and the need for a lot of varying stimulation-much like its master of ceremonies. Give us one person really into it and we'll play all night.

My identity varies from group to group but is really all just me having a great time with all my favorite musicians in their different contexts while having a good time with the audience.

JOEL: Is a new recording on the horizon for any of your bands or as solo artist?

CODY: A dozen in my head involving all the different musical versions of us and me. The material is written, fortunately. We just need to slow down long enough to cut them.

For more information on Cody Bryant, go to www.codybryant.com. The Riders of the Purple Sage, of course, are hitched up at www.ridersofthepurplesage.com. The Brombies can be found at www.thebrombies.com. The musical line-up for Viva Cantina is listed at www.vivacantina.com.

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.

n this patio, where I work, write and rehearse with the **Lost and Found** band, I overlook the one acre Learning Garden. Just over a mile inland from the Pacific Ocean on the campus of Venice High School, this is a very different world from the small town in Kansas where my Grandfather had his garden. It was there under his instruction, I began to learn the craft of gardening at the wise old age of six and the learning has never stopped.

My family knew how to garden and to play music as well – I'm keeping both traditions alive every day. Summer is coming to a close. Hotter than Hades last night, I did not cook dinner. Dinner was a Greek salad (I learned this in Athens, all other 'Greek' salads are only so-called); cucumbers and tomatoes in equal amounts, fresh from the garden, cut into rough

chunks, add an almost equal portion of feta cheese and a dollop of olive oil (Trader Joe's 'grows' these two quite nicely) with some dried oregano and pepper to taste. Mix thoroughly to coat every morsel with oregano and oil and enjoy. Fresh from the garden, tomatoes are still warm from the sun and

cucumbers feel cool, though they are room temperature. Only the cheese is from the fridge. Still, this eats like it's been chilled. It is as sweet as some ice cream, but is undeniably better because I grew these vegetables myself and they are the highlight of summer gardening. Summer doesn't really begin until the first tomato gets ripe and hasn't left until the last tomato has been eaten or preserved for later in the year.

Fruits are in abundance at the farmers markets making this about the best culinary

time of the year in Southern California. There is much talk nowadays about learning to 'eat locally' or 'eat sustainably' or 'eat slow.' And there is no better place in the world to do just that than in a Mediterranean climate, which is the climate we have in Los Angeles: we get fresh produce year round from under 200 miles away. In addition, long before the tomatoes, peppers, eggplants and okra in my garden are gone, I'll have seedlings of broccoli, cabbage, cauliflower, and Brussels sprouts in the ground and

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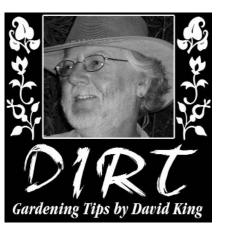
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growing getting ready for my winter garden.

Fall, in our climate, is the time to grow a LOT of favorites – people don't think of Fall as planting season, a phenomena I ascribe to the fact that most Californians trace ancestry to points east. All the magazines and books we get on gardening, written in England or the Eastern United States, reinforce that paradigm (Sunset magazine is the only one that understands how different we are and is the only one to turn to for gardening advice on timing). To the rest of the world, we are the great exception: Fall is just as good as Spring – we just grow different things. In Fall, that's root crops, all the cabbage family, peas, lentils, garlic and onions. And that's just the food! There are a wealth of annual flowers – including my favorite, sweet peas – and any perennial you want to

enjoy over the years (like roses, for example) are best planted in the ground in Fall.

A garden doesn't have to be large and need not take up too much time. It is important to not try to take on more garden than you can do – just like

it's important not to try to have more dog than one has time for. We don't need to think in terms of growing enough food to feed our families, but we might start with a few things that are best fresh. I have been laughed at for gardening until the first fresh peas came in, when suddenly the person doing the laughing was out tending the garden more than I! You need only have fresh peas once. The same is true for cherry tomatoes – still warm from the sun. Cherry tomatoes were never meant to be civilized and

eaten with silverware. They defy the knife and fork, as we all know. Cherry tomatoes are only good to feed the gardener while working in the garden. Just pause for a moment and pop a handful (one at time, we do have some decorum!) in your mouth. Sweeter than a Reeses piece any day of the week

In my FolkWorks pages, I will write about the current things to be done in the garden, perhaps answer some questions and introduce some plants I have found interesting – as well a good dose of whatever may be running through my mind. My family's history is all about farming – my Mother's generation was the first one to move off the land. I have pictures of the extended family from the early 1900s, after the farming and gardening was done, the cows fed and the eggs collected, all gathered in my Grandfather's living room, around the piano, with guitars, fiddles, mandolins (I have inherited one of those mandolins), to play the music they wanted to hear – all a part of the tradition of the time. No record players, radios, or iPods for their listening pleasure – not only did these share-cropping farmers know how to grow their own food, they knew how to grow their own music. Most of them could read music as well as read nature in a way that is foreign to many of us today. Are we really that much richer?

Certainly not if you don't know what fresh peas taste like.

Grandson of a Great Plains farmer, David King is the Garden Master at the Learning Garden, on the campus of Venice High School. He shares his love of the land and music through teaching, writing and playing in the folk/country band Lost and Found.





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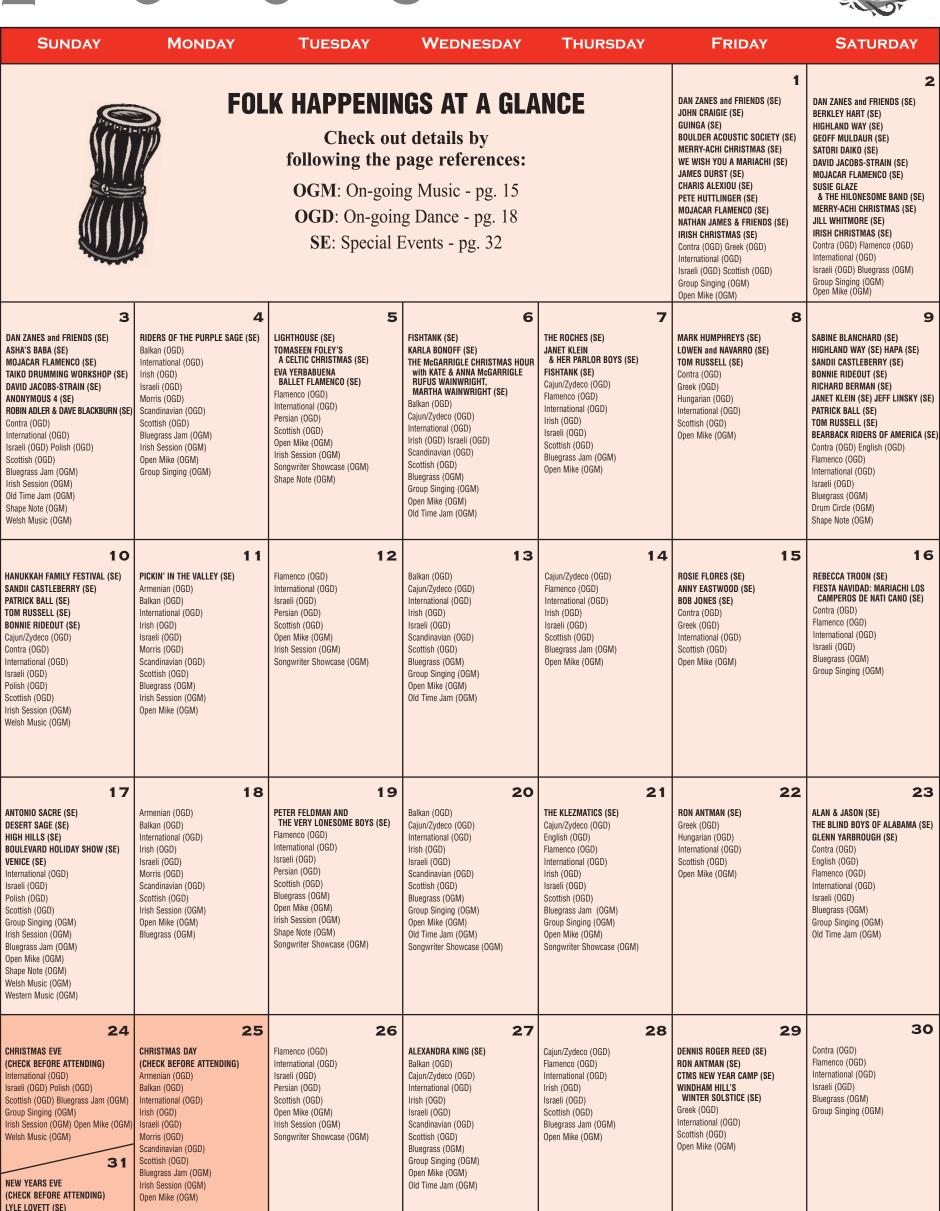
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SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
follow OGM OGD:	PENINGS AT Check out details I ing the page refer : On-going Music - : On-going Dance - Special Events - pg.	pg. 15 pg. 18	BALLET FOLKLÓRICO DE MEXICO (SE) CUARTETANGO (SE) Balkan (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)	JANET KLEIN & HER PARLOR BOYS (SE) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM) Yiddish (OGM)	MUSIC IN THE MOUNTAINS (SE) DAVE ALVIN (SE) JAMIE LAVAL & ASHLEY BRODER (SE) SEVERIN BROWNE and JAMES COBERLY SMITH (SE) DANNY SANTOS Plus SID and DAVE (SE) DIA DE LOS MUERTOS (SE) BILL LANPHAR (SE) SECRET LIFE OF BANJOS (SE) STEVE POSTELL (SE) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	SECRET LIFE OF BANJOS (SE) TAIKO DRUM PERFORMANCE EVREN OZAN (SE) CHRIS HILLMAN and HERB PEDERSEN (SE) DANNY SANTOS (SE) L.A. RUSSIAN FOLK ORCHESTRA (SE) JOHN DANLEY (SE) KEB' MO' (SE) JAMIE LAVAL & ASHLEY BRODER (SE) ANDREW GOLD (SE) ANNY EASTWOOD (SE) CONJUNTO JARDIN (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)
RHYTHM CHILD (SE) MADAM FUJIMA KANSUMA AND HER DANCE TROUPE (SE) BOGSKIPPERS (SE) PETER LANG (SE) JOHN DANLEY (SE) TOM CORBETT PIUS JAMIE LAVAL & ASHLEY BRODER (SE) JOE RATHBURN (SE) 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) PETER LANG (SE) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)	BROMBIES (SE) RIVERDANCE (SE) CALIFORNIA GUITAR TRIO (SE) CLARITA AND THE ARTE FLAMENCO DANCE THEATRE (SE) STEVE WERNER AND FUR DIXON (SE) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)	RIVERDANCE (SE) HOT FAB DJAZZ CLUB (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)	RIVERDANCE (SE) PETER LANG (SE) BALLET FOLKLÓRICO DE MÉXICO (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	VETERAN'S DAY PEACE CHANT (SE) GREY LARSEN & CINDY KALLET (SE) RIVERDANCE (SE) THE CHRIS CAIRNS BAND (SE) JANIS IAN (SE) INCENDIO (SE) JAMES HURLEY (SE) SLIGO RAGS (SE) DUBLIN 4 (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	LA.STORYTELLING FESTIVAL (SE) A WORLD OF PERGUSSION: SHAKE, RATILE & BANGI (SE) TIM FLANNERY (SE) SLIGO RAGS (SE) LOST CANYON RAMBLERS (SE) RIVERDANCE (SE) HIGH HILLS (SE) EUPHORICS - AHCAPPELLA (SE) BRIAN JOSEPH (SE) JANIS IAN (SE) ALISON KRAUSS & UNION STATION (SE) CINDER JEAN & KATE BENNETT (SE) VINCE GILL (SE) PETER CASE (SE) MOMBASA PARTY AND THE ROYAL DRUMMERS OF BURUNDI (SE) THE MIGHTY ECHOES (SE) GREY LARSEN & CINDY KALLET (SE) SUSIE GLAZE & THE HIL ONESOME BAND and DENNIS ROGER REED BAND (SE) RICK SHEA & LOSIN 'END (SE) BELLA ISSAKOVA and FRIENDS (SE) CONTR (OGD) English (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)
ASHA'S BABA (SE) RIVERDANCE (SE) GREY LARSEN & CINDY KALLET (SE) RIDERS OF THE PURPLE SAGE (SE) VINCE GILL (SE) DELLA REESE AND GOSPEL CHOIR (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) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)	WILLOW BEND (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	WALKIN', TALKIN' AND SHOUTIN' ALL THE WAY TO THE OCEAN (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)	Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)	FOLK ALLIANCE WESTERN REGIONAL CONFERENCE (SE) INCENDIO (SE) LIZ CARROLL & JOHN DOYLE (SE) DOYLE DYKES (SE) HOT CLUB QUARTET (SE) LEGRAND, FRANKS & DODGE (SE) MICHAEL CHAPDELAINE (SE) BENISE (SE) NEVENKA (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	FOLK ALLIANCE WESTERN REGIONAL CONFERENCE (SE) COSTA MESA CELTIC MUSIC FESTIVAL (SE) LAURENCE JUBER (SE) INCENDIO (SE) DOLAN ELLIS (SE) MICHAEL CHAPDELAINE (SE) RICHARD GRAINGER / FOUR SHILLINGS SHORT (SE) TELLABRATION (SE) HELOISE LOVE (SE) ANDREW JACKSON (SE) MOMBASA PARTY / ROYAL DRUMMERS OF BURUNDI (SE) PRINCE DIABATE (SE) LAURENCE JUBER (SE) CONTRA (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)
FOLK ALLIANCE WESTERN REGIONAL CONFERENCE (SE) KATHERINE DINES (SE) ANTONIO SACRE (SE) THE NEW CHRISTY MINSTRELS (SE) LIZ CARROLL & JOHN DOYLE (SE) IGAABA (SE) SONIDA (SE) MICHAEL CHAPDELAINE (SE) RICHARD GRAINGER (SE) LAURENCE JUBER (SE) TONY YBARRA (SE) International (OGD) Israeli (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)	NOCHE FLAMENCA (SE) TOM AND PATRICK SAUBER (SE) RIVERDANCE (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)	NOCHE FLAMENCA (SE) AMY SPEACE (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)	Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	RIVERDANCE (SE) NOCHE FLAMENCA (SE) DENNIS ROGER REED (SE) DIXIE CHICKS (SE) MARK HUMPHREYS (SE) JOHN CRAIGIE (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	RIVERDANCE (SE) NOCHE FLAMENCA (SE) CLAUDIA RUSSELL (SE) CHRISTOPHER DEAN (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)
RIVERDANCE (SE) NOCHE FLAMENCA (SE) MASANGA MARIMBA ENSEMBLE (SE) RACHEL SEDACA (SE) AN IRISH CHRISTMAS (SE) HOT PSTROMI (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Welsh Music (OGM)	Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	NOCHE FLAMENCA (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)	LUCINDA WILLIAMS AND MILLER WILLIAMS (SE) THE MUSES (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Open Mike (OGM)		The Carting States

FOLK HAPPENINGS AT A GLANCE

DECEMBER

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International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)



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 310-315-9383 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 • 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

CAFE DANSSA Wednesdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles Sherrie Cochran Worldancel@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

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

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

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

LALA LINE 626-441-7333

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

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE

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

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

1st Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House

731 So. Bundy, Brentwood
Jeff 310-396-3322 • mail@jeffandgigi.com 1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm All Saints Epoiscopal Church

3847 Terracina Drive, Riverside Meg 909-359-6984 • rdhoyt@juno.com

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

2nd Sundays

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

lancel@securitygaragedoor.com 3rd Fridays -Social 7:00pm Lesson 8:00pm Dance 8:30-11:30pm South Pasadena War Memorial Hall

435 S. Fair Oaks Ave., South Pasadena Contact: Marie 626-284-2394 mbsim69@earthlink.net

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

joda_rogers@altrionet.com 4th Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Brentwood Youth House

731 South Bundy Drive

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

THE LIVING TRADITION

www.thelivingtradition.org **2nd Fridays** - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo 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

IGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE

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

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

FLAMENCO DANCING

POINT BY POINT DANCE STUDIO

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

LE STUDIO

100 W. Villa, Pasadena

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

GREEK DANCING

KYPSELI GREEK DANCE CENTER Fridays 8:00-11:30pm \$\text{Skandia Hall 2031 E. Villa St., Pasadena} \text{Dalia Miller 818-990-5542 • demotika@earthlink.net} \$5.00

anne.ags@verizon.net Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

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

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

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

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

ANAHEIM INTERNATIONAL

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

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

CONEJO VALLEY FOLK DANCERS

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

DUNAJ INT'L DANCE ENSEMBLE

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

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA Mondays 9:00-11:00 pm

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

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

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

NEWPORT BEACH Sundays (International/Israeli)

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

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

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

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

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

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

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

Beth Steckler 310-372-8040

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

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS Thursdays, Fridays 7:30-10:30pm (intermediate class)

Saturdays 8:00-11:00pm Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356

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

WEST HOLLYWOOD FOLK DANCERS

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

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

WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm Felicia Mahood Senior Club

11338 Santa Monica Blvd. (at Corinth), L.A. Tom Trilling 310-391-4062 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 www.irish-dance.net • 818-503-4577

CELTIC ARTS CENTER Irish Ceili

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

MAIRE CLERKIN 310-801-5520 • 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 Zimmer • IsraeliDance@yahoo.com 310-284-3636

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

James Zhinliet 310-204-3038 IsraeliDance (Gyanoo.com/IsraeliDance Ist Fridays 8:30pm Free University Synagogue, 11960 Sunset Blvd., Brentwood Thursdays 8:00-9;30pm

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

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

VINTAGE ISRAELI

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

MORRIS DANCING

RISING PHOENIX MORRIS

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

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

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

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

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

SCOTTISH DANCING

AGOURA HILLS

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

ANAHEIM Mondays 7:00-9:30pm Betsy Ross School, 535 S. Walnut St. Bob Harmon 714-774-8535 CHATSWORTH
Wednesdays 8:00-9:30pm Social Class
Great American Dance Factory, 21750 Devonshire
Leone & Rober Burger 818-576-1015 jrb@ecs.csun.edu

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

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

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

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

MANHATTAN BEACH
Tuesdays Beginner - 7:00pm • Intermediate - 8:15pm
Knights of Columbus Hall 224-1/2 S. Sepulveda Blvd.
Wilma Fee 310-546-2005 feewilma@mattel.com
Rosemary Abend 310-373-1985 RAbend7731@aol.com NORTHRIDGE Thursdays - Intermediate - 8:00-10:00pm

Sonia's Dance Center, 8664 Lindley Ave., Northridge Deanna St. Amand 818-761-4750 • dgsa@pacbell.net

PALMDALE / LANCASTER

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

PASADENA

Wednesdays 7:30-9:30pm (All levels) Westminster Presbyterian Church, 2230 W Jefferson Blvd Doug Macdonald 909-624-9496 damacdonald@juno.com REDONDO BEACH Sundays 7:00 - 9:00pm (Intermediate/Advanced)

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

SANTA PAULA Wednesdays 7:30-10:00pm (All levels)

Briggs School, 14438 West Telephone Rd. Oberdan Otto 805-389-0063 ootto@ootto.com SIMI VALLEY Beginners - 7:30-9:00pm • Intermediate 9:00-10:00pm

Rancho Santa Susana Comm. Ctr., 5005-C Los Angeles Ave. Mary Lund 818-996-5059 marymar54@aol.com

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

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

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

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

VENTURA

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

Ventura College, Dance Studio, 4667 Telegraph Road Mary Brandon 818-222-4584 / Frank Ibbott 805-373-9905 Saturdays 8:30pm Class, 9:30 milonga (social dance) \$10-18

The Tango Room Dance Center 4346 Woodman Ave., Sherman Oaks 818-981-6500 www.TheTangoRoom.com

BEFORE ATTENDING ANY EVENT Contact the event producer to verify info attending any event. (Things change!!!) 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

HINDU WIZARD RINGS AND MAGICAL BEANS

ne October, just a few years before the new millennium, I found myself in the curious hands of very strange circumstances. I was bumping along a remote dirt road outside of New Delhi with a company of street magicians, jadugar, who I met only the day before. They

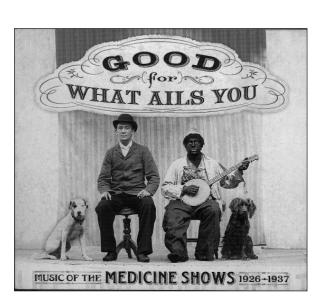
heard about my arrival, found me, and insisted I leave with them the following morning. So I did. The elderly and brittle bicycle-rickshaw wallahs took us to a small village with great struggle. We arrived in a dusty, sweltering market area. People seemed to notice us right away and they began to stare. I was the only Westerner in a very rural setting, so I figured they were looking at me. I was wrong. They were nervous and agitated for another reason.

A mongoose was tied to a spike on the dirt ground, a cobra was coiled a meter away, and two jadugar began playing the drum and flute while circumambulating the creatures. Villagers immediately left their wagons and tea huts to gather around. However, they kept their distance. They've seen these itinerant magi-

cians before. In the hour that followed, I witnessed incredible sleight of hand magic, beans that transform into fruit trees within seconds, a heckler

getting heckled to the point of tears, a man swallow hundreds of thorns and iron balls, a bloody monkey skull magically ignite on fire, and a child transformed into snakes and then stabbed to death. My heart stopped as the hypnotized boy had a bloody knife plunged into his neck. I vicariously felt the group's horror and fear even though I knew it was just a trick. The onlookers were asked to donate money so an animal could be purchased the following day for sacrifice. This would give the gods a life in exchange for the return of the child. I couldn't believe what I was watching. Everyone thought it was real. Old men shook with fear, children cried, and all were emotionally blackmailed into paying for his resurrection. With the spectral incantation, "Gilli, gilli, gilli," the boy was restored in front of the crowd. When the "supernatural" spectacle reached its end, dreams were then purchased.

Magical rings with the power to cure disease, adultery, erectile dysfunction, baldness, poverty, and death were displayed. The poor villagers were already blackmailed once, and now they reached deeper for any remaining rupees that were hiding in their worn and hollow pockets. After a whirlwind of purchases, we immediately packed up and skipped town via rickshaws. I watched the family distribute their earnings while I pondered everything that had happened. I examined some leftover rings up close. The Kashmiri



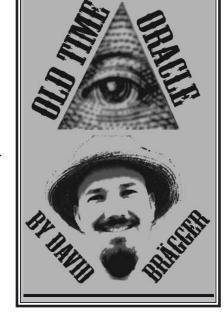
rings were made of tin and plastic. My hosts would buy hundreds for a couple bucks. Today made "killing:" about 15 bucks per magician for a day's work. There were only four of them.

I witnessed the end of an era. Street magicians who sell hope and fear under the trappings of religion are turning into a forgotten relic of an old-time era. These traditional performers are

dying out since (a) they can't sustain themselves any longer and (b) the practice is illegal. As fast as you can utter, "Gilli, gilli, gilli," they'll have vanished in a cloud of history.

My memories of this event were recently conjured when I purchased the CD set, Good For What Ails You: Music of the Medicine Shows 1926-37. I realized that I experienced a real life, modern day medicine show while I was in India. The medicine shows of the US have been largely extinct since

World War 2 for the same reasons that haunt the ones in India today. Producer Marshall Wyatt has assembled one of the best collections of American old time music in recent years, devoted to the times of wizard oil and banjo playing barkers. This 2-CD set features old recordings of performers that were once involved in the medicine show circuit. Musicians such as the Skillet Lickers, Memphis Sheiks, Banjo Joe, Uncle Dave Macon, Dallas String Band, Pink Anderson, and Stovepipe #1 are all



part of the line-up. Wyatt has put together a beautiful package with a 72page color booklet. It contains essays on medicine show history including photographs of old playbills, medicinal concoctions, sideshow geeks, master musicians, and 19th century minstrels. The forty-eight featured tracks also have liner notes, which provide colorful background for the tunes and

This oddball sideshow ride begins with Daddy Stovepipe's *The Spasm* as it rollicks through the Dallas String Band's Hokum Blues on its way to Shorty Godwin's mysterious aural destination, Jimbo Jambo Land. After Fiddlin' John Carson "holds the woodpile down" with the old-timey foot tapper Gonna Swing on the Golden Gate, we make our way to my personal favorite of the collection: Beans Hambone and El Morrow's Beans. Beans apparently sold only 385 copies after its release in 1931 and I don't understand why. Originally a vaudeville composition, Hambone and Morrow

transform the song into a surreal recitation on the glory of beans. The song's weird lyrical rap is punctuated by a punchy guitar line which sounds like intestinal bubbles bursting on cue. It is a juicy musical treat with biblireferences and retarded intonation. This cut combined with the mule sounds of Uncle Dave Macon, Alec Johnson's whiteface musical number Mysterious Coon, and the manic falsetto of



Gid Tanner create an old time showcase that highlights the virtuosity, humor, and unusual subject matter of medicine show era entertainment.

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

TOM CHEYNEY'S TOP TEN 2006

(in no particular order)

Cabruêra, Prohibido Cochilar (Piranha)

Neko Case, Fox Confessor Brings the Flood (Anti)

Mamadou Diabate live at Skirball, August 24

Lila Downs, La Cantina (Narada) and live at El Rey, April 15 **The Eighteenth Day of May**, *The Eighteenth Day of May* (Hannibal)

The Gourds, *Heavy Ornamentals* (Eleven Thirty)

Salif Keita, M'Bemba (Universal)

and live at Santa Monica Pier, August 10

Bruce Springsteen, We Shall Overcome—The Seeger Sessions (Columbia)

Sara Tavares, Balancê (Times Square)

and live at Grand Performances, July 2

Ali Farka Toure, Savane (World Circuit/Nonesuch)

Tom Cheyney, a freelance editor-writer and consultant, has covered the world and roots music scenes for more than 140 dog years. Contact: cheynman@gmail.com.

"I LOVED IT, BUT THE COMMITTEE SAID..."

have been on the radio since the age of thirteen, in Chicago, where we were known as "Radio Brats". I have been with KPFK since the first week we went on the air, doing interviews, public affairs programs, documentaries, plays, poetry readings, book reviews, and, finally, my present show, *Halfway Down the Stairs*, a highly produced hour of stories, music, poetry, live concerts, plays, bilingual holiday celebrations— in the words of my opening theme by A.A. Milne, "...it isn't really anywhere—it's somewhere else instead." Heard every Saturday morning from eight to nine, *Halfway Down the Stairs* is a multi-level program for listeners of all ages, the misnomer, "Kids' Show" being both an inaccurate and inadequate description.

When I am all by myself, the format is a montage of themes, such as gay teens, atypical families, death, dogs, food, folktales, war, peace, and sometimes, just plain silliness, like Sandra Boynton's "Philadelphia Chickens" or the poetry of Jack Prelutsky or Shel Silverstein.

I receive a great deal of music in the mail, with the result that at home I have a studio and house filled to the brim, and bursting at the seams with CDs and children's books.

Let's confine this column to just the music. And that brings us to a sobering truth which I now must share with you, and that truth is that ninety per cent of everything, especially in the world of recorded music, is Crap. There! I've cleaned it up a bit, but I have put forth the most provable postulate of our planet's cultural life. And this depressing statistic also encompasses art, food, drama, and even so-called "children's books.

Every week, I receive on the average of seven CDs in my KPFK mailbox. I try to listen to each one, or at least, to a part of each one or, sometimes, I must confess, to only twenty seconds of each one, before I throw up. I listen. Because you can never tell. Sometimes, not very often, on an album of fifteen really dreadful songs, there is one real gem! A song that sounds good, touches the heart, and is just right for a particular story or poem on my program.

Before I get to the happier task of telling you about the one out of ten songs that gladden my heart, let's talk about what constitutes a really horrible children's CD. The first clue is usually the cover, which shows Monty and Myra, The Musical Muskmelons; two aging hippies clothed in Cantaloupe costumes. Their hats are four ears of corn each and their feet are encased in bunny rabbit bedroom slippers. The inside liner notes consist of pale yellow, totally unreadable, "mice type" on a pale pink background. If you are unlucky enough to decipher this verbiage, you will learn more than you'll ever want to know about these two from their caesarean and breech births to their heartbreaking childhoods as the neglected offspring of innercity social workers / folk singers. The songs are listed on the back insert, with no times included, and nowhere on the actual CD do the song titles or the times occur. What we do see on the disc are faded photos of The Artists As Infants.

The CD, should you be sufficiently masochistic to actually play it, begins, not with God's favorite sound, the synthesizer, but with a loud lisping voice bellowing *Hey Hey Hey, Hi there, Boys and Girls* and *Welcome to the Magical World of Monty and Myra!* There is two minutes of giggling by the ADD Children's Chorus, followed by four minutes of a deafening syn-

UNCLE RUTHIE'S TEN BEST LIST

(These are in no special order, and are not really the ten best, just chosen at whim among hundreds of great CDs). Each CD contains two or more of my favorites).

THE BEST OF BOB BLUE (Bob Blue) (BSP 21 Black Socks Press) [www.filbert.com/pvfs/BobBlue]

THE BEST OF MARCIA BERMAN (Marcia Berman) (MT201 CD) DAN CROW LIVE (Dan Crow) (Allshouse Family Entertainment) ANGELS AND VEGETABLES (Patty Zeitlin) (Bullfrog Ballads) WALK, DANCE, SING, TALK (Leslie Zak)

[www.cdbaby.com/cd/lesliezak1]

FOLK SONGS FOR YOUNG PEOPLE (Pete Seeger) (SFW CD 45024)

NEVER GROW UP (Anne Hills and Cindy Mangsen) (Flying Fish FF671)

MAIL MYSELF TO YOU (John McCutcheon) (Rounder CD 8016) THE WORLD'S GONNA LISTEN (Joanne Olshansky Hammil) (JHO 102D)

MY JEWISH DISCOVERY - Craig and Company (Craig Taubman) [cdbaby.com/cd/craignco1]

thesizer mercifully drowning out lyrics like I have a green and purple parrot, Yeah yeah yeah! His favorite treat is a chocolate covered carrot! Yeah Yeah! Oh Baby Baby Baby Clap Your Hands!

Monty and Myra's lyrics, and those of their ilk, are either didactic, or silly, or often, both—their only redeeming social value

being that they are generally impossible to understand, due to Monty and Myra's philosophy of "More is More!"

So, what do I do about all the CD's I receive? It's a real problem, so I am very very lucky to have not only my quiet but efficient business manager, Jennifer Fordyce, but I also could not function without the help of *my wonderful committee*. These two entities entered my life after years of verbal abuse from the hundreds of people who send me their work.

They always began by saying, "Uncle Ruthie, You can be straight with me. I can take it. I really want your input. Tell me exactly what you think of my album and I will not be upset or hurt. I will be so very Appreciative, Uncle Ruthie, for your valuable feedback."

So when I received a really dreadful album, I tried to be gently critical. I tried to find something, anything, positive to say about these really terrible songs, but I finally found out that people do not want criticism of any kind. After the mildest of criticisms these people would explode with, "Well, that's very strange, because, do you know, Uncle Ruthie, I have sent this album to hundreds of people and, except for you, they have all *loved* it!

So now I have my committee and I tell Monty and Myra of Muskmelon Music, "Thank you so very much for sending me your music. I loved it, but the committee felt it was not quite right for the program!"

Let me stop right here and try to help all of you who send me CDs. I can't do much about your actual music, but I can give you a few of the rules, the most important one being:

- Put the number of each cut, the title, and the time on the actual disc.
 Put this information on the back of the CD case and on the inside.
 Without this information, especially the time of each cut, your music stands little chance of ever being played.
- 2. Be sure everything in print is easy to read.
- 3. Keep it brief. Try not to thank your entire extended family, everyone in your building, and all your elementary school teachers, even if they did teach you all the verses to *The Blue Tail Fly*.
- Don't be cute. Be creative. If you don't know how to make a great CD cover, you can't go wrong with a picture of yourself singing with kids. Kids like to know what you look like. (For many reasons, not all of them good.)

Although I said I can't help you with the actual music, here are a few suggestions. Try to use real acoustic instruments, and some real performers. Synthesizers should be used rarely, like seasoning. They are machines.

Try to listen to many of the wonderful children's songwriters and performers. Listen to Pete Seeger, Woody Guthrie, Malvina Reynolds, Charlotte Diamond, Dan Crow, Sam Hinton, Bob Blue (there are hundreds more)...draw on Folkways and Smithsonian collections. If you haven't heard a lot of great kids' music, you probably will not produce the sort of music that kids like. And remember, if a song is a good children's song, chances are that adults will also love it. A good song has meaning on more than one level.

We who write for *Folkworks* have each been asked to make a Ten Best list of our favorite recordings. I will be submitting my list along with my column, but the albums that I include are just ten out of hundreds that I really love. Perhaps (if the Committee approves it) in a future column, I will just make a long list of my favorites...those terrific tunes that constitute the ten per cent that make it all worthwhile.

Uncle Ruthie is the producer and host of HALFWAY DOWN THE STAIRS, heard every Saturday morning on KPFK Radio, 90.7 FM. She also teaches music at The Blind Children's Center in Los Angeles. Ruthie does concerts for children, families and adults, as well as teacher workshops. She teaches beginning piano, and especially welcomes students with special needs. She can be reached at 310-838-8133, or at uncleruthie@aol.com.







Zulu Drum

AS THE TWIG IS BENT

ne day last year, while walking up the hill to my son's house, I saw my neighbor, Roslyn, watering her lawn, not calm and contemplative as suited the task, but wild-eyed and glancing furtively over her shoulder. Soon her mother, twitching with anxiety, emerged from the house, wringing her hands. Her soft, lazy Texas accent belied her distress as she asked, "Honey Lamb, where's Daddy?"

Sweet as pie, in a faded version of the same accent, Roslyn said, "Daddy's been dead twenty years, Ma; but you remember our neighbor, Valerie, don't you?"

That turned a switch. Her hands stopped wringing and her face relaxed. "Why no," she apologized, "I don't, but she's a right pretty little thing, ain't she? Howdy, Vivian."

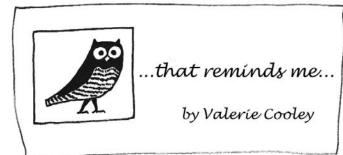
I soon joined Roslyn's team of friends who dropped in once a week to chat with her mother while she got some peaceful time with her husband, Billy Tom. Genevieve's anxieties peaked around dusk and the questions shot out, rapid and repetitive: "Where's your Daddy? Where's Tommy Lynn? Why is it so dark? Did I turn off the stove? Is Mama here yet?" and finally, back to the beginning: "Where has that man got to?"

It was simple for outsiders to distract her, though, because the good manners she'd learned in childhood never left her. All week, faced with an inexplicable stream of perpetual strangers, she became the gracious hostess, eager to put us at ease. If I yawned when she talked non-stop, she'd snap out of it and offer me a cup of tea. Soon, with my needs met, she'd stumble back into the fog till good manners required her to return.

One day during the same period, up at the top of the street, my seven and a half month old granddaughter, Kirra, quietly tucked her legs under her little body and stood up. There was no struggle and no fanfare; neither were there any tears when she fell. She just kept getting up again, all day, every day. When we offered her supportive fingers, to walk if she wished, she politely declined them. Her interest was clearly in stability and how to meet its many challenges.

One challenge was her sister's "Twister", a rope hanging from the ceiling with a little bar on the end on which Kady would fly across the room like a hawk swooping after its prey. Kirra, her prey, stood smack in the middle of the room, refusing to be relocated. Kady soon learned to steer around her sister or to tuck her legs up for spectacular near misses. Kirra learned to keep her feet planted firmly on the floor and to sway out of Kady's trajectory.

She developed her sway to a degree of agility you probably haven't seen in someone whose feet don't move. When their big dogs tussled in her space, she swayed back, forth, and sideways and hardly ever fell. She'd sway east to miss Kady's southward flight, north to avoid the dogs, then west to avoid



Kady's return swoop. It looked like one

of those square dances with everyone simultaneously chaining across the square to the other side with no collisions.

I speculated a lot about what Kirra was thinking and about her innate wisdom in seeking stability. Would this affect the rest of her life? Would it become part of her personality and character as well as her physical being?

I continued visiting Genevieve. It was a bit like the movie *Groundhog Day*, with its invariable conversations and activities. Once, desperate to change it, I interrupted Genevieve: "Do you remember any songs from when you were a girl?"

She snapped back into reality with a coy smile. "Well, yes, I surely do. A young man used to court me with this song," and she sang a sweet, silly old song about walking together.

The next week I took my *Fireside Book of Love Songs* with *Sweet Genevieve* marked. "That's my song," she declared, and sang it through. We found others. Some she knew right off and some she had to study for a second or two. If I knew the melody, she harmonized. When Roslyn came to the door, Genevieve said, "Don't send her away yet, Honey, I want to learn this song."

Roslyn watched in amazement. "Ma," she said, I never knew you could sight read."

"Oh piffle," said Genevieve dismissively, "sight reading's nothing compared to your gift."

"My gift! exclaimed Roslyn. "I play by ear because I couldn't learn all those notes!"

As I left, Genevieve said "It was real nice of you to come sing with me, Vella." Her hands started wringing. "That lovely lady who just left," she asked, "is she my daughter or my sister?"

Two months from the day she first stood up, Kirra honored me with her first step. Within a few days she was walking like a two year old. Within a month, she was running like a big kid, straight and true. I say she's going to be an athlete, a brilliant student, a scientist, and a wonderful mother. Early lessons, well learned, last a lifetime.

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

DYLAN continued from page 3

tary *No Direction Home*—should have been more patient, for the artist they thought had sold out was never "drifting too far from the shore."

They waited for Godot; they waited for Lefty; they should have waited for Bob. In *Modern Times*, he carries forth their legacy one step further than any "progressive," protest singer has ever done, reaching back to Karl Marx for the most evocative line in his tribute to another country rebel, Merle Haggard (with whom he toured last year), *Working Man's Blues #2: The buying power of the proletariat has gone down*.

Did he really say *proletariat*? When's the last time you've heard that word—straight out of *The Communist Manifesto*—in a song lyric? You won't find it in Pete Seeger's massive collected songbook, *Where Have All the Flowers Gone*? You won't find it in *The Woody Guthrie Songbook*; you won't find it in the best book of protest songs ever put together: *Hard Hitting Songs for Hard Hit People*.

Fellow workers, you won't even find it in the IWW's official little red songbook. And you won't find it in the collected songs of labor's greatest bard—Joe Hill.

The obvious question: Is Bob Dylan a communist? Not hardly: the point I am making is that, unlike agit-prop songwriters who write what Phil Ochs contemptuously dismissed as "editorials in verse," Dylan is something far more dangerous and revolutionary than a communist.

He is an artist. And "proletariat" is a word that would appeal to an artist. Stripped of its Marxist baggage it is a beautiful word, an evocative word, a poetic word, a word that describes in the most economical (I couldn't resist) term something that no other single word quite manages to do: "The lowest class in a modern society, especially (in Marxist theory) industrial wage earners possessing neither property nor capital and living by the sale of their labor." (*The New Lexicon Webster's Dictionary of the English Language.*)

As a word, which is a poet's stock-in-trade, it even predates Karl Marx's and Friedrich Engels' use of it in 1847. It can be traced all the way back to ancient Rome, where it also referred to the lowest class. *The streets of Rome,* wrote Dylan in *When I Paint My Masterpiece, are filled with rubble, ancient footprints everywhere.*

Those ancient footprints are all over *Modern Times*. In his quiet, understated way, Dylan has once again gone back and mined his sources, which he referred to in one of his classic songs, *Forever Young*, as "a strong foundation," both musically and lyrically.

Black blues masters from Memphis Minnie to Sonny Boy Williamson and Muddy Waters are evoked and built upon; lines of pure folk poetry, "died with a toothache in his heel," and "I sleep in the kitchen with my feet in the hall," are scattered throughout; even pop song stylists like Bing Crosby (*The Bells of St. Mary's*) are incorporated into this rainbow stew journey into what Dylan describes as *a faith long abandoned on a long and lonesome road*. He knows this road like the back of his hand.

Dylan's long-standing practice of borrowing from the tradition he inherited, and even his uncredited quoting may be defended by reference to no less an authority than T.S. Eliot, who wrote in his 1922 work of literary criticism, *The Sacred Wood*, "Bad poets imitate; good poets steal." Besides, Dylan is so scrutinized by his legions of fans and critics alike that before *Modern Times* was even released there was a web site up with all of its song lyrics annotated for their sources. There is no hiding place up there.

The title *Modern Times* echoes Charlie Chaplin's working class classic of 1936, and similarly leans on symbols and imagery that have stood the test of time. *They burned my barn and stole my horse* is the way he describes the personal descent of his narrator into poverty; *Sometimes no one wants what you got, sometimes you can't give it away,* epitomizes his lament on the catastrophe faced by the dispossessed industrial worker today; *They say low wages are a reality if we want to compete abroad* underscores the consequences of both Republican and Democratic policies that have led to our dying industrial heartland and new service sector economy; *I can live on rice and beans,* perfectly captures the steely resolve of a sixty-five year old radical American songwriter still at the top of his game.

How lucky we are to have this national treasure still around, still out there on his "never-ending tour," and still making music that makes a difference.

In the chorus to Working Man's Blues #2, he asks his companion to Meet me at the bottom, don't lag behind / Bring me my boots and shoes / You can hang back or fight your best on the frontline / Sing a little bit of these working man blues.

As *Modern Times* makes clear, Dylan long ago made his choice—he's fighting his best on the frontlines. And with little fanfare, he may have painted his masterpiece.

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.

SALSA continued from page 9

and the *son* took hold. Among the musicians nurtured in this environment were *sonero* Papo Lucca of the groundbreaking **Fania All-Stars**, bass player Bobby Valentin, singer Hector Lavoie, known for his emotional, fluid improvisations, and bandleaders Tito Puente and Tito Rodriguez. By the 1960s and 1970s New York was luring these talented individuals like a magnet.

RECOMMENDED LISTENING:

La Sonora Poncena of Puerto Rico (Charly, UK) Papo Lucca's talents as a bandleader and pianist stand out in this compilation of brilliant salsa arrangements.

THE COLUMBIAN CONNECTION

But we're not ready to dive into the New York scene yet. First, we need to explore the *cumbia* phenomenon and how the Columbian recording industry eventually helped *salsa* take hold in New York. Born in the countryside of Columbia's Atlantic side, the captivating *cumbia* rhythm spawned ensembles that originally featured only percussion and vocals. Some believe *cumbia* steps grew out of interactions between the indigenous population and African slaves, possibly as a courtship dance. Others attribute the shuffling steps to slaves' attempts to dance while weighed down by fetters and leg irons. Still others trace cumbia to a Guinean dance known as *cumbe*.

Making their way into urban centers by the 1940s, *cumbia* ensembles expanded along the models of the Cuban bands heard in radio broadcasts. Trombones, trumpets, saxophones and keyboards gave a big band sound to the *cumbia* groups by the 1950s.

With no Cuban revolution to inhibit the big band development, the 1960s proved to be seminal for *salsa*. Bandleader Julio Ernesto "Fruko" Estrada established Discos Fuentes in 1964, producing a series of wildly popular big band *cumbia* recordings. Equally influential in what was to become Columbian *salsa* was Joe Arroyo who joined **Fruko y Sus Tesos** at age 17. Originator of *musica tropical*, Arroyo incorporated Caribbean-influenced native rhythms of the coast into his later band music.

By the 1970s, *cumbia* bands had appropriated from Cuban *son* the improvisatory *montuno* section. They also had established the repeated syncopated piano patterns known as *guajeos*.

Recommended Listening:

The Godfather of Salsa (Discos Fuentes, Columbia; Mango, UK)

THE NEW YORK CONNECTION

The ingredients of *salsa* came together in New York dance halls, the Palladium serving as the mecca for mambo and *charanga* bands. The polyrhythms in the percussion sections of big bands of Tito Rodriguez and Tito Puente inspired high-energy acrobatics on the dance floor.

In 1971, a group of recording artists Fruko called the **Fania All Stars** began playing dance halls and clubs around New York. By 1973 the group had sold out Yankee Stadium. Somewhere along the line, their spirited brand of music became known as *salsa*. It is said that "*Salsa*!" was the cry of approval from its early audiences.

Enter Celia Cruz, joining the **All Stars** in 1974 and soon *salsa* had its reigning queen. The warmth and vibrancy of Cruz's vocal delivery mesmerized listeners. Her improvisations were like a spirited conversation she was having with the audience. Other stellar Fania artists included Puerto Rican singers Hector Lavoie and Cheo Feliciano, pianist Eddie Palmieri and conga virtuoso Ray Barretto. Fruko himself became known as the "godfather of *salsa*." Willie Colon, who was equally powerful as a *salsero*, trombonist, and bandleader, introduced the Puerto Rican *cuatro* to the *salsa* ensemble through the talented Yomo Toro.

Recommended Listening:

Fania All-Stars Live At The Cheetah, Vol.1 (Fania Records, 1971)

This record beams you back to one of New York's premier discotheques and exuberant performances of the band and various salseros at their peak.

Exitos Eternos (Universal Latino 2003) The cream of Celia Cruz, salsa's reigning queen in a field that his been dominated by male vocalists.

THE MIAMI CONNECTION

Cuba's loss of musical talent was Little Havana's gain. Son, mambo, and charanga found their way to Calle Ocho, a fertile creative environment for musicians such as Carlos Oliva of **Los Sobrinos del Juez**, who developed the salsa-rock style in the 1970s. Willie Chirino, originally a salsa bass player, helped define the Miami salsa sound, which blends salsa with rock and pop. That sound generally has a more forceful percussion section than the New York-based salsa. Originally Miami-based, Gloria Estefan has taken the sound in a pop direction that may strain the definition of salsa.

Recommended Listening:

Willie Chirino: Oro Salsero 10 Exitos, Vol. 1 (Rebound Records, 1998)

This is a good starter recording to experience the Miami sound and the work of a beloved composer and performer.

ENDLESS CONNECTIONS

According to *The Rough Guide to World Music*, Celia Cruz, insisted that *salsa* was synonymous with Cuban music. "It's *mambo*, *chachacha*, *rumba*, *son*...all the Cuban rhythms under one name."

But multiple influences continue to act on what was originally an Afro-Cuban form. In the Dominican Republic, the centuries-old beat pattern known as *merengue* influenced the *salsa* sound on that island and beyond. Dominican flute-player Johnny Pacheco became a Fania recording artist, influential a bandleader, and music producer in the New York *salsa* scene. Venezuela saw a big *salsa* boom in the 1970s and its star bandleader, Oscar D'Leon, eventually shared concert stages with Celia Cruz. After the seminal 1970s, Panamanian Ruben Blades, who played with Willie Colon, replaced lyrics

about fickle love with political commentary. In the 1980s, a Puerto Ricaninfluenced softer style of *salsa* emerged, known as *salsa romantica*. Lalo Rodgriguez represented this style with his not-so-subtle hit, *Ven devorame otra vez* (Come and devour me again).

In this brief exploration, it is impossible to name all the great contributions to *salsa*. We can conclude, however, that this musical sauce with its polyrhythmic base and structure for improvisation can incorporate many flavors, depending on where it is played and who is leading the band. It can be seasoned with *cumbia* or *merengue* rhythms, rock or pop overtones, or even hip-hop attitude. To emphasize its multicultural aspect, we should note that in the late 1980s a Japanese salsa band, **Orquesta de la Luz**, made its mark with members singing in Spanish phonetically.

No one can provide a static definition of *salsa* because it continues to evolve...which makes me wonder: Is there a West Coast style of *salsa*? Surely our LA Latino musicians have added something to the mix! In my research I came upon a website for a *West Coast Salsa Congress* which took place last May. Unfortunately, the *FolkWorks* deadline approached and there wasn't time to dig deeper. But should this intriguing thread lead to hardcore evidence, expect your musical detective to return with *Salsa*: The West Coast Connection.

Audrey Coleman is a writer, educator, and passionate explorer of world music and culture. Research for the above article came from classes she took in UCLA's Department of Ethnomusicology, from forays into The Rough Guide to World Music, Volume 2 (Rough Guides Limited, London, Penguin Books, 2000), and from obsessive listening and web-surfing on the subject.

DRUMMING continued from page 1

to which music permeates every aspect of life immediately struck me. From the moment I stepped off the plane in Dakar, drummers greeted me with jubilant song. On the taxi ride into town, musicians accompanied us, singing ancient sounding songs in a call and response fashion that begged for participation. In town, music seemed to come from every house and shop I passed — not recorded music, but live music sung and played on a variety of drums, harps, fiddles, and guitars. In Zimbabwe, I attended funerals that began on Friday night and went continuously into Sunday afternoon. These were far from solemn events. Rather these funerals were truly a celebration of life with an explosion of singing, harmony, and joy that I'd rarely experienced before.

My interest in world music began about 1983 and, in a way, the Royal Drummers of Burundi are one of the grandfathers of the world music movement. They actually began touring in the 1960s. It was they who inspired Thomas Brooman to organize the first WOMAD Festival in England in 1982, sparking an interest in world music that has continued unabated to this day. Since then, they have collaborated not only on several of Peter Gabriel's albums, but also on works by Joni Mitchell, the Clash, and Adam and the Ants. But no recording can truly capture the full power and presence of these showmen as they leap into the air, sticks flying in every direction, as if locked in a kind of battle that can appear alternately menacing and playful. The fluid and acrobatic movements contrast with the almost trance inducing rhythms to create an experience that is both earthy and transcendent.

The Royal Drummers of Burundi are from highly respected lineage going back to ancient times. Burundi is a tiny country bordered by Tanzania, Rwanda and the Congo, in the heart of Africa. There are unwritten rules governing music making in the various parts of Africa. In an interview with the Rough Guide, one of their spokesmen said, "Even these drummers cannot play the drums whenever they feel like it. The drums are only beaten for special ceremonies. And not everyone can dance to the drums. You cannot just go into a shop in Burundi and buy a drum. The people who make the drums, the people who play the drums and the people who dance to them are the same people."

Even though the drummers are seasoned touring musicians, most of them maintain occupations back home. Some are shopkeepers and mechanics, but most are farmers. One of their members explains what it means to be a drummer in his country. "When we come here we are paid. But in Burundi, no. It is an honor to be a drummer." In Burundi, these drums are sacred and were once used in ceremonies to install new kings. In fact, in the Kirundi language of Burundi the words for drum and king are the same. These ceremonies guaranteed the future and prosperity of the kingdom. Today the kings are gone but the group still plays for Presidents and other dignitaries.

Burundi has experienced much of the same recent turmoil as its more highly publicized neighbor, Rwanda. In 1993, just before the Rwandan genocide, up to possibly 200,000 people were killed in ethnic violence between Tutsis and Hutus. A military regime now controls the country and frequent outbursts of violence are still reported. The Royal Drummers of Burundi shy away from discussions of politics. According to one of their members, "You know, I always say that in Burundi there are no ethnic groups, only clans. Because we all share the same language and the same culture. My work is with culture... I prefer to keep politics out of culture." Some may say that such a statement is a cop out. Others may call this position sensible. All I know is that in world full of so much instability, ignorance, fear, violence and powerlessness, anyone experiencing the Royal Drummers of Burundi must know that a culture that can create such sounds of wonder and joy will survive and thrive well into the future.

Mombasa Party featuring the Royal Drummers of Burundi will appear at UCLA's Royce Hall on Saturday, November 11. Go to: www.uclalive.org for more information.

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

KNITTING TOGETHER A SUSTAINABLE COMMUNITY

hen I first came to live in Los Angeles I was very excited to see Robbie Conal's "counter-infotainment" posters plastered on my local traffic signal box. I took it to mean that somewhere near-by were people willing to get out there and probe random minds to consider "politics, power and the abuses of both" (as Conal puts it on his website- www.robbieconal.com). You can see his artwork monthly in the

LA Weekly ArtBurn column and now at the Craft and Folk Art Museum's exhibition, **Street Signs and Solar Ovens: Socialcraft In Los Angeles** which runs from October 22nd and December 31st. It's curated by Marc Herbst (who I spoke with) and Robby Herbst, editors of the Journal of Aesthetics and Protest - a magazine, a website - www.joaap.org, and curators of various art events and lectures. They've put together a show cover-

ing different aspects of creative means of activism pursued in the Los Angeles region grouped into four main topics.

One topic is that of traditional crafts re-worked to have political content, such as the latch-hooking of Karl Erickson and Lisa Anne Auerbach's knitwear. Her sweaters and banners bear such text as. "If Nothing Changes, It Changes Nothing" and "If there's Nothing Left to Burn, Set Yourself On Fire". She chose knitted sweaters for their relative longevity compared to Tshirts, and because she considers the appearance of less restrictive knitwear in women's fashion to be a positive step towards women's rights and there-



Portrait from the my Bicipandilla, 2006

fore radical. See www.stealthissweater.com. A "parade" of mannequins will be sporting politically charged garb.

Then there are specific protest crafts, such as welded lockboxes (designed to make the process of being dragged away from a protest site that much more lengthy), pirate radio kits, and banners from the anti-war women's protest group, Code Pink for Peace. Oscar Sanchez will also have a big ol' cardboard Hummer on display.

Examples of Green technologies to help make the world better Right

Now include the titular solar ovens built by Chris Nyerge and Eric Enim (who uses satellite dishes for some of his designs). The Pasadena household "Path To Freedom" who (except for water) are living "Off The Grid" and support themselves with the food they grow. They will have examples of their people-powered machines and jams. "Fallen Fruit," a group that publishes regularly updated foraging maps of fruit in the Los Angeles area, www.fallenfruit.org, will be exhibiting as well.

The area of Social Crafts include getting people together to meet and create projects together in order to overcome the isolation of an urban technologically based culture, such as Craft Night in Silverlake. Mark Blockstein works with high school students to consider how the skills they've been learning might be used to solve design problems that could address social problems. I think The Bicycle Kitchen fits into this category as well as the Green Technologies. They have workshops and classes in bike building and maintenance, community outreaches, and group rides. See www.bicyclekitchen.com.

BY BROOKE ALBERTS

Get down there and check it out.

Street Signs and Solar Ovens: Socialcraft in Los Angeles

October 22 to December 31, 2006

Craft and Folk Art Museum

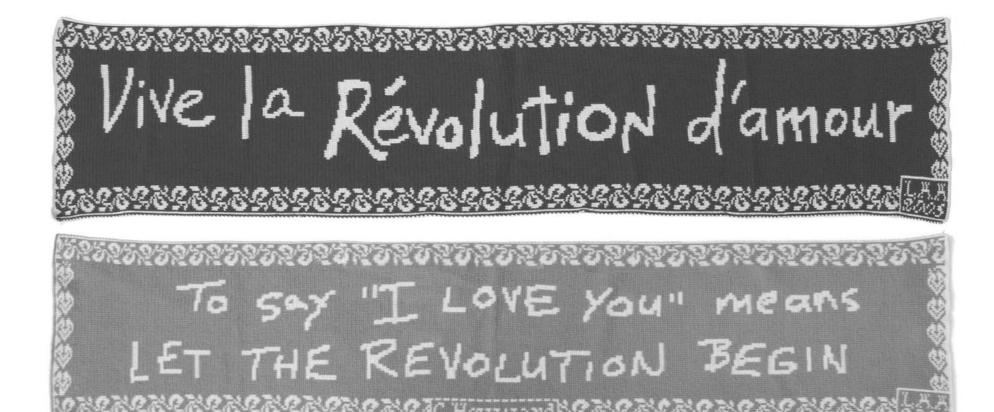
5814 Wilshire Blvd., Los Angeles, CA 90036 323-937-4230 • www.cafam.org

Hours: Tuesday, Wednesday and Friday 11:00 am to - 5:00 pm

Thursday 11:00 am to - 7:00 pm
Saturday and Sunday 12:00 noon to 6:00 pm

Admission: General \$5, Students and Seniors \$3, Children under 12 Free. Free admission the first Wednesday of the month.

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



Lisa Anne Auerbach Vive la revolution d'amour, 2005 Wool i folks. As always, please remember that this article does not constitute legal advice and that you should consult appropriate and competent legal counsel before acting on anything discussed in this column. With that in mind, let's dig in!

I am a painter and a folk musician here in beautiful Southern California. I'd like to include a painting I did of Woody Guthrie on my next album. The painting is based on a famous photograph of Woody. I included it in a painting I did of several folk artists entitled "Legends of Folk." It's was in the attic for a while until I could figure out what to do with

it. I'd also like to sell t-shirts with prints of the painting at my concerts. Are there any legal issues I should worry about?

The short answer is that your painting of Woody Guthrie places you in the realms of the law of publicity, copyright and trademark. Each of these areas need to be analyzed before you should utilize the painting commercially.

Publicity - Since you are located in California, you should know that you are subject to California's laws on rights of publicity. Under California law, any person who knowingly uses another's (whether dead of alive) name, voice, signature, photograph, or likeness, in any manner, on or in products, merchandise, or goods, or for purposes of advertising or selling, or soliciting purchases of, products, merchandise, goods or services, without such person's prior consent (or that of his heirs) is liable for any damages sustained by the person or persons injured as a result thereof. While, with respect to a deceased person, a single piece of art bearing that person's likeness is not something upon which a lawsuit can be brought under this law, if that artwork is reproduced and sold, it does fall under the law.

In the seminal case interpreting this statutory right, the California Supreme Court was reviewing a series of lithographs and t-shirts bearing the likenesses of the Three Stooges. Those products were, in turn, based on a charcoal drawing of the Three Stooges by an artist. The artist argued that all portraiture involves creative decision making and that therefore all portraiture and reproductions are protected by the First Amendment. The court disagreed stating that when an artist's skill and talent is manifestly subordinated to the overall goal of creating a conventional portrait of a celebrity so as to commercially exploit his or her fame, then the artist's right of free expression under the First Amendment is outweighed by the right of publicity. An



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artist depicting a celebrity must contribute something more than a merely trivial variation, but must create something recognizably her own

In your case, unlike the one above, there may be a good argument that your use of the likeness of Woody Guthrie under the First Amendment trumps the California right of publicity, as the portrait is intended to be a part of a much larger artistic expression concerning the artist's expression on the "masters of folk."

Copyright - Under the law, only the owner of the copyright in the photograph has a right to create "derivative" works which could include

your painting. However, your use of the photograph probably would be acceptable under the "fair use" doctrine. Under that doctrine, and otherwise infringing use of a copyrighted work is nevertheless acceptable where a court would generally find (using a four part test), that the derivative work is a fair use. Two of the most important factors are the amount and substantiality of the portion of the work used in your painting and the commercial effect on the market for the photograph on which your painting was based. Given that Woody's portrait was only a portion of a larger work, it would seem to me that you would pass both tests here.

Trademark - Here, the issue is whether your use of Woody Guthrie's likeness would cause confusion in the market as to whether this is an official use of his likeness. In a recent case, Tiger Woods sued an artist who had drawn his likeness in a painting, including several golf giants, and used the words "Tiger Woods" under his likeness. That name is a registered trademark. goods argued that both the name and his likeness were "trademarks" as their use in the painting implied Woods' endorsement of the painting. The court found that Woods' likeness could not be construed to be a trademark and that the artist's first amendment rights superseded Woods' publicity rights.

The same is true with you. Your painting of Woody Guthrie should fall within the rulings of the federal courts on this issue. Hence, it seems to me that you should be able to use the painting, both on the album cover and the t-shirts, without fear of a lawsuit!

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



You may be one of the many people who purchased a copy of the CD Our New Orleans last December. It was composed entirely of newly recorded songs by artists from New Orleans's music community and was issued by Nonesuch Records as a means of raising funds for musicians whose lives were affected by Hurricane Katrina and its aftermath. On August 29, Nonesuch was able to present its first donation, a check for \$1 million to Habitat for Humanity International. The donation will go toward providing housing in partnership with low-income musicians and others through the New Orleans Habitat Musicians' Village.

BY LINDA DEWAR

Here's a great web site to play with in those odd moments of boredom while you wait for something to print or sit on hold with the cable company: www.viewcovers.com. Enter the name of any artist and you'll get a page with all or most of their album covers. Enter the name of an album, and the cover will pop up. And yes, they do have folk, Celtic and world covers, not just the usual pop and rock.

"Music is your own experience, your thoughts, your wisdom. If you don't live it, it won't come out of your horn." – Charlie Parker

I'm not sure exactly why I feel compelled to share this bit of information, but here it is, and make of it what you will: Paris Hilton's music video Stars Are Blind has been banned in India because of "sexual connotations." The Central Board of Film Certification has issued an "A" (Adult) certification for the music video, which was released in Mumbai on 22 August. This means that it cannot be broadcast on any television channel in India. Censorship or taste – you decide!

Please pass the breath mints! The Ainu people, originally from islands north of Japan, traditionally entertained themselves by singing into each other's mouths!

"Life has got a habit of not standing hitched. You got to ride it like you find it. You got to change with it. If a day goes by that don't change some of your old notions for new ones, that is just about like trying to milk a dead cow."

Woody Guthrie

Cellist Yo-Yo Ma has been working toward simplification of non-immigration visa policy that over past years have made it difficult – and sometimes impossible – for musicians from other countries to enter the US for work. Ma testified before Congress in April saying that the process for artists obtaining visas presents hassles that span months and can cost thousands of dollars.

Folk and World music performers often operate on small budgets and either cannot afford the expediting cost of \$1,000 to have their visas processed in a matter of weeks, or cannot wait the months it would take otherwise. Ma has found support from California Democrat Henry Waxman who said "In the long run, our security is enhanced and not diminished by the exchange of people and ideas."

More actual song titles, collected by OHEK of Leeds, Yorkshire, in England: From The Indies To The Andes In His Undies

I Heard the Voice of a Porkchop

My Sweet Tooth Says I Wanna, But My Wisdom Tooth Says No *The Pint of No Return*

I'm Looking for a Guy Who Plays Alto and Baritone and Doubles on Clarinet and Wears a Size 37 Suit (Ozzie Nelson 1940).

If you were lucky enough to attend her FolkWorks-sponsored concert a few months ago, you'll no doubt remember banjo player and singer Abigail Washburn. She and her Sparrow Quartet will be on the first-ever US-sponsored cultural mission to Tibet from October 18 to November 15, 2006. They will also perform along China's eastern seaboard, where they will bring America's oldest and most original music form to what is, arguably, the world's oldest civilization through a special grant from the US State

"I can't say enough about how lucky I feel that I get to make music in Tibet, a country I care so deeply about, with such a cool group of people and musicians," said Washburn. "Lord knows they aren't traveling with me for the money. It is for the love of music and communication and cultural sharing."

"2,400,000 Americans play the accordion - hopefully not at the same time." – *anonymous*

"... my daughter thought I sang with the Everly Brothers ... I said, 'no I was one of the Righteous Brothers' and she said 'didn't they invent the airplane?" - Bill Medley

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Sam Ash Valdez Guitar Department.

Acton	Perkin Up Coffee House
Agoura Hills	Agoura Hills Library Bodie House Concerts
Altadena	Coffee Gallery Backstage Altadena Library
Arcadia	San Gabriel Bead Company
Baldwin Hills	Baldwin Hills Library
Bellflower	Bellflower Brakensiek Library
Beverly Hills	Beverly Hills Library
Brentwood	Dutton's
Burbank	Library Backside Records Mo's Restaurant Priscilla's Gourmet Coffee Viva Fresh
Canoga Park	Sam Ash Music
Claremont	Claremont Folk Music Center Claremont Public Library Nicks Cafe The Press
Costa Mesa	Native Foods
Covina	Cobblestone Café & Tea Cottage Nick's Taste of Texas
Culver City	Boulevard Music
Downey	Downey Library
Eagle Rock	Center for the Arts Dr. Music Swork's Coffee House
El Segundo	Blue Butterfly Coffee Co. On The Edge Hair Salon
Encino	CTMS Center for Folk Music Encino-Tarzana Library
Fullterton	Fullerton College CSU Fullerton Fullerton Library
Glendale	Borders Brand Libraries Eatwell Coffee Shop Glendale Central Library Sylvia Woods Tower
Glendora	Gard's Music
Granada Hills	Blueridge Pickin' Parlor
Hermosa Beach	Boogaloo Java Man Suzy's Bar 7 Grill Ocean Diner
Hollywood	Amoeba Records Highland Grounds Irish Import Shop

	Valuez Guitai
La Canada	La Canada Library Penelope's
Lancaster	Cedar Center Allied Arts
Landastoi	Lancaster Library
	Marios Music
Lawndale	Gotham Guitars
Long Beach	Curley's Café
3	East Village Wellness
	Phoenix Café
Long	Beach Library - All Branches
	Long Beach Library - Main
	Old Dubliner Portfolio Café
	The Library(Coffee House)
	Tower-Long Beach
	World of Strings
Los Alamitos	Blue Mountain Bagels
Los Angeles	Bang A Drum
g	Central Library
	Dave's Accordion Studio
Japanese	e American National Museum
	SHARE
Manhattan Beach	Diety Bros. Music
	Santa Monica Folk Club
Mar Vista	Mar Vista Library
Marina del Rey	Tower Records
Mid Wilshire	Craft & Folk Museum Molly Malones
Monrovia	Dollmakers Monrovia Coffee House
Montrose	Montrose newstand
Newbury Park	Newbury Park Library
Newport Beach	Alta Coffee House
North Hills	Public Library
North Hollywood	Celtic Arts Center
	Hallenbecks
	KPFK
	Kulak's Woodshed
	Public Library
N - add of d	Shamrock Imports
Northridge	CSUN Gavle's Perks
	KCSN
	Tower Records
Oak Park	Oak Park Library
	uss & Julie's (house concerts)
Palmdale	Guitar Center
Pasadena	Armory Northwest
	Borders
	Central Library

	Equator Coffee House Folktree Gallery Gamble House Old Town Music Pasadena Museum of History PooBah Records Tower Records
Redondo Beach	Go Boy Records
San Pedro	The Corner Store Global Gifts (UN Shop) San Pedro Library Sacred Grounds Whale & Ale Williams Bookstore
Santa Ana	Gypsy Den
Santa Monica	18th St. Complex All American Hero Bergamot Station Church in Ocean Park Earth, Wind, & Flour Finn McCool Library Pub McCabes Guitar Shop Novel Café Ocean Park Library Unitarian Church UnUrban Coffee Village Bookstore
Sherman Oaks	Baxter-Northrup Music Coffee Roaster Freakbeat Records Guitar Center Pane Dolce Second Spin Records Sherman Oaks Public Library Tower Records
Sierra Madre	Beantown
Silverlake	Coffee Bean & Tea Leaf Eastside Records Home La Belle Epoque Nature Mart Rockaway Records Soap Plant Uncle Jers
Simi Valley	Borders Books & Music
onni valley	Simi Valley Library Simi Valley Cultual Arts Center Cafe Valentino World Music
South Pasadena	Buster's Ice Cream Fremont Center Theatre Grassroots Market Rialto Theatre

South Pasadena Music

Studio City	Coffee Fix
	Jennifer's Coffee Studio City Music
	Studio City Public Library
Sylmar	Tia Chucha Cultural Center
Tarzana	Adventure 16
Bluegrass	Bluegrass Association Night at Braemar Country Club CD Trader
	Coffee Junction Norms Rare Guitars
Tehachapi	Mountain Music
Thousand Oaks	Goebel Senior Center Hillcrest Center for the Arts Instrumental Music Musician's Boulevard Thousand Oaks Library
Topanga	Mimosa Cafe
Torrance	El Camino College Red Car Brewery Torrance Cultural Arts Tower Records
Van Nuys	Noble House Concerts
Venice	Beyond Baroque Rose Cafe Venice Library
Ventura	Dargan's Ventura Theatre Zoey's Café
West Covina	The Fret House La Tazza Coffee House Tower Records West Covina Library
West Hills	Platt Branch Library West Valley Music Center
West LA.	Café Dansa West L.A. Music
Woodland Hills	Café Bellissimo Public Library Tower Records Whole Foods
FARMERS MARK	ETS Hollywood Studio City Torrance

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LARRY WINES' TOP TEN - 2006

ather than a one-through-ten hierarchical rating, here are the best in each of ten categories. Venue and event picks are local, the best in the LA region in 2006. As for CDs, I now must listen, primarily, to a great many individual tracks to program for the radio, so I find it impossible to select "best CDs." Too many deserving artists who carefully craft complete albums would be shortchanged.

Best Indoor Acoustic Music Venue (small, medium, large). Evaluated for acts booked, sound quality, atmosphere, comfort: *Small*: COFFEE GALLERY BACKSTAGE, Altadena, is easily the repeat winner, with far more first-rate acts booked than any other venue in LA (www.coffeegallery.com). Honorable mentions to HALLENBECK'S GENERAL STORE, North Hollywood; HOTEL CAFÉ, Hollywood; BOULEVARD MUSIC, Culver City. *Medium*: McCABE'S GUITAR SHOP, Santa Monica, with a fine show each week, is the repeat winner (www.mccabes.com). *Large*: LANCASTER PERFORMING ARTS CENTER, Lancaster, which delivered Arlo with the best sound of his Southern Cal concerts, Natalie McMaster where you didn't need binoculars, and many other folk greats; avoid the first row balcony, all other seats are good or better (www.lpac.org).

Best Outdoor Acoustic Music Venue (small, medium, large). Small: (tie) "SUMMER AT THE SQUARE" series at Pershing Square, downtown LA (laparks.org); and, any of the fine house concert series, under the stars (okay, indoors or out, call this a salute to all the stalwart presenters). Medium (3-way tie): WILL GEER THEATRICUM BOTANICUM, Summer Music Series, in Topanga Canyon, (www.theatricum.com); SKIRBALL SUMMER MUSIC SERIES, Skirball Cultural Center, atop Sepulveda Pass, (www.skirball.org).; CULVER CITY SUMMER SUNSET MUSIC SERIES, City Hall Courtyard, (www.culvercitymusic.org). Large: JOHN ANSON FORD AMPHITHE-ATER, Cahuenga Pass, with a hillside garden behind the stage, good sound, all the advantages of the Hollywood Bowl, but small enough that there's no need for a telescope and bottled oxygen; (www.fordamphitheater.org).

Best No-Cover-Charge (Free) Acoustic Music Venue (small, medium, large). *Small*: KULAK'S WOODSHED, North Hollywood, one of the musicians' favorite places to play or just hang out (www.kulakswoodshed.com). *Medium*: (tie, both outdoors) LEVITT PAVILION, summer evenings in Pasadena (www.levittpavilionpasadena.org); and CONCERTS IN THE PARK, summer evenings in Temple City (www.ci.temple-city.ca.us).

Large: SANTA MONICA PIER TWILIGHT DANCE SERIES, Summer Thursdays in Santa Monica (www.twilightdance.org).

Best Web Simulcast: (probably in the world) KULAK'S WOODSHED, North Hollywood, does a five-camera simulcast of every show for a global audience; music legends and wannabes all play here to a packed house; Monday nights, Kiki Wow hosts an open mic where performers wait hours to

do one song. (www.kulakswoodshed.com).

Best Weekly Event: MAIN STREET SONGWRITER'S SHOWCASE, at Café Belissimo, Woodland Hills. Every Tuesday, two recording artists each do 30 minutes, followed by an open mic; all acoustic. (Repeat winner.) Produced/hosted by Garret Swayne (www.garretswayne.com).

Best Monthly Listening-Room (tie): AMERICANA MUSIC CIRCLE, schedule varies, visiting and local acts produced by singer-songwriter Lauren Adams at Kulaks Woodshed (www.laurenadams.com) (repeat winner, but new venue); and, BLUEGRASS AT BRAEMAR COUNTRY CLUB, third Tuesdays, Woodland Hills; produced by Bluegrass Association of Southern California. (Hon. Mention last year.) (contactbasc@earthlink.net).

Best Monthly Rootsy Americana Honky-Tonk (tie): BILLY BLOCK'S WESTERN BEAT at Highland Grounds in Hollywood, (www.westernbeat.com); RONNIE MACK'S BARN DANCE at El Cid in Hollywood, (www.elcidla.com).

Best Every-Other-Month Event: LA WoMen in Music's Performing Songwriter SOIREE, at Wyndham Bel Age Hotel, Ten 20 Supper Club. \$15 buys dinner, parking AND the show, in a respectful listening-room atmosphere (www.lawim.com). (Repeat winner.)

Best Multi-Day Festival (by category): Folk/World: CTMS SUMMER SOLSTICE FESTIVAL, Soka University, Malibu, in June; Southern Cal's premiere teaching festival, and fun just to listen (www.ctmsfolkmusic.org). Ethnic Americana: LONG BEACH BAYOU FESTIVAL, Queen Mary events park, in June; they still have problems with the blues stage being drowned by the main stage, but the musicians include Louisiana's best, the is authentic, and they have workshops, (www.longbeachfestival.com). Western Music: SANTA CLARITA COW-BOY FESTIVAL, in April, one of the best in America (www.cowboyfestival.org). Bluegrass: HUCK FINN FESTIVAL on the Mojave River near Victorville, in June; bring two folding chairs, one to position for the main stage evening shows, the other to move with the shade of the trees during the day; (www.huckfinn.com). Folk/acoustic Renaissance: LIVE OAK MUSIC FESTIVAL, above Santa Barbara, in June; (www.liveoakfest,org).

Best One-Day Festival (by category): *All-Around Best*: TOPANGA BANJO FIDDLE FESTIVAL, in May; (www.topangabanjofiddle.org). *Music & Dance*: TASTE OF ENCINO / TASTE OF FOLK MUSIC, four concert stages of music and two for folk dancing adjoining the annual street fair, in October (www.ctmsfolkmusic.org). *Americana*: AMERICAN MUSIC FESTIVAL, Skirball Cultural Center, August; (www.skirball.org). *Tribute/legacy*: HOOTENANNY at Will Geer Theatricum Botanicum, Topanga Canyon, in October, (www.theatricum.com).

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JOEL OKIDA'S TOP TEN -2006

In no particular order:

- 1. Marisa Nadler *The Saga of Mayflower May*. Yeah, it's shoe-gaze Gothic folk, but it's good to know someone in the world is more dolorous than you. By most descriptions the word "haunting" seems to be in every review of this recording and, sure enough, it is. With her lovely nostalgic vocals accompanied by the consistent rhythm of a guitar, an accordion, or... well, it doesn't really matter. Hope that she absorbs your pain and then takes pity on someone else.
- **2. Pauline Scanlon -** *Hush*. Be at one with your sorrow and wallow in a few Irish laments. The blessings here are that you get to hear her beautiful voice breathe out good therapy and you can stare at the cover and wish she were there to make you feel better or at least make you a cup of tea out of your tears. A big plus in her accompaniment is legendary double bass player, Danny Thompson, shepherding each tune with forceful grace.
- **3. Jose Gonzalez** *Veneer*. Against the assumptions of his name, Argentine-Swede, Gonzalez sings in English in a straight-forward controlled style accompanied by his own guitar. Here, he continues to sing songs deeply personal and crisply played in the manner of a troubadour from way back when.
- **4.** The Wood Brothers *Ways Not to Lose*. Chris Wood without cohorts, Medeski and Martin, gets a strangle-hold on a double-bass and decides to air it all out acoustically with brother Oliver on guitar and Kenny Wolleson adding some punch on drums and percussion. Turn up the bass.
- **5.** Chris and Thomas Land of Sea. Here, you can get lost in some of the hook-laden melodies backed up by smooth harmonies and tasteful mando and guitar playing. It's clean and near upbeat all the way but in a quieter sweeter mood than the rawer aforementioned Wood brothers recording.
- 6. Good for What Ails You, Music of the Medicine Shows, 1926-1937. This double-disk compilation from late last year includes a variety of folk tunes, novelties, parodies and ballads and also includes comprehensive liner notes in a well-illustrated and lengthy booklet. I Heard the Voice of a Pork Chop does sound like a dream you once had and The Man Who Wrote Home Sweet Home Never Was a Married Man, reaffirms what you already assumed eleven relationships ago.
- 7. **Beirut** *Gulag Orkestar*. What would happen if Herb Alpert collided with Keola Beamer in the middle of a marching Balkan brass band and they proceeded to polka through a Bulgarian village with Rufus Wainwright serenading the whole entourage? This is it!
- **8. Ska Cubano -** *Ay, Caramba*!. Their live show at Grand Performance's California Plaza earlier in the summer was a showcase for up front dancin' dandies, Natty Bo and Beny Billy who jumpstart the salsa vibe with the added ingredients of Colombian cumbia, Jamaican ska, Cuban son and Trinidadian calypso spices. Do not hurt yourself while you try to bump and grind around your banjo, last night's pizza box, and your Dean Martin Christmas album.
- **9.** The Stephane Wrembel Trio *Gypsy Rumble*. The sweetness in this deftly played recording is the addition of the Dawg, himself, David Grisman, assuredly weaving his mandolin notes in and around the speedy fingerings of guitarist Wrembel and Eric Rodgers' smart rhythm guitar chording. He's definitely along for Wrembel's fast ride, but gets a lot of space to move within the groove.
- **10.** Elijah Wald *The Guitar of Joseph Spence* (DVD). The very unique style of the Bahamian string bender and singer is revealed to the serious player and an interview and collection of songs are included for listeners and air pickers everywhere.

THE SWIFT-BOATING OF PLUTO

luto, you're doing a heck of a job," was the only thing missing from the International Astronomers Union no-confidence vote meeting in Prague, where they demoted him to the status of a dwarf planet. Like FEMA in New Orleans during Hurricane Katrina, Pluto failed to "clear out his neighborhood." It was no longer enough to orbit the sun and have a round body to qualify as a planet.

There are New Rules in place: You have to clean up your neighborhood of the debris of asteroids and other heavenly detritus that litter the "Kuiper Belt" in which Pluto moves around the sun at FEMA's glacially slow pace of once every 248 years. Having failed to meet the new definition—which was adopted for the express purpose of removing him from the list of accepted planets—Pluto now assumes the nearly anonymous identity of other "Kuiper Belt objects." The planet that Clyde Tombaugh had discovered in 1930, after a fifteen year search for "Planet X" left uncompleted when Percival Lowell—head of the observatory named after him—died, is now history.

The swift-boating of Pluto was accomplished by a group of astronomers every bit as dedicated as the Swift-Boat Veterans for Truth were in destroying John Kerry's chances of being elected president, demoting a one-time Navy hero to the comparable status of "dwarf veteran." I'm surprised they didn't insist on him returning his two purple hearts and a silver cross to the Admiral.

Why should a folk singer care how many planets there are in the sky, or what the standards are for qualifying as one? I care because Pluto was more than a planet—not less, as he became in the eyes of the IAU. Pluto was the cosmic underdog, the intergalactic outcast, the closest thing the universe had to a Wobbly, the migratory workers who transformed their lack of social status into a badge of honor, with a red membership card and a little red songbook "to fan the flames of discontent," including the classic labor songs of Joe Hill.

Like Pluto, like that songbook, everything about the Wobblies (the diminutive term for Industrial Workers of the World, or IWW) was little. Why, one of their greatest heroes—to whom the songbook was dedicated—was even named Little, Frank H. Little, who was lynched by the copper barons at Butte, Montana on August 1, 1917.

Folk singers have no problem with little. Malvina Reynolds wrote a hit song called *Little Boxes*, about the architecture that dotted the Berkeley hills above her home on Parker Street. (She was known as "The Muse of Parker Street.") Malvina loved little, and you know that had she been alive she would certainly have written a song for "Little Pluto." She wrote one for a "little mouse" that got into the wires at the Central Clearing House in a Buenos Ayres bank and destroyed the computer terminals, bringing the world of profit-driven exploitation to a halt for one day. "And if one little mouse can set them all awry," she asked, "Why not you and I?"

Malvina's publishing company for her songs is named after another one of her little gems, *The Little Red Hen*. This hard-working hen keeps asking the other animals in the barnyard for help growing, harvesting, and baking her bread, but they all decline, until it comes time to eat the bread. Then they all come running to get in line, whereupon she tells them, *I planted and hoed this grain of wheat / Them that works not shall not eat / That's my credo the little bird said / And that's why they called her red!"*

Like Malvina's little mouse and little red hen, Pluto had character; he was a subversive, right down to his being named for the god of the underworld, by an eleven-year-old English schoolgirl, Virginia Burney, after a worldwide search.

Pluto is the planetary equivalent of the lonesome cowboy, the little guy in the factory, the common man, the hobo, the migrant, the dust bowl refugee, the busking troubadour, the boll weevil looking for a home, the blue-tail fly, the grey goose, the ugly duckling, the last-class seaman, as Woody Guthrie called himself, "who never graduated up or down in his whole eleven months"

Pluto is the smallest player on the team; he is Wee Willie Keeler, the little shortstop who "hit 'em where they ain't;" he is Bob Cousy, who had to learn to pass the basketball behind his back to compete against the big guys in the NBA; he is David against Goliath; he is the tortoise who defeats the hare by his steadiness and resolve; he is Brer Rabbit in the briar patch who outwits the fox and lives to munch another day.

Pluto is every poker player who ever bluffed his way to victory with a pair of deuces looking at aces high. He is the ugly teenager with pimples who wins the basketball game with a desperation shot and gets the girl in the end; he is the small-time hustler who beats Minnesota Fats in the biggest pool game of his life; he is Rocky Balboa who has one chance for the heavyweight championship of the world and doesn't want to blow it.

Pluto is John Henry, who challenges the steam drill to a contest that costs him his life, but "John Henry drove fifteen feet, and the steam drill only made nine."

Pluto is the VW bug; he is "Little Orphan Annie;" he is the mouse who rescues the lion in the Aesop's fable, by chewing through the ropes that had ensnared the lion in a trap. The lion had spared his life with the doubtful assurance that one day the mouse might prove helpful to him, and so he was.

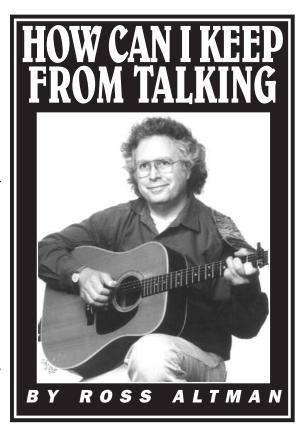
Pluto is Rosa Parks refusing to move to the back of a Montgomery bus on December 1, 1955; Pluto is one small step for man, one giant leap for mankind; Pluto is Seabiscuit, the little horse with a big heart; Pluto is one Chinese student who stood in front of a tank at Tiananmen Square on June 4,

1989.

Pluto is the folk singer's dream planet in that he represents all of those characters—both real and imaginary—on a cosmic scale.

Pluto is Woody Guthrie's four-year-old daughter Cathy Ann Guthrie, who inspired his Songs to Grow On like Little Sack 'a Sugar.

Pluto is Mr. Rabbit in the song Burl Ives sang, Mr. Rabbit, Mr. Rabbit / Your tail is mighty small / Yes bless God it's hardly there at all / Every little soul must shine,



shine / Every little soul must shine along / Mr. Rabbit, Mr. Rabbit / Your eyes are mighty red / Yes bless God I'm almost dead / Every little soul must shine, shine / Every little soul must shine along.

Small is beautiful, we told ourselves in the 1970s, after fuel shortages and long lines at the pump led people to downsize their vehicles, alas only temporarily. We now live in a "Super-size Me" culture, where bigger is once again better, and biggest is best. Try to find a small station wagon at a used car lot these days. I have. They don't exist: all you see are mastodons, SUVs, and in the front, leading the pack, humongous Suburbans and Hummers. And every tank full of gas winds up in the pockets of the terrorists.

Where are the Swift Boat Veterans for Truth when you need them?

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

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Royce or Shoenberg Halls, **Westwood** 310-825-4401 • www.uclalive.org

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TRACKS continued from page 6

reads this. Beyond that, two DVDs that capture definitive live performances are Neil Young's Heart of Gold, with Emmylou Harris and other legends, and Ronny Cox's Songs, Stories... and Out & Out Lies. Tickets to a show at your favorite live music venue or house concert always make great gifts. And check the "top ten" lists and CD reviews elsewhere in this issue for lots more ideas.

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.

SPECIAL EVENTS continued from page 32

	*****SAN DIEGO***** FRIDAY NOVEMBER 3	7:00pm	SATURDAY, DECEMBER 9 HIGHLAND WAY [www.highlandway.us] \$15 Traditional Scottish band from San Diego	3:30pm PATRICK BALL [www.p Songtree Concert Series		8:00pm RON ANTMAN North Star Coffee
m	JAMIE LAVAL [www.jamielaval.com] & ASHLEY BRODER [www.ashleybroder.com] Clarke House Concerts		San Diego Folk Heritage SUNDAY DECEMBER 10	FRIDAY DEC	EMBER 15	916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com
	4126 Monroe Ave., San Diego 619-291-4954	7:30pm	TOM RUSSELL Acoustic Music San Diego	8:00pm ANNY EASTWOOD North Star Coffee 916 State St., Santa Barba		8:00pm ALAN & JASON North Star Coffee
	SATURDAY NOVEMBER 4 SECRET LIFE OF BANJOS San Diego Folk Heritage	7:30pm	FRIDAY DECEMBER 15 ROSIE FLORES [www.rosieflores.com] Acoustic Music San Diego	805-965-5593 www.north	nstarcoffee.com	916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com
	JOE RATHBURN [www.joerathburn.com/] Dark Thirty House Concerts, San Diego	8:00pm	SATURDAY DECEMBER 16 FIESTA NAVIDAD: MARIACHI	8:00pm REBECCA TROON North Star Coffee 916 State St., Santa Barba	ara	7:00pm ALEXANDRA KING [www.alexandraking.com/Mid Eastern Dance
	TUESDAY NOVEMBER 7 BROMBIES [www.brombies.com]	0.00pm	LOS CAMPEROS DE NATI CANO California Center for the Arts, Escondido	805-965-5593 www.north	nstarcoffee.com	SOHO Santa Barbara FRIDAY DECEMBER 29
	Round Table Pizza I161 E. Washington, Escondido www.socalbluegrass.org/northcounty.html CALIFORNIA GUITAR TRIO [www.cgtrio.com] \$18-22	7:30pm	SATURDAY DECEMBER 23 GLENN YARBROUGH [www.glennyarbrough.com] "The Forgotten Carols" Acoustic Music San Diego	8:00pm VENICE [www.venicecer Christmas show SOHo Santa Barbara	ntral.com] \$25	8:00pm RON ANTMAN North Star Coffee 916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com
	Acoustic Music San Diego FRIDAY NOVEMBER 10		**** SANTA BARBARA ****			oos sos sess minimalanatericioni
	SLIGO RAGS [www.sligorags.com] Dublin Square 554 4th Ave., San Diego	8:00pm	FRIDAY NOVEMBER 3 BILL LANPHAR			
	619-239-5818 www.dublinsquareirishpub.com SATURDAY NOVEMBER 1 1		North Star Coffee 916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com	φ		- 5 h
	TIM FLANNERY [www.timflannery.com] \$15 Canyon Folk House Concerts 24 Frances Dr., El Cajon	8:00pm	SATURDAY NOVEMBER 4 ANNY EASTWOOD		F	Carles of
	G19-659-5753 • www.canyonfolkhouseconcerts.com JANIS IAN [www.janisian.com] \$25-50 Acoustic Music San Diego	1	North Star Coffee 916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com	3	10 he	
	ALISON KRAUSS & UNION STATION \$39-69 [www.alisonkrauss.com]	8:00pm	FRIDAY NOVEMBER 10 JAMES HURLEY [www.jameshurleymusic.com]	CULTU	C	6
	Fantasy Springs Casino 84-245 Indio Springs Pkwy., Indio 760-342-5000 www.fantasyspringsresort.com	1	North Star Coffee 916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com	\supseteq		ZI
	VINCE GILL [www.vincegill.com] \$53-68 California Center for the Arts www.artcenter.org	7:00pm	SATURDAY NOVEMBER 11 EUPHORICS - AHCAPPELLA \$18/\$14 Kids			8
	SUNDAY NOVEMBER 12 RIDERS OF THE PURPLE SAGE		[www.euphorics.com] Matilija Auditorium 793 El Paseo, Ojai	\mathcal{L}		
	[www.ridersofthepurplesage.com] Acoustic Music San Diego WEDNESDAY NOVEMBER 15	7:30pm	Performances to Grow On BRIAN JOSEPH [brianjosephmusic.com] \$15 Songtree Concert Series			2
	WALKIN', TALKIN' AND SHOUTIN' ALL THE WAY TO THE OCEAN	8:00pm	CINDER JEAN [www.cinderjean.com] & KATE BENNETT [www.katebennett.com] North Star Coffee	3	Range	MIROSONE
	National Black Storytelling Festival and Conference San Diego 410-947-1117 • www.charityadvantage.com/story		916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com	S	County	7,,,
1	THURSDAY NOVEMBER 16 INCENDIO [www.incendiomusic.com]	8:00pm	THURSDAY NOVEMBER 16 LEGRAND, FRANKS & DODGE North Star Coffee	111 9	Sovember 18, 20	206
	Miramonte Winery Temecucla www.miramontewinery.com		916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com			
	LIZ CARROLL [www.lizcarroll.com] \$20 adv./\$22 door & JOHN DOYLE [www.johndoylemusic.com] Holy Trinity Church	9:00pm	BENISE [www.benise.com] Flamenco NOho Santa Barbara	\sim 10.	:00 am till 8:00	pm
	2083 Sunset Cliffs Blvd., San Diego 619-222-0365 www.holytrinityob.org/celtic concert series.htm	*	SATURDAY NOVEMBER 18 PRINCE DIABATE [www.princediabate.com]	5 .9	rvine Meador	vs Fairgrounds
ı	SATURDAY NOVEMBER 18 HELOISE LOVE [www.heloiselove.com]	8:00pm	UCSB Multicultural Center 805-893-8411 • mcc.sa.ucsb.edu ANDREW JACKSON			g
	with Maury Richmond and Rich Heinz United Methodist Church San Diego Folk Heritage		North Star Coffee 916 State St., Santa Barbara 805-965-5593 www.northstarcoffee.com	<u>ا</u>	0	
	SUNDAY NOVEMBER 19 RICHARD GRAINGER [www.richardgrainger.co.uk] \$15	8:00pm	MOMBASA PARTY \$40/\$19 UCSB Students / ROYAL DRUMMERS OF BURUNDI UCSB Campbell Hall	AS	2 a 9	
	Hi-Desert Playhouse 61231 Twentynine Palms Hwy., Joshua Tree 760-366-3777 www.joshuatreevillage.com/536/536.htm	4:00pm	SUNDAY NOVEMBER 19 LIZ CARROLL [www.lizcarroll.com] \$16adv/\$18 door		29 900	
	LAURENCE JUBER [www.laurencejuber.com] Acoustic Music San Diego	4.00pm	& JOHN DOYLE [www.johndoylemusic.com] St. Andrews Episcopal Church 409 Topa Topa Dr., Ojai			
	FRIDAY NOVEMBER 24 CHRISTOPHER DEAN [www.cairneyhill.com] \$15 San Diego Folk Heritage		805-646-5163 www.billyates.com/ojaifolk Presented by Tom and Becky Lowe	Number		
	SUNDAY NOVEMBER 26 HOT PSTROMI [www.yalestrom.com] \$15	7:30pm	TONY YBARRA & SONIDA \$10 [www.ybarramusic.com] Flamenco, salsa and more	ATING ALL		* Celtic Opring
	Klezmer with Yale Strom (violin), Jeff Pekarek (bass/guitar), & Elizabeth Schwartz (vocals/hand percussion) Dizzy's	8,000,000	NOho Santa Barbara FRIDAY DECEMBER 1 JOHN CRAIGIE [www. johncraigiemusic.com]	Z		~ Could Spring
	344 Seventh Ave., San Diego www.dizzyssandiego.com	8:00pm	North Star Coffee 916 State St., Santa Barbara		601	
	FRIDAY DECEMBER 1 NATHAN JAMES & FRIENDS \$10 [nathanjamesmusic.tripod.com]	8:00pm	805-965-5593 www.northstarcoffee.com CHARIS ALEXIOU \$45/\$19 UCSB Students Greek singer		27/2	
	Country acoustic blues Dizzy's 344 Seventh Ave., San Diego	0.00	UCSB Campbell Hall SATURDAY DECEMBER 2	4		
ı	www.dizzyssandiego.com JAMES DURST [www.jamesdurst.com] Merrifield House Concert	8:00pm	JILL WHITMORE North Star Coffee 916 State St., Santa Barbara 905 965 5592 www.northotoroffee.com	ELEBR		
	12502 Palos Tierra, Valley Center (North San Diego) Mike & Debra Merrifield 760-749-9983 or Milo McGarrigle 760-287-2126.	8:00pm	805-965-5593 www.northstarcoffee.com IRISH CHRISTMAS \$30-\$42 / \$15 children 12 and under East County Performing Arts Center			* Liz Carroll & John Doyle
	SATURDAY DECEMBER 2 GEOFF MULDAUR [www.geoffmuldaur.com]		210 E. Main St., El Cajon 619-440-2277 • www.kerryrecords.com TUESDAY DECEMBER 5	CE	- X	,
	Acoustic Music San Diego SUNDAY DECEMBER 3	8:0pm	EVA YERBABUENA BALLET FLAMENCO \$37.50- UCSB Arlington Theatre \$47.50/\$21.50 UCSB Students	10400	Eric Rigler & Bo	ad Haggie
	ROBIN ADLER & DAVE BLACKBURN \$15 [robinadler.com] Dark Thirty House Concerts	8:00pm	SATURDAY DECEMBER 9 SABINE BLANCHARD North Store Coffice			00
	TUESDAY DECEMBER 5 LIGHTHOUSE [www.waynerice.com/lighthouse/]		North Star Coffee 916 State St., Santa Barbara 805-965-5593 • www.northstarcoffee.com	3 *	Ken O'Malley &	Townight Zoras
	Round Table Pizza 1161 E. Washington, Escondido www.socalbluegrass.org/northcounty.html			*	Wicked Tinkers	
				5 *	John Allan	
		To the latest to		Z *	American Wake	
ر	ennis Roger Reed	501	NGWRITER & MUSICIAN	OMOTING AND * * * * * * *	Stuart Martz Ba	nd
		and the	d	o *	Whooligans	
	Boul	Mink	ic	€ *	Loxy Boggards Oligo Rags	
		/W		O *	Oligo Rags	
	U_0040 MARKON TOWN	ents			• • • • • • • • • • • • • • • • • • • •	

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Saturday • November 11 • 8:00 pm

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	SP	Ε	С	I	A L		E	V	Ε	Ν	Т	S
	WEDNESDAY NOVEMBER 1		SATURDAY			7:50pm	AMY SPEAC Tangiers	E [www.amyspea	ace.com]		8:00pm	THE McGARRIGLE CHRISTMAS HOUR with KATE & ANNA McGARRIGLE
7:00pm 8:00pm	BALLET FOLKLÓRICO DE MEXICO \$10-45 McCallum Theatre CUARTETANGO [www.cuartetango.com]\$30/\$25 Skirball		L.A.STORYTELLING L.A. Trade Tech Colle 400 West. Washington	ege		2:00pm	FRIDA	Y NOVEM				[www.mcgarrigles.com] RUFUS WAINWRIGHT [www.rufuswainwright.com],
8:00pm	members/\$20 fulltime students With Leonardo Suarez Paz and bandoeonist Héctor del Curto	*	www.lastorytelling.co A WORLD OF PERC	OM CUSSION:			McCallum Th		ice.comj			MARTHA WAINWRIGHT [www.marthawainwright.com] and more UCLALive!
	Skirball Cultural Center THURSDAY NOVEMBER 2		SHAKE, RATTLE & Japan American Natio LOST CANYON RA	onal Museum		7:30pm - 8:00pm	Orange Count	MENCA [www.n y PAC (Samueli ' GER REED [www	Theater)		8:00pm	THURSDAY DECEMBER 7 FISHTANK [www.fishtankensemble.com] \$15
8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com] plus Jerry Beck's rare early film shorts		Harvest Fair 8088 Palm Lane, San www.harvestfair.net			8:00pm	Acoustic Root Alta Coffee		w.dennisrogerre	ed.comj	8:00pm	Coffee Gallery Backstage THE ROCHES [www.roches.com] \$25-45/\$15 UCLA Students
	Steve Allen Theatre FRIDAY NOVEMBER 3	2:00pm & 7	:30pm RIVERDANC Orange County PAC	E [www.rivero	dance.com]	8:00pm	DIXIE CHICK With Pete York Staples Center		icks.com]	\$49.50-85	*	Holiday show UCLALive!
*	MUSIC IN THE MOUNTAINS \$90/\$75 youth Folk Music weekend & contra dance Camp de Benneville Pines, San Bernadino Mountains	7:00pm	HIGH HILLS BLUE [www.highhills.com]	GRASS BAN		8:00pm	1111 S. Figuer		markhumphreys	s.com]	8:00pm	JANET KLEIN & HER PARLOR BOYS [www.janetklein.com/] plus Jerry Beck's rare early film shorts
	www.uucamp.org/folkmusic/FolkMusicAd06.pdf Caroline Quintanilla 909-794-2928	8:00pm	Coffee Gallery Backs PETER CASE [www. Fret House		n] \$15	8:00pm		GIE [www. johner	raigiemusic.com	n]		Steve Allen Theatre FRIDAY DECEMBER 8
	DAVE ALVIN [www.davealvin.com] Getty Center (Harold M. Williams Auditorium)	8:00pm	MOMBASA PARTY AND THE ROYAL I	\$25- DRUMMERS	-38/\$15 UCLA Students OF BURUNDI			DAY NOVE		5	8:00pm	MARK HUMPHREYS [www.markhumphreys.com] Bean Town
8:00pm 8:00pm	SEVERIN BROWNE and JAMES COBERLY SMITH Kulak's Woodshed DANNY SANTOS [www.dannysantosmusic.com] \$15	8:00pm	UCLALive! THE MIGHTY ECHO	OES [www.mi	ightyechoes.com]	- <u> </u>	McCallum Th	E [www.riverdar eatre HE FLAMENCA		manaa aaml	8:00pm	The Mint
8.00pm	Plus SID and DAVE Coffee Gallery Backstage		Doo Wop Boston Court 70 North Mentor Ave.	., Pasadena			Orange Count	y PAC (Samueli ' JSSELL [www.cl	Theater)		3:00pm &	SATURDAY DECEMBER 9 & 8:00pm HAPA [www.hapa.com]
8:00pm	DIA DE LOS MUERTOS [www.danzafloricantousa.com] Gema Sandoval, Danza Floricanto Luckman Fine Arts	8:00pm	626-683-6883 www.b GREY LARSEN [ww	vw.greylarsen.	com] \$12	-	Coffee Gallery					Barry Flanagan, Nathan Aweau & Charles Kau'pu Whittier College Ruth Shannon Center for the Performing Arts
8:00pm	SECRET LIFE OF BANJOS \$15 With Jody Stecher and Bill Evans		& CINDY KALLET Noble House Concert SUSIE GLAZE AND	ts		2:00pm	McCallum Th				3:00pm	SANDII CASTLEBERRY [www.sandiicastleberry.com] City of Dana Point's Winter Festival
9:00pm	Boulevard Music STEVE POSTELL [stevepostell.com]		[www.susieglaze.com Plus DENNIS ROGE	1]	w.dennisrogerreed.com]	2:00pm	Orange Count	MENCA [www.n y PAC (Samueli '	Theater)		3:30pm	Plaza Park PCH & Golden Lantern, Dana Point PATRICK BALL [www.patrickball.com] \$15
	Club Tropical SATURDAY NOVEMBER 4	8:00pm	Boulevard Music SLIGO RAGS [www. CTMS Center for Fol	sligorags.com	n] \$15 adv/\$20 door	10:00am-		MARIMBA ENSI Farmers Market cean Park		.masanga.comj	8:00pm	Sylvia Woods Harp Center BEARBACK RIDERS OF AMERICA \$18
Noon & 4:30pm	FOLK DOCUMENTARY, "DIVIDED WE STAND" SCREENINGS. Visit www.DividedWeStand.Net for details Featuring music	8:00pm	BELLA ISSAKOVA : Camino Real Playhou	and FRIENDS		2:00pm	With: Redmor	HRISTMAS\$24-4 nd Gleeson, Thom y, Frank Simpson	nas MacGreevy,	,	8:00pm	Coffee Gallery Backstage BONNIE RIDEOUT [www.bonnierideout.com]\$21-29/\$10 youth
	of: Ross Altman, Kenny Edwards, Kaedmon, Janet Klein & her Parlor Boys & Wreck N Sow on this road-trip doc across the SW exploring the cultural / political divide in our country.		31776 El Camino Rea 949-489-8082 • www	kerryrecords.	com/tour.html	_	Sheelagh Cull Andy Reilly, I	en, Terri McGratl Evan McGrath, B	h, Bella Issakov arry Fisher,	a,		Scottish Christmas Caltech Beckman
1:00pm	(78 minutes) TAIKO DRUM PERFORMANCE		RICK SHEA & LOSI The Buccaneer 70 W Sierra Madre B		,		Thousand Oak	les Irish Set Dano s Civic Arts Cen Kerry Records wy	ter (Fred Kavli		8:00pm	RICHARD BERMAN [www.richardberman.net] \$12 Noble House Concerts
	Descanso Gardens 1418 Descanso Dr La Canada Flintridge	11:30am-	SUNDAY N ASHA'S BABA [ww			7:00pm		DACA [www.racl			8:00pm	JANET KLEIN [www.janetklein.com] \$17.50 Boulevard Music
6:30pm &	818-949-4200 parks.co.la.ca.us/descanso_gardens.html 8:30pm EVREN OZAN [www.ozanmusic.com] San Juan Capistrano Multicultural Series	1:00pm & 6	J. Paul Getty Center T :30pm RIVERDANC	Fram Plaza • 3 E [www.rivero	10-440-7300 dance.com]	8:00pm		MENCA [www.n			8:00pm 8:00pm	JEFF LINSKY [www.jefflinsky.com] \$15 Fret House BEARBACK RIDERS OF AMERICA \$18
7:00pm	DANNY SANTOS [www.dannysantosmusic.com] Janet Sweeney House Concert	7:00pm	Orange County PAC	vw.greylarsen.	com] \$15	- -	UC Riverside	University Theats www.culturaleve	re		о.оори	Coffee Gallery Backstage SUNDAY DECEMBER 10
7:30pm	Oxnard L.A. RUSSIAN FOLK ORCHESTRA \$25-30		& CINDY KALLET Coffee Gallery Backs VINCE GILL [www.	stage		8:00pm	LUCINDA W		MBER 3 (\$25-45/\$15 UC		11:00am-	HANUKKAH FAMILY FESTIVAL \$8/Free Skirball members, children under 12/\$6 students and srs.
	Russian Strings Colburn School, Zipper Concert Hall 200 S. Grand Ave., Los Angeles		The Wiltern Theatre DELLA REESE AND			-	[www.lucinda AND MILLEI Poetry Said, P	R WILLIAMS			3:00pm	With David Glukh International Ensemble Skirball Cultural Center
8:00pm	625-376-2934 www.russianstrings.com CHRIS HILLMAN [www.chrishillman.com] \$25 and HERB PEDERSEN [www.herbpedersen.com]		Boston Court 70 North Mentor Ave. 626-683-6883 www.b		9	8:00pm	UCLALive! THE MUSES			\$15	3:00pm	SANDII CASTLEBERRY [www.sandiicastleberry.com] City of Dana Point's Winter Festival Plaza Park
8:00pm	and HERB PEDERSEN [www.nerbpedersen.com] Coffee Gallery Backstage JOHN DANLEY [www.johndanley.com] \$15		TUESDAY N	-	•		Coffee Gallery			htm]	8:00pm	PCH & Golden Lantern, Dana Point BONNIE RIDEOUT \$21-29/\$10 youth
8:00pm	Boulevard Music KEB' MO' [www.kebmo.com] \$33-93		WILLOW BEND Boxby Tower Buildin 3737 Atlantic Blvd., I	ng "A" Dining Long Beach	Room	7:00pm	DAN ZANES	and FRIENDS [www.danzanes.	.com]	8:00pm	[www.bonnierideout.com] Scottish Christmas Caltech Beckman THE ALLEY CATS [www.thealleycats.com] \$20
8:00pm	Walt Disney Concert Hall JAMIE LAVAL \$15/\$5 Caltech Students, children		562-426-6123 THURSDAY	_	BER 16	8:00pm	AN IRISH CH	y PAC (Samueli 1 HRISTMAS\$28-3 26 for performer	32/\$12children	12 and under	o.oopiii	Coffee Gallery Backstage MONDAY DECEMBER 11
	[www.jamielaval.com] & ASHLEY BRODER [www.ashleybroder.com] Caltech Beckman	_	STRING PLANET [v With NOVI and LAR	RY TUTTLE	net.com] \$15		El Camino Co 16007 Crensh	llege (Marsee Au aw Blvd., Torrand	iditorium) ce		7:30pm	PICKIN' IN THE VALLEY \$20/\$18 srs. Bluegrass with the WITCHER BROTHERS [www.witcher-
8:00pm	Caltech Folk Music Society ANDREW GOLD [ww.andrewgold.com] SOLD OUT		Coffee Gallery Backs FRIDAY N	-	ER 17	8:00pm	Presented by I	818-784-3805 • Kerry Records		\$15		brothers.com], HIGH HILLS [www.highhills.com], PACIFIC OCEAN BLUEGRASS
	Russ and Julie's House Concerts CONJUNTO JARDIN [www.conjuntojardin.com] Temple Bar		FOLK ALLIANCE WESTERN REGION [www.far-west.org]	NAL CONFER	ENCE	<u></u>	[www.boulder Coffee Gallery	acousticsociety.no y Backstage	et]			Simi Valley Cultural Arts Center 805-583-7900 www.simi-arts.org
	SUNDAY NOVEMBER 5		Sacramento Marriott l www.far-west.org/cor	nference.html		8:00pm	GUINGA [ww Brazilian singe With L.A. Phi			\$33-85	7:30pm	FRIDAY DECEMBER 15 BOB JONES \$12
11:00am	RHYTHM CHILD [www.rhythmchild.net] \$8 Matinee Kid's Show McCabe's Guitar Shop		DOYLE DYKES [wv Lord of the Strings Co HOT CLUB QUART	oncert Series		8:00pm	Walt Disney C MERRY-ACH	Concert Hall II CHRISTMAS		\$33-64.50	9:00pm	Martin Workshop with George Sabolick Concert Boulevard Music
2:00pm	MADAM FUJIMA KANSUMA AND HER DANCE TROUPE		Coffee Gallery Backs MICHAEL CHAPDE	stage	ciuoquariei.comj \$15	-	Mariachi Reyr	o De Jose Hernar na de Los Angele ico del Pacifico		iachi-sol.com]	7:00pm	SATURDAY DECEMBER 16 EVAN MARSHALL [www.solomandolin.com]
	Japanese Dancing Descanso Gardens 1418 Descanso Dr La Canada Flintridge		[www.michaelchapde Boulevard Music	elaine.com]	\$17.50	8:00pm	Cerritos Cente	er DU A MARIACH		\$35	7.00pm	/ SCOTT GATES & FAMILY [scottgates.com] \$15 Coffee Gallery Backstage
2:30pm	818-949-4200 parks.co.la.ca.us/descanso_gardens.html BOGSKIPPERS	1	NEVENKA [www.ne El Cid 4212 W Sunset Blvd.,	-	\$10		and Conjunto	i Divas [www.ma Jardin [www.con ural Arts Center			11:30am-	SUNDAY DECEMBER 17 ANTONIO SACRE
	Whittier Museum 6755 Newline Ave, Whittier 562-945-3871 • www.whittiermuseum.org		323-668-0318 • www	elcidla.com.	BER 18		3330 Civic Ce 310-781-7171	enter Dr., Torrance www.torrancea	rts.com/premier			J. Paul Getty Center 310-440-7300
7:00pm	JOHN DANLEY [www.johndanley.com] \$15 Coffee Gallery Backstage		FOLK ALLIANCE WESTERN REGION			7:30pm	Lord of the St	LINGER [www.p rings Concert Ser			7:00pm	HIGH HILLS BLUEGRASS BAND \$18 [www.highhills.com] Coffee Gallery Backstage
7:00pm	TOM CORBETT [www.tomcorbett.net] \$15 plus JAMIE LAVAL [www.jamielaval.com] & ASHLEY BRODER [ww.ashleybroder.com]	10:00am-	See November 17 COSTA MESA CELT The Wicked Tinkers,		ESTIVAL \$20 srs., kids (under 12 free)	8:00pm	MOJACAR F. [www.mojacar Madrid Theatr	rflamenco.com]		\$25-30	8:00pm	DESERT SAGE [www.desertsageband.com] Free Bean Town
8:00pm	McCabe's Guitar Shop PETER LANG [www.peterlang.org]	*	With Liz Carroll And The American Wake,	John Doyle, John McLean	Allan,	10:00am-		ELEBRATION	MBER 2		8:00pm	BOULEVARD HOLIDAY SHOW Boulevard Music
•	Zoey's Cafe MONDAY NOVEMBER 6		Ken O' Malley, Celtic Workshops, Sheep He Orange County Fair C	erding, Storyte	Haggis, Stuart Martz elling, and more		African & Afr California Lut	ican-American for heran University Road, Thousand	(Preus-Brandt I		6:30pm	TUESDAY DECEMBER 19 PETER FELDMAN AND THE VERY LONESOME BOYS
*	PETER LANG [www.peterlang.org] Tangier Restaurant	2:00pm	562-500-3551 • www LAURENCE JUBER	v.occelticfestiv		- 11:00am &	805-492-2411	www.callutheran	.edu/calendar/n			Bluegrass Association of Southern California (BASC) THURSDAY DECEMBER 21
8:00pm	RIDERS OF THE PURPLE SAGE \$20 [www.ridersofthepurplesage.com] Coffee Gallery Backstage		Workshop Fret House INCENDIO [www.inc	andiamusia a	com] Free	- 7:00pm	Orange Count BERKLEY H	y PAC (Samueli ' ART [www.berkl	Theater)	\$15	8:00pm	THE KLEZMATICS [www.klezmatics.com] Woody Guthrie's Happy Joyous Hanukkah Tour Walt Disney Concert Hall
7.20	TUESDAY NOVEMBER 7		Metro Pointe Mall 940 South Coast Driv		•	7:30pm	SATORI DAII			\$10		111 S. Grand Ave., L.A. 323-850-2000 www.disneyhall.org
7:30pm 8:00pm	RIVERDANCE [www.riverdance.com] Orange County PAC Segerstrom Hall CLARITA AND		DOLAN ELLIS [ww Coffee Gallery Backs	stage		-	Taiko Folk Music Co www.taikocen				8:00pm	SATURDAY DECEMBER 23 THE BLIND BOYS OF ALABAMA [www.blindboys.com]
6.00рш	THE ARTE FLAMENCO DANCE THEATRE [www.clarita-arteflamenco.com]	-	RICHARD GRAING \$12/\$10 TLT member / FOUR SHILLINGS	rs		8:00pm	DAVID JACC [www.davidja Boulevard Mu	cobs-strain.com]		\$15		Walt Disney Concert Hall 111 S. Grand Ave., L.A. 323-850-2000 www.disneyhall.org
	Music and Dances of Spain California Lutheran College (Samuelson Chapel) 805-493-3151	7:30pm	The Living Tradition TELLABRATION		\$10	- 8:00pm	MOJACAR F			\$25-30	8:00pm	FRIDAY DECEMBER 29 DENNIS ROGER REED [www.dennisrogerreed.com]
9:00pm	STEVE WERNER AND FUR DIXON [www.furandsteve.com]		Storytelling with Suza Angela Lloyd, Loryn Patricia Snow, John S	Lonbrake, Les	ren Rae Kraut, slie Perry, Dusty Skye,	8:00pm	Madrid Theatr		NESOME BAN	ID \$20	0.00pm	Acoustic Roots Music Alta Coffee
	The Fold @ El Cid 4212 W Sunset Blvd., L.A. www.foldsilverlake.com		www.inlandstoryteller Folk Music Center	rs.org			[www.susiegla CTMS Center	aze.com] for Folk Music			*	CTMS Folk Music Center NEW YEAR CAMP Camp Hess Kramer, Malibu 818-817-7756 • www.ctmsfolkmusic.org
7:30pm	WEDNESDAY NOVEMBER 8 RIVERDANCE [www.riverdance.com]		LAURENCE JUBER Fret House		er.com] \$18	8:00pm	See December		MRED 2	\$33-64.50	8:00pm	WINDHAM HILL'S WINTER SOLSTICE \$29-39 With Will Ackerman, Liz Story, Phillip Aaberg, Darol Anger
7:30pm	Orange County PAC Segerstrom Hall HOT FAB DJAZZ CLUB		VARIETY NIGHT OF With Roger Morgan F Boulevard Music			11:00am &	: 2:00pm DAN 2	ZANES and FRII y PAC (Samueli '	ENDS [www.da	anzanes.com]		and Samite. Thousand Oaks Civic Arts Plaza (Fred Kavli Theatre)
-	[www.fabriceweb.com/django.htm] \$22.50 Cerritos Center		SUNDAY N	IOVEMB	ER 19	11:30am-	ASHA'S BAB J. Paul Getty (BA [www.wovenv Center Tram Plaza	veb.org]		*	SATURDAY DECEMBER 30 CTMS Folk Music Center NEW YEAR CAMP
7:30pm	THURSDAY NOVEMBER 9 RIVERDANCE [www.riverdance.com] Orange County PAC Segerstrom Hall		WESTERN REGION See November 17			2:00pm	310-440-7300 MOJACAR F	LAMENCO		\$25-30		see December 29 SUNDAY DECEMBER 31
8:00pm	Orange County PAC Segerstrom Hall BALLET FOLKLÓRICO DE MÉXICO \$40 de Amalia Hernández		KATHERINE DINES Matinee Kids Show McCabe's Guitar Sho	-	abunkta.com] \$8	4:30pm	Madrid Theatr	rflamenco.com] :e MMING WORKS	SHOP	\$20	*	CTMS Folk Music Center NEW YEAR CAMP see December 29
8:00pm	Lancaster PAC PETER LANG [www.peterlang.org] \$15	11:30am-	ANTONIO SACRE [J. Paul Getty Center		sacre.com]		With Tom Kur Folk Music Co	rai enter		φΔU	/:30pm &	& 10:30pm LYLE LOVETT Walt Disney Concert Hall 111 S. Grand Ave., L.A.
	Coffee Gallery Backstage FRIDAY NOVEMBER 10	2:00pm	THE NEW CHRISTY Students, srs./\$14 16 a	and under		7:00pm		BS-STRAIN [w	ww.davidjacobs	s-strain.com]		323-850-2000 www.disneyhall.org
7:00pm	GREY LARSEN [www.greylarsen.com] & CINDY KALLET [www.cindykallet.com]		[www.thenewchristyn Haugh Performing Ar Citrus College			7:00pm	ANONYMOU With Darol Ar		\$25-45/\$15 UC	CLA Students		CDECIAI EVENITO
7:30pm	35313 Foothill Rd., Lucerne Valley 760-248-2118, carolyn@lucernevalley.net RIVERDANCE [www.riverdance.com]		1000 West Foothill Bl 626-963-9411 www.h	lvd., Glendora naughpac.com		-	UCLALive!	DAY DECE				SPECIAL EVENTS page 31
8:00pm	Orange County PAC Segerstrom Hall VETERAN'S DAY PEACE CHANT		IGAABA Drums + workshop w Folk Music Center	vith Ron Powe	\$10	8:00pm	RIDERS OF T [www.ridersof	THE PURPLE SA thepurplesage.co	AGE	\$20	A	T. 11. (19.4), A. 19.4
*	Kirtan music by Gandharvas		MICHAEL CHAPDE	ELAINE	\$18	-	Coffee Gallery	y Backstage			1	Indicates Editor's Picks

VELERAN'S DAY FEACE CHANT Kirtan music by Gandharvas Temple of Vedanta Society 1946 Vedanta Pl., Hollywood 661-242-696 818-834-5925 www.jizopeacecenter.com Presented by Jizo Peace Center

88:00pm THE CHRIS CAIRNS BAND [www.chriscairnsband.com]\$5

INCENDIO [www.incendiomusic.com] Coffee Gallery Backstage

Fireside Concert Series JANIS IAN [www.janisian.com] McCabe's Guitar Shop

DUBLIN 4 [dublin4.org] Celtic Arts Center

8:00pm

[www.michaelchapdelaine.com] Coffee Gallery Backstage

TUESDAY NOVEMBER 21

NOCHE FLAMENCA [www.nocheflamenca.com]
Orange County PAC (Samueli Theater)

WEDNESDAY NOVEMBER 22 NOCHE FLAMENCA [www.nocheflamenca.com] Orange County PAC Samueli Theater

6:30pm TOM AND PATRICK SAUBER
Bluegrass Association of Southern California (BASC)

RIVERDANCE [www.riverdance.com] McCallum Theatre

7:30pm

TUESDAY DECEMBER 5

WEDNESDAY DECEMBER 6

FISHTANK [www.fishtankensemble.com] Knitting Factory KARLA BONOFF ***

with Kenny Edwards and Nina Gerber Cerritos Center

TOMASEEN FOLEY'S A CELTIC CHRISTMAS \$20-45 Cerritos Center

SOLD OUT

7:30pm

\$15

★ Indicates Editor's Picks

Mary Katherine Aldin - Alive and Picking Calendar Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html Jay and Judy Michtom - Folk Dance Scene Calendar 818-368-1957 • JayMichtom@bigfoot.com Bliss - American Roots in (and around) L.A. www.americanarootsla.net • info@americanarootsla.net FolkWorks thanks these folks for providing information.

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