

## WALKING ON BILGEWATER: EEFING, BILABIAL FRICATATION, AND THE “STRUM” AND “TWANG” OF THE BILGEWATER BROTHERS

BY JOEL OKIDA



**T**he act of grinning comes naturally when you hear the very tongue-in-cheek tune, *Give It to Mary with Love*. And when David Barlia resurrects the lost art known as “eefing,” the grin becomes a chuckle. For those not in the know, eefing is the vocal ability to nasally impersonate a coronet, oddly named by uke old timer, Cliff “Ukulele Ike” Edwards. John chirps in with a melodic whistling solo and you know there’s a spectacle of rare entertainment to be had. Over the course of an evening with the Bilgewater Brothers, you get a very lively variety show without having to change channels. Mostly you get uke strummer, David and plectrum banjo and National guitar wiz, John Reynolds, having a good time for your listening and viewing pleasure. They are often supported by other local musicians

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**CD REVIEWS**

**SPECIAL EVENTS LISTING**

**... AND MORE!**

EDITORIAL

DEAR READERS:  
DO YOU WANT THE PRINT  
EDITION OF FOLKWORKS  
NEWSPAPER?  
IT DEPENDS ON YOU

This May/June copy may be the last print issue due to both rising expenses and inadequate resources (both revenue and volunteer help). We have been working on a new website and will have it up shortly. But we have heard from many readers that you are interested in keeping the hard copy.

We have received a proposal which we think will work. But it depends on you.

It has been suggested that we reduce the number of pages printed to 16 and the number of copies distributed to 5000. This will effectively reduce expenses.

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BY STEVE & LEDA SHAPIRO

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Visit us on the web: [www.FolkWorks.org](http://www.FolkWorks.org)

The opinions expressed herein are not necessarily those of FolkWorks.

CORRECTION

In the March/April issue on Page 7, in the Gig for a Musical Statesman article, a boxed quotation was mistakenly attributed to feature writer Audrey Coleman. In fact, the words: Let the music speak. Let the music talk. Let the music say what is beyond the words. Let the music take the lyrics upwards. And may the poetry flow. are taken from statements Gilberto Gil made at his historic concert at the United Nations General Assembly. We apologize for the error.

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# KEYS TO THE HIGHWAY

# THE PEDAL STEEL GUITAR

ADVENTURES IN MUSIC THEORY BY ROGER GOODMAN

I can usually sit down with an unfamiliar musical instrument and quickly figure out enough about it to play some tunes. An exception to that happened on the one-and-only time I had access to a pedal steel guitar. For me, it was far from obvious how it worked or what nefarious devices were hidden inside. My frustration was amplified because of my fascination with the sound of this instrument since I first heard it. In the early days of television in Los Angeles there were two popular country and western band shows featuring the steel guitar: the Spade Cooley Show that ended when he went to prison for killing his wife and the Doy O'Dell show (not to be confused with the Dell O'Dell TV show of the same era, hosted by a popular Los Angeles lady magician). One of those two shows always featured a song played on the "Talking Steel Guitar."

Why this fascination with the sound of the pedal steel? In part it may be due to the intricate sequential structure that I can only compare to the vocal harmonies as heard in bluegrass-gospel and barber-shop-quartet. The pedal steel lends itself to chord progressions where only one note at a time might change until the sound finally comes to rest on the next chord. What could be more pleasant in music then to have such excruciating anticipation sweetly followed by a comforting resolution? That very stress and release may, in fact, be the essence of music itself. But then I digress.

The pedal steel is the ultimate evolution of the slide guitar. It began with the use of a knife blade or some other metallic object (known as the "steel") to slide notes up and down on the guitar. This can be heard in some old-timey country songs and in Delta and bottleneck blues. Then came the Hawaiian slack key guitar, the lap-steel guitar and the resophonic guitars from the Dobro & National guitar companies. Steel players tried to get around the limitations of the straight-bar steel by slanting the bar in various ways. Another technique was to actually bend a string behind the steel bar to raise and then lower a single note. Finally the lap-steel was set up on four legs and pedals were added followed by knee levers and, thus, the modern steel guitar was born. It continues to evolve.

As I tried to learn what I could about the pedal steel guitar my confusion only grew. Then I found a free 20-minute streaming video on the web that finally clicked for me (see the ON THE WEB section below). Here is what I learned from that video

and my other research combined with some chord theory previously covered in this column (also ON THE WEB below).

The first challenge surfaces when the purchase of a pedal steel guitar is considered. You are immediately faced with an overwhelming number of options and decisions: do you want 8-strings, 10-strings, 12-strings or 14-strings? Do you prefer single or double fret boards or necks? How

strings that don't belong have been grayed-out. This allows several E triad inversions to be played by using the following string groupings: 3-4-5, 4-5-6, 5-6-8 and 6-8-10. If strings 7 & 2 (the 9th's) are added along with string-9 (7b), you get an E9th chord. Thus this tuning takes its name from the E9th chord, which uses all but one of the open strings. If instead you add string-2 to the E major chord you get an E major 7th (EM7). Or, you can get

laxing the pedals resolves back to the I-chord. To get the V7 chord (B-D#-F#-A) you combine Pedal-2 (G# to A) with the left knee moving to the right or inside (E to D#). The relative minor for E is C#m (C#-E-G#). Pressing Pedal-1 alone changes the note B to C#, supplying the missing note needed for the C#m chord.

So, for instance, a typical chord sequence of I-vi-IV-V7 (E-C#m-A-B7) would start with open strings for the I-chord, then use Pedal-1 for the vi-chord, add Pedal-2 for the IV chord and lastly move the Left Knee to the right for the V7 chord. All of this is done without using the bar. The video (ON THE WEB below) demonstrates this more clearly. You could place the bar anywhere to be in a different key and use the pedals and levers as above to get the I-vi-IV-V7 progression in the new key.

Now look at Figure 1 to see the other chords in the key of E. Add any of the missing notes by using the pedals and levers as indicated in Figure 2. This is just about as close to real magic as it gets! One other chord change that sounds especially nice on a pedal steel is the E suspended 4th chord resolving to an E major chord. The suspended 4th chord is just a major chord with the 3rd raised one half step to 4 by pressing Pedal-2 (G# to A).

I still don't have a pedal steel (they are kind of expensive) but the next time I get my hands on one, I will know what to do. Until then I hope you will stay tuned.

**ON THE WEB:**  
[www.steelguitar.com/resource/videos/vids6string.html](http://www.steelguitar.com/resource/videos/vids6string.html)

E9 Tuning Demystified for 6-String Guitar Players

Excellent free 20 minute streaming video of John Favian from Carter Steel Guitars

[www.folkworks.org/Archives](http://www.folkworks.org/Archives)

How do I know what chord to play next?

My column from Nov-Dec 2002 Folkworks, Page 4, Vol 2, No 6

[www.steelradio.com](http://www.steelradio.com)

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[www.amazon.com/Spadella-Essential-Spade-Cooley/dp/B0000029BX](http://www.amazon.com/Spadella-Essential-Spade-Cooley/dp/B0000029BX)

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

	E	F#	G#	A	B	C#	D#	E	F#	G#	A	B	C#	D#	E
	1	2	3	4	5	6	7	8	9						
I Major	1		3		5		(7)		(9)						
E	E		G#		B		(D#)		(F#)						
ii minor		1		3		5		(7)		(9)					
F#m		F#		A		C#		(E)		(G#)					
iii minor			1		3		5		(7)		(9)				
G#m			G#		B		(D#)		(F#)		(A)				
IV Major				1		3		5		(7)		(9)			
A				A		C#		E		(G#)		(B)			
V (Dominant 7)					1		3		5		(7)		(9)		
B(7)					B		(D#)		(F#)		(A)		(C#)		
vi minor						1		3		5		(7)		(9)	
C#m						C#		E		G#		(B)		(D#)	
vii diminished							1		3		5		(7)		(9)
D#dim							D#		(F#)		A		(C#)		(E)

Figure 1 - Chords That Relate to the Key of E

String		Left Knee Lever		Pedal			Right Knee Lever	
Number	Name	to the Left	to the Right	Pedal-1	Pedal-2	Pedal-3	to the Left	to the Right
1	F#						+G	
2	D#							-D/-C#
3	G#				+A			
4	E	+F	-D#			+F#	-D#	
5	B			+C#		+C#		
6	G#				+A		-F#	
7	F#							
8	E	+F	-D#				-D#	
9	D							+C#
10	B			+C#				

Figure 2 - E9th Tuning - Pedal & Knee-Lever Functions

	The Lower Strings					The Higher Strings				
String Number	10	9	8	7	6	5	4	3	2	1
Note Name	B	D	E	F#	G#	B	E	G#	D#	F#
E Scale Degree	5	7b	1	9 (2)	3	5	1	3	7	9 (2)

Sounds the same as the 1st string E on a 6-string guitar

Sounds the same as the 5th string 2nd fret B on a 6-string guitar

Figure 3 - E9th Tuning - Open Strings



Figure 4 - The Pedal Steel Guitar

many pedals (you can have up to eight of them) and knee levers (up to five) would you like? There are, of course, reasons why you might decide on more or less of these features. For example, the reason you might want more than one neck on an instrument is because there are more than one "standard" ways to tune the instrument. The three most common tunings are the E9-Nashville tuning, the C6-Texas tuning and the E9/B6-Universal tuning. For the purpose of clarity (and sanity) in this article, the discussion will be limited to a 10-string model using the E9th tuning with three pedals and four knee levers as in Figure 4.

An E major chord is made up of E's, G#s and B's that are the 1's, 3's and 5's in that key. As shown in Figure 3, only some of the open strings (10, 8, 6, 5, 4 & 3) should be played to get an E chord. Notice that the other

an E dominant 7th (E7) if you add the string-9 instead.

Now comes the amazing part—the pedals and the knee levers. Look at Figure 4. You can see the three pedals and the four knee levers. Each knee is flanked by two levers that can change the open pitch of certain strings when you move your knee to the left or right. At the same time your left foot is available to work the pedals that affect other strings in a similar fashion. By combining the pedals and the levers you can actually play the instrument without even using the steel!

Here's how it works. You can use the left foot to depress Pedal-1 and Pedal-2 both at the same time. Figure 2 shows that Pedal-1 changes the note B to C# and Pedal-2 changes the note G# to A. While using only the strings that are not grayed-out, you have just changed the E (I chord) to an A (IV chord). Re-



# FORKLORE SPAM®: SUBSTANCE OVER IMAGE

BY MICHAEL MACHERAT

Notorious is a good way to describe it. Maligned fits very well, too. Defamed – that’s the perfect word for it. You have been spammed. You see it in your e-mail every day. It’s not very funny, except in theaters where it’s always good for a laugh. On the Broadway stage, Monty Python’s Spamalot packs the house. The “spam” in Spamalot derives from a sketch in the classic Monty Python’s Flying Circus BBC series. In the Spam episode, a waitress recites the menu at a patron’s request:

Waitress: Well, there’s egg and bacon; egg sausage and bacon; egg and spam; egg bacon and spam; egg bacon sausage and spam; spam bacon sausage and spam; spam egg spam spam bacon and spam; spam sausage spam spam bacon spam tomato and spam; spam spam spam egg and spam; spam spam spam spam spam baked beans spam spam spam; or Lobster Thermidor à Crevette with a mornay sauce served in a Provençale manner with shallots and aubergines garnished with truffle pâté, brandy and with a fried egg on top and spam.

Not appetizing, but funny. I’m sure some pioneer hackers thought they were being oh, so funny in the early days of computer bulletin boards and chat rooms when they would flood a site with quotes from the Python Spam gag, filling the screens of chat rooms with SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM, SPAM. And thus was born the age of spamming. You’ve got mail!

So there is Spam (electronic) and Spam (food) as Wikipedia classifies them and the difference is fairly clear. But what could be in that rectangular blue can to bring about such a nasty connotation? A rainbow of food colorings, perhaps? Preservatives (no, doubt, right?), not to mention all sorts of chemical substitutes for real nutrients and maybe some genetically engineered mystery meat? How about pork, ham, sugar, salt, water, potato starch and that old deli-meat stand-by sodium nitrite? In other words, it’s basically old-fashioned sausage technology wrapped in a can instead of the traditional casing of intestines. Unless you have a strong hankering for innards, you probably wouldn’t mind losing the intestines in favor of the can, hmmm?

Although it sounds like generic sausage stuffing, it is not. Spam is not derived from an ancient family recipe, nor did it cross the Atlantic or Pacific (or the Arctic Ocean for that matter) with a wave of immigrants. Spam is produced by Hormel Foods, LLC. and no one else. And does Hormel revel in the notoriety of their SPAM®? Check out [www.spam.com](http://www.spam.com) for the answer.

At first look, it would seem that Spam is a great corporate success story despite of, or because of the notoriety. Six billion cans sold since 1937, going on seven billion soon; 90 million cans sold in America alone per year. Proof that there is no such thing as bad publicity. There are three yearly Spam Festivals: SpamJam at Hormel’s

Spam Museum in Austin, Minnesota; SpamArama in Austin, Texas; and the Waikiki SpamJam in Hawaii.

What I find even more fascinating is how Spam has found its way into the folklore in some places. Great Britain, China, South Korea and Hawaii are large consumers of Spam. But as you can tell from the Python sketch, Spam has taken on a real presence in the local culture. In England you can order Spam fritters in the fish and chip shops. Walk into any ABC store in Hawaii and you are bound to see cellophane-wrapped Spam musubi (recipe below) available for a quick snack. In Hawaii, you will find Spam on the menu in places as diverse as McDonald’s and Sam Choy’s Breakfast, Lunch and Crab. Spam is as much a part of Hawaiian cuisine as pineapple or mahi mahi. Hawaiian comedian Frank De Lima’s song Spam Musubi sung to the music of the Village People’s YMCA is one of funniest song parodies I have ever heard. There are historical reasons why Spam inserted itself in the culture of various places. The opportune timing of its introduction, 1937, made it a staple in many places where fresh meat was rare during WWII. But there’s one principle reason that can’t be overlooked: it’s versatile and can be made to taste really, really good. Think “bacon,” not so much as a flavor comparison but as something you can add to lots of different dishes to enhance or kick-up the flavor. Among the recipes you can find online: Spam Pizza, Spam Stroganoff, Spamadillas, Spam Fried Rice, Spam Chili, Spam Quiche, Spam Stuffed Potatoes Florentine, Spamburgers, Spam and Stuffing, Spam Gyros, Spam and Eggs and the unbeatable Spam Musubi.

The SpamArama in Austin, TX, April 7, is probably the biggest of the Spam Festivals and also the oldest celebrating their 29th year. They will have a cook-off, arts & crafts exhibits, live music (including the SowPremes), and Spamalympics with a Spam Disc Shoot, Spam Can Relay and, of course, a Spamburger Eating Contest because after all this is happening in Texas.

This year’s Waikiki Spam Jam on April 28 is their 5th annual festival. They will also have local bands for entertainment, food booths, local arts and crafts and they will hold a Mr. or Ms. Spam contest with the award going to “the most Spam-crazed fan in Hawaii.” I’m sure the competition will be stiff.

If I’ve gotten you curious and you’re feeling brave enough to walk down the supermarket aisle and pick up a can of Spam, you are going to need a little guidance. First, leave the Turkey Spam for another time, don’t make it your first taste of Spam. In fact, leave all the fancy alternatives (Garlic Spam, Hickory Smoke Spam, Spam with Bacon, Spam with Cheese) for later. However, I can confirm that Spam Lite (50% less fat) is fine if you are really that concerned about pork fat. Yes, Spam is fully cooked so that you can theoretically pop open the can

on the way home and spoon it out for a quick snack. Please avoid the temptation. Cook it, it’ll taste better.

For starters you might want to have it with eggs for breakfast. Lop off a ¼ inch slice and fry it up nice and brown on both sides. Before frying, you can marinate it in soy sauce, or maybe a molasses or maple-based marinade. Or, instead of eggs, insert strips of fried Spam with cheese into a tortilla for Quesadillas. Alternately, you can dice up the Spam, add some vegetables and mix it into a fried rice.

For me, the ultimate is Spam Musubi. The ideal tool for making musubi is an onigiri maker. Any ABC store in Hawaii will have them for sale. If you will not be visiting the islands in the near future, the next best place to look for an onigiri maker would be in Little Tokyo or an Asian grocery store. The onigiri maker is a hollow mold shaped in a perfect Spam rectangle with a press to tamp down the rice. Its purpose is to shape the ball of rice for musubi into a perfect pillow for your Spam. Lacking an onigiri maker you could use an empty Spam can which is also shaped in a perfect Spam rectangle. You may even be lucky enough to find one of the rare 7oz cans of Spam, an ideal substitute for the more professional looking onigiri maker, though you will have to improvise on the press portion of the kit. If you are the adventurous type, you may want to form the rice by hand. This is no easy task and is not for the faint of heart.

Aside for the onigiri maker, the only other tools you need are a frying pan, spatula, rice cooker and a knife.

#### INGREDIENTS:

- Spam (¼ inch slices)
- Rice (Calrose or other similar variety)
- Furukake (optional)
- Nori
- Soy Sauce

Use Japanese-style rice, Uncle Ben’s will not hold together. The rice has to stick together like the kind you get with sushi. You can make the rice extra yummy by seasoning it with furukake, a sesame and seaweed seasoning. Marinate the Spam in soy sauce before frying it. Dip the onigiri maker in water to keep the rice from sticking to it. Place a wide strip of nori (shiny side out) under the onigiri maker. Spoon some of the cooked rice into the origiri maker and press it down firmly so you have a flat surface on top. Lay a slice of Spam on top of the rice and slide the onigiri maker up over the rice and Spam. Wrap the nori over the top, overlapping both ends to make a closed circle and wet the outer end to make it stick and form a seal.

If you are going to wrap these up for portability, placing the cellophane below the nori at the beginning of the process will make it easier to wrap.

Musubi: simple, easy and portable. Make a bunch of musubi, wrap them each individually. You can stick them in you pocket and have them for breakfast during your morning commute on the bus, or if you’re driving and stopped at a light or on the 405 free-

way. Do NOT try to eat musubi while you are driving in moving traffic. It’s worse than being on a cell phone and there is no hands-free option for Spam Musubi.

By the way, the makers of Spam claim that the airtight can of Spam has a virtually infinite shelf life. So if you have a time capsule handy, I would strongly encourage you to donate a can of Spam to the future. How’s that for a testament to our times?

#### SPAM LINKS:

Monty Python skit  
(including streaming audio):  
[www.detritus.org/spam/skit.html](http://www.detritus.org/spam/skit.html)

Spamalot:  
[www.montypythonsspamalot.com](http://www.montypythonsspamalot.com)

Special edition spam:  
[media.hormel.com/templates/knowledge/knowledge.asp?catid=2&id=268](http://media.hormel.com/templates/knowledge/knowledge.asp?catid=2&id=268)

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# TIED TO THE TRACKS PROTECTING WHO?

BY LARRY WINES

**M**usic, coupled with an effective medium of dissemination, can fuel revolution. The implications are as old as radio broadcasting and as new as the FCC/big label/big radio payola settlement and RIAA (Recording Industry Association of America) demands.

Today, when we are experiencing the horrors of a meaningless war, today's pop music does not feed our need to express and explore, motivate and lament, eloquently protest or identify with and proclaim a joyous "yes!" when we hear a song on the radio. Today's pop music is insubstantial and irrelevant. Lyrically-poor, groove-driven pop and red-state, trailer-park country are big business—commercial music's carefully guarded fortresses.

Want to give big label executives apoplexy? Open the doors to indie artists who bring thoughtful lyrics, good melody lines, well-crafted harmonies, and instrumentation that's designed to support the song rather than bury it.

Many indie artists would find mainstream acceptance, given mainstream exposure. There's no shortage of folk-pop, folk-rock, new-folk and alt-country bands, both acoustic and electric, together with a bumper crop of 6-string-wielding and keyboard-playing singer-songwriters who aspire to bigger audiences. Yet the industry has no dialog aimed at finding "the next Jackson Browne," or "the next Nitty Gritty Dirt Band" or even "the next Nora Jones."

Instead, the moguls have decided to prevent Internet radio from bringing indie artists to the unwashed masses. The recent FCC/big label/corporate radio payola settlement and the RIAA action to protect artists from Internet radio exploitation are, despite their paternalistic claims, really just the latest efforts to freeze out the indies.

Indie artists need the exposure once given through hometown radio stations. Corporate control and centrally-planned, payola-driven playlists ended that access. Big Radio's latest payola settlement with the FCC does mandate compensatory airtime for indie labels, but when you amortize it across all the stations they own, the actual airtime is insignificant.

Meanwhile, growing numbers of music fans enjoy Internet simulcasts of broadcast radio like Tied to the Tracks and Folkscene, archived podcasts of some public radio shows, and web-only programming, like Folk Alley. (We listed dozens of these in last year's two-part roundup.) But success can make you a target. The RIAA's new demands for collecting per-song, per-listener payment will make most Internet radio unsustainable. Who are RIAA and the big labels protecting? Their own hegemony.

Remember the TV commercial wherein brobdnagian financiers are mildly annoyed by the lilliputian small business owners? They try to fry the little guys under Hubble-sized magnifying glasses, or send them scurrying away from colossal golf balls like Indian Jones and the cave boulder. It could be an RIAA ad.

Still, art always finds a way. This year's Grammys were the most folk-friendly in memory; perhaps that's what scared the pop and country big boys. The Dixie Chicks won five, the Klezmatics won for their Woody Guthrie album, and Bruce Springsteen was in there with his Pete Seeger tribute.

We'd resigned ourselves to being niche-market folkies, celebrating the best indies with an assortment of other honors like the 2006 Just Plain Folks best album awards won by Susie Glaze & Hilonesome, Lisa Haley & the Zydekats, and Bob Malone. February brought the international DIY (Do-It-Yourself) Convention, where Album of the Year honors went to local folk artist James Hurley for his fine CD, *The Sun and the Moon*. It's the same honor that L.A.-based keyboard-folkie Amilia K. Spicer won three years ago for her album, *Seamless*. Amilia has spent the last eight months opening nationwide for John Gorka. Non-mainstream recognitions can matter to an indie artist.

But will they matter as much if new media is sabotaged as an exposure and delivery system for indie music? Marshall McLuhan or Andy Warhol – sources vary – observed that the medium is the message.

Historically, radio has been the medium. It's brought new artists and new music, beginning with its advent after World War I, when it first enabled a musical revolution.

How You Gonna Keep 'Em Down on the Farm After They've Seen Par-ree? Simply put, society didn't. The returning troops needed to escape the shellshock horrors of the trenches and the monotony of rural America. They drove America's rural-to-urban migration, the Lost Generation's poetry and literature, the Roaring '20s, the ascent of jazz, the roots of swing, the speak-easy response to Prohibition, and the desire for radio.

The contrast was harsh. From childhood, the troops knew songs like *On a Bicycle Built for Two* and K-K-Katie played on the Edison gramophone. Changed sensibilities and radio technology developed in wartime created Al Jolson, Cole Porter, Django Reinhardt and Stephane Grappelli. (Catch a show with Janet Klein and Her Parlor Boys and you'll hear the scope of that musical change.)

Three decades later came the 1950s rock revolution, from artists who were children when the portable thunder of steam locomotives was replaced by the monotonous burble of the diesel. As society's backdrop became boring, rock artists musically replaced the lost raucous cadence of the steam train. Johnny B. Good didn't just sit beneath the tree by that railroad track. He absorbed the energy of urgent brass bells, steam exhausts, and their combined rhythmic syncopations. Radio let Johnny go, go, go to the masses.

People have needs that transcend the mundane. But today, corporate-mega-giants end-game capitalism freeze-out anything different, whether it's Big Oil killing the electric car, or

the hegemony of corporate radio's sound-alike pop.

Those who control things oppose destabilization. And art, by nature, is rather chaotic. When art found a way, through niche-market music programming on public and Internet radio, the status quo was threatened. Hence, search-and-destroy backlash from the big boys.

Could we have expected anything else, amid predictions that corporate radio and big record labels were becoming irrelevant and obsolete?

Internet broadcasting may confound exterminators by routing itself through places that scoff at copyrights, like Cuba or North Korea (at least until we invade those places). A reef in Micronesia may fly a flag as The Indie Republic of Radonia. Sure, the indie artists lose if their rights to financial compensation are ignored, but then, they already lose with the big label / big radio hegemony that's in place now, payola settlement or not. In any case, art will again find a way. It always does.

---

## GOTCHA COVERED...

Real performance art can interpret and cover someone else's songs and make the experience truly worth listening. Legendary songwriters Eric Lowen & Dan Navarro do splendidly on their 2006 *Hogging the Covers* CD (Red Hen Record) and Tim Tedrow & Terry Vreeland did it earlier this year with *Songs We Stole from Our Friends* (Trough Records). Both CDs present a fine duo of performing songwriters taking a holiday to cover their favorite songs written by others, bringing their own interpretative voices and instrumentation to the songs.

Similarly, both Kacey Jones in 2006 and Ronny Cox this year released tribute albums with songs of the late Mickey Newbury, one of the great under-appreciated songwriters of the past 40 years. The 2007 Folk Alliance National Conference in Memphis teamed the two artists to present a concert of Mickey's songs, with his widow in attendance. Kacey Jones Sings Mickey Newbury (Image Entertainment label) and "How I Love Them Old Songs..." Ronny Cox Sings Mickey Newbury (Bay Sound Records) are both wonderful, beautifully packaged with lyric booklets, and highly recommended. If you don't know Mickey or his music, start here.

All four of these "cover" albums received their world premiere airplay on the Tied to the Tracks radio show. That was an honor, not just because notable artists offered their latest projects, but because they're fine musical experiences with worthwhile material, delivered by performers who are artists first.

---

## THE TIMES THEY ARE A-CHANGIN' ON THESE PAGES

Tied to the Tracks is moving to a new print publication home, as a result of the previously announced intention of the FolkWorks Board to cease print publication and have a web-only presence. While it is possible that FolkWorks print edition may be rescued and continue in a reduced size, that possible pardon from execution has come too late to undo this writer's move. News of Tied to the Tracks, both on radio and in-print, is found at [www.myspace.com/laacoustic](http://www.myspace.com/laacoustic), including the Acoustic Americana Music Calendar, LA's most comprehensive and annotated descriptions of acoustic music performances, across the radio show's folk-friendly genres. It'll guide you to my print-media writings on Americana musicians and topics, from blues-to-bluegrass, Cajun-to-cowboy-to-Celtic-to-Quebe-cois, and new-old-trad-alt-post folk, from roots-Americana to today's best "acoustic renaissance" singer-songwriters and bands.

Meantime, say howdy at a festival. There's the new Stagecoach Festival, May 5 & 6 in Indio, the one that will be, without question, the live music event of the year. Also in May / June, there's Northwest Folk Life in Seattle, the Telluride Bluegrass Festival in Colorado, and here in Southern California, Topanga Banjo Fiddle, Old Town Temecula Western Days, Conejo Cowboy Poetry & Music Festival, CTMS Summer Solstice, Live Oak, and Huck Finn.

I'll see you Saturday mornings on the radio, in another print publication, and in some still undefined role here in FolkWorks. Thanks for riding these page 6 tracks for the past five years, and for your many kind words for the column and last issue's western music cover story. Stay in touch at [larrywines@hotmail.com](mailto:larrywines@hotmail.com) and remember to check the radio show's upcoming guests and the Acoustic Americana Music Calendar at [www.myspace.com/laacoustic](http://www.myspace.com/laacoustic).

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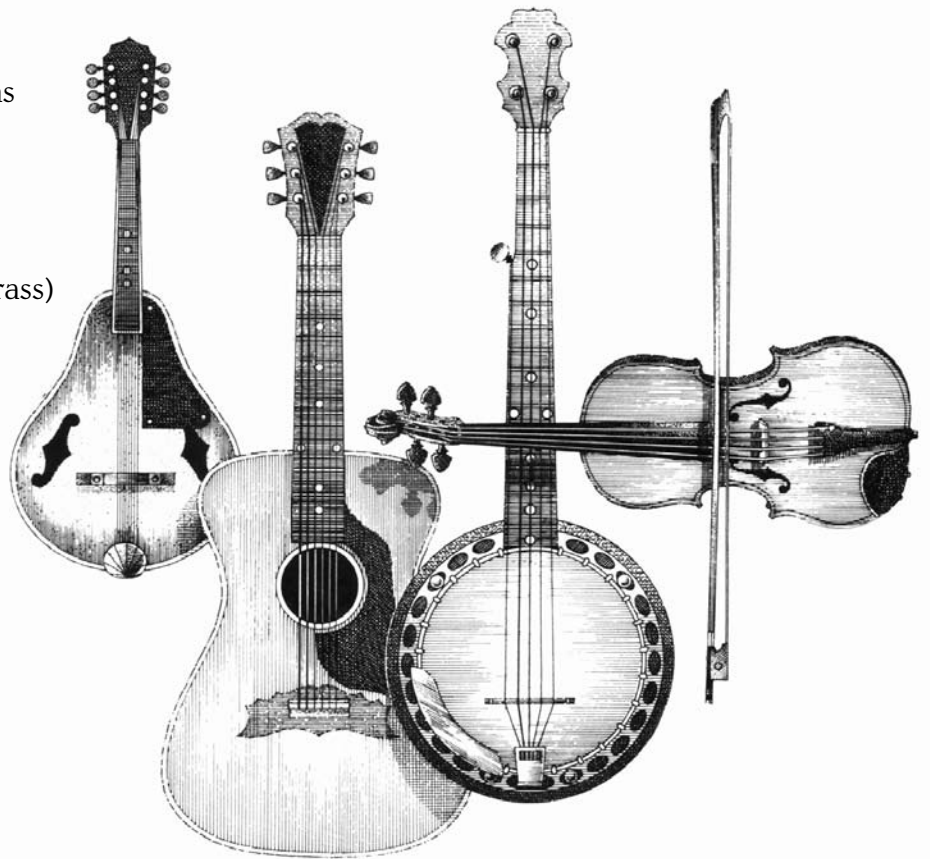
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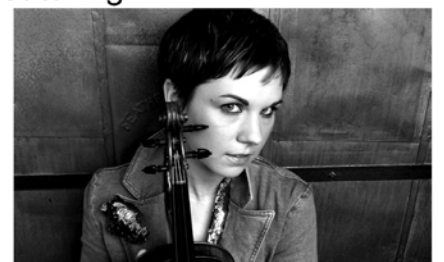
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# DAVE’S CORNER OF THE WORLD WILLNER TIMES THREE

BY DAVE SOYARS

Amidst the first few days of 2007, I’m finding myself again (as is my wont) thinking about the state of music these days. With Tower Records now defunct, the album era is officially over. Young people now overwhelmingly hear new music via downloads and ringtones. Listening to the radio to hear new music is even seen by many as a quaint affectation. But the biggest difference I note between now and, say, ten years ago, is that there’s so much more independent music these days. This should be good news for the folk scene, which has always flourished by word of mouth and networking. Now all the things record companies used to do- setting up the entire recording, mixing, mastering and promoting process- almost anyone can do from their basement. But there is one thing record companies used to provide that I miss- a filter. A filter that might help separate the limitless inspired amateurs from the even more limitless second-rate, don’t-give-up-your-day-job pretenders. Whether there’s more good- and there might well be- one has to weed through more and more bad to get to it. I do listen to the radio sometimes. Public radio, though it has its own quotas and compromises, occasionally can give one ideas. And word of mouth- I figure if there’s something great out there, one of my friends will eventually introduce me to it. And of course being a reviewer myself, I want to say that reading someone’s writing on what’s worth hearing has found me

in agreement often enough to want to keep doing it.

But one method that rarely fails me is turning to releases from record companies that I trust to not bother with anything but quality releases. One such company is Nashville’s Compass Records, who I never tire of saying good things about. Having already taken the lead in releasing quality Celtic CDs for the US market, they’ve acquired Green Linnet’s catalog, home of most of the great artists that they didn’t already have on their roster! This is a merger that has no down side.

As a result, one of the finest Irish traditional bands on Green Linnet (and that’s saying something!), Téada, has released their wonderful new Inné Amárach (!) on Compass in the states. And this is not just a CD, it’s a beautiful package, a two-disc set, one of music (all instrumental this time, though fiddler Oisín Mac Diarmada is also an excellent singer) and one a DVD that traces the history of the music of Sligo and elsewhere (including a wonderful bit about early recordings of Irish music, which largely happened in such US cities as New York, Philadelphia and Chicago), intercut with some great scenes of the band recording the included CD. The CD is possibly their best yet (despite the lack of songs), with great playing from all concerned. They really mix the tune sets nicely, and include plenty of hornpipes, airs and polkas along with the jigs and reels. These young musicians are heavily steeped

in the tradition, but bring a lively spirit to it, using strong rhythms on bodhrán and guitar or bouzouki to go along with their remarkable fiddle/accordion/flute front line. The CD is a great listen, but this is probably the finest DVD release of Irish music I can think of, working an impressive amount of history and great music by others along with interviews with the band.

Another method of hearing new music is to actually actively network, as I did at the North American Folk Alliance’s Far West conference in Sacramento in November. There I ran into a most friendly Jeff Berkley of San Diego’s Berkley-Hart, who I was already familiar with through their guest spots with other area musicians. For one, there’s guitar-wielding ex-major league baseball player Tim Flannery (slated to be the San Francisco Giants third base coach in 2007, fortunately I still like his music) who among the guests on their DVD Oh Berkley, Where Hart Thou? (!), recorded live in early 2005. It’s a combination of very good performances from that movie’s soundtrack along with a few originals and covers. Flannery proclaims the healing powers of Kentucky moonshine before beautifully covering Gillian Welch’s Tear My Stillhouse Down. Calman Hart’s 911 Jesus is a great original song- simultaneously hilarious and sincere, with a classic old-time gospel sound. Flannery also helps on Man of Constant Sorrow, the daughters of all of the above harmonize charmingly through Keep on the Sunny Side, and of course everyone joins in for You Are My Sunshine at the end. The deluxe package includes

both a DVD and CD of the show; the DVD also includes some bonus rehearsal bits. Berkley also handed me a few of their CDs, the most recent of which is Pocket Change, another marvel with acoustic instrumentation and lovely vocal harmonies. All have given me much listening pleasure. Between the two they play guitars, percussion, harmonicas and banjos, all beautifully. Check [www.berkleyhart.com](http://www.berkleyhart.com) for updates. As my fellow columnist Larry Wines said a couple of issues ago, why aren’t they huge?

So that’s it for now. Keep finding music wherever you can, people. But don’t just sit in front of the computer. Go find the live shows, the conferences, the radio stations that suit you. Not that the computer doesn’t have a lot to offer. I’ve even found some good music on myspace. Hmmm, could this be a topic for another column?

### 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 wholehearted recommendation that you go out and purchase it immediately.
- [!]—Very good, with considerable appeal for a fan of the artist(s). If you purchase it, you likely won’t be disappointed.
- [--]—Good/solid, what you would expect.
- [X]—Avoid. Either ill-conceived, or artistically inept in some way.

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

## MUSIC ON THE RADIO

**WEDNESDAY**  
1:00 - 4:00 pm Buffalo Bayou (KUCI)  
Jake Bacon (Zydeco, Cajun, delta, folk, and Texas swing)

**THURSDAY**  
11:00 - 11:30 am Ukulele Spotlight (KPFK)  
Last Thursday / month  
Ali Lexa showcases Ukulele talent from around the world and around the block  
7:00-9:00pm Down Home (KCSN)  
Chuck Taggart (variety including Celtic, Cajun, Old-time, New Orleans, Quebecois)  
11:00pm-1:00am Blues Power (KPFK)  
Bobbee Zeno (blues)

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

**SATURDAY**  
6:00-8:00am Wildwood Flower (KPFK)  
Ben Elder (mostly Bluegrass)  
6:00-10:00am Tied to the Tracks (KCSN)  
Larry Wines (Americana)  
8:00-9:00am Halfway Down the Stairs (KPFK)  
Uncle Ruthie Buell (Children's show with folk music)  
10:00am-2:00pm TWANG (KCSN)  
Cowboy Nick (classic Country music)  
1:00pm-3:00pm Minstrel Song Show (KCBX)  
3:00-5:00pm Prairie Home Companion® (KPCC) (KCBX)  
Garrison Keillor (Live - variety show)  
5:00-9:00pm Ann the Raven (KCSN)  
Blues  
5:00-7:00pm Prairie Home Companion® (KCLU)  
6:00-8:00pm Prairie Home Companion® (KPCC)  
Garrison Keillor (Rebroadcast - variety show)  
6:00-7:00pm Thistle & Shamrock (KCBX)  
Celtic Music  
7:00-8:00pm Canto Sin Frontera (KPFK)  
Tanya Torres (partly acoustic, Latin political)  
7:00-9:00pm America Routes (KCLU)  
American music (from Blues to Zydeco)  
8:00-10:00pm Canto Tropical (KPFK)  
Hector Resendez (partly acoustic, bilingual Latin / Caribbean)  
9:00-10:00pm eTown (KCLU)  
Community radio out of Boulder, CO  
9:00pm-midnight East L.A. Soul (KCSN)  
Bubba Jackson  
10:00pm-midnite West Coast Live (KCLU)

**KCLU** [Thousand Oaks] (88.3FM) [www.kclu.org](http://www.kclu.org)  
**KCLU** [Santa Barbara] (102.3FM) [www.kclu.org](http://www.kclu.org)  
**KPFK** [North Hollywood] (90.7FM)  
[Santa Barbara] (98.7FM) [www.kpfk.org](http://www.kpfk.org)  
**KCSN** [Northridge] (88.5FM) [www.kcsn.org](http://www.kcsn.org)  
**KUCR** [Riverside] (88.3FM) [www.kucr.org](http://www.kucr.org)  
**KUCI** [Irvine] (88.9FM) [www.kuci.org](http://www.kuci.org)  
**KPCC** [Pasadena] (89.3FM) [www.kpcc.org](http://www.kpcc.org)  
**KSBR** [Orange County] (88.5FM) [www.ksbr.org](http://www.ksbr.org)  
**KSBX** [Santa Barbara] (89.5FM) [www.ksbx.org](http://www.ksbx.org)  
**KKGO** [Los Angeles] (105.1FM)  
[www.gocountry105.com](http://www.gocountry105.com)  
**KXMX** [Los Angeles] (1190AM)

**SUNDAY**  
12:00-2:00am Saturday Night Salsa (KCLU)  
6:00-8:00am Gospel Classics (KPFK)  
Edna Tatum  
6:00-10:00am Bluegrass, Etc. (KCSN)  
Frank Hoppe (Bluegrass, Old-time, many historical recordings)  
10:00am-12:00pm Prairie Home Companion® (KCLU)  
Garrison Keillor (Live - variety show)  
11:00am-1:00pm Prairie Home Companion® (KPCC)  
Garrison Keillor (Rebroadcast - variety show)  
4:00-7:00pm Tangled Roots (KCSN)  
6:00-8:00pm Folk Roots (KSBR)  
Marshall Andrews  
7:00-9:00am FolkScene (KPFK)  
Roz and Howard Larman (all folk including live interviews, singer-songwriters and Celtic music)  
10:00-Midnight Sunday Night Classics (KKGO)  
Jimmy Kay. (Country, Bluegrass, Americana)

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

**ON THE INTERNET**  
Thistle & Shamrock  
Fiona Ritchie (Celtic Music)  
[www.npr.org/programs/thistle](http://www.npr.org/programs/thistle)  
Driven Bow / Fiddlin' Zone  
Gus Garelick (Fiddle Music)  
[www.krcb.org/radio/](http://www.krcb.org/radio/)  
Riders Radio Theatre  
Riders in the Sky (Cowboy variety show)  
[www.wvux.com/html/riders.html](http://www.wvux.com/html/riders.html)  
Folk Alley [www.wksu.org](http://www.wksu.org)

## ONGOING STORYTELLING EVENTS

**ANTELOPE VALLEY STORYTELLERS**  
1st Saturdays 4:00pm  
Heart 'n Soul Coffee House  
39804 San Francisquito Canyon Rd., Green Valley  
661-270-1627

**ANTELOPE VALLEY ALLIED ARTS ASSOCIATION**  
1st Saturdays 6:00pm  
Cedar Hall  
44845 North Cedar Ave., Lancaster  
661-726-0655

**DRAMAMASTERS**  
Last Saturdays 9:00am  
5909 Blairstone Dr., Culver City  
310-204-0656

**CORNUCOPIA \$8**  
2nd Sundays  
4735 Lankershim Blvd., North Hollywood  
818-506-3903

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

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

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

**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](mailto:astory@utla.net)

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

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

**STORYTELLING & PERFORMING ARTS TOASTMASTERS**  
A Toastmasters Storytelling Group  
2nd Mondays, 7:00 PM  
IHOP Restaurant  
19100 Ventura Blvd. (1 1/2 blocks east of Tampa)  
Tarzana  
818-541-0950 [rudeutsch@gmail.com](mailto:rudeutsch@gmail.com)

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

**ORANGE COUNTY**  
**COSTA MESA SOUTH COAST STORYTELLERS GUILD**  
3rd Thursdays • 7:00 pm  
Piecemakers Village  
2845 Mesa Verde E. • 909-496-1960

**COSTA MESA STORYTELLING BY LAURA BEASLEY**  
Wednesdays • 10:00 am  
South Coast Plaza • 949-496-1960

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

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



# THE NAUTICAL TRAIL OF PINT AND DALE

BY AUDREY COLEMAN

**C**all them folk singers or perhaps sea song gypsies. William Pint and Felicia Dale travel the country, singing seafaring songs at gigs such as the Renaissance Faire here in Southern California and the Mystic Seaport Festival in Connecticut. Their 2003 Dodge Sprinter is outfitted with camping gear for all weather. Their constant travel companion, parrot Ranzo, whose name appears in many a sea shanty, belts out "There's a good bird!" and imitates the sounds of cell phones to amuse them. Together 21 years now, Pint, 53 and Dale, 49, cross the salt seas regularly to perform in England and throughout Europe in pubs and folk clubs and at sea music festivals. In concert, they definitely seem touched by the maritime folk music muse – Pint with his stubbly beard and robust baritone, Dale cradling a hurdy-gurdy, her delicate features framed by flowing dark hair threaded with silver strands.

What? You're not on the sea music circuit? Check out this conversation that I, Audrey Coleman, FolkWorks feature writer, had with Pint and Dale and find out what you've been missing.

**AC:** *How did you discover the music of the sea, William?*

**PINT:** Through the Irish folk music door. One of the bands that I'd been in was a British Isles trio and we did a lot of those kinds of songs. If you do many British Isles songs, eventually you're going to run into sea songs. I thought they were really interesting and that it was a generally ignored style of music, this body of material. Anybody who was doing it was doing the same five or six songs—like *What do you do with a Drunken Sailor* and *Haul away, Joe*. And it turns out there are hundreds and hundreds of songs.

**DALE:** Huge repertoire.

**PINT:** And also, as you start singing these songs and going to sea music festivals in San Francisco and Mystic Seaport, you start bumping elbows with people like Louis Killen. So you're constantly exposed to more songs because other people that have the same interest are doing the same thing and looking for obscure things to share with their friends, you know, really cool songs.

**AC:** *So you learn some songs at festivals. Do you ever go into libraries, dig into archives?*

**PINT:** Sometimes. Books by people like Stan Hugill ([www.stanhugill.com](http://www.stanhugill.com)) are a treasure trove.

**AC:** *I know there are shanty song groups where a lot of trading goes on. We have one that meets here in San Pedro every month.*

**PINT:** We just spent some time in the Washington DC area and we were impressed. There are at least four monthly sea shanty song sessions. It works out that there's one every week. And you see the same faces coming back.

**DALE:** And all levels from people who never sang a shanty to people who've been doing it for years and have their song book put together.

**PINT:** Everybody has a great time.

**AC:** *Has the Internet changed anything in terms of the exchanges you do?*

**DALE:** Oh, it's fascinating.

**PINT:** There's an on-line database of traditional or close-to-traditional folksongs. They have thousands of lyrics and almost as many tunes that you can actually play on-line. They're posted by this thing called Mudcat Café ([www.mudcat.org](http://www.mudcat.org)) which does on-line discussions of a zillion different folk music titles. And we always find threads of discussions on sea songs, sea shanties, C. Fox-Smith, what sea music festival is coming up, who's go-

ships from the time he could run away from home.

**AC:** *How did that affect your lifestyle?*

**DALE:** He was a ship's captain and for him to be home on land was really hard for him. He would want things to run the way they did on the ship. He would say, "Jump!" and you would say "How high?" But he was a very intelligent and thoughtful person who loved music. We always had music in the house. And I had piano lessons, and

flowery.

**AC:** *C. Fox Smith or Seafox Smith?*

**DALE:** C. Fox. Really her name was Cicely.

**AC:** *Her?*

**DALE:** She was a schoolteacher and she wrote children's books. She's a fabulous writer.

**PINT:** And she'd spent a lot of time on board sailing ships. That's just one example of how we run into material.

**DALE:** And once people know you're interested, they send you things. We don't actually write lyrics ourselves.

**AC:** *Do you compose tunes?*

**PINT:** Sometimes. In situations like that when there's a good set of lyrics, sometimes I'll come up with an original melody for it.

**AC:** *Once people are exposed to seafaring songs and sea shanties, they really are drawn to them, aren't they? Even though some of the language is foreign. I mean, how many of us know the meaning of halyard or forecandle or topsail?*

**PINT:** I think it's because for many of those songs, the technical language is on the surface layer. What's really captivating is below the surface. It's the themes of those songs that are common to people whether they've ever set foot on a ship or not. Relationships. People that are separated by great distance over long periods of time. People that are lost in disasters.

**DALE:** Hungry. Cold. Wet. The work's too hard. The girls are in love with you.

**AC:** *There's an incredible vitality to the songs.*

**DALE:** They're very raw. Simple structures, repetitive lines and simple melodies...

**PINT:** It's a concentrated dose of the folk tradition and the folk process. You'll get this particular song and you get a crew of guys and somebody's got this song and in a voyage of a year that song could change radically by what happened on that particular voyage, the people in authority, the interest of the crew, or just faulty memory. A song could be really different by the time it stepped off the ship; And then you had all these different mixtures of crews. All these different ethnic groups and cultures thrown together into a melting pot. That's got to affect how the songs get sung. If the guy who brings it on board is an Irish guy and the guy who takes it off to another ship is Jamaican, that song is going to change in many ways. I think it's an interesting process.

**DALE:** And that's why we feel just fine about putting instruments behind them and arranging the heck out of some of the songs.

**PINT:** There were some instruments on ships. They had banjos, fiddles, hammer-dulcimers, accordions...

**DALE:** But you wouldn't be hauling on a line and playing along.

**PINT:** Shanties were not accompanied.

**DALE:** And it wasn't as if you hauled on the line until the song was done. But we emphasize the song aspect rather than the work aspect be-



Alan Rice on the concertina and Geoff Agifim on banjo are among the "regulars" at the monthly San Pedro Shanty Sing.

ing to be at Mystic this year—

**DALE:** Arguments about which set of lyrics (for a given song) is more authentic.

**PINT:** Yeah, so I think the Internet's made a big difference getting people in touch.

**AC:** *And Felicia, you're the daughter of a sea captain.*

**DALE:** Yeah, I really am.

**AC:** *Did this influence how you carved your musical niche?*

**DALE:** No. William was already doing sea music before he met me. I grew up by the salt water and we sailed a lot on boats, which is true, but I never even heard of sea shanties until I met William. I just love doing them and it was wonderful having that background. My dad certainly enjoyed the songs a great deal. He thought it was wonderful what I was doing.

**AC:** *What kind of boat did he captain?*

**DALE:** He was on a number of different ships, but he was finally working for American President Lines and he was captain on their container ships for year...He was always involved with

guitar lessons, and fiddle lessons. We would go sailing every summer and I got really spoiled. He was a brilliant sailor.

**AC:** *Did he share seafaring songs with you?*

**DALE:** (Not songs, exactly.) Actually, my dad lived on a boat for a long time and occasionally he'd bring stuff he just didn't want to keep on the boat for one reason or another. So he brought by boxes of books and one day William pulls out this book of poetry. Fantastic stuff! Absolutely some of the best nautical poetry we've ever read. And we'd never even heard of this person. At the same time in England there was a huge resurgence of interest in this writer. It made a ton of connections for us.

**PINT:** His name was C. Fox Smith. We started taking some of these poems that really sounded "song-like," and started looking for tunes that would work with this set of lyrics or that set of lyrics.

**DALE:** And it wasn't ooey-gooley either. It's just this accurate—

**PINT:** Because a lot of the poetry in that period (the 19<sup>th</sup> century) was

*continued on page 21*



# REED'S RAMBLINGS STUDIO TAN GETTING THE MAXIMUM RESULTS IN THE RECORDING STUDIO

BY DENNIS ROGER REED

**S**ome time ago I did a column about recording a CD project, and I thought I chat a bit about how to use a studio to the maximum.

I realized recently that I have now amassed thousands of hours in the studio. I suppose by virtue of that fact alone, I should've learned something about recording. Well, assumptions may not always be true, but I'll continue anyway. If you're in the studio sitting on a chair with your guitar in your hands and some guy is aiming microphones at you, then you've already accomplished a lot. You've decided what songs you want to record and you've obviously made a decision about where you'll record. Well, let's step back a bit. I hope you not only know what songs you want to record, but that you have a pretty good idea of the arrangements you're going to use, and what instruments and/or musicians you may want to have assist. If you're a solo performer, this is a lot easier, but most of us like a little company. And you've made the decision to hire a producer, or to produce yourself.

We'll assume that your confidence level is so high (or your bankbook so low) that you've decided to produce these sessions yourself. Let's say you've decided to record your great new original song "My Great New Original Song." You plan to play the rhythm guitar, and do the lead vocal. You've decided your two sisters will sing harmony, your dentist is on bass, your plumber is on drums and you've saved your money and hired a real professional clarinet player for the solo in the middle of the song. Great. You've rehearsed with everyone both individually, and also as a group. They all know the song, they've helped you with the arrangement and you figure

this is a one-take wonder.

Well, maybe. If your band hasn't recorded before, you better have discussed the process. Going to be playing with headphones on? Doing it in one big room with everyone, or are you going to record your guitar, then your vocal, and add everything else one piece at a time? These are decisions that need to be made well in advance of shelling out your hard earned dough. Even the most accomplished performer may not be comfortable recording, so you need to be sure that you have not hindered your project with a hot shot player who freezes up in the studio. And for that matter, a hot shot player that is demanding, rude or too emotional for the circumstances is a detriment, not an asset to the process. It's impossible to leave your ego at the studio door, but why bring in a musician that is difficult to deal with?

If possible, do some "pre-production" work in a garage studio, or dig out your old cassette 4 track recorder and at least "play studio" to get an idea of sounds and textures. And although I've warned about being prepared, remember to keep a little loose in the process too. If the dentist - excuse me - the bass player, comes up with a new idea for a great bass line, don't shut it down just because it's not on the spreadsheet.

It's very subjective how you approach the process. Some folks like to get all their "basic tracks" recorded for all the songs, and then go back and "fill in the blanks." Others like to take it one song at a time, complete it, and then move on.

So once you've made all these decisions, at some point your recording will be complete. This could be because you got all the tracks recorded for all the songs you wanted to record, or something more artistic may drive

the decision, like running out of money to fund recording.

So once you have recorded, you have to mix. How loud should the plumber's drums be in comparison to the professional clarinetist? Is it based on who got paid the most, or who you like best? Well, it could be, but ideally you decide what instruments and vocals will be on the recording, and how loud these instruments and vocals should be. Most often, the lead vocal is loudest, followed by the various rhythm instruments and harmony vocals. Lead instruments get turned up a bit during their solos. The finished product is supposed to sound like band on stage. Hopefully a very good band on the stage. And the finished recording is supposed to sound like a SONG, not a bunch of people playing music. The best rule to use in mixing is "does this support the song?" If the answer is no, then it really doesn't belong there. Tough decisions have to be made. The only musician that you paid may end up doing a part that just doesn't fit. Don't worry about hurting feelings of professional musicians. They may have had some of their best work "left on the cutting room floor." It's tougher to have to cut your older sister's harmonies because she could never quite hit those high notes. When you're making these potentially tough decisions, you may look back on the decision not to hire a producer and have a bit of regret. It's a lot easier to have that producer tactfully tell your older sister that her harmony part is not going to be used...

Finally, the recording process is truly not complete until your recording has been mastered. A wise man once said "It's extremely important to find someone to go a good job on mastering your finished recorded project. It's the difference between a cloudy

and a sunny day." Good advice. Your second cousin has a new computer recording mastering program and wants to try it out on your project. Well, let him, but also hire a professional as well and then listen to the results, and let your second cousin hear the difference as well. If your intention is to have a professional sounding product, then it is wise to use professionals. I didn't have any of my projects mastered until the 1990s, and I've learned from my mistakes. There is a difference between raw and uncooked.

Recording your own music can be as fulfilling as anything we do here on this planet. It can be very expensive, but it can be so much fun that you forget that part. But while you're having fun, it's wise to keep track of what your recording goals may be, keep an eye on that budget, and don't be afraid to make tough decisions in order to get the best result you can obtain. Folk on.

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

## CD REVIEW

Artist: JEREMY SPENCER

Title: PRECIOUS LITTLE

Label: BLUESTOWN/BLIND PIG BPCD 5106

Release Date: JULY 2006

BY DENNIS ROGER REED

**M**ost people know of the band Fleetwood Mac as a pop rock group, one of the most popular in the mid and late 1970s. There is another Fleetwood Mac that only shares two of the same members, but left a legacy arguably as strong as the later incarnation, although as an electric blues band with emerging pop overtones.

Fleetwood Mac began in 1967 as somewhat of an offshoot of John Mayall's Bluesbreakers, as three of the original four members had been in the recent employ of Mr. Mayall. The former Bluesbreakers, bassist John McVie, drummer Mick Fleetwood and guitarist/vocalist Peter Green, were joined by a 19 year old blues guitarist, pianist and singer named Jeremy Spencer. Spencer had the ability to play American blues legend Elmore James' songs uncannily like James, a somewhat astonishing fact considering that Spencer was a young white Brit.

Fleetwood Mac soon added Danny Kirwan as the third guitarist, and the world was their oyster for a short period of time. However, Green began to mentally unravel due to the pressures of rock success, and left the group. They soldered on for another album sans Green, but during a U.S. tour in 1971, Spencer left his hotel to visit a bookstore in Los Angeles, but did not return for that night's concert. It turned out that he had joined a sect called the Children of God, a group with which he remains affiliated to this day. Green was begged back to finish the tour, but the first incarnation of Fleetwood Mac was on the ropes. The personnel changes made by McVie and Fleetwood eventually created the pop supergroup that to many, eclipsed the memory of the first Fleetwood Mac.

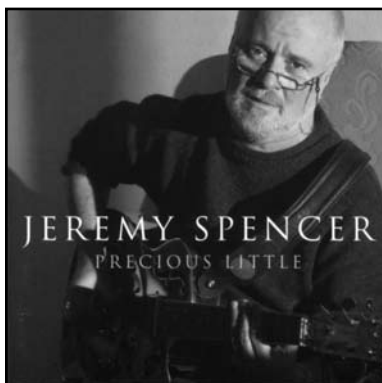
Spencer did several solo records, but the music business took a back seat to his work with the Children of God, who are now known as the Family. Although he did play music, he did not return to the recording studio until a gig at the Notodden Blues Festival in Norway in 2005. Festival promoters

connected Spencer to a Norwegian blues band, and Spencer was so impressed with their talent that they entered the studio and Precious Little is the result. Spencer was well known not only for his slide guitar work, but also his entertaining takes on 1950s

rock and roll. Although he throws in *Please Don't Stop* which was a hit for Fabian, for the most part he eschews the Buddy Holly influenced side of his work. Spencer had the ability to sing sweetly or roughly, and his mature voice leans towards the former. This is not strictly a blues recording, but more a blues influenced recording. Spencer pays tribute to Elmore James with a nice reading of James' *It Hurts Me Too*. His slide

work has improved greatly, something Spencer attributes to deciding to play with his fingers instead of a pick. Although the electric guitar is used on this recording, Spencer uses acoustics, including an old Dobro™ spider bridge guitar, to great effect. Tune choices are interesting. Spencer revisits the classic *Corrina Corrina* as *Serene Serene*. One of the more intriguing songs is

*continued on page 12*



C D R E V I E W

Artist: **AMY HANAIALI’I**  
Title: **GENERATION HAWAI’I**  
Label: **MOUNTAIN APPLE**

BY AUDREY COLEMAN

In *Generation Hawaii* Amy Hanaiali’i shares the rich cultural heritage passed on from her grandmother’s generation to her own. Beginning with the opening song, *Napua*, the influence of her recently-deceased grandmother, Jenny Napua Hanaiali’i Woodd, permeates the album as it has permeated Amy’s life. Beside the liner notes for the song is a picture of a youthful woman with a fresh, engaging smile, and a floral garland crowning her dark hair? The English translation of Amy’s Hawaiian lyrics captures the tenderness of the granddaughter-grandmother relationship:  
*Your petals are indeed delicate  
Awakened by the rains of Hina  
How I yearn to see you  
My blossom that is in eternal rest.*

As in the other songs to be found on *Generation Hawaii*, the melody and instrumental arrangement of *Napua* intertwine like the thick, fragrant, flowered vines to be found in Hawaii’s forests, woven to highlight the strength and sweetness of Amy’s voice.

At a promotional performance held at Borders Books in February, I spoke with Amy about the influence of her *tutu* (grandmother) and its impact on *Generation Hawaii*. Jenny Napua Hanaiali’i Woodd was one of the original Royal Hawaiian Girls who, during the 1930’s and 40’s, showcased Hawaiian music and dance to visiting Americans. She went on to become the premier choreographer of Hawaiian numbers in Hollywood films with 22 *halau* (hula instruction) studios around Los Angeles, one across from the Chinese theater. “My grandmother was a *kumu hula* (hula master teacher) for 70 years.” said Amy. “She taught Shir-

ley Temple. She taught Sonja Henie how to hula on ice skates. She was up in Hollywood when everybody wanted to be Hawaiian. She choreographed a lot of shows in Vegas...She would just go in and make it as authentic as she could.”

Although Amy took voice lessons in the European classical tradition, it was *Tutu* Napua who arranged for her to receive instruction in traditional Hawaiian *ha’i* falsetto singing from the legendary Aunty Genoa Keawe. (Note that in Hawaiian culture, the terms *Aunty* and *Uncle* are used to affectionately honor elders in a community.) And it was *Tutu* Napua who inspired Amy to devote her vocal gifts mainly to traditional Hawaiian music.

*Generation Hawaii* offers a luscious selection of Hawaiian *mele* (songs), filled with opportunities for Amy to shine as a vocalist, in many cases as a lyricist, and occasionally as a composer. *Anahaki*, cut four, for which she contributed both lyrics and music, depicts the love making of the ‘iwa birds near the tide pool of Anahaki by the cliffs of the island of Moloka’i. *Uluhwa Wale Aa*, the seventh cut, is a *mele* that *Tutu* Napua sang to Amy at home in Maui under the plumeria tree where they played music together. It is filled with dramatic contrasts of nature – the fragrant upland, a mountain rising from the sea, sudden showers sweeping across the hillside, and two great peaks covered by mist and floating cloud. Those initiated into the tradition of Hawaiian *mele* listen for the *kaona* or hidden meaning. Beneath the sensory images are messages of familial tenderness or passionate love, stories of unrequited yearning, and tributes to specific individuals, to name a few familiar themes.

Tributes abound in *Generation Hawaii*. *Ho’oheno A’o Pi’ilani*, cut nine, honors the beloved *ha’i* singer Aunty Agnes Wood, represented in the song by the sweet rose lei of Pi’ilani. A song honoring King David Kalakaua, who restored hula to prominence in the late 19<sup>th</sup> century after decades of suppression, compares him to a flower that “wilts not in the sun” and is adorned with feathers of the *mamo* bird, the rare feathers used to make the capes worn by Hawaiian monarchs. The *mele* is a double

tribute since Amy deliberately sings the version of this song performed by legendary singer Aunty Leina’ala Haili, honoring yet another Aunty.

Two songs on the album are in quite a different vein. We are richer for their inclusion since they deepen our understanding of Amy Napua Hanaiali’i’s artistic and personal path. *No Na Hulu Kupuna*, cut five, has a stately, dignified beat and chord progressions that suggest a procession or hymn. The *kupuna* are the elders in Hawaiian communities. With respect and reverence, Amy appeals to them for guidance and help in the face of the threats to her beloved Hawaii, threats that showed themselves in a frightening dream. She told me, “Hawai’i is struggling right now. A lot of people are moving there. A lot of building is going on. That dream came to me – losing everything in Hawai’i – our land, our language, our music. Just having it be more like here (LA). It just scared me and I woke up and I wrote all those lyrics down immediately and came up with that song.”

The final cut, *In Hilo Town*, shows another side of Amy’s musical heritage – jazz. Her lyrics paint a steamy picture of the town on the east side of Big Island. Combined with the languorous pace, the bluesy mood of the music and Amy’s surprising flair for the jazz idiom, the composition is enthralling. But after all the tradition-based songs on *Generation Hawaii*, you may wonder, “Where did *that* come from?”

Amy explained, “My grandmother was married five times and they were all musicians. When my grandmother was at the Lexington Hotel in New York, she met my grandfather who played first trumpet with Sammy Kaye, so I’ve always had that jazz big-band thing with me. And that’s really a tribute to my grandfather who played that style of music. In fact, this October I’m releasing an album with an orchestra of that type of music.” I’m eager to hear it. Grammy-nominated *Generation Hawaii*, which deserved to win the Grammy award, is a tough act to follow.

# THE POETRY OF DIANA JONES

BY JOEL OKIDA

She is called the “new” Emily Dickinson drawn from her poignant lyrics, often dealing with the similar subjects of love, sorrow, and loss associated with the 19<sup>th</sup> century poet. However, the common refrain heard about Dickinson’s poems was that you could sing the words to the music of “Amazing Grace,” The Yellow Rose of Texas,” or the theme song from Gilligan’s Island. Here the distinction should be made that, hallowed be those songs in different musical contexts, the poetry of Diana Jones is markedly different. Although it may draw some essence from the first two examples and occasionally follow Dickinson’s common metre, it has the added depth of her impassioned vocals, stamping the very personal songs as her own. Add to that, the fact that she also is a very adept and tasteful guitarist and maybe the honorable comparison diminishes a little more.

Her style touches upon what is now called “old time music” but categorically she would fall under the big umbrella of the folk music label with “old” or “traditional” country being

another likely grouping. There is a distinct hint of Appalachia in the singing voice which probably seeped in from a rediscovered connection with family in the hills of Eastern Tennessee. In addition, she has spent periods of time discovering the style and direction of her voice, influenced by spells in Austin and the northeast. A “hill-billy feminist” tag although accurate at times in describing her songwriting stance, doesn’t allow for a vocal range that can showcase songs as diverse as jazz/blues standards *Bye, Bye Blackbird* or *Trouble in Mind*. She can switch gears and follow those chestnuts with a simple heartfelt song dedicated to a dear pet called *Angel Pie*. Or come down from the mountain with the likes of *Cold Grey Ground*.

Often attempted but rarely perfected and mostly lost in the great landscape that is American folk music is the purity of a plaintive voice singing so soulfully that it seems to wring out every memory in the head and heart. If the writing holds up, then the song, too, can take hold of one’s psyche, leading you into that performer’s

*The sunlight on his pretty face  
did turn my head one day  
then I was taken by his gentle voice  
but he did not look my way*  
- excerpt from *Fever Moon*  
by Diana Jones  
(Remembrances of You)

journal and journey. Yes, there are a thousand coffeehouses where many a troubadour tells the tales, reciting the lyrics of his or her experiences. Diana Jones’ songs are rendered likewise, but she can sing them so smoothly, as if stirring your soul was as easy as stirring your coffee. There’s almost no dilution of this purity as the voice and carefully crafted song stays above the discriminating guitar accompaniment. Performing live, she can carry the material with or without additional embellishment, but her 2006 recording *My Remembrance of You* (New-Song Recordings) features additional musicians Jay Ungar on fiddle, Duke Levine on mandolin, guitars; and others. They weave around her voice, never interfering, leaving the work undiminished and almost as good as seeing her sing it live.

The Chicago Tribune picked *My Remembrance of You* as their number one “country” record of 2006 over Willie, Vince and all the urban cowboys and cowgirls. Her music though is more rootsy and rural, mountain-tinged and, most of all, more poetically intelligent than the plethora of country schmaltz and jingoist anthems that are out there. This might be why she also picked up last year’s Kerrville New Folk Contest songwriting award.

Diana Jones will be back on the



west coast later this summer. In February of this year, she had been driving herself up and down the state with a guitar and a box of CDs in her trunk, a prelude to an upcoming European tour. At a recent concert, she spoke of wanting to just be “famous enough to have a guitar tech”. Diana Jones is already mentioned in the same breath as Lucinda Williams, Gillian Welch, and Iris DeMent, and it’s a good bet that she will have that assistant sooner rather than later.

**www.dianajonesmusic.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.*





# DIRT GARDENING & BANJOS

BY DAVID KING

I was convinced against my better judgement to begin to learn how to play the banjo. I don't think I'm coordinated in quite the right ways to do that although I've been told I *look* like a banjo player. I guess that's half the battle right there. I've been thinking, if that's the case, I'd like to learn how to look like a wealthy man – or at least one that's solvent! Already Casey, my dog, is set to attack the banjo because he's quite dissatisfied with my constant "Thumb-index-thumb-middle" chants that go on for 20 minutes at a throw. He's wandering off to snooze in the garden, away from the plickety-plunk of my tenderfoot twangings and the swearing that is surely moments away.

Smart dog.

The garden is well planted for summer now and he can lounge in the shade of a tomato plant (he's not a big dog). And as the finishing touch, I've put down a layer of 2" of mulch all over the place which is as soft as any doggie bed a fellow can buy. I went to the local not-so-friendly big box hardware store and bought bags of whatever they had on sale – sometimes it's called 'mulch,' sometimes it's called 'planters mix' or 'planting mix' but it's all the same thing: Some kind of organic matter that has been shredded or chopped. It is sold as a 'mulch' or as 'amendment,' but they are the same thing. ('Mulch' is spread on top of the ground and left there; 'amendment' is

mixed with the top layer of soil, what we call it is based in how we use it, there is no difference in substance.) Mulch is very much like the leaves we all paid to rake up and haul away – in fact, it might actually be those leaves! But at least it's chopped up and in a much more easily handled form.

Why mulch?

This will be easier for a busy gardener to answer than learning the banjo! Mulch, especially in the Los Angeles climate is really the most important additive you can make to your garden. Even more than fertilizer! It helps you save on water by preventing evaporation of the water you put down; mulch keeps the plant roots cool on even the hottest of days; but the most important thing it does is to shelter and feed the microbes that live in the soil. If you take care of those critters, they will handily take care of your plants and you.

Well-fed soil critters do marvelous things in a garden. The worms come to the surface in the dark of night and tirelessly bring this organic material down into the soil of the garden, eating it as they go. The millions of holes they bore in the soil, create spaces for water to be held between waterings and allow vital air to the plants' roots. In the moist and protected soil under the mulch, fungi, bacteria and other busy microbes, interact with plant roots bringing more water and nutrients to the plant in exchange for some of the products of photosynthesis.

This interaction between the plant and these unseen soil dwellers basically can eliminate the need for any fertilizer in all but the worst soils – none of which I believe exist in the Los Angeles Basin.

The problem with fertilizers is that even the gentlest of them wreck havoc in the populations of these invisible life forms. Chemical fertilizers, especially the ones that promise the most 'bang for your buck,' invariably flatten entire colonies of the soil dwellers insuring that you'll have to continue to use more fertilizers in order to maintain any fertility in your soil. The best answer? Skip all but the mildest fertilizers. I suggest alfalfa meal for early in the growing season because as the ground warms up, alfalfa meal will provide a nice addition of a little nitrogen. It does so very mildly and, unlike other forms of nitrogen, stimulates instead of kills soil flora and fauna. Later on in the season, I like to use cottonseed meal as a good slow release of nitrogen – it's just hard to find organic cottonseed meal locally (online it's available from Peaceful Valley Farm Supply, [www.groworganic.com](http://www.groworganic.com)).

But let's do a reality check first. My vegetable garden is in its third year at its current location. I have not fertilized a single portion of it in all that time and yet I'm getting top notch yields. One of the main reasons lies in the addition of organic matter and a healthy soil ecosystem that helps the plants get what they need from the soil. One year I grew

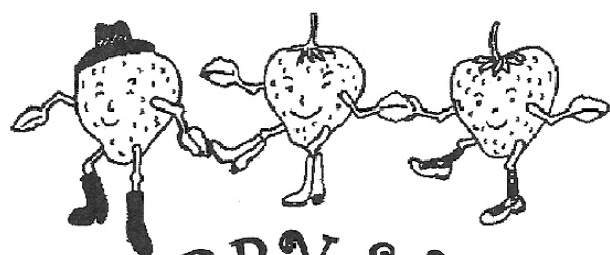
lots of corn, and corn is one of the hardest plants on the soil because of its nutrient demands. Still, my garden is doing just fine.

Another factor mitigating the depletion of my soil's fertility is the interplanting I do – I don't just fill one area up with one plant and another area with one of something else. I mix it all up – just like planting a flower garden in a way that's pleasing to the eye. The same is true with my vegetable garden where tomatoes, basil, beans, onions, lentils and peppers all live happily together. Garlic and corn are the only ones planted in blocks (corn because it needs other corn flowers close at hand for the best pollination and garlic because at the end of its season, garlic isn't watered for the last month and that could be hard on nearby plants).

I think I hear Casey snoring from out there. Somewhere around here, I've got a hammock that ought to be pulled out just about now so I can go join him. That garden has got to be good for more than just vegetable growing, hot sweaty exercise and a banjo rehearsal. And I'll catch up with Earl Scruggs some other day.

*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 a folk/country band.*

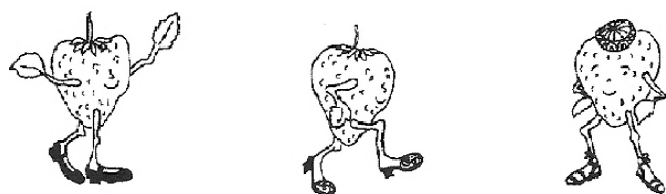
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Joellen Lapidus is one the pioneers of contemporary fretted dulcimer playing and construction. She is the author of the dulcimer instruction book *Lapidus on Dulcimer*. Her playing style is a blend of traditional Appalachian, Indian, Arabic, jazz, 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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*Maria De Santiago*, which Spencer had brought into the project as an instrumental. Encouraged to add lyrics, this song has a blues undercurrent, but Spanish guitar mixes well with blues slide work, and the song has a wistful, haunting quality.

Much of the appeal of this project lies in the relaxed, confident manner that Spencer approaches his work. The in-

strumental work and vocals are exemplary. His lyrics are not his strongest talent, but for the most part they convey simple truths and comfort. And the project includes the remarkable work of a group of extremely talented Norwegians who can play the blues with the best. This is a pleasing return from a long lost talent.

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# SUPPORT YOUR LOCAL FOLK FESTIVAL

BY ROSS ALTMAN

In the summer of 1927, Babe Ruth was on his way to hitting 60 home runs, Charles Lindbergh had just flown solo across the Atlantic, Ralph Peer discovered the Carter Family and Jimmie Rodgers, and the rhododendrons were blooming in Asheville, North Carolina.

The Asheville City Council decided to have a rhododendron festival to celebrate their favorite local attraction. Only it didn't turn out to be the flowers. They asked Asheville's old-time banjo player and folk song collector Bascom Lamar Lunsford - The Minstrel of the Appalachians - to invite a few of his musician friends to liven up the festival, and suddenly a new tradition was born: The Great American Folk Festival.

If the name Bascom Lamar Lunsford doesn't ring a bell, you have probably sung his songs. He wrote *Good Old Mountain Dew* and *I Wish I Was a Mole in the Ground*.

So when you make your plans for May 5, the day of the 27<sup>th</sup> annual Claremont Folk Festival, and May 20, the 47<sup>th</sup> annual Topanga Banjo and Fiddle Contest and Folk Festival, and June 22-24, the 25<sup>th</sup> annual CTMS Summer Solstice Festival of Traditional Music, Dance and Storytelling, remember that you are doing more than supporting your local folk festival, you are participating in an American ritual that is now 80 years old.

And remember in whose footsteps you are walking. For it was Pete Seeger who first fell in love with the five-string banjo at a folk festival, when his father Charles, one of our great folklorists, brought his then 16 year-old son to that same Asheville Festival in 1935. That was where Pete first heard the instrument and decided to master it and eventually to teach others through his legendary red-covered manual, first published on a mimeograph machine—*How To Play the Five-String Banjo*.

As a kid I used to go to the Topanga Banjo and Fiddle Contest when it was still in Topanga at what is now the Theatrum Botanicum—which was the late Grandpa Walton's—I mean actor Will Geer's—front yard. For many years it was held there and you could sit in a tree and listen to Ramblin' Jack Elliott sing the songs of his mentor.

That would be Woody Guthrie—who lived rent free in a little shack on Will's property in the early 1950's, before he was hospitalized back in New Jersey with Huntington's Chorea. In those days you could still visit Woody's shack, which had his hand-painted sign on the front door.

But my most vivid memory of Topanga's early days is the time my friend Lenny Carlson's mother, who was and still is a classically trained

violinist, entered the fiddle contest at the advanced level. She spent weeks practicing, or in a sense un-practicing, because she was trying to roughen up the smooth edges of her classical tone, so she could pass for a fiddler, as opposed to a violinist. Looking back on it I suspect she was trying to impress her son, because he was caught up in the folk revival of the 60's. She must have figured that a blue ribbon from Topanga would give her the street credibility her highly regarded classical technique somehow lacked.

After her performance the audience, including her three biggest fans (Lenny, me and Jim Alexander—the "Three Mus-guitars"), cheered wildly. They loved it. When it came time for the awards, though, she was shut out. Third place went by—and they didn't call her name; second place went to another contestant. And for a moment—we were all holding our breath—we thought wow—she's going to take first prize! But first prize came and went, and they still hadn't called her name.

We couldn't believe it—she was far and away the best musician there, and not to even take third place. She was crushed. We were about to leave, when suddenly a low groundswell of a cheer started to rumble forth from the crowd—her name had been called

ment award—the first festival in the country to do so. Who was the first recipient of that honor? None other than Jean Ritchie, who brought her mountain dulcimer down from the mountain so players across the country could be inspired by the family songs she had learned at her grandmother's knee growing up in Kentucky. The



composer of *Black Waters*, her classic protest song about the strip mining of the very mountains she had grown up in, was the standard bearer for what Elaine wanted their festival to represent—the best in North America's traditional music.

Jean Ritchie told one story during her performance that has stayed with me ever since—about the time she lucked out by being on the same stage with Doc Watson. She thought that was her chance to give the audience

something really special—to let them hear one of her old songs accompanied by the folk guitar's Andre Segovia. She chose *I Gave My Love a Cherry*, and invited Doc to play it with her. To her profound disappointment Doc did little more than play the chords behind her dulcimer. It sounded fine, but that wasn't why she had called upon

him to play with her. Where was the fancy flat-picking break? Where were the sparkling filler notes that livened up his own performances? She complained about it to him afterwards and his reply caught her up short. "But Jeanie," he said, "I did just what that song called for—no more and no less." She realized then that he wasn't there to show off for the audience—he was there to serve the song. What a lesson, and from the master. Thank you, Jean, for passing it on.

To this day, even after Elaine's sad passing two years ago, Clark and new Executive Director of CTMS Chris Warber, have fought to maintain that high standard—as the best teaching

festival in the country. If you have been meaning to learn a folk instrument, or to advance to the next level of performing capability on the one you already play, that is the place to be this June.

And to get in the mood for a summer of festival fun, you can do no better than to hightail it out to Claremont for the first Folk Festival of the season on May 5—*Cinco de Mayo*. This festival literally began under a tree, when Claremont's own damsel with a dulcimer, the late Dorothy Chase—who with her husband Charles founded the Claremont Folk Music Center—was playing *Shady Grove*. Like Newton being struck by the apple, she was hit by the idea of starting the Claremont Folk Festival.

Dorothy and her friends Doug and Cheryl Thompson began producing the festival together and 27 years later it remains an annual celebration of folk music and folk life. When Charles was alive he would always end the festival by leading a dance around the May Pole. When Dorothy was alive the traveling performers—some from as far away as Australia—all stayed at their home on Harvard Street, camped out on the floor, and the soup pot was always full with the best homemade soup I have ever tasted.

Dorothy and Charles' daughter Ellen Harper now carries on the festival her mother started. If her last name rings a bell, don't be surprised. Ellen is world class roots music performer extraordinaire Ben Harper's proud mom—who learned his trade in his grandparents' folk music store and now travels all over the world. If folk music is about the connection of one generation with another through its shared musical traditions then Ben is the living legacy of how that music—born in a distant past—can endure to reshape the future.

How blessed we are in Southern California to have not one, not two, but three folk festivals that bear witness to this history and continue to shine a light on where we are going. In supporting them we are supporting ourselves.

L.A. may not have a professional football team, but we still have three major folk festivals that celebrate old time music, and as the song says, that's good enough for me.

**Author's note:** All three of these festivals have their own web sites, with all of the information you need to know to purchase tickets, see who will be performing and giving workshops, and plan your itinerary. Here they are: [www.claremontfolkfestival.org](http://www.claremontfolkfestival.org); [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org); and [www.ctmsfolkmusic.org](http://www.ctmsfolkmusic.org) (click on Summer Solstice on the menu at their web site). Hope to see you there!



Photo by Michael Heller

after all—in a brand new special category the judges improvised on the spur of the moment: First prize in "Old Time Fiddle with Classical Influences" went to Lorette Carlson. That was all the street cred she needed. Lenny was proud of his mom. We all were. It's funny how a long ago moment in a folk festival can become a part of your life that stays with you forever.

Elaine Weissman's greatest legacy—the CTMS Summer Solstice Festival, which in the beginning was known simply as the Dulcimer Festival—has had the same kind of staying power. In 1983, Elaine and Clark started their own tradition of honoring musicians with a lifetime achieve-



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4th Saturdays 5:00-6:30pm  
Downtown Community Center  
250 E. Center St., Anaheim  
714-870-8763 • mccollomp@sbcglobal.net

**IRISH MUSIC SESSIONS**  
**CELTIC ARTS CENTER**  
Mondays 9:00pm (1st Mondays @ 8:00pm)  
Beginners Session: Sundays 4:00-6:00pm  
4843 Laurel Canyon Blvd, Valley Village  
818-760-8322 • www.celticartscenter.com  
**THE HARP INN**  
2nd Sundays 3:00-7:00pm  
130 E. 17th St., Costa Mesa  
949-646-8855 • www.harpinn.com  
**FINN McCool**  
Sundays 4:00-7:00pm  
2702 Main St., Santa Monica • 310-452-1734  
**GROUP SINGING**  
**BEACH CITIES FOLK MUSIC CLUB**  
3rd Thursdays 7:00pm-10:00pm \$5  
The Wayland home  
1642 Voorhees Avenue, Manhattan Beach  
www.beachcitiesfolkclub.org  
**JUST PLAIN FOLKS ORANGE COUNTY**  
Third Saturdays 7:00pm-9:00pm  
Linda Kraemer JPFLLinda@aol.com  
www.JPFolks.org  
**SANTA MONICA TRADITIONAL FOLK MUSIC CLUB**  
1st Saturdays 7:30-11:30pm  
Sha'Arei Am (Santa Monica Synagogue)  
1448 18th St., Santa Monica • aprilstory@aol.com  
Santa Monica Folk Music Club  
www.santamonicafolkmusicclub.org  
**TRADITIONAL FOLK MUSIC CIRCLE**  
4th Sundays 3:00-8:00pm  
Debby and Terry Koken's house  
1778 Kenwood Pl., Costa Mesa  
dkoken@hmausa.com 949-574-0333  
**SONGWRITER SHOWCASE**  
**CAFÉ BELLISSIMO**  
Main Street Songwriters Showcase  
Tuesdays 7:30pm  
22458 Ventura Blvd., Woodland Hills  
818-25-0026 www.garretswayne.com/msss.html  
**L.A. SONGWRITER'S SHOWCASE**  
3rd Wednesdays 7:30pm  
Coffee Gallery Backstage  
2029 N. Lake Ave., Altadena • showcase@songnet.org  
**SHAPE NOTE/SACRED HARP**  
**EAGLE ROCK**  
1st Sundays 3:30-6:00pm  
Mary Rose Ogren O'Leary 323-354-7707  
www.fasola.org  
**WEST L.A.**  
3rd Sundays 3:00-5:30pm  
Pat Keating • 310-557-1927  
**SANTA MONICA THE LEARNERS GROUP**  
2nd Saturdays 4:00-6:00pm  
Laura • 310-450-3516  
**SIGNAL HILL HOUSE JAM**  
1st & 3rd Tuesday 6:00pm  
240 Industry Dr., Signal Hill  
Don Rowan • 562- 961-0277  
**SONGMAKERS**  
**Wednesdays Simi Valley Hoot**  
Simi Valley 7:30-11:30pm • 805-583-5777  
**1st Mondays Musical 1st Monday**  
Simi Valley 1:00-4:00pm • 805-520-1098  
**1st Fridays North Country Hoot**  
Northridge 8:00pm-Midnight • 818-993-8492  
**1st Saturdays Orange County Hoot**  
Anaheim Hills 8:00pm-Midnight • 714-282-8112  
**2nd Saturdays Camarillo Hoot**  
Camarillo 8:00pm-Midnight • 805-484-7596  
**3rd Thursdays Camarillo "Lite" Hoot**  
Camarillo 7:00-11:00pm • 805-482-0029  
**3rd Saturdays South Bay Hoot**  
Redondo Beach 8:00pm-Midnight • 310-376-0222  
**3rd Sundays East Valley Hoot**  
Van Nuys 1:00-5:00pm • 818-780-5979  
**4th Saturdays West Valley Hoot**  
Woodland Hills 8:00pm-Midnight • 818-887-0446  
**4th Sundays West L.A. Hoot & Potluck**  
West L.A. 5:00-9:00pm • 310-203-0162  
**5th Saturdays Take The Fifth Hoot**  
Sherman Oaks 8:00pm-Midnight • 818-761-2766

**WELSH CHOIR**  
Sundays 1:30pm • Rutthy • 818-507-0337  
**YIDDISH (HULYANKE)**  
1st Thursdays Sherman Oaks  
Sholem Community Org.  
Lenny Potash • 323-665-2908  
**WESTERN MUSIC**  
3rd Sundays 1:00-3:00pm  
4700 Western Heritage Way, Griffith Park  
818-971-5002 WMASCC@aol.com  
Western Music Assoc., So. Cal Chapter  
hometown.aol.com/wmascc  
Museum of the American West  
(formerly Autry Museum)  
www.museumoftheamericanwest.org  
**WORKSHOPS**  
**L.A. SONGWRITERS CO-OP SONG WORKSHOP**  
3rd Thursdays 7:30pm  
Dr. Music  
1812 W. Colorado Blvd, Eagle Rock  
818-203-4939 SongwritersCoOp@aol.com  
www.SongwritersCoop.com

BEFORE ATTENDING ANY EVENT

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

CORRECTIONS

FolkWorks attempts to provide current and accurate information on all events but this is not always possible. Please send corrections to: [steve@FolkWorks.org](mailto:steve@FolkWorks.org) or 818-785-3839

LIST YOUR EVENT!

To have your on-going dance or music event listed on [www.FolkWorks.org](http://www.FolkWorks.org) provide the following information:

• Indicate if it's an on-going or one-time event

• Category/Type (i.e., Cajun, Folk)

• Location Name

• Event Day(s) and Time

• Cost




• Event Sponsor or Organization

• Location Address and City



• Contact Name, Phone and/or e-mail

Send to: [steve@FolkWorks.org](mailto:steve@FolkWorks.org) or 818-785-3839

NOTE: NOT ALL SESSIONS ARE OPEN, PLEASE ASK SESSION LEADER IF IT'S OK TO JOIN IN!



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PASSINGS

MARCH 17<sup>TH</sup> 2007

MISSING DES

BY MIMI TANAKA

This St. Patrick's Day was strangely quiet for many members of the Irish Community. The festivities went on as usual, but for many there was a distinct silence. There was no lively button box music, for Des Regan had passed away on February 19<sup>th</sup>, 2007. Desmond James O'Regan of Moycullen, County Galway, Ireland gave us the great joy of his music for the better part of his 70 years.

Des Regan has been a central figure in the Irish Community, performing at many of the community events for decades with his Irish Show Band. His career as an Irish button accordion player is noted in Susan Gedutis' book, *See You at the Hall, Boston's Golden Era of Irish Music and Dance*. In his lifetime, he played with some of the best in Irish music including other box players such as Kevin Keegan and Joe Burke.

*Des was a distinguished player on an instrument that many musicians forsake due to the challenges.* His love of the music sailed through the jigs and reels he played. When he played *A Bonnie Bunch of Roses*, it sounded *holy* and you could hear the church bells resonating. Those of us who were lucky enough to share sessions with him will mourn his passing for a long time.

F O L K   H A P P E N I N G S   A T   A   G L A N C E

M A Y

2 0 0 7

SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
		1 LOMA LINDA UKULELE FESTIVAL (SE) CAPITOL STEPS (SE) DAVID WILCOX (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Drum Circle (OGM) Songwriter Showcase (OGM) Shape Note / Sacred Harp (OGM)	2 CAPITOL STEPS (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Drumming (OGM) Old Time Jam (OGM) Open Mike (OGM) Songmakers (OGM)	3 OJAI STORYTELLING FESTIVAL (SE) RONNY COX (SE) RAMBLIN' JACK ELLIOT (SE) CAPITOL STEPS (SE) WINDY RIDGE BLUEGRASS (SE) STEVE YOUNG (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Yiddish Singing (OGM)	4 OJAI STORYTELLING FESTIVAL (SE) SANDII CASTLEBERRY (SE) DON EDWARDS (SE) RANDY SPARKS PRESENTS 'BUFFALO BILL' BOYCOTT (SE) ABIGAIL WASHBURN WITH THE SPARROW QUARTET (SE) ROBERT MORGAN FISHER (SE) SEVERIN BROWNE AND JAMES COBERLY SMITH (SE) LAURIE LEWIS & TOM ROZUM (SE) CAPITOL STEPS (SE) DAVID GRIER (SE) CELTIC WOMAN (SE) STAN RIDGEWAY (SE) SARA PETITE (SE) KEN O'MALLEY (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM)	5 OJAI STORYTELLING FESTIVAL (SE) CLAREMONT FOLK FESTIVAL (SE) HULLABALOO FESTIVAL (SE) STAGECOACH FESTIVAL (SE) QUETZAL AND DANZA FLORICANTO/USA (SE) SANDII CASTLEBERRY (SE) ALAN THORNHILL (SE) OLD WAYS DAYS (SE) BRIGHT EYES (SE) THREE-PENNY UPRIGHT (SE) CAPITOL STEPS (SE) ROBIN HUW BOWEN (SE) LAURIE LEWIS & TOM ROZUM (SE) ROSEANNE CASH (SE) PEPPINO D'AGOSTINO (SE) RICH DELGROSSO AND MICHAEL LAMPERT (SE) UDAY BHAWALKAR (SE) MANIKRAO MUNDE (SE) STAN RIDGEWAY (SE) CELTIC WOMAN (SE) TATTERS (SE) SION AND ANDERSON (SE) KEN O'MALLEY (SE) African (OGD) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songmakers (OGM)
6 STAGECOACH FESTIVAL (SE) RHYTHM CHILD (SE) MICHAEL D. McCARTY (SE) LISA HALEY (SE) CAPITOL STEPS (SE) DAVID GRIER (SE) STAN RIDGEWAY (SE) BRIGHT EYES (SE) LAN TRAN (SE) NATHAN MCEUEN (SE) THE REFUGEES (SE) JOEL RAFAEL (SE) VIENNA TENG With RAMON AND JESSICA (SE) JENNY OWEN YOUNGS (SE) TATTERS (SE) RONNY COX (SE) African (OGD) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Irish Session (OGM) Drum Circle (OGM) Shape Note / Sacred Harp (OGM) Welsh Choir (OGM)	7 NATHAN MCEUEN (SE) CELTIC WOMAN (SE) TRIPLE CHICKEN FOOT / GRANT LANGSTON, JAMIE WYATT AND TRUELY KILLING CASSANOVA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM) Songmakers (OGM)	8 VIENNA TENG / JENNY OWEN YOUNGS (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM) Drum Circle (OGM) Songwriter Showcase (OGM)	9 BERNIE PEARL (SE) ALISON BROWN QUARTET (SE) ASLEEP AT THE WHEEL WITH THE WORKING COWBOY BAND (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Drumming (OGM) Old Time Jam (OGM) Open Mike (OGM) Songmakers (OGM)	10 PARKFIELD BLUEGRASS FESTIVAL (SE) LOREENA MCKENNITT (SE) BERNIE PEARL (SE) KEN O'MALLEY (SE) FAIRPORT CONVENTION (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM)	11 PARKFIELD BLUEGRASS FESTIVAL (SE) LOREENA MCKENNITT (SE) DAVE IWATAKI'S J-TOWN / BRONZEVILLE SUITE (SE) FAIRPORT CONVENTION (SE) PERFECT STRANGERS (SE) AL KOOPER (SE) KEN O'MALLEY (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD)	12 PARKFIELD BLUEGRASS FESTIVAL (SE) WINDY RIDGE BLUEGRASS (SE) CHRIS PIERCE (SE) MOJACAR FLAMENCO (SE) FAIRPORT CONVENTION (SE) TISH HINAJOSA (SE) JOHN TAYLOR AND HAM WITH EVAN MARSHALL (SE) BERKELEY HART & MARK FOFFON (SE) AL KOOPER (SE) MICK OVERMAN (SE) SARA PETITE (SE) PERFECT STRANGERS (SE) GOVE SCRIVENOR (SE) THE FOLK COLLECTION (SE) GREGORY PAGE (SE) African (OGD) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM) Old Time Jam (OGM) Songmakers (OGM)
13 PARKFIELD BLUEGRASS FESTIVAL (SE) GOVE SCRIVENOR (SE) FAIRPORT CONVENTION (SE) ASLEEP AT THE WHEEL (SE) TRIPLE CHICKEN FOOT (SE) African (OGD) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Welsh Choir (OGM)	14 DITTY BOPS (SE) TISH HINAJOSA (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	15 BLUEGRASS REDLINERS (SE) BUDDY GUY (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Drum Circle (OGM) Open Mike (OGM) Songwriter Showcase (OGM) Shape Note / Sacred Harp (OGM)	16 ALEXANDRA KING (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Old Time Jam (OGM) Drumming (OGM) Songwriter Showcase (OGM) Songmakers (OGM)	17 HIGH HILLS BLUEGRASS BAND (SE) ZYDECO DANCE WITH JEFFERY BROUSSARD AND THE CREOLE COWBOYS (SE) BUDDY GUY (SE) JESSE WINCHESTER (SE) LYNN MARIE (SE) WINDY RIDGE BLUEGRASS (SE) TRIPLE CHICKEN FOOT (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Workshops (OGM) Songmakers (OGM)	18 CONEJO COWBOY POETRY & WEST-ERN MUSIC FESTIVAL (SE) OLD TIME SOCIAL (SE) AUTOHARP FESTIVAL (SE) RORY BLOCK & KELLY JOE PHELPS (SE) THE KNITTERS (SE) JEFF LINSKY (SE) DANNY O'KEEFE (SE) HOT CLUB QUARTETTE (SE) THE BE GOOD TANYAS WITH SEAN HAYES (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD)	19 CONEJO COWBOY POETRY & WESTERN MUSIC FESTIVAL (SE) OLD TIME SOCIAL (SE) AUTOHARP FESTIVAL (SE) DOHENY BLUES FESTIVAL (SE) INDIAN FAIR (SE) LISA FINNIE (SE) OLD TIME SOCIAL (SE) OLD TOWN TENECULA WESTERN DAYS (SE) OPEN DOOR ORCHESTRA (SE) STAGEROBBERS BLUEGRASS BAND (SE) BERNIE PEARL (SE) JEFF LINSKY (SE) ASHLEY MAHER WITH REG MEUROSS (SE) RIDERS OF THE PURPLE SAGE (SE) STAN WEST (SE) KELLY JOE PHELPS (SE) JESSE WINCHESTER & TOM RUSH (SE) PHIL PARLAPANO with LOWEN & NAWAFRO (SE) PATTY HALL and PAUL ARNOLDI (SE) STEVE FERGUSON plus ROBBY LONGLEY (SE) CARLOS OLMEDA (SE) African (OGD) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Songmakers (OGM)
20 TOPANGA BANJO FIDDLE CONTEST AND FOLK FESTIVAL (SE) DOHENY BLUES FESTIVAL (SE) AUTOHARP FESTIVAL (SE) GWENDOLYN & THE GOODTIME GANG (SE) YUVAL RON ENSEMBLE (SE) TISH HINAJOSA (SE) SLIGO RAGS (SE) TATTERS (SE) KELLY JOE PHELPS (SE) African (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Songmakers (OGM) Welsh Choir (OGM) Western Music (OGM)	21 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	22 African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Drum Circle (OGM) Open Mike (OGM) Songwriter Showcase (OGM)	23 Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Old Time Jam (OGM) Drumming (OGM) Open Mike (OGM) Songmakers (OGM)	24 STRAWBERRY MUSIC FESTIVAL (SE) BERNIE PEARL (SE) ZYDECO DANCE WITH WILLIE BUSHNELL (SE) REG MUEROSS AND FUR DIXON AND STEVE WERNER (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM)	25 STRAWBERRY MUSIC FESTIVAL (SE) TISH HINOJOSA (SE) DENNIS ROGER REED (SE) MARLEY'S GHOST (SE) HOT CLUB QUARTET (SE) MOJACAR FLAMENCO (SE) KEN O'MALLEY (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD)	26 STRAWBERRY MUSIC FESTIVAL (SE) CAJUN/CREOLE FESTIVAL (SE) SEVERIN BROWNE & JAMES COBERLY SMITH & THE BROTHERS CAZIMERO (SE) ALFREDO ROLANDO ORTIZ (SE) AMY HANAIALI'I PLUS KAUKAHI & KELI'I KANEALI'I (SE) HIGH HILLS BLUEGRASS BAND (SE) ALAN RHODY (SE) IAN WHITCOMB PLUS FRED SOKOLOW (SE) PAUL GEREMIA (SE) AARON BOWEN (SE) African (OGD) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Old Time Jam (OGM) Songmakers (OGM)
27 STRAWBERRY MUSIC FESTIVAL (SE) CAJUN/CREOLE FESTIVAL (SE) THE SHERWOOD CONSORT (SE) LOUDON WAINRIGHT III (SE) African (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Songmakers (OGM) Welsh Choir (OGM)	28 Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)	29 BUCKY COVINGTON (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Drum Circle (OGM) Open Mike (OGM) Songwriter Showcase (OGM)	30 KEN O'MALLEY (SE) LISA FINNIE & PATTY BOOKER (SE) JOHN STANDEFER (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Drumming (OGM) Old Time Jam (OGM) Open Mike (OGM) Songmakers (OGM)	31 THE SMOTHERS BROTHERS (SE) JOHN STANDEFER (SE) BESTER QUARTET AND MOTION TRIO (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD)		



FOLK HAPPENINGS AT A GLANCE

JUNE

2007



SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY	SATURDAY
<div></div>					<div>1</div> <div>BERNIE PEARL (SE) LOWEN &amp; NAVARRO (SE) LAN TRAN (SE) A FAR CRY (SE) SEVERIN BROWNE AND JAMES COBERLY SMITH (SE) ROSALIE SORRELS (SE) JOHN STANDEFER (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Songmakers (OGM)</div>	<div>2</div> <div>PRINCE DIABATE (SE) HALAU 'O KEIKIAL'I (SE) BALANDUGU KAN (SE) ASSOCIATION OF FINGERSTYLE GUITARISTS (SE) HOMETOWN JAMBOREE (SE) CYRUS CLARKE AND THE EXPEDITION (SE) PF SLOAN (SE) LOWEN &amp; NAVARRO (SE) WINDY RIDGE BLUEGRASS (SE) SION AND ANDERSON (SE) THE SMOTHERS BROTHERS (SE) ROSALIE SORRELS (SE) PAUL GEREMIA (SE) African (OGD) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songmakers (OGM)</div>
<div>3</div> <div>African (OGD) Contra (OGD) International (OGD) Polish (OGD) Scottish (OGD) Israeli (OGD) Bluegrass Jam (OGM) Old Time Jam (OGM) Irish Session (OGM) Drum Circle (OGM) Shape Note / Sacred Harp (OGM) Welsh Choir (OGM)</div>	<div>4</div> <div>INDIGO GIRLS (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM) Songmakers (OGM)</div>	<div>5</div> <div>SUSIE GLAZE (SE) LUCINDA WILLIAMS (SE) RIDERS OF THE PURPLE SAGE (SE) JOHN CRUZ WITH TODD HANNIGAN (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Drum Circle (OGM) Songwriter Showcase (OGM) Shape Note / Sacred Harp (OGM)</div>	<div>6</div> <div>Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Drumming (OGM) Old Time Jam (OGM) Open Mike (OGM) Songmakers (OGM)</div>	<div>7</div> <div>THE FOLK COLLECTION (SE) WINDY RIDGE BLUEGRASS (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Yiddish Singing (OGM)</div>	<div>8</div> <div>JONATHA BROOKE (SE) LINDA GELERIS (SE) A PRAIRIE HOME COMPANION (SE) ASHLEY MAHER PLUS LISA LYNNE &amp; ADJOA (SE) WE 5 JAMIE LAVAL AND ASHLEY BRODER (SE) LOS LOBOS / DUSTY RHODES AND THE RIVER BAND (SE) HEATHER MYLES &amp; THE CADILLAC COWBOYS WITH THE SLIDEWINDERS &amp; THE GOLDEN HILL RAMBLERS (SE) KEN O'MALLEY (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD)</div>	<div>9</div> <div>SAM HINTON FOLK CELEBRATION (SE) MASANGA MARIMBA ENSEMBLE (SE) FRANCISCO AGUABELLA (SE) THE FOLK COLLECTION (SE) PAT DONOHUE (SE) BELINDA GAIL &amp; CURLY MUSGRAVE (SE) MISSY RAINES (SE) JOHN STANDEFER (SE) JOEL RAFAEL (SE) JOHN BATDORF and JAMES LEE STANLEY (SE) PANCHO SANCHEZ (SE) BOB SCHNEIDER (SE) LOS LOBOS (SE) African (OGD) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Drum Circle (OGM) Old Time Jam (OGM) Songmakers (OGM)</div>
<div>10</div> <div>ROGER CAIRNS (SE) MARY CHAPIN CARPTENTER (SE) JOHN BATDORF AND JAMES LEE STANLEY (SE) African (OGD) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Welsh Choir (OGM)</div>	<div>11</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>12</div> <div>African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM) Drum Circle (OGM) Songwriter Showcase (OGM)</div>	<div>13</div> <div>JAKE SHIMABUKURO (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Drumming (OGM) Old Time Jam (OGM) Open Mike (OGM) Songmakers (OGM)</div>	<div>14</div> <div>CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM)</div>	<div>15</div> <div>CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) HUCK FINN COUNTRY &amp; BLUE- GRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) BERNIE PEARL (SE) PRINCE DIABATE (SE) LAURENCE JUBER (SE) JOHNNY WINTER (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD)</div>	<div>16</div> <div>CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) HUCK FINN COUNTRY &amp; BLUEGRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) SAN FRANCISCO FREE FOLK FESTIVAL (SE) ASHLEY MAHER (SE) BERNIE PEARL PLUS DWAYNE SMITH (SE) PRINCE DIABATE (SE) JANET KLEIN (SE) JOHN STEWART (SE) PETE MORTON PLUS MARIA DUNN (SE) LAURENCE JUBER (SE) African (OGD) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegrass (OGM) Group Singing (OGM) Songmakers (OGM)</div>
<div>17</div> <div>CBA FATHER'S DAY BLUEGRASS FESTIVAL (SE) HUCK FINN COUNTRY &amp; BLUEGRASS JUBILEE (SE) LIVE OAK MUSIC FESTIVAL (SE) SAN FRANCISCO FREE FOLK FESTIVAL (SE) MARIA DUNN (SE) JOHN STEWART (SE) RONU MAJUMDAR AND ABHIJIT BANERJEE (SE) African (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Songmakers (OGM) Welsh Choir (OGM) Western Music (OGM)</div>	<div>18</div> <div>Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>19</div> <div>CHRIS STUART AND BACKCOUNTRY (SE) African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Drum Circle (OGM) Open Mike (OGM) Songwriter Showcase (OGM) Shape Note / Sacred Harp (OGM)</div>	<div>20</div> <div>Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Old Time Jam (OGM) Drumming (OGM) Songwriter Showcase (OGM) Songmakers (OGM)</div>	<div>21</div> <div>WINDY RIDGE BLUEGRASS (SE) IRIS DEMENT (SE) JIMMY LAFAVE (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Workshops (OGM) Songmakers (OGM)</div>	<div>22</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE &amp; STORYTELLING FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) VENICE (SE) INCENDIO (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD)</div>	<div>23</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE &amp; STORYTELLING FESTIVAL (SE) IRISH FAIR &amp; MUSIC FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) ANDREA FERRAZ (SE) VENICE (SE) MIGHTY ECHOES (SE) DUO TONES (SE) LOCAL ARTISTS IN THE ROUND (SE) JOHN BATDORF AND JAMES LEE STANLEY (SE) DUICK BAKER (SE) JIMMY LaFAVE, ANDREW HARDIN &amp; JOHN INMON Plus JOEL RAFAEL (SE) JESSE COLIN YOUNG (SE) African (OGD) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Old Time Jam (OGM) Songmakers (OGM)</div>
<div>24</div> <div>SUMMER SOLSTICE FOLK MUSIC, DANCE &amp; STORYTELLING FESTIVAL (SE) IRISH FAIR &amp; MUSIC FESTIVAL (SE) LONG BEACH BAYOU FESTIVAL (SE) JIMMY LAFAVE (SE) MASANGA MARIMBA ENSEMBLE (SE) JOHN BATDORF AND JAMES LEE STANLEY (SE) JESSE COLIN YOUNG &amp; CELTIC MAMBO (SE) African (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Group Singing (OGM) Irish Session (OGM) Open Mike (OGM) Songmakers (OGM) Welsh Choir (OGM)</div>	<div>25</div> <div>THE BROMBIES (SE) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM)</div>	<div>26</div> <div>African (OGD) Armenian (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Drum Circle (OGM) Open Mike (OGM) Songwriter Showcase (OGM)</div>	<div>27</div> <div>ALISON KRAUSS AND UNION STATION WITH JERRY DOUGLAS AND TONY RICE (SE) KEN O'MALLEY (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Old Time Jam (OGM) Drumming (OGM) Open Mike (OGM) Songmakers (OGM)</div>	<div>28</div> <div>JOEL RAFAEL (SE) KEN O'MALLEY (SE) Cajun/Zydeco (OGD) Flamenco (OGD) Greek (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM)</div>	<div>29</div> <div>KATE WOLF MEMORIAL MUSIC FESTIVAL (SE) EVAN MARSHALL (SE) ALISON KRAUSS AND UNION STATION WITH JERRY DOUGLAS AND TONY RICE (SE) DENNIS ROGER REED (SE) SYD KITCHEN (SE) WE 5 (SE) Greek (OGD) International (OGD) Scottish (OGD)</div>	<div>30</div> <div>KATE WOLF MEMORIAL MUSIC FESTIVAL (SE) LOS PINGOUS (SE) LISA HALEY AND THE ZYDECATS (SE) BERNIE PEARL (SE) SLIGO RAGS (SE) JOHN BATDORF AND JAMES LEE STANLEY (SE) KEN O'MALLEY (SE) HIGH HILLS BLUEGRASS BAND (SE) African (OGD) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Tango (OGD) Bluegras</div>



ON - GOING DANCE HAPPENINGS

BEFORE ATTENDING ANY EVENT

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

CORRECTIONS

FolkWorks attempts to provide current and accurate information on all events but this is not always possible.  
Send to: [steve@FolkWorks.org](mailto:steve@FolkWorks.org) or 818-785-3839

AFRICAN DANCING

YORUBA HOUSE

310-475-4440  
[yoruba@primenet.com](mailto:yoruba@primenet.com) • [yorubahouse.net](http://yorubahouse.net)

TRADITIONALDANCE CLASS FROM CAMEROON, CENTRALAFRICA

with Noah Andzongo  
Sundays 3:00 - 4:30pm  
Lula Washington Dance Theatre  
3773 South Crenshaw Blvd., Los Angeles  
909-728-8724 [africabok@hotmail.com](mailto:africabok@hotmail.com)  
818- 548-8014 [zydutalentagency@hotmail.com](mailto: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](http://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](mailto: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](mailto: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](http://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](http://www.bozigian.com)

BALKAN DANCING

LIFE BALKAN DANCE

Wednesdays 7:45-  
Pacific Arts Studio  
10469 Santa Monica Blvd., L.A.  
Sherrie Cochran [Worlddance1@aol.com](mailto:Worlddance1@aol.com) • 626-293-8523  
**Gerda 310-399-2321**  
[www.lifefestival.com/wednesdaynightbalkan.html](http://www.lifefestival.com/wednesdaynightbalkan.html)

SAN PEDRO BALKAN FOLK DANCERS

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

BELLY DANCING

Call for schedule/locations  
Mésmera, 323-669-0333 • [www.mesmera.com](http://www.mesmera.com)

BULGARIAN DANCING

Pacific Arts Studio

10469 Santa Monica Blvd., L.A.  
11533, Pico Blvd., West Los Angeles  
Mady 310-820-3527 [madelyntaylor@hotmail.com](mailto:madelyntaylor@hotmail.com)  
Ian 818-753-0740 [ianpricebey@hotmail.com](mailto:ianpricebey@hotmail.com)

CAJUN / ZYDECO DANCING

Thursdays - Lesson 7:00-8:00pm (\$7)

Dance to CD's 8:00-10:00pm  
PCH Club  
Best Western Golden Sails Hotel  
6285 East Pacific Coast Highway, Long Beach  
Karen 562-708-8946 [karinovations@verizon.net](mailto: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](http://users.aol.com/zydecobrad/zydeco.html)

CONTRA DANCING

CALIFORNIA DANCE CO-OPERATIVE

[www.CalDanceCoop.org](http://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](mailto: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](mailto:mail@jeffandgigi.com)

1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm

All Saints Episcopal Church  
3847 Terracina Drive, Riverside  
Meg 909-359-6984 • [rdhoyt@juno.com](mailto:rdhoyt@juno.com)

2nd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm

Sierra Madre Masonic Temple  
33 E. Sierra Madre Blvd., Sierra Madre  
Frannie 626-303-1136  
[sunshindaydremz@verizon.net](mailto:sunshindaydremz@verizon.net)

2nd Sundays - Slow Jam 2:00pm

Lesson 3:30 Dance 4:00-7:00pm  
La Verne Veteran's Hall, 1550 Bonita Ave., La Verne  
Lance 909-624-9185 • [lancel@securitygaragedoor.com](mailto: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  
Marie 626-284-2394 • [mbsm169@earthlink.net](mailto:mbsm169@earthlink.net)

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

Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
John 626-303-4269 • [joda\\_rogers@altrionet.com](mailto:joda_rogers@altrionet.com)

4th Saturdays - Lesson 7:30pm Dance 8:00-11:00pm

Brentwood Youth House  
731 South Bundy Drive  
Beata 310-621-8538 • [bpon@earthlink.net](mailto:bpon@earthlink.net)

5th Saturday - Dance 7:00-11:00pm (Experienced)

Throop Memorial Church  
300 S. Los Robles Ave, Pasadena  
Kathy 818-989-1356

THE LIVING TRADITION

[www.thelivingtradition.org](http://www.thelivingtradition.org)  
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](mailto:richdimarco@yahoo.com)

ENGLISH COUNTRYDANCING

CALIFORNIA DANCE CO-OPERATIVE

[www.CalDanceCoop.org](http://www.CalDanceCoop.org)

1st & 3rd Thursdays 8:00-10:00pm

First United Methodist Church  
1551 El Prado, Torrance  
Giovanni 310-793-7499 • [sbecd@yahoo.com](mailto:sbecd@yahoo.com)

2nd & 4th Sundays - 1:00pm - 4:00pm

Lindberg Park 5401 Rhoda Way, Culver City  
Annie 310-837-3427 • [ccecd@aol.com](mailto: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](mailto:aterinatomas@earthlink.net)

LE STUDIO

100 W. Villa, Pasadena  
Tuesdays 6:30pm  
Marcellina de Luna 626-524-6363 [lmarcellina@yahoo.com](mailto:lmarcellina@yahoo.com)

GREEK DANCING

KYPSELI GREEK DANCE CENTER

Fridays 8:00-11:30pm \$5.00  
Skandia Hall 2031 E. Villa St., Pasadena  
Dalia Miller 818-990-5542 • [demotika@earthlink.net](mailto:demotika@earthlink.net)  
[anne.ags@verizon.net](mailto:anne.ags@verizon.net)  
Joyce Helfand 626-446-1346 Louise Bilman 323-660-1030

ASTERIA

Thursdays 8:30-10:30pm \$8.00  
Pacific Arts Studio  
10469 Santa Monica Blvd., L.A.  
Dennis Gura [dengura@aol.com](mailto:dengura@aol.com) 310-503-8839

HUNGARIAN DANCING

HUNGARIAN CLASS (BEGINNING)

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

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](mailto:franprevas@yahoo.com)

CONEJO VALLEY FOLK DANCERS

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

DUNAJ INT'L DANCE ENSEMBLE

Wednesdays 7:30-10:00pm  
Wisepace 1411 N. Broadway, Santa Ana  
[dancetraditions@msn.com](mailto:dancetraditions@msn.com)  
Richard Duree 714-641-7450

FOLK DANCE FUN

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

INTERNATIONAL FOLK DANCE CLUB AT UCLA

Mondays 9:00-11:00 pm Free  
UCLA Ackerman Student Union Building  
Room 2414 • 2nd Floor Lounge Westwood  
310-284-3636 • [UniversityDanceClubs@yahoo.com](mailto: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](mailto:dancetraditions@msn.com)

LEISURE WORLD FOLK DANCERS

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

MOUNTAIN DANCERS

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

NARODNI FOLKDANCERS

Thursdays 7:30-10:30pm \$3  
Dance America, 12405 Woodruff Ave., Downey  
John Matthews 562-424-6377 • [john@narodni.org](mailto: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](mailto:avi_folkdance@yahoo.com)

PASADENA FOLKDANCE CO-OP

Fridays 7:45-11pm Teaching to 9pm \$2  
Throop Unitarian Church  
300 S. Los Robles, Pasadena  
Marshall Cates 626-792-9118 • [mcates@calstatela.edu](mailto: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

Tuesdays7:30-10:30pm \$7.50  
Culver City Masonic Lodge  
9635 Venice Blvd., Culver City  
Gerda Ben-Zeev 310-474-1232 • [benzeev@ucla.edu](mailto:benzeev@ucla.edu)  
Millicent Stein 310-390-1069

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS

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

WESTCHESTER LARIATS (Youth Group)

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

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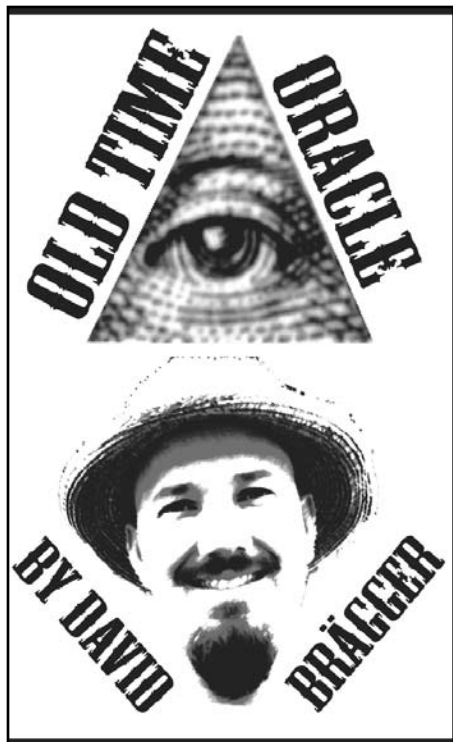
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SKANDIA SOUTH



# OLD-TIME ORACLE

## THE BANJO TATTOO, DAN GELLERT'S MOJO ALCHEMY OR AN INTRODUCTION TO MUSICAL HOMOGENY AND MEDIOCRITY IN OLD-TIME MUSIC

BY DAVID BRAGGER

One may recall the story from last issue about my meeting with traditional tattoo master/banjoist Scott Harrison. Since that article, I've revisited him in Portland, OR to complete the tattoo he started in December 2006. It was the most painful banjo experience of my life. He gave me a vintage style rose with a fretless minstrel banjo cradled within its petals. In fact, banjos were quite the theme of the day. I randomly met three clawhammer banjo players just hours before arriving at Atlas Tattoo. Portland certainly lives up to its reputation as an old-time music hub!

As Scott machined the ink into my inner arm, we discussed banjos and tattoo classifications among other things. He noted that the categories used to classify tattoos are very limiting these days. It's true. Most tattoo converts feel compelled to get some "meaningful" tattoo which then must

like friends jamming in a kitchen (one of my favorite activities, I might add). Possibly, old-time soul or "Mojo" is a genetic gift given to very few today and found on even fewer recordings. In 2004, however, I was lucky to find some.

Three summers ago during an epic road trip of fiddle tune collecting, visits with old masters, and long nights of old-time festival revelry, I left the Clifftop Appalachian String Band Festival with a stack of CDs. About half of them were old recordings of deceased traditional music-makers and the others were newer items by contemporary string bands and traditional artists. I always support the new but I usually end up listening to the old. Each year I find myself confronted with more and more of these independently produced old-time CDs. Although I'd listen to many of them before modern radio, they usually fall flat and wind up collecting dust behind my ceramic tiki mug collection. There are too many available recordings of the same trendy fiddle tunes with that homogenized festival sound that I men-



tor, Gellert weaves together a spell using the ingredients and incantations passed down to him from old. Unlike the tribal charlatan however, Gellert harnesses a real dimension of time and space and produces wonderful results with his fretless musical wands. He also adds quite a few flourishes of his own in the form of booty shaking syncopation with his horsehair stick and beatskin thumb. I will not give you a play by play review. Listen to the CD. If track 1 *Eph Got a Coon* doesn't seduce you with 19<sup>th</sup> century funk, then exchange the CD for a Bela Fleck or Dick Van Patten spoken word album. I'm sure you'd love them.

Gellert sounds like a resurrected musician who would have been recording in the 1920s and 1930s. He doesn't sound like a modern interpreter of a great master, but like one of the gods from the old-time pantheon of mountain string players that never



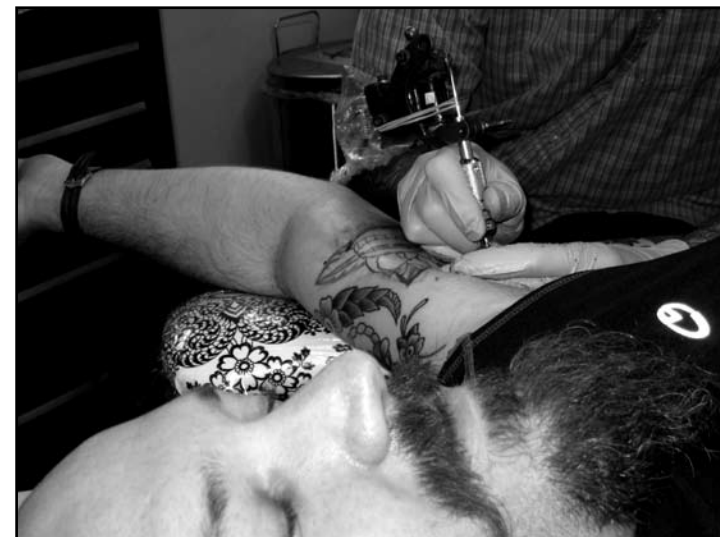
Photo by David Bragger

fall into one of a small handful of genres (Japanese, black and gray, neo-traditional, bio-mechanical, etc.). In a moment of glorious insight he mentioned that clients never get a design simply because it's cool or has "soul." What a brilliant observation. I started to think about old-time music.

The Skillet Lickers had soul. Wade Ward and Louie Bluie sure did. Why do so little of today's traditional artists achieve some of that mountain soul and old-time plantation funk that we hear grooved into those old 78s and field recordings? It's not an easy question to ponder. Many modern string band recordings seem to recreate festival jam sessions that the musicians may find trance-like and/or nostalgic. Some try to replicate their favorite Kentucky or West Virginia chestnuts on CDs dedicated to only one sub-genre of old-time music (ex. instrumental fiddle tunes). Many of these old-time recordings just sound

tioned before. If there is noteworthy musicianship, it's usually masked by hokey, poorly recorded, and unnecessary bass playing. It seems that modern bands pander to a modern pop radio palette by adding the superfluous bass to their wall of sound. If one of these groups thought of leaving it out or included bowed bass or cello like the East Texas Serenaders, they might be on to something. I hope they're taking notes. But let's move on to the heart of the matter...

In my opinion, the finest modern old-time recording is *Waitin' on the Break of Day: Old Time Music on Fretless Banjo and Fiddle* by Dan Gellert. For most old-time aficionados, I'm just preaching to the choir. They can stop reading now. But for those of you that are new to the old-time genre, I will tell you what I tell my fiddle and banjo students: This CD delivers old school Mojo. Very few artists and recordings today can pull this off. Like the shamanic witch doc-



was. His style is entirely rooted in the tradition yet transcendent. Like the legendary fiddlers and banjoists of old, he takes things to a level beyond his contemporaries. He effortlessly embodies the vintage stylings of old-time source material while translating them with a type of musical invention that should remain wordless. In short, he is doing what Dock Boggs, Edden Hammons, Howard Armstrong, and Rufus Kasey were doing. He's playing with serious Mojo, groove, and soul.

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

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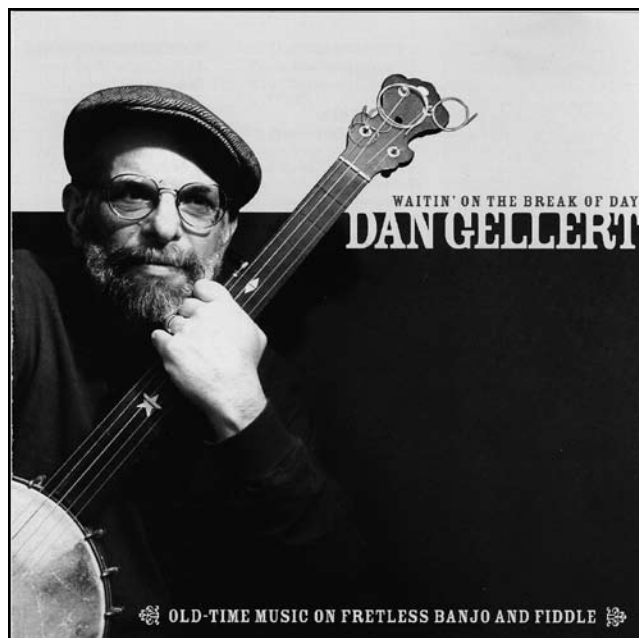


Photo by David Bragger



# UNCLE RUTHIE WO-HE-LO

BY UNCLE RUTHIE BUELL

Wo- he-lo breathes of work, health and love

*The promise of our deep desire.  
Calling from a million campfires gleaming  
The pledges form a single cry.*

(IN A PERSIAN MARKET  
— Camp Nawakwa lyrics)

In my last column I wrote about the farm where I lived the happiest part of my childhood. In this column I will tell you of my two summers in a concentration camp called Nawakwa. OK, it wasn't really a concentration camp. It was much worse. It was a summer camp for Camp Fire Girls. I went to Camp Nawakwa for two summers. Why, you ask? Because it was better than being at home with an abusive mother. I've written briefly about Cora, my mom, who was the darling of her family, the youngest and prettiest, and who entered into marriage clueless about raising children. (In later years, we were finally friends. But she was still difficult. I am probably the only person who saw the film, *Mommie Dearest* and left the theater jealous of Christina Crawford!)

But, I digress. I was eight years old when I was sent to Camp Nawakwa, on the shores of Lake Michigan just outside the town of South Haven. I arrived with a duffle bag filled with very ugly clothes with nametapes on every sock, shirt, pajama top and bottom. My name was on my flashlight, my drinking cup, in short, on every required article the camp list ordered us to bring.

I arrived home with one high rubber boot and two undershirts labeled *Judy Cohen*.

There was sand everywhere, on the cabin floors, in our shoes, and at night we slept with sand between our sheets. The toilets, called "CHINAS," were a quarter mile from the cabins, along a dark path lined with poison ivy.

Why am I telling you this depressing tale of my childhood? Was there any redeeming social value to Camp Nawakwa? Yes. There were songs. ("Aha! You chortle, I knew it!") Not so fast. There's a catch. Yes, there were songs. Thousands of songs. Every popular and semi-popular and sentimental song from the nineteen twenties, up to 1939. There was even a songbook with lyrics for all these songs. But the lyrics were not the original lyrics to the songs, and no one told us this. When, lustily we trilled:

*Pack up all your care and woe,  
here we go, singing low  
to Camp Nawakwa*

we had no idea that we were singing *Bye, Bye, Blackbird!*

When we sang:

*If she's smiling all the while  
she's just come from camp  
If her cheeks are red as beets  
she's just come from Camp!  
If she's brown with a deep, healthy tan  
willing to work and to help like a man!*

I'll stop here - you all know *Peggy O'Neil* and I'm not a sadistic person, no matter what my husband tells you.

We sang all the time at Camp Nawakwa. We sang *The Parade of the Wooden Soldiers* during our futile attempts to sweep the ubiquitous sand from our cabin:

*Eight o'clock and breakfast done  
and to their cabins see them run  
those girls in blue  
all eager to give dirt a scare!*

As we marched, (yes, *marched*) to the mess hall we blared forth *The Stars and Stripes Forever*:

*O'Nawakwa our camp here's to you  
to the blue and the white ever true.  
In each word, in each song,  
in each cheer, we'll keep our  
standards in the lead  
and so to our camp we will cheer  
Our camp is first,  
our camp is last  
our camp forever!*

And in the mess hall, as we gagged down our gruel, we serenaded the cook with *Columbia, The Gem of the Ocean*:

*Mrs. White, the pride of Nawakwa  
your meals are the best in the land  
the taste of each Campfire maiden  
responds to the good things on hand!*

You have to know something really scary about me. I never forget a song. I remember every song I ever learned - good or bad, clean or dirty, short or long - let's face it, how many people do you know who can sing all four verses of our national anthem, or every verse of *America the Beautiful* or even, *Die Lorelei*?

Gradually, as an adult, I came to realize that I knew the Camp Nawakwa lyrics to hundreds of popular songs of the twenties and thirties. I came to

realize this on long driving trips with my deceased husband Bruce Buell, a classical music radio announcer, who stoically endured miles and miles of Camp Nawakwa versions of *Red Red Robin*, *In a Persian Market*, *Ain't She Sweet* and the list goes on. Finally, one day, just outside of Gorman California, Bruce accused me of composing new Camp Nawakwa songs, on the spot, as we were driving. Not true!

Sometimes I would provide respite from my singing for Bruce by telling him about life at Camp Nawakwa. The founder and Director Emeritus of Camp Nawakwa was Mrs. Gable. She lived in a little cottage next to the camp office and the mess hall. She was about three hundred years old and had her own special song:

*The Sweetheart of Sigma Chi  
Your eyes still shine like they used  
to shine  
and the blue of their depth doesn't  
fade with time;  
Mrs. Gable, all your girls adore  
you...*

Then Mrs. Gable would appear at the mess hall door, smiling a tight smile and waving slowly, very much like Queen Elizabeth driving by in her coach.

There were Sunday Campfires on the beach, where the counselors wore shapeless buckskin gowns covered with sewn-on circles, squares and crescents, which were called Honors. There was the Mrs. Gable honor, which you could win if you had been kind to everyone and not used any bad words all week. I didn't really know any bad words at age eight (actually I didn't know the "F" word till I was twelve, and started saying it everywhere without really knowing the meaning). But I didn't get many Mrs. Gable honors because my counselor said I was not kind to everyone. I'm still not.

The Nawakwa honor was easier to earn, especially if you could drink eight glasses of water a day. Every night just before bedtime there would be several of us gulping down three or four glasses of water, and then later either wetting the bed or trembling our way with our faint flashlights to the Chinas. We were all very honest about claiming the honors.

There were also honors to be earned for arts and crafts, but while other eight year olds were making lanyards, my friend, Pepper and I would sneak off to the brook in back of the Chinas, that flowed to the lake. We wore our big high rubber boots and pretended we were explorers. We were not very good at making connections, so we never connected the Chinas with the stuff that sometimes flowed out of several big pipes, into the brook. One day a counselor caught us wading in Lake Urine, and put an end to the only fun we ever had during activity period.

We sang songs at the Sunday campfire...Nawakwa words to semi-religious tunes and symphonies. To this day I cannot hear the Largo from the New World Symphony without being transported to the shores of Lake Michigan. *Na-Wa-Kwa, Na-Wa-Kwa. You're the camp I love.*

I just went through some of my songbooks, *Popular Songs from the Twenties and Thirties* and found 43 Camp Nawakwa Songs. I am planning a house concert in the very near future, to which all are invited: *Concentration Camp Classics with Uncle Ruthie*. No admission will be charged. In fact, I will probably pay you to attend.

*Lonesome, and sorry, because I  
came to camp  
Lonesome, and sorry, I've cried my  
hankie damp,  
Mama, I miss you—your baby wants  
to kiss you,  
I'm so lonesome, and sorry, Please  
take me right home!*

*Uncle Ruthie is the producer and host of HALFWAY DOWN THE STAIRS, heard every Saturday morning at 8:00am on KPFK Radio, 90.7FM. 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.*

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...THAT REMINDS ME...

# THE SKIRLING OF THE BODHRAN

BY VALERIE COOLEY



One night in January, when the houses were still decorated for Christmas and raindrops made little halos around the colored lights, I went to Tom McGrath's house for a Celtic Folk Fest committee meeting. It was a nice little house, one you might see on a Christmas card: a peaked, shingled roof, a huge, well-lit tree beaming through diamond-paned windows, and a sumptuous wreath on the door. The owner, the emcee from last year's Celtic fest, met us at the door like the lord of the manor, an imposing man whose presence somehow made the charming little house seem much grander than it had a moment before. We were steered graciously through the living room, past a stone fireplace laid with an ample fire, to a table in the dining room. It was a large room with a desk in the corner topped by a bookshelf. I missed the introductions as I scanned book titles. There were dictionaries, phone books, and a thesaurus. There was a Celtic section – history, place names, family names, genealogy, music, and costumes. What really caught my interest, though, was a row of bird books – field guides, life histories, and several on falconry. I wondered if he had ever hunted with a bird and if he'd seen my favorite new book on how to identify hawks too far away to see.

The chairperson gently guided

me back to the group purpose, which was to finalize the concert program. I wasn't sure why I was there but I listened with mild interest. I perked up when they started discussing how the bagpiper should make his entrance: From the wings of the stage? From the back door, behind the audience? Tom was for the rear entrance.

"You know," he said, "bagpipers did not play for the pleasure of one and all. The skirling of the pipes tearing through the fog was said to strike such terror in the hearts of the enemy, as to prepare them instantly for defeat."

There was a bright gleam in his eyes as he spoke. Was he wishing he were a piper? Was he imagining spearing and cudgeling his share of the British enemy? Or did he, in fact, hunt illegally with a bald eagle, one of the few raptors that will eat dead meat?

Once again, I was drawn back into the planning, but the details of group order and timing only dulled my awareness of the real world. My mind was on fierce battles and triumphant bagpipers. Finally the meeting was officially over.

"Do you play the pipes?" I asked Tom.

"No," he said regretfully (I think), "but I play the bodhran. Would you like to see mine? I just finished it last

week." I did, of course, so he brought it out and proudly showed me how the shadows in the grain of the deerskin looked like mountain peaks backlit by the sun. Everything about the man spoke of craftsmanship, elegance, and love of beauty. I turned the drum over, expecting to see the braces and handle carved of the finest Oregon myrtlewood, possibly even incised with little Celtic knots here and there. This was the man to do it that way, I thought admiringly.

But what met my softly expectant eyes was as terrifying in its way as the skirl of the bagpipe. From the backside, it looked as though the deerskin didn't stop at the edge of the drum as they usually do, but continued around to the back, where it was shredded into a few gory-looking strings lashed together to form a handle. It looked as though it were still wet. My mind had been on fierce, brutal, ancient battles and what it saw, whether it was like that or not, was a fresh skin torn, bare-handed, off an adversary, wrapped around the precious drum, and tied with bits of sinew and viscera.

All I'd had to drink was a glass of water. I often doze during meetings and, dozing, I often dream. Could I have still been dreaming when I looked at it? I wondered. I called him a couple of days later and asked how many crosspieces he had on the back,

three? "No," he said, "there are four. Each one consists of four separate strings of leather so there are sixteen in all. I have my pattern and instructions still, if you'd like to make one," he offered, the kindly lord of the manor again.

This is a gentle town, softened by water, freshened by wind, and fed by people who raise goats and vegetables. There are occasional signs of another side, though, like the barrels all over town last year bearing signs that said, "Leave elk hides here" and people did. No one could tell me why. And, one day at an estate sale, I opened the door to a small bedroom that was empty except for a giant rack of elk antlers stretching from corner to corner.

I can't wait to hear Tom play his bodhran at the festival jam session. Will his eyes gleam as its soft but relentless sound rises to a terrifying skirl, routing the other jammers and the bystanders? And will anyone else hear what I hear?

*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*

*continued from page 9*

cause were standing on a stage.

**PINT:** And there are plenty of people who do shanties in very traditional ways in performance. That is being taken care of so we have license to play with the songs and spin them a little bit, to explore the musical qualities of the song and not just the historical work song essence of it.

**AC:** Tell us about the instruments you work in.

**PINT:** The easy ones are the ones I play – guitar and mandolin. Felicia has the exotic sound.

**DALE:** I play the hurdy-gurdy...

**AC:** Why the hurdy-gurdy?

**DALE:** Some people have a drone gene and others don't, and I definitely do. I've always liked the sound of bagpipes. Fan noises – I always sing along. For some reason, I just love that drone that can happen. So the hurdy-gurdy was the best of both worlds. You've got the drone and the fiddle without all the problems of intonation. It just really opened music up for me in amazing ways. I love playing it.

**AC:** You sing in French sometimes and I understand that your mother is French, Felicia. Do you find many French seafaring songs?

**DALE:** There are tons of French sea shanties--

**PINT:** And German--

**DALE:** Polish, Estonian.

**PINT:** We've picked them up in the different countries we've visited.

**DALE:** Even landlocked ones have sea shanties because a lot of those guys

went away to sea, too. So, off they went and they learned *Haul away, Joe* in Romanian or something.

**PINT:** There was a huge sea shanty scene in Poland in the late eighties and early nineties.

**AC:** And these were shanties originally in Polish?

**PINT:** There were but they also adopted some of the British songs and translated them into Polish. We played at a festival or two there a little after the peak of it.

**DALE:** Thousands of people singing a long. And they really know how to party in Poland.

**PINT:** Talk about going to festivals and meeting musicians, we went to a sea festival in Holland and that had a whole international collection of artists. And we ended up getting invited to a festival in Estonia.

**AC:** Tell me about your upcoming CD.

**PINT:** The new CD is called *The Set of the Sail* and the actual release date will be determined by Waterbug Records.

**DALE:** Like most of our recordings, it's a collection of nautically themed songs – some traditional and some contemporary – that we've collected over the last few years. Most of them have a connection with England in some way. We've spent a lot of time there over the last few years and some of the songs were gathered at sea music festivals like Sea Fever in Hull on the north east coast near the mouth of the Humber River.

**PINT:** I think this CD has a lighter

tone compared to the last one, *Seven Seas*. Looking back, I think that *Seven Seas* was a reflection of the difficult, depressing years following 9/11 and the Bush Administration's wars. It seems like every song was about death and disaster. *The Set of the Sail* is more upbeat and positive.

**DALE:** The hurdy-gurdy has a larger role in this collection as well—a few more tunes with lots of gurdies piled up with harmonies.

**AC:** I'm looking forward to hearing it. How are the gigs lining up?

**PINT:** We're at the Renaissance Faire in Irwindale April 28 and 29 and there's been some talk of a house concert in the Joshua Tree area and possibly one near Fallbrook late April or early May.

**PINT:** In England we have an agent and so we go there every year. They have lots and lots of folk clubs, summer folk festivals, and some that are specifically nautical. The Liverpool Shanty Festival or the Hull Sea Fever Festival. In the States it's left to us and it's much more haphazard.

**DALE:** I'm terrible at the phone so poor William gets saddled with most of it.

**PINT:** We've been doing it long enough that we do get calls from people. Like in Dana Point we did the Tall Ships Festival. Then we meet people there who want us to do a house concert or something else.

**DALE:** And we get calls from people who've found us on the website.

**PINT:** There are a lot of festivals on the Eastern seaboard so we'll stay

around there for a while. We travel a lot.

**AC:** Sounds like you follow your bliss.

**PINT:** We enjoy what we're doing. We make great friends wherever we go.

**DALE:** And folk music has the highest quality of people in it. They may be strange but they're good and kind and generous and friendly.

**AC:** You're based in Seattle?

**DALE:** That's where I was born and pretty much grew up in the area. My Mom still lives there, so her house is our permanent address. Here's an odd little connection: When I was growing up, we babysat a piano for a local restaurateur and we all took piano lessons. My mom played it, my sister played it, sometimes our cat played it. I practiced on that piano for years. Finally, he took back the piano and put it in his pub. Well, William's band used to play in that pub and. William sometimes would set his beer on that piano! Isn't that great?

Pint and Dale's latest CD is *The Set of the Sail* distributed by Waterbug Records. Favorite picks of AC include *Seven Seas* (2004) and *Hearts of Gold* (1994). For more information, check out the Pint and Dale website [www.pintndale.com](http://www.pintndale.com).

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

*continued from page 1*

and surrounded by makeshift props which give a wink and an elbow of embellishment to whatever theme they are imbedded in. No matter how ragged the production may get, the music stays up front and engaging. It's an excuse to have a good time for what is really a madcap romp through vaudeville, burlesque, a backroom speakeasy, a squat in the parlor room and always a Keystone-Kop-run down tin pan alley.

Occasionally seen with another local perpetrator of retro romance, Janet Klein, both David and John change hats and ply their passion and partake in a plethora of other plucky performing posses. David is involved with the Barleycorns, duets with Parlor Boy, Brad Kay and may sit in with the California Navels ([www.thecalifornianavels.com](http://www.thecalifornianavels.com)). John, in addition to his long resume with many famous bands and Hollywood performers, also joins up with his brother, Ralf, in the Rhythm Rascals ([www.reynoldsbrothers.net](http://www.reynoldsbrothers.net)), and sits in with the Colonels of Corn.

Before interviewing David Barlia, I got the lowdown on John Reynolds and the rich musical history he carries with him. As the grandson of silent film star, ZaSu Pitts, there is old fashioned show biz blood that runs through John's veins. John calls the music he plays, "old pop music" or early "Betty Boop." John admits, "I inherited my grandmother's taste for old things." Add to this the family musical heritage (a father and grandfather who both played the "bones") and the time spent in his grandmother's historic 1920s Paul Williams designed house, and what else would a young kid do back in 1964 but pick up the 5-string banjo and get lessons from local stringed instrument guru, David Lindley? In the following years, he switched over to the 4-string version, eventually doing a 5-year stint playing banjo at Disneyland during his college years. Picking up the guitar, he took lessons from the great George M. Smith, guitarist for the Paramount Studio Orchestra. Later, he wound up playing with the local Mood Indigo trio for several years. Along the way, he opened for the Smothers Brothers, learning the ropes of the music and show biz world. Other gigs have been with Dean Mora's Modern Rhythmists dance orchestra ([www.morasmodern.com](http://www.morasmodern.com)) at the Oviatt Building and a stint with Johnny Crawford's Dance Orchestra ([www.crawfordmusic.com](http://www.crawfordmusic.com)), where his expert whistling also got the spotlight. Look further and you'll see John has performed with such legends as Cab Calloway and Julie Andrews. In addition to his expert banjo and guitar work, and the aforementioned canary-like whistling, you may catch him displaying his talent with "bilabial frication." It's your basic 'fart' sound generated by hand suction, but brought to new "heights" when the technique is flaunted in the Ellington standard, Caravan.

In between all the multiple group sit-ins and session, with his plectrum banjo and National steel guitar in tow, he joins David Barlia to make musical mayhem as the Bilgewater Brothers. They met a few years ago when John saw David in performance with Parlor Boy pianist, Brad Kay, in a local coffee house and thus began the musical partnership. David, the man of many hats, as he proudly calls himself, took some time to let out some serious bilge water for Folkworks.

**JOEL:** *What is it about the early decades of the 20th century that you find so interesting?*

**DAVID:** I've always found the music of the 1910s to the 1930s to be the some of the most fun and inspiring music I've heard. As a kid, I remember immediately being rapt with excitement over the playful complexities of ragtime. But I've always been attracted to that period for some reason—the clothing styles, the movies. On film, we have some of the greatest examples of comedy in all of Western culture—the Marx brothers, Chaplin, Keaton, Harold Lloyd. As a filmmaker myself, I love the art of the silent film. I don't really think it was such an "Age of Innocence" but it was certainly a simpler time—and I do like that. I think everybody wants life to be simpler, really.

**JOEL:** *Do you look at the interest in old time music as an aspect of nostalgia for more innocent times or is it just "timeless music" that needs to be played and preserved?*

**DAVID:** Uhm, yes. Both. A lot of it is timeless, and very warm. I think there's a joyful warmth there that's sorely lacking in a lot of today's music.

**JOEL:** *As a relatively recent player in this kind of music, does it seem like there's an endless supply of old songs waiting to be discovered and arranged?*

**DAVID:** You know, I don't listen to much of anything outside of this period anymore. When I say that to people, of course their reaction is, "That's all you listen to?!" We're talking about a period of, let's say 30 years. That's a long time for a lot of amazing artists to have recorded. There's also something fun about being musical, a sort of musical archaeologist, digging for treasure. When I discovered what I might find on old 78 records, antique stores suddenly became a whole lot more exciting.

**JOEL:** *What started your interest in the ukulele and where did you get that cigar box uke? What's been the response to the slide ukulele?*

**DAVID:** Actually, I play one instrument: Ukulele. I have several ukes, naturally, including a banjo-ukulele and a cigar-box uke, which I made myself with a kit (available from [www.papasboxes.com](http://www.papasboxes.com)). I love that I can trade off ukuleles, play with the exact same fingerings and produce several different sounds. My main instrument is a Resonator Ukulele made by Johnson—an excellent instrument. As a bit of a joke, really, I tried out playing that as a slide instrument—which actually worked amazingly well, though I made it sound more funny than musical.

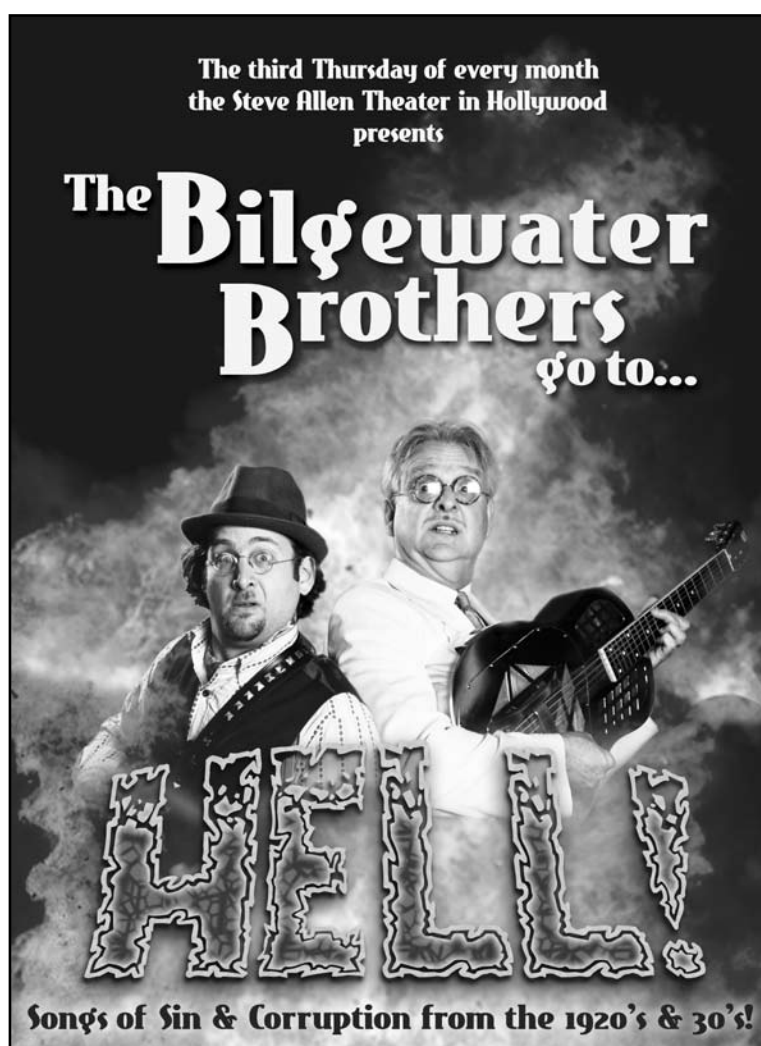
**JOEL:** *What do you think is the future of the uke? Do you listen to any other ukulele players, Hawaiian or other wise?*

**DAVID:** New ukulele-based bands seem to be popping up everywhere like crazy. If you do a search on MySpace for "ukulele" you will find a tremendous number of players at all levels. One of my all-time favorite players was a Hawaiian musician by the name of "King" Benny Nawa-

hi—whose primary instrument was the steel slide guitar. Unfortunately, there's only about four recordings in existence of him actually playing the uke! But they're the best.

**JOEL:** *Is the talented John Reynolds a mentor, collaborator/partner in crime or someone who owes you a lot of money?*

**DAVID:** Ha ha! Let's not talk about money, shall we? If anybody owes, it's me! ...I'm very grateful to be working with John. He's the most amazing guitar player I've ever seen. And the flair of his plectrum-banjo playing is only surpassed by one of his heroes, Eddie Peabody. He's great



fun to work with, really wacky. But he's somebody who'd been away from the front of the stage for a while—you know, playing sideman to other bands, with quiet professionalism. But anybody who knew what he was capable of was wishing he'd come to the foreground more. I saw an opportunity to form a partnership with two front-men.

**JOEL:** *Do you see a resurgence in interest in the music and musical instruments from the early part of the last century? There seems to be some cross-pollination of influence from the swing, vaudeville, and early jazz eras as many of today's musical groups (be they country, rock, or folk) will often throw in a banjo lick, accordion run, or uke strum into their mix of songs.*

**DAVID:** Like I say, ukes are popping up in new bands everywhere—and many of them are not at all retro. There's a lot of people playing modern original compositions with uke accompaniment. I've seen several banjos around as well—again in modern groups. John swears that Hell is full of Banjo players, for some reason.

**JOEL:** *Do you think the future of music will be space age minimalist drone or an amalgamation of sound produced by every American idol winner, or a tape loop of profane hip hop curses, or a return to a banjo, a melody and witty lyricism?*

**DAVID:** You know, I think things have a tendency to go round in circles just as much as they evolve in new directions. I think these older sounds

will continue to influence musicians for a long time to come.

**JOEL:** *You seem to be working in thematic performances of late. Do you see this as a way to keep the music fresh or is the vaudevillian approach a resurrection of those happy days of yesteryear?*

**DAVID:** Yeah, I think it adds a fun element to the show. I've got an urge to be a little theatrical in a very Vaudevillian way. Our first show had a circus side-show flavor to it, complete with knife-thrower and juggler guest acts. We had a lot of fun with that—John and I like to be big kids. Our next show, at the Steve Allen Theater in Hollywood, was The Bilgewater Brothers' Swamp Jamboree—where the stage was done up to look like a swamp, with fog, old lanterns and the sounds of crickets. Musically, we got into a jug and washboard band sound, which felt so appropriate. Then we did The Bilgewater Brothers on the Moon, for which we gathered up lots of tunes about the moon—of which there is a staggering number to choose from. We had a rocket ship and a robot and invited the audience to come dressed as aliens. That was also the first show that introduced Claudia Rose, who's become an integral part of the show. She really adds heat to our newest show, The Bilgewater Brothers Go To HELL! Her wonderful singing and dancing is really the icing on the cake—or the treacle on the brimstone? Hmm...

**JOEL:** *Do you foresee a larger stage for the Bilgewater Brothers in Los Angeles or is it more enjoyable flying below the radar with a cult following? Have you investigated the interest level of the music in other parts of the country?*

**DAVID:** I would like very much to take our Moon Show to the west side, somewhere in the Santa Monica area. I'm just looking for the right place. We really need to get a CD put together—which will certainly help sell us to places further from home. We have got lots of friends on MySpace all over the world! Heh-heh, well, who doesn't?

**JOEL:** *Does this kind of music need an "Oh Brother Where Art Thou?" to bring in a new audience as that film did for bluegrass?*

**DAVID:** Well, it wouldn't hurt! I've certainly got ideas as a filmmaker leading me in that direction. That film was such a sensation, and it was heavily fueled by the wonderful soundtrack, but well-paired with the Coen Brothers, whose work I also love.

**JOEL:** *Other than the Parlor Boys, California Navels, the Barleycorns, the Rhythm Rascals, who else do you like in the present old time music world?*

**DAVID:** There are a lot of great bands out there, more than I can keep up with, that's for sure. I came across an excellent group in the UK, called The Gramophone Party. They have an excellent slide guitar player, who also

*continued on page 28*



LOOKAROUND

GOING POSTAL

BY BROOKE ALBERTS

I love to get things in the mail that are actually For Me- not just sent to me because I live at my address. What’s even better is when the mail does not consist solely of bills and notices from school. I am a Person of Many Hobbies, and currently I’m engaged in swapping things through the mail. This means that not entirely random but certainly intriguingly unknown items arrive at intervals in my mailbox. Currently I am involved in the free exchange of teabags, magazine articles, homemade envelopes, “cute socks,” items from India, creative writing prompts (in the form of a fortune-cookie fortune and an evocative photo image), a small soft handmade toy, and a few others. Since it is contained in the swapping ethos to amuse and entertain the swapper at the other end, it’s a good workout for creativity and generosity muscles. One swap consisted of one item to each of five partners. The categories were something: a. Orange b. Sweet c. Cosmic d. Whimsical and e. Odd. I challenged myself to send out items that contained at least 2 of these qualities at once. Most recently I joined a swap where the participants create a brochure, postcard and souvenir to promote a vacation in some other-worldly location...

One of the main exchange media for the group I am involved in ([www.swap-bot.com](http://www.swap-bot.com)) is that of Artist Trading Cards. These are small works of art the size of baseball cards (2 ½ in. x 3 ½ in.), created in series’, signed and numbered. They can be displayed in trading-card sleeves and are not to be sold, but only exchanged. The concept

was developed by the Swiss artist M. Stirnemann in 1996 and the notion has caught on with the artistically inclined as a way to express themselves, connect with each other and share their personal styles. Subject matter is proposed (such as “animals wearing hats,” “inspired by Yogi Tea” or “Paris”) and each artist is free to use painting, drawing, sewing, collage (or whatever feels like fun) to address the theme and then send the cards to their swap-mates.

Many of these exchanges are open to swappers from around the world, so patience is required when an envelope is wending its way from Europe or New Zealand. I generally make it a practice to send any flat items in envelopes that I create out of old calendar or magazine pages, just because it’s fun and gratifying for those at both ends. As an inveterate Connector (I was a pen-pal enthusiast as a young thing, and an Internet communicator since Back in the Day, when I had to go use the UCSB Physics Dept. computers in the dead of night to send communiqués to my honey at the South Pole), this offers me yet another avenue to exchange ideas with other like-minded folks. Swap-Bot has a rating method that allows those who are just in it to receive and not to exchange to be identified and dis-included after too many unexplained and un-rectified flake-outs. Now to go off and be “inspired by Yogi Tea”...

“Success is when you make your personality infinite. From ‘I am happy,’ make everyone happy; ‘I am satisfied,’ make everyone satisfied; ‘I am healthy,’ make everyone healthy;

‘I am spiritual,’ make everyone spiritual.”

CAFAM is hosting an exhibition called “Dreaming in Color: Aboriginal Art from Balgo” (Balgo is located in Western Australia between the Tanami and the Great Sandy Deserts.)

It is on loan from the Kluge-Rohe Aboriginal Art Collection, University of Virginia, (augmented by objects from the Felton Foundation of Santa Monica) from April 29<sup>th</sup> to Aug. 12<sup>th</sup>. It will be the first time that an exhibition of Australian Aboriginal art has been mounted in a Southern California museum. There will be a lecture Sunday May 6<sup>th</sup> at 3:00pm at the CAFAM on Aboriginal Australian Art by historians Kerry Smallwood and Richard Kelton.

There will be roughly thirty-five of the colorful, rich in surface pattern, visually active and also meaningful contemporary acrylic paintings by members of the Kutatja, Ngarti and Walmajarri peoples from Balgo on display. The Dreaming referred to in the show’s title is a complex and all-encompassing Australian Aboriginal worldview concept which I will feebly put forth here: As I understand it, Dreamings are eternally present ancestral beings (and their actions) that move and shape Everything. The Dreaming is also at the foundations of laws and ritual, the totemic entities, and the living landscape. Dreamings live on through those who have inherited the right and responsibility to preserving their memory and perpetuation.

Western Desert acrylic paintings characteristically contain forms and

content of iconography and designs traditionally used in rock and body and ground paintings, but only the ones that are OK for outsider viewing. This show will be organized around the categories of Women’s Law (women’s rituals and images inspired by women’s body paint designs), Men’s Law (stories of Tingari and Watikutjarra ancestors), My Country (their place of conception or birth) and Formation of Landscape (tales of how ancestral beings created the earth’s forms). A selection of anthropological items from the people of the region will be displayed along with the contemporary paintings.

There will be a lecture on Aboriginal Art by historians Kerry Smallwood and Richard Kelton at the Craft and Folk Art Museum on Sunday, May 6 at 3pm.

**CRAFT AND FOLK ART MUSEUM**  
5814 Wilshire Boulevard Los Angeles, CA 90036  
323-937-4230 [www.cafam.org](http://www.cafam.org)  
Hours: Tuesday, Wednesday and Friday 11am – 5pm, Thursday 11am – 7pm, Saturday and Sunday 12 – 6pm  
Admission: General \$5.00; Students and Seniors: \$3.00; CAFAM Members and children under 12 Free; 1st Wednesday of month Free.

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

CHICKS NIX  
HICKS’ PICKS

BY ROSS ALTMAN

After striking out in Nashville at the CMA awards, the Dixie Chicks hit a grand slam home run in Los Angeles at the Grammy’s last February 11. They swept all three major awards: Song, Record and Album of the Year, on the way to winning all five categories in which they were nominated. They added insult to the injury of the red states’ defeat in all the major contested elections last November, throwing control of the House and Senate into blue state Democratic hands for the first time in a generation.

Call it the last nail in the southern coffin. The bi-coastal cultural power centers New York and LA showed that they have no objection to country music - it was the politics they abhorred. Give us a country band not tied to Bush country, and we’ll embrace it wholeheartedly, which we did.

It was also a great night for folk music, as Joan Baez - who was there to receive a Lifetime Achievement Award - looked resplendent as she introduced the Chicks to an international TV audience, as well as the Staples Center crowd. Joan drew abundant applause when she reminded us that over the years she too has been told many times to shut up and sing (the title of last year’s documentary on the Dixie Chicks). She ended her brief but bravura performance by quoting Woody Guthrie: This Land Is Your Land. For one beautiful evening, it felt like it.

B O O K R E V I E W S

FAKING IT: THE QUEST FOR AUTHENTICITY  
IN POPULAR MUSIC

BY HUGH BARKER and YUVAL TAYLOR

The NY Times Book Review two weeks ago wrote about a new book called *Faking It-The Quest For Authenticity in Popular Music* (Hugh Barker and Yuval Taylor).

I am about halfway through, and want to suggest it as a must read because it has a fascinating focus on the roots of folk music in the South (using John Hurt as an example) and the difficulty in defining folk music, etc. It is a fairly easy read and I think you will be very happy that you purchased or borrowed this book. Bruce.

Newman, DeCoster & Co.  
Bruce S. Newman, Attorney at Law, CPA; Peter J. DeCoster, FCA

DANCING IN THE STREETS

BY BARBARA EHRENREICH

I have to tell you about this book I am just finishing called *Dancing in the Streets* by Barbara Ehrenreich. It is brand new but you can order it from the library. From a fascinating anthropological standpoint she explains how, starting in the neolithic, people have had circle and line dancing and how important it is to humans--something we have evolved with.

And what happens when people are not allowed to have such gatherings, over our history up to the present day.

I know none of US have to be convinced of any of this, but this book gives a whole slant that is new, and things to say to people who don’t understand what’s so good about participating in gatherings such as ours.

Amazingly, she doesn’t seem to even know about modern Balkan dance culture, or a few other things, but that just makes reading it all the more magical and resonant.

Singing and dancing to save the world,  
Rebecca Dwan





# GRACENOTES

BY LINDA DEWAR

Here in rural Scotland we have a group called “Music Across Perthshire” (MAP) that’s a sort of collective of musicians, venues and promoters of all kinds of music from classical to folk and beyond. Each year in late February, MAP produces a collection of events called the Dreich End Festival. “Dreich” is a Scottish word that means, roughly, “yucky cold, gray, damp weather,” and the festival is a way to remind us that the spring is near. Of course, spring means *warm*, gray, damp weather, but any improvement is welcomed.

So last Saturday, I found myself sitting in the Taybank, a terrific music pub in Dunkeld, preparing to participate in the second annual Taybank Music Marathon. The idea is to hold a 12-hour session where the music literally never stops - someone must be playing at every moment. Musicians can come and go, and everyone takes turns singing or playing whatever they can, making sure to overlap the beginning of one tune with the end of the next so there’s never a second of silence.

The Taybank used to be owned by **Dougie Maclean**, the Scottish singer-songwriter, and he was there from the beginning of the session along with his wife Jenny, who was one of the organizers. Not everyone realizes that Dougie is not just a singer, but also one of the best fiddlers in Scotland, and it was a real treat to play with him and to have him fiddle while I sang. There were dozens of others, too, playing everything from accordion to upright bass, piano, and banjo. I managed to play from about 11:30 to 1:00, then took a break and played for another hour or so. By 4:00 when I had to leave there were plenty of musicians on hand to spell each other.

This has to have been just about the most fun I’ve ever had at a session, and it was a very successful fundraiser for MAP, too. There was no admission charge, but they passed a donation bucket around several times and collected the equivalent of \$1000 in pounds sterling. Might be a great idea for some of the music organizations in southern California to try.

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What’s the definition of an optimist?  
A folk musician with a mortgage.

\*\*\*\*\*

What’s the difference between a musician and a savings bond?  
One of them eventually matures and earns money.

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Once again the Grammy Awards have come and gone, and if you blinked at the wrong moment you may have missed hearing about the awards in categories like Folk, World, and other genres that are of interest to FolkWorks readers. So, here is a summary:  
Traditional Folk Album: *We Shall Overcome – The Seeger Sessions*, **Bruce Springsteen**  
Contemporary Folk / Americana Album: *Modern Times*, **Bob Dylan**(Interestingly, Dylan also won in the Best Rock Vocal category for a track from this album)

Bluegrass Album: *Instrumentals*, **Ricky Skaggs & Kentucky Thunder**  
Native American Music Album: *Dance With the Wind*, **Mary Youngblood**  
Best Mexican Album: *Historias de mi Tierra*, **Pepe Aguilar**

Traditional World Music Album: *Blessed*, **Soweto Gospel Choir**  
Contemporary World Music Album: *Wonder Wheel*, **The Klezmatics**

And, rather than to list all of the categories separately, it is easier to say that the **Dixie Chicks** won in just about every category they were nominated in, including Best Country Album, Record of the Year, Album of the Year, and Song of the Year. If I may be permitted to don my activist hat for a moment, may I just say “Hooray for Free Speech in America!”

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An anthropologist decides to investigate the natives of a far-flung tropical island. He flew there, found a guide with a canoe to take him up the river to the remote site where he would make his collec-

tions. About noon on the second day of travel up the river they began to hear drums. Being a city boy by nature, the anthropologist was disturbed by this. He asked the guide, “What are those drums?”  
The guide turned to him and said “Drums OK, but VERY BAD when they stop.”  
Then, after some hours, the drums suddenly stopped! This hit the anthropologist like a ton of bricks, and he yelled at the guide: “The Drums have stopped, what happens now?”  
The guide crouched down, covered his head with his hands and said, “Accordion solo.”

\*\*\*\*\*

Q: What happens if you play a country-western song backward?  
A: Your wife comes back, your dog comes back to life, and you get out of prison.

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Want to hear a great live performance of classical, symphonic music without spending a dime for admission? Here’s a wonderful idea: “The Power of Music” Musical Instrument Donation Project is a collaboration between The Pasadena Symphony, Charter Communications, Fidelity Bank and the Pasadena Educational Foundation to raise awareness for the need of musical instruments in Pasadena Schools.

If you have a new or used musical instrument gathering dust in a closet, why not donate it to our schools so they use it or renovate it for our young, future musicians? Bring any instrument to one of the upcoming concerts of The Pasadena Symphony and you will get two free tickets to that concert!  
For information, visit the orchestra’s web site at [www.pasadenasympphony.org/main.htm](http://www.pasadenasympphony.org/main.htm)  
(*Ed note: Perhaps donate old banjos, harmonicas, wash tub basses, etc. Maybe they’d get the point, do ya think?*)

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“Music is a friend of labor for it lightens the task by refreshing the nerves and spirit of the worker.”  
~William Green

D I S T R I B U T I O N					
<b>ACTON</b> Perkin Up Coffee House	<b>EAGLE ROCK</b> Center for the Arts Dr. Music Swork's Coffee House	<b>LAWNDALE</b> Gotham Guitars	Kulak's Woodshed Public Library Shamrock Imports	<b>SHERMAN OAKS</b> Baxter-Northrup Music Coffee Roaster Freakbeat Records Guitar Center Pane Dolce Second Spin Records Sherman Oaks Public Library Sierra Madre Beantown	Thousand Oaks Library
<b>AGOURA HILLS</b> Agoura Hills Library Bodie House Concerts	<b>EL SEGUNDO</b> Blue Butterfly Coffee Co. El Segundo Library On The Edge Hair Salon	<b>LONG BEACH</b> Curley's Café East Village Wellness Phoenix Café Long Beach Library - All Branches Old Dubliner Portfolio Café The Library(Coffee House) World of Strings	<b>NORTHRIDGE</b> CSUN Gayle's Perks KCSN	<b>SILVERLAKE</b> Coffee Bean & Tea Leaf Eastside Records Home La Belle Epoque Nature Mart Rockaway Records Soap Plant Uncle Jers Simi Valley Borders Books & Music	<b>VAN NUYS</b> Noble House Concerts
<b>ALTADENA</b> Coffee Gallery Backstage Altadena Library	<b>ENCINO</b> CTMS Center for Folk Music Encino-Tarzana Library	<b>LOS ALAMITOS</b> Blue Mountain Bagels	<b>OAK PARK</b> Oak Park Library Russ & Julie's (house concerts)	<b>SIMI VALLEY LIBRARY</b> Simi Valley Cultural Arts Center Cafe Valentino World Music	<b>VENICE</b> Beyond Baroque Rose Cafe
<b>ARCADIA</b> San Gabriel Bead Company	<b>FULLERTON</b> Fullerton College CSU Fullerton Fullerton Library Glendale Borders Brand Libraries Eatwell Coffee Shop	<b>LOS ANGELES</b> Bang A Drum Central Library Dave's Accordion Studio Japanese American National Museum SHARE	<b>PALMDALE</b> Guitar Center	<b>SOUTH PASADENA</b> Buster's Ice Cream Fremont Center Theatre Grassroots Market Rialto Theatre South Pasadena Music	<b>VENTURA</b> Dargan's Ventura Theatre Zoey's Café
<b>BALDWIN HILLS</b> Baldwin Hills Library	<b>GLENDORA</b> Gard's Music	<b>MANHATTAN BEACH</b> Diety Bros. Music Manhattan Beach Library Santa Monica Folk Club	<b>PASADENA</b> Borders Central Library Equator Coffee House Folktree Gallery Gamble House Old Town Music Pasadena Museum of History PooBah Records Redondo Beach Go Boy Records Harbor Music	<b>WEST COVINA</b> The Fret House La Tazza Coffee House West Covina Library	<b>WEST HILLS</b> Platt Branch Library West Valley Music Center
<b>BELLFLOWER</b> Bellflower Brakensiek Library	<b>HERMOSA BEACH</b> Boogaloo Hermosa Beach Library Java Man Suzy's Bar 7 Grill Ocean Diner	<b>MAR VISTA</b> Mar Vista Library Mid Wilshire Craft & Folk Museum Molly Malones	<b>SAN PEDRO</b> The Corner Store Global Gifts (UN Shop) San Pedro Library Sacred Grounds Williams Bookstore	<b>STUDIO CITY</b> Coffee Fix Jennifer's Coffee Studio City Music Studio City Public Library	<b>WEST L.A.</b> Pacific Dance Studio West L.A. Music
<b>BEVERLY HILLS</b> Beverly Hills Library	<b>GRANADA HILLS</b> Blueridge Pickin' Parlor	<b>MONROVIA</b> Dollmakers Monrovia Coffee House	<b>SANTA ANA</b> Gypsy Den	<b>TARZANA</b> Adventure 16 Bluegrass Association Bluegrass 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	<b>WOODLAND HILLS</b> Café Bellissimo Public Library Whole Foods
<b>BRENTWOOD</b> Dutton's	<b>HOLLYWOOD</b> Amoeba Records Highland Grounds Irish Import Shop Sam Ash Valdez Guitar La Canada La Canada Library Penelope's	<b>MONTROSE</b> Montrose newstand	<b>SANTA MONICA</b> 18th St. Complex 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	<b>FARMERS MARKETS</b> Hollywood Studio City Torrance	
<b>BURBANK</b> Library Backside Records Mo's Restaurant Priscilla's Gourmet Coffee Viva Fresh	<b>LANCASTER</b> Cedar Center Allied Arts Lancaster Library Marios Music	<b>NEWBURY PARK</b> Newbury Park Library Newport Beach Alta Coffee House			
<b>CANOGA PARK</b> Sam Ash Music Claremont Claremont Folk Music Center Claremont Public Library Nicks Cafe The Press Costa Mesa Native Foods		<b>NORTH HILLS</b> Public Library			
<b>COVINA</b> Cobblestone Café & Tea Cottage Nick's Taste of Texas		<b>NORTH HOLLYWOOD</b> Celtic Arts Center Hallenbecks KPFK			
<b>CULVER CITY</b> Boulevard Music					
<b>DOWNEY</b> Downey Library					



# HOW CAN I KEEP FROM TALKING WOODY GUTHRIE'S ADVICE TO BOB DYLAN

BY ROSS ALTMAN

The greatest American songwriter of the 1960s met the greatest American songwriter of the 1930s when he was a tousle-haired 20 year-old kid from Hibbing, Minnesota who still, in Joan Baez's words, had his baby fat. Woody Guthrie, in Dylan's as yet unwritten immortal words, was busy dying (of Huntington's Chorea), while Dylan was busy being born. Dylan came for inspiration and Guthrie, with a cigarette dangling from his mouth, offered him the best advice he could.

To have been a fly on the wall in Woody's room in Greystone Hospital in New Jersey, with Dylan playing Woody's songs back to him "like a Woody Guthrie jukebox," as Dylan would later describe himself at that age, would have been like seeing Socrates talk to a young Plato, like Dr. Samuel Johnson meeting Boswell for the first time, like Wordsworth meeting Keats, or Emerson meeting Thoreau—a moment to remember.

Did Woody tell Bob how important it was to come up with a good hook for a song—both melodic and lyrical? Did he pass on the wisdom he had adapted from the French Impressionists: All you can write is what you see? Did he tell him to throw out his first draft?

None of the above. Did he tell him not to mix his metaphors, as E.B. White and William Strunk would tell young writers in their classic book on style? Did he tell him not to search for answers, but to revel in the questions themselves, as Rilke would tell a young poet in his *Letters to a Young Poet*? Did he say anything about point of view? No, no, no.

Did he offer him Chekov's advice that if you see a rifle on the wall in the first act of a play, it better go off by the third act? Or that the way to write a good story is to write two hundred bad ones? No again.

Nor did he pass on to Bob the advice he had given a young Pete Seeger when they were both members of the Almanac Singers: Don't be afraid to be serious, or its corollary truth—sometimes you can use humor to make a serious point, as he did in his *Ballad of Pretty Boy Floyd*, "Some men will rob you with a six gun, and some with a fountain pen."

In short, you could compile a useful manual for songwriters with advice Woody Guthrie did *not* give Bob Dylan. So what of the advice he did give him?

Don't rush me. I'm just getting warmed up.

Before I reveal Guthrie's secrets, you should also know that Dylan did not arrive empty-handed, or just to reflect the master's words and music back to him. Dylan had started writing songs himself, and brought his first "keeper," a paean to his idol, *Song to Woody*, which would be one of only two original songs on his first, eponymous, album, released the following year.

Listening to that first published Dylan song today, written when he was just twenty years old, one is struck by how world-weary the young

troubadour already sounds—he could almost be describing himself—or at least the persona he is at great pains to project - as he evokes a world that *seems sick and it's hungry, tired and torn / it looks like it's a-dyin' and it's hardly been born*.

That play on words would come back to Dylan three years later in his impressionistic masterpiece and rhyming tour-de-farce *It's Alright, Ma (I'm Only Bleeding)*: *He not busy being born is busy dying*.

You may recall the late great reporter Ed Bradley's 60 Minutes interview with Dylan two years ago, in which Bradley expressed surprise and dismay that Dylan had announced in his autobiography *Chronicles, Vol. 1* that he could no longer write songs. Bradley was not afraid to ask the uncomfortable and intrusive follow-up question, "How come?"

Dylan's answer was utterly self-effacing and brutally self-revealing at the same time - he simply recited the opening of this song: *Darkness at the break of noon/shadows even the silver spoon/the handmade blade, the child's balloon/eclipses both the sun and moon/to understand you know too soon/there's no sense in trying*. Then he paused for dramatic effect and looked at Bradley man to man, as he said, "You try to write something like that - it was pure magic - I don't know how I did it even once, and I can't do it anymore. If I could, I would."

Then he added that he was able to do other things to compensate for the loss of his lyrical ability - like write prose. For an artist who could be notoriously off-putting and even insulting to inquisitive journalists, he paid Bradley the high compliment of complete honesty. That's what made Bradley the great journalist he was—he elicited that kind of honesty again and again.

What is crucial to recognize for our purposes, however, is that even in his first published song, one that evokes throughout the imagery of the Dust-bowl Balladeer, Dylan has already found his own poetic voice as well. Surrounded by lines Dylan patched together from Guthrie classics: *Here's to the hands, and the hearts of the men, that come with the dust and are gone with the wind* (Pastures of Plenty); *And the very last thing that I want to do/Is to say I been hittin' some hard travelin' too* (Hard Travelin'), they show off in bold relief the line that is pure Dylan: *It looks like it's a-dyin' and it's hardly been born*. Even as he pays tribute to the master, he has already started to carve out his own road.

There is more to *Song to Woody* than meets the eye, however, for listening to the music one realizes that the title is only half right; the song is as much a song *from* Woody. The tune is one Woody adapted from traditional sources (*Hear The Nightingales Sing* is the most obvious) and used for his Christmas protest classic *1913 Massacre*, a song that records in excruciating detail a historic crime against the copper miners of Calumet, Michigan:

*Take a trip with me in nineteen*

*thirteen*

*To Calumet, Michigan in the copper country*

*I'll take you to a place called Italian Hall*

*Where the miners are having their big Christmas ball.*

In this searing indictment of the brutality of industrial capitalism Guthrie recounts an episode in which hundreds of miners are trapped in their social hall when a practical joker yells fire in a crowded theatre, and starts a panic reaction in which 73 miners' children are killed in the narrow stairwell leading down to the single exit. Guthrie's last telling verse is pure folk poetry:

*The piano played a slow funeral tune*

*And the town was lit up by a cold Christmas moon*

*The parents, they cried and the miners they moaned,*

*"See what your greed for money has done."*

One of Guthrie's iron-clad classics, it provides just a glimpse into the range of experience and outrage at injustice that the young Dylan will himself be articulating in just a couple of years with songs like *The Lonesome Death of Hattie Carroll* and *Masters of War*. For now, however, Dylan's *Song to Woody* only hints at the full-blown

mature power of Guthrie's great ballad that provides the tune: *The 1913 Massacre*.

Thirty years later, at the Madison Square Garden concert celebrating his recording career on Columbia Records, with the greatest rock singers in the country now paying tribute to him, Bob went back to those two cornerstone songs at the beginning for his own brief set: *Song to Woody* and *It's Alright, Ma (I'm Only Bleeding)*.

*In my end is my beginning*, said another great American poet, T.S. Eliot in the poem *East Coker* from *The Four Quartets*. The obverse is also true; before Dylan discovered Woody he was playing electric guitar and piano and trying to create a band to become a rock and roll star. It was hearing Woody for the first time and reading his autobiography *Bound for Glory* that literally changed his life and made him pick up an acoustic guitar. Ever since he had run away from his Mid-western mining town home in Hibbing, Minnesota he had been trying to figure out how to say something in music. Hearing Woody Guthrie showed him how to begin to bring his "thought dreams" to life. Woody showed him he didn't need a band - that one man with a guitar (and a harmonica) could sing the truth.

*continued on page 28*

## ROSS' MAILBAG

Occasionally a column elicits some interesting differences of opinion that our readers might enjoy—so herewith are a few of the comments on Barry Manilow from three FolkWorks readers with an afterthought by columnist Ross Altman (How Can I Keep From Talking—Jan/Feb 2007 issue).

Hi Ross—I picked up a copy of FolkWorks' Jan-Feb issue at the Coffee Gallery Backstage last week and read your article.

I have no difference of opinion with you on the subject of the King of Pap; however, I do feel inclined to point out that your selection of *The Greatest Songs of the Sixties* bears some glaring omissions, notably *Ohio* and Joni Mitchell's *Woodstock* by CSNY and *For What It's Worth* by Buffalo Springfield.

I'm sure I could comb my memory to discover dozens more...these are just the first that came to mind. The point I would make is that there's a certain liability in labeling something "the *greatest*" (unless one floats like a butterfly and stings like a bee), and it would be best to title a collection the likes of which we speak "*Great Songs of...*" and let the superlatives lie.

**- Tom Fair**

Change of subject: the new Barry Manilow album (which I have not heard)—There were a lot of middle of the road records in the 60s that I really hated. But I found a jazz guitar record called *Phase 2* by Johnny Smith that contains instrumental versions of all those tunes, and it's really fabulous.

*Blowing in the Wind* is a great song because of the ideas contained in the lyrics. But remove those lyrics, and the tune cannot stand by itself as a strictly musical composition.

By contrast, the lyrics to Frankie Valli's *Can't Take My Eyes Off You* are utterly devoid of any intellectual or social value, but from a strictly musical point of view, the song is far richer, and contains much fodder for jazz improvisation.

I'm not putting down the songs you mentioned, but I think that a lot of the middle of the road pop tunes with lame lyrics are more worthwhile (from a musical point of view) than many people realize.

**- Mike Perlowin**

Emphatically agree!! I think you should send this piece to Mr. Manilow (even if he is Jewish and recovering from hip replacement surgery). Wouldn't hurt for him (and his promoters to learn that their overreaching efforts to increase sales might in fact have the opposite effect (on those with an IQ over 85).

**- Jill Fenimore**

*continued on page 28*



# 47<sup>TH</sup> ANNUAL TOPANGA BANJO FIDDLE CONTEST

BY WARREN GARFIELD

Since the first Topanga Fiddle Contest in 1961, numerous bluegrass, folk and old-time musicians have graced its stages, including Jackson Browne, David Lindley, Taj Mahal, John Hartford, Byron Berline, Dan Crary, Frank Hamilton, Eric Darling, John Hickman, Stuart Duncan, Phil Salazar, Pat Cloud, Larry McNeeley, Bill Knopf, Howard Yearwood, Tom Sauber and many more. Others who got their start as contestants became musical headliners. This year on Sunday, May 20<sup>th</sup>, the Topanga Festival will again present some of the finest bluegrass, old-time and folk musicians ever assembled in Southern California.

On the Main Stage, it's all-out, unadulterated bluegrass with PETER FELDMANN AND THE VERY LONE-SOMEBOYS, which always includes high energy instrumentals and heartfelt singing. Peter Feldmann has been the pre-eminent bluegrass artist of the Santa Barbara area for decades. Tommy Marton has a great sense of finesse, blending several bluegrass, old-time and Western contest fiddle styles. David West is known as one of the founding members of the **Cache Valley Drifters**, and currently divides his time between performances and record production for Los Angeles-based CMH Records. Tom Lee is one of the West Coast's premier bass players in bluegrass, jazz, and blues circles. Guitarist Mike Nadolson is a great singer as well as a hot-picker and he also runs Tricopolis Records, a new venue for Western bluegrass bands.

At Topanga, you'll also see TOM BALL & KENNY SULTAN, who have been bringing their unique blend of guitar and harmonica blues, rags and other American roots styles to audiences in the US and Europe for more than two decades. They have eight recordings as a duo, two solo CDs each, a dozen instructional books and videos and they appear as sidemen on hundreds of other CDs, film soundtracks and TV shows. Their new release, *Happy Hour*, finds the boys still firmly rooted in the acoustic-folk-blues tradition that keeps them at the forefront of their field. As usual, Tom Ball plays world-class blues harmonica and guitar as well as the vocals, while Kenny Sultan is featured on various guitars.

You won't want to miss MOLLY'S REVENGE, a band with a genuine affection for the music they play. Born out of the timeless tradition of Celtic music, their classic combination of solo instruments such as Highland bagpipes, uilleann pipes, whistles, fiddle, and mandolin against a backdrop of guitar and bouzouki accom-

paniment, with an occasional rousing chorus song mixed in, guarantees an enjoyable and memorable listening experience. Add the visual excitement of award-winning Irish step-dancing and you've got yourself a party! Molly's Revenge has performed at many of the top folk festivals in the U.S. and at prestigious events in Australia and China. Their latest CD, *Raise the Rafter*, was released in 2006.

On the Railroad Stage you can enjoy STEVE WERNER & FUR DIXON's *Songs of the Open Road*. Fur and Steve will take you on a rollicking musical joyride through the back roads and highways of the West. Perfect harmonies, awesome guitar picking, and old and new-timey traveling songs are sure to please oldsters and youngsters alike. Fur Dixon is a hand-crafted songwriter and angel-voiced cowgirl. She gathers her musical influences from Gillian Welch, June and Mother Maybelle Carter, Hazel Dickens and John-

ny Cash. Steve Werner is an unrepentant, motorcycle-riding, hard-traveling, Travis-pickin' son of a gun and his original songs have the timeless quality of classic folk songs. He's an old-school troubadour trained in the ways of his heroes: Woody Guthrie, Townes Van Zandt, Doc Watson and Ramblin' Jack Elliott.

Look for Topanga veteran RICHARD GREENE and his workshop, "Bluegrass and Old-time Fiddle" In the words of a fellow fiddler, Richard is "one of the most innovative and influential fiddle players of all time." Growing up in Los Angeles, he dabbled in classical music until his encounter with the pyrotechnic fiddling of Scotty Stoneman, which permanently changed his musical direction. Richard was the winner of the very first Topanga Contest back in 1961. A few years later, he turned professional, joining Bill Monroe and the Bluegrass Boys. Several of his releases in the folk and bluegrass genre have been honored with Grammy and IBMA awards and his solo CD *Sales Tax Toddle*, was Grammy-nominated for Bluegrass Album of Year.

You can also see JOHN WEED AND STUART MASON with "Celtic-American Crossover Fiddles." In this workshop, John and Stuart perform traditional tunes and songs that explore the musical connection between Ireland and Appalachia. A classically trained violinist, John Weed doesn't let that get in the way of his fiery fiddling. John has also taken advantage of his skills on other instruments to tour professionally with bands of various musical persuasions. Stuart Mason is known in the Califor-

nia traditional music community for his driving, rhythmic guitar, melodic mandola picking, traditional singing style and his inability to hold his whiskey. Stuart is on the guitar teaching staff at the CTMS Solstice Festival and Lark Camp. He spent his early years in West Virginia and southern Ohio, playing bluegrass and country music. While living in the mountains in the old family house, he was exposed to the oldest forms of Appalachian fiddle music, which led him to traditional Irish music.

SUSIE GLAZE, backed up this time by Dan Sankey and Steve Rankin, presents "The Appalachian Songs of Jean Ritchie." Broadway actress, singer and recording artist Glaze is quickly becoming known as the next generation of Appalachian roots music interpreters, and a specialist in the work of American folk music legend Jean Ritchie. The native Tennessean's concert/theatre piece *Singing the Moon Up: The Voice of Jean Ritchie*, premiered to critical acclaim in September 2005 at the Pennsylvania Centre Stage Company. "Susie Glaze is nothing less than transfixing...she draws a song from deep inside and delivers it straight into the eyes and heart of her listener," says Michael Casper of the Altoona Mirror. And Jean Ritchie herself writes of Susie, "Quite suddenly I know that, with people like this to trust, my music will go on living, and soaring. And so will I."

ROSS ALTMAN will sing out with "Folk Songs & Human Rights." Of Ross, "A real flair for writing on a par with the best of Tom Paxton," says the *CTMS Journal*. LAs most sought-after activist folksinger, he has sung with Arlo and Pete and Sam Hinton and Johnny Walker. But more than that, he has sung with the very people who created the music he sings - the folk, meaning the poor folk. He has sung - even daily for the last dozen years - at nursing homes, psychiatric facilities, and schools for the developmentally disabled. He has sung for the disadvantaged and disenfranchised, for the homeless and homebound, for human rights groups and animal rights groups, for peace groups and environmental groups, for labor unions and outreach programs, for folk festivals, fringe festivals and at Topanga.

On the covered Pavilion stage, Topanga fans will be treated to a most unusual presentation, DAN SLOSBURG with *Pierre Cruzatte on the Lewis & Clark Trail*. Cruzatte was a member of the Lewis & Clark Expedition (1804-1806) who entertained the

explorers with his exuberant fiddle-playing, keeping spirits high during non-work periods. Playing fiddle, jaw harp, bones, spoons, and other instruments of the period, Daniel takes his audiences on an unforgettable musical voyage with stops along the way for humorous and moving stories about the journey and Cruzatte's critical contributions to it.

COWBOY NICK, host of *Twang*, LA's only country music show on FM radio, can always be heard playing his signature mix of Bluegrass, Cowboy & Classic Country Music every Saturday morning starting at 10am on KCSN 88.5FM and around the world at [www.kcsn.org](http://www.kcsn.org) - Arts & Roots Radio for Southern California. Cowboy Nick will present a number of musical acts, including MERLE JAGGER, an instrumental trio ready to blaze a new trail of amped-up Country Rock with a mix of Bluegrass and Jazz for the new Western millennium. Veteran session guitarist Mark Christian, a native of Southern California orange tree ranches, has teamed up with barnyard pals Patrick Flores and Brandon Goldstein for the ultimate progressive hillbilly experiment.

Cowboy Nick will also bring you I SEE HAWKS IN L.A., a trio which was formed in 1999 by Rob Waller and brothers Paul & Anthony Lacques during a philosophical discussion and rock-throwing session on an East Mojave desert trek. This band has established a signature sound of high lonesome, three-part harmonies, twang guitar and unadorned acoustic arrangements, with lyrics musing on mortality, whales, and the geography of pre-apocalyptic LA. The band has received rave reviews, a #1 spot on the F.A.R. Alternative Country Chart, and *The L.A. Weekly's* Best Country Artist of the Year Award for 2002 and 2003.

47<sup>th</sup> Annual Topanga Banjo Fiddle Contest & Folk Festival, Sunday, May 20, 2007 from 9 a.m. to 6 p.m. at the Paramount Movie Ranch, Agoura, CA. For details call the hotline: 818-382-4819 or visit the web site: [www.topangabanjofiddle.org](http://www.topangabanjofiddle.org).

*Warren Garfield is a free lance writer and a board member of the Topanga Banjo Fiddle Contest. He is retired from the film advertising industry, where he produced previews of coming attractions for Paramount, Disney and scores of independent movies.*



Richard Greene



Steve Werner & Fur Dixon



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plays ukulele—and gets nearly the same sound as Benny Nawahi, since like Nawahi, he’s still got those finger picks on as he plays the uke. In Japan, there are The Sweet Hollywaiians, with whom I had the pleasure of meeting and playing a guest appearance with when they visited a few months ago. Superb group, again with a great slide guitar player. I think at some point, acoustic slide guitar is going to have to be my next instrument... Or maybe I should work up that slide uke! Heh-heh.

You can see David and John, frequently at the Steve Allen Theatre ([www.steveallentheater.com](http://www.steveallentheater.com)) in Hollywood, and at other venues around the town. They are their own variety show bringing you charm, wit, and a few wicked licks on the musical lollipop that slyly sweetens the LA music scene.

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See where the Bilgewater Brothers are playing at [www.barliesque.com](http://www.barliesque.com) which has links to their MySpace home and other related sites.

*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.*

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That’s what brought Dylan to Greystone Hospital in the spring of 1961—a twenty-year old troubadour to meet the man for whom he had just written his first real song. The man for whom *Hard Travelin’* was not a lament, not the blues, but a celebration, a way of life - something to aspire to. Just one year later he would raise that catchword from the Great Depression—the theme of dozens of songs about hard times, like *Times a Gettin’ Hard*, and *Hard Times in the Cryderville Jail*, and Woody’s own *Hard Travelin’*, to the height of great poetry, with *A Hard Rain’s a’Gonna Fall*. From *Hard Travelin’* to *Hard Rain*, from Woody Guthrie to Bob Dylan, who said at the end of his modern folk ballad based on

*Lord Randall, I’ll know my song well before I start singing.*

Dylan didn’t need Guthrie’s advice, and Guthrie didn’t need to *tell* him anything - he had already *shown* him how it was done. Nonetheless, he *did* give the pilgrim some advice. What was it? Oh yes, I almost forgot: “Kid, don’t worry about writing songs; work on your singing.”

*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](mailto:Greygoosemusic@aol.com).*

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Jill,  
*As to the subject of your note to me re last column, I would not send the essay to Manilow, because it would only hurt his feelings, and to what good purpose I can’t see. I did not mean it to be a personal attack, but a counter-statement for the kind of music that to me has historical meaning. I stand by the essay, but it was written for my audience, not his. In sum, it was written for you, not him. So I’m glad it found its way to the audience for whom it was intended. Again, thank you for writing.*

Ross  
Thanks for your note, Ross.  
For clarity, my statement re Mr. Manilow was mainly an expression of my wholehearted agreement. I didn’t think you would actually send it to him nor did I believe you would be encouraged to do so in response to my suggestion. However, I doubt that it would hurt his feelings, as you suggest. Anyone at his level would have had to endure a lot of “boos” along the way; indeed, that’s what helped him rise to the top. And he probably has a few feelings of his own about his promoters’ overzealous efforts to sell records.  
Paul Anka once told a story about how the Las Vegas Hotel/Casino where he was appearing decided to include the words “Las Vegas Super Star” on the marquee and he made them take it down. He said simply, “Paul Anka is enough.” I’ve always admired him for that. I would like to think that Manilow is that kind of guy.

*Best,  
Jill*

Afterthought by Ross Altman

**Tom Fair** will get no argument from me on his choice of songs. However, I did my best to make clear in my original column that I was not making a case for one particular set of 12 songs as *The Greatest Songs of the Sixties*. I gave my list as a personal selection knowing full well that each reader could make up their own list of favorites. What I *was* making a case for was the *principle of selection*—i.e. the *kinds* of songs being chosen. I am happy to see that Tom’s list indicates a complete accord with the larger point I was making—each of his songs reflects the same sense of historical connection to events that inspired them and defined the decade, and are thus a part of the documentary record of the times.  
As to *Tom’s* larger point—that it is foolish to compile such lists of “the greatest,” and we should settle for “great,” I couldn’t agree more and it reminds me to recommend a book I forgot to mention at the time—Milt Okun’s *Great Songs of the Sixties* (New York Times Books).  
With regard to **Mike Perlowin’s** argument about my tendency to slight the purely musical value of the songs I chose in favor of the lyrical content, again, I couldn’t agree more. If Manilow’s album had been called *The Greatest Music (or Pop Music) of the Sixties* I would not have picked up my pen. But it wasn’t, and a song is both words and music. I am sympathetic to Mike’s point, however, for there are any number of songs whose sentiments and ideas I agree with yet cannot sing because I am not moved by the music or the way the ideas are expressed. Underlying that, I suppose, is the ultimate mystery of what makes a great song—not only must they meet Coleridge’s definition of poetry—“the best words in the best order”—they must also meet the standard of *the best notes in the best order*. So I want to thank Mike for calling that issue to my attention, and our readers’ as well.  
My exchange of emails with **Jill Fenimore** speaks for itself. I want to thank her for a memorable anecdote about Paul Anka, and for the deft reminder that even in sin city, we may find moments of grace.  
In closing, I wish Barry Manilow all the best. Who knows, maybe one day he’ll record a Bob Dylan song, and I’ll eat my column.  
*Author’s postscript: Tom Fair is a musician with a web site at [www.myspace.com/tomfair](http://www.myspace.com/tomfair); Mike Perlowin is a professional steel guitar player with a web site at [www.mikeperlowin.com](http://www.mikeperlowin.com); Jill Fenimore is a fellow member of The Santa Monica Traditional Folk Music Club. My thanks to all of them for permission to use their provocative letters in this column. You may reach Ross Altman at [greygoosemusic@aol.com](mailto:greygoosemusic@aol.com)*

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Please let me know if you would like to join us or if you have any questions about the trip.

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**SATURDAY MAY 19<sup>TH</sup> TWO EVENTS**

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**TOPANGA BANJO FIDDLE CONTEST!**

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# FOLKWORKS FOLK

AS OF MARCH, 2007

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Topanga Banjo Fiddle Contest

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Chris Gruber  
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Ann / Mike Hoff  
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Steven Landes / Bonnie Pritzker  
Sheila Mann  
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Mary Anne McCarthy  
Doug Moon  
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Lisa Davis  
Winifred Davis  
Marvin Duncan  
Lawrence Dunn  
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Kurt / Barbara Gary  
John / Judy Glass  
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Thomas Graham  
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Dodi / Marty Kennerly  
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James Morgenstern  
Norma Nordstrom  
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Dave Ogden  
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Stephen / Susan Parker  
Russ/Julie Paris  
King Reilly  
Milt / Stefani Rosenberg  
Alan Ross  
Diane Sherman  
Anne Silver  
Rena Sonshine  
Suzette Stambler  
Sunburst Recording  
Timothy Taylor  
Mimi Tanaka  
Barry Tavlin  
Vivian Vinberg  
Joe Wack / Katie Croshier  
Cherie White  
Donald Wood

KEEPING A WEB SITE COSTS MONEY TOO....  
SO EVEN IF YOU ARE HEDGING YOUR BETS ON THE HARD COPY PLEASE SUPPORT FOLKWORKS.  
LOOK FOR NEW BENEFIT LISTINGS ON THE WEBSITE. WE ARE IN THE PROCESS OF PARTNERING WITH VENUES AND ARTISTS TO MAKE OUR NEW ADVENTURES BENEFIT EVERYONE!

## COMING SOON

- NEW WEB SITE
- NEW BENEFITS FOR MEMBERS [tickets, CD premiums, new FolkWorks blog, and more..]
- MORE PICKS THAT YOU CAN RELY ON WITH LINKS TO MP3 FILES AND TICKETS
- EASY ACCESS FOR SEARCHING OLD FOLKWORKS INFORMATION/ARTICLES, and MORE!

SEE YOU AT A  
FESTIVAL / CONCERT /  
OTHER FOLK EVENT!

IF YOU ARE A CURRENT MEMBER AT FRIEND LEVEL OR HIGHER EMAIL FOR INFORMATION ABOUT OUR FABULOUS FOLKWORKS CELEBRATION on JUNE 9th. IT IS NOT TOO LATE TO JOIN FOLKWORKS AND COME TO OUR ANNUAL PARTY FOR SUPPORTERS [Donors, writers, distribu-

THE FOLLOWING ARTISTS AND RECORD LABELS HAVE DONATED CDS FOR MEMBER PREMIUMS. PLEASE JOIN THEM WITH YOUR SUPPORT.

(SEE BELOW FOR MEMBER BENEFITS)

Caroline Aiken, *Unshaken*  
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Tom Begich, *Cool Blue Light*  
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Leon Bibb and Eric Bibb, *Praising Peace: A tribute to Paul Robeson*  
Hamilton Camp, *Sweet Joy*  
Randal Bays, *Out of the Woods*  
Claddagh, *The Irish Rover*  
Ciunas, *Up at the Crack of Noon*  
John Doyle, *Wayward Son*  
Extreme Klezmer Makeover, *Under Construction*  
Kris Delmhorst, PeterMulvey, Jeff Foucault, *Redbird*  
Lila Downs, *One Blood*  
John Gorka, *Writing in the Margins*  
Ashley Maher, *Flying Over Bridges*  
Pat McSwaney, *A Pint of Stout*  
Pat McSwaney, *The Hop Blossom*  
Bruce Molsky, *Soon Be Time*  
Old Mother Logo, *Branching Out*  
Kristina Olsen, *The Truth of a Woman*  
Masanga Marimba Ensemble, *Masanga Marimba Ensemble*

Veretski Pass, *Traditional East European Jewish Music*  
Dennis Roger Reed, *Cowboy Blues*  
Dennis Roger Reed, *Little King of Dreams*  
Round the House, *'til the wee hours*  
Round the House, *Keep This Coupon*  
Smithsonian FolkWays Recordings, *Classic Railroad Songs*  
Moiria Smiley & VOCO, *blink*  
James Lee Stanley, *Ripe four Distraction*  
Chris Stuart & Backcountry, *Mojave River*  
Syncopaths, *Rough Around the Edges*  
Teada, *Give Us a Penny and Let Us Be Gone*  
Abigail Washburn, *Song of the Traveling Daughter*  
Wicked Tinkers, *Banger for Breakfast*  
Wicked Tinkers, *Whiskey Supper*  
Yuval Ron Ensemble, *Tree of Life*  
Yuval Ron Ensemble, *Under the Olive Tree*

tors, other volunteers, Board Members, Advertisers]

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## A MEMORIAL

*for Bob Westbrook,  
a member of the*

*Santa Monica Traditional Folk Music Club, will be held on  
Sunday, May 6th at 3:00PM*

*Friend Meeting Hall*

*1440 Harvard Street, Santa Monica*

*Host: Ross Altman*

*A full tribute will appear in FolkWorks July/Aug issue.*

SPECIAL EVENTS  
continued from page 32

6:30pm & 8:30pm	PRINCE DIABATE [www.princediabate.com] San Juan Capistrano Multicultural Series	
7:00pm	JANET KLEIN [www.janetklein.com] Coffee Gallery Backstage	\$20
8:00pm	JOHN STEWART [www.chillywinds.com] McCabe's Guitar Shop	\$24.50
8:00pm	PETE MORTON [www.harbourtownrecords.com/morton.html] with MARIA DUNN [www.mariadunn.com] The Living Tradition	\$14/\$11 TLT members
8:00pm	LAURENCE JUBER [www.laurencejuber.com] Boulevard Music	\$17.50

SUNDAY JUNE 17		
*	CBA FATHER'S DAY BLUEGRASS FESTIVAL See Festivals Pg 3	
*	HUCK FINN COUNTRY & BLUEGRASS JUBILEE See Festivals Page 3	
*	LIVE OAK MUSIC FESTIVAL See Festivals Page 3	
*	SAN FRANCISCO FREE FOLK FESTIVAL See Festivals Page 3	
7:00pm	MARIA DUNN [www.mariadunn.com] Coffee Gallery Backstage	\$15
8:00pm	RONU MAJUMDAR and ABHIJIT BANERJEE Flute & tabla Occidental College (Herrick Chapel ) Presented by the Music Circle www.musiccircle.org	\$25/\$15 Music Circle Members /Free Oxy

TUESDAY JUNE 19		
6:30pm	CHRIS STUART and BACKCOUNTRY [www.chrisstuart.com] Bluegrass Association of So. Cal.	

FRIDAY JUNE 22		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals Page 3	
*	LONG BEACH BAYOU FESTIVAL See Festivals Page 3	
8:00pm	INCENDIO [www.incendiband.com] Coffee Gallery Backstage	\$18

SATURDAY JUNE 23		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals Page 3	
*	IRISH FAIR & MUSIC FESTIVAL See Festivals Page 3	
*	LONG BEACH BAYOU FESTIVAL See Festivals Page 3	
*	FRANCISCO AGUABELLA [www.franciscoaguabella.com] LACMA-Latin Sound Series 5905 Wilshire Blvd., L.A. • 323-857-6000	Free
Noon	ANDREA FERRAZ [andreaerraz.com] Skirball Café Z	Free
8:00pm	MIGHTY ECHOES Coffee Gallery Backstage	\$15
8:00pm	DUO TONES Fret House	\$15
8:00pm	JOHN BATDORF [www.johnbatdorfmusic.com] and JAMES LEE STANLEY [www.jamesleestanley.com] Noble House Concerts	\$12
8:00pm	DUCK BAKER [www.duckbaker.com] Boulevard Music	\$15

SUNDAY JUNE 24		
*	SUMMER SOLSTICE FOLK MUSIC, DANCE & STORYTELLING FESTIVAL See Festivals Page 3	
*	IRISH FAIR & MUSIC FESTIVAL See Festivals Page 3	
*	LONG BEACH BAYOU FESTIVAL See Festivals Page 3	

6:00pm	JIMMY LAFAVE [www.jimmylafave.com/] Bodie House Concerts	\$15
10:00am	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Santa Monica Farmers Market Main St. & Ocean Park santa-monica.org/farmers_market/sunday.htm	
7:00pm	JOHN BATDORF [www.johnbatdorfmusic.com] and JAMES LEE STANLEY [www.jamesleestanley.com] Coffee Gallery Backstage	\$15

WEDNESDAY JUNE 27		
9:30pm	KEN O'MALLEY [www.kenomalley.com] O'Brien's on Main	

THURSDAY JUNE 28		
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY JUNE 29		
*	KATE WOLF MEMORIAL MUSIC FESTIVAL See Festivals Page 3	
7:00pm	EVAN MARSHALL [www.solomandolin.com] With Riders of the Purple Sage [ridersofthepurplesage.com] Torrance Cultural Arts Center	
7:30pm	ALISON KRAUSS and UNION STATION [www.alisonkrauss.com] Featuring JERRY DOUGLAS plus TONY RICE Greek Theatre	\$35-75
8:00pm	DENNIS ROGER REED [www.dennisrogerreed.com] Acoustic roots music Alta Coffee	
8:00pm	SYD KITCHEN [www.sydkitchen.com]	\$15
8:00pm	WE 5 Coffee Gallery Backstage	\$20

SATURDAY JUNE 30		
*	KATE WOLF MEMORIAL MUSIC FESTIVAL See Festivals Page 3	
Noon	LOS PINGOUS Skirball Café Z	Free
5:30pm	LISA HALEY and the ZYDECATS [www.bluefiddle.com] Laguna Sawdust Festival	
6:30pm	BERNIE PEARL [www.berniepearl.com] Iva Lee's 555 S. El Camino Real, San Clemente 949-361-2855	
7:00pm	SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage	\$18
8:00pm	JOHN BATDORF [www.johnbatdorfmusic.com] and JAMES LEE STANLEY [www.jamesleestanley.com] Fret House	\$15
10:00pm	KEN O'MALLEY [www.kenomalley.com] Auld Dubliner	
8:00pm	HIGH HILLS BLUEGRAS-S BAND [www.highhills.com] Boulevard Music	\$15

* * * SAN DIEGO * * *		
TUESDAY MAY 1		
8:00pm	CAPITOL STEPS [www.capsteps.com] 4th & B 345 B St., San Diego 619-299-2583 • www.4thandb.com	\$30.50-32.50

THURSDAY MAY 3		
7:30pm	RONNY COX [www.ronnycox.com] Acoustic Music San Diego	\$15/\$20 DOS

FRIDAY MAY 4		
7:30pm	DON EDWARDS [www.donedwardsmusic.com] Acoustic Music San Diego	\$15 adv/\$20 DOS
8:00pm	SARA PETITE [sarapetite.com] The Ould Sod 3373 Adams Ave., San Diego 619-284-6594 theouldsod.com	\$10

SATURDAY MAY 5		
8:00pm	BERKLEY HART [www.berkleyhart.com] Canyon Folk House Concerts (El Cajon, San Diego)	
8:00pm	LAURIE LEWIS & TOM ROZUM [www.laurielewis.com] San Diego Folk Heritage	\$20

SUNDAY MAY 6		
7:30pm	JOEL RAFAEL [www.joelrafael.com] Dark Thirty House Concerts	\$15
7:30pm	VIENNA TENG [viennateng.com] With RAMON AND JESSICA [www.ramonandjessica.net] JENNY OWEN YOUNGS [www.myspace.com/jennyowenyoungs] Acoustic Music San Diego	\$25

MONDAY MAY 7		
8:00pm	CELTIC WOMAN [www.celticwoman.com] Copley Symphony Hall 750 B St., San Diego 619-235-0804 • www.sandiegosymphony.com	\$20-75

WEDNESDAY MAY 9		
8:00pm	ASLEEP AT THE WHEEL [asleepatthewheel.com] with THE WORKING COWBOY BAND [www.myspace.com/workingcowboyband] Belly Up Tavern	\$23/\$25 DOS

FRIDAY MAY 11		
7:30pm	LOREENA MCKENITT [www.quinlanroad.com] Humphrey's Concerts by the Bay	\$50
7:30pm	FAIRPORT CONVENTION [www.fairportconvention.com] Acoustic Music San Diego	\$22

SATURDAY MAY 12		
7:00pm	JOHN TAYLOR and HAMEWITH San Diego Folk Heritage	\$15 /\$12 SDFH members
8:00pm	SARA PETITE [sarapetite.com] Clarke House Concerts	\$10
9:00pm	GREGORY PAGE [www.gregoriypage.com] Lestat's	

THURSDAY MAY 17		
7:30pm	BUDDY GUY [www.buddyguy.net] Humphrey's Concerts by the Bay	\$45
7:30pm	JESSE WINCHESTER [www.jessewinchester.com] Acoustic Music San Diego	\$25

FRIDAY MAY 18		
7:30pm	RORY BLOCK [www.roryblock.com] & KELLY JOE PHELPS [www.kellyjoephelps.net] Acoustic Music San Diego	\$22
8:00pm	THE BE GOOD TANYAS [www.begoodtanyas.com] with SEAN HAYES [seanhayesmusic.com] Belly Up Tavern	\$20 /\$22 DOS

SATURDAY MAY 19		
11:00am-	OLD TOWN TEMECULA WESTERN DAYS With Judy Taylor & Wild Oats, Trails & Rails, Older Than Dirt, Black Smith Old Town Temecula 951-694-6412 • www.temeculacalifornia.com.	
7:30pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Fallbrook Americana Music Series	\$15/\$7 kids
9:00pm	CARLOS OLMEDA [www.carlosolmedamusic.com] Lestat's	

FRIDAY MAY 25		
7:30pm	TISH HINOJOSA [www.mundotish.com] Acoustic Music San Diego	

SATURDAY MAY 26		
7:00pm	AMY HANAIALI'I [www.amyhanaliiigilioni.com] KAUKAHI & KELI'I KANEALI'I Humphrey's Concerts by the Bay	\$35

9:00pm	AARON BOWEN [www.myspace.com/aaronbowen] Lestats	
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TUESDAY MAY 29		
9:00pm	BUCKY COVINGTON [buckycovington.musiccitynetworks.com] Belly Up Tavern	\$20/\$22 DOS

THURSDAY MAY 31		
8:00pm	THE SMOTHERS BROTHERS [www.smothersbrothers.com] Sycuan Casino and Resort 5469 Casino Way, El Cajon (San Diego) 619-445-8092 • www.sycuan.com	\$40

SATURDAY JUNE 2		
7:30pm	PF SLOAN [mongrelm.com/artist_page.php?aid=A694] Acoustic Music San Diego	\$15-20

MONDAY JUNE 4		
7:30pm	INDIGO GIRLS [www.indigogirls.com] Humphrey's Concerts by the Bay	\$40

TUESDAY JUNE 5		
7:00pm	SUSIE GLAZE [www.susieglaze.com] North County Bluegrass Association Music Night Round Table Pizza, Escondido	
7:30pm	LUCINDA WILLIAMS [www.lucindawilliams.com] Humphrey's Concerts by the Bay	\$40

8:00pm	JOHN CRUZ [www.johncruz.com] with TODD HANNIGAN [www.toddhannigan.com] Belly Up Tavern	\$10/\$12 DOS
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THURSDAY JUNE 7		
*	THE FOLK COLLECTION [www.thefolkcollection.com] Escondido Public Library Concert Series 239 S. Kalima St., Escondido • 760-839-4829	

FRIDAY JUNE 8		
9:00pm	HEATHER MYLES & THE CADILLAC COWBOYS [www.myspace.com/heathermyles] with THE SLIDEWINDERS [www.slidewinders.com] & THE GOLDEN HILL RAMBLERS [www.myspace.com/goldenhillramblers] Belly Up Tavern	\$10/\$12 DOS

SATURDAY JUNE 9		
10:00am-5:00pm	SAM HINTON FOLK CELEBRATION Old Poway Park 14134 Midland Rd., Poway San Diego Folk Heritage	
7:00pm	THE FOLK COLLECTION [www.thefolkcollection.com] Part of Sam Hinton Folk Celebration San Diego Folk Heritage	
7:30pm	BELINDA GAIL & CURLY MUSGRAVE www.belindagailsings.com Acoustic Music San Diego	
8:00pm	JOEL RAFAEL [joelrafael.com] Clarke House Concerts	\$15
9:00pm	BOB SCHNEIDER [www.bobschneidermusic.com/] Belly Up Tavern	\$16/\$18 DOS

SUNDAY JUNE 10		
7:30pm	MARY CHAPIN CARPENTER [www.marychapincarpenter.com] Humphrey's Concerts by the Bay	\$16/\$18 DOS

FRIDAY JUNE 15		
8:00pm	JOHNNY WINTER [www.johnnywinter.net] Belly Up Tavern	\$21/\$23 DOS

SUNDAY JUNE 17		
7:30pm	JOHN STEWART [www.chillywinds.com] Dark Thirty House Concerts	\$20

THURSDAY JUNE 21		
8:00pm	IRIS DEMENT [www.irisdement.com] Belly Up Tavern	\$26/\$28
7:30pm	JIMMY LAFAVE [www.jimmylafave.com] Acoustic Music San Diego	\$18-22

FRIDAY JUNE 22		
7:30pm	VENICE [www.venicecentral.com] Acoustic Music San Diego	\$22

SATURDAY JUNE 23		
7:30pm	VENICE [www.venicecentral.com] Acoustic Music San Diego	\$22
8:00pm	JESSE COLIN YOUNG [www.jessecolinyoung.com] Anthology 1337 India St., San Diego 619-595-0300 • www.anthologysd.com	\$25

WEDNESDAY JUNE 27		
8:00pm	ALISON KRAUSS and UNION STATION [www.alisonkrauss.com] Featuring JERRY DOUGLAS plus TONY RICE ipayOne Center Theatre The Sports Arena 3500 Sports Arena Blvd., San Diego	\$39.50-89.50

THURSDAY JUNE 28		
*	JOEL RAFAEL [www.joelrafael.com] Joe Rathburn's Folkey Monkey Milano Coffee 8685 Rio San Diego Drive Suite B, San Diego 619-263-3335	

* * * SANTA BARBARA * * *		
TUESDAY MAY 1		
8:00pm	DAVID WILCOX [davidwilcox.com] SOHo Restaurant & Music Club	\$23/\$18 w Dinner
WEDNESDAY MAY 2		
8:00pm	CAPITOL STEPS [www.capsteps.com] Lobero Theatre	\$30.50-32.50

THURSDAY MAY 3		
*	OJAI STORYTELLING FESTIVAL See Festivals Page 3	
8:00pm	RAMBLIN' JACK ELLIOT [www.ramblinjack.com] SOHo Restaurant & Music Club	\$20
8:00pm	CAPITOL STEPS [www.capsteps.com] Lobero Theatre	\$30.50-32.50

FRIDAY MAY 4		
*	OJAI STORYTELLING FESTIVAL See Festivals Page 3	
8:00pm	ABIGAIL WASHBURN [www.abigailwashburn.com] With The SPARROW QUARTET with Ben Sollee, Casey Driessen and Bela Fleck SOHo Restaurant & Music Club	\$30 /\$25 with Dinner

SATURDAY MAY 5		
*	OJAI STORYTELLING FESTIVAL See Festivals Page 3	
7:00pm	BRIGHT EYES [www.myspace.com/brighteyes] GILLIAN WELCH [www.gillianwelch.com] and OAKLEY HALL [www.oakleyhall.net] Arlington Theatre	\$37.50
7:30pm	ALAN THORNHILL [www.alanthornhill.com] Song Tree Concert Series	\$15

SUNDAY MAY 6		
7:00pm	NATHAN MCEUEN [www.nathanmceuen.com] With The Dr. Surf Orchestra Zalk Theater at Happy Valley School 8585 Ojai Santa Paula Rd., Upper Ojai	
7:30pm	TATTERS [www.thetatters.com] Song Tree Concert Series	\$15

SATURDAY MAY 12		
7:00pm	TISH HINAJOSA [www.mundotish.com] SOHo Restaurant & Music Club	\$16

WEDNESDAY MAY 16		
7:00pm	ALEXANDRA KING [www.alexandraking.com] Mideast Belly Dance SOHo Restaurant & Music Club	

THURSDAY MAY 17		
6:00pm	HIGH HILLS BLUEGRASS BAND [www.highhills.com] Deer Lodge Restaurant 2261 Maricopa Highway, Ojai 805-758-0203 • www.ojaideerlodge.net	

SATURDAY MAY 19		
8:00pm	JESSE WINCHESTER [www.jessewinchester.com] TOM RUSH [tomrush.com] Lobero Theatre Presented by Sing's Like Hell	\$39.50/\$49.50 DOS

SUNDAY MAY 20		
8:00pm	KELLY JOE PHELPS [www.kellyjoephelps.net] SOHo Restaurant & Music Club	\$15

SATURDAY MAY 26		
8:00pm	ALAN RHODY [www.alanrhody.com] Trinity Backstage	

SUNDAY MAY 27		
*	STRAWBERRY MUSIC FESTIVAL LOUDON WAINRIGHT III [www.lwiii.com] SOHo Restaurant & Music Club	\$25/\$20 w Dinner

SATURDAY JUNE 2		
7:30pm	CYRUS CLARKE and THE EXPEDITION Song Tree Concert Series	\$15

FRIDAY JUNE 8		
*	JONATHAN BROOKE SOHo Restaurant & Music Club	\$20/\$18 adv

FRIDAY JUNE 15		
*	LIVE OAK MUSIC FESTIVAL See Festivals Page 3	

SATURDAY JUNE 16		
*	LIVE OAK MUSIC FESTIVAL See Festivals Page 3	

SUNDAY JUNE 17		
*	LIVE OAK MUSIC FESTIVAL See Festivals Page 3	

SATURDAY JUNE 23		
8:00pm	LOCAL ARTISTS IN THE ROUND With Doug Clegg, Kate Wallace, James McVay and Peter Gallway Trinity Backstage	
8:00pm	JIMMY LAFAVE [www.jimmylafave.com] ANDREW HARDIN [www.andrewhardin.com] & JOHN IMMON [www.johnimmon.com] Plus JOEL RAFAEL [www.joelrafael.com] Lobero Theatre Presented by Sing's Like Hell	\$39.50 /\$49.50 DOS

SUNDAY JUNE 24		
8:00pm	JESSE COLIN YOUNG & CELTIC MAMBO [www.jessecolinyoung.com] SOHo Restaurant & Music Club	\$25

MONDAY JUNE 25		
6:00pm	THE BROMBIES [thebrombies.com] Deer Lodge Restaurant 2261 Maricopa Highway, Ojai 805-758-0203 www.ojaideerlodge.net	

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SPECIAL EVENTS

TUESDAY MAY 1		
*	LOMA LINDA UKULELE FESTIVAL See Festivals Page 3	

THURSDAY MAY 3		
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	

8:00pm	STEVE YOUNG [www.steveyoung.net] Coffee Gallery Backstage	
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY MAY 4		
1:00pm	SANDII CASTLEBERRY [www.sandicastleberry.com] Java Lounge 54245 N. Circle Drive Blvd., Idyllwild 951-659-JAVA	
8:00pm	RANDY SPARKS PRESENTS 'BUFFALO BILL' BOYCOTT Coffee Gallery Backstage	
8:00pm	ROBERT MORGAN FISHER [www.robertmorganfisher.com] SEVERIN BROWNE [www.severinbrowne.com] AND JAMES COBERLY SMITH [www.jamescoberylsmith.com] Kulak's Woodshed	
8:00pm	LAURIE LEWIS & TOM ROZUM [www.laurielewis.com] Blueridge Pickin Parlor	\$20
8:00pm	CAPITOL STEPS [www.capsteps.com] Caltech Beckman Caltech Public Events	\$27-35 /\$10 youth
8:00pm	DAVID GRIER [www.davidgrier.com] Boulevard Music	\$17.50
8:00pm	CELTIC WOMAN [www.celticwoman.com] McCallum Theatre	\$20-75
8:00pm	STAN RIDGEWAY [www.stanridgway.com] Coach House	\$20
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's	

SATURDAY MAY 5		
*	CLAREMONT FOLK FESTIVAL See Festivals Page 3	
*	HULLABALO FESTIVAL Fundraiser With Ditty Bops Henry Fonds Music Box Theatre	\$250
*	STAGECOACH FESTIVAL See Festivals Page 3	
11:00am & 12:30pm	QUETZAL AND DANZA FLORICANTO/USA Chicano music and dance W.M. Keck Foundation Children's Amphitheatre Walt Disney Concert Hall	Free

1:00pm	SANDII CASTLEBERRY [sandicastleberry.com] Java Lounge 54245 N. Circle Drive Blvd., Idyllwild 951-659-JAVA	
6:00pm	OLD WAYS DAYS Los Rios Rancho 39611 Oak Glen Road, Oak Glen (Yucaipa) 909-797-1005 www.losriosrancho.com	\$12 /\$6 children 12 and under
7:00pm	THREE-PENNY UPRIGHT Randy Sparks & Friends, a trio Coffee Gallery Backstage	
8:00pm	CAPITOL STEPS [www.capsteps.com] Caltech Beckman Caltech Public Events	\$27-35 /\$10 youth
8:00pm	ROBIN HUW BOWEN Welsh Triple Harp Sylvia Woods Harp Center	\$16/\$18 DOS
8:00pm	ROSEANNE CASH [www.rosannecash.com] Walt Disney Concert Hall	\$33-93
8:00pm	PEPPINO D'AGOSTINO [www.peppinodagostino.com] Russ and Julie's House Concerts	\$15
8:00pm	RICH DELGROSSO [www.mandolinblues.com] and MICHAEL LAMPERT CTMS Center for Folk Music	\$15/\$20 door /Free Kids 18 and under
8:00pm	UDAY BHAWALKAR [www.udaybhawalkar.org] MANIKRAO MUNDE dhrupad, vocals and pakhawaj Occidental College (Herrick Chapel) Presented by the Music Circle www.musiccircle.org	\$25 /\$15 Music Circle Members /\$5 student /Free Oxy
8:00pm	CELTIC WOMAN [www.celticwoman.com] Greek Theatre	\$20-75
8:00pm	TATTERS [www.thetatters.com] Zoey's Cafe Loft	\$10
8:00pm	SION AND ANDERSON [ww.sion-anderson.com] Alta Coffee (Newport Beach)	
10:00pm	KEN O'MALLEY [www.kenomalley.com] Auld Dubliner	

SUNDAY MAY 6		
*	STAGECOACH FESTIVAL See Festivals Page 3	
11:00am	RHYTHM CHILD [www.rhythmchild.net] Kid's Concert McCabe's Guitar Shop	\$8
11:00am-	MICHAEL D. McCARTY [www.havermouthwillrunit.com] Storytelling J. Paul Getty Museum	
2:00pm	LISA HALEY [www.zydecocomusic.com] Santa Monica Pier	
3:30pm	CAPITOL STEPS [www.capsteps.com] Caltech Beckman Caltech Public Events	\$27-35 /\$10 youth
4:00pm	DAVID GRIER WORKSHOP	\$40
7:00pm	DAVID GRIER [www.davidgrier.com] Fret House	\$15
7:00pm	STAN RIDGEWAY [www.stanridgway.com] McCabe's Guitar Shop	\$17.50
7:00pm	BRIGHT EYES [www.myspace.com/brighteyes] GILLIAN WELCH [www.gillianwelch.com] and OAKLEY HALL [www.oakleyhall.net] Walt Disney Concert Hall	\$37.50

7:00pm	LAN TRAN [www.lantranonline.com] Storytelling Found Theatre 599 Long Beach Blvd., Long Beach 562-433-3363 • www.foundtheatre.org Sponsored by Long Beach Storytellers longbeachstorytellers.com	\$10
7:00pm	THE REFUGEES [www.wendywaldman.com] with Wendy Waldman, Cindy Bullens, Deborah Holland & Jenny Yates Coffee Gallery Backstage	\$18
7:30pm	RONNY COX [www.ronnycox.com] Zoey's Cafe	

MONDAY MAY 7		
7:00pm & 9:00pm	NATHAN MCEUEN [www.nathanmceuen.com] Zoey's Cafe	
8:00pm	TRIPLE CHICKEN FOOT [triplechickenfoot.com] GRANT LANGSTON, JAMIE WYATT and TRUELY KILLING CASSANOVA Saloon Mondays @ The Gig 7302 Melrose Ave., L.A.	

TUESDAY MAY 8		
8:00pm	VIENNA TENG [viennateng.com] JENNY OWEN YOUNGS [www.myspace.com/jennyowenyoungs] Hotel Cafe	

WEDNESDAY MAY 9		
6:30pm	BERNIE PEARL [www.berniepearl.com] La Palapa Restaurant 4020 Olympic Plaza, Long Beach 800-958-7729	
7:30pm	ALISON BROWN QUARTET [www.alisonbrown.net] Cerritos Center for the Performing Arts	SOLD OUT

THURSDAY MAY 10		
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals Page 3	
7:30pm	LOREENA MCKENITT [www.quinlanroad.com] Greek Theatre	\$29.75-79.75
6:30pm	BERNIE PEARL [www.berniepearl.com] Iva Lee's 555 S. El Camino Real, San Clemente 949-361-2855	
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's	
8:00pm	FAIRPORT CONVENTION [www.fairportconvention.com] Coffee Gallery Backstage	\$25

FRIDAY MAY 11		
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals Page 3	
7:30pm	DAVE IWATAKI'S J-TOWN / BRONZVILLE SUITE Traditional Japanese and jazz Getty Center	Free
7:30pm	FAIRPORT CONVENTION [www.fairportconvention.com] Acoustic Music San Diego	\$22
8:00pm	PERFECT STRANGERS [www.chrisbrashear.com/perfectstrangers.html] Boulevard Music	\$17.50
8:00pm	AL KOOPER [www.alkooper.com] McCabe's Guitar Shop	\$24.50
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

SATURDAY MAY 12		
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals Page 3	
11:00am	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Kahoots Moorpark Tack 31 Poindexter Ave., Moorpark • 805-523-7757 kahootsanimalsupplies.com/chatsworth.html	
noon	CHRIS PIERCE [www.chrispierce.com] Skirball Café Z	
4:00pm	MOJACAR FLAMENCO [www.mojacarflamenco.com] Thomas Street Square 2nd and Thomas St., Pomona	Free
6:30pm & 8:30pm	FAIRPORT CONVENTION [www.fairportconvention.com] San Juan Capistrano Multicultural Center	\$10 /\$5 children under 12
8:00pm	BERKELEY HART [www.berkeleyhart.com] MARK FOFFON Fret House	\$15
8:00pm	AL KOOPER [www.alkooper.com] McCabe's Guitar Shop	\$24.50
8:00pm	MICK OVERMAN [www.maxrecords.com] CTMS Center for Folk Music	\$15 /\$20 door/Free children 12 and under
8:00pm	PERFECT STRANGERS [www.chrisbrashear.com/perfectstrangers.html] Caltech Folk Music Society	\$15 /\$5 Caltech students & children
8:00pm	GOVE SCRIVENOR [www.solidgove.com] Boulevard Music	\$15
8:00pm	THE FOLK COLLECTION [www.thefolkcollection.com] Kulak's Woodshed	

SUNDAY MAY 13		
*	PARKFIELD BLUEGRASS FESTIVAL See Festivals Page 3	
7:00pm	GOVE SCRIVENOR [www.solidgove.com] Coffee Gallery Backstage	
7:00pm	FAIRPORT CONVENTION [www.fairportconvention.com] McCabe's Guitar Shop	\$20
8:00pm	ASLEEP AT THE WHEEL [asleepatthewheel.com] Galaxy Theatre • 3503 S Harbor Blvd., Santa Ana www.galaxytheatre.com	\$23/\$25 DOS
6:00pm	TRIPLE CHICKEN FOOT [triplechickenfoot.com] The Grand Ole Echo • 1822 Sunset Blvd., L.A.	Free

MONDAY MAY 14		
noon	DITTY BOPS [www.thedittybops.com] Bike to work week South Lawn 200 N. Spring St City of Los Angeles City Hall Los Angeles	
8:00pm	TISH HINAJOSA [www.mundotish.com] Coffee Gallery Backstage	\$18

TUESDAY MAY 15		
6:30pm	BLUEGRASS REDLINERS Bluegrass Association of So. Cal.	
8:00pm	BUDDY GUY [www.buddyguy.net] The Coach House	\$60

THURSDAY MAY 17		
7:00pm	ZYDECO DANCE With JEFFERY BROUSSARD and the CREOLE COWBOYS Golden Sails Hotel – PCH Club 6285 Pacific Coast Hwy., Long Beach Karen 562-708-8946 karinnovations@verizon.net	\$17 + 2 drink min.
8:00pm	LYNN MARIE Accordion Coffee Gallery Backstage	
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	
9:00pm	TRIPLE CHICKEN FOOT [triplechickenfoot.com] Hyperion Tavern 1941 Hyperion, L.A.	Free
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY MAY 18		
*	CONejo COWBOY POETRY & WESTERN MUSIC FESTIVAL See Festivals Page 3	
*	OLD TIME SOCIAL See Festivals Page 3	
*	AUTOHARP FESTIVAL With BRYAN BOWERS, GOVE SCRIVENOR, PEGGY SEEGER and others St. Nicholas Ranch near Kings Canyon calautoharp.com	
7:30pm	THE KNITTERS [www.theknitters.net] With John Doe, Exene Cervenka, Dave Alvin, Jonny Ray Bartel, and D.J. Bonebrake Harold M. Williams Auditorium, Getty Center	
7:30pm	JEFF LINSKY [www.jefflinsky.com] Lord of the Strings Concert Series (Dana Point)	\$20
8:00pm	DANNY O'KEEFE [www.dannyokeefe.com] McCabe's Guitar Shop	\$17.50
8:00pm	HOT CLUB QUARTETTE [www.hotclubquartet.com] Coffee Gallery Backstage	\$15

SATURDAY MAY 19		
*	CONejo COWBOY POETRY & WESTERN MUSIC FESTIVAL See Festivals Page 3	
*	OLD TIME SOCIAL See Festivals Page 3	
*	AUTOHARP FESTIVAL See May 18	
*	DOHENY BLUES FESTIVAL Doheny State Beach, Dana Point www.omegaevents.com/dohenyblues 220 W. Sierra Madre Blvd., Sierra Madre	
*	INDIAN FAIR See Festivals Page 3	
*	OLD TIME SOCIAL See Festivals Page 3	
*	LISA FINNIE [home.earthlink.net/~finnie66/d1.html] Sierra Madre Art Fair	

11:00am-	OLD TOWN TEMECULA WESTERN DAYS With Judy Taylor & Wild Oats, Trails & Rails, Older Than Dirt, Black Smith Old Town Temecula 951-694-6412 • www.temeculacalifornia.com.	
Noon	OPEN DOOR ORCHESTRA Skirball Café Z	Free
6:30pm	STAGEROBBERS BLUEGRASS BAND [www.stagerobbers.com] Me N' Ed's Pizza Parlor	
7:00pm	BERNIE PEARL [www.berniepearl.com] (blues) Coffee Gallery Backstage	\$15
7:30pm	JEFF LINSKY [www.jefflinsky.com] Lord of the Strings Concert Series (Mission Viejo)	\$20
7:30pm	ASHLEY MAHER [www.ashleymaher.com] With REG MEUROSS [www.regmeuross.com] The Living Tradition	\$14/\$11 TLT members
7:30pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Fallbrook Americana Music Series	\$15/\$7 kids
8:00pm	STAN WEST Fret House	\$15
8:00pm	KELLY JOE PHELPS [www.kellyjoephelps.net] McCabe's Guitar Shop	\$20
8:00pm	PHIL PARLAPIANO [www.parlapiano.com] with LOWEN & NAVARRO [www.lownav.com] Bodie House Concerts	\$15
8:00pm	PATTY HALL [www.pattyhall.com] and PAUL ARNOLDI [www.paularnoldi.com] Noble House Concerts	\$12
8:00pm	STEVE FERGUSON plus ROBBY LONGLEY [robtearlongley.com] Boulevard Music	\$15

SUNDAY MAY 20		
*	TOPANGA BANJO FIDDLE CONTEST AND FOLK FESTIVAL See Festivals Page 3	
*	DOHENY BLUES FESTIVAL Doheny State Beach, Dana Point www.omegaevents.com/dohenyblues	
*	AUTOHARP FESTIVAL See May 18	
10:00am & 11:30am	GWENDOLYN & The GOODTIME GANG [www.gwendolyn.net] Kid's Concert McCabe's Guitar	\$10
1:00pm	YUVAL RON ENSEMBLE [www.yuvalronmusic.com] Workshops and Concert UCLA, North-West Auditorium CJS • 310-825-5387 • vdios@humnet.ucla.edu	
7:00pm	TISH HINAJOSA [www.mundotish.com] McCabe's Guitar Shop	\$16
7:00pm	SLIGO RAGS Coffee Gallery Backstage	\$18
8:00pm	TATTERS [www.thetatters.com] Russ & Julie's House Concert	\$15

THURSDAY MAY 24		
*	STRAWBERRY MUSIC FESTIVAL See Festivals Page 3	
6:30pm	BERNIE PEARL [www.berniepearl.com] Iva Lee's 555 S. El Camino Real, San Clemente 949-361-2855	
7:00pm	ZYDECO DANCE With Zydeco dance champ WILLIE BUSHNELL Golden Sails Hotel – PCH Club 6285 Pacific Coast Hwy., Long Beach Karen 562-708-8946 karinnovations@verizon.net	\$12 plus 2 drink min
8:00pm	REG MEUROSS [www.regmeuross.com] And FUR DIXON and STEVE WERNER [www.furandsteve.com] Coffee Gallery Backstage	\$15

FRIDAY MAY 25		
*	STRAWBERRY MUSIC FESTIVAL See Festivals Page 3	
8:00pm	DENNIS ROGER REED [www.dennisrogerreed.com] Acoustic roots music Alta Coffee	
8:00pm	MARLEY'S GHOST [www.marleysghost.com] McCabe's Guitar Shop	\$16
8:00pm	MOJACAR FLAMENCO [www.mojacarflamenco.com] Coffee Gallery Backstage	\$15
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

SATURDAY MAY 26		
*	STRAWBERRY MUSIC FESTIVAL See Festivals Page 3	
*	CAJUN/CREOLE FESTIVAL See Festivals Page 3	
*	SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH Redondo Beach Pier	
3:00pm & 8:00pm	THE BROTHERS CAZIMERO Shannon Center	\$35
6:30pm & 8:30pm	ALFREDO ROLANDO ORTIZ [www.alfredo-rolando-ortiz.com] San Juan Capistrano Multicultural Center	
7:00pm	HIGH HILLS BLUEGRASS BAND [www.highhills.com] Coffee Gallery Backstage	\$18
8:00pm	IAN WHITCOMB [www.picklehead.com/ian.html] plus FRED SOKOLOV [members.aol.com/sokolowmus] Boulevard Music	\$15
8:00pm	PAUL GEREMIA [www.paulgeremia.org] Fret House	\$15

SUNDAY MAY 27		
*	STRAWBERRY MUSIC FESTIVAL See Festivals Page 3	
*	CAJUN/CREOLE FESTIVAL See Festivals Page 3	
7:00pm	THE SHERWOOD CONSORT Coffee Gallery Backstage	\$15

WEDNESDAY MAY 30		
9:30pm	KEN O'MALLEY [www.kenomalley.com] O'Brien's on Main	
8:00pm	LISA FINNIE [home.earthlink.net/~finnie66/d1.html] PATTY BOOKER [www.pattybooker.com] Cinema Bar	
7:00pm	JOHN STANDEFER [www.praiseguitar.com] Guitar Workshop and concert Pete Steinberg House Concert • 310-367-2220	\$30

THURSDAY MAY 31		
7:30pm	JOHN STANDEFER [www.praiseguitar.com] Kevin Ryan Guitars • Huntington Beach Kevin White 714-991-9582 • kdwhite1@msn.com	\$20

8:00pm	BESTER QUARTET and MOTION TRIO Skirball Cultural Center	\$25/\$20 Skirball members /\$15 FT Students
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY JUNE 1		
6:30pm	BERNIE PEARL [www.berniepearl.com] Iva Lee's 555 S. El Camino Real, San Clemente 949-361-2855	
8:00pm	LOWEN & NAVARRO [www.lownav.com] Coffee Gallery Backstage	\$25
8:00pm	LAN TRAN [www.lantranonline.com] Storytelling The Quarterly Report 4319 Melrose Ave., L.A. • 323-860-6504	\$10

8:00pm	A FAR CRY [www.davidnigellyd.com] SEVERIN BROWNE AND JAMES COBERLY SMITH [www.jamescoberylsmith.com] Kulak's Woodshed	
8:00pm	ROSALIE SORRELS [www.rosaliesorrels.com] Caltech Beckman Caltech Folk Music Society	\$15 /\$5 Caltech Students and children
8:00pm	JOHN STANDEFER [www.praiseguitar.com] Boulevard Music	\$15

SATURDAY JUNE 2		
*	PRINCE DIABATE [www.princediabate.com] Farewell Jam Temple Bar	
11:00am & 12:30pm	HALAU 'O KEIKIALI'I [www.keikiali.com] Hawaiian dance and music W.M. Keck Foundation Children's Amphitheatre Walt Disney Concert Hall Greg Atkin 714-231-2748 • gatkin@strum-n-comfort.com	Free
Noon	BALANDUGU KAN Skirball Café Z	Free
1:00pm	ASSOCIATION OF FINGERSTYLE GUITARISTS Fret House	
6:00pm	HOMETOWN JAMBOREE Los Rios Rancho 39611 Oak Glen Road, Oak Glen (Yucaipa) 909-797-1005 • www.losriosrancho.com	\$12 /\$6 children 12 and under
8:00pm	LOWEN & NAVARRO [www.lownav.com] Coffee Gallery Backstage	\$25
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Bean Town	
8:00pm	SION AND ANDERSON [ww.sion-anderson.com] Alta Coffee (Newport Beach)	
8:00pm	THE SMOTHERS BROTHERS [www.smothersbrothers.com] Lewis Family Playhouse 12505 Cultural Center Dr., Rancho Cucamonga 909-477-2752 www.vgculturalcenter.com	SOLD OUT
8:00pm	ROSALIE SORRELS [www.rosaliesorrels.com] Bodie House Concerts	\$15
8:00pm	PAUL GEREMIA [www.paulgeremia.org] Boulevard Music	\$15

TUESDAY JUNE 5		
8:00pm	RIDERS OF THE PURPLE SAGE Coffee Gallery Backstage	\$15

THURSDAY JUNE 7		
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	

FRIDAY JUNE 8		
6:00pm	LINDA GELERIS Classic Coffee 148 N. Glendora Ave, Glendora 626-335-0985	Free
7:30pm	A PRAIRIE HOME COMPANION [prairiehome.publicradio.org] Greek Theatre	\$39.50-88.75
8:00pm	ASHLEY MAHER [www.ashleymaher.com] LISA LYNNE [lisalynne.com] ADJOA [sonicbids.com/adjoa] Celtic Harp, World Rhythms & Angelic Voices Coffee Gallery Backstage	\$20
8:00pm	WE 5 Fret House	\$15
8:00pm	JAMIE LAVAL [www.jamielaval.com] And ASHLEY BRODER [www.ashleybroder.com] Noble House Concerts	\$12
8:00pm	LOS LOBOS / DUSTY RHODES AND THE RIVER BAND Coach House	\$50
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

SATURDAY JUNE 9		
Noon	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Skirball Café Z	
2:30pm	FRANCISCO AGUABELLA [www.franciscoaguabella.com] Skirball Café Z	
7:00pm & 9:30pm	PAT DONOHUE Coffee Gallery Backstage	\$20
8:00pm	MISSY RAINES [www.missyraines.com] Boulevard Music	\$15
8:00pm	JOHN STANDEFER [www.praiseguitar.com] Fret House	\$15
8:00pm	JOHN BATDORF [www.johnbatdorfmusic.com] and JAMES LEE STANLEY [www.jamesleestanley.com] Russ and Julie's House Concerts	\$15

8:00pm	PANCHO SANCHEZ [www.ponchosanchez.com] College of the Canyons Performing Arts Center Santa Clarita • 661-362-5305	
9:00pm	LOS LOBOS [www.loslobos.org] Canyon Club	

SUNDAY JUNE 10		
7:00pm	ROGER CAIRNS Coffee Gallery Backstage	\$15
8:00pm	JOHN BATDORF [www.johnbatdorfmusic.com] and JAMES LEE STANLEY [www.jamesleestanley.com] Coffee Gallery Backstage	\$15

WEDNESDAY JUNE 13		
8:00pm	JAKE SHIMABUKURO [www.jakeshimabukuro.com] The Coach House	\$17.50

THURSDAY JUNE 14		
*	CBA Father's Day Bluegrass Festival See Festivals Page 3	
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	