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*Folk*WORKS

FREE

BI-MONTHLY
Volume 7 Number 4
July-August 2007

NEW WORLD FLAMENCO FESTIVAL LA FLOR DE LA VIDA, AUGUST 10-19

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FREE SUMMER
CONCERT LISTINGS



HAWAIIAN
FESTIVALS



SEA SHANTIES



PLUS...
KEYS TO THE HIGHWAY

..THAT REMINDS ME...

...AND MORE!

COVER PHOTO:
PHOTO OF JUAN OGALLA BY MIGUEL ANDY MOGG

E D I T O R I A L

This July/August issue in your hands lists a plethora of summer concerts. Look at page 3 for this summer's offerings at the Skirball, Culver City, Japan American Museum, Grand Performances, the Santa Monica Pier and the Levitt Pavillion.

At this time each year, we search through the listings and mark in our calendar all the wonderful concerts we plan on attending. We want here to thank all the producers who spend so much time, money and passion in searching out, negotiating, coordinating and presenting to us new and exciting artists from all over the world. FolkWorks is here to let you know about all this terrific music...along with the usual ongoing local events, dancing, singing, storytelling and folk-related art exhibits. In case you hadn't noticed, the Los Angeles Times and the L.A. Weekly (and other local "rags") hardly mention what we cover, from Queen Ida on the Santa Monica pier, to the Southern California Ukulele Showcase at the Japan American Museum to Vieux Farka Toure at both Grand Performances and the Skirball Cultural Center.

Letting you all know about these events is the reason we began FolkWorks. Seven years ago we figured that we needed 12,000 hard copy newspapers distributed to get the word out. Now we even look up telephone numbers online. Take a look at our new website www.FolkWorks.org to see



BY STEVE & LEDA SHAPIRO

what we are up to. Our calendar lists all the events for you to plan your social time and we will be expanding with new blogs so you can hear about bands we have found/heard in our travels across the country or across the street.

So guess you are getting the message. We managed to get this hard copy out at the coaxing of a lot of friends and writers. At this point, until/unless we can get the help needed to print hard copies, this really will be the last hard copy issue. We realize that this will be difficult for some of you but we've also heard from a lot of folks who get all their information online.

We are planning and discussing the new opportunities online and you will be getting announcements shortly about new venue ads, artists listings,

musician teaching listings, etc. Be sure to look at the website and Yahoo Group for announcements. We plan to continue our ongoing columns about Music Theory, Old Time Music, Events Around Town and all the other regular columnists you love. In fact now you will be able to read them online and not have to worry about finding that old newspaper article. There is a good search engine on the site and you can find what you want. We, of course, will continue to have the great listing of upcoming events. We hope to make it easier for you to find what you are interested in, whether it is by location or category. This will be a bit down the road, but we are working on it.

We know you will want to continue to support us. While we will no longer have the huge expense of the printed edition, we will still have ongoing expenses relating to keeping up the website, computer repair and maintenance as well as the usual telephone, office supplies, etc. We will continue to give away CDs for those of you who support us at the higher levels and will be looking into bumper stickers and other products for those of you who give at the basic \$25 level.

Be on the lookout for our new T-Shirts and promotional cards. Think you will love our new ideas. And as always...go out to live music, get out and dance, and become a part of the growing FolkWorks Family. See you at concerts this summer!

Visit us on the web: www.FolkWorks.org

The opinions expressed herein are not necessarily those of FolkWorks.

Sunset Concerts at the Skirball

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Thursdays
July 19–August 23

8:00 p.m.
Doors open
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Free
No reservations
Limited seating available on
a first-come,
first-served basis

Note new parking fees:
\$5 for cars carrying
three or more people;
otherwise \$10 per car.
Cash only.
Carpooling encouraged.

Groove to the world beat of the Sunset Concerts, the acclaimed series of free outdoor concerts back this year for its eleventh season! Enjoy free admission to all exhibitions—the Skirball galleries are free and open during Sunset Concerts until 10:00 p.m.

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Thursday, July 19
Middle Eastern–inspired dub
and electronica

TRIBALJAZZ
Thursday, July 26
African and Latin–
inflected world jazz

HUGH MASEKELA
Thursday, August 2
South African jazz trumpeter

VIEUX FARKA TOURE
Thursday, August 9
Malian blues

ELEMENT BAND
Thursday, August 16
Contemporary Armenian

**CECILIA NOËL &
THE WILD CLAMS**
Thursday, August 23
Salsa/soul

Bring the kids! Music lovers of all ages are invited to kick back in our special family lounge, offering a chance to enjoy the music in a low-key, relaxing atmosphere. Art making, toys, and games will be available for all to enjoy.

2701 N. Sepulveda Blvd., Los Angeles
405 Freeway; exit Skirball Center Drive
(310) 440-4500 • www.skirball.org

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Connections

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Cultural Center

FOLKWORKS MEMBERS

NEW MEMBERSHIP BENEFITS!!

Since FolkWorks is going to be an e-zine for the foreseeable future, we are re-defining the benefits for Membership.

ALL Members, basic and above will be sent our new bumper sticker (as soon as we get them printed!)

Members at the FRIEND Level and above will continue to get the CDs as a premium.

AND NEW BENEFIT!!

We are beginning new venue partnerships to get Members more tickets/ passes to concerts and Festivals. Some of you have already been the recipients of these in the past few weeks. So we will keep you posted. This will shortly be a benefit for MEMBERS ONLY.

So go onto the website for new ANNOUNCEMENTS about this... if you have not seen the site recently go take a look

WWW.FOLKWORKS.ORG

We will be listing the details of new Membership levels soon. Remember that your donations are still tax deductible! Please continue to support FolkWorks so we can continue to give you the best calendar listings! And we will be getting out new picks for the July/Aug listings along with our special "NOT TO BE MISSED" category on our blog page which is coming soon.

dca DEPARTMENT OF CULTURAL AFFAIRS
City of Los Angeles

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FLAMENCO FESTIVAL

LA FLOR DE LA VIDA

BY CHRIS STUART

There are few folk dances that blend passion and precision, energy and elegance, as well as flamenco.

Its origins are only dimly known, and there is debate over the very word. The dance appeared first in the Andalusian region of Spain in the sixteenth century during what is known as the Reconquest and quickly spread. The unique mélange of native Andalusian, Islamic, Sephardic, and Gypsy cultures, gives the dance its themes of loss, persecution, pride, as well as its characteristic rite of sexual tension.

The word flamenco might mean gypsy or perhaps a reference to the Flemish, the legendary home of the gypsies. In either case, the origins are distinctly folk oriented, the dance developing from the poorer strata of society. Over the

past 500 years it has been alternately derided as an uncouth regional dance and hailed as the pinnacle of Iberian soul.

Now we have a unique opportunity to appreciate the very best in flamenco dance with the New World Flamenco Festival August 10-19 at the Irvine Barclay Theatre. The festival is titled **La Flor de la Vida, The Prime of Life**, and premieres three companies of young flamenco dancers who are among the very best currently performing in Spain.

This established festival has often emphasized the stars of traditional

flamenco, but this year's program will bring a new generation to Southern California. This is an unprecedented chance to see what is new and coming in flamenco dance. All the troupes are in the prime of life and promise to present an exciting show of new works, some created especially for this festival.

Each company is led by a well-known dancer who has built his or her own company and been successful at Spain's major flamenco festival, Festival de Jerez. The three troupes will divide the ten day festival.

Compañía Maria José Franco will perform August 10-12, a program titled



A Fuego Lento

PHOTO BY MIGUEL ANGEL GONZALEZ

“De Grana y Oro,” and features, besides Ms. Franco, a high-profile cast including Morenito de Llorca, Juan Jose Amador and Luis Moneo. August 14-15, André Peña and Pila Ogalla will present “A Fuego Lento,” which promises a smoldering male and female duet. And Compañía Juan Ogalla, with guest artist Milagros Mengibar, will perform “Cosas de Cai,” August 17-19, featuring Spain's leading exponent of

the bata de cola, the long gown.

This is a chance to enjoy some of the best dancers in the world of any style, and a festival that deserves to attract many people interested in, and appreciative of, great folk dancing, fabulous production, and sensual storytelling.

FREE SUMMER CONCERTS

1ST AND CENTRAL SUMMER CONCERT SERIES

Thursday nights 6:30pm

Japanese American National Museum
369 E. First St., Los Angeles
213-625-0414, www.janm.org

THURSDAY JULY 12 6:30pm

Southern California Ukulele Showcase
With Daniel Ho & Herb Ohta, Jr., Bill Tapia,
Dan “Soybean” Sawyer, Steven Espaniola,
The Bildgewater Boys, Makena

THURSDAY JULY 26 6:30pm

San Jose Taiko (www.taiko.org)

THURSDAY AUGUST 2 6:30pm

Ricardo Lemvo & Makina Loca
(www.makinaloca.com) combines Latin and
African elements from salsa to soukous

SKIRBALL SUMMER CONCERTS

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

Thursday nights 8:00pm

Mark Taper Foundation Courtyard
2701 N. Sepulveda Blvd., Los Angeles
310-440-4500 • www.skirball.org

JULY 19

Zohar Blend of Jewish and Arabic music,

JULY 26

TribalJazz Blend of African, Latin
and Brazilian grooves and driving rhythms.

AUGUST 2

Hugh Masekela Legendary
South African trumpeter,

AUGUST 9

Vieux Farka Toure (www.vieuxfarkatoure.com) Son of legendary Malian guitarist

AUGUST 16

Element Band Traditional Armenian melodies

AUGUST 23

Cecilia Noël & The Wild Clams
Peruvian Singer

SKIRBALL CAFÉ Z CONCERTS

Noon Saturday Afternoons 12:00-2:00pm

2701 N. Sepulveda Blvd., Los Angeles
310-440-4500 • www.skirball.org

JULY 7

Nuevo Arte Trio Brazilian/World

JULY 14

Mojácar Flamenco Flamenco/World

JULY 21

Damon Aaron Soul/Folk

AUGUST 4

Encuentro (formerly Dos Vientos) Flamenco

AUGUST 11

Mili Mili World Music East African/World

AUGUST 18

Pan Dulce World

AUGUST 25

Klezmer Juice (www.klezmerjuice.com)
Jewish Soul

BOULEVARD MUSIC SUMMER FESTIVAL

Veteran's Park, 4117 Overland Ave,
Culver City

JULY 15 11AM-4PM

A free outdoor music festival featuring an All
Star Lineup with Boulevard staff and teachers.
Folk, blues, country, singers, songwriters
(Call to confirm)

CULVER CITY FREE CONCERTS

Thursday nights 7:00pm

Culver City Hall Courtyard
9770 Culver Boulevard (at Duquesne)
310-253-698 • www.culvercitymusic.org

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

THURSDAY JULY 19

Katia Moraes and Sambaguru
(www.katiamoraes.com)
Brazilian singer

THURSDAY JULY 26

Big Sandy & His Fly-Rite Boys
(www.bigsandy.net) Rockabilly

THURSDAY AUGUST 9

Los Pinguos (www.lospinguos.com)
Latin folk rock

THURSDAY AUGUST 16

John Jorgenson (www.johnjorgenson.com)
Gypsy jazz

THURSDAY AUGUST 23

Ricardo Lemvo & Makina Loca
(www.makinaloca.com) combination of Latin
and African elements, salsa and soukous

GRAND PERFORMANCES

350 S. Grand Avenue, Los Angeles 90071
213-687-2159

www.grandperformances.org

FRIDAY JULY 13 Noon

Jessica Ficht (www.jessicasongs.com)
blends traditional French chanson, gypsy jazz,
Chinese and Latin American folk

SATURDAY JULY 21 8:00pm & SUNDAY JULY 22 3:00pm

Tambuco Mexican percussion group with
Marimbas, djembe drums, cajons, hand drum-
ming and other instruments

FRIDAY JULY 27 Noon SUNDAY JULY 29 3:00pm

A Moving Sound Taiwanese, Chinese
and neighboring Asian musical songs
with erhu, and zhong ruan, as well as
Western instruments.

FRIDAY AUGUST 3 Noon

Masanga Marimba Ensemble rhythmic
and spiritually driven music of
the Shona people of Zimbabwe.

FRIDAY AUGUST 10 Noon

Vieux Farka Toure son of Mali's late,
great Ali Farka Touré

SUNDAY AUGUST 12 8:00pm

The Human Hambone film celebrates the
ways in which the human body can be used
as a musical instrument.

LEVITT PAVILION SUMMER CONCERT SERIES

87 North Raymond, Pasadena
626-683-3230

www.levittpavilionpasadena.org

THURSDAY JULY 5 7:00pm

blue13 dance company rhythms of classical
Indian dance, folk Bhangra style and more
contemporary forms of dance

SATURDAY JULY 7 8:00pm

Incendio Nuevo flamenco

THURSDAY JULY 12 7:00pm

Cheb I Sabbah & 1002 Nights Arabic World
Percussion, Dhol Drums, Bhangra Dance
Teams, Arab, North African Dance Troupe and
more

SATURDAY JULY 14 8:00pm

Sambaguru featuring Katia Moraes
Brazilian singer/songwriter/dancer

THURSDAY JULY 19 7:00pm

Runa

SATURDAY JULY 21 8:00pm

Perla Batalla
Powerful Latin singer

THURSDAY JULY 26 7:00pm

Hot Fab Djazz Club French and American
popular, original vocal songs and Gypsy Jazz
instrumental music.

SATURDAY JULY 28 8:00pm

Maneja Beto

THURSDAY AUGUST 2 7:00pm

Adaawe skilled percussionists and vocalists
fuse African music and rhythms, R&B/pop
vocals, arresting Gospel vocal harmonies, and
funky original creations.

SATURDAY AUGUST 4 8:00pm

Quetzal Chicano music

SATURDAY AUGUST 11 7:00pm

Nocy

THURSDAY AUGUST 16 7:00pm

Dereb Desalegn & Nicky Bomba

SATURDAY AUGUST 18 8:00pm

Bobby Matos

and his Afro Latin Jazz Ensemble

THURSDAY AUGUST 23 7:00pm

Bassam Saba

SATURDAY AUGUST 25 8:00pm

Francisco Aguabella

legendary Conga drum player

SATURDAY AUGUST 25 8:00pm

SANTA MONICA PIER TWILIGHT DANCE SERIES

Santa Monica Pier, Santa Monica
310-458-8900 • www.twilightdance.org

THURSDAY July 5 7:30pm

David Lindley, John Cruz, Brandi Shearer

THURSDAY July 12 7:30pm

Plena Libre Puerto Rican folkloric rhythms
plena and bomba, infused with salsa, jazz,
other Afro-Caribbean rhythms,

THURSDAY July 19 7:30pm

Samba Mapangala Orchestra Virunga
José Conde Y Ola Fresca rootsy, funky, jazzy,
Latin dance music.

THURSDAY August 2 7:30pm

Queen Ida And Her Zydeco
Band
Hacienda Brothers

THURSDAY August 23 7:30pm

Holmes Brothers
Carrie Rodriguez

THURSDAY August 30 7:30pm

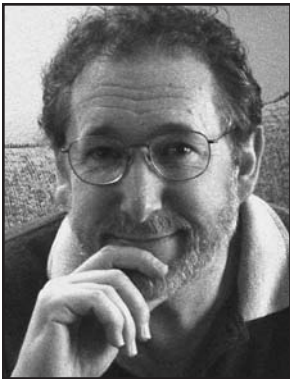
Los Lobos



Vieux Farka Toure



Element Band Stairs



KEYS TO THE HIGHWAY

THE CASTRATI

A MOST BIZARRE PART

OF MUSIC HISTORY

BY ROGER GOODMAN

THE DARK PAST

It is the 17th Century and you are the choirmaster of a Roman Catholic Church somewhere in Italy. The Church, citing the words of Saint Paul, does not allow women to participate in the choir so young boys must sing the higher parts. In some ways, this is better, because a young voice offers an unmatched innocence and purity. The problem for you as choirmaster is that the investment of your time and energy shaping these young vocal instruments will be lost when puberty “breaks” their voices. If only there was some way to keep these voices from being stolen away at puberty. What if they never went through puberty? But how could that happen? There was only one way—castration. Castration was already a well accepted and understood practice, at least for livestock. Why would anyone let their young son be so mutilated and robbed of such a great aspect of life? Surely no one would ever agree to such an evil thing, would they? Was it

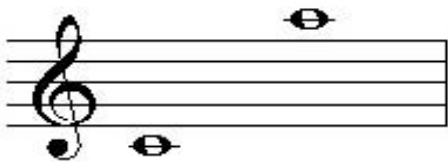


Figure 1 – Castrato Vocal Range

worth the cost for the sake of art and music? This was the enigma of the castrato who dominated the musical stage for almost 230 years.

THE VOICE AS AN INSTRUMENT

Compared to adults, both boys and girls have higher voices due to their smaller vocal chords. From previous discussions of musical instruments, we know that lengthening a string or a tube will produce a lower note. The human vocal

chords are no different. One of the effects of the hormone shift that occurs when boys become men is the dropping and extension of the vocal chords. The voice “breaks” during this transition and becomes deeper. If the boy is castrated, the hormonal shift never takes place and the voice remains high. But the result was more than just a high voice. The castrato retained the timber of the young voice but with the power of a grown man’s lungs. The result was a voice of great power and breath control. Reportedly, the castrato had a range, ability to sustain and a melancholy beauty that was beyond anything we will hear today or ever again.

WHO WOULD DO SUCH A THING TO A CHILD?

At the time, most people were poor and being poor back then was different from what we think of as poor today. People lived desperate lives of squalor and deprivation. A boy with a gift for singing stood a chance of being lifted out of the squalor and, perhaps, could bring his family out as well. There were conservatories reserved only for training castrati. Boys were sold or given over to these schools with the understanding that they would be castrated but then receive intensive vocal training and the best of care and medical attention. As cruel and Dickens-like as this sounds now, for some it was the only chance to escape the grip of poverty.

This was a regrettably irreversible decision for those

who did not find a place in the world of music. The hormonal imbalance had many negative effects. Their bones grew large so they were exceptionally tall and walked with an awkward loping gait. They grew thick hair on their crowns but none on their trunk and legs. They were ripe for ridicule and exclusion. Strangely enough, castration was not legal though accepted by the church (the Pope actually said, “The nuts are for cracking”) and mostly overlooked by the law. Because of this, most surgeons would not take the risk so the local barber was the usual choice with all the ensuing chances for medical disasters. Castrati were regularly explained away as an unfortunate accident usually due to a wild boar encounter while still an infant.

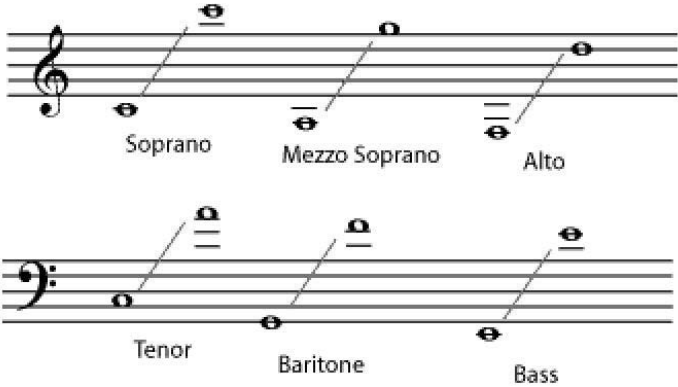


Figure 2 – More Familiar Vocal Ranges

SUPERSTARS OF THEIR DAY

For the castrati who survived and found a place in the world of music, life was amazing. They were the mega superstars of their day and the very first international stars. Composers wrote music especially for the castrati to take advantage of their virtuosity and range. Opera, which was just beginning, was made hugely famous by these castrato superstars. Adoring royalty showered them with gifts and favors. Women went crazy for them and they lived a rock star’s private life. Even though castrati were infertile (a plus in this instance?) most could still achieve erection and orgasm.

SENESINO AND FARINELLI

Two of the most notable castrati were Senesino (? -1750) and Farinelli (1705-1782). Senesino was a spoiled diva, arrogant and prone to tantrums. But Handel (1685-1759), having heard him in Dresden, brought him to London to join his Italian Opera Company. Handel created many great opera roles to display Senesino’s virtuosity.

Farinelli was not as famous as Senesino but is

better known today because of the 1994 movie, *Farinelli*. He was a pupil of Porpora and became famous in Southern Italy where he was known as *il ragazzo* (“the boy”). Porpora established an opera house in London directly competing with Handel’s. There, Farinelli sang in Porpora’s operas for several years. Farinelli sang for Philip V of Spain who gave him a permanent position accompanied by a huge sum of money. He no longer performed in public and his main job was to sing the same four songs each night to the king. His planned few months’ stay in Spain became 22 years after which he retired to a Castle in Bologna with his amassed wealth.

THE LAST CASTRATO

Alessandro Moreschi (1858-1922) was the last castrato in the world and the only one ever recorded. In two sessions (1902 and 1904) he recorded less than one hour of vocals on wax cylinders. The quality is poor and he was well past his prime but it is a novel artifact. Reportedly crowds applauded him with the call, “*Eviva il coltello*” (“Long live the knife!”). Moreschi was in charge of the Sistine Chapel Choir. Figure 3 is an 1898 photo of six of his choir members; note that the two in front have the physical features of the castrati.

The castrato voice will never be heard again, but there is still a great deal of interest in this phenomenon as evidenced in many books, movies and CDs addressing the subject. If you are interested, you can find a lot of information on the web. Here’s a site with many links: www.radix.net/~dalila/singers/counter.html. So for now, watch out for that wild boar and as always stay tuned.

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



Figure 4 – Farinelli (Carlo Broschi)



Figure 5 – Barbaric Medical Device



Figure 3 – Sistine Choir 1898

LOOK FOR

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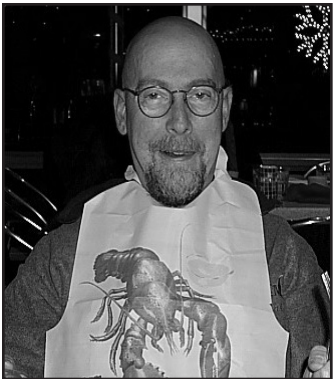
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FORKLORE

THE JOY OF POI

BY MICHAEL MACHERET

If you’ve been to Hawaii, then *surely* you’ve been to some hotel’s luau at least once (and if not, what kind of tourist are you, anyway?) A luau, as all good tourists know, is about the food. And just so you won’t go hungry, they make sure not to keep the offerings too authentic. But one thing for sure, you’re guaranteed to find that obligatory Poi – that purple paste in a bowl that the entertainers will warn you about. It’s something, they say, only a native Hawaiian could love. And do they love it! Dipping two fingers at a time, then three fingers and finally scooping out a handful in a cupped four-finger dip. Guaranteed to get a good laugh.

To a culture accustomed to sweet and salty flavors as we are, poi is a shock to the senses in its relative blandness. Compound that with the especially tasteless sample you’re likely to find at your Hawaiian Buffet, you’ll wonder why anyone would bother with it.

As opposed to the typical servings at contemporary Hawaiian eateries: rice, macaroni salad, chicken katsu, teriyaki, spam and so on ... Poi is authentically Hawaiian and has a rich

and significant history that is anything but bland.

Long before Europeans brought guns, missionaries and high-fat food, poi was the staple of the Hawaiian diet. Poi is made from the taro plant. The tropical climate and abundance of water is an ideal environment for the cultivation of taro. Like potatoes to the Irish, maize to American Indians, and rice to Asians, taro was the food just about every islander depended on. The leaves as well as the root, a starchy tuber, are edible. As will happen with anything so central to the lives and lore of a community, taro took on a sacred character to the extent that King Kalakaua traced his lineage to a mythical figure closely identified with the taro plant and had a taro leaf symbol in a prominent place on his crown. Even today, poi has an honored place in Hawaiian music: one of the best known songs of Sean Na’auao *Fish & Poi* celebrates real Hawaiian food as the only thing that can satisfy him. And in the song *Island Style*, John Cruz rhapsodizes on how his “gramma” loves the poi real sour.

Poi is made by pounding the boiled

taro tuber with some water until it morphs into a thick pasty texture, about the consistency of pancake batter. Poi is traditionally pounded using an oversized mortar and pestle. The taro flesh is purple, so the paste is a bright purple. The poi is just thick enough so that one can plunge a couple of fingers (or three or four fingers for the hungry guy) into a bowl and emerge with a good slurp of poi. Just like Chinese food tastes better with chopsticks than with a fork, maybe that’s why you didn’t like that poi you tasted at the luau? Put down that spoon! Actually, it would take more than your fingers to make tourist poi taste better.

Poi has a notoriously brief shelf life. Kind of like a baguette, you don’t really want to let it sit on the shelf for weeks. Freshly pounded poi is slightly sweet. Day-by-day as it slowly ferments, it takes on a sour taste. Then, again, just like John Cruz’s *tutu*, some people like the poi real sour. What you had at the luau was most likely mixed from dehydrated poi, and it’s bound to be at least as good as what you get from dehydrated mashed potatoes. How would you like to introduce someone to potatoes by

starting them out with reconstituted potato flakes? Yum.

I can’t say I have a deep love for poi myself. And since it’s not likely to show up on my supermarket shelf nor am I going to spend the weekend pounding my own poi, I am not going to have the opportunity to become much of a poi connoisseur. However, I can say that I have tasted poi on several occasions and I can tell you that when you taste good poi, you will know it. On a recent trip to Hawaii, I unknowingly walked into Sam Choy’s Breakfast, Lunch and Crab on “Hukilau” night and found a kind of buffet you really wish they had at those hotel luaus. My low-carb diet went on vacation that night, but I tell you truly that one of the high points of the meal was Sam’s fresh poi. I know it was fresh cause it was just a little bit sweet, and it was smooth but I could detect small pieces of taro root. It was something to write home about, and so I did.

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



DIRT

NATIVE

TO OUR

LAND

BY DAVID KING

By now, the summer garden is in the ground and we’ve got a little time to relax – most of what is left to do in the heat should be a little weeding and making sure the plants don’t get too dry. t’s tough because there are festivals and warm languid nights that vie for attention all through these months.

But a garden is like a pet – although one that doesn’t whine or bark when we fail to give it the proper attention. The ability to give attention is the core of a good gardener. Most folks with the proverbial ‘black thumb’ have their attention elsewhere – and while good intentions are lovely, good **attention** is much more valuable, as your dog, cat, lover and boss will all tell you. The best players of any instrument get there by the attention they give; good, steady workmanship trumps talent that is intermittently exercised.

The summer garden in Southern California requires attention, but not a lot of sweaty back breaking work – we did that in May and even June when it was cooler. Summer plants went out then and got their roots well established. So, grab a lemonade – ok, a mint julep, find a shady spot and

admire your excellent work before you slip into a nap or a good book.

You say your garden is not all that cheery? You have bare spots and something has died? What will you do? Any act of planting as July slips into August is an act of deeper desperation. As summer warms, it’s harder to coax plants to a good start. The key is to make sure the roots stay moist – not soppy wet, but not dry either. Especially on windier days – the combination of our low humidity and the hot dry winds, sucks moisture out of plants just as badly as it does your skin. If your skin is crinkling because of dryness, you can bet your bottom bass string your plants need an extra shot of water.

Some plants should not be put out at this time of year no matter what. Planting California Natives this time of year is akin to planting basil or violets in New York in the middle of winter; there it’s the cold that knocks ‘em dead, and here it’s the heat and lack of water. As summer wears on, the chances of getting summer annuals to survive and flourish gets more dicey. You can set them out, even in August or September, but at what cost? You’ll need to water profusely

and they will croak in a few months once cooler weather approaches. Most long-lived plants need to have a few cooler months to get established before they are sent into the heat of a Los Angeles summer. If you are closer to the ocean’s influence, all this is mitigated. As you get further from the sea breeze, the harshness of the summer is more pronounced.

The next time to plant in Southern California is late September. To mitigate the heat, put down a lot of mulch. “Mulch” is a protective covering put over the soil. It can be anything from plastic (shudder) to cocoa shells. When I speak of mulch, I am referring to some sort of plant material like rotting leaves, shredded bark, or compost. There are all kinds of products you can buy in bags at the nursery or home improvement store labeled compost, planting mix or mulch. Cover your garden as deeply as you possibly can (two inches or more) with this stuff and you will do yourself and your plants a big favor. The longer you procrastinate this important step the hotter it will be when you finally get around to it.

This is all part and parcel of a good gardener’s ethic – that green thumb comes from paying attention to our place in the world – the cycles of our climate and the needs of the plants we put in the ground. In Los Angeles we have such a mild climate that we cut corners and still slide by, but that doesn’t mean your plants **LIKE** it. And using excess water to correct for bad timing is still a waste of a valuable resource. Just because we can, doesn’t make it acceptable.

We could pave the Los Angeles River, and at a point in the past, we did. Now Friends of the Los Angeles

River are busy remaking that river a viable ecosystem that contributes to the entire city by fostering nature within the urban landscape and revitalizing the plant and animal communities that have existed in the LA basin long before any Europeans arrived. I’m not suggesting you only need to plant California Native plants, although I am a big proponent of them, but even if we are going to garden with plants from other areas, we can be mindful of their impact on the environment.

A lot of the American folk music tradition is devoted to the 1930’s and the hardships of the farming families that were uprooted in the dust bowls and the drought that wrecked havoc on much of America’s farming communities. The drought would have come anyway, but the practices of farming at that time were as much to blame for the dust storms that killed hundreds of people and millions of animals. We have fallen into that same hubris and arrogance in our relationship to our native land.

Pick a few of those Meyer lemons from your neighbor’s tree (they won’t mind) and with a sip of homegrown lemonade, sing along with some local song crafters, like Fur Dixon and Steve Werner, about life in Southern California. Let’s be ever mindful of the need for stewardship in this landscape we call Los Angeles and honor the place we call home.

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.



DAVE’S CORNER OF THE WORLD WILLNER TIMES THREE

BY DAVE SOYARS

Philadelphia-born producer/music director **Hal Willner** is certainly not what anyone would call a folkie, though in the last few years he’s had a large hand in bringing lots of great songs to a wider audience. Willner is well-known for producing tribute concerts to composers and songwriters he admires, which he’s been specializing in for the last twenty years, along with his regular gig as music director of the TV show *Saturday Night Live*. Though he primarily presents the work of jazz and film composers, the three most recently released projects that have his name on them, all from 2006, are of interest to Folkworks readers. While most of the performers are jazz, rock or avant-garde musicians who tend to lend idiosyncratic readings to the songs, they often inhabit them in a fresh way. Of course it also continues the “but is it folk music” discussion that’s been obsessing me of late. Discussion is never bad.

Leonard Cohen: I’m Your Man [Lion’s Gate Films, (!) for the video portion, Verve Forecast (--) for the musical soundtrack], however, is not totally a good thing. The music, performed at an Australian concert produced by Willner, suffers- not through any fault of his- but rather from the fact that Cohen’s own voice is the perfect vehicle for his songs. Cohen’s own new version of his

Tower of Song with **U2** is the best thing here musically. Others, which include rocker **Nick Cave** (a credible *I’m Your Man*) and Rufus Wainwright (a sweetly sung *Chelsea Hotel #2* a dull *Everybody Knows*) do well enough and are certainly compelling performers visually, but none lend a new interpretation to songs that are best within Cohen’s limited range, a perfect match for his lyrical directness, in songs which tend to be resistant to being “prettied up” or rendered quirky as just about everyone here attempts to do. The rest of the movie fortunately contains interviews with Cohen, which are excellent, as is the commentary by the musical artists (such as Wainwright lovely and funny story about encountering an underwear-clad Cohen feeding an injured bird).

The 2-CD set *Rogues Gallery: Pirate Ballads, Sea Songs and Chanteys* [Anti] (!) is much better, being that these are traditional songs that don’t in most cases have the burden of a definitive reading. Chanteys also tend to lend themselves very well to punkish treatment, having wild abandon and foul-mouthedness in common. There are plenty of “folkie” artists to be heard here, though- Richard Thompson, Martin and Eliza Carthy and fiddler Richard Greene to name a few. One of the better tracks, however, (as much as it pains me

to admit it) is by mega-star **Sting** who leaves his ego behind to lend a gripping reading to *Blood Red Roses*. The aforementioned Wainwright and Bono likewise serve the songs nicely. These known artists indeed treat the songs as if they’re on board ship, trying to quell the boredom, a tribute to Willner’s solid guidance. While modern instrumentation is used, the arrangements are unfussy, the songs not self-consciously “rockified” or turned into something they’re not. A class job, all told.

But the pick of the litter is definitely the wonderful *The Harry Smith project Revisited*, a 4-disc music/DVD set [Shout Factory] (!). Smith, though he loved the music of the south, was no typical folkie himself. An eccentric artist, painter and collector of found objects, his anthology of American music, released by Folkways in the early 1950s, had a profound influence on the emerging folk revival, as **Bob Dylan**, **Joan Baez** and the **Kingston Trio**, just to name a few, plumbed it for songs and inspiration. The original recordings were from his private collection. Smith felt that the songs (American roots music from country and blues to fiddle tunes, rags and hollers) told a story about America that was worth preserving, and since many old 78s were collected during WWII and melted down of records to contribute to the war effort, they became rare. Smith can be said to have rescued many of these recordings

from obscurity.

It is the eccentric side of Smith that another diverse group of artists pays tribute to in these two discs of music and one DVD culled from concerts in London, Los Angeles and New York. Certainly this mish mosh of rock, jazz and avant garde stars had no sense of delicacy with the songs, but it’s amazing how many, while straying into left field, stayed true to the heart of them. **David Thomas**, head of Avant-punk band **Pere Ubu**, tears *Fishin’ Blues* limb from limb with an intense performance, but with old time fiddle underneath. **Van Dyke Parks** reaches the middle ground between earthiness and elegance on a lovely arrangement of fiddle tune *Sail Away Lady* with the Mondrian String Quartet. Odd combinations- jazz trombonist **Roswell Rudd** with **Sonic Youth**, **Philip Glass** and **DJ Spooky** improvising soundtracks to Smith’s films, themselves hand-drawn, minimalist marvels- abound. Would **Harry Smith** approve? Cranky Harry probably wouldn’t approve of much, but the important thing is, whether sung by rocker **Lou Reed** accompanied by distorted electric guitar or by **Blind Lemon Jefferson** in the original Smith recordings (!!!, still in print and available on Smithsonian Folkways recordings- highly recommended!), songs like *See That My Grave is Kept Clean* live on.

In addition to the musical performances (and more are excerpted there) the 4th disc, a documentary appropriately titled *The Old Weird America*, is about **Harry Smith**, his original anthology recordings and these new ones. Engrossing interviews with the musical performers include former **New York Dolls** lead singer **David Johansen**, who named his band **The Harry Smiths**, talking about the segmentation of modern music and how the inclusiveness of

Dave's Corner continued on page 8

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 / Carribbean)
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
KCLU [Santa Barbara] (102.3FM) www.kclu.org
KPFK [North Hollywood] (90.7FM)
[Santa Barbara] (98.7FM) www.kpfk.org
KCSN [Northridge] (88.5FM) www.kcsn.org
KUCR [Riverside] (88.3FM) www.kucr.org
KUCI [Irvine] (88.9FM) www.kuci.org
KPCC [Pasadena] (89.3FM) www.kpcc.org
KSBR [Orange County] (88.5FM) www.ksbr.org
KSBX [Santa Barbara] (89.5FM) www.ksbx.org
KKGO [Los Angeles] (105.1FM)
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
Driven Bow / Fiddlin' Zone
Gus Garelick (Fiddle Music)
www.krcb.org/radio/
Riders Radio Theatre
Riders in the Sky (Cowboy variety show)
www.wvxu.com/html/riders.html
Folk Alley www.wksu.org

**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

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 TOAST-MASTERS
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

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

A FEAST OF HAWAIIAN FESTIVALS

L.A.-HONOLULU ROUND-TRIP

BY AUDREY COLEMAN

The pitch was mid-range, the tone full, yet somehow fragile. It reminded me of a Native American flute, yet the sound had a unique, delicate quality I couldn't define. Perhaps it had to do with the fact that the breath was coming from the player's nose.

Mike Kalikolani Wong, maker of Hawaiian nose flutes, was one of several workshop leaders demonstrating traditional Hawaiian arts at the annual *E Hula Mau* Competition held Labor Day weekend. Visiting the canopied "Hawaiian Village" on the mall of the Long Beach Convention Center, I came upon Kalikolani chiseling holes into a small, dried, hollowed-out gourd. Moments later, he picked it up in the palm of his right hand and pressed it to his right nostril while blocking the other nostril with his left index finger. Then he made this marvelous music. He spent over a half an hour showing me the rudiments of nose flute technique and made an instrument for me to take home.

Cultural workshops and demonstrations add an important dimension to *E Hula Mau*. There is an exciting difference between attending an event purely as a spectator, wandering among performance stages and craft booths and having opportunities for meaningful encounters with cultural practitioners such as Mike Kalikolani Wong. This gives an event the quality of a *folk life festival*, even if it doesn't bear that name.

A TOP-NOTCH FOLK LIFE FESTIVAL IN HONOLULU

Last March I had the good fortune to attend the Great Hawaiian Folk Festival, held in Waikiki at Kapiolani Park, the nearby the Outrigger Hotel, and Queen's Park. Over a four-day period, the Festival offered cultural workshops, music and dance performances and artisan and community exhibits, all free of charge. Surprisingly, it was the first festival bearing that name. Now it is destined to be an annual event. So, if you want to vastly alter your preconceptions about Waikiki, consider coordinating your trip with this feast of Hawaiian culture. Here are some highlights.

ANOTHER NOSE FLUTE ENCOUNTER

Ohe ano ihu (o-hay ahno ee-hoo), instrument maker **Calvin Hoe** repeated several times until the participants in his workshop at the Outrigger Hotel correctly pronounced the Hawaiian words for

nose flute. While he also makes nose flutes from gourds and coconuts, this session focused on flutes made from Chinese bamboo, plentiful in Hawaii. "Get the flute really close to your nose," he advised, "Blow some of the air into the flute and some across the hole. If it's too far away, the sound will be unfocused. Hold it perpendicular to your face."

With his wispy grey hair tied back in a pony tail and his thoughtful, slow-paced delivery, Calvin encouraged us to play our new nose flutes creatively. "I like the inspiration of nature. I like to wake up with the sunrise and play my flute. I like the sound of the waves when they come up on the beach, the sound of the wind blowing in the trees."

MAKING A HULA RATTLE

In an adjacent space, another instrument maker, **Michael Kop**, was showing a group of children and parents how to make an *uli uli* (oolee-oolee)– the rattle used in implement style hula dancing. Provided with hollowed out gourds, participants in Michael's workshop filled them with small pebbles, then plugged the holes with strips of long leaves from the hala tree, softened in water.

When my sheaf of hala leaves was resisting, Michael coached me, "This one you have to pinch to get through the holes. You almost have to twist it and with the other hand you pull..." I came away with my *uli uli* rattle, adorned at the mouth with a thick sheaf of *lau hale*. It occurred to me later that Michael could have completed the process for me in half the time, but instead fulfilled his mission as a teacher of culture.

SLACK-KEY GRANDMASTER

A third workshop held at the Outrigger was a gift to any guitarist aspiring to play in the Hawaiian slack-key style known as *ki ho alu*. This is the practice of relaxing the tuning of the guitar strings so that the thumb and index plays a bass line while the other fingers can take on the melody. *Ki ho alu* has no greater proponent than **Ledward Kaapana** whose flawless lightning technique, soulful interpretations of slack-key classics, and playful spirit have brought him acclaim world-wide. (His recent Grammy-nominated CD, *Grandmaster*, provides a fine introduction to his talents.) With patience and good humor, he played a classic slack-key piece very slowly, over and over, while the workshop participants followed on their own instruments.

Led spiced up the workshop with reminiscences, sharing, for example, the influence his uncle, Fred Punahoa, had on his musical career. "My uncle could play anything. (When he was a boy) seven nights he dreamed how to play the guitar. He sat under a coconut tree and these girls in white with red sashes, he couldn't see no faces, they taught him to play guitar. And after the seventh night, he told his dad. He said his dad knew because every morning while he was making him lunch before he went to school, his dad heard him playing. Then after that he never had that dream. That was a gift."

PERFORMANCE HIGHLIGHTS

The following Sunday afternoon, Led Kaapana was up on the bandstand at Kapiolani Park, playing to an admiring audience on the last day of the Great Hawaiian Folk Life Festival. Among the artists in addition to Led were veteran songwriter-slackkeyguitarist **Dennis Kamakahi** with his son David on ukulele, the spirited relatively new trio **Maunaloa**, and honey-voiced **Natalie Ai Kamaau**. Interestingly, Natalie's daughter danced hula during one of her numbers at the bandstand and later Natalie and her husband accompanied their daughter in the hula performance space. While the bandstand concert was going on, over a dozen hula *halau* were dancing on the other side of the park.

CREATING HAWAIIAN CLOTH

While strolling among the booths in Kapiolani Park on Sunday, I heard a regular tapping sound – wood on wood. Was this some type of percussion instrument? It had the pitch of a woodpecker striking a tree with its beak. Walking toward the sound, I discovered a pretty, forty-ish woman with dark wavy hair, kneeling before a wooden board. **Ka'iulani DeSilva** is well known in the hula community as a dancer, *kumu hula* (master teacher) and commentator at hula festivals. Today she was demonstrating the ancient Hawaiian process of converting fiber from the *wauke* plant, a paper mulberry found across the South Pacific, into *kapa*, the prized cloth that Hawaiians traditionally used for clothing, blankets, wrapping bones, and many other things.

Ka'iulani let me try my hand at beating the *kapa* while she continued to explain the process. "You beat the strips on top of each other to bind them. At the last beating, you beat it with a special square beater,

ie kuku, that has a watermark on it and you will see when you hold it up that it has a watermark. That is unique to Hawaiian *kapa*. After it's watermarked and dried, you can dye it with different natural dyes found from berries, dirt, soot, all kinds of things in the environment and then a final printing is done." Another hands-on activity allowed visitors to actually practice printing on the cloth with traditional patterns.

MAINLAND INSPIRATION

Born from a collaboration of the City and County of Honolulu, the Outrigger Hotel, the Hawaiian Civic Clubs, the Hawaiian Tourism Authority, and various business sponsors, the first Great Hawaiian Folk Life Festival took its model from a mainland festival. "Fifteen years ago the mayor (Mufi Hannemann, when he headed the state's Department of Economic Development) came up with the money to take 40 people to Seattle to participate in the Northwest Folk Life," Festival producer **Milton Lau** recalled. "It was a great event. It opened my eyes up to the possibilities and I've always had it in the back of my mind to do something like this. We're showcasing aspects of our culture in a positive way. This is going to be an annual festival so we encourage people to schedule their vacations around it."

BACK TO L.A.

In the meantime, consider attending these local Hawaiian events: ***Ho'olaulea***, a showcase of hula *halau* from the region accompanied by plenty of Hawaiiana displays, takes place July 21 and 22 at Alondra Park in southwest Los Angeles (Lawndale). It's free to the public. Also free is the **Aloha Expo** in Santa Fe Springs, a smaller-scale festival happening the weekend of August 18-19. Then on Labor Day weekend you'll find the event that most resembles a folk life festival, ***E Hula Mau***, at the Long Beach Convention Center and Terrace Theater. You need tickets for the hula performances but not for the Hawaiiana displays and demonstrations on the mall. Purchase tickets on-line at namamo.org

If you attend *E Hula Mau*, who knows? Maybe you'll come home with a nose flute.

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

What the folk is happening?
www.FolkWorks.org

SAN PEDRO SING

BY AUDREY COLEMAN

On a warm summer evening, you're strolling down West Seventh Street in San Pedro, headed towards the Whale and Ale, a traditional British restaurant-pub. Approaching, you can see the Victoriana furnishings and oak paneled walls through the thick, green-paned picture window. Then you hear something between a song and a chant emanating from the open second story window.

Leader: *Oh, Ranzo was no sailor!*

Chorus: *Ranzo, boys, Ranzo!*

Leader: *He was a Boston tailor!*

Chorus: *Ranzo, boys, Ranzo!*

The voices belong to the San Pedro Shanty Sing, whose participants meet monthly at the Whale and Ale to pay tribute to a form of work song as old as seafaring itself. Many of the twenty or so shanty fans who gather around the long table in the restaurant's cozy upstairs meeting room are volunteers with the Los Angeles Maritime Institute. They sail "tall ship" sail boats for youth training programs run by the Institute. For them, learning the songs that powered the labor on the 19th century clipper ships has become an extension of learning to sail the ships themselves.

One of the founding members of San Pedro Shanty Sing, Alan Rice, recalled, "My girlfriend Joan and I had started sailing on the tall ships with kids. We became wrapped up in tall ships and sailing, so we went to San Francisco where they have the Maritime Museum on the wharf and vessels in the water. While we were there, we heard people singing



and learned that they had a monthly shanty sing out there. We had so much fun doing that that we started going monthly for their first Saturday of the month shanty sing. So we did this for a couple of years."

Eventually, other volunteers with the Maritime Institute agreed with Alan and Joan that Southern California needed its own shanty sing. They were able to get a commitment from the Whale and Ale to reserve the meeting room for the last Friday evening of the month. "We realized that we wanted to potentially draw more people and, heaven help us all, we'd like a pint of

beer to go with the songs," said Alan.

The San Pedro Shanty Sing is into its sixth year. San Francisco's group recently celebrated its 25th anniversary. All over the country and throughout the world, lovers of sea shanties gather in groups like these and at sea music festivals to enjoy songs once linked to labor.

The word *shanty* is often thought to be derived from the French word *chanter* which means "to sing." British and American shanties reached the peak of their flowering during the 19th century when they became highly specialized, linked to the types of shipboard labor they accompanied. For example, "Reuben Ranzo" was a halyard or long-drag song, sung while raising or lowering sails. The crew would haul during the chorus and pause while the shanty singer performed the verse. A shanty singer might be prized for his robust voice, vocal flourishes or his ability to improvise on verses.

Although the days are over when a sea shanty migrated from ship to ship in true folk tradition, Alan Rice of the San Pedro Shanty Sing group has noticed regional differences in how the songs are sung today. "We were going back to Mystic each summer (Sea Music Festival in Mystic Seaport, Connecticut) – and hearing songs in San Francisco and then coming here with an occasional guest. These little enclaves – in San Francisco they'd sing a song one way and we'd come down here and start singing it that way and somebody who'd learned it from

a different tape, a different version, would sing it differently.

"Somebody came through, he was aboard a visiting ship and...he came and joined our shanty sing. So he sang a song that none of us had heard before—*Essequibo River*. So I learned that from him just the ways he sings it which is almost kind of a roaring, shouting kind of belting style. We all started singing it that way because that's how we thought it was sung. (Later) we learned that other people sing it very, very differently. But we have no intention of changing it. That's how we learned it from our visitor and we're going to keep singing it that way. So there was an example of a very locally learned song."

If you're looking for a very local shanty sing experience, the San Pedro Shanty Sing group meets at 8:00 p.m. on the last Friday of the month. Friendly people will let you look at their shanty books so you can sing along. Added attractions are Alan's pennywhistle and concertina, Geoff's banjo, Kim's collection of flutes, and Dustin and Lindsay's robust baritone voices. And the Guinness flows freely till about 10:30 p.m.

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

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- [!] 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 or write him c/o FolkWorks.

Dave's Corner

continued from page 6

Smith's music might still unite us all. When it continues to touch people from rockers to jazz virtuosos to young folkies (such bands as **Nickel Creek** and **the Mammals** have recorded songs from the Smith collection), he may just be right.

RATING SCALE:

- [!!!] Classic, sure to be looked back on as such for generations to come.
- [!!] Great, one of the year's finest. If you have even a vague interest in the artist, consider this my whole-hearted recommendation that you go out and purchase it immediately.

WANTED

ECLECTIC ROOTS MUSIC

Tied to the Tracks with Larry Wines - Sat 6 am

Twang with Cowboy Nick - Sat 10 am

Bluegrass Etc., with Frank Hoppe - Sun 6 pm

Tangled Roots with Pat Baker - Sun 4 pm

Down Home with Chuck Taggart - Thur 7 pm

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SOMEWHERE OUT THERE... THE STAGECOACH FESTIVAL

BY LARRY WINES

What happens when someone combines the best-known Americana and folk-roots music acts with Nashville’s over-hyped red-state trailer-park rockers?

You get Stagecoach, the extravaganza on the Empire Polo Grounds in Indio, held May 5 & 6. Many people, including this writer in the last issue, predicted that Stagecoach would be the live music event of the year. It was, without ever going near the “Mane” stage and its lineup of Nashville big shots. And therein is what it all means.

The week before playing Stagecoach, and with no reference to it, cowboy singer Don Edwards told his audience at the annual Santa Clarita Cowboy Festival, “I don’t know why they call it country and western anymore. It’s neither of either.”

He got laughs and nods of agreement. Santa Clarita is his crowd. But Stagecoach’s real western artists, including Edwards, Sons of the San Joaquin, Red Steagall, cowboy poet-storytellers Ramblin’ Jack Elliott, Baxter Black, and performing stage host Waddie Mitchell, together at a *country* festival? That’s purt near terra incognita. After all, western music folks see the cowboy hats on modern country-rock fans and dismiss ‘em: all hat, no cattle.

At the far end of the folk spectrum was Kris Kristofferson, whose set solidified his folk credentials, and Emmylou Harris, who has long been embraced as a folkie. Each of them, in the midst of their best-known crowd-pleasing hits, trotted out new songs that were well-crafted and scathingly anti-Bush, anti-war anthems. In each case, the same crowd that cheered wildly for their hits greeted the new songs with almost stunned silence.

You could feel it flash over the crowd like St. Elmo’s fire. About a third of the crowd applauded briskly and appreciatively. Another third seemed to go through the motions of applauding, as if some part of them was in autopilot. The final third were clearly the Nashville country / Fox News channel fans, who stood there wondering how anybody could have the balls to sing like that on a country music stage after the Dixie Chicks got Dixie-Chicked.

Special kudos to Kristofferson, who followed his first political song with an old hit that brought the crowd back, then delivered his second new anti-war song, bringing a replay of the whole scenario.

Inviting Nashville stars and their “my-country-right-or-wrong” fans, and booking folk-Americana artists who attract left-leaning folkies, gave Stagecoach a daring and unique format.

Music legends like Emmylou Harris, Willie Nelson, and Kris Kristofferson played the scaled-down Palomino stage, with a spacious grassy area for lawn chairs and blankets. It was a modern county-fair-style professional stage with plenty of configurable lights and banks of speakers.

But, a few hundred yards away was the Mane stage, with its Diamond Vision screens and a sound system you could hear all the way to Palm Springs, blasting Music Row’s electrified Top-40 country-pop lineup. To all but the devotees of the acts on that stage, it was the poop in the punchbowl. You heard the Mane stage wherever you were, unless you were within the amplified bubble of another stage’s sound system.

Even then, each time a song ended, in that interval when you savor what you’ve just heard and applaud the artist, whatever was happening on the Mane stage became an intrusion. Emmylou Harris finished a song, and an over-amplified voice on the Mane stage blasted a thank you. Emmylou, without missing a beat, replied with, “Well, thank *you*. You’re welcome,” and drew sympathetic laughter. Just as fast, she kept it positive, adding, “The more music the better, I say.” But it was damned awkward.

The worst moment came when Emmylou performed a thoughtful, lyrically-rich song of protest against the direction the country continues to take in Iraq and elsewhere in the world. The soundman, realizing it was a quiet song, felt he had no choice but to crank the amplifiers to hold-off the assault from the Mane stage. It brought just enough distortion to render more than half her heartfelt lyrics indecipherable.

As she finished another song, her audience was pounded by a bit of the syncopated, rather hip-hop-esque, delivery by Brooks and Dunn of their hit, *Neon Moon*. Emmylou remarked, “Wow, two shows at the same time. I guess they want you to get your money’s worth here.”

When Emmylou’s next song ended and she wanted to introduce her band over the din, she drew cheers like the home team that’s a touchdown behind, with, “We don’t care if the whole rest of the park is playing! We’re having fun!”

Emmylou was experiencing what Willie Nelson, Kris Kristofferson, Chris Hillman & Herb Pederson, Robert Earl Keen, and even Neko Case had seen before her – a crowd in the hundreds at their stage, with the knowledge that there were well over 10,000 people at the obnoxiously loud Mane stage next door where hooting emanated from the Diamond Vision likes of Sugarland, Miranda Lambert, Sara Evans, Alan Jackson, Brooks and Dunn, Eric Church,

Kenny Chesney and George Strait.

Names on the Mane stage that you don’t recognize? Think crashing rock with a fahke Mew-zick Roow ack-a-scent wahl thaey ur a-sangin ahnd a-tall-kin.

I kept remembering Don Edwards’ line from the previous week.

And when I heard an Allman Brothers song on the radio on the way back, I wondered what had happened to brightly innovative, strongly melodious Southern Rock. I wondered, too, why no legacies were apparent on the Mane stage for Buck Owens and Waylon Jennings and Ernest Tubb and Jimmie Rodgers and recent country stars with substantial music like Mary Chapin Carpenter. Then I returned to the mystery of why authentic Southerners don’t respond with pitchforks against Nashville’s sausage-chain of buffoonesque caricatures.

To a lesser but very real extent, the overamplified Mane stage also invaded the pair of circus-tent-covered venues, the more distant, mostly bluegrass, Appaloosa stage, and the most distant, mostly cowboy & western-swing, Mustang stage. And there were times, like the first half of the first day, when Appaloosa was so overamplified that it was painful in that tent, and it annoyed the nearby Mustang stage’s audience trying to hear solo acoustic guitar-vocal acts and cowboy poet-storytellers.

Among others, the Grascals, Yonder Mountain String Band and Nickel Creek had been too loud, and it wasn’t their fault. Even late Sunday, more than 24 hours after they’d gotten Appaloosa’s sound oh-so right for Earl Scruggs, Wreck n Sow, Abigail Washburn, Doyle Lawson & Quicksilver, the Del McCoury Band, and Ricky Skaggs, enjoyment of the lovely harp-driven music of Cowboy Celtic and of Garrison Keillor’s hourlong storytelling set on the Mustang stage was eroded by the Mane stage, and Keillor endured the unfortunate scheduling of the excellent, but louder, Texas legend Flatlanders (Joe Ely, Jimmie Dale Gilmore & Butch Hancock) playing next door.

Stage props and site art, including sculptures that became gas torches at night, towering tulips that became electric lanterns, and 14 spotlights criss-crossing high over the festival lent a fantastic mood, and mostly seemed festive rather than silly. I told singer-songwriter Amilia Spicer, as we entered the site, that the steam whistle we heard was being blown on steam, not air, and of course it was, a 5-chime locomotive whistle affixed to a steam tractor that powered a carousel ride all weekend. On the practical side, there were ample restrooms and hand washing facilities, lots of food available, but water cost \$2 a bottle with no drinking-fountain

alternatives, and that just isn’t right in the desert.

Scheduling brought tougher choices than most multistage festivals, and some of us caught halves of sets and walked briskly between venues, more excited by the possibilities than disappointed by the nomadic requirements. But I couldn’t walk away from Emmylou’s set, choosing to say “next time” to Del McCoury.

There were other incongruities, like Marty Stuart thinking he’s Elvis, bookended by roots musicians. And both of the tented stages had the biggest stars in their genres, headliners like Asleep at the Wheel, Earl Scruggs, and Riders in the Sky, drawing crowds no bigger than they would get at small events where a whole town comes to see and attentively appreciate them. Except here, many artists must have felt they were playing the backside of the Hollywood Bowl’s clamshell.

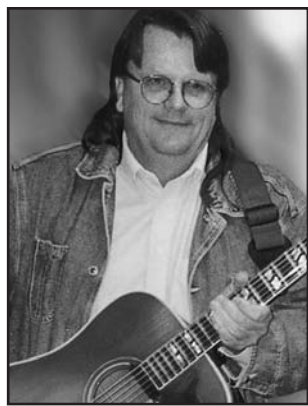
That illustrates both edges of the sword. On one side, will Goldenvoice spend resources to book so many roots music stars next year, seeing they pulled smaller shares of festival attendees, and on the other, will those artists want to return, knowing they’re facing the sonic equivalent of a hurricane?

Goldenvoice deserves credit for taking the risk with a bold concept to establish a signature identity for a new festival, combining musicians from distant ends of the spectrum of what is, and once was, country music.

The real benefit is the potential awakening for fans who know only today’s formulaic Nashville red-state-rock “country.” Give them an opportunity to wander through a festival where they can discover richly diverse authentic Americana music that’s not played on commercial country radio stations, and see what happens – unless the big-money, big-label, payola-driven-commercial-radio industry influences Goldenvoice to make that opportunity a singular outbreak before it can spread. For FolkWorks readers, a decision to attend next year’s Stagecoach Festival will surely be driven by who gets booked to play it, and for some, whether the Mane stage will be reined-in.

Stay in touch with Larry and the mas-sive Acoustic Americana Music Calendar at www.myspace.com/laacoustic and catch L.A.’s only acoustic Americana radio show, Tied to the Tracks, on Saturday mornings, 6-10 am, including live music performances after 8, at KCSN 88.5 FM Los Angeles, world-wide at www.kcsn.org. You can e-mail him at larrywines@hotmail.com.

What the folk is happening?
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REED'S RAMBLINGS

WHY DO WE WRITE ABOUT MUSIC, WHEN MUSICIANS SELDOM PLAY SONGS ABOUT WRITERS

BY DENNIS ROGER REED

I intended to start off this column with the quote "Writing about music is like dancing about architecture." I was under the impression that famous folk musician Frank Zappa was the quote's author, but research has shown that a myriad of folks are credited with this wisdom, from Martin Mull to Elvis Costello to Igor Stravinsky. Oh well, it's still a good quote. And since I've used it, most likely someone in the future will attribute it to me.

Music is hard to write about, probably because music can evoke some pretty strong emotions. Of course, the argument can be made that music is just mathematics. If you don't understand intervals and some basic math, it will probably be harder to learn an instrument. But there are many great players who simply use "intuitive math" in order to master their music. It would've been nice when I was grumbling about taking math in high school if someone would've sat down with me and my guitar and explained how much math I was using to play my guitar. Or annoy my parents, which was about the same thing.

So why do we write about music? Isn't it just enough to listen and enjoy, or to play and enjoy? For many, yes. But I am one of those folks with a sort of mono-mania with regard to music. Most of the books and periodicals I read are about music. Much of the "retail" shopping I do, whether real world or on-line, has something to do with music or musical instruments.

Some people approach music like "train spotting." They enjoy arguing over who played the Irish flute on that obscure recording by Donovan Smythe-Dylan in March of 1967 on an

album on Pye Records that was never released in the US, or why the producer for the **Beany Baby Band** got his head shaved during their last recording session. Others love to talk about music theory, and dissect songs not too unlike my high school science class frog snipping. Many of today's generation seem to settle solely for the enjoyment of listening without a lot of regard as to who the artist is or who wrote the song. Or they may be drawn to music only as a side road from their enjoyment of the non-musical escapades/shenanigans of their favorite rock or pop star.

Most of us who write about music do so out of love. We love music, we love to share our "discoveries" with others. Sometimes we like to share our disappointment, or if we're pushy writers, we may want to "instruct" the artist as to potential improvements needed. We hope that our musings will lead the reader to seek out the artist we're waxing eloquent about. We assume that someone besides us shares our interest. We hope so.

The potential changes here at FolkWorks have inspired a lot of discussion among the writers about why we write, who we write for and how we should be looking at our future. As a resident of North Boliva, California, I seldom have seen a print copy of FolkWorks, so perhaps my point of reference is a bit skewed. I've written for a few publications, and almost always wrote about music in some form. My writing on other subjects has always paid much better (go figure) but never has been as fulfilling to me. I've also noted how many of my favorite print publications on music have died, such as **Musician** and **Blues Access**. I've

seen other compelling publications, like **Rolling Stone**, turn into parodies of their former selves. I won't go as far as to predict the immanent death of the printed word, but if you've read some of your teenager's recent text messages, I may be a little too optimistic.

Although the Internet world is full of music writing that is poorly researched and in need of a second grade editor, one need only pick up a copy of an "entertainment" publication near the check stand of your local super market to find that the printed word does not equal prestige, competence or the ability to understand the basic concepts of grammar.

I know I sometimes lose track of the basic import of music. Writing or reading about music is great, but listening to music is better. Listening to live music is the best. But even better than listening to live music is PLAYING music. If anything you read in FolkWorks stirs the juices to pull out that old dulcimer; buy a new capo for your guitar or finally attend that

old time music jam across town, then we've done the best job we can do.

Thanks for reading, see you next time. Go out and see some live music.

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.

THE LIVING TRADITION CONCERT SERIES

BY DENNIS ROGER REED

In the land of folk music concert series, a year or two is a highly regarded history. However, the Living Tradition concert series held in the Anaheim Downtown Community Center has reached the 100 show mark. These concerts, held on the third Saturday of each month, have featured the best in all things folk, and helped to foster the Southern California folk scene in a myriad of ways.

Part of the import of a long term folk music series is education. Current LT maven Steve Dulson has impeccable folk taste, and no matter what the folk sub-genre being presented, the listener will be entertained by quality performers. Dulson took over the reins of the concert series in 1998, and remembers "I realized we'd achieved some sort of milestone the first time one of our 'regulars' walked up to the ticket table, pulled out his money, and asked 'Who's playing tonight?'"

Admission is usually \$14, unless you're smart enough to join Living Tradition in which case you can garner a \$3 discount at the door. Kids under EIGHTEEN are free with an adult, and so a new generation of folk lovers can be nurtured.

You can always contact Steve for reservations and info at 949-646-1964 or e-mail tinkersown@ca.rr.com. Upcoming in this year's schedule on July 21 will be the country folk of Susie Glaze and her band, including a tribute to Jean Ritchie, and opening will be LA singer/songwriter Brad Colerick. On August 18 Arizona's wonderful harp and guitar duo D-Squared return. Saturday September 15 has Canada's John Wort Hannam bringing his "working class folk" to LT, with Australian duo Nougat opening with great mandolin and guitar music. October 20 features Edmonton, Alberta's Maria Dunn, a fine young songwriter with a historical perspective.

Living Tradition is more than concerts, though. It's a non-profit organization that hosts contra dances and jams nearly every month. Their events are intentionally family-friendly and open to the public. "LT was founded in 1982 by Carolyn Russell and continues to be a group of people who share the desire to share traditional music and dance."

So if you have somehow managed to miss the last 100 concerts, you've got plenty of opportunities to "catch up," and perhaps find a home for your folk related leanings.

SUMMERGRASS

BY DENNIS ROGER REED

Southern California has a lot of bluegrass fans, but not nearly enough great bluegrass festivals. The San Diego Bluegrass Society decided to do something to rectify that, and Summergrass will be celebrating their fifth year in 2007. The festival runs from Friday August 24 to Sunday August 26. This year's festival has a theme of "Saluting the Military" and the headlining stars include the US Navy's bluegrass band, *Country Current*. Also billed this year are *Bluegrass Etc.*, *Fragment*, *John Reischman & the Jaybirds*, *Lost Coast*, *the Brombies*, *Uglum & Sons*, *the BladeRunners*, *Lighthouse*, *Virtual Strangers* and *Soledad Mountain Band*. As part of this year's theme honoring the folks in the military, there will be discount tickets to those in the armed forces.

Summergrass is a family themed event that takes place at the nostalgic Antique Gas & Steam Engine Museum in Vista. Summergrass benefits from a very cool site, both from a temperature standpoint and also from an aesthetic one. Bluegrass music is family music, and this site offers a lot of choices for family activities. Summergrass has always highlighted special activities for the kids, and this year is no exception with a kid's music workshop taught by professional musicians. Summergrass also loves raffles, and this year you can hope for a full size Taylor guitar, a Deering Goodtime banjo or an Eastman mandolin.

Dry camping is available, or take advantage of special rates at local motels. There's plenty of great food on site, and a vendor's village. For advance tickets and pricing info, visit www.summergrass.net



...THAT REMINDS ME...

TRUTH IS RELATIVE (BUT NOT ONE OF MINE)

BY VALERIE COOLEY



“Her name was Zoë,” my mother said. “It rhymes with ‘Joey’ and means ‘life’. So ironic for one who died so young.”

I had just dug my favorite picture out of the pirate-chest trunk that harbored our oldest family photographs. It was a graceful scene of my great-grandmother’s family in the garden of their home in Heppner, Oregon. All the women wore long gowns with long puffy sleeves made of summer-weight lawn. Their dark hair was piled high on their heads. Mother’s grandmother, Nannie, was flanked by her daughters: soft, winsome Willetta and the handsome but stiff Mabel. Other relatives, male and female, looked pleasantly enough into the camera but one doe-eyed young

beauty stood out.

“That’s my Cousin Zoë,” my mother always said, pointing her out with possessive pride. If I were lucky, she would repeat the old story for the nth time, starting with, “Zoë was not only the most beautiful woman in town but she was also kind, cheerful, smart, and funny. Everyone loved her. She sang wherever she went.”

I grew up picturing Zoë as sort of a female Saint Francis with birds fluttering about her and meadow flowers springing up in her footprints and I envied my mother her perfect cousin.

She died young and tragically, of course, ensuring her an unsullied memory. If I pawed quickly enough through our pirate’s chest, I could find

the panoramic pictures of Heppner and get my mother to tell me the rest of the story. In “Before the Flood” she’d point out tiny Willow Creek flowing through town and past Zoë’s house. “After the Flood” spoke for itself: the town’s center is reamed out, with houses, hotels, and stores scattered on the banks or gone entirely.

“Zoë’s house floated away and broke apart,” my mother would say. “Robert Hynd, her husband, got home too late either to save his wife and children or to die with them.” From her voice I learned that dying together was preferable to surviving alone.

“What did he do?” I’d ask.

“Oh, he was devastated,” my mother would assure me. “He wanted nothing more to do with Heppner and moved to Portland. Eventually he married again and had another family.”

“How awful!” I’d say. Survival was bad enough. How dare he be happy too? But my mother would soothe my indignation.

“On his deathbed,” she’d tell me, “he told his sobbing wife ‘don’t grieve, my dear; I’m happy. I’m going to be with Zoë and the babies again’.” Somehow that made it all right.

Thus I learned many of my family stories, in moments snatched from whatever chores had sent us to the basement or attic. In later years I began un-learning them. It started, once again, with pictures. I’d inherited Aunt Mabel’s collection in which were many pictures identical to ours but also many different ones. The most important – and heart-breaking – difference was that her pictures were neatly labeled with names and dates. A short, stocky un-prepossessing young woman with a mass of kinky, honey-colored curls was labeled, to my horror, “our beloved Mrs. Hynd.”

Surely it’s a mistake, I prayed. It must be Zoë’s mother-in-law. But no, I soon found a photo of a young man labeled “Zoë’s brother Bert” and damned if it didn’t look just like “our beloved Mrs. Hynd” with the same kinky hair and stocky build. There was no way I

could make this woman into the lovely creature in my great-grandmother’s garden. I felt more devastated than Robert Hynd – his Zoë had just died; mine had never existed.

That was the worst blow. I got another, lesser one when my mother and I drove to Heppner to meet with her cousin Elaine (Uncle Bert’s daughter, Zoë’s niece). We visited the cemetery, of course. Half the death dates on the headstones were June 14, 1903, the date of the Heppner Flood, nine years before my mother’s birth! Clearly, she had never walked in the path of flowers left by Zoë’s footsteps nor heard the birds harmonizing with her sweet voice. For some reason, this saddened me, as if the distance between Zoë and me had widened. It did, however, explain how Mother could have mis-identified the picture. I’ve wondered since how consciously she chose an identity for her lovely cousin. Did she tell herself it was true? Or did she do it for me, so I’d have an image suitable to the legend?


Since then I’ve moved back to the state of my ancestors. I see family names in phone books, local histories, and even on a bridge. Last week I Googled the Heppner Flood and got 31,800 entries, including a song about it. Some of the stories match my mother’s and some don’t. Zoë was born Izoriah, which isn’t romantic at all. My great-great-uncle George and his wife, Lily, rode their house downstream till it lodged safely on the bank. Why didn’t my mother ever tell me *that* story? I’ve forgiven Zoë for not being the doe-eyed beauty I thought she was and have even decided the kinky-haired chick was pretty cute. I’m not sure, though, that – if it ever comes to it -- I’ll have the moral strength to check out the truth of any more family stories.

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

CD REVIEW

CD REVIEW:
BOB WEBB AND THE BANJO—
AT LAST!

BY MONIKA WHITE



Bob Webb’s album, *Full Circle: The Solo Banjo Sessions* means a lot to those of us who have been waiting many years for a recording of just Bob and the banjo. In the late 1970s, Webb abandoned old time banjo tunes for maritime music and Los Angeles for British Columbia and later Maine where he still resides. So, to have him back with this amazing album of old time banjo tunes is truly welcome since he is one of the finest clawhammer players in the country. The more you listen to his playing, the more you will appreciate his talent and mastery of the instrument.

In the album notes Webb states that this is a “live” recording with no “studio magic.” Instead says Webb, “the music is what you might hear when I play the banjo at home after supper”. Any fan of old time banjo playing and old time tunes will definitely want to bring this album home. It’s an incredibly diverse collection of 21 tunes utilizing seven tunings and six different banjos. Two tunes include a soft, tasteful guitar accompaniment. Vocals and instrumentals range from songs sung in a low, lazy style to the lively, entertaining, toe-tapping music many of us sing and play at jams and festivals.

Non-musicians will enjoy Webb’s music because it invokes front porch, back woods, down home, barn dance feelings characteristic of its roots. For the musician—especially old-time banjo players—his ability to combine strong melody lines, wonderful drop thumb fills, and the gentle tic, tic of the beat into a multi-layered sound will both intimidate and inspire.

The album features an interesting array of songs and tunes. Three tunes written by Webb are included. *Meggie* (a friend’s cat) and *Sleepy Margaret* (a lullaby for Webb’s daughter) are nice, but the most interesting is *Fast-mov-*

ing *Cloud* because of its timing and drive. It sticks with you and pops into your head throughout the day—a sure sign of a good tune. He doesn’t totally get away from his other musical love, sea shanties. Listen to *When Johnny Comes Down to Hilo*, *The Unfortunate Tailor* and *Lady Carlisle*, and you’ll hear the storytelling, so common to the genre. By the way, it’s worth listening to the words on *Lady Carlisle* because the story is very engaging. However, for me vintage Bob Webb can best be heard on pieces like *Nine Hundred Miles*, *Sally in the Garden*, *Charleston*, *Policeman* and *Last Chance*.

You’ll have to go to his website to get the tunings used on the album but as Webb explains, the tunings are simply the relative intervals between notes and not necessarily on pitch. You are in for some surprises on the keys and won’t be able to play along without some creative use of your capo. The website also contains historical facts about banjos and tunings and interesting background information on Bob. It’s also where you can order *Full Circle: The Solo Banjo Sessions*. See (www.richmondwebb.com).

Was it worth the wait? Yes and, hopefully, we won’t have to wait another 30 years for volume two.

Monika White, a sometimes banjo player, is proud to say she was Bob Webb’s student 30 years ago and happy to say that they are still friends.

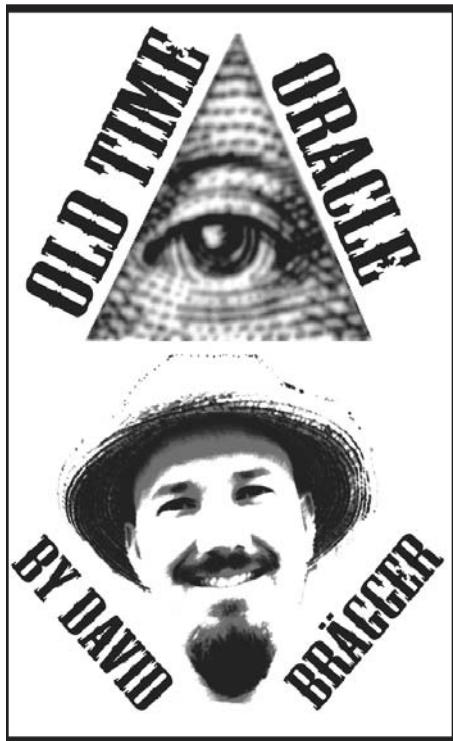
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OLD-TIME ORACLE FRIENDS OF OLD TIME OR A FOE TO THE FOLKIES

BY DAVID BRAGGER

For those of you that don't know the Harry Smith Anthology of American Folk Music, buy it and allow your lives to be changed. For those of you that have been infected by its sonic wonders, there's a new box set worth your time and cash. Smithsonian Folkways Recordings recently released *Friends of Old Time Music: The Folk Arrival 1961-1965*. The 3-CD set contains the "historic concerts that introduced traditional music to city audiences." Usually when I spy a box set of American music that contains the words "folk arrival" I clench my guts in anticipation of an IBS episode. I can do without "protest" songs, Joan Baez, or Peter, Paul, and Mary. In fact if I even suspect a recording has any of the sap oozing from the pie-holes of the New Christy Minstrels or Ian & Sylvia, I'll buy some Death Metal to cleanse the palate. The "folk" groups of the 1950s and 1960s certainly destroyed the term "folk." But, moving on... This set, despite its neutered title, is one of the best recent releases I've heard.

The Friends of Old Time Music

(FOTM), founded by Ralph Rinzler, John Cohen, and Israel Young, were responsible for a series of fourteen concerts. From 1961-1965 the FOTM, with support from Mike Seeger, Alan Lomax, and a few others, brought real traditional folk musicians to New York City to perform. The oversized booklet in the set gives you a brief history of the FOTM organization and biographical info on their founders. Several playbills and numerous artist photos are included as well.

I relate this set to the Harry Smith Anthology since several of the original artists who recorded 78 sides found on the Smith anthology are performing here decades later. It provides us with a real lesson in comprehending the timelessness of this music and with these performers in particular. As far as I'm concerned, most of these artists are in their prime, and the recording quality is stellar. Just listen to old-school fiddlemaster Gaither Carlton or guitar lord Joseph Spence. They might convince any neophyte to bow at the altar of Old-Time Music. The 56-page booklet contains three

essays by producer Peter K. Siegel, FOTM founder/old-time musician John Cohen and master musician Jody Stecher. One can also expect elucidating notes and anecdotes about each track and performer. Now for the spoilers...

In this set, we have a variety of styles and musicians nearly as diverse as the music found on the Secret Museum of Mankind set, but here it's in the American idiom. Doc and Arnold Watson begin our traditional tour with wonderful duet singing on *I'm Troubled*. There's a certain charm and immediacy to this particular version that dwarfs other versions, including those from Flatt & Scruggs and the Blue Sky Boys. Later on, Doc is joined by another family member: his father-in-law Gaither Carlton. Gaither is one of my favorite fiddlers and his beautiful archaic style can be heard swinging and droning through *Lonely Tombs*, *Double File*, *Hick's Farewell* and *Brown's Dream*. I might add that Doc's guitar work in *Brown's Dream* should be studied by every guitarist interested in backing up old-time fiddle tunes. The bass notes are beautifully rendered.

In addition to the Watson Family, there are stunning tracks by Dock Boggs, Roscoe Holcomb, Fred McDowell, The New Lost City Ramblers, Clarence Ashley, Hobart Smith, Bill Monroe, and Jesse Fuller to name a few. One of the ultimate highlights is a track of Maybelle Carter playing a beautiful version of *Sugar Hill* on the banjo, clawhammer style. I never thought I'd hear something like this. Maybelle played banjo as a young girl and put it aside when she started playing the guitar. I only wish there were more. The other runner-up in this set is *Bimini Gal* by Joseph Spence. This Bahamian songster has one of the most wild and weird guitar/vocal styles that I've ever heard. I urge you to listen to any of his recordings and you'll find a man that manages to deliver the sound and rhythm of an



entire calypso band while improvising and grunting in a fashion not unlike Captain Beefheart.

Another highlight is the playing of Bill Monroe. Just listen to his mandolin solo in *Live and Let Live* and you'll hear a real old-time musician. There's none of that dreadfully slick and unemotional finger work that you find in most modern bluegrass.

Monroe displays a wicked sense of raw syncopation and timing that reminds me more of Yank Rachell than Ricky Skaggs. Also in the set are some great tracks from other old-time legends: The Stanley Brothers, Sam McGee and Arthur Smith.

All in all, the FOTM set offers a refreshing glimpse into the musical history of some extraordinary musicians, during a pivotal time period in the old-time music saga. Instrumental and vocal renditions of old-time,

early bluegrass, Delta blues and gospel are offered and they're ours for the taking.

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 www.myspace.com/davidbragger

David Bragger teaches traditional fiddle and banjo to students of all ages and levels. He teaches music by ear, so no musical background is necessary! His students have won awards at festivals from Topanga Fiddle Banjo Festival to Galax, Virginia. More importantly, he shows you how to have a foot-stomping ruckus of a good time! You'll learn technique, bowing and styles of traditional Appalachian musicians so you can play at local jam sessions, bang away on your front porch, or saw like mad at local festivals and contests. For lessons, call David at 818-324-6124 or email him at davidbragger@yahoo.com.

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www.dennisrogerreed.com
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Believe it or not, one of the things I miss about life in America is the availability of Starbucks. It's not the coffee—our little village here in Scotland actually has two outstanding coffee shops, and I'm quite happy to be getting my caffeine fix from independent merchants. It's the music I miss. I used to look forward to hearing whatever might be playing in my local Starbucks, and I bought some pretty amazing CDs there.

So I was really pleased to hear that Starbucks is extending the scope of its "Hear Music" program and launching their own label. Say what you will, someone in that big corporate office has a pretty keen ear for innovative sounds. It's just recently been announced that the first release on the new Starbucks label will be a studio album by Paul McCartney, which I'm sure will be a big seller, but let's hope that they will continue to seek out and present more unknown artists, too.

Here are a few stories and creative answers to test questions which were collected from Missouri music educators:

Refrain means don't do it. A refrain in music is the part you better not try to sing.

Music sung by two people at the same time is called a duel.

Just about any animal skin can be stretched over a frame to make a pleasant sound once the animal is removed.

When electric currents go through them, guitars start making sounds. So would anybody.

Probably the most marvelous fugue was the one between the Hatfields and McCoys.

GRACENOTES



BY LINDA DEWAR

Another legend of ethnic music has gone. This time, it's the venerable Don Ho, who was best known for luring boatloads of tourists to Hawaii. Born Donald Tai Loy Ho in Honolulu, Ho came from true Hawaiian melting-pot ancestry: He was of Hawaiian, Chinese, Portuguese, Dutch and German descent.

Although he was best known for his signature song, *Tiny Bubbles*, Ho was also the one who introduced the song *I'll Remember You* to Hawaiian audiences. His tenure as the Hawaiian crooner coincided with the renaissance of more traditional Hawaiian music that began in the 1970s. But in spite of stylistic differences, there was always a measure of respect between Ho and the traditionalists, and he admired their efforts greatly. Don Ho was 76 when he died in April.

Monaco's national orchestra is bigger than its army.

The singing voice of Lauren Bacall, in her screen debut, *To Have and Have Not* was dubbed by Andy Williams ... when he was a teenager.

In my last column, I reported on the folk, world and traditional musicians who had won Grammy awards. Unfortunately, I left out one very important item—the presentation of a Lifetime Achievement Award to Joan Baez. Throughout her career Baez has been not only a gifted musician, but an activist for peace and equality—and she even appeared in cartoon form in *Doonesbury* for awhile. My apology for the omission, and may her lifetime and her achievements continue for many years to come.

Do you have your copy of the *Chrysalid* CD yet? This is an album that was originally produced in 2005 to aid victims of Hurricane Katrina. The musicians involved are from an assortment of countries and genres, and there are some real gems included. To purchase a copy, go to CD Baby at cdbaby.com/cd/chrysalid. Proceeds continue to be split evenly between Habitat for Humanity and the American Red Cross, to be used for Gulf Coast recovery efforts.

A child sings before it speaks, dances almost before it walks. Music is in our hearts from the beginning. ~Pamela Brown

Dance first. Think later. It's the natural order. ~Samuel Beckett

When I dance, I cannot judge, I cannot hate, I cannot separate myself from life. I can only be joyful and whole, that is why I dance. ~Hans Bos



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HOW CAN I KEEP FROM TALKING BOB WESTBROOK IN MEMORIAM

BY ROSS ALTMAN

The best folk musician in Los Angeles died last Saturday, March 24, 2007. Did anyone notice? There is a special providence in the fall of a sparrow, wrote Shakespeare, but this sparrow lived and died without Providence paying much attention. He lived under the radar screen of popular culture, and managed to squeeze out only an album's worth of songs since his body started to fail him three years ago.

But no one who heard Bob Westbrook sing *Over the Rainbow* at McCabe's guitar shop at the time—his one public performance at a night club on the touring schedule of nationally known artists—will ever forget it, or disagree with my contention that no one besides Judy Garland ever came close to Bob's transcendent performance. And Judy Garland did not have to play guitar while she sang it.

Bob played it on his beloved Ramirez classical guitar—to his own arrangement—as he played and reworked every song that was lucky enough to be drawn into his orbit. He learned to play guitar from the late Bud Dashiell—of Bud and Travis, the popular folk duo of the 1960's—but he embellished the lucid, classically influenced folk style of his mentor, and made every song he arranged his own.

In Bob's extraordinary hands, Hank William's *I'm So Lonesome I Could Cry* ceased being a country song and became a requiem—for all the lost hopes and dreams of a lifetime of longing, not some lost romantic love only, but for the great loss and love of his life—his father, World War 11 Air Force hero Bob "Westy" Westbrook, the bomber pilot who set his squadron's record for most enemy aircraft downed before he went down in a firefight on November 22 in 1944.

Bob was only five years old when he lost his father, but those earliest memories became an animating force that sustained and inspired him to the end of his own life.

When Bob sang the Jimmy Cox classic blues *Nobody Knows You When You're Down and Out*, he didn't just tell Jimmy Cox's story, he sang his own—every line was as true for him as for any blues singer from Beale Street in Memphis. He once *did* live the life of a millionaire, and he *did* take his friends out for a mighty good time—often at his own restaurant on La Cienega's Restaurant Row—which he bought with his munificent inheritance when his mother eerily and almost preternaturally was also killed in an airplane tragedy—not an accidental crash—but by being sucked out of a faulty door next to her seat just seven years after Bob's father crashed into the Pacific in the Makassa Strait.

Bob heard the news indirectly but indelibly when his aunt, who was caring for him in his mother's absence, picked up the phone and was told that her sister had died, and how

she had perished. All Bob heard were her screams that rent the air for what seemed like an eternity. Somehow he knew what the screams meant before she told him.

His parents' death left him with a huge inheritance and a sense of fatalism about life that could only be comforted and assuaged by what soon became his lifelong passion—music.

He lived through his teen years—graduating from Hollywood High School—and twenties as a high roller who could buy his way into all aspects of a rarefied Hollywood lifestyle—including a youthful relationship with Ava Gardner that ended only when Frank Sinatra put a stop to it.

Soon thereafter Bob was just as suddenly cast adrift on a sea of poverty when he was swindled out of his fortune by a lowlife predatory uncle who Bob had mistakenly trusted to manage his business affairs. Like a character in an 18th century picaresque novel he was cast down as low as he had been raised up, and for the first time had to live by his wits.

After finding and losing the true love of his life—the only daughter of film noir and Western legend Alan Ladd—through his youthful arrogance and sense of entitlement he had also inherited with his unearned riches, he finally managed to settle down long enough to marry and raise a family—his surviving daughter Robyn. At the same time he began to take his music more seriously, since it became the vehicle through which he could begin to make sense of the extraordinary ups and downs of what had once seemed like a charmed life, and which now seemed cursed and doomed.

He found new meaning in a classic country song by Jack Rhodes and Red Hays—*Satisfied Mind*:

Once I was living in fortune and fame

Everything that I needed to get a start in life's game

Then suddenly it happened I lost every dime

But I'm richer by far with a satisfied mind.

When Bob sang *One For My Baby, and One More For the Road*, you were standing in that long ago bar room—he put you right behind the bar. When he sang, *Set 'em up, Joe*, you felt—you knew—he was talking to you—you became a character in Bob's story. And for the first time since you ever heard the song, you didn't hear Sinatra in the background—you didn't need to—it was again as if you were hearing the song and story from the inside out.



He did it Bob's way.

Bob lived on a house boat—the only possession outside of his guitar and five-string long neck Pete Seeger style Vega banjo he managed to hang onto. The boat was his pride and joy—the only remnant of the good times he had left behind—and he knew every square inch of it, having sanded and varnished it like he had built it himself. Anyone lucky enough to be invited onto his boat understood he had a friend for life—for Bob valued friendship—and loyalty, after the many times he had misconstrued it before he found the real thing—above all else. Every conversation ended the same way—he told you he loved you, man or woman, he didn't care which—and he wasn't ashamed to say it.

I loved Bob Westbrook like a brother. As different as our lives were—and as divergent as our politics—Bob was a Republican, and belligerently pro-Bush, pro-war, even pro-male chauvinism—none of it mattered, I couldn't help loving him. He was like a figure from another world, and his politics never interfered with his humanity and innate decency and generosity towards those whose lives he touched.

At the end, when he was confined to a nursing home and hooked up to an oxygen tank, you never felt sorry or pity for him—indeed in his presence you could not even realize he was dying. Even when he was taken off the lung transplant list because his doctors concluded he could not withstand the surgery, Bob seemed larger than life—even as it was ebbing out of him.

It was then—like the final dream sequence in Jose Ferrer's portrayal of artist Toulouse Lautrec—his old friend and lover came back into his life.

Alana Ladd, now happily married to radio talk show hall-of-fame broadcaster Michael Jackson, sought him out and they were able to find a measure of peace for the life that had once been within their grasp and which Bob had thrown away.

His hero had always been his father, but Bob was my hero—not for any heroic deeds, certainly not the daredevil exploits that had made his father famous, nor even for his extraordinarily talented musicianship—a gift he was finally able to realize and bring to fruition when he saw the clock ticking overhead. No, Bob was my hero because he knew how to love, and knew what was important, and wasn't afraid to be the odd man out, as he often was—surrounded by his liberal friends.

In the end, they proved him wrong—more down and out he could not have

been—with tubes coming out of his nostrils and struggling for every breath—nonetheless they knew him and clung to him with a fierce devotion. *Sometime happy, sometime blue, glad that I ran into you*, he had sung to them, *Tell the people that you saw me passing through*.

I told them, Bob. Say hello to Hank, and Frank, and Judy—you belong in their company. I know they have saved you a seat at the bar.

Author's note: I mostly knew Bob Westbrook as a member of The Santa Monica Traditional Folk Music Club. (A longer version of this eulogy—written for the Memorial I produced for the Folk Club—appeared in our newsletter, The Cat & Banjo, for May/June.) Whenever I would see Bob's old Nissan camper pickup truck in the parking lot I knew we were in for an evening of great music (and often some challenging conversation as well, for Bob was never shy about voicing his contrary opinions to the left wing nostrums that were sure to find their way into a typical evening of song). But Bob had other lives beyond the Folk Club, and other circles of friends as well. One of those friends, Michael Coleman, is making a documentary film about Bob's life. Should any of those friends happen upon my tribute to Bob and want to add to it, please write to me at greygoosemusic@aol.com

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.

SPECIAL EVENTS

continued from page 16

8:00pm	SECOND WIND BLUEGRASS [myspace.com/secondwindbluegrass] Bean Town	
8:00pm	JAMES McVay [www.jamesmcvay.com] Trinity Backstage Coffee House	
8:30pm	PACIFICO DANCE COMPANY [www.pacificodance.com] • Once Upon a Time in Mexico John Anson Ford Amphitheatre	\$28-30/Children \$12
9:30pm	SOMOSSON [www.somossom.com] With SALSA LOTIA SOHO Restaurant and Music Club	\$10

SUNDAY JULY 29

3:00pm	A MOVING SOUND Grand Performances	Free
4:00pm	AFROBEAT DOWN UCLA Fowler Museum Of Cultural History	
4:30pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Heritage Park • 24701 Dana Point Harbor Dr., Dana Point	
5:30pm	THE SAN DIEGO CAJUN COWBOYS Summer Concerts in the Park Lake Poway • 14644 Lake Poway Rd., Poway 858-668-4770 www.ci.poway.ca.us	
6:00pm	THE BROMBIES [thebrombies.com] Barndance Concerts 30027 Wilkes Rd., Valley Center (San Diego) 760-749-6416 www.barndanceconcerts.com	\$20
7:00pm	PAREA With Theo Kolovos Synergy Cafe Lounge	
7:00pm	EVANS & ROGERS Coffee Gallery Backstage	\$15
7:30pm	MARY McCASLIN [www.marymccaslin.com] Plus DAVID AND MARGUERITE MILLARD Folk Music Center	\$10
8:00pm	CIRCLE OF FRIENDS Fund Raiser for The Santa Barbara Environmental Defense With John Batdorf, Lily Wilson, Kat Parsons, Karen Thurber, Brad and Anita Bailey, James Hurley, David Cowin, and others SOHO Restaurant and Music Club	\$10

MONDAY JULY 30

10:00am & 11:15am	NASER MUSA ENSEMBLE Hollywood Bowl Summer Sounds	
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TUESDAY JULY 31

10:00am & 11:15am	NASER MUSA ENSEMBLE Hollywood Bowl Summer Sounds	
7:30pm	LAURENCE JUBER [www.laurencejuber.com] Humphrey's Concerts By The Bay	\$45

WEDNESDAY AUGUST 1

10:00am & 11:15am	NASER MUSA ENSEMBLE Hollywood Bowl Summer Sounds	
6:00pm	SLIGO RAGS [www.sligorags.com] Concert at the Pier • Eisenhower Park Ocean Ave., and Main St., Seal Beach • 562-799-9660	

THURSDAY AUGUST 2

10:00am & 11:15am	NASER MUSA ENSEMBLE Hollywood Bowl Summer Sounds	
6:00pm	RICARDO LEMVO & MAKINA LOCA [www.makinaloca.com] 1st & Central Summer Concert Series	Free
7:00pm	ADAAWE [www.adaawemusic.com] Levitt Pavilion for the Performing Arts	Free
7:30pm	QUEEN IDA AND HER ZYDECO BAND And HACIENDA BROTHERS [www.haciendabrothers.com] Santa Monica Pier Twilight Dance Series	Free
8:00pm	SANDII CASTLEBERRY [www.sandiiCastleberry.com] With Carman & Hamby Cafe Aroma	
8:00pm	HUGH MASEKELA [www.ritmoartists.com/Hugh/Masekela.htm] Legendary South African trumpeter Skirball Cultural Center	
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	

FRIDAY AUGUST 3

10:00am & 11:15am	NASER MUSA ENSEMBLE Hollywood Bowl Summer Sounds	
Noon	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Grand Performances	Free
7:00pm	GRASSBACKWARDS Old Town Community Theater	
8:00pm	THE TOM CORBETT BAND [www.tomcorbett.net] Coffee Gallery Backstage	\$15
8:00pm	SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH [www.jamescoberlysmith.com] With BANSHEE IN THE KITCHEN [www.bansheehintheKitchen.com] Kulak's Woodshed	

SATURDAY AUGUST 4

10:00am	KULTURA PHILIPPINE FOLK ARTS John Anson Ford Amphitheatre	\$5/Children Free
11:00am	RANGOLI DANCE COMPANY [www.rangoli.org] The Getty Center Museum Courtyard	\$15-20
Noon	ENCUENTRO (formerly Dos Vientos) Skirball Cultural Center Cafe Z	Free
5:30pm	DOUG MacLEOD [www.doug-macleod.com] Miramonte Winery • 33410 Rancho California Rd., Temecula 951-506-5500 • www.miramontewinery.com	\$15
7:30pm	BERKLEY HART [www.berkeleyhart.com] Acoustic Music San Diego	
7:30pm	TOM CORBETT BAND [www.tomcorbett.net] San Diego Folk Heritage, San Dieguito	
8:00pm	QUETZAL [www.myspace.com/quetzal] Levitt Pavilion for the Performing Arts	
8:00pm	KULTURA PHILIPPINE FOLK ARTS John Anson Ford Amphitheatre	\$25/Children + students \$5
8:00pm	ROD MacDONALD [www.rodmacdonald.net] Bodie House Concerts	\$15
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Me 'N' Ed's Pizza Parlor	
8:00pm	SION AND ANDERSON [www.sion-anderson.com] Alta Coffee	
8:00pm	DAFNIÉ Bean Town	

SUNDAY AUGUST 5

11:00am	ASHA'S BABA [www.wovenweb.org] Will Geer Theatricum Botanicum	
3:00pm	COLOMBIAN FESTIVAL OF TRADITIONAL, CONTEMPORARY AND POPULAR MUSIC Petrona Martinez, Jorge Veleza & Los Carrangueros, Guala Trio and Eida Florez plus Justo Almario, Huayucaltia Anson Ford Amphitheatre	\$40-50
5:30pm	THE BROMBIES [thebrombies.com] Summer Concerts in the Park	
6:00pm	KEN O'MALLEY [www.kenomalley.com] Memorial Park • 222 W. Sierra Madre Bl., Sierra Madre www.cityofsieramadre.com/index.php?mod=memorial_park	
7:30pm	AL STEWART [www.alstewart.com] Will Geer Theatricum Botanicum	\$25-35
8:00pm	OLD CROW MEDICINE SHOW [www.crowmedicine.com] Belly Up Tavern	\$20/\$22 DOS

MONDAY AUGUST 6

10:00am & 11:15am	DIONYSOS GREEK FOLKLORE GROUP Hollywood Bowl Summer Sounds	
6:00pm	SANDII CASTLEBERRY [www.sandiiCastleberry.com] With Carman & Hamby Cafe Aroma	
8:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] With EVAN MARSHALL [www.solomandolin.com] Coffee Gallery Backstage	\$20

TUESDAY AUGUST 7

10:00am & 11:15am	DIONYSOS GREEK FOLKLORE GROUP Hollywood Bowl Summer Sounds	
5:00pm	NIÑOS FLAMENCOS (for kids) Irvine Barclay Theatre	
6:00pm	ANDES TRANCE Redondo Beach Pier Concert www.redondopier.com/pdfs/2007PierBandSchedule.pdf	Free

WEDNESDAY AUGUST 8

10:00am & 11:15am	DIONYSOS GREEK FOLKLORE GROUP Hollywood Bowl Summer Sounds	
4:00pm	CELTIC SPRING [www.celticSpringband.com] Calabasas Public Library 23975 Park Sorrento, Calabasas 818-225-7616 www.cityofcalabasas.com/library.html	
6:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Pasadena Park Concert sponsored by the Pasadena Senior Center www.pasadenaseniorcenter.org	Free
7:00pm	LIMPOPO [www.limpopo.com] Children's concert Levitt Pavilion for the Performing Arts	Free
8:00pm	OLD CROW MEDICINE SHOW [www.crowmedicine.com] Avalon • 1735 N Vine St., L.A. 323-462-8900 • avalonhollywood.com	\$24

THURSDAY AUGUST 9

10:00am & 11:15am	DIONYSOS GREEK FOLKLORE GROUP Hollywood Bowl Summer Sounds	
6:30pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Tri-City Park • 2301 N. Kraemer Blvd. Placentia •	714-993-8232
7:00pm	LOS PINGUOS [www.lospinguos.com] Culver City Summer Concert Series See Festivals Page 3	Free
8:00pm	VIEUX FARKA TOURE Skirball Cultural Center	
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY AUGUST 10

*	TEMECULA BLUEGRASS WEEKEND With BYRON BERLINE BAND, SILVERADO, BLUEGRASS, ETC., SLIGO RAGS [www.sligorags.com], CLIFF WAGNER & THE OLD NUMBER7 [www.OLDnumber7.net] OLD TOWN • www.temeculacalifornia.com	866
*	VIEUX FARKA TOURE Temple Bar	
10:00am & 11:15am	DIONYSOS GREEK FOLKLORE GROUP Hollywood Bowl Summer Sounds	
Noon	VIEUX FARKA TOURE Grand Performances	Free
7:00pm	SCOTT GATES AND VINTAGE Old Town Community Theater	
7:30pm	GUY VAN DUSER Lord Of The Strings Concert Series, Dana Point	\$20
8:00pm	COMPANIA MARIA JOSÉ FRANCO De Grana y Oro (Scarlet and Gold) Irvine Barclay Theatre	\$33-100
8:00pm	DAVE STAMEY [www.davestamey.com] Coffee Gallery Backstage	\$25
8:00pm	BISCUIT BURNERS [www.thebiscuitburners.com] Boulevard Music	\$15
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

SATURDAY AUGUST 11

*	TEMECULA BLUEGRASS WEEKEND See August 10	
11:00am-	SUMMER COURTYARD KIDS FESTIVAL Japanese American National Museum	Free
Noon	MILI MILI WORLD MUSIC Skirball Cultural Center Café Z	Free
10:00am	RANGOLI DANCE COMPANY [www.rangoli.org] John Anson Ford Amphitheatre	\$5/Children Free
3:00pm	KENNY SULTAN [www.tomballkennysultan.com] Martin Guitar clinic Fret House	\$15
3:00pm	YUVAL RON [www.yuvalronmusic.com] Music as a Catalyst for Sacred Prayer and Ecstasy Magdalene Cultural Arts Center 4822 Vineland Ave., North Hollywood 818-760-0531 www.themagdaleneCenter.com	\$25
7:00pm	THE ANDY RAU BAND [www.andyrauband.com] Old Town Community Theater	
7:00pm	GUY VAN DUSER Lord Of The Strings Concert Series, Mission Viejo	\$20
7:00pm	NOCY [www.nocymusic.com] Levitt Pavilion for the Performing Arts	Free
7:00pm	NANCY NEVINS & FRIENDS Coffee Gallery Backstage	
7:30pm	PETER CASE [www.petercase.com] Folk Music Center	\$10
7:30pm	COLDWATER CANYON [www.myspace.com/coldwatercanyon] Ventura Olivas Adobe • 4200 Olivas Park Dr., Ventura 805-658-4728 • www.olivasadobe.org	\$18
7:30pm	CLIFF WAGNER & THE OLD #7 [www.OLDnumber7.net] SLIGO RAGS [www.sligorags.com] Grand Vision Performance Space • 434 West 6th St., San Pedro	\$15
8:00pm	COMPANIA MARIA JOSÉ FRANCO De Grana y Oro (Scarlet and Gold) Irvine Barclay Theatre	\$38-100
8:00pm	BLADERUNNERS [www.myspace.com/thebladerunners] The Baggage Room • The Coffee Depot 3204 Mission Inn Ave., Riverside 909-222-2263 • www.coffeedepot.tv	
8:00pm	GUY VAN DUSER Boulevard Music	\$15
8:00pm	THE FOLK COLLECTION [www.thefolkcollection.com] Russ and Julie's House Concerts	\$15
8:30pm	THIS IS BELLY DANCE! [www.bellydance.org] John Anson Ford Amphitheatre	\$26-36/Children + students \$5

SUNDAY AUGUST 12

11:00am	PARACHUTE EXPRESS [www.parachuteexpress.com] Children's concert Will Geer Theatricum Botanicum	
Noon	THE HUMAN HAMBONE Grand Performances	Free
2:00pm	SLIGO RAGS [www.sligorags.com] Peter Strauss Ranch, Agoura Hills www.topangabanjofiddle.org/summer_concerts_2007.html	Free
3:00pm	JAMES HURLEY [www.jameshurleymusic.com] Camarillo Premium Outlets Summer Music Series 740 E. Ventura Blvd., Camarillo	
6:00pm	COMPANIA MARIA JOSÉ FRANCO De Grana y Oro (Scarlet and Gold) Irvine Barclay Theatre	\$38-100
6:00pm	LISA HALEY and the ZYDECATS [www.bluefiddle.com] Lou Bredlow Pavilion, Warner Center Park 5800 Topanga Canyon Blvd., Woodland Hills www.valleycultural.org/concerts_park.php	
7:00pm	ELI BARSÍ [www.elibarsi.com] Coffee Gallery Backstage	\$15
8:00pm	DAVE STAMEY [www.davestamey.com] Museum of Natural History 2559 Puesta del Sol Rd., Santa Barbara 805-682-4711 www.sbnature.org	\$25

MONDAY AUGUST 13

10:00am & 11:15am	SUSIE GLAZE & THE HILONESOME BAND Hollywood Bowl Summer Sounds	
10:00am	LISA HALEY and the ZYDECATS [www.bluefiddle.com] Madrid Theatre	

TUESDAY AUGUST 14

10:00am & 11:15am	SUSIE GLAZE & THE HILONESOME BAND Hollywood Bowl Summer Sounds	
7:00pm	KEB' MO' [www.kebmo.com] THE ROBERT CRAY BAND [www.robertcray.com] Humphrey's Concerts By The Bay	\$55
8:00pm	ANDRÉS PEÑA AND PILAR OGALLA A Fuego Lento (At a Slow Fire) Irvine Barclay Theatre	\$33-100
8:15pm	JOHN JORGENSEN [www.johnjorgenson.com] Redlands Bowl Summer Music Festival www.redlandsbowl.org	

WEDNESDAY AUGUST 15

10:00am & 11:15am	SUSIE GLAZE & THE HILONESOME BAND Hollywood Bowl Summer Sounds	
7:00pm	"SPIRIT OF KHMER" AND THE KHMER ARTS ACADEMY El Dorado Nature Center • 7550 E. Spring St., Long Beach 562-570-1745 www.longbeach.gov/park/facilities/parks/el_dorado_nature_center	
7:00pm	KEB' MO' / THE ROBERT CRAY BAND Humphrey's Concerts By The Bay	\$55

7:00pm	LULA & AFRO-BRAZIL [www.lulashow.com] Children's concert Levitt Pavilion for the Performing Arts	Free
8:00pm	ANDRÉS PEÑA AND PILAR OGALLA A Fuego Lento (At a Slow Fire) Irvine Barclay Theatre	\$33-100
8:00pm	CHRIS HILLMAN [www.chrishillman.com] with HERB PEDERSEN [www.herbpedersen.com] Belly Up Tavern	

THURSDAY AUGUST 16

10:00am & 11:15am	SUSIE GLAZE & THE HILONESOME BAND Hollywood Bowl Summer Sounds	
6:00pm	WAYWARD SONS [www.waywardsons.com] Chase Palm Park • Cabrillo Boulevard at Calle Cesar Chavez (Salsipuedes), Santa Barbara • 805-897-1982	
7:00pm	JOHN JORGENSEN [www.johnjorgenson.com] Culver City Summer Concert Series See Festivals Page 3	Free
7:00pm	DEREB DESALEGN & NICKY BOMBA [www.transmitter.net.au] Levitt Pavilion for the Performing Arts	Free
7:00pm	JOEL RAFAEL [www.joelrafael.com] Meeting Grace House Concerts Lizzie Wann lizzie@meetinggrace.com www.meetinggrace.com	
8:00pm	ELEMENT BAND Skirball Cultural Center	
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel	
8:00pm	ANDY McKEE [www.andymckee.com] Perfect Pitch Concerts at the Bonita Golf Club 5540 Sweetwater Rd., Bonita (San Diego) 619-921-7820 www.perfectpitchconcerts.com	\$20
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's	

FRIDAY AUGUST 17

10:00am & 11:15am	SUSIE GLAZE & THE HILONESOME BAND Hollywood Bowl Summer Sounds	
5:30pm	BLUE MAMA Featuring DENNIS ROGER REED [www.dennisrogerreed.com] "Sunset at Salt Creek" benefit for Mary Erickson Community Housing Salt Creek Beach, Laguna Niguel • 949-369-5419	
7:00pm	THE ANDY RAU BAND [www.andyrauband.com] Old Town Community Theater	
8:00pm	COMPANIA JUAN OGALLA Las Cosas de Cai (Things from Cadiz) Irvine Barclay Theatre	
8:00pm	HOT FAB DJAZZ CLUB Coffee Gallery Backstage	\$15
8:00pm	THE RICHIE FURAY BAND [www.richiefuray.com] CHRIS HILLMAN [www.chrishillman.com] with HERB PEDERSEN [www.herbpedersen.com] The Coach House	\$30
9:30pm	SLIGO RAGS [www.sligorags.com] Ireland's 32	\$18
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's	

SATURDAY AUGUST 18

10:00am	FRANCIS AWE AND THE NIGERIAN TALKING DRUM ENSEMBLE John Anson Ford Amphitheatre	\$5/Children Free
10:00am & 1:30pm	THE ANDY RAU [www.andyrauband.com] Banjo and Guitar Workshop Deering Banjos Factory 3733 Kenora Drive, Spring Valley • 800-845-7791	
11:00am	DANCE, ART & MUSIC FESTIVAL Mexican Folklorico, East Indian Classic Dance, Balkan Music... Oak Park, Santa Barbara 805-966-6950 • www.sbdancealliance.org	
Noon-	TOFU FESTIVAL Japan American National Museum Jennifer Kim 213-473-1615 JKim@LISC.org	
Noon	PAN DULCE Skirball Cultural Center Café Z	Free
6:00pm	RANGOLI DANCE COMPANY [www.rangoli.org] Barnsdall Gallery Theatre 4800 Hollywood Blvd, Hollywood	
7:00pm	CLARITA AND ARTE FLAMENCO [www.clarita-arteflamenco.com] Altadena Summer Concerts • Farnsworth Park 568 E. Mount Curve Ave, Altadena 626-578-8570 altadenasheriffs.org/concerts.html	
7:00pm	Z. CLARK BRANSON & FRED STARNER Boston Court	\$30
7:00pm	SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage	\$18
7:00pm	CHRIS CLARKE AND THE MONROE AVENUE STRING BAND \$15/\$12 SDHF Members San Diego Folk Heritage, Templars Hall	
8:00pm	COMPANIA JUAN OGALLA Las Cosas de Cai (Things from Cadiz) Irvine Barclay Theatre	\$38-100
8:00pm	BOBBY MATOS AND HIS AFRO LATIN JAZZ ENSEMBLE Levitt Pavilion for the Performing Arts	
8:00pm	D-SQUARED [www.dsquaredmusic.com]\$14/\$11 TLT members Plus JAMES HURLEY [www.jameshurleymusic.com] The Living Tradition	
8:00pm	ALEJANDRO ESCOVEDO BAND With A.J. ROACH Lobero Theatre • Presented by Sings Like Hell	\$39.50/\$42.50 DOS
8:00pm	NOEL HARRISON Boulevard Music	
8:00pm	BLADERUNNERS [www.myspace.com/thebladerunners] Fret House	\$15
8:00pm	THE RICHIE FURAY BAND [www.richiefuray.com] CHRIS HILLMAN [www.chrishillman.com] with HERB PEDERSEN [www.herbpedersen.com] Mailbu Performing Arts Center Presented by McCabe's Guitar Center	\$33-55

SUNDAY AUGUST 19

11:00am	DANCE, ART & MUSIC FESTIVAL See August 18	
11:00am	DEBI DERRYBERRY Will Geer Theatricum Botanicum	
1:00pm	SANDII CASTLEBERRY [www.sandiiCastleberry.com] Cafe Aroma	
4:30pm	JERRY O'SULLIVAN (Harmonica Workshop) Folk Music Center	\$20
6:00pm	LISA HALEY and the ZYDECATS [www.zydecomusic.com] Valley Cultural Center Concerts in the Park Lou Bredlow Pavilion in Warner Park Woodland Hills • www.valleycultural.org/faq.php#concerts	
7:00pm	THE GROWNUP NOISE [www.thegrownupnoise.com] Coffee Gallery Backstage	
8:00pm	COMPANIA JUAN OGALLA Las Cosas de Cai (Things from Cadiz) Irvine Barclay Theatre	\$38-100

TUESDAY AUGUST 21

6:30pm	BLADERUNNERS [www.myspace.com/thebladerunners] Bluegrass Association of Southern California	
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WEDNESDAY AUGUST 22

57:00pm	ZAK MORGAN [www.zakmorgan.com] Children's concert Levitt Pavilion for the Performing Arts	Free
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THURSDAY AUGUST 23

6:00pm	NUEVA Rancho Los Cerritos • 4600 Virginia Rd., Long Beach 562-570-1755 • www.rancholoscerritos.org	
6:00pm	LISA HALEY AND THE ZYDECATS [www.zydecomusic.com] Chase Palm Park • Cabrillo Boulevard at Calle Cesar Chavez (Salsipuedes), Santa Barbara 805-897-1982	Free
7:00pm	RICARDO LEMVO & MAKINA LOCA [www.makinaloca.com] Culver City Concert Series See Festivals Page 3	
7:00pm	BASSAM SABA [www.myspace.com/bassamsaba] Levitt Pavilion for the Performing Arts	Free
7:30pm	HOLMES BROTHERS and CARRIE RODRIGUEZ [www.carrierodriguez.com] Santa Monica Pier Twilight Dance Series	Free
8:00pm	CECILIA NOEL & THE WILD CLAMS Skirball Cultural Center	
8:00pm	PEPPINO D'AGOSTINO [www.peppinodagostino.com] Humphrey's Concerts By The Bay	

8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Deer Lodge Restaurant • 2261 Maricopa Highway, Ojai 805-758-0203 www.ojaideerlodge.net	
8:00pm	SECOND WIND BLUEGRASS Synergy Cafe Lounge	
8:00pm	DR. JOHN [www.drjohn.org] Belly Up Tavern	\$35/\$37 DOS
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

FRIDAY AUGUST 24

*	VALLEY OF THE MOON SCOTTISH FIDDLING SCHOOL Santa Cruz • www.valleyofthemoon.org	
*	PEPPINO D'AGOSTINO [www.peppinodagostino.com] JOHN DANLEY [www.johndanley.com] McCabe's Guitar Shop	\$20
3:00pm	SUMMERGRASS With Bluegrass, Etc., John Reischman & The Jaybirds, Fragment, The Brombies, Lost Coast, The Bladerunners... The Antique Gas & Steam Engine Museum 2040 N. Santa Fe Ave./Vista (San Diego) 858-679-4854 www.summergrass.net	
7:00pm	SLIGO RAGS [www.sligorags.com] Old Town Community Theater	
7:30pm	GOLDEN BOUGH [www.goldenboughmusic.com] Fallbrook Americana Music Series	\$15/\$7 kids
8:00pm	BLUE13 DANCE COMPANY \$26-32/\$12 Students and children [www.blue13dance.com] Indian dance - Pehelilan: The story of Alice John Anson Ford Amphitheatre	
8:00pm	FRAGMENT Coffee Gallery Backstage	\$18
8:00pm	GIpsy KINGS The Greek Theatre	\$39.75-120.75
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32	

SATURDAY AUGUST 25

	WHISKEY CHIMP [www.whiskeychimpband.com] Ventura Center for Spiritual Living 101 S. Laurel St., Ventura	
10:00am	SUMMERGRASS See August 24	
10:00am	TAIKO CENTER OF LOS ANGELES THE LITTLE DANCE WORLD OF CHINESE John Anson Ford Amphitheatre Sponsored by Jung Im Lee Korean Dance Academy	\$5/Children Free
Noon	KLEZMER JUICE [www.klezmerjuice.com] Skirball Cultural Center Café Z	Free
Noon	FIESTA BALLONA With Perla Batalla and others Veterans Park • Culver & Overland, Culver City www.fiestalaballona.org	Free
3:00pm & 8:00pm	HAPA [www.hapa.com] Whittier College - Ruth Shannon Center for the Performing Arts	
7:00pm	KEN O'MALLEY [www.kenomalley.com] Coffee Gallery Backstage	\$15
7:30pm	SLIGO RAGS [www.sligorags.com] Folk Music Center	\$10
7:30pm	PEPPINO D'AGOSTINO [www.peppinodagostino.com] Lord Of The Strings Concert Series, Dana Point	\$20
8:00pm	FRANCISCO AGUIABELLA [www.franciscoaguabella.com] Levitt Pavilion for the Performing Arts	Free
8:00pm	JOHN DANLEY [www.johndanley.com] Fret House	
8:00pm	BLUE13 DANCE COMPANY \$26-\$32/12 Students and children [www.blue13dance.com] Indian dance - Peheliani: The story of Alice John Anson Ford Amphitheatre	
8:00pm	GIPSY KINGS See August 24	\$39.75-120.75
8:00pm	LOUISE TAYLOR [www.louisetaylor.com] Trinity Backstage Coffee House	
8:00pm	JOHN AND THE JAYBIRDS [www.susancrowe.com/johnr] With John Reischman Boulevard Music	\$20

SPECIAL EVENTS

SUNDAY JULY 1				
*	KATE WOLF MEMORIAL MUSIC FESTIVAL See Festivals Page 3			
10:00am	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] La Crescenta Church of Religious Science 4845 Dunsmore Ave., La Crescenta			
11:00am	MASANGA MARIMBA ENSEMBLE [www.masanga.com] Will Geer Theatricum Botanicum			
2:00pm	INCENDIO [www.incendiodband.com] Descanso Gardens Under The Oaks Theater			
7:00pm	THE BE CLUB Coffee Gallery Backstage			\$15
9:00pm	ROSIE FLORES [www.rosieflores.com] Safari Sam's			
MONDAY JULY 2				
7:30pm	RIDERS IN THE SKY [www.ridersinthesky.com] Hollywood Bowl			\$9-111
8:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] With EVAN MARSHALL [www.solomandolin.com] Coffee Gallery Backstage			\$20
TUESDAY JULY 3				
7:30pm	RIDERS IN THE SKY [www.ridersinthesky.com] Hollywood Bowl			\$9-111
8:00pm	I SEE HAWKS IN LA [www.iseehawks.com] The Echo			\$10
9:00pm	STEVE POLTZ [www.poltz.com] Cheers of Ramona • 2475 Main St., Ramona 760-789-0270			\$15
WEDNESDAY JULY 4				
4:00pm	JIMBO ROSS & BODACIOUS BLUES Redondo Beach Pier Concert www.redondopier.com/pdfs/2007PierBandSchedule.pdf			
7:30pm	RIDERS IN THE SKY [www.ridersinthesky.com] Hollywood Bowl			\$9-111
THURSDAY JULY 5				
7:00pm	BLUE13 DANCE COMPANY [www.blue13dance.com] Indian lively folk Bhangra dancestyle Levitt Pavilion for the Performing Arts			Free
7:00pm	JAYNIE ALI AYDIN • Belly Dance Workshop UCLA Fowler Museum Of Cultural History			
7:30pm	DAVID LINDLEY [www.davidlindley.com] JOHN CRUZ [www.johncruz.com] BRANDI SHEARER [www.brandishear.com] Santa Monica Pier Twilight Dance Series			Free
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel			
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's			
FRIDAY JULY 6				
6:00pm	SANDII CASTLEBERRY TRIO [sandiciastleberry.com] Java Lounge • 54245 N. Circle Dr., Idyllwild • 951-659-JAVA			Free
8:00pm	PRESERVATION HALL JAZZ BAND Irvine Barclay Theatre			\$35-\$100
8:00pm	JAIME MICHAEL / SEVERIN BROWNE AND JAMES COBERLY SMITH [www.jamescoberlysmith.com] Kulak's Woodshed			
8:00pm	IAN WHITCOMB [www.picklehead.com/ian.html] & FRED SOKOLOV [members.aol.com/sokolowmus] Coffee Gallery Backstage			\$15
8:00pm	LAURENCE JUBER [www.laurencejuber.com] Perfect Pitch Concerts at the Bonita Golf Club 5540 Sweetwater Rd., Bonita (San Diego) 619-921-7820 www.perfectpitchconcerts.com			\$20
8:15pm	CELTIC SPRING [www.celticspringband.com] Redlands Bowl Summer Music Festival www.redlandsbowl.org			
SATURDAY JULY 7				
Noon-	HOOTENANNY FESTIVAL With Dave Alvin, Big Sandy and his Fly-rite Boys and others Oak Canyon Ranch, Irvine • www.thehootenanny.com			
Noon	NUEVO ARTE TRIO Skirball Cultural Center			Free
2:00pm	TUMBLING TUMBLEWEEDS Coffee Gallery Backstage			\$12.50
4:00pm	DAVID ZINK and Friends David's leaving town last house concert 626-794-8588 davidzink@earthlink.net			\$10
5:00pm	SANDII CASTLEBERRY & IDYLLWILD EXPRESS [www.sandiciastleberry.com] Wolf Creek Community Center 31813 Murdock Lane, Temecula • 951-659-6132			
5:00pm	PERLA BATALLA [www.perla.com] Los Angeles County Museum Of Art • 5905 Wilshire Blvd., L.A. www.lacma.org/programs/LatinSounds.aspx			Free
6:00pm	RANGOLI DANCE COMPANY [www.rangoli.org] Madrid Theatre			\$15-20
6:30pm & 8:30pm	CELTIC SPRING [www.celticspringband.com] San Juan Capistrano Multicultural Center			
7:00pm	BLUEGRASS AT THE FORD \$27/Children \$12 Laurel Canyon Ramblers with Herb Pedersen, Dennis Caplinger and Hazel Mountain with Walden Dahl John Anson Ford Amphitheatre Sponsored by the Bluegrass Association of Southern California www.socalbluegrass.org			\$15
7:30pm	ALLEN SINGER & DANE TERRY \$15/\$12 SDFH members San Diego Folk Heritage, San Dieguito			\$15/\$12 SDFH members
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Bean Town			\$15
8:00pm	SION AND ANDERSON [www.sion-anderson.com] Alta Coffee			\$15
8:00pm	PAUL KAMM & ELEANORE MACDONALD [www.kammmac.com] Russ and Julie's House Concerts			\$15
8:00pm	THE LOVELL SISTERS \$39.50/\$42.50 DOS [www.lovelisistersband.com] And MICHAEL WESTON KING Lobero Theatre • Presented by Singls Like Hell			\$39.50/\$42.50 DOS
8:00pm	INCENDIO [www.incendiodband.com] Levitt Pavilion for the Performing Arts			Free
8:00pm	PISTOLERA [www.pistolera.net] El Centro Cultural de la Raza • 2125 Park Blvd., San Diego 619-235-6135 • www.centoraza.com			\$10
SUNDAY JULY 8				
11:00am	HAP PALMER [www.happalmer.com] Will Geer Theatricum Botanicum			
2:00pm	STRING PLANET [www.stringplanet.com] Descanso Gardens Under The Oaks Theater			
3:00pm	FUR DIXON AND STEVE WERNER [www.furandsteve.com] Peter Strauss Ranch, Agoura Hills www.topangabanjofiddle.org/summer_concerts_2007.html			
5:30pm	KAHUNA COWBOYS [www.kahunacowboys.com] Summer Concerts in the Park • Old Poway Park 14134 Midland Rd., Poway 858-668-4576 www.ci.poway.ca.us			
7:00pm	BRANDON EDGAR [www.brandedgar.net] Coffee Gallery Backstage			\$15
7:00pm	THE LOVELL SISTERS [www.lovelisistersband.com] McCabe's Guitar Shop			\$15
8:00pm	JAMIE LAVAL [www.jamielaval.com] And ASHLEY BRODER [www.ashleybroder.com] Noble House Concerts, Van Nuys 818-780-5979 www.jpj-graphics.com/noblehouse			\$12
MONDAY JULY 9				
10:00am & 11:15am	DANZA FLORICANTO [www.danzafloricantousa.com] Hollywood Bowl Summer Sounds			
6:00pm	SANDII CASTLEBERRY DUO [www.sandiciastleberry.com] Cafe Aroma			\$15
8:00pm	PISTOLERA [www.pistolera.net] And I SEE HAWKS IN LA [www.iseehawks.com] Bordello 901 E First St., L.A. • 213-687-3766			\$10
TUESDAY JULY 10				
10:00am & 11:15am	DANZA FLORICANTO [www.danzafloricantousa.com] Hollywood Bowl Summer Sounds			
2:00pm	JAMES HURLEY [www.jameshurleymusic.com] Main Street Songwriter's Showcase			
8:00pm	PIERRE BENSUSAN [www.pierrebensusan.com] Plus PAT MILLIKEN [www.sevensouth.com/recordshop/Milliken/bio.php] SOHo Restaurant and Music Club			\$20
WEDNESDAY JULY 11				
10:00am & 11:15am	DANZA FLORICANTO Hollywood Bowl Summer Sounds			
7:00pm	BOB BAKER MARIONETTES [www.bobbakermarionettes.com] • Children's Concert Levitt Pavilion for the Performing Arts			Free
7:30pm	ANI DIFRANCO [www.righteousbabe.com] Humphrey's Concerts By The Bay			\$50
8:00pm	JAMIE LAVAL [www.jamielaval.com] And ASHLEY BRODER [www.ashleybroder.com] Coffee Gallery Backstage			\$15
THURSDAY JULY 12				
*	GRASS VALLEY WORLD MUSIC FEST With Katia Moraes & Sambaguru, Joe Craven, David Jacob-Strain and others Nevada County Fairgrounds 11228 McCourtney Rd., Grass Valley 530- 891-4098 • www.worldfest.net			
10:00am & 11:15am	DANZA FLORICANTO [www.danzafloricantousa.com] Hollywood Bowl Summer Sounds			
Noon	BRAZIL BRASIL Pershing Square Summer Concerts 532 South Olive Street, Los Angeles www.laparks.org/pershingsquare/pershing.htm			
6:00pm	BIG SANDY AND HIS FLY-RITE BOYS [www.bigsandy.net] Chase Palm Park • Cabrillo Boulevard at Calle Cesar Chavez (Salsipuedes), Santa Barbara 805-897-1982			Free
6:00pm	SANDII CASTLEBERRY [www.sandiciastleberry.com] With Carman & Hamby Cafe Aroma			
6:30pm	SOUTHERN CALIFORNIA UKULELE SHOWCASE 1st & Central Summer Concert Series see Festivals Page 3			
7:00pm	JAYNIE ALI AYDIN Belly Dance Workshop UCLA Fowler Museum Of Cultural History			
7:00pm	CHEB I SABBAH & 1002 NIGHTS [www.chebisabbah.com] Free Arabic World Percussion, Dhol Drums, Bhangra Dance Teams, and Arab, North African Dance Troupe Levitt Pavilion for the Performing Arts			
7:00pm	CONJUNTO JARDIN [www.conjuntojardin.com] City of Bell Gardens Concerts in the Park Bell Gardens Veterans Park 6662 Loveland St., Bell Gardens • 562-806-7650			
7:30pm	PLENA LIBRE [www.plenalibre.com] Santa Monica Pier Twilight Dance Series			Free
8:00pm	JAMIE LAVAL [www.jamielaval.com] And ASHLEY BRODER [www.ashleybroder.com] Ojai Concert Series			\$15/\$18 DOS
8:00pm	MICHAEL GULEZIAN [www.timbrelinenmusic.com] with PATTY BLEE Coffee Gallery Backstage			\$15
9:30pm	KEN O'MALLEY [www.kenomalley.com] Ireland's 32			
FRIDAY JULY 13				
*	GRASS VALLEY WORLD MUSIC FEST With Ani DeFranco, Perla Batalla, Katia Moraes & Sambaguru, Joe Craven, Los Pinguos, David Jacob-Strain, Blame Sally... See July 12			
10:00am & 11:15am	DANZA FLORICANTO [www.danzafloricantousa.com] Hollywood Bowl Summer Sounds			
Noon	JESSICA FICHOT [www.jessicasongs.com] Grand Performances			Free
6:30pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Cal Citrus State Historic Park • 9400 Dufferin Ave., Riverside			
7:30pm	TRACE BUNDY [www.tracebundy.com] Acoustic Music San Diego			
8:00pm	NEIL RUTMAN Coffee Gallery Backstage			\$15
8:00pm	INTI-ILLIMANI [www.inti-illimani.ci] John Anson Ford Amphitheatre			\$34-41/Children \$12
8:00pm	STEVEN RADICE [www.myspace.com/stevenradice] Bean Town			
8:00pm	MARIA McKEE [www.mariamckee.com] McCabe's Guitar Shop			\$20
9:30pm	SLIGO RAGS [www.sligorags.com] Ireland's 32			\$18
SATURDAY JULY 14				
*	GRASS VALLEY WORLD MUSIC FEST With Eileen Ivers & the Immigrant Soul, Perla Batalla, Joe Craven, Limpopo, Los Pinguos, David Jacob-Strain, Blame Sally and others See July 12			
10:00am	TLAHUIYOLOTZIN AZTEC DANCE COMPANY \$5/Children free John Anson Ford Amphitheatre			
11:00am	FRENCH FESTIVAL Oak Park, Santa Barbara 564-7274 • www.frenchfestival.com			
Noon	JESSICA FICHOT [www.jessicasongs.com] Amoeba Music • 8400 Sunset Blvd., Hollywood 323-245-6400 • www.amoebamusic.com			Free
Noon	MOJACAR FLAMENCO [www.mojacarflamenco.com] Skirball Cultural Center Cafe Z			Free
6:00pm	EVE SELIS [www.eveselis.com] With THE MEN IN BLACK Barndance Concerts 30027 Wilkes Rd., Valley Center (San Diego) 760-749-6416 • www.barndanceconcerts.com			\$25
6:00pm	COLORADO STREET BRIDGE FESTIVAL With Dan Crow, Wreck n' Sow, and others Colorado Street Bridge, Pasadena 626-441-6333 • www.pasadenaheritage.org			
7:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Altadena Summer Concerts • Farnsworth Park 568 E Mount Curve Ave, Altadena 626-578-8570 altadenasheriffs.org/concerts.html			
7:00pm	SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage			\$18
7:30pm	MARIA McKEE [www.mariamckee.com] \$18/\$22 Door Acoustic Music San Diego			
7:30pm	BRYAN BOWERS [www.bryanbowers.com] Plus PAT BRAYER [home1.gte.net/brayer] Folk Music Center			
7:30pm	MIKE STINSON [www.mikestinson.net] CLIFF WAGNER & THE OLD #7 [www.oldnumber7.net] Grand Vision Performance Space 434 West 6th St., San Pedro			\$15
7:00pm	GRUNION RUN [www.grunionrun.org] \$15/\$12 SDFH Members San Diego Folk Heritage, Templar			
8:00pm	BRAZILIAN BEATS Seu Jorge [www.seujorge.com] and Airtto Moreira John Anson Ford Amphitheatre			\$38-48
8:00pm	DOUG MacLEOD [www.doug-macleod.com] With LAWRENCE LEO McCabe's Guitar Shop			\$15
8:00pm	SAMBAGURU [www.katiamoraes.com] featuring Katia Moraes Levitt Pavilion for the Performing Arts			Free
8:00pm	CLIFF WAGNER & THE OLD #7 [www.oldnumber7.net] MIKE STINSON [www.mikestinson.net] & TONY GILKYSON [www.tonygilkyson.com] Grand Vision Performance Space 434 West 6th St., San Pedro • www.grandvision.org			
SUNDAY JULY 15				
*	GRASS VALLEY WORLD MUSIC FEST With Toumani Diabate's Symmetric Orchestra, George & Keoki Kahumoku, Dennis & David Kamakahi, Alpha Yaya Diallo & the Bafing Band and others See July 12			
11:00am	FRENCH FESTIVAL See July 14			
11:00am	DAN CROW [www.dancrow.com] Will Geer Theatricum Botanicum			
11:00am-	BOULEVARD FESTIVAL See Festivals Page 3			
2:00pm	BANSHEE IN THE KITCHEN www.bansheethekitchen.com Descanso Gardens Under The Oaks Theater			
3:00pm	JAMES HURLEY [www.jameshurleymusic.com] Camarillo Premium Outlets Summer Music Series 740 E. Ventura Blvd., Camarillo			
7:00pm	IRON MOUNTAIN STRING BAND \$30 Boston Court			
7:30pm	YUVAL RON ENSEMBLE \$36/\$25 students/\$12 children [www.yuvalronmusic.com] John Anson Ford Amphitheatre			
5:00pm	GRAND OLE ECHO With I SEE HAWKS IN LA [www.iseehawks.com] The Echo • www.myspace.com/thegrandoleecho			
6:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Lou Bredlow Pavilion, Warner Center Park 5800 Topanga Canyon Blvd., Woodland Hills www.valleycultural.org/concerts_park.php			
7:00pm	DOUG MacLEOD [www.doug-macleod.com] Coffee Gallery Backstage			\$18
7:30pm	ROUND MOUNTAIN [www.roundmountainmusic.com] with Danny Moynahan Synergy Cafe Lounge			\$15
MONDAY JULY 16				
10:00am & 11:15am	SONO-LUX [www.sono-lux.com] Hollywood Bowl Summer Sounds			
10:00am	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] • Kid's show Madrid Theatre			
8:00pm	ROUND MOUNTAIN [www.roundmountainmusic.com] Coffee Gallery Backstage			\$15
TUESDAY JULY 17				
10:00am & 11:15am	SONO-LUX [www.sono-lux.com] Hollywood Bowl Summer Sounds			
6:30pm	CLIFF WAGNER AND OLD #7 [www.oldnumber7.net] FUR DIXON AND STEVE WERNER [www.furandsteve.com] Bluegrass Association of Southern California			Free
7:00pm	COWBOY JUNKIES [www.cowboyjunkies.com] JOAN OSBORNE [www.joanosborne.com] Humphrey's Concerts By The Bay			\$50
WEDNESDAY JULY 18				
10:00am & 11:15am	SONO-LUX [www.sono-lux.com] Hollywood Bowl Summer Sounds			
4:00pm	SANDII CASTLEBERRY [www.sandiciastleberry.com] Calabasas Public Library • 23975 Park Sorrento, Calabasas 818-225-7616 • www.cityofcalabasas.com/library.html			
7:00pm	THE ANDY RAU BAND [www.andyrauband.com] City of Downey Concert Series Furman Park • 10419 S. Rives Ave., Downey www.downeyca.org/city_csg_1.pdf			
7:00pm	SLIGO RAGS [www.sligorags.com] El Dorado Nature Center 7550 E. Spring St., Long Beach • 562-570-1745 www.longbeach.gov/park/facilities/parks/el_dorado_nature_center			
7:00pm	CIRCUS NIGHT with TERRELL & TAKAKO, JENA CAR • Children's performance Levitt Pavilion for the Performing Arts			Free
7:30pm	GEORGE KAHUMOKU & KEOKI KAHUMOKU [www.kahumoku.com] Acoustic Music San Diego			\$20/\$22 Door
THURSDAY JULY 19				
10:00am & 11:15am	SONO-LUX [www.sono-lux.com] Hollywood Bowl Summer Sounds			
6:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Concert on the Green • Calimesa Country Club 1300 South 3rd St., Calimesa			
7:00pm	JAYNIE ALI AYDIN • Belly Dance Workshop UCLA Fowler Museum Of Cultural History			
7:00pm	KATIA MORAES AND SAMBAGURU [www.katiamoraes.com] • See Festivals Page 3			Free
7:30pm	SAMBA MAPANGALA ORCHESTRA VIRUNGA [www.afrikanmusicianprofiles.com/samba.htm] And JOSE CONDE Y OLA FRESCA [www.joseconde.com] Santa Monica Pier Twilight Dance Series			Free
8:00pm & 9:30pm	HOT CLUB QUARTETTE [www.hotclubquartet.com] \$15 Warszawa • 1414 Lincoln Blvd, Santa Monica • 310-393-8831			
8:00pm	ZOHAR • Blend of Jewish and Arabic music Skirball Cultural Center			Free
8:00pm	CHINESE PERFORMING ARTS TROUPE Will Geer Theatricum Botanicum			\$15-40
8:00pm	RUNA [www.myspace.com/nickello] Levitt Pavilion for the Performing Arts			Free
8:00pm	WINDY RIDGE BLUEGRASS [www.windyridgebluegrass.com] Coffee Cartel			\$15-40
9:30pm	KEN O'MALLEY [www.kenomalley.com] Molly Malone's			
FRIDAY JULY 20				
*	BLUEGRASS SUMMER CAMPOUT Idyllwild 1000 Trails RV • 24400 Canyon Trail, Idyllwild 858-566-4594 • www.northcountrybluegrass.org			
10:00am & 11:15am	SONO-LUX [www.sono-lux.com] Hollywood Bowl Summer Sounds			
6:00pm	FOLKINA'S QUARTET [www.sandiciastleberry.com] Cafe Aroma			
7:00pm	BLADERUNNERS [www.myspace.com/thebladerunners] Old Town Community Theater			\$15
8:00pm	THE WOODYYS [www.thewoodyysmusic.com] Coffee Gallery Backstage			\$15
8:00pm	MICHAEL QUEST Bean Town			\$15
8:15pm	CHRIS BURTON JACOME FLAMENCO ENSEMBLE [www.chrisburtonjacome.com] Redlands Bowl Summer Music Festival Reagan Library • 40 Presidential Drive, Simi Valley www.redlandsbowl.org			\$15
9:00pm	SLIGO RAGS [www.sligorags.com] Dublin Square, San Diego			\$18
10:00pm	MIKE STINSON [www.mikestinson.net] Cinema Bar			\$18
SATURDAY JULY 21				
Noon	DAMON AARON Skirball Cultural Center Cafe Z			Free
6:00pm	VERY BE CAREFUL [www.verybecareful.com] The Getty Center Museum Courtyard			Free
6:00pm	SLIGO RAGS [www.sligorags.com] Redondo Beach Pier Concert www.redondopier.com/pdfs/2007PierBandSchedule.pdf			Free
7:00pm	ROBBY LONGLEY [www.robertearlongley.com] Coffee Gallery Backstage			\$20
7:30pm	ROBIN ADLER AND DAVE BLACKBURN [robinadler.com] Fallbrook Americana Music Series			\$20
7:30pm	ADRIAN LEGG [www.adrianlegg.com] Inc Of The Strings Concert Series, Dana Point			\$20
7:30pm	INCENDIO [www.incendiodband.com] Ventura Olivas Adobe • 4200 Olivas Park Dr., Ventura 805-658-4728 • www.olivasadobe.org			\$18
8:00pm	BERKLEY HART [www.berkleyhart.com] Harmony Del Sol house concert El Cajon (San Diego) Toni thorge@cox.net			\$18
8:00pm	PERLA BATALLA [www.perla.com] Levitt Pavilion for the Performing Arts			Free
8:00pm	SUSIE GLAZE [www.susieglaze.com] And KENNY KOSEK The Living Tradition			\$14/\$11 TLT members
8:00pm	TAMBUCO Grand Performances			Free
8:00pm	DOUG MacLEOD [www.doug-macleod.com] Fret House			\$15
8:00pm	ED GERHARD [www.virtuorecords.com] Boulevard Music			\$15
8:00pm	LISA FINNIE & FRIENDS [www.home.earthlink.net/~finnie66] Bean Town			\$15
8:00pm	ROY ZIMMERMAN [www.royzimmerman.com] McCabe's Guitar Shop			\$15
SUNDAY JULY 22				
11:00am	GWENDOLYN & THE GOODTIME BAND [www.gwendolyn.net] Will Geer Theatricum Botanicum			
3:00pm	TAMBUCO Grand Performances			Free
3:00pm	TEKA [www.newbossa.com] / REBECCA TROON Song Tree Concert Series			\$15
4:00pm	RIDERS OF THE PURPLE SAGE [www.ridersofthepurplesage.com] Concert on the Green • Kate Sessions Park just north of Beryl St./Soledad Rd., San Diego www.pbconcerts.org			
4:00pm	TIMBRELINE [www.sligorags.com] Laguna Beach Art-a-Fair			\$15
7:00pm	EXTREME KLEZMER MAKEOVER [www.lapidusmusic.com] Coffee Gallery Backstage			\$16
7:00pm	JOHN WESLEY HARDING [www.johnwesleyharding.com] McCabe's Guitar Shop			\$16
7:30pm	STRING SUMMIT \$15 adv/\$20 Door Featuring TRISTAN AND TASHINA CLARRIDGE [www.clarridgefiddlers.com]. BRITTANY HAAS [www.brittanyhaas.com]. And RUSHAD EGGLESTON [www.rushadeggleston.com] Acoustic Music San Diego			\$15 adv/\$20 Door
MONDAY JULY 23				
*	MARK O'CONNOR STRING CONFERENCE With Mark O'Connor, Johnny Gimble, Jeremy Kittel, Joe Simon, Hanneke CasseL, Rushad Eggleston Point Loma Nazarene University, San Diego			
10:00am & 11:15am	RANGOLI DANCE COMPANY [www.rangoli.org] Hollywood Bowl Summer Sounds			
6:00pm	BUCKWHEAT ZYDECO Safari Sam's			\$20
8:00pm	SUSIE GLAZE [www.susieglaze.com] With KENNY KOSEK Coffee Gallery Backstage			\$20
TUESDAY JULY 24				
10:00am & 11:15am	RANGOLI DANCE COMPANY [www.rangoli.org] Hollywood Bowl Summer Sounds			
7:00pm	JOHN HIATT / SHAWN COLVIN Humphrey's Concerts By The Bay			\$50
7:00pm	THE BROMBIES [www.brombies.com] Bollweevil • 7080 Miramar Rd., San Diego San Diego Bluegrass Society			\$50
WEDNESDAY JULY 25				
10:00am & 11:15am	RANGOLI DANCE COMPANY [www.rangoli.org] Hollywood Bowl Summer Sounds			
7:00pm	MARIACHI DIVAS [www.mariachidivas.com] City of Downey Concert Series Furman Park • 10419 S. Rives Ave., Downey www.downeyca.org/city_csg_1.pdf			Free
7:00pm	THE SUNFLOWERS [www.thesunflowers.com] Levitt Pavilion for the Performing Arts			Free
8:00pm	THE REFUGEES [www.therefugeesmusic.com] (Cindy Bullens, Deborah Holland, Wendy Waldman Coffee Gallery Backstage			\$15
8:00pm	DUO TONES [www.pimoto.com/specialty/duo_tones.php] Baja Cantina • 311 Washington Blvd., Marina Del Rey www.bajacantinavenice.com			\$15
9:30pm	KEN O'MALLEY [www.kenomalley.com] O'Brien's on Main • 2941 Main St., Santa Monica 310-396-4725 www.obriensonmain.com			\$15
9:30pm	PATTY BOOKER [www.pattybooker.com] & LISA FINNIE [home.earthlink.net/~finnie66] Cinema Bar			\$15
9:00pm	DALE WATSON [www.dalewatson.com] The Casbah • 2501 Kettner Blvd., San Diego 619-232-HELL • www.casbahmusic.com			\$15
THURSDAY JULY 26				
10:00am & 11:15am	RANGOLI DANCE COMPANY [www.rangoli.org] Hollywood Bowl Summer Sounds			
6:00pm	COLDWATER CANYON [www.myspace.com/coldwatercanyon] Chase Palm Park • Cabrillo Boulevard at Calle Cesar Chavez (Salsipuedes), Santa Barbara • 805-897-1982			Free
6:00pm	SLIGO RAGS [www.sligorags.com] Rancho Los Cerritos • 4600 Virginia Rd., Long Beach 562			