SWINKS - SWINKS

FREE
BI-MONTHLY

Volume 7 Number 1 January-February 2007

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

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

MARIA MULDAUR GIVES DYLAN A SHOT OF LOVE

BY REX BUTTERS



aria Muldaur's latest release, *Heart of Mine: Love Songs of Bob Dylan* adds another notch on an enviable creative upswing. A bona fide national treasure, her artistic momentum since the nineties has yielded a shelf full of CDs covering roots music, blues, love songs, and Peggy

Lee, each with Muldaur's faultless aesthetics overseeing the production as well. Graciously, she took a break from her relentless performance-rehearsal-recording schedule to chat about her recent projects.

FW: It was great to hear you back on fiddle on You Ain't Goin Nowhere, a very exuberant reading of that song.

MM: Thank you. We just kind of got down with a low down Cajun hoedown on the whole thing. It reminded me of the kind of stuff the Band was playing over at Big Pink when we all lived in Woodstock. It had that vibe to it. Bob [Dylan], in the last ten years or so, every time I would see him backstage at a gig, he started asking me, "Hey are you ever playing your fiddle anymore?" And I'd say, oh no, I'm mostly singing blues now. "Well, you oughta take that thing out and play it. That would be something people

MULDAUR page 12

INSIDE THIS ISSUE:

PRAISING PEACE
A TRIBUTE TO PAUL ROBESON

CALIFONIA INDIAN TRIBAL CULTURE

PLUS:

ROSS ALTMAN'S HOW CAN I KEEP FROM TALKING

& MUCH MORE...

R

elcome to the 7th year of FolkWorks. Unless you are one of the two people we know who jump straight to the editorial, you've probably noticed Maria Muldaur on our cover. We saw her some months ago, when we were up in the Bay Area. We had stopped in for a Sunday morning breakfast and to listen to Suzy Thompson and some of her pals play great old-time music. Maria came in and joined the audience. Turns out that she's a friend and fan of Suzy's. We've always loved Maria's uppity spirit and when we found out she had a new CD with Dylan love songs, we asked Rex Butters to talk to her. He was thrilled. So are we.

As usual, the remaining pages herein, contain a wide spectrum of folk music and dance. Perhaps you remember when Leon Bibb was well known in folk circles. Then, a few years ago, his son Eric came touring around and became known to us as a wonderful performer. Now the two of them have gotten together and produced a CD; a tribute to another hero of generations past -Paul Robeson. Ross Altman brings us a bit of history (as usual) and reviews the CD.

Our "in depth" article is by Audrey Coleman, a woman of such



BY LEDA & STEVE SHAPIRO

varied interests, she never ceases to amaze us. In this issue she explores Native American music. She shares her personal learning experience as she learns about some unusual nondrum instruments, how they are made and what the differences are between them.

And let's not forget the dance we start off the year with a beginner's perspective on tango. There was some "discussion" about whether tango is in the folk tradition. That you see it in these pages is testimony to our broad definition of "folk."

Finally, FolkWorks is pleased to publish a short interview with Jorge Mijangos. We met Jorge at the 2005 FAR-West conference in Woodland Hills and wanted to tell his story as a traditional instrument maker and musician. It took some time, but we are finally able to share it with our readers - how he came to be a master Veracruz craftsman living and playing in Los Angeles.

As usual, we can never praise about our columnists enough. We can't pay them, so all we can do is encourage you all to meet them and let them know how much their writing is enjoyed.

And speaking of money, or the lack thereof, we can really use your support. We are, in good part, supported by your membership in FolkWorks. We are great editors but not good at telling you how much we need financial support - so the best we can do is ask you to become members and then encourage your friends to do this as well. While we love to hear it, telling us how much you enjoy this newspaper is not enough to keep it going. Public radio/TV does fund raising 3 or 4 times a year on-air. We don't have "air." We have ink, so please help us out and become a supporting member of FolkWorks. And, in April, when we have our annual benefit

concert, be part of a sell-out crowd. Speaking of this New Year....we wish all of you a Healthy, Prosperous New Year!

IN THIS ISSUE

EDITORIAL ...

PRAISING PEACE....

A TRIBUTE TO PAUL ROBESON

KEYS TO THE HIGHWAY:

THE SOUND OF BELLS

Leda & Steve Shapiro

LAYOUT & PRODUCTION Alan Stone Creative Services

FEATURED WRITERS

Brooke Alberts, Lookaround Ross Altman How Can I Keep From Talking David Bragger, Old-Time Oracle Uncle Ruthie Buell Halfway Down the Stairs Valerie Cooley, That Reminds Me... Linda Dewar, Grace Notes Richard Gee. Law Talk

Roger Goodman, Keys to the Highway David King, Dirt Michael Macheret, Forklore

Dennis Roger Reed, Reed's Ramblings Dave Soyars, Dave's Corner Larry Wines, Tied to the Tracks

EDITORS

David Ascher • Mary Pat Cooney Diane Sherman • Chris Stuart

CONTRIBUTING WRITERS

Rex Butters • Audrey Coleman Ariella Kristol Fornstein Meg Hoffman • George Reese Yvonne Tator

DISTRIBUTION

Brooke Alberts • Ross Altman Ric Alviso • Beverly/Irwin Bar Anna Byrne • Judy CaJacob Audrey Coleman • Jim Cope Mary Dolinskis • Marge Gajicki Sharon Gates • Cliff Gilpatric Ken Helms • Sue Hunter Holly Kiger • Stan Kohls Amy Masumiya Bill/Mary Anne McCarthy Russ/Julie Paris Larry Rainwater • Milt Rosenberg Doug Moon • Daria Simolke Alaina Smith • Sylvia Stachura

> Lynn Worrilow LOGO DESIGN Tim Steinmeier

Mimi Tanaka • Larry Wines

Thanks to all those who have supported and inspired us, especially Warren Casey of the Wicked Tinkers.

Published bi-monthly by FolkWorks a 501 (c)(3) non-profit organization an affiliate of Country Dance and Song Society (CDSS).

BOARD OF DIRECTORS

Brooke Alberts • Ric Alviso Kay Gilpatric • Roger Goodman Don Kiger • Holly Kiger Teresa Modnick • Gitta Morris Lisa Richardson • Steve Shapiro Mimi Tanaka • Monika White Leda Shapiro, Executive Director

ADVISORY BOARD

Richard Gee • Howard & Roz Larman Sabrina Motley • Colin Quigley Cait Reed • Tom Sauber

CONTACT INFORMATION P.O. Box 55051, Sherman Oaks, CA 91413 Phone: 818-785-3839

mail@FolkWorks.org • www.FolkWorks.org ©2006 FolkWorks All Rights Reserve

AD RATES

Size	1 X	3X	6X
Full Pg	\$700	\$660	\$600
1/2 pg	\$415	\$375	\$325
1/4 pg	\$265	\$245	\$200
1/8 pg	\$175	\$155	\$125
1/16 pg	\$95	\$85	\$75

SPECIFICATIONS

Full Pg	9.5 x 15"
1/2 pg H	
1/4 pg V	
1/8 pg H	4.625 x 3.625"
1/16 pg V	
1/16 ng H	

Artwork should be submitted for printing as B&W or grayscale, 300dpi.

Ads accepted in the following formats:

TIFF or PDF file formats (Digital files can be sent via e-mail or on a non-returnable disk (floppy, ZIP or CD ROM in PC or Mac format). Include all placed images and fonts.

CAMERA READY B&W line art with photos

(must be suitable for scanning to grayscale)

DESIGN SERVICES

Design & layout services are available for a nominal fee. Contact us for details at: e-mail: mail@FolkWorks.org

Visit us on the web: www.FolkWorks.org

The opinions expressed herein are not necessarily those of FolkWorks

Music

at the Skirball





8:00 p.m.3 \$15 Full-Time Students

Thursday, January 11 ROB CURTO'S FORRÓ FOR ALL

\$25 General L.A. Debut! Be there when New York-based band Forró for All performs the sounds of Northeast Brazil known as forró pé de serra and brings to life the exuberant spirit of this distinct genre of dance music. Composer Rob Curto blends musical styles playing the accordion, the featured instrument of forró, and is accompanied by percussion and guitars.

PRESENTED AS PART OF THE SKIRBALL CONCERT SERIES "COMPRESSING THE WORLD," SHOWCASING

Thursday, March 1 **SAMITE** 8:00 p.m.* \$25 General \$20 Skirball Members \$15 Full-Time Students

Ugandan musician Samite, who fled his country in 1982 and became a political refugee in Kenya, will perform music with messages of peace. Accompanied by an ensemble and utilizing a wide range of African instruments, including the kalimba, marimba, litungu, and flute, he weaves together contemporary and traditional Ugandan sounds.

PRESENTED AS PART OF THE SKIRBALL CONCERT SERIES "A LONG WALK TO FREEDOM," CELEBRATING

*Arrive early for the concert and explore the Skirball galleries. Every Thursday, all exhibitions are open and free until 9:00 p.m.

Advance tickets: (866) 468-3399 or www.ticketweb.com, or on site at the Skirball Admissions Desk

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

Making Connections



FORKLOREMAGIC FROM NEW MEXICO	5
TIED TO THE TRACKS	
WHERE'S THE DRUM?	
DAVE'S CORNER OF THE WORLD	8
ON-GOING STORYTELLING EVENTS	S 8
TANGOA BEGINNER'S TALE	9
REED'S RAMBLINGSON OF WHADDA YA MEAN YA NEVER HEARD	OF?
CD REVIEWS 1	0-13
DIRT	
ON-GOING MUSIC HAPPENINGS	
CALENDAR OF EVENTS 1	6-17
ON-GOING DANCE HAPPENINGS	18
OLD TIME ORACLEKENTUCKY KERNELS	19
UNCLE RUTHIE	20
THAT REMINDS ME THE REALLY, TRULY COMMUNITY GARDEN	21
LOOKAROUND MOVABLE MOUNTAINS	23
LAWTALK	24
GRACENOTES	25
INTERVIEW JORGE MIJANGOS	26
SUPERGRASS FESTIVAL OFFERS WORLD-CLASS LUTHIERY	27
HOW CAN I KEEP FROM TALKING	28
HEY, MR. MANILOW, DON'T PLAY A SONG FOR	ME
HOW CAN I KEEP FROM TALKING	
LISTENING TO IT NOW	29
VENUES	30
SPECIAL EVENTS	
	hing Live
DEPARTMENT OF CULTURAL AFFAIRS City of Los Appeles	Angeles

City of Los Angeles

FolkWorks is supported in part by Los Angeles City Department of Cultural Affairs & Los Angeles County Arts Commission

Arts

PRAISING PEACE

A TRIBUTE TO PAUL ROBESON BY ERIC AND LEON BIBB

AN ESSAY-REVIEW BY ROSS ALTMAN

frican-American singer Paul Robeson was blacklisted during the McCarthy era and his records forcibly removed from the shelves. His books were banned and he was subpoenaed to testify before the House Committee on Un-American Activities in 1956, the same year as Pete



Seeger. Like Seeger, Robeson refused to name names or to cooperate with the Committee's investigation.

one memorable exchange, which I adapted in my song The Ballad of Paul Robeson*, Chairman Francis Walters asked him, "Mr. Robeson, since you admire the Soviet Union so much, why don't you just move there and leave this country?" which Robeson replied, "Chairman Walters, my father was a slave in this country. My father worked to build this country with his bare hands and bare

back. My father earned the right for me to live in this country, and no House Committee on Un-American Activities is going to make me leave this country."

After the US State Department revoked Robeson's passport and labeled him "the most dangerous man in America" he had to invent new ways to reach out to his international audience. Two unprecedented concerts deserve special mention: Robeson gave the first and only performance via a trans-Atlantic phone call to London, where he had introduced the first modern musical *Showboat*—which gave him his theme song *Ol' Man River*—in 1927 at the Drury Lane Theatre in London's West End.

Has any other artist commanded such loyalty that his audience clamored for tickets to hear his voice miked over a telephone, without even being able to see him? Not before Robeson, and not since.

Perhaps even more extraordinary, however, and more symbolic, was the concert he gave at the US-Canadian border, where his stage was set up on the US side, and he sang to our northern neighbors seated on the Canadian side. For an artist who had broken so many boundaries—between sacred and secular music, popular and protest, and who achieved excellence in world music in a dozen languages, theatre (longest running starring role as Othello on Broadway), law, scholarship (Rhodes Scholar and Phi Beta

Kappa at Rutgers) and athletics (football All-American), to cross one more border was not surprising.

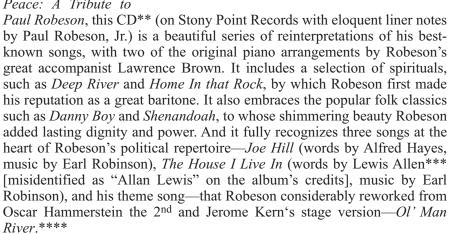
Still, like so many of Robeson's accomplishments, it stands alone. Dubbed "The Peace Concert" because it struck a note of international cooperation, Robeson demonstrated new ways of non-violent resistance to one attempt after another to shackle him and still his voice. "Tell me why the caged bird sings," wrote the black American poet Paul Laurence Dunbar, and Robeson gave his answer unequivocally as follows: "The artist must choose between freedom and slavery. I have made my choice."

For those of us who grew up on his music and were inspired by his fearless and peerless example of an artist for whom songs were weapons in the struggle for social justice and human equality, it is a great joy to see his reputation reborn since 1998, the Centennial of his birth, when he

was honored posthumously by the United States Post Office with a first class Black American Heritage stamp.

I am happy to report that Robeson's legacy, now fully available again on CDs of his own classic recordings, has just been extended and celebrated in a new album by the longstanding Vanguard recording artist Leon Bibb, now 83 years old, and his gifted son, blues singer and guitarist extraordinaire Eric Bibb. Together they have created a moving collection of Robeson classics, and four new songs in his spirit by Eric Bibb.

Entitled, Praising Peace: A Tribute to

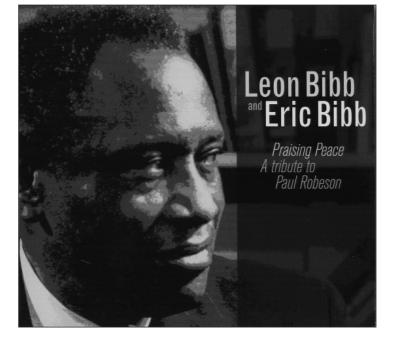


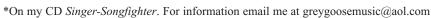
Eric Bibb

Each of these is a masterpiece that shows that great art can also be a pow-

erful vehicle of protest. And they challenge the listener with four original songs by Eric Bibb, of which the title song *Praising Peace* evokes Paul Robeson's autobiography *Here I Stand*: "Here I stand with outstretched hands/Praising peace in every land." And finally, for you who have yet to hear Robeson's own voice of the century, Leon and Eric Bibb have daringly sampled Robeson's original vintage recording of *Deep River* into their version, knowing that hearing his voice will make you want to discover this great African-America artist for yourselves.

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.





^{**}Thank you to my editor Leda Shapiro for ordering this CD and asking me to review it.

Without rehearsing the case (readers who wish to know more may read my column *Ethel and Julius* from the June/July 2003 issue of FolkWorks) Meeropol, like many on the old left, changed his name to protect his family and himself from further persecution so they could continue to live as inconspicuously as possible during the McCarthy period of blacklisting, witch hunts and the red scare that destroyed Robeson's career.

He would certainly have wanted Abel Meeropol—who earlier had written *Strange Fruit* for Billie Holiday—to receive credit for co-writing one of Robeson's most appreciated songs. When Robeson sang the song's oft-quoted line, "The right to speak my mind out, that's America to me," he put every fiber of his being into it.

****Robeson changed the sentimental opening verse of the song to reflect the southern realities of his time: "There's an old man called the Mississippi/That's the old man I don't want to be/What does he care if the land's got troubles/What does he care if the land ain't free?" Leon Bibb adds two more verses and an interior line that Robeson wrote at different times, as well as his rewritten last lines: I keep laughin' instead of cryin' / I must keep fightin' until I'm dyin' / 'Cause Ol' Man River he just keeps rolling along.

^{***}Pen name of Abel Meeropol who, with his wife Anne, adopted the orphaned sons Michael and Robbie of Ethel and Julius Rosenberg when they were executed for treason on June 19, 1953 at Sing Sing Prison in New York.

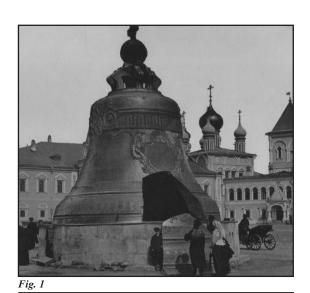
THE SOUND OF BELLS

AN ACOUSTIC PARADOX

ho hasn't marveled at the majestic and haunting sound of church bells? What is it about the sound of bells that is so moving and mystical? Bells have an almost magical sound that is truly unique in the family of musical instruments. Are bells really different from other instruments discussed in previous articles? Well, simply stated, yes they are. The "why" part of the discussion, however, is complex because a good deal of the explanation still remains as theory and sometimes not very conclusive theory at that. So, while this article may not have all the answers, let me share with you what I have discovered about bells.

Many years ago when I was young I observed that bells sound sad, and wondered why. One explanation is that unlike other musical instruments, the fundamental frequency is not the dominating sound in the bell's harmonic series. Instead, the fundamental fades rapidly and what remains as prominent is a minor third sound. As noted in a previous FolkWorks article on the subject, minor chords are usually perceived as emoting sadness. As satisfying as that information is, it also suggests that bells really are a different beast and may be hiding even more tantalizing musical secrets!

I Should Have Node Better



past discussions that what we consider to be a musical pitch is the result of resonance forming a standing wave. Bells, unlike pipes and strings, do not have specific endpoints to confine a standing wave. Instead, bells vibrate in three dimensions producing both horizontal and vertical nodal patterns yielding various pitch-related modes of vibration. Furthermore, since the vibrations travel around

Remember from our

and around the bell, energy can leak from one mode of vibration into others setting up different nodal patterns with different related pitches.

The sound produced by ringing a bell changes with time and can be broken down into three main time periods. 1. The Strike: a non-harmonic hodge-podge that dies away quickly. 2. The Strike Note: the perceived pitch is not necessarily that of the lowest partial. 3. The Decay: the selection and strengths of the surviving harmonics that give each bell a rich, complex and somewhat confusing sound. Unlike most other musical instruments the frequencies of vibration are not necessarily related in simple ratios and the sound is not sustained in the same way as some of the partials decay very rapidly.

The brain has to do a lot of extra work to decide what information to extract from this potpourri of sounds. Some people may perceive this richness

of unusual overtones as noise but most find this unconscious sorting exercise to be most engaging. Many Eastern schools of thought use bells for meditation, perhaps because their sound engages more and deeper parts of the mind. This brings us to the next consideration.

THE PARADOX OF PERCEIVED PITCH OR THE MISSING FUNDAMENTAL:

While a technician cannot determine a specific fundamental pitch for a bell just from taking measurements, the listener's auditory system is somehow able to isolate a single specific pitch for that same bell. The fundamental frequency may not even exist but is inferred from the other harmonics produced by the bell. To understand how this works I refer back to a previous discussion of the harmonic overtones produced by string and wind instruments (see page 4 of the Jan-Feb 2005 issue of FolkWorks v05n01 in the Archives at www.folkworks.org). A note from any of those instruments always has a fundamental frequency (what we

perceive as the pitch) and all the harmonic overtones build on the fundamental. The overtone structure has a specific ratio pattern of 1:2:3:4, etc. So a fundamental of 50Hz would have the harmonics of 50Hz, 100Hz, 150Hz, & 200Hz. A bell on the other hand may not even sound the fundamental but the harmonics present, e.g. 100Hz, 150Hz & 200Hz, represent a ratio pattern of 2:3:4 which strongly implies the missing 1: or 50Hz and the brain fills it in for us. Consequentially we hear the pitch of the bell as if it were an octave lower than the lowest harmonic actually produced.

TUNING CONSIDERATIONS:

Most bells are made as metal castings in a foundry. The size, shape and weight of a bell are the most important factors in determining the sound it makes. Once made, bells need to be fine-tuned. In the past this was done by chipping away bits from the inside using a hammer and chisel — a dangerous task that ruined many bells just as they were almost finished. Today bells are tuned using machines that work like a lathe to shape the inside. Removing

material actually causes the nodes to be displaced thus affecting the pitch. Since the fundamental doesn't actually exist, determining which harmonic partials need to be "tuned" is not a clear choice. In the past, bell makers picked one of the lower partials and tuned that one. More modern tuning attempts to bring the existing partials close



BY ROGER GOODMAN

to the 2:3:4:5 relationship to correctly infer the missing fundamental.

SIZE DOES MATTER:

The ear does not respond equally to sounds of different frequencies. The physical structure of the ear favors and accentuates sounds in the 500Hz-1500Hz-frequency range. Large bells produce lower frequencies, and the ear has trouble perceiving the lower partials. This makes the upper partials more important in determining the missing fundamental. For medium sized bells the lower partial are very important because the upper partials are now beyond the ear's favored frequency range. For small bells the first partial may be all that is within the ear's favored zone.

Speaking of size, here are a couple of record breakers.

The Tsar Kolokol Bell (**Figure 1**) at 195 tons is the largest bell in the world. It was cast in Moscow in 1735. Unfortunately it suffered fire damaged in 1737 before it could be hung. Since then it has stood on a platform in the Kremlin. The fragment that broke away weighs about 11 tons!

The heaviest harmonically tuned bell in the world is the Bourdon Bell (**Figure 2**) of the Laura Spelman Rockefeller Memorial Carillon, in the Riverside Church, New York City. Weighing 18 tons, this bell was cast in 1928 by Gillett and Johnston of Croydon.

There is much more to know about bells and I will try to discuss more in a future installment. Until then, feel free to ring in and, as always, stay tuned.

REPLACING QUASIMODO THE BELL RINGER:

After Quasimodo's death, the bishop of the Cathedral of Notre Dame sent word through the streets of Paris that a new bell ringer was needed. The bishop decided that he would conduct the interviews personally and went up into the belfry to begin the screening process.

After observing several applicants demonstrate their skills, he had decided to call it a day - when an armless man approached him and announced that he was there to apply for the bell ringer's job.

The bishop was incredulous. "You have no arms!"

"No matter," said the man, "Observe!" And he began striking the bells with his face, producing a beautiful melody on the carillon. The bishop listened in astonishment, convinced he had finally found a suitable replacement for Quasimodo.

But suddenly, rushing forward to strike a bell, the armless man tripped and plunged headlong out of the belfry window to his death in the street below. The stunned bishop rushed to his side. When he reached the street, a crowd

had gathered around the fallen figure, drawn by the beautiful music they had heard only moments before.

As they silently parted to let the bishop through, one of them asked, "Bishop, who was this man?"

"I don't know his name," the bishop sadly replied, "but his face rings a bell."

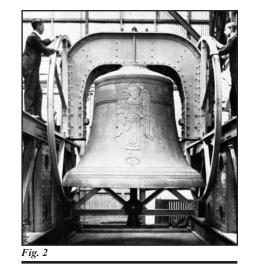
{WAIT! WAIT! There's more!!}

The following day, despite the sadness that weighed heavily on his heart due to the unfortunate death of the armless campanologist, the bishop continued his interviews for the bell ringer of Notre Dame. The first man to approach him said, "Your Excellency, I am the brother of the poor armless wretch that fell to his death from this very belfry yesterday. I pray that you honor his life by allowing me to replace him in this duty."

The bishop agreed to give the man an audition, and, as the armless man's brother stooped to pick up a mallet to strike the first bell, he groaned, clutched at his chest and died on the spot. Two monks, hearing the

bishop's cries of grief at this second tragedy, rushed up the stairs to his side. "What has happened? Who is this man?" the first monk asked breathlessly. "I don't know his name," sighed the distraught bishop, "but he's a dead ringer for his brother."

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



MAGIC FROM NEW MEXICO

olumbus has been so maligned that Columbus Day has become the most embarrassing holiday on our calendar. Yes, he was wrong about many things, like in what land he had docked his ships and about who those people were that greeted him. But he knew a good meal when he tasted it and what he tasted was the magic of chile. He brought the chile back to Spain and from there the chile conquered the world: from Europe to Africa, and on to India, Southeast Asia, China and Korea. Maybe if we celebrated Columbus bringing chile to the rest of the world, we'd have more agreement about his holiday?

You could fill many volumes with a description of the varieties of chile. Lots of chile lovers have their favorites. Those who go for the heat may have a fondness for the tiny, fiery Habanero or its cousin the Scotch Bonnet. The Tabasco chile, only slightly milder than the Habanero, is the key ingredient in Louisiana's famous hot sauce. The Jalapeno, a moderately piquant chile, is perhaps the most popular or at least the most commonly found in the US. And the smoked, dried Jalapeno

known as Chipotle has been gaining in popularity. The Bell Pepper, a chile with no bite at all, is ubiquitous in supermarket produce aisles.

I have no problem playing favorites on this issue. The New Mexico chile, both green and red (red, of course, when it is fully ripe), is a chile with a unique character, taste and – yes – real class. If you have never seen the New Mexico chile (and if you haven't been to New Mexico you probably haven't), it's almost indistinguishable in appearance from the very mild Anaheim chile. But as similar as they appear, they are not interchangeable.

The New Mexico chile has a healthy kick to it and so it needs to be treated with due respect.

Capsaicin, the heat source in the chile, is not the whole story. There are, of

course, those who love chile only for the heat. There are also those who drink wine only for the alcohol. (Hey, enjoy!) Like wine, chile can have subtleties of depth and flavor. With the right chile and the right handling there are adventures to be had, and the bite is like a gateway to the adventure.

More on this later, but let's talk about the particular magic of New Mexico chile. Take a trip to Sante Fe or Taos and you will find the red chili and green chili at restaurants everywhere (the convention I am adhering to is "chile" referring to the plant and the pod, while "chili" refers to the dish or sauce containing meat and chiles). You'll find it in unpretentious hotel cafés for breakfast and in the priciest restaurants for dinner. It's virtually EVERYWHERE. Our innkeeper in Taos kept a freezer full of green chiles and told us she had to have some chiles at least once a week. A co-worker here in Los Angles whose family is originally from New Mexico also keeps a freezer full of New Mexico chiles, replenished by periodic visits from her family. What's in your freez-

It obvious there's something more than just the heat involved here. New Mexico chiles can be plenty hot but they are no competition to the Habanero, Tabasco, Serrano or Thai chiles. It's the flavor ... can you taste it? Well, that depends. If you are not used to the heat of capsaicin it can mask any flavor hidden beneath the bite. That's the challenge of real chile. That's the gateway to the adventure. Here's how chef Mark Miller describes the unique flavor of New Mexico chile: "... sweet and earthy, with a clarity that seems to reflect the skies and landscapes of New Mexico." People who know, are passionate about their New Mexico chile.

That being said, it takes a knowledgeable chef with the right touch to bring out the best in these chiles. A heavy-handed cook can bury the flavors in overwhelming heat. When that happens, you find yourself with a plate full of fire. When you are expecting the mind-opening flavors of New Mexico chiles, that is an enormous letdown. I know that from experience. I like food that bites back. But if heat was all there was to chile, it would be a narrow interest indeed. How boring!

It's odd, really. We've seen many food fads come and go. Somehow the New Mexico chile remains a narrow regional phenomenon. Look far and wide in Phoenix – just next door to New Mexico and you will not find the magical New Mexico chili. Go east to Texas and - well, I'm not going to waste any space on Texas chili. This is a narrow, narrow geographical phe-

Well, I know what I like. It did not take me long to realize that I found something special when I first tasted New Mexico chili. Once I became hooked, on my first trip to New Mexico, I tried every variation of chile I could on the road from Santa Fe to Taos. If I had to pick a favorite, I was particularly fond of the chile in the small town of Espanola (near Chimayo).

It turns out they have their own special variant of the New Mexico chile called Espanola Improved Chile. On our way back from Taos to Albuquerque to catch a flight home, I had to stop in Espanola to buy some chile to bring home with me.

> Normally, along the road from Santa Fe to Taos, you will see makeshift stands along the road selling chiles and ristras and other tourist favors. I was determined to find one of these in Espanola on the way back and bring home a couple bags of dried chile powder – one green and one red. However, we got into town a little late and there were no chile stands to be

> > found. I asked along the road if there was anyplace I could buy some chile and was directed to a particular parking lot. When I got there I saw the old man packing up his truck ready to leave for the day. I parked the car and darted across the street. Putting on my best desperate tourist face, I explained to the man how devastated I would be to return home without the prized chile. He unpacked just for me, got out his scales and weighed the powder and bagged it in quart-sized baggies. I wonder

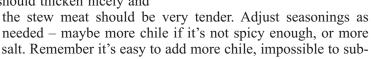
what this must have looked like to an observer – thank goodness the powder was brilliant red in one bag and bright green in the other. I wonder if I would have made it through security if I had done this today.

If you are lucky enough to score some chiles – whether it's ground up

into powder, dried, frozen or fresh here's a basic recipe to get started. (Beware of "chili powder" in your supermarket spice rack. There is no substitute for real New Mexico chile.) NOTE: This is not a traditional recipe, it's the way I like to make it for myself.

First, brown some stewing beef or pork. Make a medium-brown roux. No need to make it too dark. Throw in some onion and garlic, add water or broth (make sure the liquid is cold when you add it to avoid lumps). Add red chile powder to taste. Add salt to taste. Add the stew meat and simmer

> it for as long as you can - at least two hours. The chili should thicken nicely and



tract it. Have some tortillas handy, or maybe some rice to soak it up. A good dark beer is best with this chili, wine will tend to get overwhelmed.

As you can see, it's a simple dish. Let the chile speak for itself. You will be rewarded.

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



www.pepperworld.com

RALPH STANLEY & THE CLINCH MOUNTAIN BOYS

Sunday, February 19th, 2007 The El Rey Theatre (7PM doors) Tickets \$25.00



"Ralph Stanley is one of the most important country musicians in the world today" - T Bone Burnett

The El Rey Theatre 5515 Wilshire Blvd., Los Angeles www.theelrev.com 323-936-6400



You WIN SOME, You Lose Some

GOODBYE, KULAK'S AND HIGHLAND GROUNDS

ot all progress is smooth. Seldom does anything race, or even plod, continuously in the same direction without hitting ruts, experiencing reversals, giving us cause to question, and sometimes to mourn losses along the way.

Tales of zoning, land use, conditional use permits and cranky neighbors might seem far removed from performing and enjoying folk music, but 2006 proved that wasn't so.

By the time you read this, the controversial and celebrated **Kulak's Woodshed** in the Valley Village area of North Hollywood may be a memory, or perhaps a homeless concept looking to land somewhere else. Not unlike New York City's CBGB's, the demise of the Woodshed has been predicted many times. Paul Kulak's frequent appeals for help always produced legions of musicians to testify at zoning, planning commission, LA City Council and other assorted hearings.

The Woodshed, its ambiance and five-camera live webcasts, have been beloved by many, but the sand has left the hourglass. Last spring, Paul Kulak was given six months to correct numerous building and safety code violations. The deadline for completion arrived on October 31, and no work had begun. During the same time, an arrangement for use of a parking lot across the street was to have been formalized, and that turned out to be no more than talk.

The Woodshed's woes with two of its neighbors, including a prominent exporn actor and his run-ins with Kulak and the "Shedhead" folkies, have made police blotters, newspapers and national TV. The sensational nature of that, along with a lot of wishful or oblivious thinking, were enough, for over a year, to draw popular attention away from the requirements of numerous city agencies.

For the landlord, endless wrangling among his tenants was one thing, but the continued insurability of his multi-tenant building, given those documented and uncorrected code violations, was the breaking point. In early November, Paul Kulak received a 60-day notice to vacate. The latest news, or one side of it, anyway, is probably posted at www.kulakswoodshed.com.

The popular and award-winning **Coffee Gallery Backstage** in Altadena also faced zoning issues and hostile neighbors who resented parking and other impacts on their adjacent residential street. Both the coffee bar-café and enter-

TIED TO THE TRACKS





tainment venue have been operating outside the allowed uses of their commercial zoning. A

pair of hearings with many music fans testifying eventually brought a unanimous recommendation from the Altadena Town Council, aimed at securing full approval for the Coffee Gallery and its "Backstage" performance venue from the LA County Planning Commission. This one is looking good, but it's not over yet.

Meanwhile, **Highland Grounds** will experience an interior and exterior makeover in January, and emerge as "The Dive," devoid of live music. Their last show is currently scheduled for Friday, December 22.

Co-owner Leslie Brenner, who has also worked for BMI, said in a phone interview, "We presented seventeen years of live acoustic music at Highland Grounds. Everything has a cycle to it, and it's time for a change. It's tough for small business."

She explained that they own three other restaurants, Hugo's in West Hollywood and in Studio City, and Hugo's Tacos in Studio City. She added, the transformation of Highland Grounds "Is a business decision to emphasize our restaurant and bar at that location, continuing those activities into the evening hours. We've added a professional mixologist."

That's a mixer of drinks, not sound.

Another establishment chose not to continue as an acoustic performance venue. **Gayle's Perks**, a Northridge coffeehouse, had hosted music since January, 2005, and had bookings extending months in advance when the end came. The proprietors were simultaneously hit with ASCAP's demands for performing rights license fees in arrears, and from residential neighbors who were not enjoying the music over their back walls from Gayle's patio. The latter was a zoning issue, and resolving either would have cost money.

Finally, musician **Dave Osti** had a good thing going in a burger joint parking lot in Sierra Madre, booking and playing summer outdoor concerts. But the zoning and neighbors shut that down, too.

You can seek many morals in these stories. One is, before you covet oper-

TRACKS page 9

A MATTER OF OPINION

IS IT FOLK, AMERICANA OR ...

Larry:

We were reading your column in the November-December issue of FolkWorks (V6N6). It is one thing to not like a performance. It is another issue to be wrong with your facts.

In your *Not-So Hot Stuff Of 2006*, you didn't seem to understand Richard Thompson's presentation. We saw that performance on 3 different occasions

If you had the read the description of the show, you would have known that it was 1000 Years of Popular Music.

Richard was not there to perform his music. As you wouldn't relate what he does, as the popular music of the last 1000 years.

On another note - people are complaining to us that your reference to being the only "Acoustic Americana Show in Los Angeles" is false. As one of the early programs to report to the Americana chart, you need to stop using that reference.

As the commercial says "Larry You Are Killing Me."

All the best, Roz & Howard Larman "FolkScene"

Dear Howard & Roz

I hope this finds you much recovered and feeling better each day after the car wreck.

Replying to your message prompted me to write. I have intended to write you for some time. I wanted to ask you to send me, as far in advance as you can, the list of guests on your show, so I can include that in the Acoustic Americana Music Calendar. For awhile, I believed that calendar would be posted on the KCSN web site, where I cannot promote shows on other stations. But I have decided to post it

elsewhere, instead. I do want to promote everything that I can, and I believe you know that I made a pledge to KPFK for your show during your pledge drive this past spring.

As for the two points in your message. First, as to the contents of my FolkWorks column, please send your complaint to the FolkWorks editors. They do sometimes print reader comments, and I will encourage them to print yours. (If nothing else, I'm certain people will marvel at the fact that you endured that particular Richard Thompson show three times).

Now, for your second point. I do, indeed, host the only acoustic Americana radio show in Los Angeles. We discussed this some time ago, via email, and that time, you were in agreement. Since your opinion has changed, let's revisit this.

I do not claim to host a folk music program, because I do not. Folk Americana is part of Americana, but the latter is not limited to the former. The Eagles, Crosby Stills & Nash, the Byrds, America, John Fogerty, and many others who were once "as rock as it gets" are now counted as Americana artists, but very rarely as folk artists.

Of course, most of the catalogues by the artists I cite are electric performances. My show is acoustic Americana. You previously indicated that you play tracks that feature electric instruments, and you have guests on your show who perform there on electric instruments.

Similarly, both Pat Baker and Chuck Taggart program and host shows on KCSN that are Americana, but not all that acoustic, and I am certain you would agree that neither of them present folk music shows. [Ed: FolkWorks lists both these shows under the scarce "folk" music shows available in the Los Angles area. See Pg 08]

Moreover, folk music is universally inclusive

of indigenous musical forms from all the world's cultures. You have been known to play a broad range of world music on your show. I do not, unless it is clearly roots Americana music.

I see no cause for anyone to get upset about anything. I don't call my show a folk show, and your show is not an acoustic Americana show. "Tied to the Tracks" is acoustic Americana, and until someone comes along in the LA market with another acoustic Americana radio show, my statement, that "Tied to the Tracks" is the only acoustic Americana radio broadcast originating from Los Angeles, is accurate, and I am not changing it.

I hope to see you soon at a concert

Best, Larry

Dear Larry:

We did not endure Richard T's performance. We enjoyed it very much. Folk is part of Americana, whether you agree or not.

Most Bluegrass and folk artists are considered American artists, as they chart on the Americana charts. Folks like John Gorka, Greg Brown, John Cowan, Adriene Young & Little Sadie, Alison Krauss, Nickel Creek, Ricky Skaggs, etc. We don't play world music. We do play some Celtic, which is not considered world, but folk music. Some of the artists you have on your show, the same as us, are not nationally distributed. They would not show up on the Americana charts. You play records with drums, so do we. We have more guests that are more acoustic, than electric.

So in essence your definition of being the only acoustic Americana show is incorrect. So being, we wish well in all your endeavors.

Roz & Howard Larman

WHERE'S THE DRUM?

DISCOVERING SOUTHERN CALIFORNIA INDIAN TRIBAL CULTURE

BY AUDREY COLEMAN

s I strode toward the pier in the early morning sunlight, the occasional jogger was padding rhythmically along the paths of the waterfront park behind the Aquarium of the Pacific in Long Beach. Fixed on their exercise ritual and looking comfortable in their pastel sweat suits, the joggers didn't seem to notice the clusters of men, women, and children in ceremonial regalia who were waiting along the length of the pier. Some were adorned in shells, wearing multi-layered strands of shell necklaces, shells sewn to the edges of their skirts, and headbands dripping with small shells. Several men wore fur headbands with tall rigid feathers attached at the forehead. In the autumn breeze, white, red, black, and yellow streamers fluttered from bamboo poles placed around the pier.

PRELUDE TO A CELEBRATION

At the end of the pier looking out at the sea stood a small, wiry bluejeaned man with a neat gray pony tail. Over his grey-blue shirt hung a ceremonial wing bone necklace and what looked like an abalone shell. Jimi Castillo, Tongva-Ajachemen spiritual leader, stepped over to a microphone and explained to the group that the ti'at had a leak in it and would not be coming, but the tomol was on its way and should arrive by nine a.m. There was a murmur of concern in the small crowd, which Jimi interrupted with authority. "Let's offer some prayers to them to help them on their journey."

As he led them in a series of chanted prayers and uplifting songs, many from the group now produced carved wooden sticks about the size of a recorder and split about halfway down the center. As they sang, they beat these sticks against their palms in a simple 2/2 rhythm, making a surprisingly powerful unison clapping sound. Other tribal members shook brightly painted gourd rattles.

The Chumash, Ajachemen, and Tongva songs featured simple melodies in major keys with small step intervals. The rattles and clappers usually beat out a regular 2/2 rhythm but some songs had more varied strong/weak rhythms. Lines of songs were repeated many times and often incorporated vocables such as weh-hey-ah, ah-hey-ah. Songs typically ended with a few seconds of vigorous rattle-shaking while voices grew soft and the pitch slid down to the level of speech.

I recognized one song that I had heard at a performance of the World Festival of Sacred Music a year before. That occasion was the *Honoring the* Sea ceremony during which two revered plank bottom canoes, the Tongva ti'at and Chumash tomol, came ashore at Santa Monica Beach.

Moomat Ahiko para'ra hamin'o Moomat Ahiko para'ra hamin'o Para'ra amin'o para'ra hamin Para'ra amin'o para'ra hamin/

Sung three times, the song means: Breath of the ocean it moves about Breath of the ocean it moves about It moves about on the sea It moves about on the sea

When the *tomol* reached the shore with its crew of four bare-backed paddlers, fifteen-year old Charles Dorame, Tongva, put a large conch shell to his lips and blew a powerful, other-worldly welcome. The arrival of the tomol marked the official opening of a celebration of California's indigenous "salt water peoples" hosted by the Aquarium of the Pacific. The festi-

val is called Moompetam (pronounced 'MOHM-peh tahm') and is derived from the Tongva word for salt water.

For the local coastal and island indigenous people, the ocean has always been a sacred entity. Archeological evidence suggests that the Tongva, Chumash, Ajachemen, Costanoan, and Luiseno tribes inhabited the California coast and off-shore islands for over 6,000 years before European contact. Members of these tribes reside throughout Los Angeles, Orange, and Ventura Counties. Because they are integrated into the urban land-

scape, their identity and their traditions go largely unnoticed by the mainstream. For example, are you aware that the suffix nga is Tongva for "place of" or "village of" and is incorporated into local names such as Topanga, Tujunga, and Cahuenga? Moompetam was inaugurated to raise public awareness of the culture of Southern California's coastal tribes as expressed in language, music, dance, storytelling, crafts, and ethnobotanical practices.

Inside the Aquarium of the Pacific's Great Hall, cultural practitioners from the participating tribes patiently answered questions about their exhibits, connecting warmly with visitors despite the din of crowd noise echoing off the walls and the amplified music coming from the performances spaces.

WHERE'S THE **DRUM?**

Virginia Carmelo, Gabrielino-Tongva, is a of Gabrielino Tongva Tribal Council. A seasoned performer and storyteller, she showed me instruments I'd seen played by the tribal members on the pier that same morning. "The clapper stick is made from the branch of an elderberry tree and it has a soft pith in the which is hollowed out so there's a hollow portion inside and when you hit the stick after it's slit, they clap together and that makes the sound. So that's our drum. When you get many of them



Robert Durame

together and everybody does one beat, it sounds really nice."

She also pointed out a number of different gourd rattles and a rattle made from two turtle shells filled with seeds, glued together, and attached to a stick. The turtle rattle brings good luck because turtles live a long time. (The Hawaiians have the same belief.) The rattle she showed me, which brought to mind a horse's hoof, was actually made from a deer toenail.

STRINGS ATTACHED

Then Carmelo picked up an instrument I hadn't expected to see. "The musical bow was a piece of sinew tied across a piece of wood," she said. "I'm thinking that if you had several of them tied at different tensions, you could produce a scale."

Virginia Carmelo's handsome son, Gabriel Arvizu, a college student, joined in the explanation. "A lot of people believe Indians didn't have any string instruments. It's far from the truth. Depending on the region, we had numerous string instruments. For the musical bow, usually we would use a thick hard wood because the arc is made by stretching the wood causing tension to the string. Some of the strings were made out of deer hide like this. Others came from various fibers like the agate plant that were stretched or deer tendons. Archeologists find bows that are too small to shoot arrows, too small to hunt with."

RECOVERING THE CULTURAL LEGACY

In the process of applying to the UCLA Ethnomusicology Department, Gabriel Arviso has been piecing together what is known about Tongva musical traditions. "We had an assortment of instruments that played key roles. They were largely diminished (after the missionaries arrived) because there was no use for them anymore. The social gatherings were not being carried out, the ritual calendar with the (ceremonies) they did every year were not being conducted. There (had been) tribal musicians who played a ceremonial role. They performed creation stories. Basket weaving played a key role

> in the preservation of a lot of the songs because while the basket weavers were weaving their artworks, they were also singing. Maybe one weaver would tell another a story that they know that has been kept in their family. Basket weaving is one of the major social gatherings that the Gabrielino would have had along with gatherings such as harvest and equinox."

A FAMILY PERFORMANCE **TRADITION**

In the performance area in front of a giant walled-in aquarium, Robert Dorame (Tribal Chair of the Gabrielino-Tongva **Indians**

California), his daughter Mercedes, his nephew Ashout, and his brother George were bringing Tongva music to life. Mercedes performed traditional dances and at a certain point played the California Indian square drum, made from elk skin stretched over a square frame and filled with shells that made a rushing sound reminiscent of water. Ashout played the clapper stick and sang. George played the rattle. Robert sang and played a number of indigenous instruments plus the guitar, a legacy of the missionary period. In a solo number, Robert Dorame demonstrated how the Tongva used the guitar to play traditional rhythms that resemble a blues rhythm.

"Our family always played instruments together," 56-year old Dorame



Shell rattle with abalone shell, cowrie shell, fish vertebrae, glass tade beads, milkweed cordage, yucca stalk

riting for a magazine called Folkworks, of course the question of what should be covered here is a question never far from my mind. Likewise, when discussing the music I like with my friends and fellow musicians, the "what is folk music" argument often rears its head. Maybe it's because it's the music that combines most gracefully with other forms. Nobody much questions what pop music or classical music is, but everybody has a different definition of "the f-word." I tend to define it as music that's rooted in a community of some kind, but it's not always so easy to define. As all of humanity could be said to be composed of communities of varying sizes, it's hard to say anything's *not* folk music. So I guess I decide what to cover here based on what I like that at least has a tenuous link to the music that readers seem to like. In light of this, I'm going to review three records this issue, all of which are by artists who perform what would be called pop music. It's music performed for commercial gain (as well as selfexpression) rather than music rising organically from a sense of community, though all have elements of traditional music within. Hence they are also folk music. They are also all on Vanguard Records, known primarily as a folk label, though they tend to delve more heavily into pop music than anything else these days. Got all that straight?

The best known of the bunch is Linda Ronstadt, who combines with Louisiana singer Ann Savoy on Adieu False Heart (!). The best way to describe it would be to say that Ronstadt fans would probably call it a folk record, whereas fans of Savoy would probably consider it a pop record. No matter, both have beautiful voices that shine both together and separately on a variety of tunes which, though all are of known authorship, come mostly from songwriters who emerged from folk tradition, including two by Richard Thompson, and one each by Julie Miller (Buddy's on this one too) and Bill Monroe. Ronstadt's identifiable voice features prominently, but so do the Cajun touches common to Savoy's background - lots of great fiddle playing, triangle, and Dirk Powell on a variety of instruments. The set finishes off with a lovely version of the 1960s pop hit by the **Left Bank**, which works beautifully even though it replaces the baroque-rock of the original with acoustic pop. The orchestrations are also gorgeous throughout. Though Ronstadt is clearly the star bigger name, she's relishing the freedom that being an ex-star gives her- getting involved with interesting projects such as this one. The lead vocals are split pretty evenly, and it's the beauty of both voice- and Ronstadt's always been a fabulous singer, even during her days of mega-success- is what leaves the biggest impression here.

It's that wispy term "singer-songwriter" that best describes Mindy **Smith**, but there's a nice variety of musical coloring, and contributions from the likes of **Beth Nielson Chapman** and **Buddy Miller** (who sings a lovely duet with Smith on What if the world Stops Turning) on her Long Island Shores (!). Like many before her, her main topic is the ins and outs - mostly outs - of relationships. False lovers, the topic of many a traditional song, feature prominently here, but here they don't cavort with the devil or morph into otherworldly creatures. They simply do a girl wrong. There's also an affectionate love song to the state of *Tennessee*, framed by a lovely two-guitar sound featuring Smith's acoustic, and I'm Not the Only One Asking, a waltz that inquires deeply into spiritual matters with the help of some stinging lead guitar by Miller. Smith writes nice melodies and her voice is charming and pleasant to listen to. Pedal and lap steel lend some country colors and there's



KCSN [Northridge] (88.5FM) www.kcsn.org

KUCR [Riverside] (88.3FM) www.kucr.org [Santa Barbara] (98.7FM) www.kpfk.org KPCC [Pasadena] (89.3FM) www.kpcc.org KKGO [Los Angeles] (1260AM & 540AM)

KXMX [Los Angeles] (1190AM) KSBR [Orange County] (88.5FM)

THURSDAY

11:00 - 11:30 am Ukulele Spotlight (KPFK) Ali Lexa showcases Ukulele talent from 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

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

SATURDAY

6:00-8:00am Wildwood Flower (KPFK) Ben Elder (mostly Bluegrass) 6:00-10:00am Tied to the Tracks (KCSN) Larry Wines (Americana) Halfway Down the Stairs (KPFK) 8:00-9:00am Uncle Ruthie Buell (Children's show with

folk music) 10:00am-2:00pm TWANG (KCSN) Cowboy Nick (classic Country music)

Prairie Home Companion® (KPCC)
Garrison Keillor (Live - variety show) 3:00-5:00pm Ann the Raven (KCSN) 5:00-9:00pm

Prairie Home Companion® (KPCC) 6:00-8:00pm Garrison Keillor (Rebroadcast - variety show)

7:00-8:00pm Canto Sin Frontera (KPFK) Tanya Torres (partly acoustic, Latin political)

8:00-10:00pm Canto Tropical (KPFK) Hector Resendez (partly acoustic, bilingual Latin / Carribbean)

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

7:00-9:00am

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

11:00am-1:00pm Prairie Home Companion® (KPCC)
Garrison Keillor (Rebroadcast - variety Tangled Roots (KCSN) 4:00-7:00pm 6:00-8:00pm Folkroots (KSBR)

Marshall Andrews

FolkScene (KPFK) Roz and Howard Larman (all folk including live interviews, singer-songwriters and

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

MONDAY-FRIDAY

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

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

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.



a bit of bluegrass mandolin as well on the playful You Know I Love You Baby. The songs have nice hooks that linger long after the record plays.

Last is the return of **Joan Osborne**, who's *Pretty Little Stranger* (!) is referred to as her "country record." Though the instrumentation does lean a bit in that direction, there's some lovely pedal steel and nice tremolo'ed electric guitar, it doesn't sound so far removed from the Osborne we've come to know. Her husky voice beguiles as ever on these songs of heartbreak and loss- country topics if there ever were- with more than a hint of the blues. Several covers are featured, including a nice version of the Grateful Dead's Brokedown Palace; needless to say she sings it better than they do. But her original songs, which make up about half, are every bit as immediate, including the first single, Who Divided, a catchy, blues groove with a great chorus and lyrics about lingering feelings for an ex-lover. It doesn't have any less of a commercial sheen than her previous recordings, but she's always been pretty well rooted in American music traditions.

The biggest theme here, besides great voices, is a sense that all of these women are performing the music that moves them, rather than for targeted audience. Perhaps a new definition for folk music? In any case, next issue will feature the best new Irish music, including a wonderful new one by Teáda.

RATING SCALE:

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

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

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

—]—Good/solid, what you would expect.

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

ON-GOING STORYTELLING EVENTS

GREATER LOS ANGELES

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

ANTELOPE VALLEY ALLIED ARTS ASSOCIA-1st Saturdays 6:00pm

44845 North Cedar Ave., Lancaster 661-726-0655

DRAMAMASTERS 5909 Blairstone Dr., Culver City 310-204-0656

SAN GABRIEL VALLEY STORYTELLERS 3rd Tuesdays 7:30pm Allendale Library 1130 Marengo Ave., Pasadena

626-792-8512 CORNUCOPIA

2nd Sundays 4735 Lankershim Blvd., North Hollywood 818-506-3903

LOS ANGELES COMMUNITY STORYTELLERS 2nd Thursdays • 7:30 pm Culver-Palms United Methodist Church

4464 Sepulveda Boulevard Culver Ĉity CA 90230 Audrey Kopp • 310-823 7482 • astory@utla.net FAMILY STORYTELLING

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

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

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

SAN GABRIEL VALLEY STORYTELLERS

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

LONG BEACH STORYTELLERS

Los Altos United Methodist Church 5950 East Willow, Long Beach

SUNLAND-TUJUNGA STORYSWAP 2nd Saturdays • 8:00 pm

Sunland-Tujunga Library Storytelling Group 7771 Foothill Blvd. • 818-541-9449

STORY MASTERS Last Saturday- 9am - noon 5909 Blairstone Drive, Culver City

STORYTELLING & PERFORMING ARTS

TOASTMASTERS A Toastmasters Storytelling Group 2nd Mondays, 7:00 PM

IHOP Restaurant 19100 Ventura Blvd. (1 1/2 blocks east of Tampa) Tarzana 818-541-0950 rudeutsch@gmail.com

ORANGE COUNTY

COSTA MESA SOUTH COAST STORYTELLERS GUILD 3rd Thursdays • 7:00 pm

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

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

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

MISSION VIEJO STORYTELLING Borders Books and Music 25222 El Paseo • 949-496-1960

COSTA MESA STORYTELLING BY LAURA BEASLEY

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

TANGO

A BEGINNER'S TALE

BY MEG HOFFMAN

n a recent trip to San Francisco my husband and I decided to include an Argentine tango lesson as an anniversary treat. So, on the Sunday we were in San Francisco, we took an early evening bus down Polk Street from our hotel, got off south of Market and walked a couple of blocks to Heron Street.

Heron is really an alley, as we had seen on the map, but when we arrived at dusk to find ourselves in a short cul-de-sac occupied by car repair shops and decorated with some vivid graffiti, we began to get nervous. And we couldn't immediately find number 19, Studio Garcia. Curiosity won out, as we stuck our heads in an open doorway where we could see past a cluttered vestibule into a lime green dance studio lined with mirrors and lit with huge white paper lanterns. Inside, about sixteen people taking a lesson. The nice man at the desk took our \$15, which included both a beginning and intermediate dance lesson, and the dance party—or milonga—that began at 8:30 pm.

We quickly joined the dance lesson taught by Natasha and Ken, who had the dancers divided into "leaders" and "followers" (thus avoiding any awkward gender assignments). The students were practicing a swaying

more complicated footwork of
the quicker rhythms of the
dance. As newish tango
dancers, we had some trouble mastering the more
complicated steps,
especially (for me)
the coyly crossed
ankles out of
which I was
supposed to

balance step as a prelude to the

pause and then step backwards without losing my balance. Yet, when the sensual and sweet music began, we were compelled to keep trying.

A couch and some café tables and chairs

were pushed up against the one wall, along with a coat rack. A few other people from the first lesson hung out and watched the second lesson, likely as amazed as my husband and I, at the syncopated intricacy of the dance. The man at the door walked by and whispered, "About 9:30, all the great tango dancers show up." Between the second lesson and the beginning of the milonga, disc jockey Emilio arrived to cue up a luscious assortment of tango music, and Ken and Natasha put out a very nice spread of fresh croissant sandwiches, fruit and cake. This was all included in the door price.

After 8:30, dancers filed in, took off their wraps and began find partners—women in slim skirts with ruffled or handkerchief hems and fabulous shoes, men in nice slacks and shirts. As the music started, couples began to pause and swirl to the voluptuous rhythms, some leaning into each other in a near faint, others more gymnastic, all having a great time. Even though my husband and I were tango pikers, we were mesmerized by the spectacle and stayed until about 11:00 to watch (later we went back to our hotel room to practice).

Tango Soma is located at Studio Garcia, 19 Heron Street, off 8th Street between Harrison and Folsom, in San Francisco 415-436-9300. Dances and instruction are held every Sunday evening. A beginners' lesson starts at 6:30pm followed by an intermediate lesson at 7:30pm. The milonga goes from 8:30 to midnight.

In my area, Argentine tango taught by Paul Palmintere, is located at Buddy and Laurie Schwimmer's 5-6-7-8- Dance Studio at 624 W. State Street, Redlands. Phone 909-335-0721; contact 909-885-7606, www.TangoTurtor.com; tangotutor@aol.com. It happens every Friday, 7:30 to 11:30pm.

In the Los Angeles/Santa Monica area, Argentine tango is taught by Makela at various locations. Contact her at 310-740-2007 (www.makelatango.com). For other local dance lessons and venues see www.tangoafficionado.com.

Postscript: A recent article on dirty dancing in the L.A. Times noted that "tango originated in the brothels of Buenos Aires in the late 19th century." Further, they reported that at the time the "Vatican tried to suppress 'this animal dance of irresponsible languor and high-breathing passion." Oh, yeah.

Meg Hoffman lives in Riverside and writes fiction and poetry when not working for Children's Hospital of Orange County. She and her husband, Rob Hoyt, produce a monthly contra dance in downtown Riverside.

TRACKS continued from page 6

ating a performance venue, check the zoning (typically, it'll be commercial C-2, which isn't enough) and regardless of the building's past uses, dedicated parking must be available to avoid denial of your entertainment license and operating permits. And, be aware that the PRO's (Performance Rights Organizations) ASCAP, BMI and SESAC will demand their fees, ostensibly to protect their artist members.

Big Recognitions for Some Talented Folks

Let's turn to happier news items, and the evidence that acoustic folk-Americana continues on the rise.

Stephen Michael Schwartz was honored again, this time not for his Parachute Express children's music or individual troubadour successes, but with a coveted Ovation Award (think West Coast Tony) for his charming musical, *It Came from Beyond*. After winning a Broadway theater competition, the show had an LA run, got a bunch of nominations, and an Ovation for Stephen Breithaupt as Best Featured Actor in a Musical.

Paul Marshall has a song, *Light of a New Day*, in the Robin Williams / Christopher Walken film, *Man of the Year*. Paul's no stranger to success, as a member of the roots band, I See Hawks in L.A., and alum of the Strawberry Alarm Clock and the cult favorite film, *Beyond the Valley of the Dolls*.

Julie Gribble, a notable LA-based singer-songwriter made her second performance on the CBS *Late Late Show with Craig Ferguson* in December. Julie's got great stuff.

Robert Morgan Fisher has gained global niche recognition. As opposition to the war in Iraq grew in late 2006, Neil Young's *Living with War* web site expanded exponentially with worldwide submissions of new peace and antiwar songs. LA-based singer-songwriter Robert made it to #1 there with *We'll Buy a Flag*. Simultaneously, Robert's song *Jester King* also reached that top ten. Thousands visit the site daily to listen and vote, determining rankings of over 1,000 songs.

Both songs will be on Robert's third album. His first two CDs enjoy nation-wide airplay. His song, *A Life in Music*, made it to the final round of the 2005 VH-1 folk music competition. Robert has co-writes with Daryl Purpose, and the two will perform live for a full hour on the radio edition of *Tied to the Tracks* on January 20. "Grassroots Grammys" for Bad Haggis and Susie Glaze.

Musicians have taken to calling it the "grassroots grammys," though event organizers aren't foolish enough to court legal action by embracing that slogan. Winners of the international 2006 Just Plain Folks Awards were revealed at a gala show and banquet in November. Over 25,500 albums and 350,000 songs from 105 countries were entered, 8000 judges selected nominees from 70 countries, then web listener votes determined the Best Song in 67 genres, Best Album in 81 categories, best videos, best lyrics and more. All the results are at www.JPFolks.com. The five-and-a-half-hour event featured 25 performances that ran on time, providing another example for the Grammys to emulate.

Southern Californians **Eric Rigler and Bad Haggis** were big winners at JPF. Their six nominations produced three awards, including "Best Group of the Year" spanning all categories. You know Eric's flute music from the movie "Titanic," and he's done other film and TV soundtracks. Bad Haggis mixes trad-influenced originals with Celtic rock and they're a crowd-pleaser on the festival circuit.

Bob Malone also won big at the JPFs, as Male Artist of the Year, and with Best Male Singer/Songwriter Album for Born Too Late.

Susie Glaze won "Best Roots Album of the Year" at the JPF Awards. In FolkWorks, I named *Blue Eyed Darlin*' the Best Bluegrass Album for 2005. Same wonderful CD, different cycles of recognition. Susie shared the JPF honors with her co-writer, band member **Rob Carlson**.

And speaking of Susie, her band Hilonesome is derived from The Eight Hand String Band, which has a unique honor. The new Abraham Lincoln Presidential Library in Springfield, Illinois, uses their tracks, including Susie's vocals, in its exhibits. The CD of that period music is *Listen to the Mockingbird and Other Civil War Era Songs*.

That's a wrap. See you on the radio!

Stay in touch at larrywines@hotmail.com and with the massive, frequently-updated, acoustic Americana music calendar and radio show news at www.myspace.com/laacoustic.



SON OF WHADDA YA MEAN YA NEVER HEARD OF...?

ast time I waxed eloquent on several folk artists from the 1960s that you might've missed. This issue I'm going to chat about some "new" folks I've discovered in the last few years that you may not be familiar with. There's such a wealth of talent today in the big world of folk.

Michael Jerome Browne is an American living in Canada who is sort of an MVP of folk music. He plays fiddle, fretless gourd banjo, guitar, lap guitar and about 16 other instruments. He loves to cover Jimi Hendrix, George Jones and others not usually noted as folk artists. But Browne's versions of other's tunes always sound like great folk music, not rock or pop pounded square peg style through a round hole. He has three CDs available, Michael Jerome Browne was released in 1998, and Drive On arrived in 2001. The most recent CD is an ensemble recording called from 2004 called Michael Jerome Browne & the Twin Rivers String Band. Check out more at www.michaeljeromebrowne.com. I think I like Michael Jerome Browne best, but that may just have been the excitement of discovering this talented young artist for the first time. And you can read his website in French...

Guy Davis is one of the "new lions" of acoustic blues music His background in blues comes from his artistic heritage as the son of Ruby Dee and the late Ossie Davis, and he started his performing career as an actor, including a stint on television's One Life To Live. His move to music was a good choice. His releases are this year's Skunkmellow; Legacy from 2004; Chocolate to the Bone from 2003; give in kind from 2002; Butt Naked Free from 2000; You Don't Know My Mind from 1998; Call Down The Thunder from 1996; and Stomp Down Rider from 1995. Davis' style has warmth and his recording capture that back porch vibe that seems so easy to obtain but is actually darn near impossible.

William Lee Ellis had a pretty famous godfather in bluegrasser Bill Monroe. Ellis' father played banjo with Bill Monroe and the Bluegrass Boys. Although Ellis original venture into guitar was in bluegrass backing his fiddle and banjo playing dad at festivals and contests, he drifted into folk pop and in college he studied classical guitar, earning a master's degree in classical performance. Then he discovered the music of the Reverend Gary Davis, and from there experienced as much country blues as he could

absorb. Ellis feels that the premier country blues performers were essentially folk musicians that used classical technique. Ellis went on to a residency

REED'S RAMBLINGS

BY DENNIS ROGER REED



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

in Japan, and returned to the United States to write about AND play music, an interesting concept, serving as the pop music critic for the Memphis Commercial Appeal. He's got three albums under his belt, 2006's God's Tattoos, Conqueroo from 2003, and The Full Catastrophe from 2000. His work includes a lot of spiritual questing, and is a refreshing blend of blues, bluegrass, classical and pop. Highly recommended.

Alvin Youngblood Hart is also one of those new lions. AYH is adept at capturing some of the raw emotion that makes country blues such a powerful genre, but he also enjoys playing electric music from his youthful heroes such as Led Zeppelin. He's released a lot of work, with his own CDs including Motivational Speaker in 2005; Down In The Alley in 2002; Start With The Soul in 2000; Territory in 1998) and his first, Big Mama's Door in 1996. Check out his site at www.mojomusic.com/alvin. And if you pick up any blues compilation released in recent years, he's probably on it. I love his versions of Sway and Moonlight Mile from Paint It Blue: Songs of the Rolling Stones. You would too.

Corey Harris started his career as an acoustic bluesman, but has roamed far afield, as his journeys to Africa have greatly influenced his work. He's laid aside the National resophonic guitar that defined his early work, and has created an impressive body of recordings for a young man. Harris' was featured in Martin Scorsese PBS blues film Feel Like Going Home, as Harris traveled and jammed with Malian master musician Ali Farka Toure, the "king of African blues." His recordings include Between Night and Day from 1995; Fish Ain't Bitin' from 1997; Greens from the Garden in 1999; 2000s duet project with piano man Henry Butler on Vu-Du Menz; Downhome Sophisticate in 2002; Mississippi to Mali in 2003; and Daily Bread in 2005. Harris exudes his love of all things music, and is a

charged live performer as well as a captivating recording artist.

Last and decidedly not least, Rollie Tussing III is a folk blues artist now based in Portland, Oregon. His out of print 1998 CD Blow Whistle Blow is a charming blend of originals and blues standards featuring sensitive slide guitar, haunting harmonica and heart felt vocals. It's an incredibly evocative recording. You can pick up these tunes on his website, www.rollietussing.com, and check out samples from his new Secret Society Of the Diminished Seven release. He's also really into cigar box guitars...

Artist: ONE FOOT IN Title: SONGBOOK

Label: COFFEETIN RECORDS CTR2535-11 **Release Date: OCTOBER 2006**

BY DENNIS ROGER REED

robably the biggest deficiency of the vast majority of commercially released music is the material. With the incredible amount of songs that have been written, coming up with new ones that are strong, catchy and not overly derivative is a tremendous challenge. Songbook by **One Foot In** thankfully is comprised of excellent new material.

The added bonuses include adept production, skillful performance and especially harmonious vocals.

One Foot In has been performing around Southern California for nearly ten years, with a distinctive blend that incorporates singer-songwriter material with a folk rock influence, and bluesy-ragtime based songs. Almost all their material includes tight vocal harmonies.

One Foot In define themselves as a "flexible collection which plays in trio, quartet and quintet configurations." The basic trio is comprised of Russ Lewark on vocals and an amazing variety of guitars; Michael R. Gardner on vocals, guitar and mandolin; and Jeff Newell on vocals and bass. They are joined by Kevin Gore on banjo, keyboards and mandolin, and expand to the full quintet with Clayton Scott on drums.

Songbook features a blend of Gardner's ballads and rockers, Lewark's more ragtime, more humorous choices, and Newell taking one lead vocal, on Bob Dylan's You Ain't Going Nowhere.

Lewark's two contributions, 'Cause I'm Man and Creepy Crawlers, feature his growly, blues influenced vocals. Both tunes have a somewhat uncomfortable undercurrent. 'Cause I'm Man is either an indictment of the



typical Neanderthal male attitude towards all things emotion or an embracing of the concept of "suck it up, tough guy." The melody is reminiscent of tunes like **The Beatles** *I'm A Loser*. Creepy Crawlers chronicles the reticence that some have for the multi-legged segments of our society, and is more overtly humorous than 'Cause I'm Man, but also has a nice element of dread. Cool stuff, reminiscent of Frizz Fuller's work, and that is high compliment indeed.

Newell's contributions go well beyond sterling harmony vocals, the lead vocal on the Dylan tune and rock solid bass work. He also co-produced the project with Gardner, and engi-

neered the project in his professional home studio.

Gardner is a long time songwriter who only took up live performance in the 1990s. His work is often folk rock influenced, and on this project runs the gamut from *Poor Billy*, the story of a missing person that no one is really missing, to Everything's Turning Out Fine, a pop hit co-written with Newell, featuring gospel overtones, and a rockin' electric guitar solo by Newell. Everything's Turning Out Fine also features deft production work and vocals by Steve Wood. The strong lyric and anthemic melody is assisted by a great lead co-vocal with Gardner and Beth Fichet Wood, and Beth provides a full overdubbed gospel choir on the stirring outro.

Gore acquaints himself well with tasteful banjo (an oxymoron?), mandolin, and keyboards, with a particularly nice piano solo on Gardner's Roadhouse Piano. Finally, percussionist Clayton Scott never overplays, and adds some French language spice to Gardner's Oo La La.

Overall, this is a solid project with good performances and especially strong material. It's also well produced, but in the manner that you can surmise that a live One Foot In show could sound a lot like this recording, which is a strong recommendation to catch them live as well.

CD REVIEWS

Artist: RICHARD RAY FARRELL & STEVE GUYGER
Title: DOWN HOME OLD SCHOOL COUNTRY BLUES

Label: BLUE BEET 100003 Release Date: OCTOBER 2006 BY DENNIS ROGER REED

ountry blues flourished in the American South from the early 1900s until after World War II, when the Southern black population's Northern migration to Chicago, Detroit and other urban centers exploded. A new sound based on country blues but featuring amplification and percussion became much more popular. But the "folk scare" of the early 1960s also created a demand for the re-discovery of many country blues artists. Some performers, such as Son House and Mississippi John Hurt,



had new careers in the music business after decades where professional musical performance had not been their livelihood. For those who enjoy acoustic country blues, here is a new recording that may be of great interest.

The long term, successful acoustic blues duet of Brownie McGhee and Sonny Terry set the stage for a number of other performers. Tom Ball and Kenny Sultan, John Cephas and Phil Wiggins, Annie Raines and Paul Rishell, Nathan James and Ben Hernandez: there are still a good number of country blues duets performing. With *Down Home Old School Country Blues*, Richard Ray Farrell and Steve Guyger join this esteemed group, and provide a heaping helping of well played, emotionally centered country blues.

Farrell and Guyger have 65 years of performance experience shared between the two, and this recording shows the result of that experience. Some of us are initially a bit daunted by a recording that features a number of blues standards, but Farrell and Guyger pour some new wine into these old bottles. Farrell and Guyger are now both based in Bucks County, PA and, although geographically this region is a long way from the Mississippi Delta, it is a real blues hotbed.

Farrell is a guitarist and vocalist, and although he is equally adept at playing electric blues as he is playing his National steel bodied guitar, this recording is focused on his smooth fingerstyle and slide chops. He's a more than adequate vocalist as well. Guyger sings and plays harmonica. He harkens from Philadelphia, and studied with many of the masters of the harmonica in Chicago. He has the type of tone that has noted harp players like Mark Hummel and the late William Clarke singing his praises, and the Hohner Harmonica Company is proud to have him as an endorser.

So pour yourself a double, grab a deck of cards and a cigar, and slap this CD in the player. Sonny Boy Williamson's *Good Morning Little Schoolgirl, Rollin' and Tumblin'*, Big Joe Williams *Baby Please Don't Go*, Tommy Johnson's *Big Road Blues*: these are some of our favorite blues tunes, and they get a nice polish and a lot of emotion from these two fine players. There's full truth in advertising here. This really is *Down Home Old School Country Blues*. This is a no-frills, no guests recording. What you pay for is two extremely adept musicians playing their hearts out on disk. And the nice thing about that is that when these two roll into your town, you know that what you'll hear on stage is pretty much what you hear on *Down Home Old School Country Blues*. And it will be good.

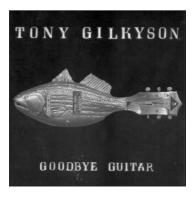
Artist: TONY GILKYSON
Title: GOODBYE GUITAR

Label: ROLLING SEA RECORDS www.rollingsearecords.com

Release Date: MAY 2006

BY REX BUTTERS

x-X guitarist Tony Gilkyson shares some common ground with the other ex-X guitarist, Dave Alvin. Both refine elephantine chops into tools of subtlety and taste. Both access encyclopedic Americana musical roots. Both possess novelists' skills in creating characters and voices in their song writing that connect with emotional richness. Gilkyson played on Alvin's first solo effort, and has gone on to play with Mike Stinson, Bob Dylan, Peter Rowan, Jimmie Dale Gilmore.



Most recently he rides the charts as the Sun Records guitar sound on the *Walk the Line* soundtrack. Only his second ever solo recording, *Goodbye Guitar* exercises depth and restraint to pack a punch.

A rocking acoustic jam, Mojave High tells the story of a young man graduating from a small town desert high school, and his intention to stay in the small isolated community that he knows as home. Living out here's like living on the moon / I want to stay when I graduate in June, he sings, augmented by Randy Weeks sneaking around on slide guitar and Kip Boardman's high harmony vocals. Josh Grange's curling steel guitar introduces the poignant Wilton Bridge, one homeless man's tale of want. There's a story here to tell / Of a life that's lived in hell, he sings with Amy Correia channeling Emmy Lou on backing vocals. Lines like There's many more like me/All across this country/And why should we all become forgotten souls?, and Don't fool yourselves my friends / You're no better than the man / Sleeping under Wilton Bridge tonight, have the added resonance of Pete Hicks' fiddle crying along.

Written by his folksinger father Terry Gilkyson, and with sister Eliza singing backup, the ironically titled *Man About Town* has the world weariness of Brecht/Weil, especially accented by Van Dyke Parks' accordian playing. One of this collection's treasures, Woody Guthrie's *Old Cracked Looking Glass* presents a honky tonk scenario that would be a country music staple in the fifties, but was unique in the forties when he composed it. Gilkyson & Co. give it a rollicking run with pumping organ reminiscent of Frankie Ford's *Sea Cruise*. On the Haggardesque *My Eyes*, the narrator takes stock of his aging appearance, despairing, *My heart holds my sorrows / But the home of my lies are my eyes*.

Adding banjo to the mix, Gilkyson sings a cranky love song to his one and only on *Goodbye Guitar*. She can't take the cold or the heat / And when I get on a jet plane I even buy her a seat.

Gilkyson beautifully delivers Celeste Moreno's tragic love song, *Juanita. Gypsies in My Backyard*, written for Merle Haggard guitarist Roy Nichols, features a fine flat picked solo, and an ambiance similar to that achieved by sister Eliza, who offers backing vocals. Carson Parks' road house rocker *Donut and a Dream*, takes it out in classic fashion with Grange back on pedal steel and Parks splashing ornamental piano.

A busy, in-demand producer and instrumentalist, Tony Gilkyson's *Goodbye Guitar* spotlights an artist of sublime gifts who should take center stage more often.

Artist: MOIRA SMILEY & VOCO

Title: BLINK

Label: WHIM RECORDS – WWW.MOIRASMILEY.COM

BY ARIELLA KRISTOL FORSTEIN

n a time that western culture embraces world music fusion, **Moira Smiley & VOCO**, a dynamic band of vocalists and instrumentalists, create music that goes beyond. In their first full-length album *Blink*, the group successfully and subtly gives music from different areas of the world a new flare, fusing genres with electronics, and ethnic sounds with improvised harmonies.

positions of multi-talented composer Moira Smiley.

The CD highlights a spectrum of the human experience, from aching and sorrow to flirtation and elation, all through the elasticity of the human voice, augmented by a unique combination of instruments. Where banjo and cello stop, water jug and body percussion start. Where clarinet and drums cut out, vocal flexibility and improvisation erupt. Yet all are woven together to bring us new interpretation of age-old American folk songs, songs of Appalachia, wild dance songs of Eastern Europe and com-

Having experienced VOCO live and via stereo, it is clear that each band member is quite talented with something vastly different to offer. And while Moira Smiley directs the group and heads most of the songs, the entire ensemble has many opportunities to share their uniform sound creations and their individual aural colors.

Opening with Deep Blue, an inquisitive and philosophical spoken word



on top of vocal and instrumental funk and groove phrases, the text features the refrain: When we are born under the sky/we wonder what makes it all so blue/every day I blink with wonder/ that's why the sky is blinking too... The song sets the musical vibe that in this album, as in life, anything is possible and many experiences will be encountered.

Moira was once asked if she knew the old American Folk Song, *Stand in that River*. A greater compliment could not have been given on purpose, as the song was renowned enough to come back to her through someone who did not know it was hers. Moira Smiley's compositions are rich with succulent, and sometimes dissonant

harmonies. *Our Time* introduces chords that are both jubilant sounding and melancholy, evoking nostalgia, thoughtfulness and wonder. Within her career – an accomplished one for a woman who has many bright musical years ahead – Moira's compositions are vast and diverse.

The album also features her arrangement of *Bartok's [Mikrokosmos]* #148. Quite a unique undertaking, as VOCO's voices go where no voices have gone before. Vocal scales climb and overlap instruments and each other. At times it is tough to distinguish voice from clarinet, and clarinet from cello.

Blink closes with traditional Hungarian song, *Esik Esö*. Electronic effects weaving in and out of the song make it sound like an old wax cylinder recording transforming to the new bright recording that it is, and back to old, and back to new. It is a treat, the whole way through.

MULDAUR continued from page 1

would want to hear." And I'd say, you're absolutely right. Then, I'd see him the next year and he'd ask me the same question and I'd have the same lame excuse, I was too busy, you're absolutely right, I should play it. So this went on and on, and about three and a half years ago, after *Richland Woman Blues* had came out, I saw him backstage and he told me how much he loved that record. I was so flattered and thrilled that he liked it, and I said, oh gee Bob, that means so much coming from you. At which point, he pointed a finger at me and said, "But you didn't play your fiddle on it."

So I started making the same excuses, and he said, "C'mon now, you're late with it. You know you ought to take that thing out and practice and start to play again. People need to hear that rustic way you play." To which I replied, rusty is more like it. So I left there vowing I couldn't face him another year unless I had actually taken the thing out.

I started right around that time, I hooked up with a group of people in Berkeley and to my delight discovered that the whole old timey scene had grown by leaps and bounds since the last time I'd tuned into it. The acoustic music scene was alive and very well and proliferating like mad, partly due to the *O Brother Where Art Thou* soundtrack.

So, I hooked up with Suzy Thompson, and she took me under her wing. She knew all these old Gaither Carlton tunes, and that's who taught me how to play fiddle, Doc Watson's father-in-law. She got me playing it again. She started playing all these Gaither Carlton tunes and it was like a déjà vu from my dim past. I'm still very rudimentary, I'm no Jascha Heifetz. But, the two of us are playing *You Ain't Goin Nowhere*, live in the studio together, we're on one mic, sawing away. What you hear is what we played, there was no fixing it in the mix. I felt so good, and was glad Bob kept nagging me, because it's returned me to one of my first great musical loves, which is old timey Appalachian music.

FW: Your a capella version of Lord Protect My Child in the No Direction Home DVD extras is riveting.

MM: Thank you. I had forgotten I'd sung that when they interviewed me. They interviewed me for seven hours. There's a lot of stories I told that hopefully will be in parts 3 and 4. About half way through I was getting a little numb and I asked if I was giving them what they wanted, was I on the right track? It had been Bob's suggestion for them to film me. And they said, "are you kidding, we just sent a runner out to get more film." It was late on a rainy, torrential downpour day in LA, they'd flown me down to do it. At the very end they asked if I wanted to do a Bob Dylan song, so with the very last breath in me...

I had just heard that song about a year earlier on his *Bootleg Series* and I thought it was so moving. I had sung it on a compilation for battered children and performed it on their CD. Luckily I remembered the words. I was doing a benefit for a film *Sir No Sir*, a film about the little known fact that GIs started the Viet Nam antiwar movement. To promote the film they invited Jane Fonda, myself, and Cindy Sheehan, and I had the opportunity to sing *Lord Protect My Child* for Cindy Sheehan. It was pretty deep for her and all the mothers whose children had been put in harm's way by this imbecile in the White House. It's a very profound song, but what else do you expect from our greatest writer?

FW: And what's coming up?

MM: The third album in my blues trilogy will be out in April, and it's called *Naughty, Bawdy, and Blue*. It pays tribute in particular to the early classic blues queens who inspired and influenced me: Sippie Wallace, Victoria Spivey. I was lucky enough to know them both, and both of them took me under their wings and mentored me when I was young and coming up. I have particular love and fondness for them and their music. Also this one will have Bessie Smith, Ma Rainey, Ethel Waters, people like that. Victoria Spivey turned me on to Memphis Minnie when she signed me to her label in 1962 with the Even Dozen Jug Band. She was the first artist I knew who was savvy enough to have her own record label. She even tried to sign Bob Dylan before Columbia. There's a picture of Bob and Victoria on the back of *New Morning*. She not only taught me how to sing the blues, but how to present myself onstage. She said, "You got to get up there and strut your stuff." She was very perceptive in intuiting that I would have an affinity for the music of Memphis Minnie.

We thought the first two would sell to 139 diehard blues fans. Meanwhile, they were very well received, both were nominated for Grammys in the traditional blues category, and sold very well for albums of that sort, and proved my point that this music is still relevant today and still resonates with people.

Poet and Journalist Rex Butters has been published for over thirty years in magazines as diverse as BAM, Rapport, LA Free Press, All About Jazz, Free Venice Beachhead, Caffeine, and Brain Vomit.

HELP WANTED • DISTRIBUTION • ADVERTISING SALES •

DISTRIBUTION • ADVERTISING SALES •
 EDITORIAL ASSISTANT •



MAIL@ FOLKWORKS.ORG • 818-785-3839

CD REVIEW

Artist: MARIA MULDAUR
Title: HEART OF MINE-LOVE SONGS OF BOB DYLAN
Label: TELARC

BY REX BUTTERS

mong the treasured extras included on the DVD release of Martin Scorsese's Dylan bio **No Direction Home**, Maria Muldaur's riveting a capella performance of *Lord Protect My Child*, rates among the most precious. With masterful control and clarity, Muldaur throws down a scorchingly passionate take, while pictured seated at a coffee house booth. Although she'd shopped the idea of a Dylan collection for years, only after seeing the documentary did the president of Telarc call her suggesting the recording.



On this proverbial match made in heaven, La Muldaur returns more fully to the subtle, intimate, sensuous voice that originally endeared itself to a generation of listeners. More knowing, if no less coy, her interpretations artfully bring new life to the more familiar songs. Like Dylan himself, she takes minor liberties with lyrics that further personalize her performances and heighten the immediacy.

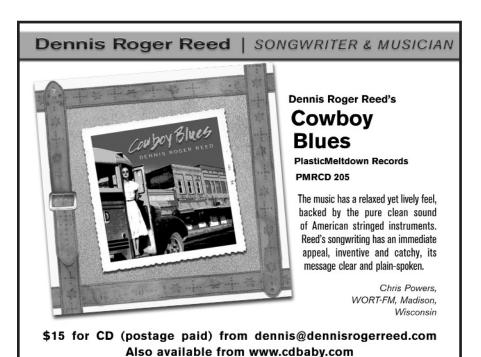
A veteran band leader, Muldaur surrounds herself with a gifted crew that cradles her every breath. Her crack ensemble includes New Orleans guitar wizard Cranston Clements, and his fellow Crescent City New Guard David Torkanowsky on keyboards. She borrowed longtime Bonnie Raitt bassist Hutch Hutchinson, joining Texas blues drummer Tony Braunagel in the rhythm section. No Maria Muldaur session would be complete without old friends fiddler Richard Greene and guitarist Amos Garrett dropping in for cameos, and friends Suzy Thompson, fiddle, Danny Caron, guitar, and slide guitarist Chris Haugen round out the band.

Buckets of Rain from **Blood on the Tracks** opens the collection with an easy going arrangement featuring Clements double tracked on slippery guitars, Torkanowsky on acoustic and electric piano, and co-producer Joel Jaffe on tambourine. Lay Baby Lay (Lay Lady Lay) benefits from various lyrical adjustments making it one of the most convincing versions performed by a woman. Also from **Nashville Skyline** To Be Alone With You, moves with a funky strut.

Muldaur captures the off balance insecurity of *Heart of Mine* from the often overlooked *Shot of Love* Two from the recent *Love and Theft, Make You Feel My Love* gains in drama, and on *Moonlight* she gracefully negotiates Dylan's tricky over packed lines. Returning again to **Blood on the Tracks**, Muldaur reads *You're Gonna Make Me Lonesome When You Go* more as humid stroll than the wiry desperation of the original. Clements and Caron pirouette on their strings.

An unreleased rarity from the first Bootleg Series collection, *Golden Loom* boasts Torkanowsky's New Orleans style piano, and the enhanced eroticism of Muldaur's rendering. *Planet Waves' On a Night Like This* receives an arrangement emphasizing its spicy Spanish roots. *I'll Be Your Baby Tonight* from *John Wesley Harding* reunites Muldaur with the snaky lead guitar of Amos Garrett. On the intensely impassioned *Wedding Song*, also from *Planet Waves*, violinist Richard Greene and Jaffe's E-bow guitar create a swirling musical mist burned through by Muldaur's soulful performance. Finally, Muldaur dusts off her fiddle for a rollicking *You Ain't Going Nowhere*.

Nearly an hour of pure ear honey, *Heart of Mine* will be welcomed by fans of both artists, and doesn't that include just about everyone?



CD REVIEWS

Artist: MANISHA SHASHANE Title: PEACE IN PROGRESS

Label: INDEPENDENT ARTIST - www.manishamusic.com

BY ARIELLA KRISTOL FORSTEIN

delectable collage of folk, jazz, classical and Indian musical styles, Peace in Progress weaves in and out of singer/songwriter Manisha Shashane's cross cultural, cross musical journey with themes of love and peace. Each song tells a story that provides musical imagery to pull in and engage the listener. Her smooth, clear voice is alluring and sweet, while her overall tone reveals a strong, proclamatory ideal about the world and her place in it.



Her preface reads: I used to

believe that conflicting internal commentary, misunderstandings in our homes and communities, and wars of all kinds obstructed peace, until I realized this terrain is part of our collective peace in progress...

Opening with *Collage #1*, Manisha sings in Marathi, her parent's mother tongue from the Indian state of Maharashtra. Intricately weaving her voice in and out of elaborate melodies and rhythms on the guitar, tablas, acoustic bass and various other instruments, the song has a trance-like background fronted by expressively spoken and gently sung stories and poems of her youth.

She is a masterful musical storyteller, using the tones and textures to create stories with not just lyrics, but context. In *Imaginary Train*, Mahisha's melody often takes unexpected turns, sending the song's protagonist in new directions. As the song's rhythmic and textural elements change and progress, sometimes drastically, the music unveils different parts of her emotional and physical journey. It is jazzy, well composed and exciting, leaving us to wonder, "what happens next?"

The album appeals to a large audience because its genres and sounds are diverse and intertwined throughout. For those who crave sounds of India, *Nachre Mora*, meaning "Dance Peacock," a Marathi children's song, is not arranged or fused, staying true to tradition. In *Clumsy*, a soft beginning fit for a Broadway musical slowly transforms into somewhat of an esoteric rock sound, with the instruments complimenting and coloring the voice.

Manisha's lyrics, inspired by everyday characters she encounters, her personal life and her upbringing in India, in addition to her impeccable articulation make the album easy to understand and enjoyable to interpret. Poetic and descriptive, her lyrics are personal. The light of the waxing moon guides me to where saltwater mangoes taste of your skin... with every footprint I am getting closer to where the ocean greets the sky.

One of Manisha's strengths, in addition to being a solid and inventive musician, is connecting and collaborating with talented musicians. As heard on the recording, Manisha's collaboration with Jerry Leake on tablas (Club D'elf, Ali Akbar Khan), Blake Newman on acoustic bass (Jeff Robinson Trio), guitarists Kevin Barry (Mary Chapin Carpenter) and Prasanna (Joe Lovano, Hari Prasad Chaurasia), plus percussionist Ricardo Monzon (Boston Pops, Myanna) proves to be unique and enchanting.

New to Los Angeles, Manisha is working with local musicians, has started work on her next album, and will soon likely invade Southern California with sounds so intriguing that enthusiastic musicians and fans will seek her out, wanting to hear and make music. Just wait

VOICE REPAIR

nodules, fatigue, loss of range or quality singers, teachers, storytellers all folk/world/ethnic styles

Joanna Cazden Speech Pathologist & Vocal Coach (818) 845-6654

See your doctor first, then call me Offices in Burbank and Los Angeles Discount to Folkworks members

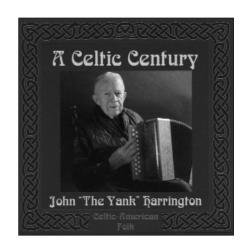
<jcazden@earthlink.net> <www.voiceofyourlife.com>

Artist: JOHN 'THE YANK' HARRINGTON Title: A CELTIC CENTURY

BY GEORGE REESE

very now and then you find a wonderful little nugget of folk music, an obscure recording of an unknown artist in some tiny shop or on some esoteric website dedicated to the preservation and promotion of folk culture. Or maybe you receive it as a gift.

Such was the case with this 1999 CD, A Celtic Century. On first glance it looked to be nothing more than a charming local musician (in this case local to Butte, Montana), and his shot at immortality by way of a CD recording. It is much more.



The artist, John 'The Yank' Harrington, was indeed a 'local musician' as well as a legend. He was also 96 at the time of the recording, with a head full of Celtic and American tunes from 90 years worth of playing the button accordion. 'The Yank' (nicknamed so over seven decades ago when he lived in Ireland) packs 36 crisply played tunes into the CD, which runs just under an hour. The songs average a minute and a half apiece, and each tune is preceded by an introduction by Harrington. Selections include Dear Old Donegal, The River Shannon, Maggie in the Woods, Boys of Blue Hill, Skibbereen, The Sidewalks of New York, Turkey in the Straw, and Yankee Doodle. The liner notes are a delight too, documenting The Yanks colorful life from his early childhood as a first-generation American born to Irish immigrants, to the loss of his father to miner's consumption and his mother's death from influenza in 1918, to his seven years in Ireland and his runin with the British troops (the 'Black and Tans' – they dismissed interrogating him because he was 'a Yank'), and back to America where he finally settled in Butte (reputed to be the third most Irish county in the US).

If you're a fan of the button accordion and traditional Irish tunes, this is a hard-to-find gem that is well worth the search. The album is a wonderful archive of classic standards, and a perfect tutorial for button accordion players as well. Harrington passed away in 2002 at 99 years of age, but his music will live on for decades to come through this recording. So where did I get my copy? It was a gift...from my mother, who passed away in 2005. I found it this past October while sorting through her pictures and letters. Some gifts are very special. Thanks, Mom.

You should still be able to obtain a copy by contacting:

John 'The Yank' Productions

108 South Montana Street, Butte, Montana 59701

406-723-5911 Toll Free 888-923-5911

The album is also available at www.countyceltic.com/music.htm

FOLKWORKS PICK

Sunday February 18 at 7pm One Time Only

A Rare & Special Presentation of: Seeker of Truth

an evening of Sufi music

& Whirling

with

The Yuval Ron Ensemble

featuring:

The whirling dervish of the Mevlavi Order Aziz

The stunning Arabic vocalist Najwa Gibran

and duduk master Yeghish Manukyan

A concert of Sufi Sacred music from the Turkish and Pakistani Sufi Traditions with authentic Whirling Dervish and Sufi poetry of Rumi, Yunus and Hafiz.

Space is Limited, Please get your tickets in advance!

Location: Church in Ocean park, 35 Hill Street, Santa Monica, CA 90405

Admission: \$25 at the door, \$20 advance tickets. To purchase advance tickets please call: 818 505 1355 or email to: info@yuvalronmusic.com

Parking: free street parking on 4th street and streets east of 4th street or at pay parking lots on Main street or 1/4 block east of Main street.

For more info: info@yuvalronmusic.com or Calendar Page at www.yuvalronmusic.com

owards the end of one of those disgustingly hot days we've had recently I was consulting with a woman who needed to replace a tree that had been removed to the south of her house. We considered a number of choices, I pulled one after another choice out of the trees I knew would do well in her location and one by one failed to bring anything but a willingness to "consider," in other words, none of my choices were cranking her tractor.

As we walked through Theodore Payne Foundation's tree yard, I saw her eyeing a valley oak (*Quercus lobata* – a hold over from the Roman name for oaks which was *Quercus*) a I had not suggested this tree because included in her criteria had been the requirement that the new tree be "evergreen," which the California Valley oak is not, it is deciduous, drop-

ping its leaves in the cooler months. But this tree was calling to her.

She was falling in love with this oak. I was not going to discourage her. I'm from the mid-west and I cannot fathom why most folks in Southern California are so negative about deciduous trees. They are immensely practical. Put a large deciduous tree on the south side of your house and watch your air conditioning bills come down — as well as your heating bills because the tree will block sunlight in summer and then, dropping all those shady leaves, let the sun warm your house in winter. For a few leaves to rake, someone would give this up? Besides, the term 'evergreen' could just as easily be 'ever-deciduous' because, as anyone who has lived with so-called evergreen trees knows, they really are *constantly* dropping some leaves, not just all at once.

Leaves are free mulch for your garden too. Think about this – take the leaves and move them around your other plants – let no dirt remain exposed to the air – and you're saving money again (we call this 'mulching')! First, because the leaves don't get hauled away (you pay for that, you know), second, because you don't need to buy mulch to do the same thing and third, the leaves will prevent water evaporating from the soil which means you can water less – what's not to like? Worms and soil critters will begin to break the leaves down and they become fertilizer for your plants saving you money yet another way.

My band played at a Taste of Encino and I loved the fact that our stage was set in the shade of one of these glorious oak trees (this one was an evergreen 'live' oak, *Quercus agrifolia*). I felt the energy of those wonderful, old

MUSIC INSTRUCTION

DAVID BRAGGER

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



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

DES REGAN

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



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

JOELLEN LAPIDUS

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



You can be listed here! \$30/1x • \$75/3x • \$125/6x • mail@FolkWorks.org • 818-785-3839

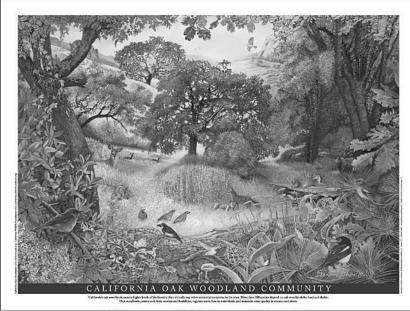
R T

trees through-out the day. The park was populated with a variety of oaks and their sheer size made my heart sing. The shade was a welcome side benefit.

Encino is Spanish for 'oak' and the history of the San Fernando Valley is shown in the names of the towns all through it: Sherman Oaks, Encino and Thousand Oaks. One of the first English speaking explorers to visit Southern California said you could walk from one end of that very valley to the other and never leave the shade of an oak. Times have changed. Those old, magnificent oaks were used mostly as fodder for the charcoal trade – they were made into charcoal – which was probably an after-thought as the oaks were more likely removed to make way for agriculture in the valley.

Our word for 'door' comes from the Celtic word 'doerr' which was their word for oak. They've been a big part of the history of those of us from the British Isles (*Quercus robar*) and other European cultures (corks for wine come from a Spanish species of oak, *Quercus suber*). Oak leaves appear in our culture from art to wedding rings. And the act of planting one of these trees can be such a profoundly soul-satisfying thing to do.

Oaks have a bad reputation of dying in lawns because our bulging population has pushed on out further and further into the surrounding wild lands. The old oaks in these new housing projects in a few years often succumb to the water that is applied to keep grass green around them. In their advanced age, these oaks cannot adapt to this profusion of water and fre-



©2003 Good Nature Publishing Company 1-800-631-3086

quently perish. Newly planted young trees do not suffer this fate as they are more able to adapt. The older oaks could well be the foundation of a new "old saw" that you "can't teach an old oak new tricks." The loss of the old oaks by over-watering to grow grass underneath is the subject of a rant that I'll avoid today. Just know that it roils underneath the surface of this calm column.

California is home to many species of oak that are only found here. They range from the pointy leafed Coast Live Oak (*Quercus agrifolia*) to the beautiful lobed leaf of the Oregon White Oak (*Quercus garryana*) and range in size from the wonderfully named John Tucker's Oak (*Quercus john-tuckeri*) coming in at about 10 feet tall to the magnificently huge Valley oak (*Quercus lobata*) which, when mature, can top 100 feet.

Resources for plants and information about these trees include the Theodore Payne Foundation (www.theodorepayne.org) located in Sunland and the California Oak Foundation (www.californiaoaks.org).

From Good Nature Publishing in Seattle, Washington comes a fabulous poster that is excellent art in its own right showing all the California native oaks (www.goodnaturepublishing.com). This is one of their many posters that are always beautifully executed and cover a range of subjects – I have their California oaks print as well as their "Anatomy of a Baseball."

If you can't plant an oak, at least take a look at them – in real life or in art (some great close ups of oak leaves can be found at www.hastingsreserve.org/OakStory/TreeOaks.html). Breathe deep and let your thoughts wander on this thread of life that outlasts generations of humans and let the "heat" of our little civilization find its own level in your heart.

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







ON-GOING MUSIC HAPPENINGS

West L.A. 5:00-9:00pm • 310-203-0162

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

3rd Sundays 1:00–3:00pm 4700 Western Heritage Way, Griffith Park

818-971-5002 WMASCC@aol.com Western Music Assoc., So. Cal Chapter

1812 W. Colorado Blvd, Eagle Rock

818-203-4939 SongwritersCoOp@aol.com www.SongwritersCoop.com

Sherman Oaks 8:00pm-Midnight • 818-761-2766

YIDDISH SINGING (HULYANKE)

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

hometown.aol.com/wmascc Museum of the American West(formerly Autry Museum)

LA SONGWRITERS CO-OP SONG WORKSHOP

TĦ⊑

SAN GABRIEL

BEAD COMPANY

Store Hours: Tue-Fri 12-9pm

Sat 10am-6pm, Sun 12-5pm

beads, books, gourds, tools,

workshops, metals & friendly advice

New Location:

325 E. Live Oak Ave.

Arcadia, CA 91006

(626) 447-7753 fax (626) 447-7455

www.beadcompany.com

5th Saturdays Take The Fifth Hoot

WESTERN MUSIC

WORKSHOPS

3rd Thursdays 7:30pm

WELSH CHOIR

MUSIC, MUSIC AND MORE MUSIC

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

AGOURA BLUEGRASS 1st and 3rd Thursdays 7:00pm-Gateway Church (Kid's Ministry Building)

29646 Agoura Rd., Agoura 818-865-8602

BLUEGRASS ASSOC. OF SOUTHERN CALIFORNIA

3rd Tuesdays 8:00pm - Free (Dinner offering by Braemar) Braemar Country Club, Grille Room 4001 Reseda Blvd. Tarzana Jov Felt 818-705-8870

Blue Ridge Pickin' Parlor 818-282-9001

BLUE RIDGE PICKIN' PARLOR Bluegrass Jam

7828 Chatsworth St., Granada Hills www.pickinparlor.com • 818-282-9001 call for schedule

COFFEE CARTEL

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

Windy Ridge Bluegrass Band 1820 So. Catalina Ave., Redondo Beach

Frank Bayuk 310-567-6321 windyridgeband@aol.com COFFEE GALLERY BACKSTAGE Bluegrass Jam

2nd Sundays 12:30-3:30pm 2029 N. Lake, Altadena • www.coffeegallery.com

David Naiditch 626-797-1827 french10@pacbell.net COFFEE PLANTATION Bluegrass Jam

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

CORONA BLUEGRASS JAM

Mondays 7:00pm - 10:00pm Crossroads Christian Church 2331 Kellogg Ave. Corona Todd Holtkamp 951-347-2597 onetoad@adelphia.net

EL CAMINO COLLEGE

Bluegrass Jam 1st Sundays 1:00-5:00pm (12:00-4:00pm DST)

16007 Crenshaw Blvd., Torrance
Bill Elliott 909-678-1180 • Ron Walters 310-534-1439

ME-N-ED'S PIZZA PARLOR Bluegrass Concerts Saturdays 6:30-10:30pm

4115 Paramount Blvd. (at Carson), Lakewood 562-421-8908

NORTH COUNTY BLUEGRASS NIGHT
1st Tuesdays 7:00pmRound Table Pizza • Ash and Washington St., Escondido
Sandy Beesley mzbeez@cox.net

Sandy Beesley intzbeez@cox.net

SDBS BLUEGRASS JAM

2nd Tuesdays 7:00-10:00pm

Fuddruckers 5500 Grossmont Center Dr., La Mesa
3rd Tuesdays 7:00-10:00pm

Fuddruckers 340 3rd Ave., Chula Vista
4th Tuesdays 6:00 - 9:00pm

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

TORRANCE ELKS LOUNGE Bluegrass Jam

4th Sundays 1:00-5:00pm

1820 Abalone Ave., Torrance Bill Elliott 909-678-1180 • Bob/Lynn Cater 310-678-1180

THE UGLY MUG CAFE Bluegrass Jam

3rd Sundays 7:00-9:00pm 261 N. Glassell, Orange • 714-997-5610 or 714-524-0597

VIVA CANTINA

1st, 3rd and occasional 5th Wednesdays
The Brombies and guests • 8:00pm -

900 Riverside Dr., Burbank 818-845-2425 • www.vivacantina.com

VINCENZO'S PIZZA Bluegrass Concerts

Saturdays 7:30-10:30pm Grateful Dudes

24500 Lyons Ave., Newhall • 661-259-6733

ZOEY'S CAFE Bluegrass Jam

2nd and 4th Thursdays 6:00pm - 9:30pm 451 E. Main St., Ventura • www.zoeyscafe.com Gene Rubin 805-658-8311generubinaudio@earthlink.net

DRUMMING

BANG A DRUM Drum Circle & Potluck

2nd Saturdays 7:30-9:30pm • Drums provided • Free 323-936-3274 • www.bangadrum.com

REMO RECREATIONAL MUSIC CENTER

Community Drum Circle **Tuesdays** 7:00-8:00pm • Drums provided • Free

7308 Coldwater Canyon Ave., North Hollywood 818-982-0461 • www.remo.com

VILLAGE MANDALA Wednesdays 7:00pm-10:30pm

111 So. College Ave, Claremont 909-626-3066 909-980-5663.

groups.yahoo.com/group/villagemandala villagemandala.tribe.net WHITTIER COMMUNITY DRUM CIRCLE

First Sundays 3:30 to 5:30pm Fre

Parnell Park Lambert Road and Scott Ave., Whittier 626-961-5453 • www.djembejoy.com OPEN MIKES

BOULEVARD MUSIC

3rd Sundays - Variety Night 4316 Sepulveda Blvd., Culver City 310-398-2583 gm@boulevardmusic.com

FESTIVAL OF THE EGG

3rd Wednesdays 6:30pm - 1:30am 30 min mostly-acoustic sets, all fem.

Moonshadows 10437 Burbank Blvd., N. Hollywood • 818-508-7008

FOLK MUSIC CENTER

4th Sundays signup 7:00pm, 7:30pm \$1 220 Yale Ave., Claremont • 909-624-2928

THE FRET HOUSE

1st Saturdays - signup 7:30pm 309 N. Citrus, Covina • 626-339-7020 www.covina.com/frethouse

HALLENBECKS

Tuesdays - signup 7:30pm - Free 5510 Cahuenga Blvd., North Hollywood 818-985-5916 • www.hallenbecks.com

HIGHLAND GROUNDS

Wednesdays 8:00-11:00pm 742 N. Highland Ave., Hollywood

JAM SESSIONS / OPEN MIKES / SINGS / ONGOING CONCERTS AND MORE $323\text{-}466\text{-}1507 \bullet ww.highland grounds.com$

KULAK'S WOODSHED

Mondays 7:30pm • Free 5230 1/2 Laurel Canyon Blvd., North Hollywood 818-766-9913 • www.kulakswoodshed.com

McCABE'S GUITAR SHOP

Last Sundays 5:45pm 3101 Pico Boulevard, Santa Monica 310-828-4497 • www.mccabesguitar.com

THE TALKING STICK

Wednesdays 8:00pm 1630 Ocean Park Blvd., Santa Monica www.thetalkingstick.net

OLD TIME JAM SESSIONS

AUDUBON CENTER AND EUGENE DEBS PARK 4th Saturdays Eugene Debs Park 1-4pm

4700 North Griffin Ave., L.A. Joe Wack jodywack@sbcglobal.net www.ca.audubon.org/debs_park.htm

CTMS CENTER FOR FOLK MUSIC

1st Sundays 1:00 - 4:00pm 16953 Ventura Blvd., Encino • 818-817-7756

FRANK & JOE'S SOUTHERN SMOKEHOUSE

Wednesdays 7:00pm 110 E. Colorado Blvd., Monrovia • 626-574-0292

HERMOSA BEACH

2nd Saturdays 1:00-5:00pm location to be announced

Jim Hamilton • westsideoldtime2@dc.rr.com

THE LIVING TRADITION 4th Saturdays 5:00-6:30pm Downtown Community Center

250 E. Center St., Anaheim 714-870-8763 • mccollomp@sbcglobal.net IRISH MUSIC SESSIONS

CELTIC ARTS CENTER

Mondays 9:00pm (1st Mondays @ 8:00pm) Beginners Session: Sundays 4:00-6:00pm 4843 Laurel Canyon Blvd, Valley Village 818-760-8322 • www.celticartscenter.com

THE HARP INN

2nd Sundays 3:00–7:00pm 130 E. 17th St., Costa Mesa 949-646-8855 • www.harpinn.com

LARRY BANE SEISUN

1st Sundays 4:00-6:00pm Set Dance workshop 2:00-3:00pm with Michael Breen of The Los Angeles Irish Set Dancers

The Moose Lodge 1901 W. Burbank Blvd., Burbank 818-506-8303 • DesRegan@aol.com

FINN McCOOL Sundays 4:00-7:00pm

Tuesdays 8:00pm-2702 Main St., Santa Monica • 310-452-1734

GROUP SINGING

ANTELOPE VALLEY FOLK MUSIC CLUB Second Saturdays 5:00pm • Potluck and jam session Chris Hingley 661-718-2827 chingley@antelecom.net

BEACH CITIES FOLK MUSIC CLUB

3rd Thursdays 7:00pm-10:00pm \$5 The Wayland home 1642 Voorhees Avenue, Manhattan Beach

www.beachcitiesfolkclub.org

JUST PLAIN FOLKS ORANGE COUNTY

Third Saturdays 7:00pm—9:00pm Linda Kraemer JPFLinda@aol.com www.JPFolks.org SANTA MONICA TRADITIONAL FOLK MUSIC CLUB

1st Saturdays 7:30-11:30pm Sha'Arei Am (Santa Monica Synagogue) 1448 18th St., Santa Monica • aprilstory@aol.com Santa Monica Folk Music Club www.santamonicafolkmusicclub.org

TRADITIONAL FOLK MUSIC CIRCLE

Debby and Terry Koken's house 1778 Kenwood Pl., Costa Mesa dkoken@hmausa.com 949-574-0333

SONGWRITER SHOWCASE

CAFÉ BELLISSIMO

Main Street Songwriters Showcase Tuesdays 7:30pm

22458 Ventura Blvd., Woodland Hills 818-25-0026 www.garretswayne.com/msss.html

L.A. SONGWRITER'S SHOWCASE **3rd Wednesdays** 7:30pm Coffee Gallery Backstage

2029 N. Lake Ave., Altadena • showcase@songnet.org

SHAPE NOTE/SACRED HARP

1st Sundays 3:30-6:00pm Eagle Rock

Mary Rose Ogren O'Leary 323-354-7707 • Mary Rose Ogren O'Leary 323-354-// www.fasola.org 3rd Sundays 3:00-5:30pm West L.A. Pat Keating • 310-557-1927 2nd Saturdays 4:00-6:00pm Santa Monica The Learners Group Laura • 310-450-3516

SIGNAL HILL HOUSE JAM 1st & 3rd Tuesday 6:00pm 240 Industry Dr., Signal Hill Don Rowan • 562- 961-0277

SONGMAKERS

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

Woodland Hills 8:00pm-Midnight • 818-887-0446 4th Sundays West L.A. Hoot & Potluck

Tom Begich, Alaska

Singer/Songwriter in LA!



APPEARANCES IN THE LA AREA: DECEMBER 30:

8:45 am • KCSN 88.5 FM simulcast at www.kcsn.org Tied the the Tracks

Hour long performance-interview JANUARY 16: Main Street Songwriters' Showcase 7 pm. • Cafe Bellissimo, Woodland Hills

JANUARY 20: Russ and Julie's House Concerts 10th Anniversary Show $http://jrp\hbox{-}graphics.com/houseconcerts.html\\$

for more info Other dates TBA: www.tombegich.com

BEFORE ATTENDING ANY EVENT

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

CORRECTIONS

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

Please send corrections to:

 $steve@FolkWorks.org \ or \ 818-785-3839$ LIST YOUR EVENT!

To have your on-going dance or music event listed in FolkWorks provide the following

information • Indicate if it's an on-going or one-time event • Category/Type (i.e., Cajun, Folk)

 Location Name • Event Day(s) and Time

• Cost • Event Sponsor or Organization

 Location Address and City • Contact Name, Phone and/or e-mail Send to:

steve@FolkWorks.org or 818-785-3839

traditional Muse

The California **Traditional Music Society**

"Keeping folk music alive for the next generation..."

House Concerts

Sunday, January 21 at 7:00 pm

Harvey Reid

Reid's skills and versatility on the guitar alone mark him as an important voice in acoustic music. He's a veteran musician with a long list of studio and band credits, a strong flatpicker, a versatile and engaging singer, a powerful lyricist, prolific composer, arranger and songwriter, a solid mandolin and bouzouki player, and a seasoned performer and entertainer. And he plays the 6-string banjo and the autoharp like you've never heard.



Saturday, February 3 at 8:00 pm

Sara Milonovich & Greg Anderson



An exciting new duo that features two of contemporary folk music's most gifted musicians. Award winning fiddler and singer Sara Milonovich, formerly of The McKrells, is joined by masterful multi-instrumentalist Greg Anderson, founder of the acclaimed Celtic-fusion group Whirligig and member of The Cathie Ryan Band. Both Sara and Greg have become respected in a variety of musical circles as players adept at crossing the boundaries that separate many different styles.

Concerts are held at the CTMS Center for Folk Music,

16953 Ventura Blvd, Encino, 91316.

Tickets are \$15 in advance or \$20 at the door.

Charge tickets at: www.CTMSFolkMusic.org or send check payable to CTMS to 4401 Trancas Place, Tarzana CA 91356. All ticket sales are final, and all tickets will be held at the door.

For more informaiton visit: www.CTMSFolkMusic.org email: info@CTMSFolkMusic.org or call: 818-817-7756.

FOLK HAPPENINGS AT A GLANCE

JANUARY

International (OGD) Israeli (OGD)
Polish (OGD) Scottish (OGD)
Bluegrass Jam (OGM)
Group Singing (OGM)
Irish Session (OGM)

Open Mike (OGM) Welsh Music (OGM)



SUNDAY	Monday	TUESDAY	WEDNESDAY	Thursday	FRIDAY	SATURDAY		
	SEVERIN BROWNE & JAMES COBERLY SMITH With JAMES LEE STANLEY (SE)	B. B. KING (SE) Flamenco (OGD) International (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) Shape Note (OGM)	Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Bluegrass Jam (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)	B. B. KING (SE) Contra (OGD) Greek (OGD) International (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Open Mike (OGM)	MELODY OF CHINA AND HSIAO HSI YUAN PUPPET THEATER (SE) RILEY'S MOUNTAINEERS (SE) SLIGO RAGS (SE) THE DITTY BOPS (SE) B. B. KING (SE) DOUG HAYWOOD (SE) JOSÉ FELICIANO (SE) SEVERIN BROWNE & JAMES COBERLY SMITH (SE) KAT PARSONS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)		
7	8	9	10	11	12	13		
SONGSALIVE WORKSHOP with ELIZABETH HOWARD (SE) NORMA TENEGA (SE) ROCKWOOD (SE) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)	RIDERS OF THE PURPLE SAGE With EVAN MARSHALL (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Irish Session (OGM) Open Mike (OGM)	BERKLEY HART (SE) with TIM FLANNERY, EVE SELIS & THE SIDEWINDERS (SE) PANCHO SANCHEZ (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	BLUES HARP BLOWOUT (SE) GEORGE WINSTON (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	Rob Curto's FORRÓ FOR ALL (SE) KELLER WILLIAMS (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	JAMES LEE STANLEY (SE) CATIE CURTIS With KENNY EDWARDS and FREDDY KOELLA (SE) CHRIS HILLMAN & HERB PEDERSEN (SE) HARVEY REID (SE) KELLER WILLIAMS (SE) THIFTSTORE ALL STARS, TONY G, I SEE HAWKS IN L.A., MIKE STINSON (SE) THE NATHAN MEEUEN TRIO (SE) Contra (OGD) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	UKULELE WORKSHOP With JIM BELOFF (SE) HIGH HILLS BLUEGRASS BAND (SE) PRE-MARDI GRAS DANCE WEEKEND WITH ANDRE THIERRY AND ZYDECO MAG AND MARK ST. MARY (SE) FOUR SHILLINGS SHORT (SE) CATIE CURTIS (SE) HARVEY REID (SE) THE NATHAN MCEUEN TRIO (SE) GEORGE WINSTON (SE) AL KOOPER (SE) RAY WYLIE HUBBARD (SE) SEVERIN BROWNE and JAMES COBERLY SMITH (SE) KELLER WILLIAMS (SE) SLIGO RAGS (SE) LUIS OLIART (SE) PANCHO SANCHEZ (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)		
14	15	16	17	18	19	20		
SAN DIEGO MULTICULTURAL FESTIVAL (SE) The JELLYDOTS (SE) ASHA'S BABA (SE) UKULELE WORKSHOP WITH JIM BELOFF (SE) THE NATHAM MEGUEN TRIO (SE) MUSICANTICA (SE) AL KOOPER (SE) BERKLEY HART, BRETT MIKELS, JOHN BATOORF (SE) HARVEY REID (SE) SHAMISEN WITH TOM KURAI (SE) PEGGY WATSON and DAVE BELDOCK (SE) Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)	KAT PARSONS, SHANNON HURLEY, KARI KIMMEL, JAMIE WYATT & THE WANTED, ELIZABETH NICOLE (SE) GEORGE WINSTON (SE) MONSTERS OF TSUGARU SHAMISEN (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass (OGM)	HOWARD YEARWOOD AND FRIENDS (SE) SOURDOUGH SLIM (SE) ANDREW JACKSON , VICKIE GENFEN and STEVE LAWSON (SE) TOM BEGICH (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Shape Note (OGM) Songwriter Showcase (OGM)	Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM) Songwriter Showcase (OGM)	NAMM Show (SE) ELIZA GILKYSON (SE) CATFISH KEITH (SE) PEPPINO D'AGOSTINO (SE) THOMAS LEEB With GREG HOWE (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)	BLYTHE BLUEGRASS FESTIVAL (SE) NAMM Show (SE) PIERS FACCINI With ADAM TOPOL (SE) PEPPINO D'AGOSTINO (SE) DAKOTA DAVE HULL With PAUL ASBELL (SE) HANS YORK (SE) ELIZA GILKYSON (SE) FOUR SHILLINGS SHORT (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	BLYTHE BLUEGRASS FESTIVAL (SE) MURIEL ANDERSON (SE) NAMM Show (SE) PEPPINO D'AGOSTINO (SE) SONIA & disappear fear (SE) TOM RUSH (SE) FREEBO & PHOTOGLO (SE) BOB BROZMAN (SE) CACHE VALLEY DRIFTERS (SE) GEOFF MULDAUR (SE) ELIZA GILKYSON (SE) THE SMOTHERS BROTHERS (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM)		
21	22	23	24	25	26	27		
BLYTHE BLUEGRASS FESTIVAL (SE) NAMM Show (SE) HUNGARIAN STATE FOLK ENSEMBLE (SE) HUNGARIAN STATE FOLK ENSEMBLE (SE) THE SMOTHERS BROTHERS with THE LOVELL SISTERS (SE) BOB BROZMAN (SE) ELIZA GILKYSON (SE) HARVEY REID (SE) DAKOTA DAVE HULL (SE) SLIGO RAGS (SE) CACHE VALLEY DRIFTERS (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM)	Balkali (OGB)	HARVEY REID (SE) HUNGARIAN STATE FOLK ENSEMBLE (SE) GARRISON KEILLOR (SE) HANS YORK (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	CHERRYHOLMES (SE) HUNGARIAN STATE FOLK ENSEMBLE (SE) HOT BUTTERED RUM and SEVENTH DAY BUSKERS (SE) HANS YORK With SAMANTHA TOBEY (SE) GINA VILLALOBOS with I SEE HAWKS IN L.A. (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Old Time Jam (OGM)	HIGH HILLS BLUEGRASS BAND (SE) MURIEL ANDERSON (SE) CHERRYHOLMES (SE) Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)	WINTERSONGS,WEST: A SONGWRITERS RETREAT (SE) MURIEL ANDERSON (SE) MIKE DOWLING (SE) THE BOBS (SE) CHERRYHOLMES (SE) THE CHIEFTAINS (SE) DENNIS ROGER REED (SE) SLIGO RAGS (SE) Greek (OGD) Hungarian (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)	WINTERSONGS/WEST: A SONGWRITERS RETREAT (SE) JOHN MCCUTCHEON (SE) ALE MÖLLER BAND (SE) CHERRYHOLMES (SE) FRED SOKOLOW & IAN WHITCOMB (SE) THE CHIEFTAINS (SE) DAVID KRAKAUER'S KLEZMER MADNESS! (SE) JANET KLEIN and Her Parlor Boys (SE) THE MAKAHA SONS (SE) JOHN BATDORF AND ANDREW JACKSON (SE) ELIZA GILKYSON (SE) CONTRA (OGD) English (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Old Time Jam (OGM)		
WINTERSONGSAMEST	WINTERSONICS AVEST	DIANA JONES (SE)	31					
WINTERSONGS/WEST: A SONGWRITERS RETREAT (SE) DIANE FERLATTE (SE) ANTONIO SACRE (SE) SAN JOSE TAIKO (SE) BLAME SALLY (SE) JOHN McCUTCHEON WITH DIANA JONES (SE) CHERRYHOLMES (SE) FISHTANK (SE) RIDERS OF THE PURPLE SAGE (SE) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD)	WINTERSONGS,WEST: A SONGWRITERS RETREAT (SE) Armenian (OGD) Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Irish Session (OGM) Open Mike (OGM) Bluegrass Jam (OGM)	Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)	GORDON LIGHTFOOT (SE) JAKE SHIMABUKURO With TODD HANNIGAN (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)	Check out details by following the page references: OGM: On-going Music - pg. 15 OGD: On-going Dance - pg. 18				
Bluegrass Jam (OGM)			Old Time Jam (OGM)	SE: S	pecial Events - pg.	30-32		

FOLK HAPPENINGS AT A GLANCE

WEDNESDAY

BRUA

MONDAY



FOLK HAPPENINGS AT A GLANCE

Check out details by following the page references:

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

5

SUPERGRASS FESTIVAL (SE) SAN FRANCISCO BLUEGRASS & STEPHEN BENNETT (SE) GORDON LIGHTFOOT (SE) LADYSMITH BLACK MAMBAZO (SE) JAKE SHIMABUKURO (SE)

THURSDAY

Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Open Mike (OGM) Yiddish (OGM)

SUPERGRASS FESTIVAL (SE) SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) THE WATSON TWINS (SE) ENSEMBLE GALILEI (SE) JAKE SHIMABUKURO (SE) STEPHEN BENNETT (SE) SEVERIN BROWNE & JAMES COBERLY SMITH With KAEDMON (SE) INCENDIO (SE) JOSÉ FELICIANO (SE) LADYSMITH BLACK MAMBAZO (SE) JIM MALCOLM (SE) GUY VAN DUSER (SE) Contra (OGD) Greek (OGD)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) HAWAIIAN SLACK KEY GUITAR AND BEN CRANE (SE) JIM MALCOLM (SE) STEPHEN BENNETT (SE) DAN LEVENSON (SE) **ENSEMBLE GALILEI (SE)** BERKLEY HART (SE) GUY VAN DUSER (SE) SARA MILONOVICH & GREG ANDERSON (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM)

SUPERGRASS FESTIVAL (SE)

SUPERGRASS FESTIVAL (SE) SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) GUY VAN DUSER (SE)

SUNDAY

Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Old Time Jam (OGM) Shape Note (OGM) Welsh Music (OGM)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE)

Balkan (OGD) International (OGD) Irish (OGD) Israeli (OGD) Morris (OGD) Scandinavian (OGD) Scottish (OGD) Bluegrass Jam (OGM) Irish Session (OGM) Open Mike (OGM) Group Singing (OGM)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE)

TUESDAY

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

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) CATHIE RYAN (SE)

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

Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Scottish (OGD)

Bluegrass (OGM)

Open Mike (OGM)

Old Time Jam (OGM)

Cajun/Zydeco (OGD)

International (OGD)

Scandinavian (OGD)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) PANCHO SANCHEZ (SE) KODO (SE) LOS LOBOS (SE)

Cajun/Zydeco (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) DIANA JONES (SE) ACOUSTIC EIDOLON (SE) KODO (SE)

9

16

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

International (OGD)

Group Singing (OGM)

Open Mike (OGM)

8

Israeli (OGD) Scottish (OGD)

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL (SE) ROBIN ADLER (SE) DIANA JONES (SE) NUKARIIK and VINOK WORLDANCE (SE) ¿FLAMENCO? (SE) LAURENCE JUBER (SE) KODO (SE) RICHARD BERMAN (SE) CHRIS HILLMAN & HERB PEDERSEN (SE) JAMES INTVELD (SE) THE FOLK COLLECTION (SE) DOUG MacLEOD (SE) LOS LOBOS (SE) SLIGO RAGS (SE) Contra (OGD) English (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM) Drum Circle (OGM) Shape Note (OGM)

10

KODO (SE) PRINCE DIABATÉ (SE) JEFF MASTERS (SE) **GUY FORSYTH (SE)**

Cajun/Zydeco (OGD) Contra (OGD) International (OGD) Israeli (OGD) Polish (OGD) Scottish (OGD) Irish Session (OGM) Welsh Music (OGM)

12

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

13

6

Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM) 14

7

BEAUSOLEIL (SE) Cajun/Zydeco (OGD) English (OGD) Flamenco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Group Singing (OGM) Bluegrass (OGM) Group Singing (OGM) Open Mike (OGM) Songwriter Showcase (OGM)

15 CHERYL WHEELER (SE)

SAN JOSE TAIKO (SE) **BRYAN BOWERS (SE)** SLIGO RAGS (SE) BEAUSOLEIL (SE) LISA HALEY and the ZYDECATS (SE) Contra (OGD) Greek (OGD) International (OGD) Scottish (OGD) Open Mike (OGM)

17 HAPA (SE) FISHTANK (SE) **BRYAN BOWERS (SE)** TODD HALLOWELL AND ROBIN KESSINGER (SE)

CHERYL WHEELER With KENNY WHITE (SE) LIÄN ENSEMBLE (SE) Contra (OGD) Flamenco (OGD) International (OGD) Israeli (OGD) Bluegrass (OGM)

Group Singing (OGM)

18

Armenian (OGD)

International (OGD)

Scandinavian (OGD)

Irish Session (OGM)

Open Mike (OGM)

Bluegrass (OGM)

Armenian (OGD)

International (OGD)

Scandinavian (OGD)

Bluegrass Jam (OGM)

Irish Session (OGM)

Open Mike (OGM)

Balkan (OGD)

Irish (OGD)

Israeli (OGD)

Morris (OGD)

Scottish (OGD)

Balkan (OGD)

Irish (OGD)

Israeli (OGD

Morris (OGD)

Scottish (OGD)

BRYAN BOWERS (SE) PRESERVATION HALL JAZZ BAND (SE LIÄN ENSEMBLE (SE) CATHIE RYAN (SE) YUVAL RON ENSEMBLE (SE) TRIPLE CHICKEN FOOT nternational (OGD)

Israeli (OGD) Polish (OGD) Scottish (OGD) Group Singing (OGM) Irish Session (OGM) Bluegrass Jam (OGM) Open Mike (OGM) Shape Note (OGM) Welsh Music (OGM) Western Music (OGM)

19 RALPH STANLEY & THE CLINCH MOUNTAIN BOYS (SE)

SILVERADO (SE) LES BALLETS AFRICAINS (SE) Flamenco (OGD)

International (OGD) Israeli (OGD) Persian (OGD) cottish (OGF Bluegrass (OGM) Open Mike (OGM) Irish Session (OGM) Shape Note (OGM) Songwriter Showcase (OGM) 21

28

BALLET FLAMENCO SARA BARAS (SE) Balkan (OGD) Cajun/Zydeco (OGD) International (OGD) Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass (OGM) Group Singing (OGM)

22 HIGH HILLS BLUEGRASS BAND (SE) BALLET FLAMENCO SARA BARAS (SE) LOS LOBOS (SE) DANA COOPER (SE)

Cajun/Zydeco (OGD) Flamenco (OGD) International (OG Irish (OGD) Israeli (OGD) Scottish (OGD) Bluegrass Jam (OGM) Open Mike (OGM)

JOHN STEWART (SE) SLIGO RAGS (SE) DOUG SMITH (SE) MARK HANSON (SE)

23

DENNIS ROGER REED (SE) Greek (OGD) Hungarian (O) International (OGD) Scottish (OGD) Open Mike (OGM)

THE CHAMBERS BROTHERS (SE) DOUG SMITH (SE) MARK HANSON (SE) JOHN STEWART (SE) DOUG McLEOD (SE) SAMITE (SE) "THE GOSPEL OF LEONARD COHEN" (SE) VAN MARSHAI L & SCOTT GATES (SE) EARL BROTHERS (SE)

24

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

25

DOUG SMITH & MARK HANSON (SE) EARL BROTHERS (SE)

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

26

KAT PARSONS (SE) Flamenco (OGD) International (OGD) Israeli (OGD) Persian (OGD) Scottish (OGD) Open Mike (OGM) Irish Session (OGM) Songwriter Showcase (OGM)

27

20

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

Open Mike (OGM)

Old Time Jam (OGM)

Songwriter Showcase (OGM)



ON-GOING DANCE HAPPENINGS DANCING, DANCING AND MORE DANCING

AFRICAN DANCING

YORUBA HOUSE

310-475-4440 yoruba@primenet.com • yorubahouse.net

TRADITIONAL DANCE CLASS

FROM CAMEROON, CENTRAL AFRICA with Noah Andzongo

Sundays 3:00 - 4:30pm Lula Washington Dance Theatre 3773 South Crenshaw Blvd., Los Angeles 909-728-8724 africabok@hotmail.com 818-548-8014 zydutalentagency@hotmail.com

AFROCUBAN DANCE CLASS

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

BRAZILIAN RHYTHMS & DRUMS

with Carlinhos Pandeiro de Ouro

Mondays 7:30pm - 9:00pm

18th Street Art Center, 1639 18th Street, Santa Monica
310-315-9383 jwilliamson@18thstreet.org

WEST AFRICAN DANCE with Nzingha Camara

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

NIGERIAN DANCE

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

ARMENIAN DANCING

OUNJIAN'S ARMENIAN DANCE CLASS

Tuesdays 7:45-10:00pm 17231 Sherman Way, Van Nuys Susan Ounjian 818-845-7555

TOM BOZIGIAN

562-941-0845 • www.bozigian.com

BALKAN DANCING

CAFÉ AMAN

2nd Saturdays 7:30pm-10:30 pm at Café Danssa 11533, Pico Blvd., West Los Angeles Mady 310-820-3527 madelyntaylor@hotmail.com Ian 818-753-0740 ianpricebey@hotmail.com

CAFÉ DANSSA
Wednesdays 7:30-10:30pm
11533 W. Pico Blvd., Los Angeles
Sherrie Cochran Worldance1@aol.com • 626-293-8523
www.lifefestival.com • 310-478-7866

SAN PEDRO BALKAN FOLK DANCERS

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

BELLY DANCING

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

CAJUN / ZYDECO DANCING

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

PCH Club

Best Western Golden Sails Hotel 6285 East Pacific Coast Highway, Long Beach 562-708-8946 karinovations@verizon.net

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

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

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

LALA LINE 626-441-7333 For additional Cajun/Zydeco dancing:

users.aol.com/zvdecobrad/zvdeco.html

CONTRA DANCING CALIFORNIA DANCE CO-OPERATIVE

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

1st Fridays - Lesson 8:00pm Dance 8:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena

Dennis 626-282-5850 • dennis@southpasadenacontra.org 1st Saturdays - Lesson 7:30pm Dance 8:00-11:00pm

Brentwood Youth House 731 So. Bundy, Brentwood

Jeff 310-396-3322 • mail@jeffandgigi.com 1st Sundays - Lesson 3:30pm Dance 4:00-7:00pm All Saints Epoiscopal Church 3847 Terracina Drive, Riverside

Meg 909-359-6984 • rdhoyt@juno 2nd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Sierra Madre Masonic Temple 33 E. Sierra Madre Blvd., Sierra Madre

Frank 818-951-4482 • fhoppe@attbi.com

2nd Sundays

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

3rd Fridays -Social 7:00pm Lesson 8:00pm Dance 8:30-11:30pm South Pasadena War Memorial Hall 435 S. Fair Oaks Ave., South Pasadena

Contact: Marie 626-284-2394 mbsim69@earthlink.net 3rd Saturdays - Lesson 7:30pm Dance 8:00-11:00pm Throop Memorial Church 300 S. Los Robles Ave, Pasadena

Contact John Rogers • 626-303-4269 joda rogers@altrionet.com 4th Saturdays - Lesson 7:30pm Dance 8:00-11:00pm

Brentwood Youth House 731 South Bundy Drive Peter 562-428-6904 • pbergonzi@rocketmail.com

5th Saturday - Dance 7:00-11:00pm (Experienced) Throop Memorial Church 300 S. Los Robles Ave. Pasadena Contact Kathy 818-989-1356

THE LIVING TRADITION

www.thelivingtradition.org 2nd Fridays - Lesson 7:30 Dance 8:00-11:00pm Rebekah Hall, 406 East Grand Ave., El Segundo Peter Bergonzi 323-788-4883 pbergonzi@rocketmail.com 4th Saturdays - Lesson 7:30 Dance 8:00-11:00pm Downtown Community Center 250 E. Center St.@Philadelphia, Anaheim Rich DiMarco 714-894-4113 richdimarco@yahoo.com

ENGLISH COUNTRY DANCING

CALIFORNIA DANCE CO-OPERATIVE www.CalDanceCoop.org

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

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

POINT BY POINT DANCE STUDIO

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

LE STUDIO 100 W. Villa, Pasadena

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

GREEK DANCING KYPSELI GREEK DANCE CENTER

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

CAFÉ DANSSA Thursdays 7:30-10:30pm 11533 W. Pico Blvd., Los Angeles \$6.00 Dennis Gura dengura@aol.com 310-503-8839 www.lifefestival.com • 310-478-7866

HUNGARIAN DANCING

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

INTERNATIONAL FOLK DANCING

ALTADENA FOLK DANCERS

ALTADENA FOLK DANCERS
Wednesdays 10:30-11:30am
Thursdays 3:00-4:00pm
Altadena Senior Center • 560 E Mariposa St., Altadena
Karila 818-957-3383

ANAHEIM INTERNATIONAL

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

CALTECH FOLK DANCERS

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

CONEJO VALLEY FOLK DANCERS Wednesdays 7:30-9:30pm Hillcrest Center (Small Rehearsal Room)

403 West Hillcrest Drive, Thousand Oaks Jill Lundgren 805-497-1957 • jill.ron@adelphia.com DUNAJ INT'L DANCE ENSEMBLE

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

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

INTERNATIONAL FOLK DANCE CLUB

AT UCLA Mondays 9:00-11:00 pm UCLA Ackerman Student Union Building Room 2414 • 2nd Floor Lounge Westwood 310-284-3636 • UniversityDanceClubs@yahoo.com

LAGUNA FOLK DANCERS Wednesdays 8:00-10:00pm Sundays 8:00-10:00pm Laguna Community Center

Richard Duree 714-641-7450 • dancetraditions@msn.com LEISURE WORLD FOLK DANCERS Tuesdays 8:30-11:00am Saturdays 8:30-11:00am

Club House 1, Leisure World, Laguna Hills Florence Kanderer 949-425-8456

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

Sundays (International/Israeli)

8:00pm-9:00pm Beginners

NARODNI FOLKDANCERS **Thursdays** 7:30-10:30pm

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

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

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

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

JoAnne McColloch 818-340-6432 ROBERTSON FOLK DANCE Mondays 10:00-11:30am

1641 Preuss Rd., Los Angeles 310-278-5383 SIERRA MADRE FOLK DANCE CLASS

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

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

TUESDAY GYPSIES Tuesdays 7:30-10:30pm

\$7.50 Culver City Masonic Lodge 9635 Venice Blvd., Culver City Gerda Ben-Zeev 310-474-1232 • benzeev@ucla.edu Millicent Stein 310-390-1069

TROUPE MOSAIC

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

VESELO SELO FOLK DANCERS Thursdays, Fridays 7:30-10:30pm (intermediate class) Saturdays 8:00-11:00pm

Hillcrest Park Recreation Center 1155 North Lemon & Valley View, Fullerton Lorraine Rothman 714-680-4356 WESTCHESTER LARIATS (Youth Group)

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

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

WEST L.A. FOLK DANCERS Mondays Lesson 7:45-10:45pm Fridays 7:45-10:45pm Brockton School • 1309 Armacost Ave., West L.A

Beverly Barr 310-202-6166 • dancingbarrs@earthlink.net WESTWOOD CO-OP FOLK DANCERS Thursdays 7:30-10:45pm Felicia Mahood Senior Club 11338 Santa Monica Blyd. (at Corinth), L.A.

Tom Trilling 310-391-4062 WEST VALLEY FOLK DANCERS Fridays 7:15-10:00pm S: Canoga Park Sr. Ctr., 7326 Jordan Ave., Canoga Park Jay Michtom 818-368-1957 • JayMichtom@bigfoot.com

CLEARY SCHOOL OF IRISH DANCE www.irish-dance.net • 818-503-4577

CELTIC ARTS CENTER

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

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

LOS ANGELES IRISH SET DANCERS

Mondays 7:30 - 9:30pm The Burbank Moose Lodge 1901 W. Burbank Blvd., Burbank Thursdays 7:30 - 9:30pm The Columbian Fathers 2600 North Vermont Ave., Los Angeles

O'CONNOR-KENNEDY SCHOOL OF IRISH DANCE 818-773-3633 • katekennedy@irishdancing.net

THOMPSON SCHOOL OF IRISH DANCE Cecily Thompson 562-867-5166 • rince@celtic.org

ARCADIA FOLK DANCERS Saturdays (call for schedule)

Shaarei Torah, Arcadia • Avi Gabai 626-445-0810 COSTA MESA ISRAELI DANCERS Wednesdays 7:00-11:30pm
JCC of Orange County • 250 Baker St., Costa Mesa

Yoni Carr 760-631-0802 • yonic@earthlink.net ISRAELI FOLK DANCING AT UCLA Mondays 9:00pm UCLA Ackerman Union 2414 James Zimmer • IsraeliDance@yahoo.com 310-284-3636

ISRAELI DANCE WITH JAMES ZIMMER

Tuesdays 7:30pm-Midnight WJCC 5870 W. Olympic Blvd, Los Angeles \$7 (\$6 for JCC Members) All ages welcome. James Zimmer 310-284-3638 IsraeliDance@yahoo.com www.geocities.com/IsraeliDance
1st Fridays 8:30pm Free

University Synagogue, 11960 Sunset Blvd., Brentwood **Thursdays** 8:00-9:30pm Sundays 2:00-3:00pm Encino Community Center, LA Recreation & Parks 4935 Balboa Blvd, Encino 818-995-1690 IsraeliDance@yahoo.com 310-284-3638

UNIVERSITY OF JUDAISM

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

Anisa's School of Dance ntura Blvd., Sr DovBvrd@aol.com

MORRIS DANCING

RISING PHOENIX MORRIS

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

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

PERSIAN DANCING SHIDA PEGAHI

Tuesdays 6:00pm • 310-287-1017 POLISH DANCING

GORALE POLISH FOLK DANCERS

Sundays 6:00-8:00pm Pope John Paul Polish Center 3999 Rose Dr., Yorba Linda Rick Kobzi 714-774-3569 • rickkobzi@worldnet.att.net

SCANDINAVIAN DANCING

SKANDIA DANCE CLUB

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

SKANDIA SOUTH

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

WEST COAST GAMMELDANS CLUB

Wednedsdays 7:30 - 9:30pm 5361 Vallecito Ave, Westminster Allan 714-875-8870 allan@hansen-family.us Shirley 714-932-2513 shirley@hansen-family.us

VASA JUNIOR FOLK DANCE CLUB

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

SCOTTISH DANCING

AGOURA HILLS

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

ANAHEIM

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

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

EAGLE ROCK

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

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

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

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

Thursdays - Intermediate - 8:00-10:00pm

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

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

NORTHRIDGE

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

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

REDONDO BEACH

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

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

Mary Lund 818-996-5059 marymar54@aol.com SOUTH PASADENA Beginner - 6:00-7:00pm Intermediate 7:00-9:00pm

War Memorial Hall, 435 Fair Oaks Ave. Ann McBride 818-841-8161 McBrideA@cshs.org

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

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

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

VAN NUYS Mondays Beginner - 7:00-8:30pm Intermediate - 8:00-10:00pm Valley College, Ethel at Hatteras St

nsen 818-845-5726 AaseH

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

SHERMAN OAKS Saturdays 8:30pm Class

9:30 milonga (social dance) The Tango Room Dance Center 4346 Woodman Ave., Sherman Oaks 818-981-6500 • www.TheTangoRoom.com

\$10-18

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

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

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

KENTUCKY KERNELS

hree summers ago, I spent a day with legendary old-time Kentucky fiddler Clyde Davenport. A friend and I spent a day in his home and listened in awe to his fiddle and banjo playing. His smooth slippery bow style and reedy tone left us mesmerized the entire day. His wife Lorene's surprise feast also contributed to the spell we were under.

Homegrown supper, old stories and authentic fiddle playing are the recipe for old-time Heaven. An image that's burned forever in my memory is of Clyde playing a certain tune that day. Slouched back on his crochet-covered couch and draped in his trademark overalls, Clyde effortlessly sawed through the classic fiddle tune Ladies on the Steamboat. He bowed this beautiful tune nearly without moving his eightytwo year old body. He was like a statue transmitting oldtime radio waves from another world. He only stirred to spit tobacco into his bucket. Afterwards he told us a story

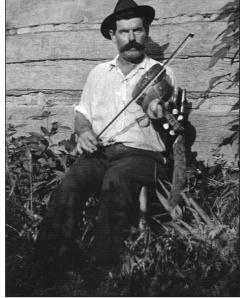


Burnett & Rutherford

about the great Kentucky banjo/fiddle duo Burnett and Rutherford. When Clyde was young he would regularly watch these two legendary musicians play in the town square where he grew up around Monticello, Kentucky. He claimed to learn Rutherford's fiddle tunes simply by watching him play. In fact, Clyde has always maintained that nobody ever taught him how to play. He could just do it. If hears a tune once, he can play it. But, Clyde also once said he discovered a race of wild men! He's a classic jokester. So one day

when Rutherford did not show up to play with Burnett in the town square Clyde showed up with his fiddle. He sat down and started to play a tune next to the blind banjo player who was patiently waiting for his fiddler. After the tune Burnett addressed Clyde as Leonard Rutherford! Clyde fooled his fiddle idol's musical partner. Clyde cackled after he told us the story.

In just one story, Clyde demonstrated (1) his "supernatural" gift of playing fiddle without instruction, (2) his success in fooling a blind man, and (3) his ability to play just like his favorite fiddler, who is heralded by most as a virtuoso difficult to mimic. When you listen to Clyde you can hear distinct echoes of Leonard



Ed Morrison

Rutherford. Not an easy skill. Interestingly, Clyde told me he couldn't play the fiddle at all when I arrived. He played this joke for about an hour while I spoke to him and his wife about other things. Suddenly he left the room and returned with a homemade fiddle. Once he started playing, he didn't put it down for about nine hours!! This was one of those rare occasions where I felt connected to an older time and an older music. For me, it was spending a day with Clyde. For you, I have found something different.

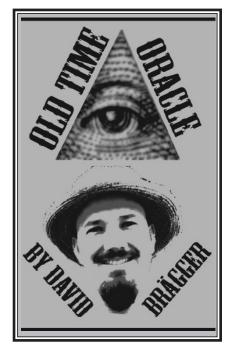
Master producer of vintage music Richard Nevins has assembled a compilation of old-time music that is nothing short of epic. *Kentucky Mountain*



The Crockett Family

Music on the Yazoo label (www.yazoorecords.com/2200.htm) is a 7 CD box set featuring a sonic line up of biblical proportions. In fact, I've often told both students and

friends that it's my current bible of oldtime recordings. An oversized 32-page booklet offers beautiful photographs and two detailed essays. One essay, by Nevins, details the artists and tunes on the early commercial recordings in the set. Another



essay, by late scholar Charles Wolfe, tells the tale of Alan and Elizabeth Lomax's Library of Congress sponsored field recording trip in the Fall of 1937. Several field recordings in this collection come from that trip.

The set launches off with none other than *Ladies on the Steamboat* by Burnett and Rutherford. It is one of the finest recordings in old-time music. Burnett's percussive banjorapping, weird vocalizations and Rutherford's loose fid-

dling mesh into something wonderful and sublime. It's clear why Clyde Davenport admired these guys. Also in this voluminous collection of old hits are commercial recordings by Jimmy Johnson's String Band (featuring fiddler Andy Palmer), Taylor's Kentucky Boys (featuring African American fiddler Jim Booker), Ted Gossett's Band, Doc Roberts, the Crockett Family, the Walter Family, and Charlie Wilson & His Hillbillies. Nevins has tracked down beautiful clear copies of these recordings that he has re-mastered perfectly. In addition to these commercial recordings, we have the field recordings that probably capture some of the finest old-time performances I've ever heard. Just listen to the Lomax tracks by fiddler Bill Stepp and banjoist Walter Williams or banjo players Pete Steele, Justus Begley and J.M. Mullins. Pete Steele's Payday at Coal Creek and Little Birdie changed my understanding of banjo playing when I first heard his recordings. They are deliberate, technical, and blistering with Kentucky mojo. In general, I can't exaggerate how virtuosic the fiddling, guitar playing, banjo picking, and ensemble arrangements are. This collection offers a unique balance of various folk instrumentations, Kentucky regional styles, serendipitous studio magic, and superhuman musicality. It is the ultimate study for enthusiasts and students of old-time music.

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

NEW INTERACTIVE WEB SITES FOR ACOUSTIC MUSICIANS

BY LARRY WINES

Welcome "acousticfriends," to a new interactive web site created, according to its online publicity, "to provide a social network for acoustic musicians, fans, and others that have an interest in Americana, Bluegrass, Folk, Irish/Celtic, Old Time Stringband and the music of Singer-Songwriters."

You can join and create your own page there, free, or peruse it for your favorite acoustic musician, at www.acousticfriends.com.

It recalls the early days of myspace, a cyber haven for musicians that gradually became crowded with college party animals, racy hookup solicitations, teeny boppers' diaries, and the occasional internet predator. The musicians are still on myspace, but...

The more focused acoustic music site currently lacks all the features found on myspace. But it may have fixed that by the time you read this. Here's hoping it stays true to its purpose. Of course, *Tied to the Tracks* has a page on both sites: www.acousticfriends/tiedtothetracks, and the one where you'll find LA's most complete acoustic Americana music calendar, www.myspace.com/laacoustic.

Finally, western artists can now post clips of their music and cowboy poetry to plug their CDs, for free, at www.cowboy.com. Do that at www.cowboy.com/csf/login.php. Makes the site right good listenin', too.

"The sound system is at max.

So is the audience. We cannot

bear one another. Screaming

speed about the hall followed

Some people, unable to find a

table, are putting their plates

and cups on the edge of the

stage and eating their latkes

literally under our noses! The

latkes smell wonderful. There

is so much saliva in my throat

that I cannot sing. This is not

- Uncle Ruthie

really a problem. No one is

listening."

children are running at top

by their screaming parents.

"AND THEN THERE WERE NONE"

t is a beautiful summer day and I am performing at an exciting Summer Family Festival. There is much going on. Too much. MUCH too much! On my right is a trampoline, and a long line of yelling children waiting their turn. On my left there is a face-painting table. Close in back of me is a little bandstand with five teenagers playing their own rock and roll compositions. They are amplified. *Very* amplified. About thirty feet in front of me are several food booths. Many people, tall and short and noisy are buying food.

And then there is me. I. Uncle Ruthie. In front of me, on the grass, are six children, I am singing a song to them. There is no mike.

"Put your hand on the shoulder of the person next to you—." A little boy from a good home starts to do as ordered, but suddenly the person next to him is gone. I continue singing and this child follows the first.

"Say 'HOW DO YOU DO!!" No one echoes me. The remaining four children are looking around for something more meaningful to do. Three leave. I sing to the remaining child, "Put your hand—" and then I realize that this will not be possible. Before I can apologize, this child is in the trampoline line. There is too much happening at this wonderful outdoor festival. I put my guitar on its stand and join the food line.

You people who perform only for adults do not know how easy life is for you. You have no idea! Sometimes I do adult concerts.

I love to sing to adults. They *sit* so nicely!

Often, at rehearsals or social gatherings, my fellow children's performers and I tell horror stories about gigs gone wrong. They are very frightening and very funny. But they are only funny in the later telling. While they are happening they are nightmares. Wanna hear some? Well, you will, anyway!

I am at Saks Fifth Avenue on a Saturday morning, helping out my pals J.P. Nightingale by subbing for them at their steady gig here at Saks. I ask the person in charge where the stage is.

With a maniacal laugh she points to an empty space in front of a rack of little dresses. A small group of mommies, strollers, and crying babies gathers and I begin to sing:

Hello, How do! / I give my hand to you! / So take my hand and sh—

There is someone in back of me as I sing. A lady is rattling the hangers, and then she comes right up to my

shake my hand and-

"Do you have this dress in a size one?"

I stop and tell her that if she will just let me finish my song I will personally buy her a complete wardrobe.

It gets worse. We are doing our *Hanukkah At Home* show at a prestigious Valley temple. Me, Marcia Berman, Dan Crow, J.P. Nightingale and Fred Sokolow. A stellar cast if I say so myself!

What they have neglected to tell us is that, in addition to our performance in the big social hall, there is occurring also, the yearly Hanukkah Bazaar and Potato Latka Orgy. Our show begins. The sound system is at max. So is the audience. We cannot hear one another. Screaming children are running at top speed about the hall followed by their screaming parents. Some people, unable to find a table, are putting their plates and cups on the edge of the stage and eating their latkes literally under our noses! The latkes smell wonderful .There is so much saliva in my throat that I cannot sing. This is not really a problem. No one is listening. In silent agreement we shorten the show, pack up our instruments and props and silently steal away.

I receive a phone call from a woman who lives in the exclusive Trusdale

"My son has decided to have you perform at his fifth birthday party next month," she declares.

"I'm sorry" I say politely, I really don't do birthday parties. Just concerts and workshops."

"How much do you charge?" she continues. I ask her if we have a bad connection. She says no, and repeats her question, "How much do you charge?" I realize that we have already established what I am and are just haggling over the price. The going rate for kid's parties at this time is about fifty dollars. I decide to end this conversation and tell her that the fee will be eight hundred dollars.

"That will be fine" she answers, which is why, a month later I am ringing the bell of an estate with a swimming pool, tennis court and a genuine butler.

"The *entertainer* is here," he declares and I enter a room filled with children, adults and cigarette smoke. Next to the door is a table piled five feet high with gifts. The children are waiting, and are actually very sweet and responsive. I only have to ask the adults to be quiet three times. At the end of the performance a bejeweled lady comes right up to me and the children

and drops a check (no envelope) onto my lap.

"Here's your money," she says. I go home with a massive migraine, take an Empirin codeine number three and proceed to write my greatest children's song *The Very Best People*. The last verse goes:

Oh, the very best people are sitting in the circle

Sitting in the circle, blowing kisses to the crowd And sipping champagne, with their noses in the air Going 'Hoo Hoo Hoo!'; tapping their feet and Clapping their hands!

I never really blame the children. Their inappropriate behaviors are the fault of their parents who simply do not insist on good concert manners. Probably because many of these parents also have no concert manners.

Like my friend Dot who dragged her current flame to one of my shows where, seated in the front row, he proceeded to read a very large book

throughout the show, never once looking up. (I believe that was the exact moment I began to reconsider my position on capital punishment.)

Then there was the Avalon School music teacher whose classes were usually held on the stage, unless there was a performance or special event. She communicated her unhappiness by walking back and forth behind me during the show, until I intoned, in my best Wizard of Oz voice, "Pay no attention to that little woman on the stage behind me!"

Even with no children present, grownups can be clueless where manners are involved. Once, as I sang one of my thoughtful, serious adult songs at a Rotary Breakfast, a man in the front row yelled, "Hey, sing something FUNNY for God's sake!" I told him to see me after my performance and I would sing him something very, very funny! Then I went right on with my serious song, but he never showed up, probably because I spoke to him in my Teacher Voice (which is also useful when singing for kids).

Excuse my oxymoron, but my favorite nightmare occurred during a Chinese Moon Festival performance. During my whole time on the big outdoor stage, the Chinese Opera Orchestra members were tuning their instruments because, I suppose, they were next on the program and wanted things to move along briskly. In my loudest voice I told my generic story

The Day It Rained Mooncakes which at one point I actually threw mooncakes out into the audience. In the front row were several ancient Chinese gentlemen whose faces told me they were not understanding a word of my story, until I began to toss the cakes, at which point they all yelled, "Throw more mooncakes!!" I actually laughed, finished the tale, waved to the Chinese Opera Orchestra and went across the street to a favorite restaurant and consumed many mooncakes myself! [Ed. Mooncakes are Chinese pastries. Check out www.en.wikipedia.org/wiki/Mooncake for more than you ever want to know about mooncakes. We did!]

There are so many more horror stories, mine and those of my fellow members of the Children's Music Network. Lately, we've been sharing these disaster tales on our e-mail site and we have also been talking about prevention. I'll share our collective ideas with any of you who are deranged enough to perform for children.

First, insist that children sit *with their parents!* This is essential for both behavioral and participation purposes. Second, be sure that there is a special staff adult who can function as both bouncer and diplomat. Third, don't be afraid to speak up yourself, at the beginning of the program or during it. If a child is about to bite through your microphone cord, or is crying nonstop, or if some adults are talking among themselves, ask them to help you, remind them that children love real adult participation and you do too!

In another article I will tell you about some of the really *wonderful* things that make performing for children worthwhile. But even the disasters have a positive side. They make great stories to tell at parties, and in newspaper articles!

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



THE REALLY, TRULY COMMUNITY GARDEN

never lifted a finger to help make our community garden happen but it happened anyway. After the weedy lot was dedicated – on Earth Day 2005 – individuals and businesses began donating money, topsoil, lumber, organic fertilizer, pipes, mulch, and tools. Not me, not a dime. By the time it opened for planting a year later, volunteers had donated thousand of hours of weeding, digging, moving dirt, building raised beds and fences, and laying pipe. Not me. Not a drop of sweat did I contribute. Still, because most of

the people involved were fellow Master Gardeners, I took pride in the wonderland they had created.

Late in the summer, when the tomato plants were chest high and zucchini had sprawled over the paths, the community gardeners realized they had everything but a scarecrow.

"Now there's something I can do," said I. "One evening, one scarecrow; what could be easier?

I collected old clothes and hats and two weeks later I hung a raggedy mother scarecrow and her baby on a pole at "Ladybug Landing."

"Done at last!" I muttered, but soon remembered that I hadn't sewn the mom's arm around her baby. I'd have to go over early the next morning and secure the dangling child before going kayaking.

The garden is on a corner lot near the city hall. I don't know if people walked a lot in that area before the garden grew, but they do now. And they don't walk *past* it; they come through the pretty trellised gates and walk *through* it, savoring the exuberant growth.

"It calls to me," raved one lady, "and these paths feel like forest duff." They came by ones and twos and headed straight for me as I sewed, saying "Hello," and "This is so wonderful!" and "You've done such a good job!"

Me? I'd done nothing but this lumpy, un-scary scarecrow but I kept answering, "I'm so glad you enjoy it!" and "Thank you" as if I had a right to. A man cruised by in a convertible, calling, "You guys have done a spectacular job!" I waved and smiled. A couple on their honeymoon asked how to start a community garden back home. A man asked about fertilizers and soil. I showed people around as though I were the resident docent, pointing out plants and the three-foot high beds for people with bad backs or wheelchairs. Someone gushed, "However did you do it?" and I said, "Easy. Good volunteers can do anything."

After taking all this praise and good will as my own, you'd think I'd have felt like a fraud, but I didn't. I felt wonderful about what "we" had done and was still feeling that way when I went over to the nearby market to collect onionskins. I noticed a young woman watching me with an uneasy "big city" look.

"I use them for dyeing Easter eggs," I said, thinking to reassure her, but she took a step back and asked, "In August?"

"It's for a children's day camp run by the Extension Office," I explained. "The Master Gardeners do food- and garden-related projects. This is mine."

She sighed. "How do you find things like that? We've lived here since Christmas and don't know anyone. I miss our community in Portland and can't find one here, if there even *is* one."

I had to smile, considering what I'd just left. When she finished her shopping, I herded her out of the parking lot, across the street, and into the garden. She was suitably delighted by the beauty and amazed at how much

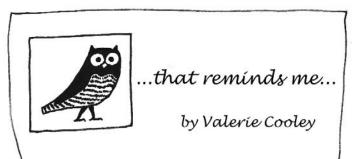
FOLKWORKS PICK

FISHTANK ENSEMBLE

Saturday, Feb 17 • 7:30pm • Admission \$10



Folk Music Center
220 Yale Ave., Claremont, CA 91711
909-624-2928
www.folkmusiccenter.com



can be grown in a small space.

"But all the berries and peas outside the fence – don't people eat them?"

"Sure," I said, "the Master Gardeners put them out there as a gift – and advertising."

Some friends with kayaks on their car came in to water their squashes and said, "See you at the boat ramp!"

"Are they Master Gardeners?" asked Janeen.

"No," I said, "contra dancers."

A man with his hands full of weeds said

hello

"Master Gardener?" asked Janeen.

"No," I said, "BLM (Bureau of Land Management). I planted trees for his project at New River. But see that tall guy? He and his wife started this project. He builds Habitat for Humanity houses and she's a Master Gardener."

I'd moved here with a plan for meeting people: go to local natural history programs; join the Audubon Society and hiking groups; go contra dancing and get a kayak. Life would be good. I did these things and met nice people. Then, because I didn't know how to garden in this wet northern climate, I joined the Master Gardener program, not knowing that I'd have to pay back every hour of class time with a volunteer hour. Ironically, that requirement has led to great satisfaction and fun plus even more friends than I've made the other ways.

Janeen gave me her address and I sent her a dance flyer and an application for the gardening program. I hope I'll see her some day, dancing or digging. Connecting with a community isn't just finding people you like. It's how much you put into it that counts, just like school or dancing or love or singing.

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



DRUM continued from page 7

told me after the performance. From San Gabriel to Los Angeles to Culver City, the family gets together in what we call *juntas* -from the Spanish - and the uncles and great-uncles pass on songs. And some day somebody will replace me."

A GRAB BAG OF TONGVA INSTRUMENTS

He pulled out a clapper from his huge bag of instruments. "This one I made from sycamore Here's another one from elderberry. A lot of Indians prefer this one. Different clappers have different tones. Some have a sharper sound, depending on wood and construction."

Dorame went on to show me a host of rattles. One gourd rattle was filled with California palm seeds indigenous to the area. It had a high-pitched, clean sound compared to another lower-pitched gourd filled with palm seeds. Still another rattle was filled with tiny pebbles, making an entirely different sound, a *sh-sh-sh-sh*.

"Gourd singers, you watch them and you'll see they keep the seeds together (when they shake them)," Dorame said. "That makes for a more forceful sound and that's the rhythm. We have a single beat, a double beat and a tremolo."

Then he picked up a rattle that was a stick hung with scallop shells. Another stick, hollowed out and filled with broken shells, had mussel shells attached, thus achieving a double shake, so to speak. To connect the strings or sinews holding the shells to the sticks, they use asphaltum, a natural form of glue.

Dorame's daughter had performed with what he called a California square drum. Made of elk skin stretched on a box frame and decorated with inlaid shell, the box is moved at various angles to obtain sound from the movement of shells trapped inside. The resonating shells evoked the sound of ocean waves.

Finally, Dorame pulled out a tiny snail shell and blew into it. That sharp, high-pitched whistle would have been used to call Tongva people together some 7,000 years ago, he told me with a smile.

TIAT, TOMOL, AND TIMA

In front of the Aquarium under a canopy, the Tongva tiat and Chumash tomol were on display. It was clear that they had some structural differences. The tomol is built lower than the tiat. It dips down in the center and its bow culminates in a round carved form. The tiat bow comes to a high point. Both vessels are inlaid with shell designs of fish, flowers, and other forms. A pretty woman of 30 who identified herself simply as **Tima** (Chumash), was sitting at a display table, ready for my questions. "When she (gesturing to the Tomol) was being built, she (indicating the Tiat) was also being built. They share the same frame and are used for both sailing and display. The Tongva and Chumash tribes are kind of spread out around the Los Angeles Basin so the events around the tomol and the tiat are our strong thing. There are community events surrounding them. We have kids' camps with singing and story-telling and we do it on our tribal lands. We do a coastal cleanup, too, which is like sponsoring a beach"

The highlight of the year comes when a crew of Chumash oarsmen take

the *tomol* across the channel from Santa Barbara to Santa Cruz Island. The crew paddles for 12 hours, arriving in the afternoon. "And we're waiting for them," Tima said," And we're singing and (playing) rattles and *wansak* (clappers). We do ceremonies and the kids get to go in the *tomol*."

Tima picked up a clapper of pale elderberry and turned it over with her fingers. "This is a narrow one and it has a higher sound. The ones that are made thicker have a lower sound like a *boom-boom-boom*. Depending on how long they are, they can have a different tone. I've seen different tribes cut holes into them and it changes the acoustics. And we decorate them, like we sometimes put abalone on them or we'll have leather around them or paint them. If you're a kid, you can paint them pink or purple, whatever you want. Most of our events are planned around the children because it's important to us to pass on the culture."

A TONGVA TALE

Back inside the Aquarium's Great Hall, a middle-aged woman who identified herself as **Barbara** (Tongva) taught me more about rattles. "The turtle rattle is shaken in a circle whereas gourd rattles are shaken up and down." She picked up what looked like a stick with a bulbous end and hair on top. "This is a kelp rattle. The bulbs are dried out by filling them with sand. You pour the sand out and you put some shells inside and then you put the stick on." Pointing to dried leaves on top of bulb, she said, "This is natural, it's the way the kelp grows."

Barbara picked up a kelp rattle which was polished to a golden tone and decorated with painted stick figures in black and white with occasional touches of red. An arc with stick figures on it and white flecks that looked like waves captured my attention. I learned that it depicted the story of the rainbow bridge, a tale told by members of the Tongva as well as the Chumash tribe. Here is how Barbara told it to me.

The people only lived on islands, but they could see the main land with mountains and they always wanted to go there. But they couldn't walk upon the water. So Creator made a rainbow for them to walk upon. And when they walked upon it, He said I only have one request: you don't look into the water. And so as they crossed, the fog came in, which made them dizzy and disoriented. And some of them fell off and into the water. Others were curious, so they looked. As they were drowning, going down into the water, something wonderful happened to them. They were pushed to the surface and their heads popped up, they were no longer people. The creator turned them into dolphins so that they didn't die. The moral of this story is: These were not bad people, they simply didn't listen. We all need to listen. So that's why He didn't let them perish."

With dedicated tribal representatives such as those I met at *Moompetam*, the cultures of Southern California's Indian tribes will not be allowed to perish either.

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

Come to the Dance Party!

Join the fun March 2-4, 2007 for a weekend of dancing, food and friendly folks. At the Fiddling Frog Dance Festival

FEATURING

CROWFOOT

Contemporary Celtic Music

Adam Broome – guitar, cittern Jaige Trudel – fiddle, cello

Nicholas Williams – flute, accordion, keyboard, bodhran

With a fiery mix of traditional and contemporary Celtic music, Crowfoot is rapidly gaining a reputation from coast to coast as a hot contradance band. Their energetic sound is full of spirit and groove, consistently delighting enthusiastic dancers and listeners alike.

If you have not yet tried contradancing, see pg 18 for places to dance and then sign up for FROG. For more info email Kathyq@earthlink.net



"If this trio is playing a dance or a festival anywhere near you, be there!"

-Sing Out! Magazine

MOVABLE MOUNTAINS

he Huntington Library and Gardens have several marvelous stones displayed in their Japanese Gardens. The ones that fascinated me particularly come from the Eel River in Northern California and are so smooth and pleasant to look upon that they captivated me entirely, and I began to make plans to visit the Eel River solely for the purpose of seeing the parent rock material that these stones sprung from. Well, I haven't made the journey yet, but I have decided to put it on my list of Resolutions for the New Year. Fortunately, there is a society called California Aiseki

Kai dedicated to the Japanese tradition of suiseki, or the appreciation of stones shaped by natural forces to evoke landscapes. They meet on the fourth Wednesday of each month at the Ken Nakaoka Community Center in Gardena to talk about the structure and aesthetics of these stones and how

to best display them. They even organize field trips to go hunting for appropriate stones and have workshops on how to construct wooden bases for their display.

Suiseki is a word made up of "water" and "stone". This is because they must attain their forms solely by means of natural forces. These stones are collected for the contemplation of the world in miniature. It is a sister art to that of the more widely familiar concept, the cultivation of bonsai. They are often displayed together in a tokonoma, or viewing alcove. Suiseki stones are prized for their beauty (particularly as it evokes comparison with mountain, island and landcape views), patina (the surface luster), harmony and balance. They are generally displayed in bases specially made for each stone, called daiza, or (in the case of the island type of suiseki) trays of sand, or suiban. Part of the aesthetic pleasure in these stones derives from the Zen-derived value of wabi-sabi. It is a way of finding something

mysterious or spiritual in the ordinary, and often beauty in decay.

California Aiseki Kai is mounting a show of viewing stones at the Huntington "Friends Hall." They are also sponsoring a lecture by "the most renowned woman connoisseur of Chinese Scholar's Stones in 400 years," Kemin Hu, also at the Huntington. She is the author of the books, *The Spirit*

BY BROOKE ALBERTS CONTROL BY BROOKE ALBERTS

of Gongshi: Chinese Scholar's Rocks, Scholar's Rocks in Ancient China-Suyan Stone Catalogue, and Modern Chinese Scholar's Rocks- A Guide for Collectors. She will be talking about collection and appre-

ciation of Scholar's Stones, the philosophy of Scholar's Stones, judging them, the types of stones selected, and the art of choosing the stand style. You might want to head up to the Huntington anyway, while they're building their Chinese Garden.

The pavilions are not up yet, but the waterways, bridges and foundations are there to be strolled through on the way down to the Japanese Garden (or up to the glasshouse).

While we're onto Chinese subject matter, the **108th Annual Golden Dragon Parade** celebrating Chinese New Year will be held in Chinatown, downtown Los Angeles, Saturday February 24 and will run down North Broadway from 2:00pm to 5:00pm. The festival will go from 10:00am to 8:00pm. This is a good place to get to by Metrolink. Happy Year of the Boar!

If you're more intrigued by the whale than the boar, the **Cabrillo Marine Aquarium** and L.A.

Chapter of the American Cetacean Society will be hosting their annual **Whale Fiesta**. There will be a *Duct Tape Whale Sculpture Contest*, their *Great Cetacean Creation Sand Sculpture Contest*, and puppet shows, talks by whale experts, music, games, and all sorts of doings.

CABRILLO MARINE AQUARIUM WHALE FIESTA

3720 Stephen M. White Dr., San Pedro For more information, call Larry Fukuhara at 310-548-7562 www.cabrilloaq.org

If Quilting is your delight, or you just like to enjoy them without all of the work, the **Road to California Quilt Show** will be at the Ontario Convention Center Thursday-Saturday January 18-21, 9:30am-6:00pm and Sunday 10:00am-4:00pm. Admission will be \$10.00 for all 4 days.

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

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

EVENTS AT HUNTINGTON GARDENS

1151 Oxford Rd., San Marino

VIEWING STONES SHOW

December 27-January2 (closed January 1) 10:30am-4:30pm - Friends' Hall

CHINESE SCHOLAR'S STONES LECTURE BY KEMIN HU

Wednesday February 28 7:30pm - Ahmanson Classroom

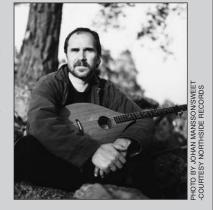
Presented by California Aiseki Kai

1700 162nd St., Gardena Ken Nakaoka Community Center, 2nd floor 4th Wednesday of every month e-mail: hutch@aisekikai.com www.aisekikai.com

FOLKWORKS PICK

Ale Möller Band is an expression of a long time interest in ethnic music from various countries and cultures. They follow the practice of making untraditional combinations of traditional sounds with instruments from all over the world. The result is more than an enjoyable sound - it is a story told through music notes.

"I am always looking for a sound where one note tells a story. One must find the right note, and play it." —Ale Möller, 1997



Ale Möller Band features musicians with expertise in Swedish, Greek, West African, Norwegian, Afro-Cuban, Indian and Latin traditions playing a variety of instruments. Reflecting their diverse background, Ale Moller Band searches for the right notes to tell the stories it has learned - and plays them.

Ale Möller (born 1955) is a recognized musician from Sweden, playing multiple instruments: bouzouki, mandola, accordion, flutes, shawm, cow horn and more.

Maria Stellas is a Swedish-Greek singer and dancer known for older Greek songs, mainly the Rembetika repertoire of the early 1900s. She also dances "Raqs Sharki" (belly dance).

Mamadou Sene is a West African vocalist and an acrobatic dancer from Senegal. He has lived and worked in Gambia and now resides in Sweden.

Magnus Stinnerbom is a young master fiddler from Varmland who specializes in polskor from Josseharad, as well as music from the Swedish-Norwegian border area. He is a member of bands **Harv** and **Hedningarna**.

Sebastian Dubé is a double bass player from Quebec, Canada. Both classically trained and a virtuoso jazz musician, he also plays with the Swedish Chamber Orchestra, based in Orebro.

Rafael Sida Huizar is a Mexican percussionist who came to Sweden in the 1970s as a member of a Mexican rock band. He adds Afro-Cuban and Latin drum traditions to the mix.

Saturday, January 27, 2007 at 8:00pm Caltech Beckman Auditorium - \$25, \$21, \$17 / \$10 youth www.events.caltech.edu/events/event-3607.html



s always, please remember that his column is provided for informational purposes only and is not legal advice. If you would like to act on any of the information you read in this column, please seek the advice of qualified counsel. Your comments and suggestions are appreciated and I will do my best to make sure that I respond to each letter in a subsequent column.

I have a restaurant and bar and have been thinking of including live music as well as "muzak" type music when live music isn't available. As a folk musician, I, of course, want to

book folk acts. Yesterday, I was approached by a fellow from ASCAP telling me that I had to pay \$200 for a license to play music in the bar. Is that legal? Do I have to pay it? Besides, I've heard that folk writers rarely get paid much for their songs from these guys.

To answer your questions, it's probably important to know a little bit about how copyright to a musical piece works. When an individual writes a song, he obtains what courts call a "bundle of rights" known as copyright. These include the exclusive right to perform the song. While this may be the case, the problem has always been (and continues to be), how to enforce that right?

In the early 20th century, a group of songwriters and music publishers, including Irving Berlin and Ira Gershwin, established an organization whose sole purpose was to police the market place and require persons to obtain licenses in order to perform works which were subject to the public performance right of copyright. That organization was and is ASCAP. This organization is known in the industry as a "performing rights society." While there are other performing rights organizations throughout the United States and the world (BMI and SESAC come to mind), ASCAP was the original organization.

Performing rights organizations use a variety of methods in order to ensure that their members get paid for the performance of their copyrighted works. Examples include audits of radio station playlists and, in your case, requiring so-called "blanket" licenses from venue owners to allow the performance of copyrighted works.

For the owner of a venue, the "blanket license" ensures that the owner will not be sued for infringement if a band booked at the venue performs a copyrighted musical work. While, of course, the owner of the venue can



© 2006 BY RICHARD GEE. ALL RIGHTS RESERVED. USED BY PERMISSION.

place that onus on the musical group, i.e., requiring them to receive permission from the copyright owner to perform the music they are performing at the venue and paying them a direct license for that right, it is simply prudent for the venue owner to obtain a license from each of the major performing rights societies.

Not all performances of musical works in a venue require a "blanket license." For instance, use of a radio in a venue where the music was not "piped in" for the benefit of the customers of the venue may, in certain cases, be considered not to be a breach of the performance right. However, courts have by no means been clear

about the extent to which one can take this approach. For example, where a beauty salon hooked up a radio to speakers that were built into the salon and piped music from a radio station throughout the salon, the court held this to be an infringing use of the copyrighted work. Hence, as the state of the law is very fact specific, you should obtain legal advice before trying to circumvent the blanket license issue.

In a live venue, there's not much chance that you will be able to escape getting a blanket license. Nor is that necessarily a bad thing. In many instances, a songwriter's check from ASCAP may be the most significant amount of money they will make on their copyrighted work, far greater than record royalties. Hence, by paying the license fees, you are assisting songwriters in making a living in their trade.

The downside (besides paying the money in the first place) is that "niche" musical styles not frequently heard on the radio simply do not get paid anywhere near as much as pop writers do. That certainly describes most folk and traditional music writers today. While that is a problem that needs correction, it does not justify performing another's work in a commercial setting without paying them for it. I would recommend that you budget performing rights licenses (for the three major companies, ASCAP, BMI and SESAC) on a yearly basis as a cost of doing business. It will cost you far less to do so than paying an attorney to defend you in an infringement law-

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



ALE MÖLLER BAND Saturday, January 27, 2007 8 p.m. • Beckman Auditorium \$25, 21, 17; \$10 Youth

CALTECH presents upcoming events

A true world music experience with six musical artists from around the globe, offering a remarkable spectrum of musical influences from Spain, Greece, West Africa, Norway, India, and Latin America.



Friday, February 2, 2007 8 p.m. • Beckman Auditorium \$25, \$21, \$17; \$10 Youth

ENSEMBLE GALILEI with A Universe of Dreams A multi-media concert experience, where music is married to poetry and stories inspired by images from the Hubble Space Telescope. The evocative music of the Celtic/Early Music group Ensemble Galilei complements the words of Stanley Kunitz, Jim Harrison, Michael Glazer, and William Shakespeare as narrated in person by NPR's Neal Conan.

BOYS OF THE LOUGH

Friday, March 9, 2007 8 p.m. • Beckman Auditorium \$29, 25, 21; \$10 Youth



These legends of Celtic music bring the diversity of individual traditions from Ireland, Scotland, Shetland, and Northumberland to their refreshing performances.

Join us prior to the performance for

A CELTIC FEAST

5:30 p.m. • The Athenaeum (Caltech's Faculty Club) \$89 per person

(includes performance ticket and prime seating)



Caltech Folk Music Society



(626)395–4652 (888)2CALTECH www.events.caltech.edu

Call for tickets:

This column may be a bit different than some of my others. That's partly because I'm writing it in motel rooms during a drive from LA to New York, a sea voyage, and another drive, in the process of moving to Scotland. By the time you read this, the move will be over, but right now as I write there are some topics that come to mind because of recent events.

Some of you iPod users already know this, I'm sure, but for those who haven't discovered it yet, I heartily recommend that before you embark on your next driving trip you invest in one of those gizmos that lets you listen to your iPod through your car stereo by tuning it

to an FM frequency. We've been using one for the past thousand miles, set on random play. It's like having a radio station that only plays songs you like and never goes out of range. If I'd thought of it, I'd also have put together a few playlists with specific purposes, like music to keep you awake and alert after you've passed 500 miles in a day.

Just before leaving, we spent the weekend at another Scottish festival, and once again I found myself answering a familiar question—"I want to learn about Scottish songs; what albums should I buy?" It's interesting to me that most people are more aware of the instrumental music of Scotland than they are of the songs, especially because there is an incredibly rich selection of songs in all sorts of categories. So in response, here are a few suggestions. I'm giving you the artists only; in most cases there are several good albums for you to choose from:

Traditional songs and songs composed in the traditional style: The Corries, Gaberlunzie, Ed Miller, Andy M. Stewart, Archie Fisher

Singer/Songwriters: Dougie MacLean, Robin Laing, Brian McNeill, **Davey Steele**

Amazing Vocal Harmony: The McCalmans, The Tannahill Weavers Gaelic Songs: Catherine Ann McPhee, Tannas, Runrig (especially their older albums)

All or most of the above: Capercaillie, Malinky, Cliar

If you have trouble finding any of these, try looking at www.musicscotland.com. They're based in Tobermory on the island of Mull, and have just about everything in Scottish music, plus their shipping charge to the US is relatively good.



BY LINDA DEWAR

One of the good ones is gone... Freddie Fender passed away in October, after a battle with cancer. If you only remember his solo work and his CW hit about the last teardrop, then check out the Texas Tornadoes to hear what Fender's contribution was really all about.

***** "Music is the soil in which the spirit lives" - Ludwig van Beethoven *****

For extremely bored computer geeks: Remember the "Paul is dead" rumors back in the days of the Beatles? Supposedly, if you played a

certain track backward, you heard the phrase "Paul is dead" repeated over and over. Alas, in this era of CDs and downloads there's no easy way to check your albums for subliminal backward messages, but don't despair. Just go to www.talkbackwards.com, download your favorite audio track, and hear it played back in reverse.

If you've ever received an email from a friend that sent you to a funny (or not-so-funny) video clip, chances are that the clip was located on the web site called YouTube. Remember the band that was dancing on all those treadmills? That's what usually gets circulated, but there's much more to the site. They also have the only two surviving film clips of **Woody Guthrie**, some clips of Christy Moore, sea shanties, and lots more. Just go to www.youtube.com and search for your favorite musician, band or genre...chances are you will find something. And my thanks to the person who posted this information on the Mudcat forum...can't find the posting, or I'd give you credit here. [Ed. If you have a lot of time, go to YouTube and search for your favorite artists. For instance, look for Dylan and you will find some incredible very old performances. There is a lot of old Bothy Band and Planxty videos and some incredible dance videos as well.]

F o	L	K	W	0	R	K	S	D	S	П	R	В	U	U	0	N	L	S	П

Highland Grounds

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

Amoeba Records

Hollywood

	Irish Import Shop
	Sam Ash Valdez Guitar
La Canada	La Canada Library
La Gallaua	Penelope's
Lancaster	Cedar Center Allied Arts
	Lancaster Library
Lauradala	Marios Music
Lawndale	Gotham Guitars
Long Beach	Curley's Café East Village Wellness
	Phoenix Café
Lor	ng Beach Library - All Branches
	Long Beach Library - Main
	Old Dubliner
	Portfolio Café
	The Library(Coffee House) Tower-Long Beach
	World of Strings
Los Alamitos	Blue Mountain Bagels
Los Angeles	Bang A Drum
3	Central Library
	Dave's Accordion Studio
Japane	ese American National Museum SHARE
Manhattan Dasah	
Manhattan Beach	n Diety Bros. Music Manhattan Beach Library
	Santa Monica Folk Club
Mar Vista	Mar Vista Library
Mid Wilshire	Craft & Folk Museum
	Molly Malones
Monrovia	Dollmakers
Mantuaga	Monrovia Coffee House
Montrose Newbury Park	Montrose newstand Newbury Park Library
	Alta Coffee House
Newport Beach	* * * * * * * * * * * * * * * * * * * *
North Hills	Public Library
North Hollywood	Celtic Arts Center Hallenbecks
	KPFK
	Kulak's Woodshed
	Public Library
	Shamrock Imports
Northridge	CSUN Cauda'a Parka
	Gayle's Perks KCSN
Oak Park	Oak Park Library
	Russ & Julie's (house concerts)
Palmdale	Guitar Center
Pasadena	Borders
	Central Library

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

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

If you would like to have FolkWorks distributed to your place of business please e-mail to: mail@FolkWorks.org or call 818-785-3839. Current and back issues are available on the web in Acrobat PDF format. e-mail them to your friends & family.

W

JORGE MIJANGOS

SON JAROCHO MUSICIAN & LUTHIER

BY SONIA KROTH

Son – Literally a sound that is agreeable to the ear, it is a Mexican regional song/dance style, usually in

Jarocho - "of Veracruz" Applied to the people and music of Veracruz, the term originally meant "irreverent," but the jarocho people have turned it into an assertion of pride.

orn and raised in Chiapas, México, Jorge Mijangos is a self-taught multi-instrumentalist and luthier. He began performing as a soloist in local theaters and radio stations at the age of five. During his formative years, he played guitar and sang in the traditional estudiantina. He has been in numerous groups, playing such varied musical styles as salsa, rock, Andean music, canto nuevo, and son jarocho, and has recorded and performed throughout Mexico and the US. In his early 20s, he studied percussion in Havana, Cuba, and became fascinated with the rhythms and nuances of Africaninfluenced music. Around the same time, he first encountered the music of Veracruz (son jarocho) as part of the group Matraka. In the early 1990s, he and a colleague formed the experimental ensemble Matanga, performing son jarocho with only drums and vocals.

His father wanted him to become an engineer and enrolled him in a technical high school to study metalwork using the lathe. Although he dropped out due to family difficulties, he returned with great commitment ten years later (as a 26 year old) to complete his final year of high school and graduate.

In 1994, he constructed his first *jarana*, a small guitar-shaped fretted stringed instrument with 8 string in 5 courses, which received an honorable mention from the state of Chiapas Annual Competition of Traditional Crafts. Since then, he has continued to build jaranas as well as guitarras de son otherwise known as requinto jarocho.

When he moved to the US in 1998, he was introduced to Tim Harding, a retired professor of ethnomusicology, who has dedicated the past 45 years of his life to teaching and promoting son jarocho. Ironically, under the guidance of this American pro-

fessor, he learned more about the history, music and art forms surrounding

son jarocho than he had ever learned in Mexico.

In California, Jorge began making *cajón* drums for a small company, and for the past few years has made strings in a shop specializing in hand-wound strings for folk instruments, including jaranas and requintos. During these years, encouraged by colleagues and friends, he made jaranas at his kitchen table in his free time, borrowing tools and equipment to complete each

He was recently awarded a two-year apprenticeship of Peruvian guitar through the Durfee Foundation, and for the past four years has played with the LA-based band Conjunto Jardin. In 2001, he co-founded the jarocho duet El Son del Pueblo. He has performed in such venues as Salón México, the Getty Museum, The Walt Disney Concert Hall, The Dorothy Chandler Pavilion and the Ford Theater, among others.

In January 2005, the Fund for Folk Culture gave Jorge a grant to establish his luthiery workshop.

FW: *How would you describe yourself and your art?*

JM: I am a luthier. My art belongs to a tradition known as son jarocho, which refers to a vibrant folk music and dance style from Veracruz, Mexico. For the past nine years, in addition to playing son jarocho, I have dedicated myself to learning the construction of the jarana, which is the traditional musical instrument that forms the basis of son jarocho. A direct descendant of the baroque guitar, the jarana came into use in Mexico during the colonial period. The traditional, labor-intensive technique of jarana construction that I continue, involves carving the entire instrument from a solid piece of wood, much like a sculpture. This solid body construction, onto which the soundboard and fingerboard are added, results in the particular sound quality that is characteristic of the jarana.

FW: Son jarocho is not widely known in the US. Can you describe it for us? JM: One of Mexico's richest artistic expressions, son jarocho encompasses a tradition of music, dance and vocal improvisation that traces its roots to African, Spanish and indigenous influences. Jarocho music thrives on improvisation, humor and spontaneity and is continuously evolving to reflect the experiences, witty sarcasm, politics and heroism of each generation.



FW: What are the instruments played in son jarocho?

JM: Jaranas are the fundamental instruments used in son jarocho, and their complex strumming techniques provide the rhythmic framework of this music. Jaranas are traditionally made of Spanish cedar or mahogany, come in various sizes and typically have eight strings (three pairs flanked by two singles). The requinto jarocho, or guitarra de son, has just four to five strings, which are plucked with a sliver of cow horn to improvise the bold and percussive melody lines. These instruments are often accompanied by the exuberant jarocho harp, and on occasion by the quijada (donkey jaw), pandero (wood frame tambourine) and marimbula (large bass kalimba).

FW: How did you become involved in building jaranas?

JM: I came to jarana construction by way of the music. In my late teens, some musician friends visiting from Veracruz introduced me to jarocho music and invited me to join them. I became enamored with the jaranas's sound and rhythms and a few years later, decided to attempt to make one for myself. Although my knowledge lacked in many areas, my first instrument turned out well, and even received an honorable mention from the state of Chiapas's Annual Competition of Traditional Crafts.

Inspired by the process and a desire to learn more, I continued to study jarana construction after moving to California, finding to my surprise a rich and growing jarocho community here. Following years of observation, reading books, asking questions, and many hours of trial and error, I have mastered the traditional techniques and achieved high quality, richly toned jaranas and requintos that are very much in demand.

FW: Do you use traditional tools in building jaranas?

JM: The use of modern tools such as the band saw and drill press facilitates the initial stages of hollowing the instrument and cutting out the basic form, allowing me to make the jarana in the tradi-

tional way using new technology. After these rough cuts, hand tools are essential for precision, and are used in every step from carving the neck to applying the finest detail.

FW: *Do you see son jarocho growing in popularity?*

JM: In recent years, son jarocho has experienced significant resurgence throughout modern Mexico and beyond. Together with friends and colleagues, I've organized fandangos (public gatherings in which people come together to play, improvise and dance to jarocho music) and helped establish a jarocho network in California. This has brought me into contact with many wonderful musicians, dancers and people who share my interest in preserving this valuable tradition.

In California alone, there are at least thirty different groups that play jarocho music. Only a few luthiers in the US make jaranas however, and since they are primarily guitar makers by trade, none of them make jaranas in the traditional style. In fact, I don't know of any other luthier outside of Mexico who specializes in jarocho instruments. Because of this, there is a great need for jarocho instruments and even musicians visiting from Veracruz have expressed interest in having one of my instruments.

FW: You're still actively involved in playing the music as well. What are you involved in now?

JM: Son jarocho is fundamental in my life and work. I am part of two jarocho groups (one of which I founded) and have recorded and performed son jarocho throughout California. My success as a luthier has been directly linked to my relationship with jarocho music. As a musician in the jarocho tradition, I am able to comprehend musicians' needs and can create a balanced jarana with the optimal projection and tone that the musician is seeking. Moreover, my understanding of the music, the lyrical improvisation and the role of each instrument within the ensemble, adds a multi-dimensional perspective on how to approach making each instrument.

Jorge may be reached at 805-962-5059 / 805-636-3803 or sonia@rain.org

[Ed. Check out www.atlasofpluckedinstruments.com/n america.htm for more pictures and explanation of these instruments!]

SUPERGRASS FESTIVAL OFFERS WORLD-CLASS LUTHIERY



BY YVONNE TATAR

id you know that 80% of the guitars sold are in the lower-end of the market price range (\$1,000 or less) and sold to beginners? And, of that 80%, half of those buyers never progress past the beginning stage of proficiency. So, in guitar sales, the biggest market share is for entry-level instruments

Players beyond the beginner stage usually desire a higher quality instrument with better tonal resonance, ease of playing, and ornamentation. This 20% creates the market for the higher-end instruments.

The cost for construction, materials, and point of origin are all kept low to keep entry-level instruments affordable. The use of pressed woods, synthetics, and laminates used with overseas constructions accomplishes this. High-end instruments are generally hand-made out of quality tonewoods such as mahogany, rosewood, maple, and spruce with upgraded hardware. With their construction, time is secondary to the finished product, placing quality above quantity.

The Supergrass Bluegrass Festival is happening again February 1-4, 2007, in Bakersfield and this year it will include a Luthiery, i.e., a gathering of world-class luthiers. This Luthiery is a wonderful opportunity for all levels of acoustic enthusiasts to see the finest and latest in acoustic instruments, parts and accessories. Here's a sampling of some of the luthiers that will attending **Supergrass**.

Greg Boyd's **House of Fine Instruments** from Missoula, Montana, has been trading in fine acoustic musicians for 27 years, both in-store and by mail. Boyd's business provides, "the real acoustic instruments that people in bands are making their living with. My customers are usually ones who have played enough and know what better tone is." Boyd revels in his ability to match the right instrument with the right customer at the right price. "This makes it all worthwhile."

Tom Ellis is the owner of **Ellis Mandolins**, located in Austin, Texas. In 1977, he met Ricky Skaggs, and Ricky then recorded and toured with two Ellis

Mandolins for 20 years. Buck White also used his Ellis Mandolin on dozens of recordings. In 1992, Tom founded Precision Pearl Inlay, a major supplier to the US guitar industry. But in 2004, he returned to building mandolins, teaming up with Nathan Arrison and Pava Knezevic. Ellis adds that his mandolins "have been featured in Mandolin and Bluegrass Unlimited magazines."

Minneapolis, Minnesota is home to **Johann D. Brentrup, Luthier**. Brentrup, highly regarded in his field, is a mandolin maker, and only attends one or two festivals a year. His father was in a mandolin orchestra in Germany and always had a mandolin in the home. Since 2000, Johann has been doing it full time. His mandolins have been described as "old world" and his Loar and F-4 reproductions as "accurate in tone and vintage look."

Cumberland Acoustic hails from the Nashville, Tennessee area and its owner Steve Smith, views his company's primary focus as "manufacturing high quality parts and components. We specialize in reproduction parts and accessories. And we happily consider custom orders." Cumberland Acoustic's impecable craftsmanship is obvious as customers include Gibson Instruments, Johann Brentrup, Paul Duff, Ron Spears, Ronnie McCoury, and Roland White.

Award-winning fiddle luthier Frank Daniels, owner of **Frank's Fiddles**, will also be at Supergrass this year. From Idaho, he and wife Karen travel to many festivals to vend Frank's well-known instruments. "Each of my instruments are hand-crafted using a basic Stradivarius, Guarnerius or Maggini pattern. I use my own graduations and a piece of ivory by the string nut — a family trademark started by my father," explains Daniels. Molly and B.J. Cherryholmes are proud players of Frank's fiddles.

Michael A. Lewis Fine Guitars & Mandolins from Grass Valley, CA, uses a variety of tonewoods for his archtop guitars and mandolins. "We have also made subtle changes to the traditional designs that strengthens the structure and

SUPERGRASS page 30



HEY, MR. MANILOW, DON'T PLAY A SONG FOR ME

arry Manilow and the 1960s. *T-t-t-talkin' bout my g-g-g-generation*. Is it a perspective by incongruity, critic Kenneth Burke's term for shedding light on one realm of experience by reference to a deliberately incongruous point of view, like "the war between the sexes," or is it simply an oxymoron, like "The House Ethics Committee"?

Take away Dylan, take away Lennon, take away the Stones, take away the anti-war songs, take away the civil rights anthems, take away Woodstock; now tell me about the 1960s. That's what Barry Manilow does in this follow-up to last year's hit album *The Greatest Songs of the Fifties*.

Have I ever said a mumblin' word about the King of Pap before? Not a one—I don't waste time criticizing the rich and famous—it inevitably winds up sounding like sour grapes. But it's my job (unpaid at that) to uphold certain cultural standards and to—if only for another day—keep the barbarians from the gate

I wish Herr Shlockmeister had kept his smarmy hands off of my decade, or that his record company (Arista) had chosen a title not so patently grandiose and offensive to anyone with an IQ over 85. *The Greatest Pop Songs of the Sixties*, or *The Greatest Love Songs of the Sixties* would have done it, but no, they had to wave a red flag in front of me with the title *The Greatest Songs of the Sixties*.

As Huck Finn's pap said, "That's where I drawed out." I know what the greatest songs of the sixties are. They are *Blowing In the Wind, The Times They Are a 'Changing, Mr. Tambourine Man, Like a Rolling Stone* (can I help it if Bob Dylan wrote four of them?), *Give Peace a Chance, Satisfaction, There But for Fortune, Universal Soldier* (written by Buffy St. Marie), *We Shall Overcome, If I Were a Carpenter, Ira Hayes* (written by Peter La Farge), and *Abraham, Martin and John*.

The specific titles are less important than the principle of selection involved. The key to that is that they are all songs that are both timeless and timely. If you had not lived through this decade of social unrest and protest unequalled since the Great Depression and all you had to get a picture of it were twelve songs, you would come away from my anthology with at least some sense of what was going on.

As countless songwriters have said in a myriad of ways, one important value of music is to sustain human memory—but not just individual memories (which is what love songs address), the collective historical memory as well. That is why *Time Magazine* chose *Strange Fruit* (by Abel Meeropol*, sung by Billie Holiday), the "song of the century." Comparatively few *individuals* experienced the lynching of African-Americans in the South (and well beyond, including Woody Guthrie's hometown of Okemah, Oklahoma), but *collectively* it defined the issue of race in 20th Century America, especially so since for all of its hand-wringing, the United States Senate and House of Representatives steadfastly refused to pass an anti-lynching law, thus making an entire country complicit in its barbarism. For a hundred years, until the civil rights movement in the 1960s, that was the shame of our nation, and music like Billie Holiday's would not let us forget it.

That is what, at all times and in all places, great music does: it ennobles us by sustaining human memory. It won't let us forget.

*Meeropol's pen name was Lewis Allan; see accompanying essay on Robeson for bio.

And that is why I have to object to Mr. Manilow's new blockbuster record. I have nothing against him. I haven't listened to his record. For what it is, I am sure it is outstanding and will sell a million copies. It's what it is that I object to. Because the title is more than a reflection of different musical tastes, and it is more than a disagreement over specific song selections—it represents an argument over how to define a decade. A decade in which 58,000 plus American soldiers were killed in Vietnam; in which African-Americans, for the first time in history, were guaranteed the most fundamental civil right of all—the right to vote; in which ordinary citizens lost faith in their government; in which the power of the state at the Democratic Convention in Chicago in 1968 provoked Senator Lowell Wiecker of Connecticut to compare American policemen with *Gestapo*; in which reporters like Dan Rather were dragged on the ground and forcibly removed from this brutal exercise in "democracy." A decade, as so many have simply described it, of change.

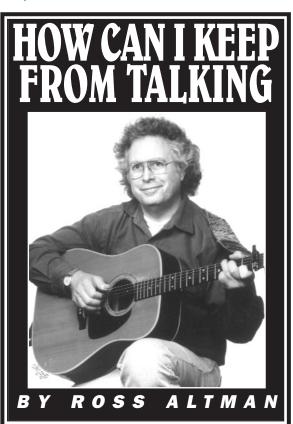
It's a free country, more or less. If Barry Manilow wants to sing his favorite love songs, and dewy-eyed menopausal Las Vegas *touristas* want to give their minds a sponge bath for an evening at one of their shrines to conspire consumption, who am I to raise my hand in protest? I wouldn't. Anyone who makes a living as a musician these days is fighting an uphill battle. And as both a Jew and a musician, we are *landsmen* in more ways than one. Believe me, it gives me no pleasure to criticize him in print, especially after his having to undergo hip replacement surgery at the boomer-defining turning point of 60. In many ways, therefore, my hat is off to him. He is a hardworking musician who has earned his success. So far, so good.

But he is not off the hook. For this is not music to bring back fond if fading memories. It is in fact just the opposite. For if these are "the greatest songs of the sixties," as the title maintains, this is music to annihilate memory. If this goes into the time machine to reflect the decade in which JFK, Malcolm X, Martin Luther King and Bobby Kennedy were assassinated, then, as Paul Newman's character Fast Eddie Felson said so eloquently at the end of *The Hustler*, they "never lived, and [they] never died. "But we both know better than that," he goes on to say to the soulless gambler Burt, played by George C. Scott, "[they] did live, and [they] did die."

Eddie Felson risked his life to say that. I'm just risking bad taste. Oscar

Wilde once said that a gentleman is someone who never insults another person unintentionally. Everything I have said about Mr. Manilow has been quite deliberate. And what difference does it make anyway if we forget about the Vietnam War? George W. Bush did, and he persuaded the entire Congress and Senate to go along with him.

A h—historical amnesia does make a difference, or we wouldn't be stuck in Iraq now (to use John Kerry's much-maligned but resonant phrase). And we would not have watched our own military's deaths reach the total of Americans lost on September 11. Music and memory: How often



these two phenomena are linked, and deservedly so. But, in Ira Gershwin's words: *it ain't necessarily so*. The *concept* of this album violates human memory, and that is why it offends me.

The late paleontologist Stephen Jay Gould had a useful formulation, which he used to defend science from the constant politically motivated encroachments of a certain kind of religious zealotry. He called science and religion "non-overlapping *magisteria*," or "NOMA" for short. In its simplest terms, science exists in one sphere and religion in another. If creationists want to believe that God created the world in six days, fine—that's their protected right under the first amendment. But to insist that their religious belief should be *taught in science classrooms*, and be presented as an "alternative theory" to the teaching of evolution—well that is unacceptable. The *magisterium* of science made no claims that the church had to accede authority to, and similarly, the *magisterium* of religion must not be allowed to determine our quest for—and education of students in—scientific knowledge. Like Paul McCartney, when it came to religion, Gould was perfectly content to *let it be*. But he insisted on the same prerogative for science—that religion *let it be*.

I can live with that. So long as the kind of music Barry Manilow performs—represents—doesn't come into my classroom, I say *Let It Be*. Let him be the pastor of his church.

But calling this album *The Greatest Songs of the Sixties* is knocking at the door of my classroom, and is saying, in effect, add *this* to your list of reference works on the 1960s. It's "an alternative view."

Not to me it ain't. It has no place in my classroom. Barry Manilow and the 1960s are "non-overlapping *magisteria*."

Go way from my window.

Get back, get back, get back.

What happens in Vegas stays in Vegas.

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.

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



Swing High from Our Branches!

Contact us today for advertising info: mail@FolkWorks.com • 818-785-3839

FOLKWORKS FOLK

AS OF NOVEMBER, 2006

ANGEL

Anonymous

SPONSOR

Topanga Banjo & Fiddle Contest Thom Britt

BENEFACTORDavid / Jennifer Dempsey

PATRON

Aubyn / Douglas Biery Frieda / Bob Brown Christa Burch Ron Young / Linda Dewar Sherwin / Bonita Edelberg Richard Elfman Joy Felt Kay / Cliff Gilpatric

Roger Goodman / Monika White Chris Gruber Jim Hamilton Aleta Hancock Ann / Mike Hoff

Don / Holly Kiger Steven Landes / Bonnie Pritzker Sheila Mann Frannie Marr

Mary Anne McCarthy Doug Moon Priscilla / Peter Parrish Tom / Melinda Peters Gary / Diana Phelps Josie Roman

Babette Rothschild Steve Rosenwasser / Kelli Sager Jim Westbrook Clark Weissman

FRIENDS

Anonymous **Brooke Alberts** Rebecca Alberts Carvel Bass Lynne Bauer Henrietta Bemis Doug Brown N.T.Calica Joanna Cazden Chris Cooper Janet Cornwell Carol L. / Robert W. Crocker Susan Daniels Alan & Margaret Davis Lisa Davis Winifred Davis Lawrence Dunn Marcia / Brian Edwards

Laura / Brian Edwards
Laura / Joel Garfield
Kurt / Barbara Gary
John / Judy Glass
Thomas Graham
Don Green / Barbara Weissman
Chris Hendershot

Betty & David Herman Fron Heller / Bill Mason Ken Helmes / Amy Masumiya

Sue Hunter Trudy / Peter Israel Bryan Johnson Bob Kay Dodi / Marty Kennerly

Carol / Marty Kennerly
Carol / Marty Klein
Peter Kolstad / Suzanne Benoit
Dinah Lehoven

Rex Mayreis Michael McKenna / Debbie Webb Brian McKibbin Teresa McNeil MacLean

Judy / Jay Messinger Ron Milberger / Gail Smashey Aaron / Barbara Miranda

Aaron / Barbara Miranda Doug Moon James Morgenstern / Linda Dow Gitta Morris / Gee Martin

James Morgenstern
Sabrina Motley
Norma Nordstrom

Walt Nycz / Carol Kugler Dave Ogden Gabrielle O'Neill

Stephen / Susan Parker Russ/Julie Paris Priscilla Parrish Lenny Potash

King Reilly Suzie Richmond Milt / Stefani Rosenberg

Alan Ross
Diane Sherman
Anne Silver

Suzette Stambler Sunburst Recording Timothy Taylor Mimi Tanaka Barry Taylin

Vivian Vinberg
Joe Wack / Katie Croshier
Cherie White
Donald Wood

SUPPORT FOLKWORKS DON'T WAIT FOR SOMEONE ELSE TO DO IT. FOLKWORKS DEPENDS ON YOU!

FolkWorks newspaper is free - but producing it isn't. Production, printing, insurance, postage, telephone, office and computer supplies, transcription, web design and support are just some of the ongoing expenses.

FolkWorks has been around now for 5 years. You have come to rely on it being there as your primary source of information about new and exciting events that you would not hear about otherwise. Its extensive calendar, interviews, CD Reviews and articles about current happenings connects the diverse communities in the greater Los Angeles area.

Let us know that you want *FolkWorks* in your life by giving your financial support. Become a member at the highest level you can, and commit to renewing your membership to help *FolkWorks* continue. Below is a form to mail with your check OR join online at www.FolkWorks.org.

Do it now while it is on your mind.

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

(SEE BELOW FOR MEMBER BENEFITS)

- NEW CD PREMIUM!

Leon Bibb and Eric Bibb, Praising Peace: A tribute to Paul Robeson

Ross Altman, Singer Songfighter
Tom Begich, Cool Blue Light
Baksheesh Boys, The Baksheesh Boys
Hamilton Camp, Sweet Joy
Randal Bays, Out of the Woods
Claddagh, The Irish Rover
Ciunas, Up at the Crack of Noon
John Doyle, Wayward Son
Extreme Klezmer Makeover, Under Construction
Kris Delmhorst, PeterMulvey, Jeff Foucault, Redbird
Lila Downs, One Blood
John Gorka, Writing in the Margins
Ashley Maher, Flying Over Bridges
Pat McSwyney, A Pint of Stout
Pat McSwyney, The Hop Blossom
Bruce Molsky, Soon Be Time
Old Mother Logo, Branching Out
Kristina Olsen, The Truth of a Woman

Caroline Aiken, Unshaken

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

Solk W Become a MEMBER	INRKS M E	MBERSHIP
\$25 - Basic Subscription to Newspaper	\$200 – Benefactor Benefits above PLUS	Name (please print)
S65 – Friend Benefits above PLUS Discounts at FolkWorks Concerts	2 tickets to one concert annually ¹ / ₁₆ th page business or tribute ad (birthdays, amiversaries, special occasion)	Street Address
Recognition in Newspaper Premium CD Gift Annual Recognition Event	S500 – Sponsor Benefits above PLUS UPGRADE 2 tickets to all concerts annually	City
\$125 – Patron Benefits above PLUS	1/sth page business or tribute ad (birthdays, anniversaries, special occasion)	State ZIP
Reserved Seating at FolkWorks concerts	\$1,000 – Angel Benefits above PLUS UPGRADE Gift Certificate for Basic Membership	email
	¹ / ₄ th page business or tribute ad (birthdays, anniversaries, special occasion)	Phone I pick it up locally - don't mail the paper.
SELECT YOUR	PREMIUM CD GIFT	Thank you for making it possible!
1st Choice:	2nd Choice:	Please make check payable to: FolkWorks • P.O. Box 55051 • Sherman Oaks, CA 91413
You	r contributions are tax-deductible. Folk	Works is a non-profit 501(c)(3) organization!

LISTENING TO IT NOW

REX BUTTERS

Neko Case-Fox Confessor Brings the Flood-Anti-www.anti.com

Christmas Jug Band-*Uncorked*-Globe Records-Amazon

Bob Dylan-*Modern Times*-Columbia-any-where

Los Lobos-*The Town and the City-*Hollywood Records-Amazon

Old Crow Medicine Show-*Big Iron World-*Nettwerk-Amoeba

Joe Strummer & the Mescaleros-Streetcore-Hellcat-Amoeba

DENNIS ROGER REED

Scott Miller and the Commonwealth -

Citation [Sugar Hill] Amazon

Bottle Rockets: *Zoysia* [Bloodshot] Amazon And on the recent trip up the 5 to Sacramento: All the Oxford American music issue compilations. Best road music available

LEDA & STEVE SHAPIRO

Bob Dylan-*Modern Times*-Columbia-any-where

Nickel Creek – *Reasons Why* – *The Very Best* [Sugar Hill] Amazon

The Duhks – Migrations [Sugar Hill] Amazon Angelina Carberry – An Tradsiun Beo

[Reeltrad Records] Elderly

Flook – Haven [World Village] Amazon

DAVE SOYARS

Other than listening to things I'm considering for review, I tend to get obsessed with one particular artist at a time and listen to everything available from them. Right now it's Gene Clark. Best places to hear his songs (solo records best found from Amazon, but the Byrds records are obviously readily available):

The Byrds - Mr. Tambourine Man, Turn, Turn, Turn and 5D [All Columbia Legacy, Turn, Turn, Turn has the best (and most) Clark songs]

Gene Clark - *No Other* [Asylum - import only]

Gene Clark - White Light [A&M]

Dillard & Clark - *The Fantastic Expedition of Dillard & Clark* [A&M] (with ex-Dillard banjoist Doug Dillard, an ahead-of-its-time country/rock record).

The Byrds (1973 reunion of the original 5-[Asylum] has two great songs on it-Clark's. Thoroughly avoidable otherwise.

VENUES

HOUSE CONCERTS, ETC.

These are informal, intimate special events that people hold in their homes.
Call your local hosts for scheduled artists!

BRIGHT MOMENTS IN A COMMON PLACE hosted by David Zink, Altadena • 626-794-8588

BODIE HOUSE CONCERTS

Agoura Hills BodieHouse@aol.com 818-706-8309 • www.BodieHouse.com

DARK THIRTY HOUSE CONCERTS
1132 Pinehurst Dr., Lakeside (San Diego)
619-443-9622 • www.darkthirty.com

HOUSE ON THE HILL CONCERTS $\textbf{Highland Park} \ \bullet 323\text{-}221\text{-}7380 \bullet paddi@sbcglobal.net}$

MARIE AND KEN'S • Beverlywood • 310-836-0779

NOBLE HOUSE CONCERTS 5705 Noble Ave., Van Nuys • 818-780-5979

noblehouseconcerts@acn.net RUSS & JULIE'S HOUSE CONCERTS

Agoura Hills / Westlake Village www.houseconcerts.us house concerts@jrp-graphics.com

RYAN GUITAR'S • Westminster • 714-894-0590

THE TEDROW'S • Glendora • 626-963-2159 KRIS & TERRY VREELAND'S

South Pasadena • 323-255-1501 LIVE AT THE BLOOMFIELD

North Hollywood 818-487-0608 www.LittleFriendmpg.com

CLARKE HOUSE CONCERTS 4126 Monroe Ave., San Diego 619-291-4954 www.clarkehouseconcerts.com

HORNBACHERS HOUSE CONCERT

2522 Foothill Dr., Vista (San Diego) 760-941-3253 www.hornbacherconcerts.com

CANYONFOLK HOUSE CONCERT 124 Frances Dr., El Cajon (San Diego) 619-659-5753 www.canyonfolkhouseconcerts.com

CONCERT VENUES

ACOUSTIC MUSIC SAN DIEGO

4650 Mansfield St., San Diego 619-303-8176 • www.acousticmusicsandiego.com

AMERICANA MUSIC SERIES Hilltop Center, 331 E. Elder, Fallbrook (San Diego) 760-723-2563 • JMW94@aol.com

AUTRY NATIONAL CENTER

(Merger of Museum of the American West, Southwest Museum of the American Indian and Institute for the Study of the American West)

4700 Western Hefritage Way, Griffith Park (L.A.) 234 Museum Drive, Mt. Washington (L.A.) 323-667-2000 • autrynationalcenter.org

THE BARCLAY

4255 Campus Drive, Irvine 949-854-4646 • www.thebarclay.org

BOULEVARD MUSIC 4316 Sepulveda Blvd., Culver City 310-398-2583 • www.boulevardmusic.com gm@boulevardmusic.com

BLUEGRASS ASSOCIATION OF SO. CAL.

Braemar Country Club Grille Room 4001 Reseda Blvd., Tarzana Joy Felt 818-705-8870 • www.socalbluegrass.org

BLUE RIDGE PICKIN' PARLOR

17828 Chatsworth St., **Granada Hills** 818-282-9001 • www.pickinparlor.com

CALIFORNIA CENTER FOR THE ARTS 340 North Escondido Blvd., Escondido

800-988-4253 • www.artcenter.org CALTECH FOLK MUSIC SOCIETY

California Institute of Technology, **Pasadena** 888-222-5832 • www.folkmusic.caltech.edu folkmusic@caltech.edu

CALTECH PUBLIC EVENTS California Institute of Technology, **Pasadena** 888-222-5832 • www.events..caltech.edu

CARPENTER PERFORMING ARTS CENTER 6200 Atherton Blvd., **Long Beach** 562-985-4274 • www.carpenterarts.org

CELTIC ARTS CENTER 4843 Laurel Canyon Blvd., Valley Village 818-760-8322 • www.celticartscenter.com

CERRITOS CENTER FOR THE PERFORMING ARTS 12700 Center Court Drive Cerritos

562-916-8501 • www.cerritoscenter.com ticket_office@cerritoscenter.com THE COACH HOUSE

33157 Camino Capistrano, San Juan Capistrano 949-316-8927 • www.thecoachhouse.com

CTMS CENTER FOR FOLK MUSIC 818-817-7756 • www.ctms-folkmusic.org

THE EL REY THEATRE

323-936-6400 • www.theelrey.com FIRESIDE CONCERTS Borchard Community Center

190 Reino, Newbury Park Bob Kroll 805-499-3511 folksgr1@aol.com FOLK MUSIC CENTER

220 Yale Ave., Claremont 909-624-2928 • www.folkmusiccenter.com HENRY FONDA THEATHER

2126 Hollywood blvd., Hollywood www.henryfondatheater.com JOHN ANSON FORD AMPHITHEATRE

2580 Cahuenga Blvd.East, **Hollywood** 323-461-3673 • www.fordamphitheatre.com FOWLER MUSEUM OF CULTURAL HISTORY

UCLA North Campus, Westwood 310-825-4361 • www.fowler.ucla,edu

THE FRET HOUSE

309 N. Citrus, **Covina** 818-339-7020 • www.covina.com/frethouse

GALAXY CONCERT THEATRE 5303 S. Harbor Blvd., Santa Ana 714-957-0600 www.galaxytheatre.com

THE GETTY CENTER 1200 Getty Center Dr., **Los Angeles** 310-440-7300 • www.getty.edu

VENUES

GIBSON AMPHITHEATRE (UNIVERSAL CITYWALK) 100 Universal City Plaza, Universal City 818-622-4440 • www.hob.com/venues/concerts/gibson

GRAND PERFORMANCES

California Plaza, 350 S. Grand Ave., **Los Angeles** 213-687-2159 • www.grandperformances.org GREEK THEATRE

700 North Vermont, Griffith Park, Los Angeles 323-665-5857 • www.greektheatrela.com

THE GROVE OF ANAHEIM 2200 East Katella Ave., **Anaheim** 714-712-2700 • www.thegroveofanaheim.com

HAMMER MUSEUM AT UCLA 10899 Wilshire Blvd., Los Angeles 310-443-7000 • www.hammer.ucla.edu

HAUGH PERFORMING ARTS CENTER

Citrus College 1000 West Foothill Boulevard, Glendora 626-963-9411 www.haughpac.com

HOLLYWOOD BOWL

2301 N. Highland Ave., Hollywood 323-850-2000 www.hollywoodbowl.com HOUSE OF BLUES

1530 S. Disneyland Dr., Anaheim • 714-778-BLUE 8430 Sunset Blvd., West Hollywood • 323-848-5100 1055 Fifth Ave., San Diego • 619-299-BLUE (2583) www.hob.com/venues/clubvenues

HUMPHREY'S CONCERTS BY THE BAY 2241 Shelter Island Dr., **San Diego** 619-523-1010 • www..humphreybythebay.com

JAPANESE AMERICAN CULTURAL &

COMMUNITY CENTER 244 S. San Pedro St., **Los Angeles** 213-680-3700 • www.jaccc.org

JAPANESE AMERICAN NATIONAL MUSEUM 369 E. First St., **Los Angeles** 213-625-0414 • www.janm.org

LANCASTER PERFORMING ARTS CENTER 750 W. Lancaster Blvd., Lancaster 661-723-5950 • www.lpac.org

LEVANTINE CULTURAL CENTER 8424A Santa Monica Blvd., **West Hollywood** 310.559.5544 • www.levantinecenter.org

LEVITT PAVILION FOR THE PERFORMING ARTS 85 East Holly St., **Pasadena** 626-683-3230 • www.levittpavilionpasadena.org

THE LIVING TRADITION

250 E. Center St., **Anaheim** 949-646-1964 • www.thelivingtradition.org

LOBERO THEATRE 33 E. Canon Perdido St., Santa Barbara

805-963-0761 • www.lobero.com LORD OF THE STRINGS CONCERT SERIES

Dana Point Community Center 24642 San Juan St., **Dana Point** 949-842-2227 / 949-244-6656 www.trjohnsonhomes.com/concerts.htm

MADRID THEATRE 21622 Sherman Way, Canoga Park 818-347-9938 • www.madridtheathre.org

McCABE'S GUITAR SHOP 3101 Pico Boulevard, Santa Monica 310-828-4497 • www.mccabesguitar.com Concert Hotline 310-828-4403

McCALLUM THEATRE 73000 Fred Waring Dr., Palm Desert

760-340-ARTS • www.mccallumtheatre.com ME 'N' ED'S PIZZA PARLOR

4115 Paramount Blvd., **Lakewood** 562-421-8908

MUSIC CENTER PERFORMING ARTS CENTER 111 S. Grand Ave., **Los Angeles** 213-972-7211 • www.musiccenter.

MUSIC CIRCLE Herrick Chapel, Occidental College 626-449-6987 • www.musiccircle.org

ORANGE CO. PERFORMING ARTS CENTER 600 Town Center Dr., **Costa Mesa** 714-556-2787 • www.ocpac.org

PERFORMANCES TO GROW ON Church of Religious Science - Performing Space 101 S. Laurel, Ventura 805-646-8907 • www.ptgo.org

PEPPERDINE UNIVERSITY (SMOTHERS THEATRE) 24255 Pacific Coast Highway, Malibu 310-506-4522 • www.pepperdine.edu/cfa

SAN DEIGO FOLK HERITAGE San Dieguito United Methodist Church 170 Calle Magdalena, Encinitas (San Diego) Templar Hall in Old Poway Park 14134 Midland Road, **Poway (San Diego)** 858-566-4040 • www.sdfolkheritage.org

SAN JUAN CAPISTRANO San Juan Capistrano Public Library 31495 El Camino Real, San Juan Capistrano 949-248-7469 • www.musicatthelibrary.com

SANTA BARBARA BOWL 1122 N Milpas St, Santa Barbara 805-962-7411 • www.sbbowl.com

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

SONGTREE CONCERT SERIES Live Oak Unitarian Universalist Congregation 820 N. Fairview, **Goleta** 805-403-2639 • www.songtree.org

STEVE ALLEN THEATRE 4773 Hollywood Blvd., Hollywood

SYLVIA WOODS HARP CENTER 915 N. Glendale Ave., **Glendale** 818-956-1363 • www.harpcenter.com

THOUSAND OAKS CIVIC ARTS CENTER 2100 Thousand Oaks Blvd Thousand Oaks 805-449-2787 • www.toaks.org/theatre

UCLALive!

323-860-7785

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

WHITTIER COLLEGE - RUTH B. SHANNON CENTER FOR THE PERFORMING ARTS 6760 Painter Ave., Whittier 562-907-4203 • www.shannoncenter.org

W.M. KECK FOUNDATION CHILDREN'S AMPHITHEATRE
WALT DISNEY CONCERT HALL

VENUES

WILL GEER THEATRICUM BOTANICUM

111 S. Grand Ave., Los Angeles 323-850-2000 www.musiccenter.org/wdch/

1419 N. Topanga Canyon Blvd., Topanga 310-455-3723 • www.theatricum.com

THE VERITY ROOM (BEHIND GUITAR MERCHANT)

7503 Topanga Cyn Blvd., Canoga Park 818-884-5905 www.guitarmerchant.com

COFFEE HOUSES 14 BELOW

1348 14th St., Santa Monica • 310-451-5040 ALTA COFFEE

506 31st St., Newport Beach • 949-675-0233

BARCLAY'S COFFEE 8976 Tampa Ave., **Northridge** • 818-885-7744

BEAN TOWN 45 N. Baldwin Ave., Sierra Madre 626-355-1596 • www.beantowncoffeebar.com

BUSTER'S COFFEE AND ICE CREAM 1006 Mission St., South Pasadena • 626-441-0744

COFFEE CARTEL 1820 Catalina Ave., Redondo Beach • 310-316-6554

COFFEE GALLERY BACKSTAGE

2029 N. Lake, Altadena 626-398-7917 • www.coffeegallery.com

CURLEY'S CAFE 1999 East Willow, Signal Hill • 562-424-0018

HALLENBECKS GENERAL STORE 5510 Cahuenga Blvd., **North Hollywood** 818-985-5916 • www.hallenbecks.com

KULAK'S WOODSHED 5230-1/2 Laurel Canyon Blvd., North Hollywood

818-766-9913 • www.kulakswoodshed.com MONROVIA COFFEE HOUSE 425 S. Myrtle, Monrovia • 626-305-1377

NOVEL CAFE

212 Pier Ave., Santa Monica • 310-396-8566 PRISCILLA'S GOURMET COFFEE 4150 Riverside Dr., Burbank • 818-843-5707

THE TALKING STICK 1630 Ocean Park Blvd., **Santa Monica** www.thetalkingstick.net

TRINITY BACKSTAGE COFFEEHOUSE 1500 State St., **Santa Barbara** 805-962-2970 www.trinitybackstage.com

THE UGLY MUG CAFE 261 N. Glassell, **Orange** • 714-997-5610

UN-URBAN COFFEHOUSE 3301 Pico Blvd., Santa Monica • 310-315-0056

ZOEYS CAFÉ UPSTAIRS 451 East Main St., Ventura 805-652-1137 • 805-652-0091

www.zoeyscafe.com/music.html CLUBS/RESTAURANTS

BELLY UP TAVERN

143 S. Cedros, **Solano Beach** 858-355-1596 • www.bellup.com

CAFE LARGO 432 N. Fairfax Ave., Los Angeles 323-852-1073 • www.largo-la.com

CINEMA BAR

3967 Sepulveda Blvd., Culver City 310-390-1328 • www.thecinemabar.com COLE'S P.E. BUFFET

118 E. 6th St., Los Angeles 213-622-4090 • www.colespebuffet.com

DUBLIN SQUARE 554 4th Ave., San Diego 619-239-5818 www.dublinsquareirishpub.com

FRANK AND JOE'S SOUTHERN SMOKEHOUSE 110 E. Colorado Blvd., Monrovia • 626-574-0292 GENGHIS COHEN 740 N. Fairfax Ave., Los Angeles

323-653-0653 • www.genghiscohen.com HOTEL CAFE 1623 1/2 N. Cahuenga Blvd., Hollywood

323-461-2040 • www.hotelcafe.com IRELAND'S 32 3721 Burbank Blvd., Van Nuys

818-785-4031 • www.irelands32pub.com KILLARNEY'S 209 Main St., Huntington Beach

714-536-7887

VENUES

KNITTING FACTORY

7021 Hollywood Blvd., **Hollywood** 323-463-0204 • www.knittingfactory.com/kfhollywood

THE MINT

6010 W. Pico Blvd., Los Angeles

323-954-9630 • www.themintla.com MOLLY MALONE'S

575 S.Fairfax Ave., Los Angeles 323-935-1577 • www.mollymalonesla.com

OLD TOWN PUB

66 N. Fair Oaks Ave., Pasadena 626-577-6583 • www.oldtownpub.com

SISTERS OF BUBIK

34 S. Raymond, Pasadena 626-744-9220 • www.sistersofbubik.com

SOHO RESTAURANT AND MUSIC CLUB

1221 State St., Santa Barbara 805-962-7776 • www.sohosb.com

TANGIER RESTAURANT 2138 Hillhurst Ave., Los Feliz (Los Angeles)

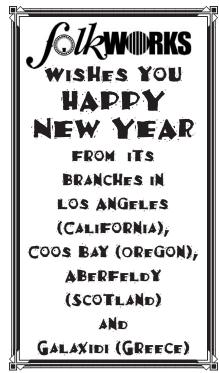
323-666-8666 • www.tangierrestaurant.net TEMPLE BAR

1026 Wilshire Blvd., Santa Monica 310-393-6611 • www.templebarlive.com

VIVA CANTINA 900 Riverside Dr., Burbank

818-845-2425 • www.vivacantina.com VICENZO'S PIZZA

24500 Lyons Ave., Newhall 661-259-6733





SUPERGRASS continued from page 27

improves the instrument's tone," Lewis adds. His guitars are inspired by the D'Angelico and Gibson L-5 guitar, made famous by Maybelle Carter. His customers have included Sarah Campbell, Greg Brown, and David Parmley & Continental Divide. Lewis also offers a full range of repairs, is an authorized service center for Martin Guitars, and will offer emergency repair service on

Bruce Sexauer, Luthier, will offer his own guitars and violins for sale, as well as double basses from several sources. Based in Petaluma, CA, his 39+ years of experience can be seen in the individuality of each of his guitars. Sexauer describes his approach to lutherie as that of the artist. No two are the same as they are built almost entirely without molds, jigs, or fixtures. He is far away from manufactured guitars and in the handmade realm. High profile customers have included Joe Satriani, Joe Mock, Shari Ulrich, Duck Baker, and Eric Schoenberg.

Make plans to attend the Supergrass Bluegrass Festival, February 1-4, in Bakersfield, CA, and experience this fine assemblage of luthiers and craftsmen from across the country.

Please visit www.supergrasscalifornia.org for updated ticket and the many additional festival activities happening. Don't miss this West Coast acoustic experience!

\$15

\$15

SPECIAL EVENTS

continued from page 32

TRIPLE CHICKEN FOOT [bicyclekitchen.com] \$20 And JOANN STAPLEY
Live at The Bloomfield, North Hollywood
818-487-0608 • www.LittleFriendmpg.com with dinner

MONDAY FEBRUARY 19 m RALPH STANLEY & THE CLINCH MOUNTAIN BOYS [www.drralphstar El Rey Theatre

TUESDAY FEBRUARY 20 SILVERADO [www.silveradobluegrassband.com] Bluegrass Association of So. Cal. 6:30pm LES BALLETS AFRICAINS

The Barclay WEDNESDAY FEBRUARY 21 W49N1397318400 SARA BARAS \$30-70 /\$17 UCLA Students DANA COOPER [www.dar Coffee Gallery Backstage

FRIDAY FEBRUARY 23 JOHN STEWART [www.chillywinds.com] \$20 Fret House SLIGO RAGS [www.sligorags.com] \$18 Coffee Gallery Backstage DOUG SMITH [www.dougsmithguitar.com] MARK HANSON [www.markhanson.com] Boulevard Music DENNIS ROGER REED [www.dennisrogerreed.com]

SATURDAY FEBRUARY 24 THE CHAMBERS BROTHERS \$20-25 adv /\$25-35 door [www.chambersbrothersreunited.com] And Then One Day We Stepped Out," a gospel play Wilshire Ebell Theater 4401 W 8th St., Los Angeles 323-769-5829 DOUG SMITH [www.dougsmithguitar.com] MARK HANSON [www.markhanson.com] Trabuco Presbyterian Church 31802 Las Amigas, Trabuco Canyon 7:00pm \$15 DOUG McLEOD [www.doug-macleod.com] 7:00pm \$15 Coffee Gallery Backstage 7:30pm SAMITE [www.samite.com] Thousand Oaks PAC Ray and Janet Scheer Forum Theatre

sented by Performances to Grow On THE GOSPEL OF LEONARD COHEN with KRIS KRISTOFFERSON, MICHAEL McDONALD, MADELEINE PEYROUX, BILL FRISELL, HOWARD TATE, ROBBEN FORD, DON WAS and more UCLA Live Presented by PERLA BATALLA

Coffee Gallery Backstage TUESDAY FEBRUARY 27 KAT PARSONS [www.katparsons.com] 6010 Pico Blvd., L.A. **** SAN DIEGO **** FRIDAY JANUARY 5 B. B. KING [www.bbking.com] Harrah's Rincon Casino 777 Harrah's Rincon Way, Valley Cente TUESDAY JANUARY 9 BERKLEY HART [www.berkleyhart.com] \$1 TIM FLANNERY, EVE SELIS & THE SIDEWINDERS Belly Up Tavern WEDNESDAY JANUARY 10 BLUES HARP BLOWOUT \$23 adv/\$25 door With Mark Hummel, Kim Wilson, Rick Estrin, Paul Oscher, Billy Boy Arnold, Rusty Zinn and Ben Hernandez Belly Up Tavern FRIDAY JANUARY 12

EVAN MARSHALL [www.solomandolin.com]

EARL BROTHERS [www.earlbrothers.com]

SUNDAY FEBRUARY 25

DOUG SMITH [www.dougsmithguitar.com] & MARK HANSON

& SCOTT GATES [scottgates.com]

Fret House

8:00pm

\$25 AL KOOPER [www.alkooper.com] Acoustic Music San Diego HARVEY REID [www.woodpecker.com] Carlsbad Village Theatre 760-729-0089

SATURDAY JANUARY 13 FOUR SHILLINGS SHORT [www.art.net/~4ss] San Dieguito United Methodist Church Presented by San Diego Folk Heritage KELLER WILLIAMS [www.kellerwilliams.net] \$22-25 8:00pm House of Blues, San Diego 9:00pm SLIGO RAGS [www.sligorags.com] Dublin Square

SUNDAY JANUARY 14 SAN DIEGO MULTICULTURAL FESTIVAL Free Afro-Puerto Rican Folkloric, Dances of India, Louisiana Hip-Hop dancing, Salsa music and dance, a steel drum per

Native American and African storytelling Martin Luther King Jr. Promenade across from the San Diego Convention Center ww.ccdc.com/index.cfm/fuseaction/events.multicultural festival

PEGGY WATSON [www.peggywatsonsongs.com] DAVE BELDOCK Clarke House Concert

MONDAY JANUARY 15 GEORGE WINSTON [www.georgewinston.com] La Paloma Theatre 760-436-SHOW • www.lapalomatheatre.com THURSDAY JANUARY 18

PEPPINO D'AGOSTINO [www.peppinodagostino.com] Humphrey's Backstage \$18-22 7:30pm ELIZA GILKYSON [www.elizagilkyson.com] Acoustic Music San Diego SATURDAY JANUARY 20

TOM RUSH [www.tomrush.com] Acoustic Music San Diego \$25-35 WEDNESDAY JA

\$10adv/\$12 door HOT BUTTERED RUM and SEVENTH DAY BUSKERS [www7thdaybuskers.com] THURSDAY JANUARY 25

7:30pm [www.murielanderson.com] Acoustic Music San Diego FRIDAY JANUARY 26 MURIEL ANDERSON [www.murielanderson.com] 7:00pm

Hornbachers House Concert THE CHIEFTAINS [www.irish.com] California Center for the Arts, Escondido www.artcenter.org 9:00pm SLIGO RAGS [www.sligorags.com] Dublin Square

SUNDAY JANUARY 28 JOHN McCUTCHEON [www.folkmusic.com] With DIANA JONES [www.dianajonesmusic.com] 7:30pm San Dieguito United Methodist Church Presented by San Diego Folk Heritage FISHTANK [www.fishtankensemble.com] Dizzy's San Diego 344 Seventh Avenue, San Diego 7:00pm \$10 www.dizzyssandiego.com

TIM REYNOLDS [www.timreynolds.com] 8:00pm \$12 adv /\$14 DOS Belly Up Tavern **WEDNESDAY JANUARY 31**

8:00pm JAKE SHIMABUKURO With TODD HANNIGAN [www.toddhanniga

\$15 adv /\$17 door FRIDAY FEBRUARY 2 JIM MALCOLM [www.jimmalcolm.com]\$15 adv/\$17 door Holy Trinity Parish Hall 2083 Sunset Cliffs Blvd.,, San Diego 858-689-2266 www.holytrinityob.org/celtic_concert_series.htm

SATURDAY FEBRUARY 3 BEN CRANE [www.bencrane.com] San Dieguito United Methodist Church Presented by San Diego Folk Heritage STEPHEN BENNETT [www.harpguitar.com] 7:00pm Museum of Making Music 5790 Armada Dr., Carlsbad (San Diego) 760-438-5996 • www.museumofmakingmusic 7:30pm DAN LEVENSON [www.oldtimemusic.us] \$15 Clarke House Concerts ENSEMBLE GALILE[www.egmusic.com] California Center for the Arts 8:00pm \$22-37 /\$19-34 Srs. THURSDAY FEBRUARY 8 PANCHO SANCHEZ \$16 adv/ \$18 DOS [www.ponchosanchez.com] Belly Up Tavern \$41-\$56 KODO [www.kodo.or.jp] California Center for the Arts 8:00pm 340 N. Escondido Blvd., Escondido 800-988-4253 • www.artcenter.org \$32-\$36 SATURDAY FEBRUARY 10 ROBIN ADLER [www.robinadler.com San Dieguito United Methodist Church Presented by San Diego Folk Heritage DIANA JONES [www.dianajonesmusic.com] Canyonfolk House Concert 9:00pm SLIGO RAGS [www.sligorags.com] Dublin Square 554 4th Ave., San Diego 619-239-5818 • www.dublinsquareirishpub.com FRIDAY FEBRUARY 16 SLIGO RAGS [www.sligorags.com] Dublin Square 554 4th Ave., San Diego 619-239-5818 • www.dublinsquareirishpub.com SUNDAY FEBRUARY 18 BRYAN BOWERS [www.bryanbowers.com] House Concert, Escondido CATHIE RYAN [www.cathieryan.com] California Center for the Arts \$25/\$22 srs. 340 N. Escondido Blvd., Escondido 800-988-4253 • www.artcenter.org SATURDAY FEBRUARY 24 JOHN STEWART [www.chillywinds.com] 170 Calle Magdalena, Encinitas San Diego Folk Heritage SUNDAY FEBRUARY 25 EARL BROTHERS [www.earlbrothers.com] Clarke House Concerts

PASSINGS

CHRIS HINGLEY

BY LARRY WINES

or anyone who does not know the sad news, Chris Hingley has departed her earthly existence. Wednesday evening, December 13, she was surrounded by friends and family who sang folk songs as she slipped away in the intensive care unit at Antelope Valley Hospital in Lancaster.

She was a widow, and I never knew her late hus-

Her smiling, capable, can-do presence will be greatly missed. Chris was a musician who played the zither and delighted in song circles. She was a longtime board member of the California Traditional Music Society (CTMS), a founding force continuous motivator for the Antelope Valley Folk Music Club, a



dear friend to many, a house concert presenter, and much more. And Chris loved to laugh.

Chris was the owner-operator of Rancho Raviri in Quartz Hill, where she and her staff lovingly made a vast variety of almond-based and other confections, some available no where else. (Christmas is always their busiest season, and her staff must continue to process orders for shipment all over the world, so they, too, warrant your thoughts.)

When I envisioned Desert Song Music Festival in 2004 as a charity event, Chris Hingley and Wayne Slater-Luntsford answered my call, without hesitation, and joined me. The three of us assembled a corps of volunteers and worked together to make it a reality, with 56 acts on six stages. Chris was the business & financial manager, Wayne the web, sound and tech director, and I booked the acts and worked as producer. Chris gave us office space at Rancho Raviri, and I became well acquainted with the candy factory, its delicious aromas and tasty treats, and those who made them. I also observed Chris' management style at the Rancho, and with the festival.

Chris was great with people, and you had the sense that she genuinely liked everyone.

I'll always treasure the teamwork, positive presence, and vital role Chris played for Desert Song. Somehow, Chris never allowed anyone to become frustrated through some very trying times and rabbitfrom-a-hat surprises that could have killed the festival, many times over.

I moved from the area and left the organization, as planned, after producing that first festival. Chris and Wayne carried on the legacy of Desert Song Productions, doing an evening concert for charity on three stages in 2005, and Chris and Wayne had plans for more. Most recently, she was volunteering with the City of Palmdale in support of an Eliza Gilkyson concert there on January 20, a benefit for the Literacy

In addition to operating Rancho Raviri, Chris was a librarian at Antelope Valley College, and a favorite of students, faculty, staff and administration there.

I'm certain we will see many comments from those who were privileged to know Chris, and there will surely be a formal obituary. I will carry memories of a very special lady who never spoke ill of anyone. who loved the spirit of good music and the company of music-makers, and who always welcomed and encouraged others in countless, quiet ways.

A memorial service is being planned for January.

Larry Wines is Producer, programmer & host of Tied to the Tracks on KCSN, and columnist & feature writer for FolkWorks magazine.

***SANTA BARBARA/OJAI *** **WEDNESDAY JANUARY 10**

GEORGE WINSTON [www.georgewinst Lobero Theatre

FRIDAY JANUARY 12

THE NATHAN McEUEN TRIO [www.nathanmceuen.com]

SATURDAY JANUARY 13

THE NATHAN McEUEN TRIO

[www.nathanmceuen.com] Song Tree Concert Series SUNDAY JANUARY 14

THE NATHAN McEUEN TRIO [www.nathar Zalk Theatre at Happy Valley School 8585 Ojai-Santa Paula Rd., Upper Ojai 805-646-4343

HARVEY REID [www.woodpecker.com] 918 East Ojai Ave., Ojai 805-646-4300 • www.theater150.org

TUESDAY JANUARY 16

ANDREW JACKSON [soundclick.com/hiatusandrewjackson] VICKIE GENFEN [www.vickigenfan.com] and STEVE LAWSON [www.steve-lawson.co.uk] SOHo Santa Barbara 1221 State Street, Suite #205

FRIDAY JANUARY 19 FOUR SHILLINGS SHORT [www.art.net/~4ss]

The Mercury Lounge 5871 Hollister Ave., Goleta

SUNDAY JANUARY 21 CACHE VALLEY DRIFTERS www.cachevalleydrifters.com SOHo Coffee Gallery

WEDNESDAY, JANUARY 24 GINA VILLALOBOS I SEE HAWKS IN L.A

THURSDAY JANUARY 25 HIGH HILLS BLUEGRASS BAND [www.highhills.com] Deer Lodge Restaurant 2261 Maricopa Highway, Ojai 805-758-0203 www.ojaideerlodge.net

SATURDAY JANUARY 27 JOHN BATDORF [www.johnbatdorfmusic.com] amd ANDREW JACKSON

[soundclick.com/hiatusandrewjackson] NorthStar Coffee Company, Santa Barbara TUESDAY JANUARY 30

DIANA JONES [www.dianajonesmusic.com] Ojai Valley Women's Club 441 E. Ojai Ave, Ojai

www.billyates.com/ojaifolk/ Presented by Tom & Becky Lowe SUNDAY FEBRUARY 11

PRINCE DIABATÉ [www.princediabate.com] Song Tree Concert Series THURSDAY FEBRUARY 15

BEAUSOLEIL [www.rosebudus.com/beausoleil] UCSB CAMPBELL HALL

THURSDAY FEBRUARY 22 HIGH HILLS BLUEGRASS BAND [www.highhills.com] Deer Lodge Restaurant 2261 Maricopa Highway, Ojai 805-758-0203 www.ojaideerlodge.net

LOS LOBOS [www.loslobos.org] UCSB Campbell Hall

Page	32						January-Februa	ary 200						
		_	_		I /	. I		_	\	_	K I	_	C	
	5	P 			I A	,	0.00	E	V		N	_	S	
*	EDITOR'S PICI	KS	*	KAT PARSONS,	Y JANUARY SHANNON HURLEY JAMIE WYATT & TH	7,	8:00pm	With SAMA [www.mysp:	K [www.hansyo NTHA TOBEY ace.com/samant		\$7	8:00pm 8:00pm	BERKLEY HART [www.berkleyhart.com] Coffee Gallery Backstage JIM MALCOLM [www.jimmalcolm.com]	
	MONDAY JANUARY 1			ELIZABETH NIC "DON'T CALL U					nen Cantina ax Ave., LA 40 • www.gengl	niscohen.com		8:00pm	Caltech Public Events (Beckman) GUY VAN DUSER	
0pm	SEVERIN BROWNE [www.severinbrowne.com] & JAMES COBERLY SMITH [www.jamescoberlysmith.com]		8:00pm	Hotel Café MONSTERS OF	TSUGARU SHAMISI ke Penny and Masahiro	EN \$15	7:30pm	THUR	SDAY JAI	Herryholmesfan		8:00pm	Boulevard Music SARA MILONVICH	\$15
	With JAMES LEE STANLEY [www.jamesleestanle Kulak's Woodshed	ey.com]	*	with Tom Kurai Coffee Gallery Ba	•	o ivilla	7.50pm	Bethel Cong Euclid and F	regational Chur streets, Ontario	ch			[www.saramilonovich.com] & GREG ANDERSON CTMS Center for Folk Music	/\$20 c
00pm	TUESDAY JANUARY 2 B. B. KING [www.bbking.com]	\$75	6:30pm		Y JANUARY RWOOD AND FRIEN			Presented by	Southwest Blu	.com/concert.htm egrass Association		*	SUNDAY FEBRUARY 4 SUPERGRASS FESTIVAL	,
	House of Blues (Anaheim) SATURDAY JANUARY 6		7:00pm	Bluegrass Associa TOM BEGICH			- *	WINTERSO		SONGWRITER		*	See February 1 SAN FRANCISCO BLUEGRASS	
:00am &	12:30pm MELODY OF CHINA AND HSIAO HSI YUAN PUPPET THEATER Traditional and contemporary Chinese music	Free			Songwriter Showcase			Penny Nicho Zacca Lake	ols and other	y Edwards, Caro	onne Aiken,		& OLD-TIME FESTIVAL See February 1	
	& puppet theatre W.M. Keck Foundation Children's Amphitheatre		7:30pm	818-225-0026 ww SOURDOUGH S	vw.garretswayne.com/c SLIM [www.sourdough:		8:00pm	MIKE DOW Boulevard N	/LING [www.m	ikedowling.com]	*	GUY VAN DUSER Workshop Boulevard Music	
00pm	Walt Disney Concert Hall RILEY'S MOUNTAINEERS \$12/\$6 kids 12 and Los Rios Rancho	id under		Ojai Valley Wome 441 E. Ojai Ave, O www.billyates.cor	Ojai		8:00pm		[www.bobs.con	1]	\$22.50	*	MONDAY FEBRUARY S	5
	39611 Oak Glen Rd., Yucaipa 909-797-1005 • www.losriosrancho.com			Presented by Tom		18	8:00pm		OLMES [www.c	herryholmesfan	ilyband.com]		& OLD-TIME FESTIVAL See February 1	
00pm	SLIGO RAGS [www.sligorags.com] Coffee Gallery Backstage	\$15	10:00am-	NAMM Show The Music Industr			8:00pm	DENNIS RO	University Cente OGER REED [w	er for the Arts ww.dennisroger	reed.com]	*	TUESDAY FEBRUARY C SAN FRANCISCO BLUEGRASS	5
0pm &	10:00pm THE DITTY BOPS [www.thedittybops.com With Ruth Barrett	n] \$20	*	800 West Katella . Anaheim Convent	Áve., Anaheim tion Center			Alta Coffee SATU	RDAY JAI	NUARY 2	7		& OLD-TIME FESTIVAL See February 1	
0pm	McCabe's Guitar Shop B. B. KING [www.bbking.com] \$40-\$120.50		8:00pm	WWW.thenammsho CATFISH KEITH Coffee Gallery Ba	I [www.catfishkeith.com	m] \$15	*	See January	26	SONGWRITER		*	WEDNESDAY FEBRUARY SAN FRANCISCO BLUEGRASS	7
0pm	Kodak Theatre, Hollywood & Highland, Hollywood DOUG HAYWOOD [www.doughaywood.com]	od \$15	8:30pm	THOMAS LEEB With GREG HOV		\$20		Thousand O	aks Civic Arts P	vw.folkmusic.co	m Theater	Z.20	& OLD-TIME FESTIVAL See February 1	\$10/\$5 CT "
)pm	Bodie House Concerts JOSÉ FELICIANO [www.josefeliciano.com]	\$35-85		Tone Merchants 1521 W. Collins A www.tonemerchan	Ave., Orange		8:00pm 8:00pm	•	lic Events (Beck		2-25/\$10 Youth	6:30pm 8	San Juan Capistrano Multicultural Center	\$10/\$5 Chi
0pm	McCallum PAC SEVERIN BROWNE [www.severinbrowne.com]			FRIDAY	JANUARY 1	9	о.оорт	\$28./\$26 Stu Haugh Perfo	dent,srs./\$14 16 rming Arts Cen	and under	yoanu.com]	*	THURSDAY FEBRUARY SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL	0
	& JAMES COBERLY SMITH [www.jamescoberlysmith.com] The Verity Room (behind Guitar Merchant)		*	With ALECIA NU	GRASS FESTIVAL UGENT, CAROLINA I . BAND, HURRICANI		8:00pm	FRED SOK	ers.aol.com/sok	olowmus]	\$15		See February 1 FRIDAY FEBRUARY 9	
pm	KAT PARSONS [www.katparsons.com] Hotel Café			THE LAMPKINS MICHAEL CLEV	S, THE LARRY STEPI VELAND AND THE F	HENSON BAND, LAMEKEEPER	8:00pm	The Fret Ho		picklehead.com	rian.ntmi]	*	SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL	
00am-	SUNDAY JANUARY 7 SONGSALIVE WORKSHOP			IIIrd GENERATION	OUND ROAD, SILVER ON BLUEGRASS BA BAND, COUNTRY C	.ND,	8:00pm	Cerritos Cen	ter for the Perfo	rming Arts EZMER MADN	JESS!	*	See February 1 DIANA JONES [www.dianajonesmusic.com	m]
	ELIZABETH HOWARD Mazzarino's Italian Restaurant			Colorado River Fa 760-922-8166 ww	airgrounds, Blythe, Cal vw.blythebluegrass.com	lifornia		[www.david Orange Cou	krakauer.com] nty PAC (Segers	trom)	\$25-45	8:00pm	House concert ACOUSTIC EIDOLON	
Opm	2920 Riverside Drive, Sherman Oaks 818-788-5050 www.songsalive.org/losangeles NORMA TENEGA	\$20		NAMM Show See January 18		3 610	7:00pm	Coffee Galle	ry Backstage	lor Boys [www.		8:00nm	[www.acousticeidolon.com] Coffee Gallery Backstage KODO [www.kodo.or.jp] \$28-50/\$17	LICI A Stu
,piii	Hand Drum Workshop Folk Music Center	, 520 	7:30pm	With ADAM TOF Folk Music Cente	[www.piersfaccini.com POL [www.adamtopol.er	n] \$10 com]		Shannon Ce	nter	NS [www.makah			UCLA Live SATURDAY FEBRUARY 1	
)pm	ROCKWOOD Coffee Gallery Backstage	\$12.50	7:30pm	Lord of the String	OSTINO [www.peppin gs Concert Series	odagostino.com]\$20	- 8:00pm		KYSON oole Cultural Ce ı Hwy, Palmdale		\$10	*	SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL	
)pm	MONDAY JANUARY 8 RIDERS OF THE PURPLE SAGE	\$20	8:00pm		HULL [www.dakotada				32 or 661-267-50 DAY JAN	93 Uary 28		11:00am	See February 1 & 12:30pm NUKARIIK [www.nukariik.ca]	
	[www.ridersofthepurplesage.com] With EVAN MARSHALL [www.solomandolin.com Coffee Gallery Backstage	n]	8:00pm	Boulevard Music	ELL [www.paulasbell.c	s15	*	See January	26	SONGWRITE		*	and VINOK WORLDANCE [www.vinokw Native throat singing, drum dancing, ajaja s and Inuit games Plus French-Canadian Dan	songs
0pm	TUESDAY JANUARY 9 PANCHO SANCHEZ [www.ponchosanchez.com]		8:00pm	Coffee Gallery Ba	ackstage ON [www.elizagilkysor		11:00am	DIANE FER Kid's show McCabe's G		dianeferlatte.con	1]		W.M. Keck Foundation Children's Amphith Walt Disney Concert Hall	heatre
орш	Hollywood Park Casino 310-330-2800				Caltech Folk Music So	•	11:30am			ntoniosacre.com]	7:30pm	¿FLAMENCO? Theatre Raymond Kabbaz theatreraymondkabbaz.com	
0pm	THURSDAY JANUARY 1 1 Rob Curto's FORRÓ FOR ALL [www.forroforall.co	oml	*	BLYTHE BLUEC	AY JANUARY GRASS FESTIVAL	20	2:00pm	Getty Center SAN JOSE	TAIKO [www.ta	iko.org] \$35/\$2	0 17 and under	8:00pm	LAURENCE JUBER [www.laurencejuber.c Coffee Gallery Backstage	com]
	\$25/\$20 Skirball members/\$15 fulltime students Sounds of Northeast Brazil	,	*		RSON [www.murieland	derson.com]	7:00pm	BLAME SA	Jniversity Cente LLY [www.blar		\$15		KODO [www.kodo.or.jp] \$28-50/\$17 UCLA Live	UCLA Stu
)pm	Skirball Cultural Center KELLER WILLIAMS [www.kellerwilliams.net] \$1' The Galaxy	7.50-20	10:00am	Anaheim CA All a www.allstarguitar	night.com		7:00pm	CHERRYHO	ery Backstage OLMES holmesfamilyba	and coml	\$27	8:00pm	RICHARD BERMAN [www.richardberma Russ and Julie's House Concerts	
	FRIDAY JANUARY 12	,		See January 18 8:30pm PEPPINO	D'AGOSTINO		7:30pm	Lancaster Pe	erforming Arts C	enter	\$15	8:00pm	CHRIS HILLMAN [www.chrishillman.con & HERB PEDERSEN [www.herbpedersen.	n] \$2 n.com]
0pm	JAMES LEE STANLEY [www.jamesleestanley.con CD Release Boulevard Music	n]		[www.peppinodag \$10/\$5 children 12	gostino.com] 2 and under		7130pH		ofthepurplesage		415	8:00pm	McCabe's Guitar Shop JAMES INTVELD [www.jamesintveld.con Fret House	m]
0pm	CATIE CURTIS [www.catiecurtis.com] With KENNY EDWARDS [www.kennyedwards.com	\$17.50 om] and	7:00pm		ano Multicultural Cente ear fear [www.soniadf.c		*			UARY 29 SONGWRITER		8:00pm	THE FOLK COLLECTION [www.thefolkcollection.com]	
pm	FREDDY KOELLA [www.freddykoella.com] McCabe's Guitar Shop CHRIS HILLMAN [www.chrishillman.com] \$20		7:30pm		TOGLO [www.freeboy	photoglo.com]		See January		NUARY 3	31	8:00pm	Noble House Concerts DOUG MacLEOD [www.doug-macleod.co	om]
эрш	& HERB PEDERSEN [www.herbpedersen.com] Coffee Gallery Backstage		7:30pm		N [www.bobbrozman.co	om] \$15	8:30pm	GORDON I	.IGHTFOOT erec.com/gordoi		\$43-100		Boulevard Music LOS LOBOS [www.loslobos.org]	
pm	Henry Fonda Theatre	\$22-24	8:00pm	CACHE VALLEY [www.cachevalley				THUR		BRUARY 1			Canyon Club SUNDAY FEBRUARY 1	
0pm	THRIFTSTORE ALL STARS, TONY G, I SEE HAWKS IN L.A., MIKE STINSON The Echo		8:00pm	Boulevard Music 10TH ANNIVER: CONCERT/BENI		***SOLD OUT***	- *	 featuring TH 	ASS FESTIVAL IE ISAACS, J. I	O. CROWE & T. , MICHAEL CL	HE NEW	2:00pm	KODO [www.kodo.or.jp] /\$17 UCLA Students, childre UCLA Live	\$2 ren 12 and i
	1822 Sunset Blvd., L.A. 213-413-8200 • www.attheecho.com		8:00pm	Russ and Julie's F		ur.coml \$20	-	FLAME KE CHRIS HIL	EPER, KENNY LMAN & HERI	& AMANDA S B PEDERSEN,	MITH,	4:30pm	JEFF MASTERS Harmonica workshop	
)pm	SATURDAY JANUARY 13 UKULELE WORKSHOP	\$25	8:00pm	McCabe's Guitar ELIZA GILKYSO	Shop ON [www.elizagilkysor	•	-	LEWIS & T	ONSENSUS, L HE RIGHT HA STRINGBANE	OST HIGHWAY NDS, and more	, LAURIE	7:00pm	Folk Music Center GUY FORSYTH [www.guyforsyth.com]	
*	with JIM BELOFF [www.fleamarketmusic.com] Folk Music Center		-	Larry Chimbole C 38350 Sierra High 661-267-5656	Cultural Center hway, Palmdale			Holiday Inn	Select Conventi	on Center, Bake rasscalifornia.or			Coffee Gallery Backstage FRIDAY FEBRUARY 16	5
)pm	HIGH HILLS BLUEGRASS BAND [www.highhills.com] Coffee Gallery Backstage	\$18	8:00pm	THE SMOTHERS			· *	& OLD-TIN	CISCO BLUEG IE FESTIVAL			8:00pm	CHERYL WHEELER [www.cherylwheeler McCabe's Guitar Shop	r.com]
)pm	PRE-MARDI GRAS DANCE WEEKEND Louisiana Hurricane Relief Fundraiser with	\$20		Canyon Club 28912 Roadside I	•			With Old Sc Stringband,	Crooked Jades, 1	isco in, Uncle Earl, I Hunger Mountai	oghorn n Boys, Earl	8:00pm	SAN JOSE TAIKO [www.taiko.org] Lancaster PAC	\$28/\$12 \
	ANDRE THIERRY AND ZYDECO MAGIC and MARK ST. MARY St. Albert the Great Hall			SUNDA	Y JANUARY 2	21		High Countr	nirwell Sisters, y and more! 98 • www.SFblu	agrace org		8:00pm 8:00pm	BRYAN BOWERS [www.bryanbowers.cor Fret House	
	804 E Compton Blvd., Inglewood 310-701-1196 www.luckysun215.org		*	See January 19	GRASS FESTIVAL		8:00pm		BENNETT [ww	w.harpguitar.con	n]	8:00pm	BEAUSOLEIL [www.rosebudus.com/beaus LISA HALEY and the ZYDECATS [www.l Galaxy Concert Theatre	bluefiddle.
)pm	CATIE CURTIS [www.catiecurtis.com] Acoustic Music San Diego		10:00am-	NAMM Show See January 18	TATE DOLL ENGEMI	DIE #26/#24	8:00pm	GORDON I	.IGHTFOOT erec.com/gordor	nlightfoot]			5303 Ś. Harbor Blvd., Santa Ana 714-957-0600 • www.galaxytheatre.com	
)pm	GEORGE WINSTON [www.georgewinston.com] Pepperdine University Center for the Arts	\$45	2:00pm	Students, srs./\$13 Haugh Performing	g Arts Center	BLE \$26/\$24	8:00pm	Canyon Clul LADYSMIT	TH BLACK MA		\$40	5:00pm &	SATURDAY FEBRUARY 1 & 8:00pm HAPA [www.hapa.com]	1 7 \$3
Opm	HARVEY REID [www.woodpecker.com] The Fret House	\$15	3:00pm	THE SMOTHERS	S BROTHERS others.com]	SOLD OUT	8.00	1.1	Jniversity Cente		mothers Theater)	7,20	Traditional Hawaiian The Barclay	
$\overline{}$	RAY WYLIE HUBBARD [www.raywylie.com] McCabe's Guitar Shop SEVERIN BROWNE [www.severinbrowne.com]	\$15 \$12	4.20	Cerritos Center fo	LL SISTERS [www.lov or the Performing Arts			Temple Bar		ww.jakeshimab	икигој	7:30pm 7:30pm	FISHTANK [www.fishtankensemble.com] Folk Music Center BRYAN BOWERS [www.bryanbowers.com	
0pm	SEVERIN BROWNE [www.severinbrowne.com] and JAMES COBERLY SMITH [www.jamescoberlysmith.com]	\$12	4:30pm	Guitar Workshop Folk Music Cente	N [www.bobbrozman.co er	om] \$25	*		SS FESTIVAL	WARY 2		8:00pm	Presented by The Living Tradition TODD HALLOWELL]
0 pm	Noble House Concerts LUIS OLIART		6:00pm	ELIZA GILKYSO Bodie House Con	ON [www.elizagilkysor certs		*	SAN FRAN	y 1 CISCO BLUEG IE FESTIVAL	RASS			AND ROBIN KESSINGER [www.robinke Boulevard Music	
	Genghis Cohen Cantina 740 N. Fairfax Ave., LA 323-653-0640 • www.genghiscohen.com		7:00pm	CTMS Center for		/\$20 door	7:30pm	See February THE WATS	y 1 ON TWINS [wv	vw.thewatsontwi		8:00pm	CHERYL WHEELER [www.cherylwheeler With KENNY WHITE [www.kennywhite.n Caltech Dabney Hall Lounge	
)pm	PANCHO SANCHEZ [www.ponchosanchez.com] La Ve Lee		7:00pm	Coffee Gallery Ba			8:00pm	Getty Center ENSEMBLI	(Harold M. Wi E GALILEI	lliams Auditoriu		8:00pm	Presented by The Caltech Folk Music Socie LIÄN ENSEMBLE [www.lianrecords.com]	
	12514 Ventura Blvd., Studio City 818-980-8158		8:00pm		\$2/ mfield, North Hollywoo www.LittleFriendmpg.c		0,00-		lic Events Beckı	man Auditorium	dare con 1610	opm	Getty Center Harold M. Williams Auditoriu SUNDAY FEBRUARY 18	ım
	SUNDAY JANUARY 14				Y JANUARY		8:00pm			ww.jakeshimab ne Brothers Leka		3:00pm	PRESERVATION HALL JAZZ BAND	\$2

JY VAN DUSER ulevard Music RA MILONVICH ww.saramilonovich.com] GREG ANDERSON MS Center for Folk Music \$15 adv. /\$20 door SUNDAY FEBRUARY 4 PERGRASS FESTIVAL February 1 N FRANCISCO BLUEGRASS DLD-TIME FESTIVAL Y VAN DUSER rkshop ılevard Music **MONDAY FEBRUARY 5** N FRANCISCO BLUEGRASS OLD-TIME FESTIVAL February 1 TUESDAY FEBRUARY 6
IN FRANCISCO BLUEGRASS
OLD-TIME FESTIVAL February 1
WEDNESDAY FEBRUARY 7 N FRANCISCO BLUEGRASS OLD-TIME FESTIVAL pm CATHIE RYAN
1 Juan Capistrano Multicultural Center
THURSDAY FEBRUARY 8 \$10/\$5 Children N FRANCISCO BLUEGRASS OLD-TIME FESTIVAL e February 1 FRIDAY FEBRUARY 9 N FRANCISCO BLUEGRASS DLD-TIME FESTIVAL ANA JONES [www.dianajonesmusic.com] use concert
COUSTIC EIDOLON
ww.acousticeidolon.com]
ffee Gallery Backstage \$15 DDO [www.kodo.or.jp] \$28-50/\$17 UCLA Students CLA Live SATURDAY FEBRUARY 10 N FRANCISCO BLUEGRASS DLD-TIME FESTIVAL February 1 e February I
30pm NUKARIIK [www.nukariik.ea] Free
I VINOK WORLDANCE [www.vinokworldance.ab.ca]
tive throat singing, drum dancing, ajaja songs
I huuit games Plus French-Canadian Dances
M. Keck Foundation Children's Amphitheatre
II Disney Concert Hall LAMENCO? eatre Raymond Kabbaz atreraymondkabbaz.com eatreraymondkabbaz.com
AURENCE JUBER [www.laurencejuber.com] \$25
offee Gallery Backstage
ODO [www.kodo.or.jp] \$28-50/\$17 UCLA Students
CLA Live
ICHARD BERMAN [www.richardberman.com] \$15
uss and Julie's House Concerts
HRIS HILLMAN [www.chrishillman.com] \$22.50
HERB PEDERSEN [www.herbpedersen.com]
tCabe's Guitar Shop
MMES INTVELD [www.jamesintveld.com] \$15
et House t House IE FOLK COLLECTION \$12 ww.thefolkcollection.com] ble House Concerts UG MacLEOD [www.doug-macleod.com] \$12 llevard Music S LOBOS [www.loslobos.org] SUNDAY FEBRUARY 11 DDO [www.kodo.or.jp] \$28-50 /\$17 UCLA Students, children 12 and under LA Live FF MASTERS \$20 monica workshop k Music Center JY FORSYTH [www.guyforsyth.com] ffee Gallery Backstage FRIDAY FEBRUARY 16 ERYL WHEELER [www.cherylwheeler.com] Cabe's Guitar Shop N JOSE TAIKO [www.taiko.org] \$28/\$12 Youth YAN BOWERS [www.bryanbowers.com] AUSOLEIL [www.rosebudus.com/beausoleil]
SA HALEY and the ZYDECATS [www.bluefiddle.com]
laxy Concert Theatre
03 S. Harbor Blvd., Santa Ana 4-957-0600 • www.galaxytheatre.com

SATURDAY FEBRUARY 17 pm HAPA [www.hapa.com] ditional Hawaiian e Barclay \$33-38 HTANK [www.fishtankensemble.com] \$10 YAN BOWERS [www.bryanbowers.com] esented by The Living Tradition DD HALLOWELL D ROBIN KESSINGER [www.robinkessinger.com] ERYL WHEELER [www.cherylwheeler.com] \$20 th KENNY WHITE [www.kennywhite.net] /\$5 Youth tech Dabney Hall Lounge sented by The Caltech Folk Music Society ÄN ENSEMBLE [www.lianrecords.com] tty Center Harold M. Williams Auditorium SUNDAY FEBRUARY 18 \$20-45 PRESERVATION HALL JAZZ BAND [www.preservationhall.com] Cerritos Center for the Performing Arts LIÄN ENSEMBLE [www.lianrecords.com] Getty Center Harold M. Williams Auditorium 3:00pm YUVAL RON ENSEMBLE \$20 adv/\$25 door YUVAL RON ENSEMBLE \$20 adv/\$25 do Seeker of Truth an Evening of Sufi Music and Whirling With Aziz (whirling dervish of the Mevlavi Order) Naiwa Gibran (Arabic vocalist) and Yeghish Manukyan (duduk) Church in Ocean Park 35 Hill Street, Santa Monica 818-505-1355 • www.yuvalronmusic.com

SPECIAL EVENTS page 31

FOR UP-TO-DATE INFORMATION

JAKE SHIMABUKURO [www.jakeshimabukuro.com] \$10 With The Usual Suspects, The Brothers Lekas

INCENDIO [www.incendiomusic.com] \$15
Coffee Gallery Backstage

LADYSMITH BLACK MAMBAZO [www.mambazo.com]

JOSÉ FELICIANO [www.josefeliciano.com] \$27.50-\$57

SATURDAY FEBRUARY 3

HAWAIIAN SLACK KEY GUITAR
AND 'UKULELE WORKSHOPS
With GEORGE KAHUMOKU, JR., AARON MAHI,
ALANA KAYA

STEPHEN BENNETT [www.harpguitar.com]

SEVERIN BROWNE [www.sever & JAMES COBERLY SMITH

\$45/\$40 Students, srs., Carpenter Performing Arts Center

SUPERGRASS FESTIVAL See February 1

SAN FRANCISCO BLUEGRASS & OLD-TIME FESTIVAL

[www.jamescoberlysmith.com] With KAEDMON [www.kaedmon.com]

8:00pm

8:00pm

8:00pm

8:00pm

8:00pm

\$26/\$24

\$38-\$45

\$38-\$45

The Coach House

Boulevard Music

Kulak's Woodshed

Cerritos Center GUY VAN DUSER Fret House

See February 1

Shannon Center

MONDAY JANUARY 22

TUESDAY JANUARY 23

HUNGARIAN STATE FOLK ENSEMBLE

HARVEY REID [www.woodpecker.com] Inyo Council For the Arts, Bishop 760-873-8014

HANS YORK [www.hansvork.com]

HUNGARIAN STATE FOLK ENSEMBLE [www.cami.com/?webid=231] The Barclay

GARRISON KEILLOR \$47.50/\$22.50 UCSB Students UCSB Arlington Theatre

HAND YORK [www.nausyork.com] Café Bellissimo Mainstreet Singer Songwriter Showcase 22458 Ventura Blvd., Woodland Hills 818-225-0026 www.garretswayne.com/concerts.html

CHERRYHOLMES [www.cherryholmesfamilyband.com] Redondo Union High School Auditorium 631 Vincent Park, Redondo Beach 310-543-7440 Presented by South Bay Community Concerts

WEDNESDAY JANUARY 24

HUNGARIAN STATE FOLK ENSEMBLE [www.cami.com/?webid=231] The Barclay

udents, srs./\$13 16 and under

McCallum PAC

2:00pm

8:00pm

8:00pm

\$15

\$24.50

The JELLYDOTS [www.thejellydots.com]

UKULELE WORKSHOP with JIM BELOFF [www.fleamarketmusic.com] McCabe's Guitar Shop

BERKLEY HART [www.berkleyhart.com]
BRETT MIKELS [www.brettmikels.com]
JOHN BATDORF [www.johnbatdorfmusic.com]
The Verity Room (behind Guitar Merchant)

MUSICANTICA [www.musicantica.org]

SHAMISEN WITH TOM KURAI

Taiko Drum and Shamisen Folk Music Center

African storytelling

Convention Center

Kid's Show McCabe's Guitar Shop ASHA'S BABA

Coffee Gallery Backstage

7:00pm AL KOOPER [www.alkooper.com]
McCabe's Guitar Shop

Storytelling Getty Museum

11:30am-

1:00pm

7:00pm

SAN DIEGO MULTICULTURAL FESTIVAL Fre Afro-Puerto Rican Folkloric, Dances of India, Louisiana Cajun music, Hip-Hop dancing, Salsa music and dance, a steel drum performance, Native American and

Martin Luther King Jr. Promenade across from the San Diego

ww.ccdc.com/index.cfm/fuseaction/events.multicultural_festival_

Mary Katherine Aldin - Alive and Picking Calendar www.aliveandpicking.com/calendar.html

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

KEEP UP TO DATE - JOIN the FolkWorks Yahoo Group Go to - http://groups.yahoo.com/group/FolkWorks/