



FLAGSTAFF FRIENDS of TRADITIONAL MUSIC

November 2005

In this Issue:

James King Band

A Letter from Home

Lubricated Pickin'

Songwriting, Part One

James King Band FFOTM Concert of the Month

Flagstaff Friends of Traditional Music is pleased to present the James King Band in concert Wednesday evening, November 9, 2005, at 7:30 pm at the Coconino Center for the Arts. This will be the third appearance for James King in Flagstaff, his first at the Center for the Arts, with memorable past performances at the Old Post Office and Ashurst Auditorium.

The James King Band has been entertaining for over 14 years, taking audiences by storm with their hard-driving style of traditional bluegrass music. Combining the talents of James King on guitar, Kevin Prater on mandolin, Ben Greene on banjo, Adam Haynes on fiddle and Jerry McNeeley on stand up bass, the James King Band delivers a tight bluegrass experience steeped in the traditions of Jimmy Martin and Ralph and Carter Stanley. When James King leans into the microphone and lets go with one of his strong vocal performances, it's easy to see and feel the enthusiasm and love this Virginia native has for the traditional music he plays.

Guitarist, vocalist, and songwriter James King embodies a more traditional strain of bluegrass – a strain strongly influenced by one of the genre's iconic groups, the Stanley Brothers. His mastery of the sad song and gritty style won him the 1995 International Bluegrass Music Association nomination for Emerging Artist of the Year and his band has maintained a full schedule performing coast to coast.

Born near the very heart of Bluegrass Country in the town of Martinsville, VA, King began to pursue his musical career in earnest in 1979. In the mid-1980s, King recorded two albums along with Ralph Stanley for Webco Records, "Stanley Brothers Classics" and "Reunion", which were followed by his debut with his own band, 1988's "Cold, Cold World." The James King Band has recorded five albums on the Rounder label. His smash 1993 Rounder debut, "These Old Pictures" was hailed as "the breakthrough album of the year" by Bluegrass Unlimited, which called King "the most impressive lead vocalist to emerge in traditional bluegrass in a decade". "Lonesome and Then Some" was followed by "Bed by the Window",

which was ranked number 3 on Bluegrass Unlimited's Top 5 Albums while its title track held the number three slot amongst BU's Top 5 songs. "Thirty Years of Farming" was issued in 2002 and "The Bluegrass Storyteller", his latest release on Rounder, is a fresh collection of overlooked treasures and classics-to-be, each infused with the raw emotion that has come to be his trademark. Here is one of the most exciting sounds in bluegrass today.

Tickets for the James King Band are on sale at Animas Trading, Starrlight Books, Aradia Bookstore, and Cedar Music. Tickets are \$14 in advance, \$16 at the door, with a \$2 discount for members of Flagstaff Friends of Traditional Music. For more information, call Bill Vernieu at (928) 525-3001 or bv4@mindspring.com.



James King

Lubricated Pickin'

By Ken Clemmer, *The Back Porch Bandits*

"Way up on Clinch Mountain, I wander alone, I'm drunk as the devil, so leave me alone."

So begins the tanglefoot tune – Rye Whiskey - that we Bandits and many others perform. There are countless liquor songs in bluegrass, old-time, Irish(!), and virtually every other genre – Mountain Dew, Whiskey Before Breakfast, Whiskey in the Jar – an endless list.

Pat Maloney's Very Old Fitzgerald is sadly touching when it recalls a "whiskey-flavored tear-drop". Even the Civil War-era Soldier's Joy – yep, it has a few lyrics – has a verse regarding chemically-eased circumstances:

"Fifteen cents for the morphine, fifteen cents for the beer, Fifteen cents for the morphine, gonna take me away from here."

It follows that if music shows some fascination with liquor, so might musicians. Call it "courage", call it research, call it what you will – we all know musicmakers who take an occasional dram.

Indeed, a few of us Bandits could be amongst 'em. My dobro picker has made whiskey, my mandopicker makes beer, and a couple of us can at least make a dent in the liquid inventory.

Is the music/drink tandem good? That depends on your philosophy, but I've heard wonderful music at gatherings which included a little strong drink. Festival jam sessions sometimes have a community bottle in center circle. Private and corporate parties sometimes include meals and drinks for the band as partial compensation.

Inhibitions are certainly lowered with internal application of Old Snakebite. A solo-performing pal of mine eased stage fright for years with a sip before a gig, and I never knew that he was nervous. Neither did I know his remedy, as he stopped well short of sloshed.

I and another of my Bandits have asthma, and it is undeniable that a little straight liquor will take some of the scratch out of our voices and increase our ranges. (Lemon juice might work as well, though we'd deny it.) Before I discovered Spiriva and albuterol, this seemed important.

But the bottom line to musicfolk, or anyfolk, who enjoy a drink is – well, enjoyment. I dislike emotional crutches, so if I have a sip, it won't be for a rationalized

"therapeutic" reason. It will be on purpose, and enjoyable. May I stop before it isn't. Then is it bad?

In some cases, mixing music and drinking is bad regardless of a musician's philosophy. I have learned, sometimes the hard way, enough to share some lessons:

If drinking is offensive to an audience, any suggestion of imbibing – sight, smell, anything – should be avoided. Know the rules before you perform, don't take the gig if you can't abide by them.

Even if there has been no clear declaration of rules, we should have judgment, empathy and sensitivity sufficient to govern our behavior. Judgment disappears with increased consumption, so beware.

Drunkenness is never OK. Never, no matter the activity, no matter nothin'. The terrible stories – broken instruments, shattered relationships, lingering shame, wasted talent, lost opportunity, and much worse – might be funny to relate if we survive. ("Lookit, ol' Mort ralphed right in his guitar case. No, wait, that was MY guitar case!") But sometimes we don't survive. And sometimes we lose things of greater value, not the least of which is the regard of treasured pals.

So, this apparently is less a yarn about drink than about moderation. I believe in and pursue that concept, sometimes more successfully than others.

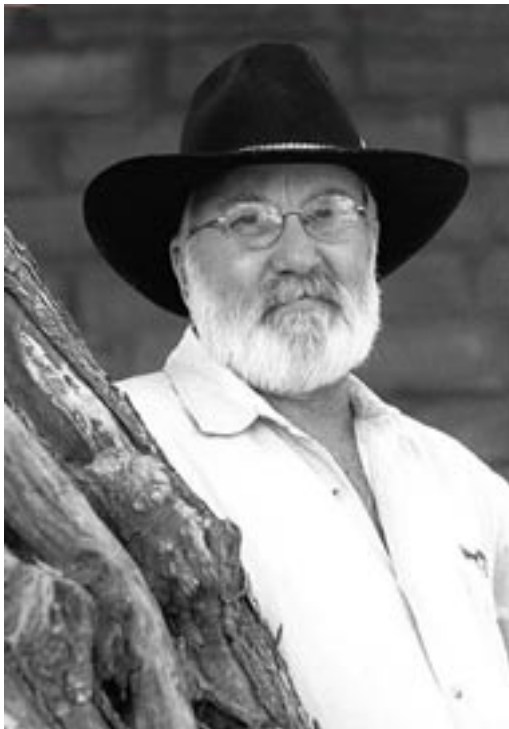
I admire people who drink, people who don't, and in both cases my admiration is exclusive of their position on drinking. I like when opinions of me are exclusive of my own drinking philosophy, only possible when I moderate my behavior.

I'll leave you with the circular logic of Tim O'Brien's rollickin' Look Down That Lonesome Road lyrics ("Fiddler's Green" album):

"They say whiskey slows you down, clouds up your thinkin', but as long as they make whiskey, I'd say we'll keep on drinkin'."

"As long as life keeps hittin' hard, drink will help you take it, and as long as we drink whiskey, they'll continue to make it."

Cheers. And don't ask me how I know these things.



A Letter From Home

by Tony Norris

I waited at a table in the Williams, Arizona Denny's to meet Buck Wheeler. A mutual friend had told me that Buck was a "good talker" about the early days of Western swing music. The elderly man who blew through the door with swirls of snow all around him looked like a well-to-do rancher in his white hat and boots.

Buck had begun playing guitar and bass in dance bands while still a teenager in central Texas. For five decades he had played the music he loved best in little prairie schoolhouses and big dance pavilions, on the radio and even on his own TV show. He had shared the stage with many of the men who created Western swing. He talked with wit and amazing recall while the wind shook the snowy pines outside.

I mentioned that my uncles June and Kermit Whalin had been in Bob Wills' original Texas Playboys.

"I knew your uncles." He glanced out at the storm with a half-smile on his face and said "I once played with your uncles and Bob Wills on the Brazos River. I was headed home from playing a dance at Rising Star when I pulled onto that metal bridge near Waco. It was awful late, in just an hour I would have to milk 23 Holstein cows, but I needed to answer a call of nature so I let the old Dodge roll to a stop nearly in the middle of the bridge. I stretched and leaned against the front bumper as I looked up through the latticework of the steel girders at the milky way. The car rolled back a couple of inches and, clear as a bell out of the night, came the sound of twin fiddles swooping across the cow pasture playing SALLY GOODIN !

Then I recognized the voice of WACO's announcer, "That's Bob Wills and His Texas Playboys on the Dickey's Morning Show."

The sound was definitely coming from a radio but I didn't have one in my car. I walked the length of the bridge and established that the broadcast was originating from the air itself. I gave the car a tentative push and it rolled a few more inches.

Suddenly I was listening to Mother Maybelle Carter with Sara and AP on XERA from Villa Acuna, Mexico singing I'M THINKING TONIGHT OF MY BLUE-EYES and guaranteeing live delivery of baby chicks. I heard about the healing quality of Crazy Water Crystals and Dr. Brinkley's amazing goat gland operations and offers for autographed pictures of Jesus. For the next little while I rolled the Dodge back and forth on the bridge,

and as a coon fished for crawdads in the river below and an old longhorn steer grazed in the bottoms, I brought in broadcasts from WOR Newark, New Jersey, KPO San Francisco and PWX Havana, Cuba [though I couldn't tell you what they said].

It was just beginning to get rosy in the East when the strains of Bob Wills and your uncles returned on the breeze

beating out IDA RED. I reached in the back of the car and pulled out my battered Kay bass and began to pluck along with my tender fingertips.

Ida Red, Ida Red,

I'm a plumb fool about Ida Red."

I've asked many people through the years how Buck Wheeler could have heard a radio broadcast without benefit of a radio. Phil Gall, recording engineer and holder of an FCC radio license offered an explanation that included layers of rusty metal acting as a rectifier but I'll just have to accept that one magic night Buck Wheeler played with my uncles and Bob Wills on a bridge on the Brazos River.

Tony Norris tells stories and sings songs for audiences of all ages throughout the Southwest. To see where he's performing or read other Letters From Home visit his website at: www.tonymorris.com



Iris DeMent

One of the most celebrated country-folk performers of her day, singer/songwriter Iris Dement was born on January 5, 1961, in rural Paragould, AR, the youngest of 14 children. At the age of three, her devoutly religious family moved to California, where she grew up singing gospel music; during her teenaged years, however, she was first exposed to country, folk, and R&B, drawing influence from Loretta Lynn, Johnny Cash, Bob Dylan, and Joni Mitchell. Upon graduating high school, she relocated to Kansas City to attend college.

After a series of jobs waitressing and typing, Dement first began composing songs at the age of 25. Honing her skills at open-mic nights, in 1988 she moved to Nashville, where she contacted producer Jim Rooney, who helped her land a record contract.

Dement did not make her recording debut until 1992, when her independent label offering, *Infamous Angel*, won almost universal acclaim thanks to her pure,

evocative vocal style and spare, heartfelt songcraft. Despite a complete lack of support from country radio, the record's word-of-mouth praise earned her a deal with Warner Bros., which reissued *Infamous Angel* in 1993 as well as its follow-up, 1994's stunning *My Life*.

Her third LP, 1996's eclectic *The Way I Should*, marked a dramatic change not only in its more rock-influenced sound but also in its subject matter; where Dement's prior work was introspective and deeply personal, *The Way I Should* was fiercely political, tackling topics like sexual abuse, religion, government policy, and Vietnam. In 1999, she collaborated with country man John Prine on his album, *In Spite of Ourselves*. Dement recorded four duets with Prine that earned her a Grammy nod the following year.

For more information: <http://www.irisdement.com>

Iris Dement
November 20, 2005
Orpheum Theater
doors at 7pm,
Show at 8pm
\$23/\$26

Rickie Lee Jones

Once touted as the natural successor to Joni Mitchell, singer/songwriter Rickie Lee Jones proved no less idiosyncratic or mercurial; like Mitchell, Jones experienced significant commercial success at the outset of her career, but a restless creative spirit -- combined with a stubborn refusal to fit comfortably into any one musical niche -- sealed

her ultimate destiny as that of a highly-regarded cult heroine.

Jones drifted up and down the West Coast before settling in Los Angeles in the mid-'70s. There she worked a series of waitressing jobs while occasionally performing in area clubs, where she sang and honed her unique, Beat-influenced spoken word monologues. She also began a relationship with fellow boho Tom Waits.

Her first measure of success was as a songwriter; after her friend Ivan Ulz sang Jones' composition "Easy Money" over the phone to Lowell George; the ex-Little Feat frontman included it on his album *Thanks I'll Eat It Here*.

Then, in 1978 Jones' four-song demo came to the attention of Warner Brothers' executive Lenny Waronker, who enlisted Russ Tittleman to co-produce her self-titled 1979 debut LP. Spurred by the success of the jazz-flavored hit single "Chuck E's in Love," Rickie Lee Jones became a smash both commercially and critically, earning praise for Jones' elastic vocals, vivid wordplay and unique fusion of folk, jazz and R&B.

With 1981's follow-up, *Pirates*, she gave early notice that her music would not sit still; employing longer and more complex song structures, her lyrics tackled themes of evolution, change and death. Two years later, she returned with *Girl at Her Volcano*, an EP collection of live jazz standards and studio outtakes; with 1984's *The Magazine*, she made another left turn, teaming with composer James Newton Howard for her most slick, synth-driven outing to date.

1989 saw *Flying Cowboys*, produced by Steely Dan's Walter Becker and recorded with the aid of the wonderful Scottish trio the Blue Nile. Don Was took over the production reins for 1991's *Pop Pop*, on which Jones covered ballads ranging in origin from Tin Pan Alley to the Haight-Ashbury while backed by jazz players including Charlie Haden and Joe Henderson.

After 1993's *Traffic From Paradise*, she embarked on an acoustic tour; *Naked Songs*, a document of those unplugged shows, followed in 1995. *Ghostyhead* was released in 1997 and the standards record *It's Like This* appeared three years later. She returned to original material in 2003 with *The Evening of My Best Day*. During the summer of 2005, Rhino released the 3CD anthology *Duchess of Coolsville*.

For more information: <http://www.rickieleejones.com/>

Rickie Lee Jones
November 13, 2005
Orpheum Theater
doors at 7pm,
Show at 8pm
\$33/\$37/\$40/\$45

Songwriting, Part One

by Mike Jones

My first attempt at songwriting was as much a surprise to me as it was to those who knew me at the time. A literal outpouring of cheeriness that coincided with falling in love with the gal who would one day become my wife. The tune sprang forth of its own accord, set to three or four chords and an awkward time signature rendering it nearly impossible to play and sing at the same time. Like many of life's surprises, the song in question was neither memorable nor pleasant. My friends humored me by listening to it, applauding politely and offering comments such as "Dude, you're whipped!" For my girlfriend however, the tune represented a glimpse into the romantic sensibilities of her future husband and served to further cement our budding relationship. While that first song has mercifully been lost to time, for me it represented a departure point from solely performing other people's songs, to becoming a songwriter.

The point at which I departed upon my songwriting career is clear, however, the train did not leave the station in earnest until about a year later when relationship problems cropped up and led to a painful break-up. I was cast into a state of heartache that consumed my every waking moment. We've all been there of course, but for a songwriter, this kind of inner turmoil can be likened to a miner stumbling upon the Mother Lode! I was suddenly deluged with ideas for lyrics. Being undisciplined in the ways of songwriting however, many of these ideas disappeared as quickly as they came, orphaned by life's busyness. Unbeknownst to me at the time, many accomplished songwriters faithfully write such ideas down as soon as they are realized for just this reason. Today I take no chances; ideas are jotted down in my notebook, or more frequently on slips of paper or post-it notes. At the end of the day, these fragments are written down in the "Abstract Ideas" section of my songwriting notebook to preserve them until needed. It is perhaps one of nature's happy coincidences that your current emotional state does not necessarily dictate the theme of the songs that you write. In my case, heartbreak did not yield a crop of downer songs. The songs I wrote during that period of time ran the gamut of emotions and subject matter. The catalytic nature of strong emotions and their bearing on productive songwriting thus became clear to me. To this day I remain aware of this relationship, and whenever I am going through emotional turmoil I am tuned into the lyrical ideas that are percolating up to the surface.

I do not sit down with pen and paper and endeavor to write songs. For the most part, my songs have

presented themselves in fairly complete form while I'm strumming absentmindedly on my guitar. An exception that comes to mind is a song titled "Celestial Navigation", of which I wrote three verses in a few minutes time following an argument with my wife. Yet the song remained unfinished for ten years for want of a first verse! Finally, I had had enough, and with a glass of wine and a fire in the fireplace, I methodically listed all of the thematic elements contained in the three finished verses. I then wrote the first verse as a sort of "Executive Summary" of the existing

verses, incorporating the themes while being careful not to repeat the imagery. The verse is now one of my favorite pieces of writing. This process worked, but only because the heavy lifting of creating the essence of the song had already been accomplished in the usual serendipitous manner by my subconscious.

As fate would have it, sometimes an otherwise good song can be marred by a substandard word, phrase, or verse. This is where it pays to have someone

in your acquaintance who can serve as an editor. Someone who will send you back to the drawing board, forcing you to dig down deep and find a better way to say what you feel is already perfectly said. This is a painful process, and it comes at a time when the last thing you want to do is work on the song some more. Your editor should be someone who has as much passion for music as you do, and will therefore not let you get away with anything less than your level best. The editor's job is not to help you write the song; their job is to wrinkle up their nose when they hear something that doesn't ring true or is not up to par with the rest of the tune. My editor is my wife. She represents the last hurdle the song must go through before it can be truly finished. Not every song makes it. Some are hopelessly flawed and must be abandoned, stillborn, never to see the light of day. Others may be only slightly less flawed, but perhaps contain some kernel that can be wrenched out and stored away in the hopes that it may someday become the basis for a worthy song. For the songs that do make it, the real test has just begun. The next step is performing the song to a wider audience and gauging their reaction. If that reaction is positive, the song is a keeper.

My experience as a songwriter and the process by which I write songs is not unique. In fact, after hearing many interviews on the radio with well known singer/songwriters, I believe that mine is a fairly common experience. Equally valid is the methodical approach taken by



continued on page 8

Local and Regional Events

November 2 7:00P.M. Junior Brown with Special Guests Memphis Laundramatte Orpheum Theater, Flagstaff Tickets \$18/\$20 www.orpheumpresents.com

November 3, 4, 5, 6 Moab Folk Festival , Moab, Utah

Great seats and ticket/lodging packages are still available for the 2005 edition of the Moab Folk Festival (www.moabfolkfestival.com). The event, its third year, includes some of the top folk musicians in the nation, performing at four Moab venues throughout the weekend of November 3rd, 4th, 5th and 6th. By partnering with three Moab hotels, the Festival is able to offer packages featuring a 15 percent discount on tickets, and 10 to 15 percent off lodging.

November 4, 5 & 6

Fiddlers Jamboree ~ Salome, ~ Lions Club ~ Dry RV Parking (Donation Please) ~ Food served by the Lions Club ~ Jamming and games ~ For more info contact Linda at 928-859-4621 or visit <http://arizonaoldtimefiddlers.org/events.htm>

November 5

Bongo Love Band, Original African Roots 6-piece band from Zimbabwe

7:30 P.M. \$14 Advance • \$17 DAY OF SHOW
Coming from times of war in Zimbabwe, Bongo Love, currently based out of Boulder, Colorado, comes from a line of Chiefs and Kings. Growing up, he focused on the drumming and music of his people to carry on the oral traditions that might have otherwise been lost forever. www.bongolove.com Held at Future Studios Live Performance Venue, 30 Hozoni Drive, Sedona. www.globalchangemusic.org (928) 282-9139

November 9, 7:30 P.M.

James King Band

returns to the Coconino Center for the Arts for an evening of fine traditional bluegrass music. Tickets for the James King Band are on sale at Animas Trading, Starrlight Books, Aradia Bookstore, and Cedar Music. Tickets are \$14 in advance, \$16 at the door, with a \$2 discount for members of Flagstaff Friends of Traditional Music. For more information, call Bill Vernieu at (928) 525-3001 or bv4@mindspring.com.

November 11 7:30 P.M.

Laura Veirs & the Tortured Souls

4-piece band from Seattle
\$13 Advance • \$16 day of show - A prolific writer and gifted musician, Laura Veirs is a musical risk-taker. The New York Times described Veirs' songs "as poems: they're careful, word-conscious, narrative, neither

foggy nor overwritten, and tend to give you a take on regular life experience that you don't quite expect."

www.lauraveirs.com

Held at Future Studios Live Performance Venue, 30 Hozoni Drive, Sedona. www.globalchangemusic.org (928) 282-9139.

November 12, 8pm

Clarence Clearwater

Navajo singer, followed by The Porchlights at the Campus Coffee Bean, 9pm

For more information call Barry 779-6341

November 13, 7:00P.M.

Rickie Lee Jones

Orpheum Theater Flagstaff Tickets \$33/\$37 General Admission \$40/\$45 Reserved Seats www.orpheumpresents.com

November 20, 7:00P.M.

Iris Dement

Orpheum Theater, Flagstaff Tickets \$23/\$26 www.orpheumpresents.com

November 14 2-4pm

am Session, Pyle Adult Center by Thorpe Park.

This jam will happen every 2nd Monday. For more information call Richard Moore at 526-9015

November 15 7:00pm

FFOTM Board Meeting

603 W. Beal St. Flagstaff, home of Roger Brace and Julie Sullivan

November 18 7:30 P.M.

Central Asian Tales–Throat Singers from Asia

\$14 Advance • \$17 DAY OF SHOW Featuring three unique acts, Central Asian Tales is a project consisting of Siberian throat singing group Sabjilar; Choduraa Tumat, one of the best female throat singers in the world and multi-instrumentalist from Tuva; and the amazing sound wizard Sarymai Urchimaev who plays all traditional Altai instruments, and imitates almost all sounds of nature, animals and birds. Future Studios Live Performance Venue, 30 Hozoni Drive, Sedona. www.globalchangemusic.org (928) 282-9139.

November 18, 2005

Free Pre-K Kids' Music Program

3rd Friday of each month!

Bookmans - 1520 S. Riordan Ranch Rd. Flagstaff, AZ 86001, 928-774-0005, 10:00 am December 31, 2005, New Year's Eve, Sam Bush Band, Telluride Colorado Conference Center

Ongoing Events

Every Monday - 7:00 pm:

FFOTM Fiddle Tunes Jam Unitarian Universalist Fellowship, 510 N. Leroux. Host Larry Peterson 699-7068.

Every first Tuesday – 6:00-9:00 pm: FFOTM jam session at the Coconino Center for the Arts.

Every Tuesday, Friday & Saturday night -7:00 pm: The Collins Irish Band plays at Collins Irish Pub in downtown Flagstaff.

Every Thursday – 7:00 pm:

FFOTM Just Desserts contra dance band rehearsal. Open to anyone who wants to play or listen to contra dance music. Any instrument and playing ability is welcome. Rehearsal starts at 7:00pm at the home of Deb Comly and Mike Reddig, 1457 W. Meade. For more information call 774-5936.

Every second Friday – 7:00-9:00 pm:

FFOTM jam session at Bookman's Used Books. For information, call Christina Boyd at 928-522-9269.

Every last Friday – 7:30 pm: UU Coffee House Night at the Unitarian Universalist Fellowship, located at 510 N. Leroux Flagstaff, AZ. Call Mark Alexander at 527-4759 for more information. No events in November or December due to holidays.

Every first Saturday – 7:30 pm: FFOTM Contra Dance at Ashurst Hall on the NAU campus. Come on out for the 7:30 pre-dance lesson. For more information call Laura at 526-6757 or email her at: laurashearin@hotmail.com

Radio Programs

Saturday Folk hosted by Barry Harrison Four-hour show, Saturday mornings 6-10am on KVNA AM 600. A wide range of folk, blues, Celtic and bluegrass.

Thistle and Shamrock, National Public Radio's Celtic music show, hosted by Fiona Richie Saturday evenings at 8:00pm on KNAU, 88.7/91.7 FM. 523-2334.

Celtic Connection, featuring music from the evolving traditions of Ireland, Scotland, North America, and beyond Saturday evenings on KNAU, FM 88.7/91.7 FM. 523-2334.

Under Western Skies, a radio program about Western music and cowboy poetry hosted by Peter Bruce every Sunday morning at 7:00 am on 92.9 KAFF FM and AM 930 Country Classics. For more information contact Peter at 773-1346.

The Folk Sessions, Live!

Saturdays, 7-9pm, repeated at midnight. 89.5 fm KJZA hosted by Tom Agostino & Alexa MacDonald For more info: info@folksessions.com or call Tom Agostino at 778-1213.

The Folk Sessions, Live! has been chosen for the first radio play in the United States of one of the songs from The New Christy Minstrels December 3rd Release of Merry Christmas, Volume 2 42 Years Later on the Minstrelz Music Label, owned by Bob and Debbie Zucker, the same people who started AMAZ Records. On Saturday, November 5, we will proudly present the World Premiere of "Daddy, does Santa drive a Harley?" the sure-fire holiday hit from the album. The official World Premiere Concert featuring the songs on the recording will occur on Saturday, December 3rd at the Queen Creek Performing Arts Center where The New Christy Minstrels will perform with a full choir. (For more info. about the Minstrel's concert, please visit www.acousticmusicaz.com.)

Sat, Nov. 5: World Premiere of the New Christie Minstrel's Christmas Song / Brad Newman

we will present the World Premiere of "Daddy, does Santa drive a Harley?" one of the songs from The New Christy Minstrels December 3rd Release of Merry Christmas, Volume 2 42 Years Later. Joining us for this premier evening will be Brad Newman, one of Prescott's historic landmarks and someone who surely can play a New Christie Minstrel song or two.

Sat, Nov. 12: Pat Beary

A guest on the very first show, Prescott singer-songwriter Pat Beary returns for a visit to the Folk Sessions. He's released a new CD, and while not a world premiere, we'll hear some of the songs performed live and recorded.

Sat. Nov. 19: David McKay

A compelling songwriter and guitarist from Phoenix, David McKay is tonight's guest. Smart lyrics, a whisky and smoke voice, and an honest look at life makes McKay a performer to note.

Sat. Nov. 26: The Folk Sessions 3rd Annual Thanksgiving Show

Alexa and Tom will be joined by friends and family for a night of music, stories, and pumpkin pie.

This month the Granite Peak Folk Sessions on Friday, November 18 features Eddie Elliott, a Phoenix-based recording artist and the popular acoustic duo from Flagstaff, The Porchlights, with Deb Hilton and Wild Billy Kneebone. The concert takes place at the Granite Peak Universalist United Hall at 882 Sunset Drive, off Whipple behind True Value Hardware, in Prescott. Admission is \$5.00.

"Songwriting, Part One", continued from page 5

other songwriters who write songs in a more deliberate fashion with an end goal in mind; perhaps a song that will fit a scene in a movie or play, or one tailored to a particular artist. The thing that astonishes me the most is the fact that there are great new songs being written constantly in all genres! You would think at some point that we would have covered every conceivable combination of theme and melody, yet new songs continue to spring forth as if the supply were inexhaustible. In equal abundance are willing listeners, eager to hear and support new music and performers. Songwriting is after all a two-way street benefiting both the songwriter and the listener, a relationship which has remained true since time immemorial.

FFOTM November Board Meeting

Flagstaff Folk Festival venue change

The next board meeting for FFOTM will be Tuesday, November 15 at 7:00pm at the home of Roger Brace and Julie Sullivan, 603 W. Beal Str. One of the items of discussion will be a possible change of venue for next year's Flagstaff Folk Festival. Members are welcome and encouraged to attend board meetings so come on out, share your thoughts and get involved!

www.ffotm.net



FLAGSTAFF FRIENDS OF
TRADITIONAL MUSIC
P.O. Box 23366
Flagstaff, AZ 86002